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Ekilané, Yuchi Chief and Dance Leader.

UNIVERSITY OF PENNSYLVANIA
ANTHROPOLOGICAL PUBLICATIONS OF
THE UNIVERSITY MUSEUM

VOL. I

NO. 1.

ETHNOLOGY OF THE YUCHI INDIANS

BY

FRANK G. SPECK

DOUGLASS HARRISON FELLOW IN ANTHROPOLOGY

VOL. I

NOS. 1-2

PHILADELPHIA
PUBLISHED BY THE UNIVERSITY MUSEUM

1909



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DEPARTMENT OF THE INTERIOR

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43

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ETHNOLOGY OF THE YUCHI INDIANS.

INTRODUCTION.

In the summers of 1904 and 1905 I spent a total of about four months among the Yuchi Indians of the Creek nation in Oklahoma collecting material for the Bureau of American Ethnology. The investigation was undertaken at the recommendation of Dr. Franz Boas of Columbia University. Funds to cover transportation and the collection of ethnological specimens were furnished by the American Museum of Natural History upon both occasions under Dr. Boas's recommendation. The greater part of the ethnological material offered in this paper was obtained at the same time, and is published with the permission of both the scientific institutions concerned.

Again during the winter of 1908 while holding a Harrison fellowship at the University of Pennsylvania, I was able under special provision of the Provost to make a third visit to the Yuchi for the purpose of completing my observations, and the studies which are embodied in the present work took their final form during this period.

It has been my object simply to give an account of the Yuchi Indians as they exist at the present day and as they presented themselves to me during my several periods of residence among them, purposely avoiding any lengthy discussion of the conditions which I encountered. Much of the description is based directly upon observation; the rest of the matter was obtained from informants who are responsible for its accuracy.

Among the latter were *Gambesī'ne* (Jim Brown), *Ekīlané* (Louis Long), *Ka'Ká* (John Wolf), George Clinton, John Big Pond, *Goⁿlāⁿtcīné* (Jim Tiger), Henry Long, and *Fago^ooⁿwī'*, all of whom held civil or religious offices in the tribe, and others who from time to time appeared to be well informed upon special topics.

THE YUCHI INDIANS.

Among the indigenous tribes of the southeastern United States, living within a territory roughly defined by the borders of Georgia and South Carolina, was one, exhibiting a type of culture common to the inhabitants of the country bordering on the Gulf of Mexico east of the Mississippi river, whose members called themselves *Tsoyahá*, "Offspring of the Sun," otherwise known as the Yuchi. Constituting an independent linguistic stock (called Uchean in Powell's classification), their earliest associations, in so far as these are revealed by history and tradition, were identified with the banks of the Savannah river where they lived at a very early time in contact with a southern band of Shawnee, and near the seats of the Cherokee, the Catawba, the Santee, and the Yamasi. These tribes, together with the Yuchi, represent five distinct linguistic stocks; a greater diversity of language than is usually found in so restricted an area east of the Mississippi. The Yuchi maintain that they were originally one of the large tribes of the Southeast which, suffering oppression at the hands of encroaching tribes of the Muskogian stock, became much reduced and was finally incorporated, together with the Shawnee, into the loose coalition of southeastern tribes known in colonial history as the Creek confederacy or the Creek Nation. Indeed it is supposed, and is moreover highly probable, that in the course of extended migrations the Creeks pressed for a considerable length of time upon the Yuchi, who, in a fruitless effort to check the advance of the Muskogi confederacy, resisted the pressure as long as they were able, eventually made peace and themselves joined the league.

HISTORICAL SKETCH

The early historical and literary sources of information about the Yuchi are very meagre indeed. De Soto in his invasion of the Florida wilderness (1540) is believed to have entered Yuchi territory, and it may be granted that an examination of some names mentioned by his chroniclers would appear to give some color to this belief.¹ Among other examples of the kind a town named Cofitachiqui, variously spelled, where De Soto was hospitably received by the "Queen," is believed without much hesitation by some writers to have been a Yuchi town. The Yuchi, however, do not recognize the terms *Cofitachiqui*, *Cutifachiqui*, or any similar forms of the name given by Biedma, Ranjel, or the Gentleman of Elvas. On the other hand, evidence of De Soto's contact with the Yuchi is not entirely wanting in these narratives, for we are told of a captive who claimed to belong to a people eastward in a land called "*Yupaha*," which in Yuchi means 'in the distant heights,' (*yūba*, 'far high,' *he* 'in,') or 'the high people' (*yūba, ha* collective particle, 'people'). This piece of evidence stands quite by itself, for it is rather hazardous to attempt to identify with the Yuchi any of the other tribal names given by the Spanish explorers. There is a possibility that the French under Ribault and Laudonniere came in contact with the Yuchi, or at least with tribes of similar culture, at the mouth of the St. John's river at Fort Caroline in 1564, but the evidence furnished by a study of names is not any more satisfactory in this case. The customs of the natives encountered, however, agree with those of the Yuchi, judging from the pictures made by Le Moyne,² the artist of the expedition.

About the year 1729 the Yuchi are supposed to have been gathered on the Chattahoochee river under the protection of the Creek confederacy. Hardly anything more is heard of the tribe until shortly before 1791, when it was visited by William Bartram of Philadelphia, who recorded a few facts about Yuchi town and its houses.³ He thought the Indians numbered 1000 or 1500, as they were said to muster 500 gun men. Later, in 1798-99, we find the Yuchi described by Benj. Hawkins,⁴ as constituting one of the chief towns of the Lower Creeks, located on the right bank of the Chattahoochee river, having three villages and 250 gun men. His other remarks are not of

¹ Narratives of De Soto (in Trailmakers' Series), Vols. I and II.

² De Bry, Larger Voyage, Part II, Florida (English).

³ Travels through North and South Carolina and Georgia, etc., Phila., 1791, p. 388.

⁴ Sketch of Creek Country, published in Collection, Georgia Historical Society (1848), p. 62.

much ethnological value. During the Creek War (1813-1814), the Yuchi took a prominent part in affairs, and later removed (1836) with the so-called Creek Nation to the lands beyond the Mississippi river where they are now located. They still maintain to a certain degree their cultural unity in spite of contact with aliens for so long a period. In 1900-1901 some of them joined the Crazy Snake band of Creeks who threatened trouble for the Dawes Commission over the allotment of lands in the Creek Nation.

The main published sources of information on the Yuchi are the following: Albert Gallatin collected and published a vocabulary almost useless on account of inadequate orthography.¹ Gatschet gives some ethnologic notes,² a brief summary of the language,³ three Yuchi myths,⁴ and also a very general description of the tribe.⁵

Other references to the Yuchi in literature are mostly quotations from the sources mentioned. A short review of the chief characteristics of Yuchi ethnology is to be found in the Handbook of the American Indians.⁶ In a general article on southeastern culture,⁷ Yuchi material was also used by the writer for comparative purposes.

The Yuchi, in accordance with their belief that they were the original occupants of eastern Georgia and South Carolina, have no migration legend. Their only myth of this class tells how a part of the tribe broke away from the main stock as the result of a dispute at a dance and departed westward, never to be heard of again. This tradition, like many others, is found widely distributed over America in various guises and evidently reflects certain elements common to Indian mythology rather than an actual experience of the tribe relating it. At the same time the Indians have a very firm belief that another band of Yuchi is somewhere in existence, a belief which, while it has nothing to support it except the stories that they tell, should not, perhaps, be altogether ignored.⁸

¹ American Antiquarian, Vol. II (1836), pp. 306 *et seq.*

² Ibid. (1879), p. 77.

³ Science, Apr., 1887, p. 413.

⁴ American Anthropologist, Vol. VI (1893), p. 280.

⁵ Migration Legend of the Creek Indians (1884), Vol. I, pp. 17-24, Vol. II, *passim*.

⁶ Bulletin 30, Bureau American Ethnology (1907), part 2.

⁷ American Anthropologist, N. S., Vol. 9, No. 2 (1907), pp. 287-295.

⁸ A chief related the following incident in mentioning this tradition. "I was in Muskogee (Oklahoma). I passed an Indian on the street. We spoke together. He said he was a Yuchi from near the mountains. We could understand each other, but he was not a Yuchi of our country. I don't know where he belonged or where he went. He may have been one of the other band." On another occasion some Yuchi who were attending an Indian show were addressed by a strange Indian in the following words: "Wiyä' néna," "What are you?" They observed, they say, a slight difference between his speech and theirs, but before they could find out from him where he came from he was called away by someone and they could not find him again. The Yuchi talk a great deal about these occasions, and seem to have hopes of finding the lost people some day.

POPULATION.

At the present day the Yuchi are located in the northwestern part of the Creek nation, where they have been since the removal in 1836. They inhabit the well-watered hills in the section known locally as the Cross Timber, a thinly wooded tract running in a general northerly and southerly direction through central Oklahoma, the last extensive frontier of timber on the southwestern prairies marking the old boundaries of Oklahoma and Indian Territory. There are in this region three so-called settlements of Yuchi, called respectively Polecat, Sand Creek and Big Pond by the whites. All of these settlements are distributed in a region extending from Polecat Creek to the Deep Fork of the Canadian river. When, however, the term settlement is used for such inhabited districts it is a little misleading because, although the Indians are a little more closely grouped in the three neighborhoods mentioned, they are really scattered over the whole of the Cross Timber country, none of which is thickly settled by them. Their plantations, where they engage in agriculture or in cattle raising, are not in close proximity to each other, except where some passable road and the nearness to good water and arable soil combine to attract them. In such cases there may be a dozen families found within the radius of a mile or so. In some parts of their habitat, however, ten or twelve miles of forest and prairie affording good cover for game may be traversed without passing a plantation. Thus, according to their own accounts as well as those of their neighbors the Creeks, the Yuchi were accustomed to live in their old homes in Georgia and Alabama.

It is a very difficult matter at present to estimate the number of the Yuchi on account of their scattered condition. As no separate classification is made for them in the government census they are counted as Creeks. Their numbers, however, can hardly exceed five hundred. They are apparently most numerous in the vicinity of Polecat Creek. The other neighborhoods are somewhat less populous but are regarded as being a little more conservative.

Despite the fact that three settlements are recognized by themselves and their neighbors, the Yuchi constitute only a single town in the eyes of the Creeks. The latter, as is well known, had a national convention in which delegates were received from all the towns and tribes of the confederacy. Accordingly the Yuchi, as one of the confederated town-tribes, had the privilege of sending one representative to the House of Kings and four to the House of Warriors, as they called the two political assemblies of the Creek Nation at Muscogee. This convention met once a year until 1906 and was a modified

and modernized survival of the form of assembly held in the old days by the tribes constituting the Muskogian alliance. These bodies met irregularly to consider questions which arose between them, as a loosely united league, and the United States Government or other tribes. If the numerical strength of the tribe recorded by Bartram in 1791 and Hawkins in 1798-99 can be regarded as approximately correct the Yuchi must now be on the decrease. Bartram thought there were 500 gun men, and Hawkins stated, only a few years later, that there were 250 gun men. In any case, granting the existence of inaccuracies in both estimates, it is safe to conclude that the numbers of the Yuchi, like the other surviving tribes of the Southeast, have dwindled slightly in the last hundred years. Numerical comparisons of this sort between past and present are, however, of very little value, as can be seen from the wide discrepancies in the early estimates.

ENVIRONMENT.

NEIGHBORS.

The Yuchi of the present time have nearly forgotten their old associations east of the Mississippi. Their geographical knowledge is practically limited to their immediate surroundings. They are known to the Creeks as *Yū'tci*, plural *Yū'ca'lgī*, to the Cherokee as *Yū'tsi*, and to the Chickasaw as *Yū'tci*. An informant stated that they were known to the Comanche as *Sakyówa*ⁿ.

To the Yuchi their near neighbors the Creeks are known as *Kū'ba*, 'looking this way' (?), plural *Kū'baha*. The Shawnee they call *Yoⁿ'cta*, the Cherokee *Tsala'ki*, and the Choctaw *Tca^s'ta*. Their name for whites in general is *Ka'ka* (*Goyáka*) 'man white,' for negroes *Go'cpi*, 'man black.'

In their bearing towards other tribes it is noticeable that the Yuchi hold them in some contempt. They seldom mix socially with the Creeks, presumably because of their former enmity. A strong feeling of friendship is, however, manifested toward the Shawnee, which is probably a sentiment surviving from early affiliation with the southern branch of this people on the Savannah river.¹ It should be added, however, that the Shawnee who associate with the Yuchi are not part of the large band known as the Absentee Shawnee of Oklahoma. The former are not at all numerous, but live scattered among the Yuchi villages.

With their neighbors on the west, the Sauk and Fox, the Yuchi have developed, since the removal, considerable intimacy. Their contact can be traced in trade, in attendance upon each other's ceremonies, and especially in the Plains practice of "sweating" horses, which will be described later. It is not impossible that some of the items of Yuchi culture, particularly in decorative art, may be found to have been derived from the Sauk and Fox when more is known on both sides.

The following translation from the beginning of a myth, describing the way in which the tribes were distributed over the earth, shows the Yuchi concept regarding the origin of their neighbors: "Now the people had come upon the earth. The Shawnee came from above. The Creeks came from the ground. The Choctaw came from the water. The Yuchi came from the sun."

¹ Cf. Linguistic map of North American Indians, Algonkian area near Uchean (Yuchi); Mooney, Myths of the Cherokee, 19th Report, Bureau American Ethnology, p. 494; Siouan Tribes of the East, p. 83; Schoolcraft, North American Indians, Vol. V, p. 262 *et seq.* (1791); Benj. Hawkins, sketch of Creek Country (1798-99), pp. 34, 63.

Like many Indians the Yuchi show in their manner and speech not a little suspicion and some contempt for the whites, whom they believe to be fickle and weak. These qualities are ascribed by the Yuchi to the manner of their origin, for it is explained in a myth that the white men originated from the unstable foam of the sea which is ever blown hither and thither by the changing winds. When first seen they were thought to be sea gulls, but they appeared to the Yuchi again and tried to converse with them. Once more, when a year had passed they appeared again in numerous ships and this time they landed, but left before long. Another time they appeared, bringing boxes which they filled with earth in which they planted some seeds. They told the Indians that their land was fat, *i. e.* fertile, and asked for a portion of it to live upon. With this request the Indians complied, and the white people made a settlement and stayed. One cannot fail to suspect that this bare tradition contains a memory of Ribault's expedition to Carolina and his settlement at the mouth of the St. John's river.

The negroes on their part do not challenge much attention from the Yuchi. The Indians are perhaps more tolerant of what they regard as foolish behavior and frivolity on the part of the black man than on the part of the white man. At one time the Yuchi, like the other tribes of the Southeast, held slaves, but it is said of them that they were easy masters, and when the time came to do so, gave the negroes their freedom with little reluctance. It is true today that many negroes, and some poor whites as well, are eager enough to work for the Indians on their plantations.

It may be said in general that the Yuchi are regarded by their neighbors and compatriots the Creeks with some dislike, tinged, however, with jealousy and a little personal fear. The Creeks are fond of ridiculing the conservatism and peculiarities of the Yuchi, but they take care not to do so openly or to provoke personal disputes with them.¹ It is noticeable that there exists a slight difference in physical appearance between the two peoples. The Yuchi are a little more inclined to be tall and slender than the Creeks and their skin is a trifle lighter in tone. These differences may be due to a mixture of negro blood, for the percentage of persons of mixed blood among the Yuchi, who, however, have received some admixture from both white and black, is smaller apparently than that observed among the Creek, Seminole and Cherokee. So far as the Yuchi are concerned the process of cross-breeding must have begun at an early date because many of those who show intermixture have no direct

¹ A Creek Indian of Kawita town, for instance, gave the following belief in regard to the Yuchi and their language: "When the Creator made the ancestors of the Indians he gave them different languages until he had none left. He found that there were still some Indians whom he had not provided for. These were the Yuchi. Having no language for them, he kicked them in the buttocks saying 'BA!' which explains why the Yuchi have such an unintelligible speech."

knowledge of any other than Indian ancestry. Their conservatism in this respect is shown by the fact that notwithstanding the long period of time during which the Yuchi have been in contact with other tribes and races there are very many pure bloods among them at the present day.

Calling themselves "Sun Offspring," the Yuchi believe in reality that they derive their origin from the Sun, who figures in their mythology as an important being of the supernatural world. He appears as their culture hero after the creation of the tribal ancestor from a drop of menstrual blood. The name Yuchi (*Yū'tcī*), however, is commonly known and used by themselves and the whites and has spread among neighboring Indians as the designation of the tribe. It is presumably a demonstrative signifying 'being far away' or 'at a distance' in reference to human beings in a state of settlement, (*yū*, 'at a distance,' *tcī*, 'sitting down').

It is possible, in attempting an explanation of the origin of the name, that the reply "*Yū'tcī*" was given by some Indian of the tribe in answer to a stranger's inquiry, "Where do you come from?" which is a common mode of salutation in the Southeast. The reply may then have been mistaken for a tribal name and retained as such. Similar instances of mistaken analogy have occurred at various times in connection with the Indians of this continent, and as the Yuchi interpreters themselves favor this explanation it has seemed advisable at least to make note of it.

In the almost universal sign language of the Plains the sign for the Yuchi is the right hand raised level with the head with the index finger pointing upward; a demonstration indicating affiliation with the sun.

NATURAL ENVIRONMENT.

The natural surroundings of the Yuchi have not been very different in the various locations which they have occupied east of the Mississippi. Even after the removal of these Indians to their present habitat west of that river, the nature of their environment was not found to be so different as to force them to make much change in their manner of life. That is to say, the keynote of their activity was and still is agriculture supplemented by hunting and fishing. The motives for the accompanying arts of basket making and pottery, together with methods of warfare, hunting, fishing and religious observances, have all likewise remained about the same since the removal. Unlike the Siouan peoples who, when they migrated from the Mississippi basin to the Plains, gave up their agricultural life entirely and became hunting nomads, the Yuchi retained their early mode of life amid their new surroundings and transported, with little change, their old activities. In their new home in Oklahoma they found arable soil, plenty of rivers containing edible fish, and extensive forests and savannahs inhabited by birds and mammals like

those of Georgia and Alabama. Both regions are rather low and well watered and are characterized by extensive grassy uplands and patches of forest, differing to some extent in regard to flora but containing many species in common. Chief among these are the pines, the oaks, the hickory, and the bois d'arc, as well as many wild plants and vegetables made use of for food or medicines. The chief plants used in their religious rituals, Red root (*Salix tristis* (?)) and Button Snake root (*Eryngium yuccaeifolium*), are distributed over both areas; consequently the Yuchi were not forced to substitute, in the performance of religious ceremonies, other plants for those prescribed by tradition. One vegetable product, however, the cane, is not as abundant in Oklahoma as it is in the Southeast, and the lack of this plant has occasioned the deterioration in the art of basket making and has even threatened it with total extinction. Canes for basketry can be secured nowadays only by making long journeys to distant swampy sections and consequently remarkably few cane baskets are seen.

The fauna of the two regions is for the most part alike. The Indians knew and utilized in both regions the bison, elk, Virginia deer, black bear, wolf, fox, panther, wildcat, beaver, rabbit, squirrel, raccoon, possum, skunk, weasel, and otter. Common to both regions too are the wild turkey, partridge, quail, wild pigeon, mallard duck, teal and wild goose. Eagles and herons furnished the feathers appropriate for ceremonial uses in the new home as in the old. But in leaving the Southeast they left behind the alligator, and encountered the prong-horned antelope and coyote, and they noticed changes in the number and distribution of their former animal acquaintances. Lastly the streams and rivers of Oklahoma were found to contain the fish which had been familiar and useful in the Southeast, namely catfish, dogfish, suckers, garfish, pickerel, mullets, and several kinds of bass.

The summers of Oklahoma, like those of Georgia and Alabama, are long and hot, but the winters west of the Mississippi are somewhat colder and more severe than in the Southeast. This change of climate has had its detrimental effect upon the Yuchi, for it seems that their habits of life are not so well adapted to the severer western winters, and most of their present sufferings are due to exposure at this time of the year. On the whole, however, the Yuchi, men, women and children, are a remarkably strong and healthy set of people.

LANGUAGE.

My original purpose in visiting the Yuchi was to collect linguistic matter, which is now being worked up for special purposes in the interest of the Bureau of Ethnology. Although the detailed results of my linguistic studies are not available for the present paper it will be of advantage to introduce here a general statement regarding some characteristics of the language.

It is quite certain now that Yuchi is spoken in only one dialect, although there is a current opinion that formerly the stock was more numerous than it is at present and that the language was spoken in two dialects. These dialects are stated according to tradition to have been mutually intelligible when spoken slowly. The language is characterized as regards processes by the use of postpositional and prepositional particles to show local modification of the noun, and by the use of auxiliaries to show adverbial and modal qualification of the verb. Position also plays some part in the expression of adverbial modification, verbal subordination, and sentence syntax. Inflection is not a characteristic of Yuchi, and reduplication is only used to denote the idea of distribution in time and space. The parts of speech seem to be nouns, verbs, adverbs, pronouns and particles. There are no syntactical cases, as in the neighboring Muskogian. The position of words indicates their syntactical relationship. Neither do there appear to be case affixes; the whole range of such ideas, locatives, instrumental, simulative, ablative, demonstratives and others being expressed by particles. In this class are also the temporal, modal and other particles used with verbs. There are a number of monosyllabic local and adverbial particles which have very general meanings. These syllables may enter into combination with each other and form thereby new word complexes which may have arbitrary meanings not necessarily derivable from the logical sum total of the thoughts expressed by them. Such compounds may be used as new verbs, new nouns, adverbs or auxiliaries. This psychological trait of Yuchi is, however, not an uncommon one in other American languages. There is apparently no true plural, either in nouns or verbs. The place of the plural is taken by the distributive idea which is expressed by reduplication. Verbs are mostly monosyllabic, but many have developed by combination into polysyllabic forms impossible to analyze. Nouns are of the same sort. In the noun compound the possessive pronominal elements are quite prominent, and their place is often taken by particles going with the name of the object, and immediately before it, which denote its possessor. These possessive particles, however, do not mark off any par-

tiacular categories. As in other American languages, many verb and noun stems are difficult to distinguish apart. The difficulty of distinguishing between verbs and nouns is further increased by the homology between the possessive pronominal and the active subject pronominal forms. As regards personal pronouns, we find only two categories, both of which are closely related. Whether active or neutral, transitive or intransitive, the subjective pronominal forms are the same. In this paradigm are also included the possessive pronominal forms. The other category is the objective which in all but the first and second persons is a development of the subjective or of the absolute, independent forms. All of the pronominal forms are independent words capable of standing by themselves. In the pronominal persons we have first, second, third masculine, third feminine (both of which refer more particularly to Yuchi Indians), and a third indefinite form which includes whites, negroes, other Indians, animals and indefinite objects in general. Besides these forms, which are all singular, there is a first person plural and a second person plural. No difference is recognized in the pronouns between the third person singular and plural.

To conclude this brief sketch, it may be said that the whole sentence, hinging upon the verb, which comes last in position, is built up with various locative, adverbial, and pronominal particles which have fairly definite places in the sentence but which are not inseparably affixed to the words they refer to. Thus the sentence may be built up more and more, expressing details by simply stringing on particles or particle compounds with arbitrary meanings before one another, the verb, immediately preceded by its pronouns and these by its adverbs, coming last.

The subject of phonetics has been left until the last in order to make a somewhat special mention of the sounds and characters to be used in recording terms hereafter. The language, generally speaking, is acoustically soft and flowing and abounds in arrested sounds and nasalized vowels. The present-day Yuchi assert that they speak more rapidly than the old-time people, and, they add, the purer forms of the expressions are often mutilated in consequence. Another notice in connection with phonetics should be made here in outline at least. It is the constant tendency to combine phonetically pronouns with words, and words with other words, when certain vowels and semivowels come together at the beginning and end of words. This phonetic coalescence has a tendency to obscure some particles and to knit parts of the sentence into a closer unity, giving the whole something of the appearance of incorporation where it really does not exist. The following is an explanation of some of the sounds encountered in the recording of terms, and the characters which represent them.

In the stops we have the glottal catch represented by ʔ . The palatal surd k and sonant g are both similar to the English sounds. The alvcolar dentals

t and *d* and the labials *p* and *b* are found, both pairs being rather difficult to determine as to their surd and sonant quality. In the spirants we have the palatal *c* like English *sh*, and the surd *tc*, a single sound, like *ch* as in English *church*, with the corresponding sonant *dj*. The alveolars are *s*, *ts*, and *dz*, similar to the English sounds. The labial dental surd *f* occurs, but there is no corresponding sonant. All of the surds given so far occur also followed by a catch and are represented in such cases as follows, *t^ε*, *p^ε*, *tc^ε*, *s^ε*, *f^ε*, etc. The nasal *u* occurs, but independent *m* is wanting. The lateral spirant surd sound made by pressing the tip of the tongue against the upper alveolar ridge and forcing the breath out over both sides of the tongue, is represented by *l*. A common *l* like that in English is also found. The semivowels are *h*, *γ*, *w*; and the bilabial aspirate of the last *hw*, also occurs.

The vowels are *a*, *e*, *i*, *o*, *u*, with their continental values. They are short when not marked; long with the mark over them as *ā*, *ē*, *ī*, *ō*, *ū*. Other long vowels are *â* like *a* in English *fall*, and *ã* like *a* in English *fan*. Besides these there is an obscure vowel represented here by *ʌ* which is similar to *u* in English but. Nasalized vowels, which are very frequent, are written *aⁿ*, *ãⁿ*, *âⁿ*, etc. Breathed vowels are *a'*, *ʌ'*, etc. The diphthong *ai* occurs rarely. Stress and prolongation are indicated by *ˑ*. Accent is marked by *˘*.

MATERIAL CULTURE.

AGRICULTURE.

Although the Yuchi of today are cultivators of the soil, as they were in former times, the manner and method of agriculture has undergone many radical changes since the first contact with Europeans. The modification of this branch of their culture has been so thorough that we can only construct, from survivals and tradition, an idea of its former state.

The villages were surrounded by fertile spaces, cleared of timber and other vegetation by burning in dry springtime. These spaces were converted into garden patches where vegetables were sown and tended as they grew up, by a daily but irregularly-timed cultivation.

It is not now remembered whether particular parts of the arable ground were the personal property of the individuals or clans. Hawkins states, however, that both men and women labored together; the Yuchi differing in this respect from the Creeks. The old people and children found daily employment in acting as guardians over the growing crops, in driving away crows, blackbirds and other troublesome creatures.

In general, the land of the tribe belonged to whosoever occupied or utilized it. The boundaries of fields, plantations and real estate holdings, where encroachment was likely to occur, were marked by upright corner stones with distinguishing signs on them to indicate the claim. A man would simply adopt some optional design or figure as his brand and make this his property mark. Trees were also blazed to mark off property limits. In blazing, a piece of bark about as large as the hand was sliced off about five feet from the ground, leaving the white wood exposed. Sometimes the space was marked with pigment. The above devices are still in common use throughout the Creek Nation.

The most important native vegetables were flint corn, *tsot^o'*, beans, *tsodi'*, sweet potatoes, *tosā''*, melons, *tcā''*, pumpkins and squashes. These are believed to have been given the Yuchi by the supernatural being, Sun. Tobacco, *i'tcī*, was grown by each family near the house. This was believed to have originated from drops of semen. The plant was named by a boy, in mythical times, and distributed among the people for their use. When tobacco was smoked sumach leaves were added to it. Gourds were also raised, to be used as household receptacles.

When the crops of corn and other vegetables were taken in they were stored away in outhouses and cribs, *dadá*, raised on posts, to be used when wanted.

Before the harvest could be devoted to general use, however, it was thought necessary to perform certain ceremonies of personal purification and propitiation in behalf of the supernatural beings who gave the crops and who brought them to maturity. Taking into account the number and importance of such rites together with the amount of daily time and labor that was devoted to the cultivation of the crops, we are led into the general classification of the Yuchi as an agricultural type of people.

HUNTING.

Hunting was pursued by the men either singly or in bands. While the attendance upon the crops kept them at home much of the time, there were seasons of comparative idleness during which parties set off on the hunt. The flesh of nearly all the mammals and birds of their habitat was eaten by the Yuchi with the exception of such as were sacred for ceremonial purposes or were protected by some taboo. The chief game animals hunted by them for their flesh were the deer, *wē^εγA^{n'}*, bison, *wedīngá*, bear, *sag^εē'*, raccoon, *djatyA^{n'}*, opossum, *watsagowa^{n'}*, rabbit, *cádjwané*, squirrel, *cayá*; while those whose skins were chiefly sought after were the panther, *wētc^εA^{n'}*, wildcat, *počiv'*, fox, *cad^εané*, wolf, *dalá*, otter, *culané*, beaver, *cagā^{n'}*, and skunk, *yūs^εA^{n'}*. The flesh of these was also eaten at times. Wild turkeys, *wet^εá'*, quail, *spāⁿsiv'*, partridge, ducks, geese and other birds were continually hunted for food.

The game animals were believed to be very cunning and wise in knowing how to avoid being captured. So in order to blind their senses, and to overcome their guardian spirits, the magic power of certain song burdens was employed by hunters. Shamans held these formulas in their possession and could be induced to accompany the hunting party to the field to aid in the bewitching of the quarry. Shamans might also teach the formula to some one for the same purpose, upon the payment of some price or upon being promised a share in the spoils.

One of these songs used for charming the deer is,

ya ha gi do gi do da ni ho ya ha gi

do gi do gi do* da ni ho. haiⁿ yā.
(Spoken.)

*The syllables *gi do* are sometimes given three times, sometimes four, with no seeming regularity.

Not only had the hunter himself to be careful to keep the game animals and supernatural protectors well disposed toward him by observing all the taboos, but those connected with him in any way had to be careful too. This was particularly true in regard to his wife. Her main care was to remain faithful in her husband's absence, no matter how long he might be away. Any remissness on her part would cause his guiding spirit to leave him and then his hunt would turn out unsuccessful.

Besides these magic aids the Yuchi made use of more material means to bring down game. The bow and arrow and blowgun were the chief hunting implements, while a kind of deer call was carried on a string about the neck to call the bucks during the rutting season and the does when they were rearing their fawns.

The bow, *estadē'* (Fig. 1), is a single almost straight stave of bois d'arc.



Fig. 1. Bow.

(*Toxylon pomiferum*) or Osage Orange, about five feet in length. Sassafras and hickory bows were sometimes made. No backing of sinew is known to have been used. The stave is broadest in the middle, where it is about one and one-half inches in width, tapering to one inch at the ends. The thickness of the stave is about three-quarters of an inch. The rich dark color of the wood is brought out by greasing. In section the bow is almost rectangular. The ends are cut out into little knobs of several shapes (Fig. 2) to hold the

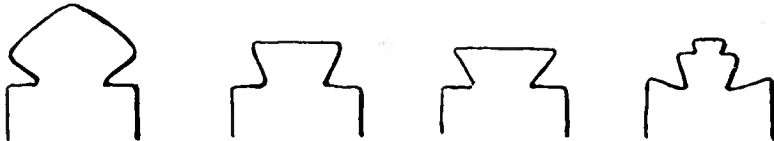


Fig. 2. Bow Notching.

string. The bow string is made of deer sinew, *yaⁿhī'*, or strips of rawhide twisted tightly. Squirrel skins are much in use for bow strings. The skin is cut around the edge spirally toward the center, thus giving a single long strip. As extra strength is desired, four such strips are twisted together, forming quite a thick cord. A guard, *goⁿsāfāné*, of leather is used by archers to protect the wrist from the bow string when this is released. The guard is bound on by two thongs attached to holes in the leather (Fig. 3).

Arrows, *la cū'*, for hunting are made of the straight twigs of arrow-wood or of cane stalks of the proper thickness (Fig. 4). In the former case it was only necessary to scrape off the bark and season the twigs. The Yuchi do not seem to have had the idea of the fore-shaft. The point, *lacipá*, which was formerly of stone is nowadays made of iron and is bound by means of sinew into a split in the shaft (Fig. 4). The arrows are feathered preferably with hawk feathers, as the Indians believe the hawk to be swift and sure in

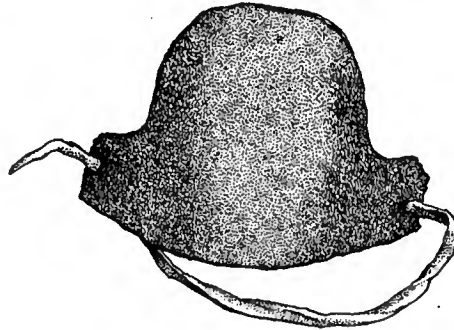


Fig. 3. Wrist Guard.

its flight. Turkey tail feathers are much used also. The split plumes, two in number, are bound to the shaft at both ends with sinew. One side of the feather is shaved clean of ribs up to within an inch of the outer end. The lower or base end of the quill is then lashed on flat.

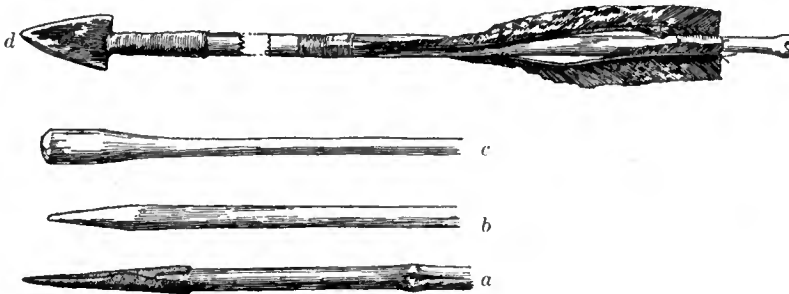


Fig. 4. Arrows.

The outer end is turned down and the turned down length is lashed on. In this way an ingenious twist is given to the feather, which causes the arrow to revolve in its flight, acting on the principle of the rifled bullet (Fig. 4, d). There is some diversity in the length of the arrow shaft and in the size of the arrow head. For killing large game and in warfare the shafts used are almost three feet long with iron triangular arrow heads. But in hunting

small game they have simple round sharpened shafts which are seasoned in heat to make them stiff (Fig. 4, b). The arrows used for shooting fish are somewhat different from the ones described above, as we shall see. Blunt wooden-headed arrows, so common everywhere, were also used for stunning small animals and birds (Fig. 4, c).

The arrow shaft in all cases is cylindrical, and of the same width throughout. In some specimens, however, there is a slight widening at the notch to give a better grip. Several instances were also noticed where there were two notches at right angles to each other. This feature, according to the native idea, makes it possible for the shooter to send his arrow so that the iron point is either vertical or horizontal. In the former case the point passes more readily between the ribs of deer, bison and other animals, while in the latter case it is designed to pass between the ribs of man. The double notching also facilitates adjustment in rapid shooting. An old arrow, one that has seen use, is thought to shoot better and to be more effective in general than a new one. In shooting with the bow it is held nearly vertically, the release to the string being given by the index finger, between the third joint of which and the thumb the butt of arrow is grasped. The release, in general terms, comes nearest to that described by Mason as the tertiary release.¹

One form of the blowgun, which is obsolete now, was, according to memory, made of a cane stalk with the pith removed. It was between five and a half and six feet long. The darts were made of hard wood, the points being charred and sharpened. A tuft of cotton wrapped about the end of the dart like a wad formed the piston. This was almost exclusively used for bringing down small animals, squirrels and birds.

Another part of the former hunter's outfit was, frequently, a stuffed deer head which he put over his shoulders or elevated on a stick in front of him when he was approaching the deer. Thus disguised he could be surer of getting a favorable shot. The formula given above was sung at intervals during this process of getting nearer.

Dogs, *tšené*, have always been the invariable companions of the hunters, whether alone or in bands, their principal office being to track game and hold it at bay. The present Indian dogs are mongrels showing intermixture with every imaginable strain, but the wolfish appearance and habits of many of them would suggest that their semi-domestic ancestors were of the wolf breed.

Hunters are usually proficient in calling wild turkeys by several means. One instrument made for this purpose is the hollow secondary wing bone of the turkey, about five inches in length. The hunter draws in his breath through this tube, making a noise which can best be described as a combination of

¹North American Bows, Arrows and Quivers, O. T. Mason, Smithsonian Reports (1893), p. 636.

smacking, squeaking and sucking. By skillfully operating the calls the birds are lured within range. Sometimes the palm of the hand is employed in making the noise. Another device is to grate a piece of stone on the top of a nail driven fast into a piece of wood. The rasping sound produced in this way will answer quite effectively as a turkey call if manipulated with skill.

The Yuchi do not seem to have used the deer fence so common in many parts of America. They have been known, however, to employ a method of driving game from its shelter to places where hunters were stationed, by means of fire. Grassy prairies were ignited and when the frightened animals fled to water they were secured by the band of hunters who were posted there.

The deer call, *wé^éyaⁿkané*, mentioned before, which is used in calling deer within range, is a rather complex instrument and probably a borrowed one, at least in its present form (Fig. 5). A hollow horn is fitted with a wooden mouthpiece which contains a small brass vibrating tongue. When blown this gives a rather shrill but weak sound which can be modified greatly by blowing softly or violently. A tremulous tone like the cry of a fawn is made by moving the palm of the hand over the opening of the horn. Much individual skill is shown by the hunters in using this instrument.



Fig. 5. Deer Call.

FISHING.

Quite naturally fishing plays an important part in the life of the Yuchi who have almost always lived near streams furnishing fish in abundance. Catfish, *cū dj^éá*, garfish, pike, *cū cpá*, bass, *cū wadá*, and many other kinds are eagerly sought for by families and sometimes by whole communities at a time, to vary their diet. We find widely distributed among the people of the Southeast a characteristic method of getting fish by utilizing certain vegetable poisons which are thrown into the water. Among the Yuchi the practice is as follows. During the months of July and August many families gather at the banks of some convenient creek for the purpose of securing quantities of fish and, to a certain extent, of intermingling socially for a short time. A large stock of roots of devil's shoestring (*Tephrosia virginiana*) is laid up and tied in bundles beforehand. The event usually occurs at a place where rifts cause shallow water below and above a well-stocked pool. Stakes are driven close together at the rifts to act as barriers to the passage and escape of the fish. Then the bundles of roots (Fig. 6) are thrown in and the people enter the water to stir it up. This has the effect of causing the fish, when the poison has had time to act, to rise to the surface, bellies up, seemingly dead. They are then gathered by both men and women and carried away in baskets to be dried for future use, or consumed in a feast which ends the event. The catch is equally divided among

those present. Upon such an occasion, as soon as the fish appear floating on the surface of the water, the Indians leap, yell and set to dancing in exuberance. If a stranger comes along at such a time he is taken by the hand and presented with the choicest fish.

As the fish are taken out they may be cleaned and salted for preservation, or roasted and eaten on the spot. A favorite method of cleaning fish the instant they are caught, is to draw out the intestines with a hook through the anus, without cutting the fish open. A cottonwood stick shaved of its outer bark is then inserted in the fish from tail to head. The whole is thickly covered with mud and put in the embers of a fire. When the mud cracks off the roast is done and ready to eat. The cottonwood stick gives a much-liked flavor to the flesh.

In the way of a comparison, we find that the Creeks use pounded buckeye or horse chestnuts for the same purpose. Two men enter the water and strain the buckeye juice through bags. The Creeks claim that the devil's shoestring poison used by the Yuchi floats on the water, thus passing away down stream,

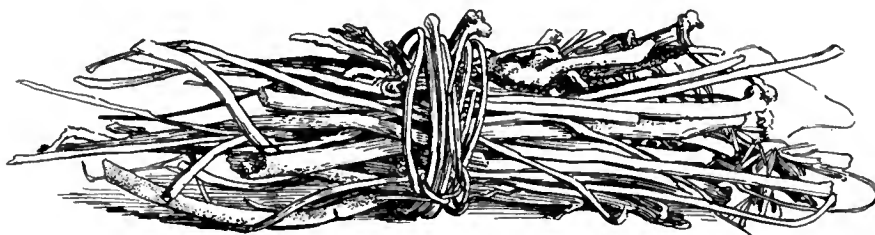


Fig. 6. Bundle of Poisonous Roots.

while the buckeye sinks and does better work. It is probable, however, that neither method of poisoning the streams is used exclusively by these tribes, but that the people of certain districts favor one or the other method, according to the time of year and locality. The flesh of the fish killed in this way is perfectly palatable.

It frequently happens that the poison is not strong enough to thoroughly stupefy the fish. In such a case the men are at hand with bows and arrows, to shoot them as they flounder about trying to escape or to keep near the bottom of the pool. The arrows used for shooting fish are different from those used in hunting. They are generally unfeathered shafts with charred points, but the better ones are provided with points like cones made by pounding a piece of some flat metal over the end of the shaft (Fig. 4, a). The men frequently go to the larger streams where the poison method would not be as effective, and shoot fish with these heavy tipped arrows either from the shores or from canoes. Simple harpoons of cane whittled to a sharp point are used in the killing of larger fish which swim near the surface, or wooden spears

with fire-hardened points are thrown at them when found lurking near the banks.

Formerly the Yuchi made use also of basket fish traps. These were quite large, being ordinarily about three feet or more in diameter and from six to ten feet in length. They were cylindrical in shape, with one end open and an indented funnel-shaped passageway leading to the interior. The warp splints of this indenture ended in sharp points left free. As these pointed inward they allowed the fish to pass readily in entering, but offered an obstruction to their exit. The other end of the trap was closed up, but the covering could be removed to remove the contents. Willow sticks composed the warp standards, while the wicker filling was of shaved hickory splints. The trap was weighted down in the water and chunks of meat were put in it for bait.

Gaff-hooks for fishing do not seem to have been used, according to the older men, until they obtained pins from the whites, when the Yuchi learned how to make fish hooks of them. Prior to this, nevertheless, they had several gorge-hook devices for baiting and snagging fish. A stick with pointed reverse barbs whittled along it near the end was covered with some white meat and drawn, or trolled, rapidly through the water on a line. When a fish swallowed the bait the angler gave the line a tug and the barbs caught the fish in the stomach. Another method was to tie together the ends of a springy, sharp-pointed splinter and cover the whole with meat for bait. When this gorge device was swallowed the binding soon disintegrated, the sharp ends being released killed the fish and held it fast. Lines thus baited were set in numbers along the banks of streams and visited regularly by fishermen.

POTTERY AND WORK IN CLAY.

The sedentary life of the Yuchi has given ample opportunity for the development of the art of making pottery. The coiled process is in vogue, but it may be remarked that the modern pots of these Indians are of a rather crude and unfinished form, which is probably traceable to deterioration in later years.

The process of manufacture of ordinary pots for domestic use is as follows. A fine consistent clay is selected and washed in a flat vessel to separate all grit and stones from it. Then lumps are rolled between the palms and elongated in the form of sticks. A flat piece, the size of the bottom of the desired pot, is made and the lengths or sticks of rolled clay are coiled around on this base and so built up until the proper height and form is obtained. Whatever decorations are to be added are now either produced by incision with a sharp stick or by impression with a stick or shell. The whole surface is afterwards scraped with a fresh-water mussel shell, *ctāⁿgané* (Fig. 7), until the outside of the pot is smooth, and then, with the back of the shell, the scraped

surface is rubbed to varying degrees of polish, or the hand may be used to give a dull lustre to the surface. The surface is moistened after the clay is dry



Fig. 7. Shell Scraper.

and then rubbed until it assumes a fairly permanent polish. The pot is next allowed to dry for a few days out of the sunshine. Then it is baked near a fire. When several pots are being baked they are arranged in rows at a little distance from the fire on each side of it and turned at intervals. These pots become hard and brick-like and may be used directly over flames. If they are not baked they are used as

household receptacles or dishes and not put near fire. This industry is entirely in the hands of women.

Pots, *s^éā'cū dīdané*, 'earthen bowl,' or *dīda^m* (Pl. III), which are made in general for ordinary domestic use are of several different shapes. The outlines shown in Fig. 8, *a, b, c, d, f* are the commonest. The low flat type, *a*, is ordinarily used for food dishes or receptacles for boiled beans and corn. They are usually about eight inches in diameter and three in height. A series of conventional straight lines running obliquely is often incised upon these vessels for the purpose of decoration, but without any known interpretation.

Outline *b* shows the shape of a class of pots used for boiling vegetables. They are held upright by means of stones placed around the base. Their size is variable, ranging from those having a capacity of about three quarts to those holding five or six quarts. A little decoration, in the way of shallow impressions of semicircles, frequently appears near the rim of these boiling vessels to give, it is said, a decorative effect. The type represented by *c* is of an unusually rough and unfinished appearance and is said to be used to mix flour and dough in.

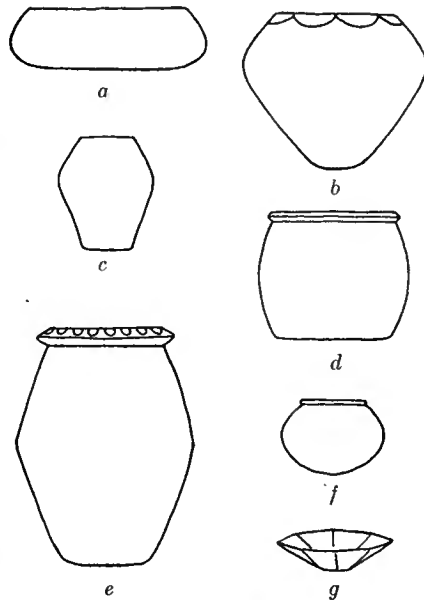


Fig. 8. Outlines of Pots.

The flat bottomed pot *d*, with a wide opening and almost straight sides, is the regular boiled corn soup pot which is made in different sizes according to the size of the family; they hold two quarts at least, and stand about the house or camp with food in them ready to be eaten cold or warm at any time. The two latter types do not bear on them any attempt at

decoration whatever. Small cup-like vessels, *f*, not more than three or four inches broad, with rounded bottoms, are made for general utility in holding seeds and other objects. This is said to be the kind of clay vessel put in the grave with the body at burial.

One type of vessel, however, which is manufactured particularly for ceremonial purposes is invariably ornamented on a specially made portion about the rim. This type of pot (Fig. 8, *c*, Plate III, Fig. 9) is used as the receptacle for the sacred concoctions at the annual ceremonies, the crescent-shaped impressions on the lip being said to represent the sun and moon, the former of which is the chief figure in mythology and the supernatural object of worship in the tribal ceremonies. The height of these pots, two of which are used during the ceremonial events, is never less than twelve inches. The crescent-like impressions are made with a bent-up twig when the clay is soft before being burnt.

The little platter *yáda dané* (Fig. 8, *g*, and Pl. III, Fig. 1), which is about three inches in diameter, is another form for a special purpose. It is made for the use

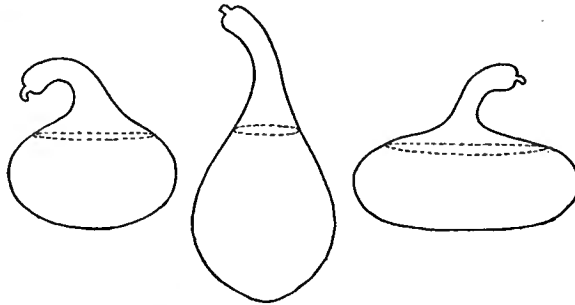


Fig. 9. Outlines of Gourds.

of women who are in seclusion away from the main dwelling during their menstrual periods. As these little trays are only used to carry food in to such women they are left unbaked. When their function has been performed they are destroyed with other objects which have come into contact with women in this state.

It is noticeable in the above pottery forms, which are designed solely for domestic use, that no particular decoration is given them. But where this does occur at all it is always on or near the rim and never on the body of the vessel. Specimen 5, Pl. III, and Fig. 8, *b*, have a curved impression surrounding the rim which is said to represent the moon. The series of oblique scratches on specimen 8, Pl. III, had no meaning or name given them.

A question of origin naturally arises here, in relation to the pottery industry of this tribe, which seems to deserve mention at least. The prominence of the

gourd shape, or that of the pumpkin or squash, may have had some influence upon the development of forms in Yuchi pottery. The outline figures and the general appearance of pots suggest this question. The Yuchi themselves comment on the similarity between the shape of pots and pumpkins, and when asked about the form of this or that pot, the answer frequently is "It is like a pumpkin or gourd." The figures show how this similarity in form appears (Fig. 9). The similarity is further carried out by the smoothness of the body of the pots, and the diminishing diameter near the top. The drinking gourds found in use today, and the gourd receptacles used about the camps in the same way as pottery receptacles are similar to these in shape. The suspicion of this relationship between pottery forms and pumpkins or gourds was aroused by the replies given to questions which were asked in trying to find out whether the pottery shapes symbolized or represented anything else. For instance the bowls of wooden spoons are supposed to represent wolf ears.

It may be said of the modern Yuchi pottery forms that, according to the description given by Holmes¹, they bear more resemblance to those of the prehistoric Chesapeake-Potomac group in their prevalent gourd-like outline and lack of ornamentation on the body, than they do to the highly ornamented and complex forms of the Southern Appalachian group.

PIPES.—A large number of tobacco pipes of clay, *sācū' yūd⁸ē'*, 'earth pipes' (Fig. 11), were formerly made and used by the Yuchi. The variety in form shown by these pipes indicates that at an earlier time work in clay must have been a rather important activity with them. It seems that pipe making was, and is yet to a limited extent, practiced by the men. Clay is prepared

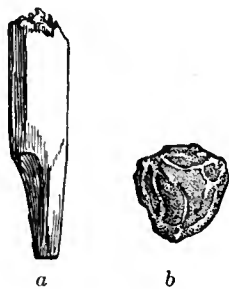


Fig. 10. Pipe Borer (a)
and Polishing Stone (b)

in the manner described before for pots, and made into lengths about an inch in diameter. With a knife, cylinders of various lengths are cut out which are to be bent and hollowed into desired forms for the pipes. This shaping is done with the knife, the sides being shaved down round or square and the angles squared to suit the artisan's taste. The narrower end is twisted at right angles to the bowl to form the stem-holder. The knife is then used to gouge out and hollow the bowl. A small pointed stick (Fig. 10, a) is twisted into the stem end to make a hole for the stem, and when it has nearly reached the bowl cavity a small sharp twig is used to connect the two openings. After the exterior has been finished off with the knife the pipe is complete except for a cane or hollow twig stem. A piece of flint (Fig. 10, b) is often used to rub the pipe with and give it a polish, but generally none is thought necessary. The making

¹Twentieth Annual Report, Bureau of American Ethnology.

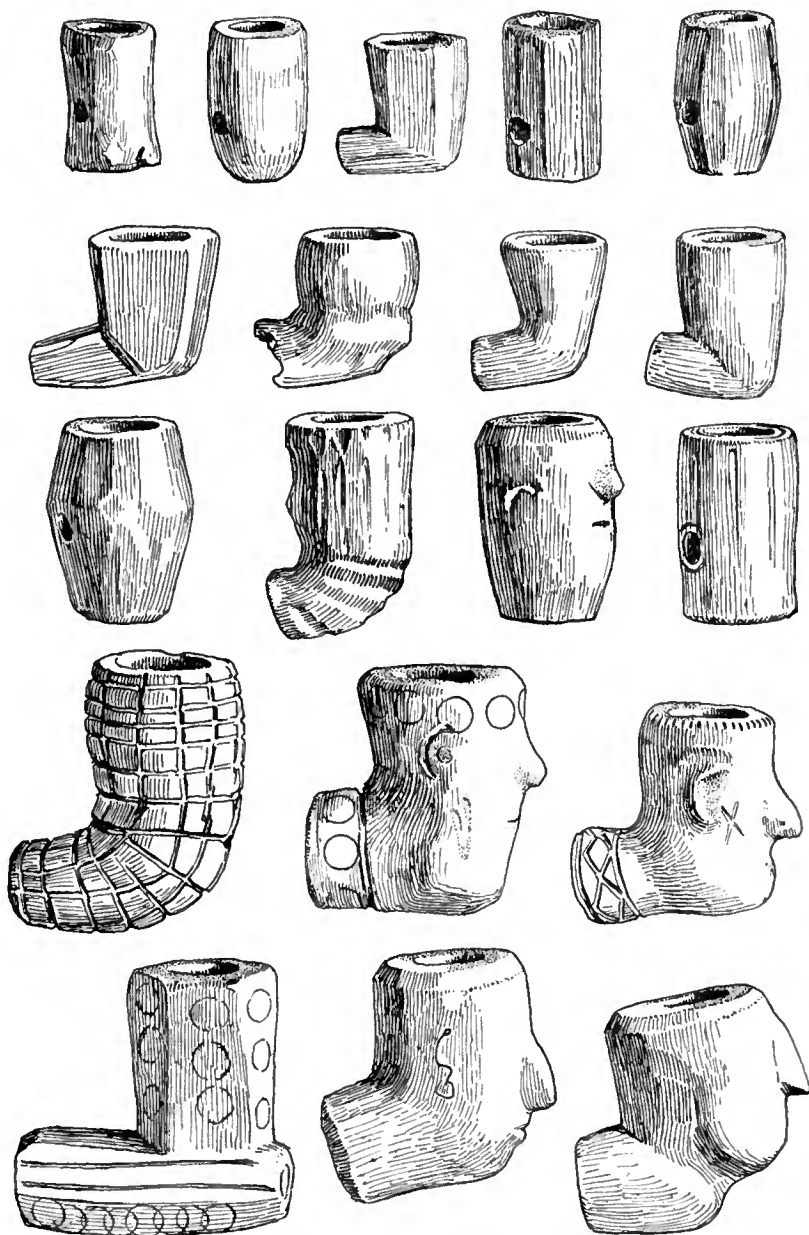


Fig. 11. Clay Pipes.

of effigy forms in pipes is mostly done by pressing and shaping with the fingers. The pipes are seldom baked, as this is gradually effected when they are lighted and put into use.

There seems to be no limit to the forms which different individuals give to the pipes they make. Personal taste appears to play an important part, however, within certain broad but traditional limits. The pipe forms observed seem to fall into a few different classes. It may be said that the commonest type is that having a stem-base at right angles to the bowl as illustrated in some of the examples shown in Fig. 11. These are rather small pipes, averaging a little over an inch in height. The bowls are squared, rounded or formed into hexagons. Another sort is barrel-shaped, also with different sectional forms and of the same small size as the first. These lack the stem-base, having the reed or cane stem inserted directly into the bowl. A third general type has a much larger and heavier form and suggests the catlinite calumet forms met with among the Plains Indians. The red color and carefully given polish of the specimens under discussion increase the apparent similarity between the two.

Effigy pipes (see Fig. 11) are favorites with the Yuchi and often show considerable skill on the part of the maker in imitating living forms. It is rather curious that those representing the human face never have eyes. The rings sometimes seen about the rim represent the Sun, who is the tutelary deity of the Yuchi. The frequent occurrence of the frog form in pipes is explained by the desire on the part of the men to emulate the Wind, a supernatural being who, according to the myth, used a frog for his pipe and a snake for the pipe-stem during one of his journeys.

A noticeable similarity in form appears between the modern pipes of the Yuchi and those found in the burial mounds of the Appalachian region, described by Holmes.¹

The collections of objects from the mounds of Alabama, Georgia and Florida made by Mr. Clarence B. Moore² also contain many pipes in stone and earthenware which resemble the forms known to the modern Yuchi and illustrated in Fig. 11.

CLAY FIGURES.—The Yuchi men sometimes mould by hand pressure small figures of animals or parts of animals in clay. Just what part these clay figures play in their life it is hard to say. It would seem, however, that they are merely the product of an idle hour or are based on some esthetic motives. Where quite a little work is being done in clay by the women in making pots and by men who are fashioning smoking pipes, it would seem natural that some would idly try to shape, out of the unused material, figures

¹ Twentieth Report Bureau American Ethnology, Pls. cxxiv, cxxv, cxxvi.

² Journal of the Academy of Natural Sciences of Philadelphia, X, XI, XII, etc.

of objects familiar to them in their daily environment. The figures of this sort are rather clumsy and naturally fragile since they are not baked. The specimens on which this description is based are a crudely made lizard about eight inches long, several life-size frogs, and a cow's head several inches in height (Fig. 12). Another correspondence between the modern Yuchi and the ancient inhabitants of the Southeast is to be found in these clay figures. Mr. Moore in his archaeological explorations of the mounds of Volusia Co., Florida,¹ found numbers of rude clay figures among which some of the animal forms resemble the ones given here and obtained from the modern Yuchi. The general technique in both modern and prehistoric specimens is similar.

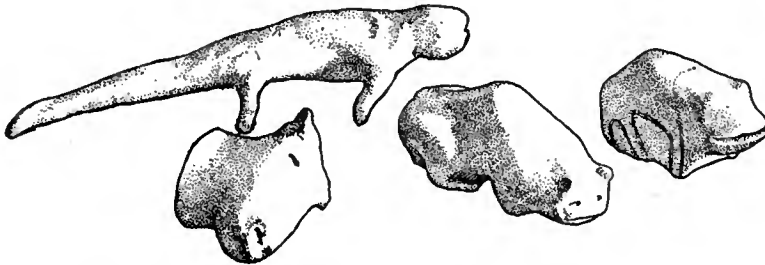


Fig. 12. Clay Figures.

Finally it must be noted, in regard to the subject of pottery and work in clay, that this branch of native handicraft has undergone a great deterioration since the beginning of contact between the Yuchi and Europeans, and that the progress of decline in this, as in other arts, has been much more rapid in the last twenty-five years. Most of the specimens described above were obtained by request, whereupon some were brought from remote districts where they may have been in actual use while others were fac-similes made for the occasion by reliable persons.

BASKET MAKING.

Another handicraft in the seemingly well-rounded industrial life of the Yuchi is basket making. The women possess the knowledge of at least two processes of basket weaving; the checker work and the twilled. The baskets in general are of two sorts. One is a large rough kind made of hickory or oak splints not unlike the ordinary splint baskets made by the Algonkian tribes, with handles for carrying. The other kind, in the manufacture of which cane rinds are chiefly employed, is distinctly characteristic of the Southeastern and Gulf area. A collection of Yuchi baskets resembles those of the Choctaw or Chitimacha in general appearance and technique, although the Yuchi forms

¹ Collection of the Academy of Natural Sciences of Philadelphia.

obtainable today do not show as much diversity as the others. In their present location, unfortunately, the Yuchi are handicapped by the lack of basket stuffs, while the other tribes still occupy territory where cane is abundant. This may perhaps be the reason why we find the Yuchi comparatively deficient in variety of basket forms and weaves, when other tribes of the southern or Gulf area, as the Chitimacha, Attakapa and Choctaw, are considered. The regular basket material is cane (*Arundinaria*). For baskets of the common household storage type, intended as well for general domestic utility, the cane rind is the part used, as the outside is fine and smooth. Splints from the inner portion of the cane stalk are employed in the construction of basket sieves and other coarser types. The forms and outlines of common utility baskets, *dāsī'*, shown in Pl. IV, Figs. 1, 2, seem to resemble the common pottery forms in having the opening somewhat narrower than the bottom. Another type of basket (Pl. IV, 5, 7) is the flat one used in the preparation of corn meal. The largest of this class is two feet in breadth with walls not more than an inch or so high. This tray basket is used with another, the sieve (Pl. IV, 6), which is also rather flat but not so much so as the former. The bottom of the sieve basket is of open work. Corn meal is sifted through this into the broad tray. Some idea of their respective proportions is given in Pl. IV, Figs. 5, 6. The plan of the bottom of all of the basket forms described is rectangular in general, while that of the top is nearly round; at any rate, without angles. The sides of the typical basket invariably slope inward with a rounding outline. This form, as can be readily seen, is largely determined by the nature of the weave.

Nearly all baskets of this region, with little exception, are manufactured by the twilled process of weaving. It is noticeable that the bottom is customarily done in one pattern of twill and the sides in another variety of the same. For example, we find one of the common forms like *a*, Fig. 13, woven at the bottom in the two over two under pattern, but when the turn for the sides is reached the vertical strands no longer run in twos but are separated, each simply alternating in crossing over two weft strands; the weft in its turn crossing four of the warp strands. This mixture of technique seems to be a favorite thing with the Yuchi weavers. Such purposeless variations in weave may be attributable to the rhythmic play motive which Dr. Boas has recently shown¹ to be prominent in the technique of many primitive tribes. An example is shown in Pl. IV, 2, 3, where a matting bottom (Fig. 13, *a*) is turned up into a woven side *b* with an over four under four weft. The relationship between ordinary mats and baskets consequently appears to be a very close one. At almost any stage in the process of mat weaving it appears

¹ Decorative Designs of Alaskan Needlecases, Proceedings of United States National Museum, Vol. xxxiv, p. 339-40.

that the operator can turn the strands up, fill in with a weft, and change the product into a basket.

Some examples of the varieties of twill which enter into the construction of mats and baskets are given in Fig. 13. The common diaper pattern may appear woven with double strands producing the variety shown in *a*. Baskets with

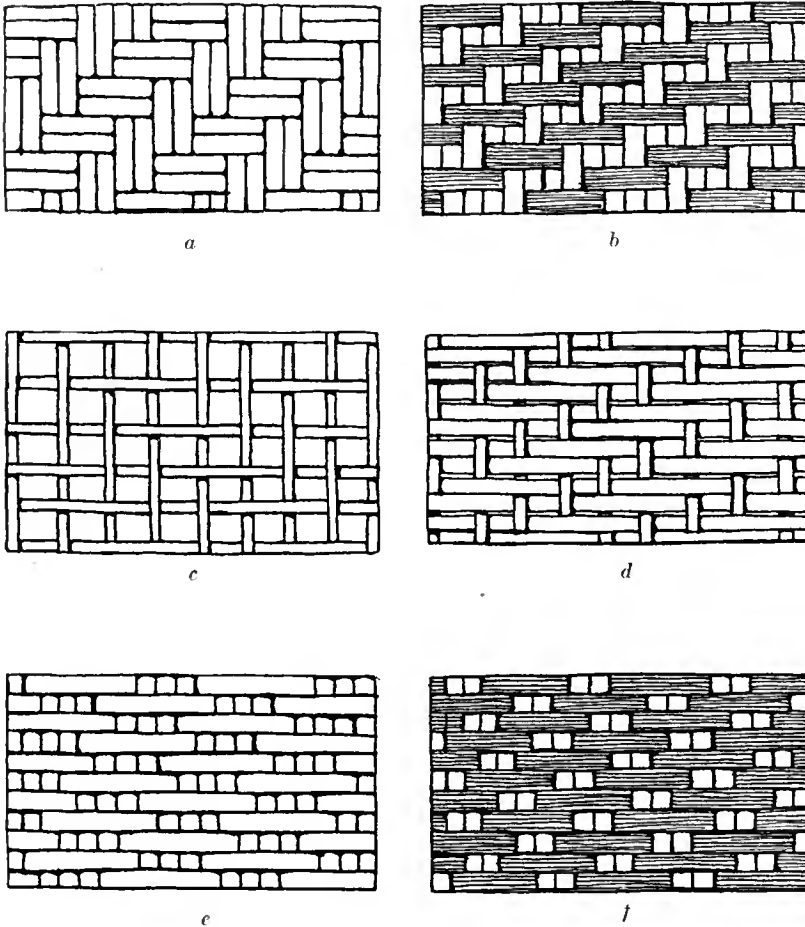


Fig. 13. Basket Weaves.

this weave in the bottom and an over four under four on the sides are most characteristic, as will be seen. The basket sieves outlined before are woven in open mesh on the bottom, leaving open squares about one third of an inch square, *c*. Here the twill is the same, over two and under two as in Fig. 13, *a*,

but done with narrower splints. The sides, however, of the basket sieve are filled in with weft strands going over two and under two, thus closing up the open spaces, as shown in *d*. The other cuts show some different varieties in which the number of warps crossed by the weft strands vary. Fig. 13, *b* is from the side of the work baskets in which the bottom appears as shown in *a*. The others, *e* and *f*, show the mat twill, the style that is oftenest found in the basket trays. The sides of the tray are changed to an over four under four twill as in *b*. The latter are held in the lap to catch the sifted corn meal that is shaken through the sieve. The use of the basket sieve, however, and this tray will be described in more detail later.

The basket border is commonly formed of a few warp lengths bent down and wrapped by a runner of cane. A row of twined weaving underneath this holds in place the warp strands that have to be cut off. The figure¹ illustrates this border finishing very well (Fig. 14).

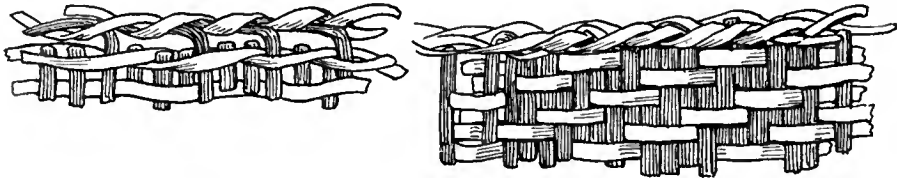


Fig. 14. Basket Border Finishing.

Intentional decorative designs seem to be almost entirely lacking in the baskets of today, and it is impossible to say whether or not they ever developed such designs. About the only decorative effect attempted seems to be the employment of cane splints of different shades of red and yellow in the weaving. Rather pretty diagonal patterns are in this way brought out, but they seem to have no assigned meaning or names. These patterns are quite evidently accidental in many instances, for the mere presence of one or two different colored splints in the warp and woof would work out into some geometrical pattern without any previous knowledge as to what this would be.

OTHER OCCUPATIONS.

WOOD WORKING.—The Yuchi men spend part of their time, when not engaged directly in procuring food, in manufacturing various useful articles out of wood. One form of knife, *yā'libō'*, 'knife bent,' used in whittling such objects, consists of a piece of iron curved at one end and sharpened on the side

¹ Taken from Mason's *Aboriginal American Basketry* in Report of U. S. National Museum, 1902.

after the fashion of a farrier's knife (Fig. 15). The handle part of the metal is bound around with cloth or skin to soften it for the grasp. The wood worker draws the knife towards himself in carving. Thus are made ladles, spoons, and other objects that come in handy about the house. Larger objects of wood are shaped not only by whittling with knives, but by burning. For instance dug-out canoes, *icū sī'*, were made of cypress trunks hollowed out in the center by means of fire. As the wood became charred it was scraped away so that the fire could attack a fresh surface, and so on until the necessary part was removed.

It sometimes falls to the lot of women to help in the manufacture of certain wooden objects. One such case is to be seen in the hollowing out of the cavity of the corn mortar. After the man has sectioned a hickory log of the proper length and diameter, about 30 by 14 inches, he turns the matter over to several women of his household. They start a fire on top of the log, which is stood up on end. The fire is intended to burn away the heart of the log, so, to control its advance and to keep it going, two women blow upon it through hollow canes. By pouring water on the edge the fire is kept within bounds and confined to the center. As the wood becomes charred it is scraped away, as usual, with the shells of fresh water mussels.

No decorative effects are produced in wood carving nor is it likely that any particular development in technique was reached by the carvers in former times.

PREPARING HIDES AND SEWING.—In preparing hides and skins for use the brains of animals are employed to soften and preserve them. Hides are placed over a log, one end of which is held between the knees while the other rests on the ground, and are then scraped with a scraping implement to remove the hair. The scraper, *ts^εamē'satāné*, for this purpose is a round piece of wood about twelve inches long with a piece of metal set in edgewise on one side, leaving room for a hand grip on each end (Fig. 16). This implement resembles the



Fig. 15.
Crooked Knife.



Fig. 16. Scraper.

ordinary spokeshave more than anything else. A sharp edged stone is said to have taken the place of the iron blade in early times. Hides are finally thoroughly smoked until they are brown, and kneaded to make them soft and durable.

Sewing is done by piercing holes in the edges to be joined with an awl. Two methods of stitching are known, the simple running stitch and the overhand. The latter, on account of its strength, is, however, more commonly used. Sinew and deerskin thongs are employed for thread.

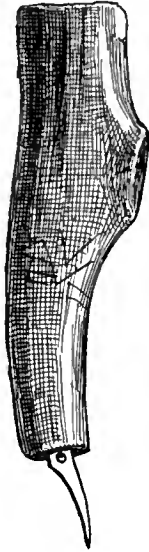


Fig. 17. Awl.

One specimen of awl, for sewing and basket making, consists of a piece of deer antler about six inches long into which a sharp pointed piece of metal is firmly inserted (Fig. 17). Bone is supposed to have been used for the point part before metal was obtainable. Several chevron-like scratches on the handle of this specimen are property marks.

A few knots and tying devices observed in use and on specimens, are given in Fig. 18. Softened deerskin thongs were employed for tying and binding purposes.

SHEET METAL WORK.—The manufacture of German silver ornaments, such as finger rings, earrings, bracelets, arm bands, breast pendants, head bands and brooches, seems to have been, for a long time, one of the handicrafts practiced by the Yuchi men. This art has now almost passed away among them and fallen into the hands of their Shawnee neighbors. The objects mentioned in the list were made of what appears to be copper, brass and zinc alloy. The metal was obtained from the whites, and then fashioned into desired shapes by cutting, beating, bending, and punching in the cold state. The favorite method of ornamentation was to punch stars, circles, ovals, curves, scalloped lines, and crescents in the outer surface of the object. Sometimes the metal was punched completely through to produce

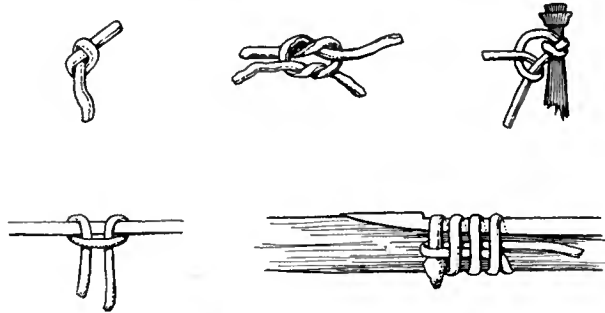


Fig. 18. Tying Devices.

an open-work effect. Several pieces of metal were sometimes fastened together by riveting. Ornamental effects were added to the edges of objects by trimming and scalloping. It is also common to see fluting near the borders of bracelets and pendants. Judging from the technique in modern specimens, metal

workers have shown considerable skill in working out their patterns. It is possible, moreover, that this art was practiced in pre-historic times with sheet copper for working material, in some cases possibly sheet gold, and that some of the ornaments, such as head bands, bracelets, arm bands and breast ornaments, were of native origin. Some of the ornamental metal objects will be described in connection with clothing.

BEADWORK.—Like many other Indian tribes the Yuchi adopted the practice of decorating parts of their clothing with glass beads which they obtained from the whites. Beadwork, however, never reached the development with them that it did in other regions. What there was of this practice was entirely in the hands of the women. There were two ways of using the beads for decoration. One of these was to sew them onto strips of cloth or leather, making embroidered designs in outline, or filling in the space enclosed by the outline to make a solidly covered surface. The other way was to string the beads on the warp threads while weaving a fabric, so that the design produced by arranging the colors would appear on both sides of the woven piece. For the warp and woof horse hair came to be much in use. Objects decorated in the first fashion were moccasins, legging flaps, breechcloth ends, garter bands, belt sashes and girdles, tobacco pouches and shoulder straps. The more complex woven beadwork was used chiefly for hair ornaments and neckbands.

The designs which appear in beadwork upon these articles of clothing are mostly conventional and some are symbolical with various traditional interpretations. They will be described later. It should be observed here, however, that there is some reason to suspect that the beadwork of this tribe has been influenced by that of neighboring groups where beadwork is a matter of more prominence. The removal of the Yuchi and other southeastern tribes from their old homes in Georgia and Alabama to the West threw them into the range of foreign influence which must have modified some characteristics of their culture.

STONE WORK.—Lastly we know, from the evidences of archeology, that at an early age the Yuchi, like the other Indians, were stone workers. All vestiges of this age, however, have passed beyond the recollection of the natives, so that nothing can be said first hand on the subject.

HOUSES.

As the native methods of house building have nearly all passed out of use some time ago, we have to depend upon descriptions from memory supplemented by observations made in the ceremonial camp where temporary shelters are made which preserve old methods of construction.

The dwelling house of the present-day Yuchi is like that of the ordinary white settler: a structure of squared or round notched logs, with a peak roof of home-made shingles and a door on one side. Windows may be present or not, according to the whim of the owner. The same is true of the fireplace, which may be an inside open grate at one end of the building, or a hearth in the middle of the room with smoke hole directly above. These houses show all possible grades of comfort and elaboration in their construction. Directly in front of the door it is customary to have a shade arbor raised where cooking is done. Here spare time is spent in comfortably lounging about while light occupations are carried on by various members of the family. Such a house is called *tsölʒ'*, and may be, in its main idea, a survival of one form of original house. Bartram and other travelers who saw the southeastern Indians at an early date describe notched log houses among the Cherokee, so there is some possibility of the native origin of the simple square log house of the modern Yuchi and their neighbors the Creeks. Fortunately, however, we find in the work of Bartram¹ a fairly good, though short, description of the houses of the Yuchi as he saw them in the village on Chattahoochee river, Georgia, in 1791.

"The Uche town is situated on a vast plain, on the gradual ascent as we rise from a narrow strip of low ground immediately bordering on the river: it is the largest, most compact and best situated Indian town I ever saw; the habitations are large and neatly built; the walls of the houses are constructed of a wooden frame, then lathed and plastered inside and out with a reddish well tempered clay or mortar, which gives them the appearance of red brick walls, and these houses are neatly covered or roofed with cypress bark or shingles of that tree. The town appeared to be populous and thriving, full of youth and young children. . . ."

At certain times of the year when the people remove from these permanent houses and assemble at some convenient place for hunting, fishing or social intercourse they commonly make use of tents with an open structure nearby in which much unoccupied time is spent during both night and day. With some families this open-sided structure is merely a shade arbor, and no care seems to be given to its appearance. But with others it serves as the dwelling upon occasions and is fitted out and furnished with some semblance of permanent occupaney. During the annual tribal ceremony of the corn harvest, when the assemblage of families is largest, these structures may be best seen. The following descriptions of these temporary dwellings, in which are preserved earlier forms of architecture, are based upon observations made at such times.

¹*Op. cit.*, p. 388.

To begin with, the camp shelters, as they are commonly called, are scattered irregularly about, in no wise forming a camp circle such as is found on the Plains or a camp square like that of the Chickasaw.¹ They are left standing after they have served once and are reoccupied by the owners when they return to the place where the ceremonial gatherings are held.

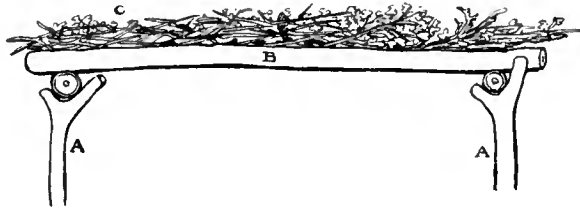


Fig. 19. Roof Support.

The ground space covered by a lodge of this sort varies somewhat, but may be said to be in general about sixteen feet by eighteen. The floor is simply the earth. Branches of oak with the leaves compose the roof (Figs. 19, 20, C). Eight feet above the ground is a common height for this dense screen of leaves. The branches themselves are supported by cross poles (B) resting on stout

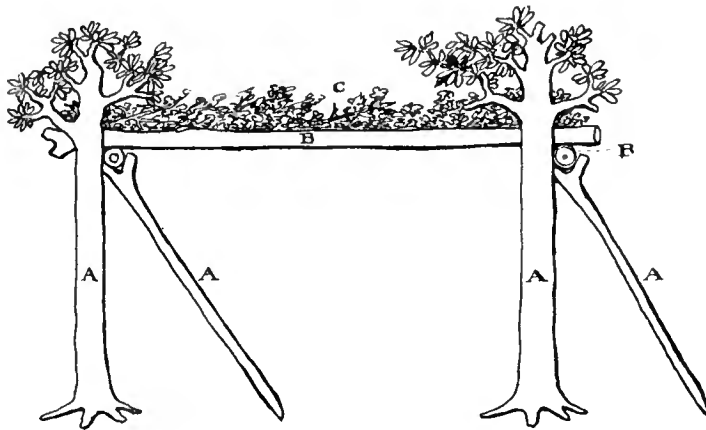


Fig. 20. Roof Support.

horizontal end pieces or beams. In the support of these beams, lodge builders employ different devices. One of these, and perhaps the commonest, is the simple forked or crotched post (Fig. 19, A). When trees happen to be handy, however, a modification has been observed in the roof support which shows a

¹ Cf. *Journal of American Folk-Lore* (1907), p. 50-58.

rather clever adaptation of the material at hand to suit the occasion. In such a case standing trees take the place of sunken posts, and forked posts with the beams resting in the crotch are leaned against them, as in Fig. 20, A.

The general ground plan of these camp shelters is square (Fig. 21). They usually stand east of the entrance to the tent (D). In the center of the ground space (A) blankets, skins and other materials to make comfort are strewn, and here the people eat, lounge and sleep. In one corner is a square storage scaffold or shelf (B) elevated about five feet above the ground. This is floored with straight sticks resting upon cross pieces which in turn are supported by uprights in the floor. On this scaffold is a heterogeneous pile of household utensils and property. Ball sticks, weapons, baskets, clothing, harness, blankets and in fact nearly everything not in immediate use is all packed away here out of reach of dogs and children. Out from under the roof to one side is the fireplace (C). The diagram (Fig. 21) gives the ground plan of one of these lodges.

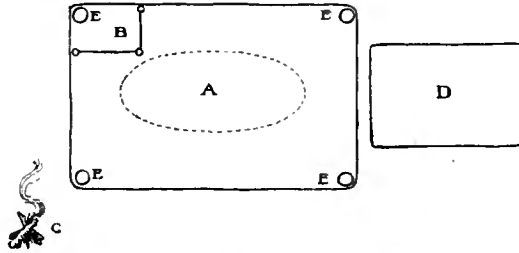


Fig. 21. Plan of Yuchi Dwelling.

The Yuchi remember still another type of family dwelling house which seems to show that the common house type of the Algonkian tribes bordering the Atlantic coast farther north was known to the Yuchi as well. We are informed by the Yuchi that the framework of this type of house, *yū*, consisted of poles stuck in the ground in parallel rows at certain distances apart. These were bent over and lashed together at the top, forming an arched passage underneath. The whole top and the sides were then covered with strips of bark cut entire from cypress trees and attached in overlapping layers to the cross pieces connecting the upright poles. Matting is also said to have been used as house covering material. Such structures are commonly remembered to have been about ten feet high and about sixteen feet square on the ground. The roof slabs were weighted down with halved logs secured at the ends to the framework. The fireplace was in the center of the floor space. It was excavated about six inches below the surface of the ground. A hole was left in the roof directly above the fireplace for the smoke to escape.

In the way of household furniture the Yuchi remember that beds, *tcu'fa*, used to consist of a framework of parallel sticks, supported by forked uprights, upon which skins were piled. These bench-like beds were ranged about the walls. Mats were suspended to form screens when desired.

Children were stowed away in hammock cradles when they were too young to walk. The hammock cradle is used very generally nowadays. It consists of a blanket stretched between two ropes. To keep the sides apart thwarted with notched ends are at the foot and head. The hammock is hung up out of doors from convenient trees, while in bad weather it is swung indoors from house posts or beams.

DOMESTIC UTENSILS.

In the preparation of food several kinds of wooden utensils are employed. The largest and perhaps the most important piece of household furniture of this sort was the mortar, *dīlá*, and pestle, *dīcā lá*. The mortar (Pl. III, Fig. 10, *a*) which is simply a log several feet high with the bark removed having a cavity about eight inches deep, seems, moreover, to be an important domestic fetish. We find that it is connected in some way with the growing up and the future prospects of the children of the family. It occupies a permanent position in the door yard, or the space in front of the house. Only one mortar is owned by the family and there is a strong feeling, even today, against moving it about and particularly against selling it. We shall see later that the navel string of a female child is laid away underneath the mortar in the belief that the presiding spirit will guide the growing girl in the path of domestic efficiency.

The pestle that goes with this utensil is also of wood (Pl. III, Fig. 10, *b*). Its length is usually about six feet. The lower end that goes into the cavity

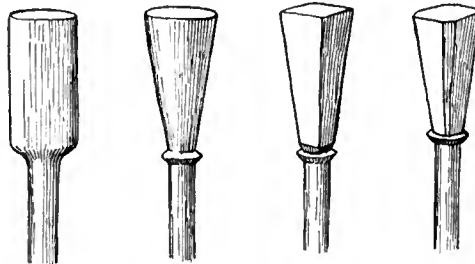


Fig. 22. Pestle Tops.

of the mortar and does the crushing is rounded off. The top of the pestle is left broad, to act as a weight and give force to its descent. Several forms of carving are to be observed in these clubbed pestle tops which are presumably ornamental, as shown in the cuts (Fig. 22).

Spoons, *yáda ctīné*, showing some variation in size and relative proportions, are found commonly in domestic service. They are all made of wood, said to be maple. The size of these varies from six or seven to fourteen inches. The bowl is usually rather deep and is widest and deepest near the handle. The latter is squared and straight with a crook near the end upon which an ownership mark consisting of a few scratches or incisions is frequently seen. Pl. VI, 3 shows common spoons used in eating soup or boiled vegetables. This type is said to represent, in the shape of the bowl, a wolf's ear and to be patterned after it.

Wooden paddle-shaped pot stirrers, *cadŭ'*, are nearly always to be seen where cooking is going on. They vary greatly in size and pattern. Ordinarily the top is simply disk-shaped. The use of the stirrer comes in when soup and vegetables are being boiled, to keep the mess from sticking to the pot. (See models in Fig. 36, b.)

Gourds, *tá'mbactŭ'*, of various shapes are made use of about the house in many different ways. They are easily obtained and require little or no labor to fit them for use. As drinking cups, general receptacles and dippers they come in very handy. A common drinking ladle is shown in Figure 23. Besides these utensils, of course, baskets, mats, and pots, which have been dealt with already, figure prominently in the household economy. Pots are used chiefly as cooking vessels and receptacles from which prepared food is eaten. Baskets are commonly used for storing things away, for carrying purposes and for the keeping of ornaments, trinkets, small utensils and other personal effects. The several specialized forms, the riddle, or basket sieve, and the fan, or flat basket tray, are, as has been mentioned, used directly in the preparation of corn for food. The part they play will be described in more detail in another place.



Fig. 23.
Drinking Gourd.

FOOD AND ITS PREPARATION.

FIRE MAKING.—In the preparation of most vegetable and animal products for consumption fire is an indispensable agent. It is also procured for ceremonial purposes. To obtain it the Yuchi claim that originally two pieces of stone were struck together, either two pieces of flint or a piece of flint and a piece of quartz or pyrites. In the annual tribal ceremony this method is preserved yet. Two persons are ordinarily required in producing fire, one to do the striking, the other to hold the bed of fire material into which the spark is projected when obtained. A single individual might succeed very well, but two together obtain fire much more quickly. Even then the operation often takes fifteen minutes or more. It is likely, however, that

the manipulators were already out of practice when the method passed out of common use. It is nowadays admitted that the town chief who strikes the spark at the annual ceremony is greatly worried at this time over the ultimate result of his efforts. It takes him about twenty minutes to secure a flame.

The method, as observed on several ceremonial occasions, is as follows: the flint, *yāt^ēā dawoné*, is held between the thumb and forefinger of the right hand with a small piece of punk material, *tcinḡ^ēō'*, alongside of it. This punk appears to be a very close-pored fungus. In his left hand he holds the striker. The helper stands by, holding a curved tray of hickory bark heaped up with decayed wood, *sāmbī'*, which has been dried and reduced to powder (Fig. 24). The chief operator then strikes the two stones together,



Fig. 24. Tinder Tray.

and when several good sparks have been seen to fly, a moment is given to watching for evidence that one has been kept alive in the punk. If the spark smoulders in this it is gently transferred to the tinder in the bark tray. From this moment the responsibility rests with the helper. He begins to sway the tinder very gradually from side to side and gauges his movements by the thin wisp of smoke that arises from the smouldering bed. After a few minutes, if things go well, the smoke increases and the helper becomes more energetic. The climax is reached when from the dried wood tinder-bed a little flame springs up. Small twigs are piled on and then larger ones until the blazing mass can be safely deposited beneath a pile of firewood. Nowadays at any rate, the fire-producing materials, flint and punk, are a part of the town chief's sacred paraphernalia and he has the prerogative of manipulating them. A piece of steel is more often used as a sparkler in the modern operation, as it is more effective.

The most convenient fireplace arrangement is to have a large, not too dry backlog with the fire maintained along one side according to the number of pots to be heated. When the backlog burns away in one place the fire is moved to another, or the log itself is pushed along.

As to the origin of fire we find here the common American explanation. It is believed to have been stolen, by the mythical trickster Rabbit, from a people across the waters and brought by him to the Yuchi.

FOODS.—Foodstuffs in which corn or maize is the principal ingredient should be mentioned first in this connection. In its various forms corn has always been the staple article of diet in the region inhabited by these Indians, while at certain times of the year game, fish and fruits have supplemented the daily menu. Pumpkins, potatoes, beans, melons and squashes rank next in the list of cultivated plant foods. The variety of corn best known seems to have been what is commonly called flint corn

The simplest way of preparing corn for use is to boil it or roast it in the ear and eat it directly from the cob. There is, however, only a certain time of the year in which this can be done and that is when the crop has matured, after the supernatural powers had been propitiated and the bodies of the people purified by ceremonies to be treated later under the subject of religion. One of the chief articles of diet is *tsʻci*, a kind of corn soup.¹ To make this the grains of corn, when dry, are removed from the cob and pounded in the mortar until they are broken up. These grits and the corn powder are then scooped out of the mortar and boiled in a pot with water. Wood ashes from the fire are usually added to it to give a peculiar flavor much to the native taste. Even powdered hickory nuts, or marrow, or meat may be boiled with the soup to vary its taste. It is commonly believed, as regards the origin of this favorite dish, that a woman in the mythical ages cut a rent in the sky through which a peculiar liquid flowed which was found to be good to eat. The Sun then explained its preparation and use, from which fact it was called *tsʻci*, inferably 'sun fluid.'

A kind of corn flour, *tsukhá*, is made by pounding up dried corn in the mortar. At intervals the contents of the mortar are scooped up and emptied into the sieve basket. The operator holds a large basket tray in her lap and over it shakes and sifts the pounded corn until all the grits and the finer particles have fallen through. According to the desired fineness or coarseness of the flour she then jounces this tray until she has the meal as she wants it, all the chaff having blown away. The meal, being then ready to be mixed into dough, is stirred up with water in one of the pottery vessels. In the meantime a large clean flat stone has been tilted slantwise before the embers of a fire. When the dough is right it is poured out onto this stone and allowed to bake. These meal cakes constitute the native bread, *kánlo*. Berries are thought to improve the flavor and are often mixed in with the dough. Besides corn the Yuchi preserve the knowledge of a variety of foods some of which are still commonly used. Hickory nuts, *ya'*, were commonly stored away for use in the following manner. They were pounded and then

¹The common name for this corn soup is *so/ki*, the Creek term, which has come now to be widely used for the dish among both Indians and whites.

boiled in water until a milk-like fluid was obtained. This after being strained was used as a beverage or as a cooking ingredient.

Almost any bird, animal or fish that was large enough to bother with was used as food. The names and varieties of such have been already given. The flesh of game mammals, birds, *kāndī'*, and fish, *cā*, was roasted or broiled on a framework of green sticks resting on cross pieces which were supported on forked uprights over the fire. The device was simply a stationary broiling frame. When large hauls of fish were made, by using vegetable poison in streams in the manner described, or more game was taken than was needed for immediate use, it is said that the surplus flesh was artificially dried over a slow smoky fire or in the sun, so that it could be laid away against the future. Crawfish, *tcatsá*, were very much liked and quantities of them were also treated for preservation in the above manner.

Wild fruits and nuts in their proper seasons added variety to the comparatively well supplied larder of the natives. Berries, *yābā'*, were gathered and dried to be mixed with flour or eaten alone. Wild grapes, *cā*, were abundant. The Indians are said to have preserved them for use out of season by drying them on frames over a bed of embers until they were like raisins, in condition to be stored away in baskets.

Salt, *dābī*, was used with food except during the annual tribal ceremony and for a short time before it, when it was tabooed in the same sense as corn or intercourse with women. It was obtained from river banks in certain places, but, on the whole, was rather a rare article with the Yuchi.

Meals were seldom eaten at regular times. Since food of some sort was nearly always over the fire or ready to eat, the different members of the family, or even outsiders, partook of what they wanted whenever they felt inclined. At least once a day, however, one good meal would usually be prepared for all.

The food supply of the Indians of the fertile Southeast, regulated by their forethought in preserving grain and fish, seems to have been on the whole, fairly constant and abundant. Accordingly we do not expect to find them making use of matter that is not acceptable to the average human taste, such, for instance, as insects, larvæ, and small reptiles. They did, however, and do today, find the raw entrails of the larger mammals and their contents to be much to their liking, esteeming the substance a delicacy.

A more extensive list of special vegetable foods could hardly be gotten from the Yuchi today as they are out of their original habitat, and have discontinued the use of wild plants for some time.

In connection with animal foods it should be remembered that there were numerous clans having particular animals for their totems, and that there existed for each clan the taboo of killing or eating the particular animal which bore the form of its totem.

DRESS AND ORNAMENT.

For a people living in quite a warm climate the Yuchi, as far back as they have any definite knowledge, seem to have gone about rather profusely clothed, but the descriptions obtained refer only to a time when the white traders' materials had replaced almost entirely the native products.

A bright colored calico shirt was worn by the men next to the skin. Over this was a sleeved jacket reaching, on young men, a little below the waist, on old men and chiefs, below the knees. The shirt hung free before and behind, but was bound around the waist by a belt or woolen sash. The older men who wore the long coat-like garment had another sash with tassels dangling at the sides outside of this. These two garments, it should be remembered, were nearly always of calico or cotton goods, while it sometimes happened that the long coat was of deerskin. Loin coverings were of two kinds; either a simple apron was suspended from a girdle next the skin before and behind, or a long narrow strip of stroud passed between the legs and was tucked underneath the girdle in front and in back, where the ends were allowed to fall as flaps. Leggings of stroud or deerskin reaching from ankle to hip were supported by thongs to the belt and bound to the leg by tasselled and beaded garter bands below the knee. Deerskin moccasins covered the feet. Turbans of cloth, often held in place by a metal head band in which feathers were set for ornament, covered the head. The man's outfit was then complete when he had donned his bead-decorated side pouch, in which he kept pipe, tobacco and other personal necessities, with its broad highly embroidered bandolier. The other ornaments were metal breast pendants, earrings, finger rings, bracelets and armlets, beadwork neckbands and beadwork strips which were fastened in the hair. The women wore calico dresses often ornamented on the breast, shoulders, and about the lower part of the skirt with metal brooches. Necklaces of large round beads, metal earrings and bracelets were added for ornament, and upon festive or ceremonial occasions a large, curved, highly ornate metal comb surmounted the crown of the head. From this varicolored ribbons dangled to the ground, trailing out horizontally as the wearer moved about. The woman's wardrobe also included an outside belt, decorated with bead embroidery, short leggings, and moccasins at times.

The above articles of clothing, as can quite readily be seen, are largely of modern form if not of comparatively modern origin. However, owing to the fact that no period is remembered by the Yuchi going back of the time when these things were in use, we are left to our own resources in trying to determine which of them were native and which of them were borrowed from outsiders.

If we are warranted in judging by the material used and by the form of decoration which is given them, it would seem that among the garments described, leggings, breechcloths, moccasins and perhaps shirts and turbans at

least were of native type. The same, furthermore, might be said of some forms of the metal ornaments, ornamented necklaces, hair ornaments, sashes and knee bands. So far as is now known, the decorative art of the Yuchi is almost exclusively confined to the latter articles, and it may be that the antiquity of the decorative designs is paralleled by that of the objects which carry them. Reference is made in myths to the turban, woman's skirt, man's sash and carrying pouch with its broad bandolier in connection with one of the supernatural beings, Wind. The peculiar form of these articles as worn by him then gave the motive for the conventional decorations which are still put on such articles by the Yuchi. This, however, is to be dealt with more fully under the next heading.

The bright colored calico shirt worn next to the skin was called *gōci bilané*, 'what goes around the back;' and was provided with buttons and often a frill around the collar and at the wrists. The outer garment, *gōci stalé*, 'over the back,' of calico also, was more characteristic. This had short sleeves with frilled cuff bands which came just above the frills of the under shirt, thereby adding to the frilled effect. A large turn-down collar bordered with a frill which ran all around the lapels down the front and about the hem, added further to this picturesque effect, and a great variety of coloring is exhibited in the specimens which I have seen. The long skirted coat, *gōci stale^ēā'*, worn by the old men, chiefs and town officials, was usually white with, however, just as many frills. An old specimen of Cherokee coat is shown in Pl. V, 1, which shows very well the sort of coat commonly worn by the men of other southeastern tribes as well as the Yuchi. The material used is tanned buckskin with sewed-on fringe corresponding to the calico frills in more modern specimens. It is said that as the men became older and more venerable, they lengthened the skirts of their coats. A sash commonly held these coats in at the waist.

The breechcloth, *gontsonéⁿ* (Pl. V, Fig. 2), was a piece of stroud with decorated border, which was drawn between the legs and under the girdle before and behind. The flaps, long or short as they might be, are said to have been decorated with bead embroidery, but none of the specimens preserved show it.

Leggings, *to^ēo'*, were originally of deerskin with the seam down the outside of the leg arranged so as to leave a flap three or four inches wide along the entire length. The stuff was usually stained in some uniform color. In the latter days, however, strouding, or some other heavy substance such as broadcloth, took the place of deerskin, and the favorite colors for this were black, red and blue. The outside edge of the broad flap invariably bore some decoration, in following out which we find quite uniformly one main idea. By means of ribbons of several colors sewed on the flap a series of long parallel lines in red, yellow, blue and green are brought out. The theme is said to represent sun-

rise or sunset and is one of the traditional decorations for legging flaps. A typical specimen is shown in Plate V, 3. The legging itself reaches from the instep to the hip on the outer side where a string or thong is attached with which to fasten it to the belt for support.

The moccasin, *det⁶a'*, still in use (Pl. V, 4, and Fig. 25), is made of soft smoked deerskin. It is constructed of one piece of skin. One seam runs straight up the heel. The front seam begins where the toes touch the ground and runs along the instep. At the ankle this seam ends, the uppers hanging loose. The instep seam is sometimes covered with some fancy cloth. Deerskin thongs are fastened at the instep near the bend of the ankle with which to bind the moccasin fast. The thongs are wound just above the ankle and tied in front.

Sometimes a length of thong is passed once around the middle of the foot, crossing the sole underneath, then wound once around the ankle and tied in front. This extra binding going beneath the sole is employed generally by those whose feet are large, otherwise the shoe hangs too loose. The Osages, now just north of the Yuchi, employ this method of binding the moccasins quite generally, but the moccasin pattern is quite different. The idea, however, may be a borrowed one. Yuchi moccasins have no trailers or instep

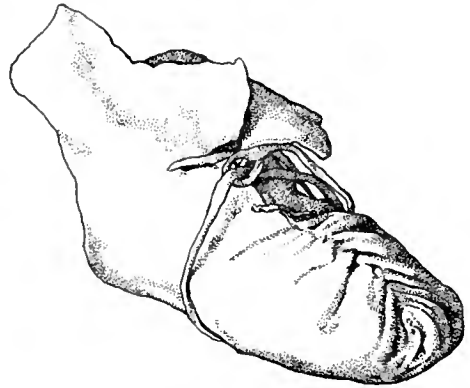


Fig. 25. Man's Moccasin.

flaps or lapels, the whole article being extremely plain. It seems that decoration other than the applications of red paint is quite generally lacking.

The turban, *to c̄iné*, seems to have been a characteristic piece of head gear in the Southeast. The historic turban of the Yuchi was a long strip of calico or even heavier goods which was simply wound round and round the head and had the end tucked in under one of the folds to hold it. The turban cloth was of one color, or it could have some pattern according to personal fancy. Plumes or feathers were in the same way stuck in its folds for the artistic effect. That some head covering similar to the turban was known in Precolumbian times seems probable inasmuch as a myth mentions that Rabbit, when he stole the ember of fire from its keepers, hid it in the folds of his head dress.

The sashes, *gágódī kwené*, 'the two suspended from the body' (Pl. V, 5, 6, Pl. VI, 7, 8), worn by men, are made of woolen yarn. The simplest of these consists merely of a bunch of strands twisted together and wrapped at the ends. A loose knot holds the sash about the waist. But the characteristic sash of the southeastern tribes, and one much in favor with the Yuchi, is

more complex in its makeup, and quite attractive in effect, the specimens I have seen being for the most part knitted. The sashes of the Yuchi seem to be uniformly woven with yarn of a dark red color. Some specimens, however, show an intermixture of blue or yellow, or both. The main feature is a dark red ground for the white beads which are strung on the weft. Figures of triangles and lozenges or zigzags are attractively produced by the white beaded outlines and the conventional design produced is called 'bull snake.' The sash is tied about the waist so that the fixed tassels fall from one hip and the tassels at the knotted end depend from the other. Customarily the tassels reach to the knee. The sash is a mark of distinction, to a certain extent, as it was only worn in former times by full-grown men. Nowadays, however, it is worn in ball games and upon ceremonial occasions by the participants in general, though only as regalia.

The woven garters, *tsē tsāⁿ* (Pl. VI, 3), or *godē' kwené*, 'leg suspender,' should be described with the sash, as their manner of construction and their conventional decoration is the same. The garters or knee bands are several inches in width. They are commonly knitted, while the tassels are of plaited or corded lengths of yarn with tufts at the ends. Here the general form and colors of the decorative scheme are the same as those of the sash. The function of the knee band seems to be, if anything, to gather up and hold the slack of the legging so as to relieve some of the weight on the thong that fastens it to the belt. The tasseled ends fall half way down the lower leg.

Rather large pouches, *lātū'*, two of which are ordinarily owned by each man as side receptacles, are made of leather, or goods obtained from the whites, and slung over the shoulder on a broad strap of the same material. It has already been said that various articles were thus carried about on the person: tobacco and pipe, tinder and flint, medicinal roots, fetishes and undoubtedly a miscellaneous lot of other things. The shoulder strap is customarily decorated with the bull snake design by attaching beads, or if the strap be woven, by weaving them in. There seems to be a variety in the bead decorations on the body of the pouch. Realistic portrayals of animals, stars, crescents and other objects have been observed, but the realistic figure of the turtle is nearly always present either alone or with the others. The turtle here is used conventionally in the same way that the bull snake is used as the decorative theme on sashes and shoulder strap, that is, in imitation of the mythical being Wind who went forth with a turtle for his side pouch. In Pl. IX, Fig. 5, one of the chief ornamental designs is reproduced.

The next ornamental pieces to be described are the neckbands, *tsūtsoⁿ la'*, 'bead band' (Pl. VI, 5, 6), worn by men. These are usually an inch in width and consist of beads strung on woof of horse hair; each bead being placed between two of the warps. Beadwork of this sort is widely used by the

neighboring Sauk and Fox and Osage and it may be that we are dealing here with a borrowed idea. Not only the idea of the neckband, but also many of the decorative motives brought out on it, may possibly be traceable to Sauk and Fox or other foreign sources. The religious interests of the Yuchi are largely concerned with supernatural beings residing in the sky and clouds, so we find many of the conventional designs on these neckbands interpreted as clouds, sun, sunrise and sunset effects, and so on. Animal representations, however, are sparingly found, while on the other hand representations of rivers, mountains, land, and earth, are quite frequent. On the whole it seems that most of the expression of the art of these Indians is to be found on their neckbands and the hair ornaments. In thus bearing the burden of conventional artistic expression in a tribe, the neckband of the Yuchi is something like the moccasin of the Plains, the pottery of the Southwest and the basketry of California.

Fastened in the hair near the crown and falling toward the back, the men used to wear small strips of beadwork, *tsū'tsetsī'*, 'little bead' (Pl. VI, 4), avowedly for ornament. They were woven like the neckband on horse hair or sinew with different colored beads. One which I collected is about eight inches long and one half an inch wide, having three-fold dangling ends ornamented with yarn. The designs on these ornaments are representative of topographical and celestial features.

A woman's belt, *wānté gahō'ndē kwené*, 'goes around woman's waist', is shown (Pl. VI, 1). The belts were of leather or trade cloth and had bead embroidery decorations representing in general the same range of objects as the neckbands and hair ornaments. Such belts were usually about two

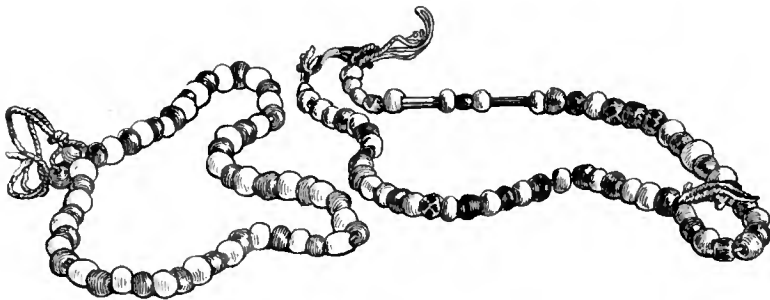


Fig. 26. Women's Necklaces.

inches wide. Women's dresses, *noⁿg^ēā'*, will not be described, as they present nothing characteristic or original. Most women are found with strings of large round blue beads about their necks (Fig. 26). It is stated that necklaces of this sort have something to do with the fertility of women.

The ornaments which were made of silver alloy beaten and punched in the cold state are exceedingly numerous and varied. The use of such objects has been very general among the Indians and a general borrowing and interchanging of pattern and shape seems to have gone on for some time during the historic period. No particularly characteristic forms are found among the Yuchi except perhaps in the breast pendants, which are generally crescent shaped, and the men's head bands and the women's ornamental combs. Some of these objects deserve description.

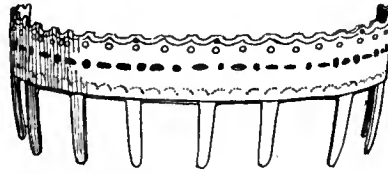


Fig. 27. Ornamental Comb.

Fig. 27 shows one of the combs. The narrow band of metal is decorated with punched-in circles, ovals and toothed curves. The teeth are cut out of another strip of metal which is riveted on. The upper edge of the comb is scalloped. Women's bracelets are shown in Fig. 28, with similar ornamentation



Fig. 28. Bracelets.

on the body, and grooves near the edges to render its shape firm. The rings, *gōmpadī'né*, and earrings (Fig. 29) need no description. Hardly any two are alike.

We have evidence in the myths that robes, *antcwá*, or hides of animals,



Fig. 29. Finger Rings.

as the name implies, were worn by the men over their shoulders. The case referred to mentions bear and wildcat skins used in this manner and it is also to be inferred that two different branches of the tribe were characterized by the wearing of bear and wildcat skins robes.

The men furthermore affect the fan, *wetcá*, 'turkey' (Pl. VII, 9), of wild turkey tail feathers. The proper possession of this, however, is with the older men and chiefs who spend much of their time in leisure. They handle the fan very gracefully in emphasizing their gestures and in keeping insects away. During ceremonies to carry the fan is a sign of leadership. It is passed to a dancer as an invitation to lead the next dance. He, when he has completed his duty, returns it to the master of ceremonies who then bestows it upon someone else. The construction of the fan is very simple, the quills being merely strung together upon a string in several places near the base (Fig. 30).

The Yuchi men as a rule allow the hair to grow long all over the head until it reaches the neck. It is then cropped off even all around and worn parted in the middle. The portrait of the old man (Pl. I) shows this fairly well. Something is usually bound about the forehead to keep the hair back from the face; either a turban, silver head band or strip of some kind. The beadwork hair ornaments used to be tied to a few locks back of the crown. Some of the older men state that a long time ago the men wore scalp locks and



Fig. 30. Feather Attachment of Fan.

roached their hair, removing all but the comb of hair along the top of the crown, in the manner still practiced by the Osage. Men of taste invariably keep the mustache, beard and sometimes the eyebrows from growing by pulling them out with their finger nails. The hair was formerly trimmed by means of two stones. The tresses to be cut were laid across a flat stone and were then sawed off, by means of a sharp-edged stone, to the desired length.

The women simply part their hair in the middle, gathering it back tightly above the ears and twisting it into a knot or club at the back of the neck. The silver combs, already described, are placed at the back near the top of the head.

Face painting, as we shall see, is practiced by both men and women for certain definite purposes. There are four or five patterns for men and they indicate which of two societies, namely the Chief or the Warrior society, the wearer belongs to. These patterns are shown in Pl. X, and will be described in more detail later on. Although the privilege of wearing certain of these patterns is inherited from the father, young men are not, as a rule, entitled to use them until they have been initiated into the town and can take a wife.

Face painting is an important ceremonial decoration and is scrupulously worn at ceremonies, public occasions and ball games. A man is also decorated with his society design for burial.

The only use ever made of paint in the case of women seems to have been to advertise the fact that they were unmarried. Women of various ages are now, however, observed with paint, and it is generally stated that no significance is attached to it. One informant gave the above information in regard to the past use of paint among women and thought that to wear it was regarded then as a sign of willingness to grant sexual privileges. The woman's pattern consists simply of a circular spot in red, about one inch across, on each cheek (Pl. X, Fig. 4). A few other objects of personal ornament which are, however, functionally more ceremonial will be described when dealing specifically with the ceremonies.

DECORATIVE ART AND SYMBOLISM.

Something has already been said about decorative designs in the description of clothing, but the designs themselves and the general subject of art deserve a little attention. As regards the artistic expression of this tribe it seems that, in general, special conventional decorations symbolizing concrete objects are confined to a few articles of clothing such as neckbands, sashes, hair ornaments, leggings and carrying-pouches. The whole field is permeated with a strong religious significance. Decorations of a like sort with a still more emphatic religious meaning are found on pottery, though rarely, as well as on other objects. Besides this we find occasional attempts, on the part of the men, to make realistic pictures of familiar objects by means of pigments on paper, bark or skin, not to mention the fashioning of a few crude representations in plastic material. Considering, however, the part that conventional decoration plays in the present case, it seems to outweigh the importance of pictorial art. It must be admitted, though, that this supposition is founded entirely on the consideration of modern material, and, as there appears to be no way of going back of this for an insight into earlier stages, the only course is to treat it as a native feature. A suspicion regarding the foreign origin of Yuchi ornamentation has already been mentioned. We must also reckon with considerable deterioration resulting from contact with the whites.

Lacking, then, the ability to deal with Yuchi art in its definitely pure state we shall undertake the consideration of some decorative designs on clothing as representing the most specialized and characteristic surviving forms. Some of these are simple conventional geometrical patterns which are used with variation by different individuals and often regarded as religious symbols. For instance, we find the conventional bull snake pattern on sashes, garters, neckbands and shoulder straps, with a religious significance attached to it. Inasmuch as the Wind on one of his excursions made use of bull snakes for his sash, garters and shoulder strap and was highly successful in his undertaking, the emulation of this great being is sought after by human beings when they decorate their sashes, garters and shoulder straps with the symbolic bull snake design.¹ The same emulative motives are to be found in the frog

¹The likelihood that the snake design was predominant in the decoration of shoulder straps and sashes of most of the southeastern tribes is to be inferred from the frequency with which this design, to the exclusion of others, appears in the portraits of Creeks, Seminole and Cherokee published by McKenney and Hall (*History of the Indian Tribes of North America*, 3 vols., 1848-50).

effigy pipes and in the turtle design which is common on the side pouches (Pl. IX. Fig. 5).

Other patterns lack, so far as is known, any religious associations, being merely conventional decorative representations of familiar natural objects. In this category we find patterns of mountains, clouds, rivers, the moon, sun, milky way, and rainbow, while representations of such living forms as the centipede and the bull snake are also met with. The greatest variety of patterns showing minor differences and bearing the same interpretation seem to be those representing sky and cloud effects. The religious interest of the Yuchi in the upper world of the sky may have influenced them in their taste for celestial symbols. In this connection it should be remembered that they regard themselves as the offspring of the sun and point to that orb as the tribal sign in gesture talk. It was remarked by one of the men who supplied the specimens illustrated here, that some years ago when the Yuchi were more given to roving about the plains for game they were distinguished among the Osage, Sauk, Pawnee and other tribes encountered, by the predominance of cloud, sky, sun and moon designs shown in their beadwork neckbands. In fact, the decorative motives seem to be of a more or less fixed tribal nature. No symbols for abstract ideas, as for example those of the Arapaho for thought and good luck, have been found.

In depicting objects and in conventional patterns naturally the outlines give the chief character to the figure, though colors have their conventional uses. Blue represents sky or water, dark blue, the sky at night, and white or yellow, light or illumination. Green represents vegetation. Brown, earth or sand, and red, earth and fire. As among many tribes of North America, colors are furthermore associated with the cardinal points by the Yuchi.

kōdaⁿʃá, north; *hiisAⁿ*, green or blue.

ʃakaⁿʃá, east; *yaká*, white.

wā' ʃa, south; *ʔalá*, red.

ʃaⁿʃá, west; *ispī'*, black.

Of these, two carry the symbolism further. The east and its whiteness signify the propitious, the west and black stand for the unpropitious, while red is symbolical of war and turbulence. These concepts, at least the black west and the white east, are undoubtedly connected with day and night.

In different accounts the colors going with the cardinal points vary somewhat. It appears that no fixed symbolism is maintained but that the idea of color in connection with the points is general but variable. The same tendency seems to be found in other tribes, which would explain the conflicts which are often recorded.

The illustrations given here were mostly made from specimens secured from the Indians and the interpretations are those offered by their makers. In

some cases, however, patterns were remembered by Indians but no actual specimens showing them could be obtained. Pigment representations in color were then made by the Indians of a few designs which were familiar to them but out of use, and the interpretations were secured at the same time as the sketches. Other designs were copied from specimens which could not be obtained. Pl. VIII, Fig. 8 is a general pattern representing the bull snake, *canká*, on earth or sand. It was done in pigment and said to be intended for use on shoulder straps of pouches, garters or sashes. Fig. 7 also shows a pattern of the bull snake design for similar use; the body material here is supposed to be of some white cloth and the red, yellow and blue outlines are to be produced by sewing the beads on or weaving them singly in the fabric. Fig. 6 is an actual design taken from a pair of woven garters. The white beads are woven in the fabric and the whole also symbolizes the bull snake. Fig. 2 is a pattern representing the centipede, *totce"gané*. It was done in pigments and is intended for use on beadwork neckbands. Figs. 3 and 4 are both from specimens of beadwork neckbands and show three-color conventionalizations of the centipede. Fig. 5 represents the same with the difference that the legs are shown in the outside marginal row. Fig. 1 and Pl. IX Fig. 4, show mountain designs seen on breechcloth flaps, blankets, and belts, and used also on neckbands. This is called *s^eá'yaboha p^eéⁿ*, 'many crooked mountains.' Pl. VIII. Fig. 9, is a pattern, *tsé^eá'*, river, taken from a neckband representing a river, in blue, flowing through arid country, indicated by the brown ground color. Fig. 15 is another neckband design showing the same idea with a little variation in color. Fig. 14 is a hair ornament representing likewise a river flowing through a fertile prairie land. In Fig. 13 is a pigment pattern for belt, shoulder strap or neckband. It represents an otter, according to its well-known habit, sliding down the bank of a stream into the water which is represented by the blue area. The red portion shows the muddy bank. Fig. 12 is taken from a beadwork neckband and shows the milky way, *tsené yūctáⁿ*, 'dog's trail,' in white, as seen on a starlight night. The dark blue represents the sky at night and the white beads in it are stars. Fig. 11 shows the design on a woman's belt done in beads and cloth appliqué. The whole represents the breaking up of storm clouds, showing glimpses of the blue sky in between the cloud banks. Fig. 16 is from a beadwork necklace and represents a bright sky with various kinds of cumulus clouds which are shown in the different shaped rectangles. Fig. 10 is another neckband design representing the rainbow, *yū^eá'* or *wet^eá'*. Fig. 17, taken from a neckband, is similar in content to Fig. 16, showing cumulus clouds.¹ The right angle **L** represents the moon. Figs. 18 and 19 are neckband and hair ornament designs representing different sunrise or sunset effects, *tsonáⁿ*.

One informant gave the additional name of "boxes" to the rectangles.

Fig. 20 is a variation of the idea represented in Fig. 17, showing also the moon symbol. This was taken from a beadwork neckband. Fig. 21, also a neckband idea, is uniform red representing the glow of sunset in the sky, and is called *hopoⁿⁱé tcalála*, 'sky red all over.' Figs. 22 and 23 are beadwork design elements also representing sunrise or sunset amid clouds.

The most characteristic and important example of religious symbolism is to be found in the public area or town square of Yuchi town where the ceremonies are performed and tribal gatherings take place. Although this will be described and figured further on under another heading (see Pl. XI), it deserves mention here. The town square itself, with its three lodges on the north, south and west, symbolized the rainbow. The natural coloring of the brown earth floor of the square, the green brush roofs of the lodges, the gray ashes of the fire in the center and the red of the flames formed altogether an enormous altar, earth and vegetation painting, if such an expression might be used, which was the tribal shrine. The colors of this town square altar corresponded to those of the rainbow. The ceremonial event which took place annually on this shrine furthermore symbolized the various actions of the chief supernatural being and culture hero Sun who taught the people the ceremony as it was performed by the inhabitants of the sky in the rainbow during the mythical period. Like the symbolism of many primitive peoples in America that of the Yuchi was closely connected with religious life.

It is observable that most of the geometrical figures used here as design elements, such as rectangles, triangles and zigzag lines, are commonly found in a similar capacity in other regions with, however, different and arbitrary symbolisms and interpretations in different localities. This seems to be in accord with what Dr. Boas has shown for parts of North America, that certain figures have become disseminated through wide areas and have received secondary, oftentimes symbolical, interpretations when adopted by different tribes according to their particular interests. Below, in Fig. 31, is given a summary of Yuchi conventional figures from the material at hand to facilitate the comparison of American motives and their interpretations. The significance of the various colors has already been given. To conclude this very brief account of art and symbolism a few examples of pictorial representations are given. These drawings in color were brought in by Indians to further explain various features of ethnology while investigation was being carried on. No claim is made regarding their spontaneity or native originality. In Plate IX, Fig. 10 represents a buffalo fish which has been shot with an arrow, Fig. 9 shows a cow's head with an arrow crosswise in its mouth. The picture of a mortar, pestle and two pot stirrers (Fig. 11) was drawn to show the miniature domestic utensils which are hidden away with the navel cord of a female child to influence its future. Fig. 6 represents a war club of an ancient type no longer seen, with a string of feathers. Fig. 7

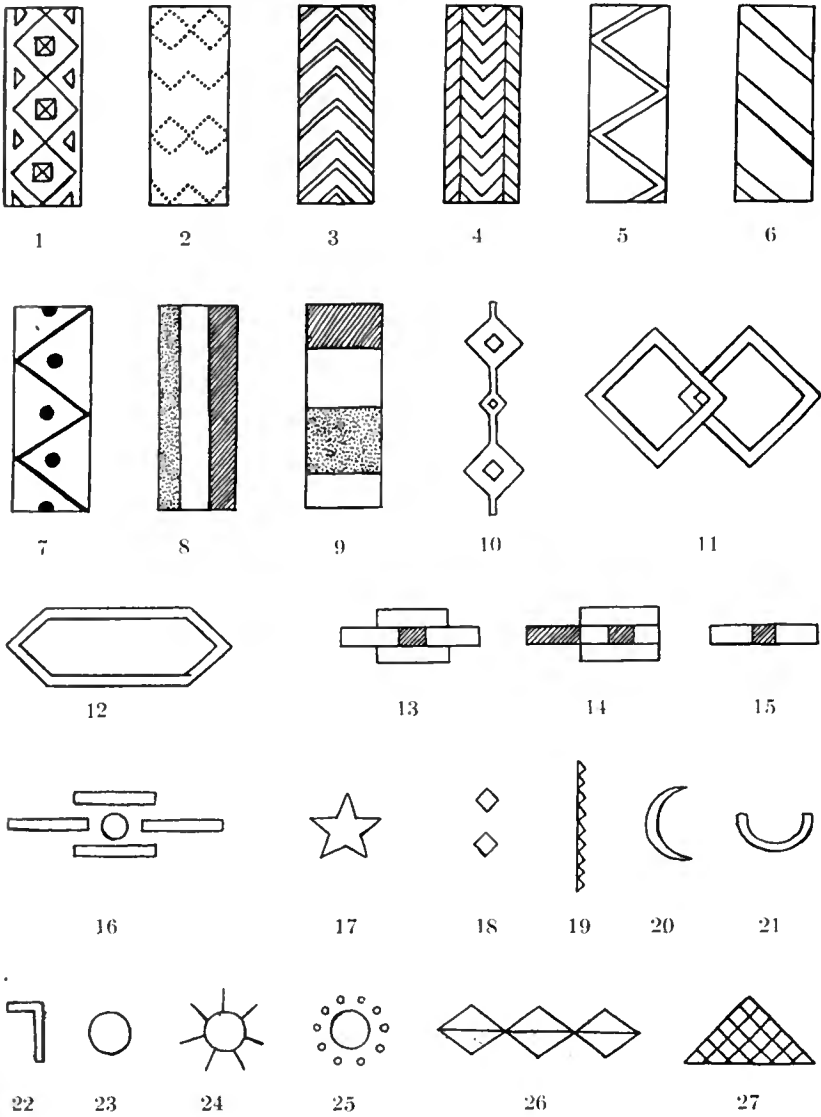


Fig. 31.

1, 2 Snake.
3, 4 Centipede.
5, 6 River.
7 Rainbow.

8, 9 Morning or Evening Sky.
10 Milky Way.
11-15 Clouds.
16 Sunset or Sunrise.

17-19 Stars.
20-22 Moon or Sun.
23-25 Sun.
26, 27 Mountains.

is the sun and moon or moon and star symbol, which was placed over the entrance of the Yuchi house as a tribal mark symbolizing the kinship of the people to the sun. Fig. 8 is a design taken from a drum head. It represents the color symbolism of the cardinal points, lacking, however, the black for west. The Yuchi seem to perceive no intrinsic difference between approximate shades of green and blue. When these colors are placed side by side, however, they note an existing difference when attention is called to it. The language has one word for the two colors, *hítsa^m*. Shades and tones of other colors are seldom distinguished. Even the extremes do not call for particular mention unless they border on each other. Thus indigo might be called black. Yellow and green, however, are clearly distinguished apart and are covered by particular words, *dí* yellow, *hítsa^m* green or blue. Aesthetically green or blue and yellow were claimed as the favorite colors by the majority of those who were questioned about the matter. It may also be noted here that designs representing cloud effects and celestial phenomena are held in the greatest fondness by the Yuchi, in which preference they may have been influenced by religious associations. The favorite patterns are commonly called by such names as *eⁿgedjínéⁿ*, 'dressed up,' and *gatsé'pongané*, 'pretty.'

Several more complex pictures are reproduced on Plate IX, which may be of native origin. They were made by a chief of his own accord on paper to illustrate several things that were mentioned in the myths. They are comparable to some of the pictures made by the plains tribes for similar purposes. Fig. 3 depicts the milky way, *tseⁿé yuctá^m*, 'dog's trail,' at night and the clear sky studded with stars. This is to explain the belief that the milky way is the trail of White Dog, a supernatural being, who travels over it every night. The ramification to the right, which is rather difficult to distinguish in the milky way, is supposed to be a blind trail leading toward the earth. The White Dog frequently blunders and takes the blind trail, getting quite near to the earth before he discovers his mistake. The Indian dogs are quick to perceive this and thereupon set up a howl which they keep up until White Dog has passed on. Thus the weird howling at night of the Indian dogs is accounted for. Fig. 2 shows the rainbow, *yū^éá'*, 'big house (?)', the trail over which the soul travels toward the spirit land. The brown area represents earth with a mountain in darker shade; the blue is water in the background, with sky in green above all. In Fig. 1 is a river, land, a mountain range and sky in their respective conventional colors. In the foreground are trees, and a raccoon which has been fishing and is now bound for the tree on the left where he has his hole. Fig. 5 is given to show a design used on the side pouches and shoulder straps which support them. The upper figure is a turtle, *táb^éá'*. The turtle and snake designs on these pouches have already been described so it is not necessary to explain their significance again. The other figures on the lower part of the

pouch are a hand and a tomahawk. I could not find out what idea they are intended to convey, or what their reason was for being here. The aesthetic and symbolic forms exhibited in pipes (Fig. 11) and clay figures (Fig. 12) have been described before and hardly need to be more than mentioned.

MUSIC.

Singing at ceremonies and dances was accompanied by drums and rattles of two kinds.

The large drum was made of hide stretched over a log sometimes three feet high and was used to call the townspeople together, and to accompany dancing. This in later times was replaced by a smaller type of drum, the pot-drum, *dīdané* (Fig. 32) now used at ceremonies. It was made by stretching a piece of hide over an earthen pot standing about 18 inches high, containing water. An ordinary stick was used with it as a drum stick. The hide covering was decorated usually with a painted wheel-like design, suggesting a correspondence with the cardinal symbolism (See Fig. 8, Plate IX). The black for west seems to be lacking and yellow is substituted for white in this specimen. The drum had its special resting place in front of the chief's lodge in the town square and the privilege of beating it was vested in a certain individual.

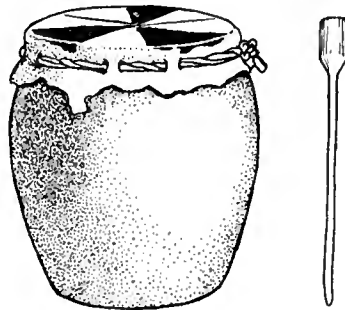


Fig. 32. Pot Drum.

The hand rattle, *tāⁿbāné* (Pl. VII, Figs. 3, 4), was formerly a gourd, but nowadays is a coconut shell scraped thin and filled with small white pebbles a stick being run through the nut to serve as a handle. Small circular orifices are made in the shell to let the sound out. The gourd rattle was held at right angle to the forearm in the right hand. Sun symbols (Figure 31, Nos. 23, 25), often are carved or etched around the perforations on the shell.

A characteristic and peculiar instrument is the *tsontä'* (Pl. VII, Figs. 10, 11) the rattles worn only by women in the dances. They are composed of six to ten terrapin shells containing small white pebbles, attached to sheets of hide. Each shell has a number of holes in it and is comparable in function to the single hand rattle. One such bunch of rattles is bound to each leg below the knee. A shuffling up and down step produces a very resonant sound from this instrument. Two women usually carry them and

may enter most of the dances when they have been well started. The *tsontá'* is said to be chiefly destined for the Turtle Dance, but was observed in use in others.

All of the above instruments were functionally ceremonial. There is another, however, which is strictly informal in its use. This is the flute or perhaps more properly the flageolet, *loka''*, (Pl. VII, Fig. 2). It is made of cedar wood, being about two feet long and one inch in diameter. A stick of the proper thickness is split down the center and the sections gouged out until about one-eighth of an inch thick. The concave sections are then placed together in their original position and bound in five or six places with buckskin or cord. The mouthpiece is formed by simply tapering off the end abruptly. The red cedar wood used is sacred. There are six hole stops on the upper side of the lower half of the instrument. A flat piece of lead is bound with its edge at the air vent which is about four inches from the mouthpiece. The air channel to the lead is formed by the raised interior and is covered by a peculiar block of wood which is gummed and bound on. The following seven tones are produced. The pitch is about one-half a tone higher than that of the medium absolute scale.



This type of flute is one that is found widely distributed over the continent. Here as elsewhere it is employed by men as an important aid in influencing the emotions of the opposite sex. Very plaintive and touching strains are produced on the flute. They seem to have a deep effect upon the Indians, often moving the hearers to tears. Young men intentionally play these sad tunes to arouse the emotions of young girls, and the players themselves appear to be as much affected as anyone. The owner of a flute keeps his instrument wrapped up in a package and treats it with extreme care. It was formerly put to another use sometimes. When the people were traveling from a distance toward the town square to attend ceremonies there, the flute was often made to give forth a few measures of music as a sort of travelling song. When passing isolated farms or settlements on the route the flute was also played to signal the presence of the travellers and to call the hearers to join them on their journey to the town square.

One of the tunes played on the flute as a love song was recorded on the phonograph and a transcription of it is offered below. The man who gave this tune exclaimed something like the following when he had finished: "Oh, if some girls were only here! When they hear that they cry and then you can fondle them. It makes them feel lonesome. I wish some were here now. I feel badly myself."

The strain is as follows:—



The above theme is repeated over and over again with all possible variations, as shown in the five typical staves given.

The vocal ceremonial music of the Yuchi shows one feature at least which is rather more complex than what is generally found among Indians. The character of the music of the other southeastern tribes also resembles theirs in this respect. The characteristic trait is that, in many of the ceremonial dance songs, the leader gives one measure and his followers respond in chorus in another measure or in a variation of the leader's. It resembles what is commonly known as "round" singing where there are two members. A concrete example will, perhaps, better illustrate this point. In one of the favorite dances, the leader steps out from the lodge on the town square where his rank entitles him to sit, and walks over to the fire in the center of the square, passing around it several turns from right to left. At about the second turn he assumes a posture and rhythmic step, holds up his elbows and sings with a deep resonant voice



Before he has finished the final glide the other men, who have by this time filed in behind him, repeat the syllables on a lower note somewhere near the end of the glide, but with less of a musical tone



Immediately following this the leader repeats his first notes, changing the syllables to *hā hā—hā*. The file responds in chorus as before, changing their syllables to correspond with those of the leader. This may be repeated over again, by the leader, three or four times, sometimes varied with the syllables *hē hē—ē*, then he introduces a change.

He sings



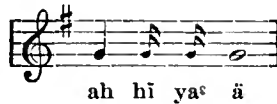
the dancers respond with



and this is repeated four times. Then the leader changes again. With increasing vehemence he sings



to which the dancers respond with



and this is gone through four times. The leader then gives a shorter measure,



which the other dancers repeat, sounding their first note immediately after his last. The leader now, on his part, follows without a pause with



which the other dancers repeat after him. What has already been sung may constitute, with of course many fourfold repetitions, the first song of the dance and the leader closes it with a shrill yell which his followers echo. This type of song is very characteristic and common. There are, however, other ways of varying the "rounds," either by repeating the last two syllables of the leader's part on the same notes that he uses, or on different

notes in harmony with them. Another variation has been noted in which the syllables of the line dancers' responses are entirely different from the leader's. We have, for instance, in another song



sung by the leader, to which the dancers respond with



and the leader finishes the couplet with



to which the dancers answer



Other examples of the syllables which appear in the leader's strain and in the dancers' responses can be seen in some of the dance songs which will be given later on.

It is characteristic of the ceremonial dance songs that they consist almost entirely of meaningless syllables. Only in rare instances do words appear for a few measures, to be lost again in the rhythmic jumble of mere syllabic sounds.

The rhythm of the songs which coincides in most dances with the beat of the drum or the shake of the rattle is predominantly one-two. The shuffling step of the dancers also accommodates itself to this time. The only other drum rhythms heard were three-fourths, four-fourths and an attempted tremolo which occurs oftentimes at the end of a song or where a break is made. Both of the rattles, the hand rattle and the woman's terrapin shell leg rattles, are shaken in accordance with two-fourths time, either slowly or rapidly according to the circumstances. Vehemence or excitement naturally tends to increase the speed of the rhythm.

As regards the intrinsic harmony of the dance songs it must be added that to the ordinary European ear they are remarkably agreeable. The simple rhythm accented by the drum or rattle, and visualized by the steps and motions of the dancers has a noticeable carrying force. To the natural voices of the Indians the songs in both tone and syllable, are well adapted.

Much practice in singing the dance songs from early youth makes the unison and promptness of the responses almost mechanical.

There is another feature of the dance songs deserving of mention here. It is a common thing for men who are clever in this line to compose new songs, and words to go with them. They usually choose some occasion when dancing is going on to present their pieces. Naturally, of course, there is nothing radically original in either the wording or the music of the new dance songs. They are, as far as observation goes, largely plagiarized from more or less stereotyped native sources. In presenting a new piece the composer usually steps into the dancing space between dances and leads off with some familiar introduction until a few dancers have joined in behind him. Then when all are well started he begins his composition, while those behind him simply keep on with what they commenced. So the composer as dance leader carries on his new song much to the enjoyment of his consorts and the amusement of the spectators. No drumming accompanies these dances. Unfortunately full examples of this kind of musical innovation are not available in Yuchi. Such songs do not seem to have any religious bearing whatever. Their most prominent characteristics appear to be the humorous, the obscene and, in some respects, the clownish. Part of one song composition, which I remember, describes a man's attempt to plow with a castrated hog and a bison bull harnessed together. Before the first furrow is finished, as the song goes, the hog wants to wallow in the mud and the bison bull wants a drink. Then they break out of bounds and run away, leaving the man dumbfounded. An example of obscene composition is one which alternates stanzas of meaningless syllables, such as *ya lē ha'*, *yo ha hē'*, with short phrases describing cohabitation or mentioning the private parts.¹

The Indians regard a good singer and dancer as an accomplished man, hence no little pride is manifested in the art. Love songs are also common and are sung to give vent to related emotions, such as loneliness, sorrow, joy and other passions. One of these songs, which are, for the most part, also burdens without meaning, was given in a paper on the Creek Indians², but this might be taken for a Yuchi song as well, being apparently common to both tribes.

¹ The words of another pantomimic song of the same sort in Creek have been given in "The Creek Indians of Taskigi Town." *Memoirs American Anthropological Association*, Vol. II, part II, p. 138.

² *Ibid.*, p. 120.

DIVISION OF TIME.

The seasons are four in number. Spring, called *hīnAⁿwadelé*, 'when summer is near,' is the time when agricultural activities are resumed after the comparative idleness of the winter. 'Summer,' *wādē'*, a term apparently related to *wāfá*, 'south,' is the long and active season. Autumn, *yacadīlé*, 'when the tree leaves are yellow,' is a period of combined rest, hunting and enjoyment. Winter was called *wīctá*, 'snow comes (?).' This season the people spent in idleness and recreation.

The year is further divided into moons or months, each of which has its name. The names of eleven of these moons with translations and the corresponding months in our calendar are as follows:

<i>S^ē ā latcpī'</i>	.....	Ground frozen month	.....	January.
<i>Ho'da dzó</i>	.....	Wind month	.....	February.
<i>Wād^ēá' sīnēⁿ</i>	.....	Little summer	.....	March.
<i>Wād^ēā^ēá'</i>	.....	Big summer	.....	April
<i>Dec^ēō' nendzó</i>	.....	Mulberry ripening month	.....	May.
<i>Cpáco nendzó</i>	.....	Blackberry ripening month	.....	June.
<i>Wag^ēā' kyā</i>	.....	Middle of summer	.....	July.
<i>Tséne agá</i>	.....	Dog day	.....	August.
<i>Tsogá t^wne tse^ēe</i>	.....	Hay cutting month	.....	September.
<i>Tso^ēō' hoⁿstānē</i>	.....	Corn ripening month	.....	October.
<i>Ho'ctAⁿd^ēā' kyā</i>	.....	Middle of winter	.....	December.

The passage of time during the day time is commonly observed by glancing at the sun. During the night time the moon and stars, if the weather is clear, serve the same purpose.

The day itself is divided into different periods equivalent, in our reckoning, to morning, noon, afternoon and evening. The names for these are *āgyālé*, 'at dawn,' 'morning'; *yūbaléⁿ*, 'noon,' derivative from *yū'ba* 'high,' referring to the sun; *padonaⁿhogyé*, 'afternoon,' 'toward the night'; *f^ēā* 'evening,' and lastly, *padō'* 'night.'

SOCIAL AND POLITICAL ORGANIZATION.

The social and political organization of the Yuchi is, for a primitive people, rather complex. What is offered here upon this subject probably does not represent all that could be said; neither is it to be supposed that the Indians of today retain a complete knowledge of earlier social conditions.

The social groups outside of the ordinary family consisting of man, wife or wives and offspring, are two, namely the clan, and another which for want of better terms we may call the society or class. The whole tribal community, inclusive of the various groups, forms another unit with special institutions, called the town. At several periods in history the town has been co-terminous with the tribe. At other times, when its settlements have been scattered over wider areas, the tribe has divided itself into several towns, some of these assuming independent names and the privileges of self control in political and religious matters. Anticipating somewhat the discussion of the clans we find these to be maternal totemic groups with the regulation of exogamy. These clans number about twenty. The society or class divisions, on the other hand, show a grouping of the males of the tribe into a two-fold division. This identity descends from father to son, certain public offices connected with religious ceremonies and political matters going with it. The societies, besides, are the only social divisions which have distinctive personal insignia, in the form of designs in facial painting. Lastly the town, or the tribe, we shall find to be the all-embracing institution with its elective officials, its annual religious ceremonials and its public square-ground where councils and social gatherings are held, and which, once a year, becomes, in the native mind, a religious shrine where the whole community is expected to assemble for the annual ceremonies.

After the Yuchi became a part of the confederacy instituted by the Creek (Muskogi) tribes a slight development is to be noted. The tribe then became politically a town of the confederacy and had to appoint a representative to the confederacy council, without, however, suffering the loss of its independence in most matters. The Yuchi tribe thereafter owed a certain amount of support to the Creek confederacy and was to a slight extent subject to its military decisions.

KINSHIP.

The family, in our sense of the word, as a group is of very little social or political importance in the tribe. The father has a certain individual social

standing according to his clan and according to his society. The woman on the other hand carries the identity of the children, who may be said to belong to her. The bonds of closest kinship, however, being reckoned chiefly through the mother, it would appear that the closest degrees of consanguinity are counted in the clan. This matter of kinship is better illustrated by the list of terms which I give below. The list does not claim to be exhaustive.

1. *dītso t̄āⁿ*, my father.
2. *dītso hāⁿ*, my mother.
3. *dī s̄āné*, my son.
4. *dī^eyāné*, my daughter.
5. *dī go^ené*, my child (indefinite).
6. *dītso dané*, my brother, my clan brother.
7. *dītso wā^ené*, my sister, my mother's sister's daughter.
8. *dītso djīné*, my children (both sexes), great grandchildren, etc.
9. *dītso hāⁿsī* (literally "my little mother") my mother's sister.
10. *dītso t̄āⁿsī*, (literally "my little father") my mother's brother, my father's brother.
11. *dī^eyaⁿ*, my mother's sister's son.
12. *dī lahá*, my father's sister, my mother's mother, my mother's grandmother, great-grandmother, etc., my father's mother (and her sisters and brothers).
13. *dītso³ō*, my mother's father, my mother's grandfather, great-grandfather, etc., my father's father (and his sisters and brothers).
14. *dī ga'taⁿ*, my wife, (if there is more than one all are included under the same term), my husband (woman speaking).
15. *dītso géwosahaⁿ*, my wife's father, my wife's mother.
16. *dītso kyāné*, my wife's sister, my wife's father's sister, my wife's mother's sister.
17. *dītso djāné*, my wife's brother, my wife's father's brother, my wife's mother's brother.
18. *dī ga'tī*, my friend.

A few remarks on this list will perhaps make the reckoning somewhat clearer. The children of the father's sisters and the children of the brother are not in the list, as they are expressed, not by any specific term of relationship, but by a combination of the involved terms, i. e., *dī lahá se s̄āné*, 'my father's sister, her son', and *dītso dané hoⁿs̄āné*, 'my brother, his son.'

So also with the children of 'my wife's brothers and sisters,' and 'my wife's father's sisters and brothers.' In fact, by means of the first six terms (omitting

5) almost any relationship can be expressed. It is, moreover, frequently done in this way by those who are not well informed on the terms.¹

The terms of relationship from 14 onwards answer as well for a man speaking as for a woman speaking.

It can readily be seen from this list that the lines of closest kinship are within the clan. (See 6, 7, 9, 10, 11.)

Contrary to what might be expected in America, it appears that no distinction in terms is made between elder or younger brothers and sister and elder or younger sons and daughters.

Sex appears to be a distinctive characterizer as shown in most of the equivalents for *dī lahá* (12) and *dīts³o ō* (13).

It is also rather peculiar that, after the first generation from the speaker, posterity is not differentiated, but is grouped promiscuously under the one term *dītso djīnē* (8).

THE CLANS.

One of the social units of the Yuchi requiring to be taken up in detail is the clan. This is a group in which membership is reckoned through maternal descent. The members of each clan believe that they are the relatives and, in some vague way, the descendants of certain pre-existing animals whose names and identity they now bear. The animal ancestors are accordingly totemic. In regard to the living animals, they, too, are the earthly types and descendants of the pre-existing ones, hence, since they trace their descent from the same sources as the human clans, the two are consanguinely related.

This brings the various clan groups into close relationship with various species of animals and we find accordingly that the members of each clan will not do violence to wild animals having the form and name of their totem. For instance, the Bear clan people never molest bears, but nevertheless they use commodities made from parts of the bear. Such things, of course, as bear hides, bear meat or whatever else may be useful, are obtained from other clans who have no taboo against killing bears. In the same way the Deer people use parts of the deer when they have occasion to, but do not directly take part in killing deer.

In this way a sort of amnesty is maintained between the different clans and different kinds of animals while the blame for the injury of animals is shifted from one clan to the other. General use could consequently be made of the animal kingdom without obliging members of any clan to be the direct murderers of their animal relatives.

¹ To illustrate this I might add that several times young men who were asked for various terms of relationship gave the indirect or combined expressions instead of the actual term. For instance, I was given *dītso hāⁿ hoⁿ gáwa^v nē*, 'my mother, her sister,' instead of *dītso hāⁿ sī*, 'my little mother,' 'my mother's sister' (9).

In common usage the clan is known collectively by its animal name: the men of the Panther clan calling themselves Panthers, those of the Fish clan, Fish, and so on through the list. The totemic animals are held in reverence, appealed to privately in various exigencies, and publicly worshipped in dances during the annual ceremony so often referred to.

The idea of the clan or totem is expressed by the word *yū'ta*, 'on the house.' The Bear clan, for instance, is designated by the expression *sag^εē' yū'ta*, 'bear on the house,' or, in a somewhat different manner, by the expression *sag^εē'taha*, 'those who have the bear on them.' By these etymologies, the inference is that in former times, the members of one clan resided together in the same dwelling under the same totem, and that some realistic or symbolic sign about the person distinguished the different clansfolk from each other. It should be recalled in this connection that the tribal totem, the sun, was painted over the doorway of the Yuchi house and that the men wore decorative designs in headwork which indicated their affinity to the sun. Clan totemic designs may have been displayed in a like manner.

It will be shown later on that the young man or boy in the course of his adolescence reaches a period when he is initiated into the rank of manhood in his town. This event is connected with totemism. For from the time of his initiation he is believed to have acquired the protection of his clan totem. Thenceforth he stands in a totemic relation similar to the young man of the plains tribes who has obtained his "medicine." Here in the Southeast, however, the "medicine" is not represented by a concrete object, but is the guiding influence of a supernatural being. The earthly animals nevertheless are believed in many cases to possess wisdom which may be useful to human beings, so the different clans look to their animal relatives for aid in various directions. Among the tribes of the plains, however, each man has an individual guardian spirit, which is not necessarily the same as his gens totem.

From several informants the following list of clans has been collected, but there seems to be some doubt about those which are marked * as they were not generally agreed upon.

- | | |
|---|---|
| 1 Bear, <i>Sag^εē'</i> . | 11 Otter, <i>Cūlané</i> . |
| 2 Wolf, <i>Dalá</i> . | 12 Raccoon, <i>Djā'tiēⁿ</i> . |
| 3 Deer, <i>We^εγA^{n'}</i> . | 13 Skunk, <i>Yūsa^{n'}</i> . |
| 4 Tortoise, <i>Tāb^εā'</i> . | 14 Opossum, <i>Wētsagowa^{n'}</i> . |
| 5 Panther, <i>Wēt^εA^{n'}</i> . | 15 Rabbit, <i>Cadjwané</i> . |
| 6 Wildcat, <i>Cad^εané</i> . | 16 Squirrel, <i>Cáya</i> . |
| 7 Fox, <i>Catiené</i> . | 17 Turkey, <i>Wēt^εá</i> . |
| 8 Wind, <i>Godá</i> . | 18 Eagle*, <i>Cá'na</i> . |
| 9 Fish, <i>Cū</i> . | 19 Buzzard*, <i>YA^{n'}ī'</i> . |
| 10 Beaver, <i>Cagā^{n'}</i> . | 20 Snake*, <i>Ca</i> . |

A mythical origin is ascribed to clans. When the earth was completed, the beings upon it were made to assemble and told to advance to a certain distance. Upon their return, in full view of the assembly, some would ask, "What does he look like?" Then *Gohá'ntoné'*, a supernatural being, gave them names according to the nature that they exhibited in their movements. Those who jumped on trees became birds, and those showing other physical peculiarities became various animals, thenceforth the ancestors of clans. This account, taken from the Creek, is asserted by the Indians to be identical with that of the Yuchi. Tribal myths relating to the various exploits of animals that appear in the clan list are told for the purpose of praising the totem and showing his superiority over the other totems. Into this class some negro myth elements, and perhaps whole animal tales, may have become incorporated, since each clan welcomes praiseworthy stories of its totem's exploits and is ready to repeat such tales as though they were of native origin. Most Indians, however, distinguish between what is original and what is borrowed.

The social rank of these clans is not equal throughout. Four at least are classed above the others, and from one of them the town chief is chosen. Others, given at the foot of the list are rather looked down upon and seldom if ever represented in official positions.

The town chief of the Yuchi, the four head chiefs of the ceremonies, and the medicine priest, must be chosen from either the Bear, Wolf, Tortoise or Deer clans. There is some attempt made to have two of the four ceremonial chiefs from two different clans. At the last celebration of the ceremonies two were from the Bear clan and two from the Wolf, the town chief himself being a Bear. The neighboring Creek towns are likewise headed by a member of the leading clan in each town. The modern explanation given for this hegemony is that the head clan is the most numerous and most powerful in the town, but the real explanation, as in all such cases, is probably a very different one, although we have no means of knowing what it is. The next to the highest official at the ceremonies, the *goconé*, who represents the Warrior society, is usually taken from the Panther clan.

No particular insignia is found to distinguish the different clans from one another. There are, furthermore, no esoteric clan ceremonies among the Yuchi, all clan religious worship being held in common by the town at the annual festival. Dances are likewise performed by the townsmen irrespective of their clan, the dances being for the honor and propitiation of the clan totem for whom the dance is named. It would appear from this that the clan organizations and clan religious rites have become subordinated to the town organization in the course of time. Direct historical evidence for such a supposition, however, is wanting, except for the fact that in their old home the Yuchi are reported to have lived in clan communities more centralized than we find them now.

No clan groups or phratries are recognized at the present time, nor are clans subdivided. There are, besides, no historical evidences of convergence. From the beginning clans are believed to have remained separate and distinct and must continue so. In regard to the antiquity of the present clan system it appears that no historical changes have taken place, except where occasional extinction may have occurred.

One fact should, however, be mentioned, at least in connection with a possible clan grouping in some former period. Reference is made, in a myth to a time when the tribe was holding a dance. The people were divided into two bands, those dancing with bear hides over the shoulders and known as the Bear-hide people, *sag^s ē hANTcwá*, and those dancing with wildcat skins, the Wildcat-hide people, *cāñenē' hANTcwá*. A dispute arose amongst them and the two groups separated. The Bear-hide people departed westward and were never heard from again. Those that remain today are all Wildcat people. What the historical significance of this myth or tradition may be it is unsafe to say. The important restriction of exogamy which holds for all the clans equally, will be described under marriage.

Until recently the blood-feud prevailed, but reprieve was granted to an offender who was able to get inside the public-square ground during the annual ceremonies without being apprehended. Maintenance of clan honor and reverence for their totem were exacted of all people, because the displeasure of the totem was feared. As the taboo of taking the life or eating the flesh of the totemic animal rested upon all, should the taboo be broken, propitiation had to be made in the nature of a fine, which was paid to the clan, either in live stock or property, else the offender was punished by a whipping.

Upon the death of a man the ordinary property of the household which properly belonged to him is divided among his own and his sister's children who are naturally of his clan. All of the personal property of a woman descends to her children. If she has none, it goes to her nearest clan relatives.

CRIMES AND PUNISHMENTS.

Before becoming subject to our laws the Yuchi had their own regulations in regard to crime. Punishments were not inflicted by any organized body, but it was understood that whoever discovered the wrong, or whoever caught the wrongdoer, had the privilege of giving the punishment. The clan as a body was often the agent.

Murder was considered the greatest wrong. The clan of the victim usually hunted down the culprit and took vengeance upon him. Sometimes, however, only the immediate family was concerned. When the murderer was found he was killed as nearly as possible in the same way that he had committed the

murder. If the murderer had used a knife on the victim, then he was executed with a knife, the same one if possible. If he had used a rifle then he was shot in the same way that he had done the deed. No vengeance, however, was undertaken by the clan of a murderer for his death. There was only one way for a man who was outlawed for a misdemeanor to be forgiven, and that was for him to hide away until the next harvest ceremony and then try to get safely inside the town square during the event. If he succeeded in this he was not molested and was thereafter exempt from vengeance.

Adultery and fornication were the next most serious offences. The husband or his family were the agents of punishment in this case, although anyone discovering the parties in the act had the right to inflict mutilation. Fornicators and adulterers when caught were invariably punished by having their ears cut off. The man and the woman were both treated in this way.

Thieving was a minor offence and the matter was usually settled without much of a disturbance, the property being returned or an equivalent rendered.

Personal injury was revenged by personal retaliation. Sometimes, however, the victim's clan would help him to retaliate.

It would also happen that sometimes families, or a few townspeople, would band together to rid the community of an undesirable member, or to inflict chastisement on some intolerable mischief maker. For instance, it often happened that young women who were pestered too much by some man would conspire together, waylay him and abuse him until they thought he had enough of a lesson. Not infrequently men of this sort were very seriously mutilated by enraged and vindictive women. A case is remembered where a woman cut off the private parts of a man who had forced her into cohabitation.

THE SOCIETIES.

Another social grouping entirely separate and distinct from the clan system exists among the Yuchi. Its members are not necessarily considered as kin, but represent two divisions of the tribe which include the entire male population. Every male child is born into one of these two divisions and counts his eligibility to membership through his father. The two divisions are the Chief society and the Warrior society, respectively, *baléⁿ* and *sāⁿbá*. Inherited membership in these societies is as rigid as it is in the clan, alienation being impossible. Certain rights belong to these societies, which will be described in separate paragraphs. But perhaps the chief idea concerned with them is that the Chief society is a peace band, and the Warrior society is a war band. Tribal subdivisions based on the same functional idea are characteristic of several other southern tribes, among whom may be mentioned the Creeks, and the Osage. Undoubtedly, when more is known, other tribes will be found to have similar

institutions. The Sauk, for instance, have something apparently quite similar.¹

¹ As so little on the subject of the social subdivisions among the southern and south-eastern tribes has appeared in print, it seems advisable to present here what little is available for comparison.

The Creek tribes in general recognized the difference in function between two classes of men in some of which membership was elective. These were the Chiefs and the Warriors, the former less numerous but more influential in some towns, the latter having the political control in other towns. In Taskigi town, for example, the highest permanent authority was a Chief instead of a Warrior, on account of which the town was classed as a white or peace town. Facial painting among the Taskigi had for its object the designation of the two divisions. (Cf. Creek Indians of Taskigi town, pp. 111, 114.)

Among the Chickasaw all the clans are grouped into two divisions which, in sentiment, are manifestly ill-disposed to each other, reciprocally attributing sickness to each other, holding separate ceremonies, having separate officers, a separate camping place, and wearing different facial painting. Here, too, one group is held in higher esteem, the other being considered inferior. (Cf. Notes on Chickasaw Ethnology, Journal American Folk-Lore, Vol. XX, p. 51).

The Osage gentes are grouped together in two divisions, politically opposite in function. The one is for war, the other for peace, each having its own camping place, personal marks, officers and local interests. (Cf. Siouan Sociology, Fifteenth Report Bureau American Ethnology, 1893-94, and Notes on the Ethnology of the Osage Indians, Transactions of the Department of Archeology, University of Pennsylvania, Vol. II, part 2, p. 166-7).

"The warriors of the Saukie nation are divided into two bands or parties, one of which is called Kishkoquis, or the 'Long Hairs,' and the other Oshkush, the brave. . . . The Kishkoquis, or 'Long Hairs,' are commanded by the hereditary war chief Keokuk, whose standard is red; the head man of the Oshkushies is Kaipolequa. . . . whose standard is blue. The 'Long Hairs' take precedence in point of rank. The formation of these parties is a matter of national concern, and is effected by a simple arrangement. The first male child who is born to a Kishkoquis is marked with white paint, the distinguishing color of the Kishkoquis, and belongs to that party; the next male of the same family is marked with black paint, and is attached to the Oshkushies, and so on alternately, the first son belonging to the band with his father, and the others being assigned in turn first to one band, and then to the other. Thus all the warriors are attached to one or the other band, and the division is as nearly equal as it could be by any arrangement commencing with infancy.

"Whenever the whole nation or any large party of warriors turns out to engage in a grand hunt, or a warlike expedition, or for the purpose of performing sham battles, or ball plays, the individuals belonging to the two bands are distinguished by their appropriate colors. If the purpose of the assemblage is for sham fighting, or other diversion, the Kishkoquis daub their bodies all over with white clay, and the Oshkushies blacken themselves with charcoal; the bands are ranged under their respective leaders and play against each other rallying under the red and blue banners. In war and in hunting, when all must be ranged on one side, the white and the black paints are mingled with other colors, so that the distinction is kept up, and after the close of the expedition. . . . the trophies of each band collectively are compared and the deeds of each repeated. The object of these societies will be readily seen. They form a part of the simple machinery of a military government. . . . From early youth each individual is taught to feel that . . . the honor of his band as well as his own is concerned in his success or failure. . . ."

Cf. McKenny and Hall, History of the Indian Tribes of North America, etc., Philadelphia, 1848, vol. I, p. 117.

The Chief society, *baléⁿ*, has the right of being seated, during ceremonies, in the west lodge of the town square, and from its ranks are chosen the highest public officials. Four chiefs occupy the front of the lodge, the principal or town chief being of their number and their head. These four are the first to come forward to participate in the ceremonial events. In the town council it is a Chief who must light the pipe and start it around. The main recognized function of the Chief society is to manage the governmental affairs of the town so that peace is preserved. They are, above all, conservative in everything. If anything, the Chiefs hold themselves above the Warriors in general esteem. They are the thinkers, the speakers, the dignified superiors of the town.

Although there exists no strictly regular design for the facial decoration of a Chief, yet the following limitations are traditionally observed. Little or no black is used, both eyes are surrounded with red, and usually on each cheek alternating bars, less than two inches long, of blue and yellow are laid horizontally (Pl. X, Fig. 5). Frequently three small blue spots are placed in a line between the corner of the eye and the temple (Fig. 8). Any of these markings may be omitted or varied to suit personal fancy, yet the characteristics are prominently retained. The young child members of the Chief society, who have not yet been formally initiated to the band, are usually decorated with red on the eyebrows, cheeks and forehead (Fig. 2). It is asserted that this society has the privilege of exercising more freedom in the use of various colors than the Warrior society.

The Warrior society, *sāⁿbá*, has four representatives, who are seated two in the north lodge and two in the south lodge, during the ceremonies. One of their number is head, and is called *goconé*. He is the highest in rank of the Warrior society his special office during the ceremonies being to insure continuous dancing, to take care of the fire while dancing is going on, and to appoint players in the ball game. The Warrior society forms one side in the ball game; they are known as mean players, while their opponents, being of the other society, display a more dignified demeanor. The four Warriors are second to the Chiefs and follow them when the emetic is taken. This society also supplies the official who performs the scratching operation at the ceremonies. In the council and at the ceremonies the common members of the Warrior society are seated in the north and south lodges, ranged behind their representatives. Their tendency in political affairs was formerly, to advocate the appeal to arms. When war was decided upon, the Warriors embarked in a body under their head man, who might accordingly be called a sort of war chief.

The characteristic pattern of this society is to have one half of the face red, the other black, (Pl. X, Fig. 7). A variation of this pattern, said to be a simplification, is to paint only one eye socket black and the other red. Accompanying this modification the upper lip is often blackened (Fig. 3).

Exceptions to the above formulæ in facial decoration are quite frequent and unexplainable. At the 1905 ceremonies one occupant of the Warrior lodge had merely a red line drawn from the corners of the mouth to the angle of the jaw bone (Pl. X, Fig. 1). Both in 1904 and 1905 the Yuchi town chief wore no paint whatever, neither did the functionary who performed the scratching operation. Chiefs have been observed at other times with red blotches or two or three red bars on the cheeks (Fig. 6).

If anything, something of a hostile feeling is manifested and felt between the two societies. This is allowed to break out in a mild way, upon the occasion of the ball game, where, as before stated, the two societies make up opposite sides. Jealousy on the part of the Warriors may be at the bottom of this. The inheritance of property partially follows the paternal line, thereby keeping within each society much of the property of its members. At his death each male among the Yuchi is painted with the design appropriate to his society, and slight differences in mortuary observances are supposed to exist. A mythical origin is ascribed to the societies. A supernatural being, *Gohāntoné*, is believed to have been their originator, as was stated by those who claimed to know anything at all on the subject.

In general, it may be added that at the annual ceremony the office of the Chief society is to care for the medicine plants and their administration, while the Warrior society presides over dancing and games, each society being represented in the field of ceremonial action by the four members with special privileges. In all affairs, however, the Chief society takes precedence.

From all appearances men of the Chief class prefer to have their daughters marry Chiefs rather than Warriors for the sake of maintaining the social superiority of their line. There is, though, no strict rule about this. If the tendency toward endogamy were carried much further in the societies, they might be described as non-totemic gentes, in the restricted American sense of the term, and we should have an instance here of both a clan and a gentile system flourishing in the same tribe.

When the whole matter is considered as it stands among the Yuchi today, it seems, if anything, that the society organization has a more prominent place in the social life of the town than the clan organization. Whereas the position of town chief is kept in the hands of a certain clan and many of the ceremonial dances are supposed to have been formerly more in the nature of clan dances, we find, nevertheless, that military, religious and most political officers are chosen according to their society. As for military and most political matters of the town they are quite evidently more the concerns of the societies than of the clans.

As nothing definite regarding the actual history of the society organization can be stated, it can only be said that the two social groups exist side by side, having the tribal honors and privileges fairly equally divided between them.

In a general way there appear to be some points of resemblance between these divisions and the ceremonial and military societies of the plains. The simple inheritance of the society privileges, which characterizes the Southeast, offers a contrast in some respects to the custom as we find it in other regions. In some tribes of the plains heraldic and society rights invested in sacred bundles are transmitted by sale and purchase, while among the Kwakiutl, whose social organization has been thoroughly studied, and so serves well for purposes of comparison, the rights to ceremonies and heraldry are acquired by marriage.

To a certain extent, bearing in mind the feeling of superiority on the part of the Chiefs, and their position in the town, the two Yuchi society groups remind one of the social castes of the Natchez, if we rightly interpret the nature of the latter from historical records.

THE TOWN AND TOWN SQUARE.

We now come to the consideration of the town. This is the ruling institution in the life of the Yuchi, the same holding true for most of the other southeastern tribes. It has superseded in political importance the other social groupings, and, as far as any governmental activities are carried on at all, they too are the affairs of the town. The societies are represented by officers in town gatherings, while some of the clans have assumed the right to fill the highest town office, as we have seen before. The town is extremely democratic, however, as all of the men are expected to be present at its meetings, having the equal right to express opinions upon public matters which may be up for debate and to acclaim their vote for or against candidates for the town offices. The ritualistic and ceremonial life of the community is also a matter of town interest. The chief religious rites take place once a year publicly in the town square. Here again every male is a common participant in the events that take place, and the leaders of the minor social groups become for the time the ceremonial officials as well. Besides these officials, with double functions as it were, there are several others who do not seem to have any special concern with clan or society, but who have to do chiefly with the town when it is assembled either on religious or political occasions.

The Yuchi town, consisting of families, clans, and societies, forms by itself an independent social group, as has been shown. The identity, politically speaking, between the terms town and tribe has also been mentioned. There are three such towns recognized today, one of them less important than the others: Polecat, Sand Creek, and Big Pond, the last being the least. The town comprises an area of settlement having a common public ceremonial and council square-ground. It has a chief representative, who is called 'báleⁿ,' the chief religious official as well. He was also the representative of his town in the Creek House of Kings. Two towns, Polecat and Sand Creek, perform an annual ceremony at which the presence of all townsmen is

required, under penalty of a fine which is paid to the four principal chiefs and used to defray the expenses of the attendant feast.¹

Membership in the town is decided entirely by birth. But with proper recognition a stranger who marries a Yuchi woman may become a member by being initiated at the annual ceremonies. Initiation merely consists in undergoing the ceremonial operations with the men of the town. The town has the power to make peace or war. Redress for individual wrongs inflicted by aliens is demanded by the town, and the town, furthermore, must be party to all undertakings or stipulations with foreigners.

In taking a view of the old town idea and the later developed Creek Confederacy, let us consider the condition of the Yuchi in their original seats, in the east. There they lived in scattered communities, each having a public town square and town ceremony just as today. Representatives were chosen to appear at the tribal gatherings which occurred once a year when all the settlements or villages were assembled. With the inroads of the unorganized Muskogi from the west, and their incorporation of the indigenous southeastern stocks, it would be very natural for them to seize upon a town system which was found on the soil, well fitted to their mode of life and adaptable to a loose protective confederacy. The loose confederacy then, when the Muskogi had completed their conquest of the natives and become properly organized, appeared as nothing more than an improved and extended type of the town system in vogue among themselves and the Yuchi.

THE TOWN SQUARE.—The center of the town is a square plot of ground kept free from vegetation and trampled down smooth and hard all over. This plot is known as the rainbow, or big house, *γū⁸ā'*. Its four sides face north, east, south and west respectively. Here is the sacred ground of the town where civil and ceremonial events take place. The square, moreover, is the town itself in sentiment. It is located near water, and at a point convenient to the townfolk. Its sides are about 75 feet in extent. Three lodges constructed of upright posts roofed with brush, open on all sides, stand on its borders, one on the north, one on the west and one on the south side of the square. In the center of the square is a spot where the fire is kept burning during night gatherings. Some idea of the general appearance of the town square and the lodges can be obtained from the photographs illustrating the different stages of the ceremonies (Plates XII-XIV). The architecture of the lodges is the same as that of the dwellings figured before. It is commonly reported, however, that some generations ago the lodges on the square-ground were quite different from those of today. They were

¹ In the 1905 ceremonies, the *goconé*, through intoxication, was unable to undergo the scratching operation. For this, he and several others were each fined \$2.50 by the chiefs. If money is not forthcoming the equivalent in stock or property is exacted.

without roofs, being merely four tiers of logs intended for seats. These were graded in elevation so as to afford all the audience an unobstructed view of the square. The front and lowest seat consisted simply of a log resting

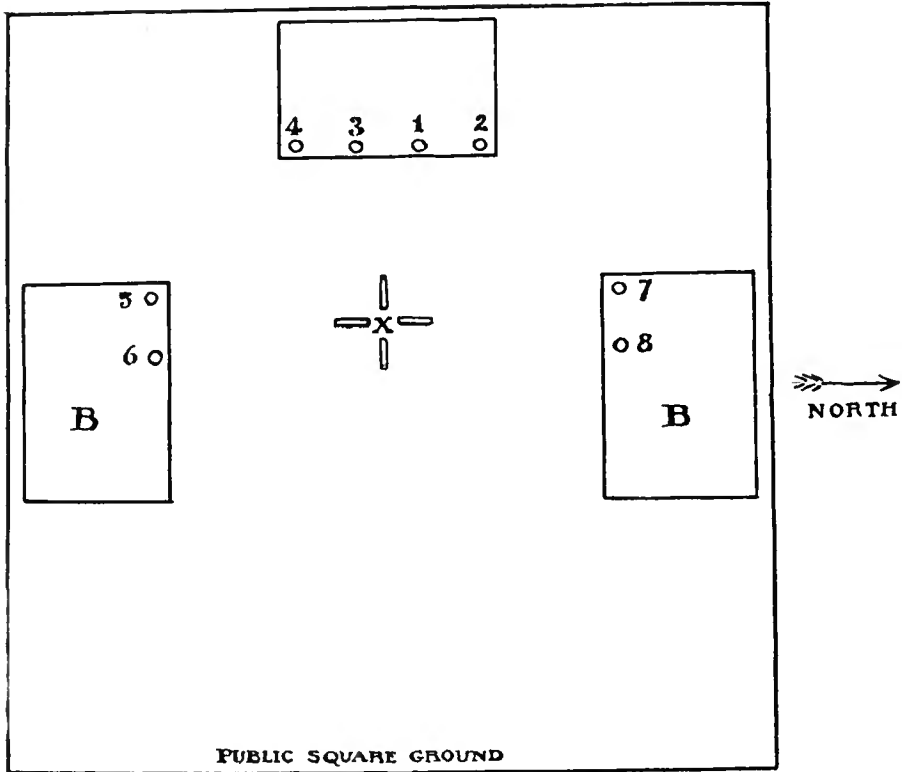


Fig. 33. Diagram of Yuchi Town Square, showing seating of officials in council.

- | | | | |
|------------|---|---------------------------|-------------------------------|
| A. Chief | } | 1. Town Chief, Bear Clan. | |
| Society | | 2. Assistant, Wolf Clan. | |
| Lodge | | 3. Chief, Wolf Clan. | |
| | | 4. Chief, Bear Clan. | |
| B. Warrior | } | 5. Scratching Official, | (?) |
| Society | | 6. Warrior Official, | Bear Clan. |
| Lodge | | 7. (Master of Cermonies) | <i>Goconè</i> , Panther Clan. |
| | | 8. Warrior Official, | Bear Clan. |
- X. Fire Place.

upon the ground. The second was several feet higher, supported by croched or forked posts. The third was still higher, and the last bank of

seats was some feet above the ground, enabling those sitting there to see over the heads of the spectators in front.

A diagram of the town square showing the seating arrangement for the inhabitants and for the different groups and officials is given in Fig. 33. It should be added that the ordinary members of the Chief society are ranged on log seats behind their leaders 1, 2, 3, 4 in the west lodge A. The other two lodges, B, are for the Warriors whose leaders are seated at 5, 6, 7, and 8. The clans of the various officials are given with the explanation of the figure, to show how these are represented among the leaders at the time of this writing. No particular arrangement in the location of different clans and societies about the square seems to have been thought of. Aliens and strangers are allowed on the square-ground at all times except during the second day of the annual ceremony.

Only the political aspect of the town square has been thus far dealt with. Its religious aspect, however, is even of greater importance. It has already been said that the square-ground symbolizes the rainbow. In this sense it represents the rainbow as the town square of the supernatural beings, the idea having been brought to earth, with instructions to perpetuate it, by the tribal deity, the Sun. In emulation of the supernatural beings who were holding a meeting upon the rainbow in the world above when the Sun himself was born, the earthly people now congregate upon the earthly rainbow-shrine for their communal events. At the time of the annual ceremonies the square-ground is decorated in places with colored material, ashes, paint and vegetation to carry out the symbolism, the place becoming, for the time, a great religious emblem. As this, however, is more closely connected with religion than with the present heading, the description of the square as a tribal shrine is reserved for another place.

TOWN OFFICIALS AND COUNCIL.

TOWN OFFICIALS.—The following deals with various town officials and their functions, as far could be learned. The officers are given in the list in the order of their rank.

Báleⁿ gabidáne.—A tribal chief having this title is chosen for life to represent the tribe in the Creek confederacy councils.

Bale^{ngá}.—This is a town chief elected from the Bear clan as the civil and religious head. He must be of Chief class. A worthy clansman of his is chosen to assist him and to inherit his place. This man, too, has an important place in the ceremonies and is called also *báleⁿ*.

Báleⁿ.—Three Chiefs having this title comprise the town chief's staff.

Goconé.—This is a master of ceremonies from the Panther clan and represents the highest official of the Warrior society. He is the treasurer, so to speak, of the town and possesses the power of a kind of policeman. He is

the master of dances and the fire guardian at the night ceremonies. His duties cease at the beginning of the ball game which concludes the annual ceremony.

Goconé or *Sāⁿbá*.—Three other Warriors comprises the staff of the preceding officer, being called also *goconé*. They, with the master-of-ceremonies, form a sort of Warrior committee.

All of these officers are both the civil and religious functionaries upon ceremonial occasions. The qualifier *yū^éahé*, 'square ground,' is prefixed to their titles, as in *yū^éahō^obaleⁿ*.

The following few officers seem to have had occasion for employment only at the annual ceremonies, in the various capacities mentioned.

Yātcigī^v.—Four young men about to be initiated were given their first official duties under leadership of one of their number. They were the actual police of the public square, their badges of office being staffs about seven feet long. They had to keep women and dogs from the square and to prevent men from sleeping or leaning against posts during ceremonies. They handled the sacred fire materials and procured and prepared the emetic. They will be mentioned again later. This town square ceremonial service was really the culmination of their initiation period, and the young men entered into full tribal manhood after it was over.

Gondīné or *Yatsá*.—The scratcher, one of the four *goconé*, was chosen from the Warrior society to perform the ceremonial scratching operation upon the men.

Ka'ká, 'white man.'—Two butchers had entire charge of the feast preparations at the ceremony. Their insignia were also staffs. They were also the heralds for the town at this time.

All of these offices are given by simple election or appointment in council in the public square, and are held for life unless deposition is warranted on grounds of inefficiency or for some other good reason. The *yātcigī^v*, however, leave their office when they marry and other boys take their places.

THE COUNCIL.—The Yuchi council is the town assembly under the charge of the officials. It is held in the public square at intervals appointed by the town chief, as a rule lasting all day. Every townsman is expected to be present and seated in either the Chief lodge or the Warrior lodges, according to his society. The four principal chiefs occupy the front log of their lodge and the four '*goconé*', two in each opposite Warrior lodge, are seated upon the front log of that lodge. The town chief is the first to speak announcing the purpose of the assembly. From the fire, which is started in the usual place in the center of the square, a pipe is lighted by a member of the Chief society and passed around. After due deliberation in smoking a speech can be made by anyone wishing to do so. It is usual, however, for the town chief to be the first to make an address. He rises from his seat and states the subject under consideration, at the same time giving words of advice and asking for serious thought in connection with the matter. Should the town chief for

any reason not wish to make the speech himself, he can dictate it to an assistant, who will commit it to memory and, at the proper time, deliver it in public as though he were the town chief himself.

In times of the election of officials, speeches are made by the supporters of the candidates, or those opposing them, until a majority is reached in the case of each candidate. This is necessary in all elections to office. In the actual election or casting of ballots, the men of the town assemble on the town square in a long line. Then, as they start to walk toward the town chief, those who are in favor of the candidate step out of the line to one side. A man of the Warrior society, usually the *goconé*, counts them and reports the result to the town chief, who concludes with a speech of inauguration. Councils and elections of this sort are usually ended by night-time and the towns folk then fall to dancing in the square-ground until daybreak. The seating in the council is the same as that in the ceremonies. The decisions of the body are made public throughout the town and carried into effect by the *goconé*. Two Warriors often serve as heralds during council meetings and during the ceremonies. These are the *ka'kà*. They are a sort of police as well.

The Yuchi tribe has a head chief who is known as its highest representative. His town, the Polecat settlement, is now the center of religious and political activity.

Every individual not a Yuchi by blood is held as an inferior, and a separate pronominal gender in the language distinguishes the Yuchi from all other tribes and races. Nevertheless, men of other tribes often marry Yuchi women and thenceforth are obliged, under penalty of a fine, to take part in tribal activities. Such, however, are not often elected to offices. They sit in the Warrior society lodges in the square. A few Creeks and Shawnees are thus intermingled with the Yuchi. As a part of the Muskogi confederacy, the Yuchi tribe occupied an equal place with the various other tribes and stocks that composed this body. Officially it was called in Creek, Yuchi Town, *Yú'tsi tá'lwa*, and sent one representative to the Creek House of Kings and four (sometimes called Commissioners) to the House of Warriors at Muscogee, I. T., the then capital of the Creek Nation. Yuchi Town is looked upon as quite an important one in the confederacy, for it always has been somewhat aggressive.

If in conclusion we interpret the social conditions correctly it would appear, from what has been said, that certain of the clans had established their own prominence in the village community, made up different totemic groups, and assumed the prerogative of filling the highest governmental office, namely that of town chief. From this point on, we may venture to say, the various social elements of the town obtained representation in public offices until a balance of power was reached and the present town organization resulted.

WARFARE.

The military was only a moderately developed institution with the Yuchi. As far as we are able to judge, the training of young men for the war path was undertaken as a means of defense, rather than for the purpose of aggression. The original idea was apparently to maintain the political unity of the tribe, and to protect its territory against the encroachments of foreigners. The town council, consisting of the chief as chairman and representatives from the Chief and Warrior societies, together with war leaders and other old men of integrity and experience, exercised the privilege of declaring war against an enemy, calling all the able-bodied men of the Warrior class into action. In such a case the town was said to "go out" and the movement was a unanimous, tribal one. The matter, however, would be debated in the town square for some time, the Warrior society usually clamoring for action, the Chief society bringing to bear a conservative influence on the debate.

On the whole, little seems to be known of the military history of this tribe. Hawkins states that Benjamin Harrison attacked one of the Yuchi towns and killed sixteen gun men. Historically we know of another such instance during the Creek War, 1814, when the Yuchi joined the Creeks in an effort to repulse General Jackson and suffered, in consequence, quite serious losses at the hands of the troops. They as a tribe no doubt supported the Creek towns at other times after their incorporation into the Creek Confederacy.

There was, however, nothing to prevent the gratification of individual inclinations toward making up parties for raiding or for war with other tribes. The Yuchi, like typical Indians, often proceeded to do this. Such parties often comprised the members of a clan who were bent on retaliation, or they might be made up of restless, violent fellows who thirsted for excitement or plunder. In such a project, we are told, the town itself had no share of responsibility and often manifested openly its disapproval. Neither would the town acknowledge the blame before the representatives of other tribes which had been assaulted by such parties.

For warfare the Yuchi used the same kind of bows and arrows as for hunting. These have been described. In addition, a club, *gēg^ēané* or *yāk^ēā'*, was carried. A sketch of one of these is given, Pl. IX, Fig. 6, as it was remembered by an Indian. Its handle was of wood and the head was a wooden ball. A string of feathers ran from the end of the handle to the head. Axes with stone, and later with iron heads, are remembered to have been used. They were called *tēdī'*. A modification of the iron tomahawk, *tēdī'yud^ēa'*, 'tomahawk pipe,' was much in vogue, during the colonial times, among the

Yuchi as among most of the eastern tribes. These, of course, were obtained from white traders. Nothing, however, is remembered of spears or shields.

Before going into action the warriors were careful to have their faces painted with the design appropriate to their society or class. A head covering or helmet was made of leather stiffened and rounded on top to deaden the impact of a club or arrow. The whole affair was rather low and dome-shaped and was colored red, symbolic of war.

In the attack an attempt would often be made to take captives. These would be taken to the town and burnt at the stake right off or kept until the next annual ceremony. Here, then, they were sacrificed by being burnt in the southeast corner of the town square at high noon of the second ceremonial day, as an offering to the Sun. The shedding of human blood upon the town square shrine at this ceremonial time was, as we shall see later, quite an important rite.

Scalps were taken by removing the whole scalp, the hair of men being dressed to form one entire scalp lock covering the crown. When scalps were brought to the town, they were stretched on hoops and carried in a dance at night, by the women relatives of those who took them, as among the prairie tribes. A cry, said to be in imitation of the wolf, was given by a warrior when a scalp was taken, and the same cry is nowadays given by a player in the ball game who throws a goal. This is called the 'gobble-whoop,' as it ends in a tremulous gobble made in the throat; a very popular cry among all the southern tribes. Before going to war the town would perform all the dances and many of the ceremonies of the annual ceremony, to propitiate and secure the favor of the clan totems and other beings. This performance was called the War Dance in the common parlance of the Indians and white men.

GAMES.

With the Yuchi, all games have a strong ceremonial aspect. They are, most of them, of a public character, taking place in the allotted playground adjacent to the public square. The afternoon of the second day of the annual festival is the usual time for playing them ceremonially. Many of the games are accompanied by ritual, more especially the ball game. Stakes are wagered in nearly all games by both players and spectators. Like most Indian games the betting is a very important item of consideration.

The first to call for description is the ball game played with two rackets and known quite generally among the tribes of the Southeast. A number of descriptions of the game as played by various tribes are available and offer interesting material for comparison.¹

This game commands more interest among the Yuchi than any other, and is always played after the emetic is taken and the feast completed, on the second day of the annual ceremony. It has been, however, played at other times of the year by different parties in the tribe or made an intertribal or inter-town contest for the purpose of betting. The Yuchi have frequently played against other towns of the Creek Nation. The game is still played in a modified manner.

A rite, called the Ball Game Dance, is performed the night before, in honor of the sticks which are used in the game, and the supernatural power residing in them. The sticks are placed on a scaffold, usually in the west lodge of the square ground, with a line of women standing behind it. Men, including the players, are lined up on the opposite side. They all sing and stamp their feet, but in this dance the loudest singing is done by the women. Sometimes the sticks are painted red for this ceremony, to symbolize their combative function.

As many players as wish or are fitted to do so may take part in the game, though the sides must be evenly matched. On this occasion, men of the Chief class form one side and Warriors the other. The latter are traditionally mean players, even nowadays resorting to foul play and violence. Each side chooses a chief or leader, and his regalia at the present day consists of a

¹A compilation of much of the material has been made by Culin and published. See games of the North American Indians, in Twenty-fourth Annual Report of Bureau American Ethnology (1902-1903), p. 561, *et seq.*

cow's tail stained red, worn sticking out from the back of the belt, or a collar of red cloth having a number of blue strips hanging from it. Common players must not wear foot coverings or hats. The custom now is to have a handkerchief bound around the head. Formerly no clothing save the breechcloth and sash or cow's tail was worn.

Goals consisting of two uprights and a cross piece are erected at each end of a level stretch, about 250 feet apart. The course of the ball field is east and west. Each goal is sacred to one side, and various means are attempted to bewitch that of the opponents. If a woman with child can be made to encircle the goal of the opposite side it will cause that side to lose. In very formal games certain taboos of actions and diet were enforced, but these practices are now obsolete.

The sticks used in this game are made of hickory. Two are used by each player, that in the right hand often being longer by several inches. These ball sticks, *dagāⁿcá* (Pl. VI, Fig. 2), are usually about three feet long, of heavy, well-seasoned hickory wood. They are sometimes circular, sometimes polygonal in section. The scoop to catch the ball in is formed by cutting about one foot of the shaft down flat, then turning and bending it back upon the handle end, where it is lashed fast in several places. The open scoop is then netted with rawhide or deerskin, one thong running lengthwise across the open and another crosswise. In some particularly good sticks there are two thongs each way. Holes through the rim of the scoop are made for fastening the thongs. Some variety in detail is found in different specimens. The crosswise thongs are twisted up tight, so as to hold fast the lengthwise strand which passes through the twist perpendicularly.

The ball, *dagāⁿ*, is made of buckskin stuffed with deer hair and contains a conjured object in the center. It is about two and one-half inches in diameter, the cover consisting of two round pieces of soft deerskin sewed together all around their edges. A specimen ball, when opened, proved to contain a core of red cloth which was itself sewed up in the form of a ball. The large ball, *dagāⁿā*, used in the football and handball game, is six inches in diameter and much softer than the small one. Several auxiliary lines of stitching are put on the opposite sides of the joining seam to take up whatever slack might result from violent usage.

The other tribes using two sticks in this game, in contrast to the one-stick game of the northern Plains and Algonkian tribes, are the Creek, Seminole, Cherokee, Choctaw, Chickasaw and Shawnee. The Choctaw seem to have carried the ball game to its highest athletic and ceremonial form.

Before the Yuchi begin a game, an address of encouragement and instruction is given by an old man of the Warrior society who has charge of the event. In one form of the game the sticks are laid on the ground in a pile and at a

signal the players scramble for them. At other times, time is taken up in conjuring the score-ground. An old man, a Warrior, marks a line on the ground near the ball field. He cuts small sticks to represent points or goals. Then he begins a harangue to the sticks and the mark, telling them to be fair and so on, pointing all the time at the different objects. He names the sides on the line and the little score sticks. After this conjuration he takes the ball and, when the players are ready, being arranged in squads near their goals, tosses up the ball from the middle point between the goals. Then he runs to one side to escape the clash of the opponents. The players close in to catch the ball in their rackets and force it through their opponents' goal posts.

Strict care must be taken by the players not to allow the ball to be touched by their hands. This is about the only rule of the game, every sort of strategy and violence being allowed. When a player makes a goal he throws his body forward, elevates his elbows and gives the 'gobble' yell, a tremulous whoop also given as a scalp cry. This is a taunt.

From this point on the game is a wild struggle. The bystanders add to the confusion by shouting and yelling cries of encouragement, *gyā*, 'hurry up,' *kyē*, 'here,' and other directions intended to aid the players, just like white spectators. Wherever the ball is there is a pushing, shouting, yelling crowd of

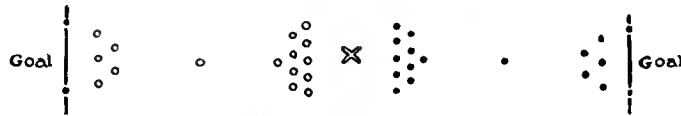


Fig. 34. Plan of Ball Field.

players trying to get it in their rackets. Those on the inside are fumbling and trying to prevent others from securing it, while those farthest away are pushing and hammering with their sticks to break a passage toward the center, until someone secures the ball and sends it up in the air over the heads of the crowd toward the opponents' goal if possible. Then someone else who has been waiting at a distance for just this occasion has time to seize the ball between his rackets and line it off for a goal before the crowd reaches him. He is lucky if he does not get clubbed by some angry opponent after this. If his throw falls short or misses the goal someone else has a chance to get it and make a throw. Or if the player who catches the ball is near the hostile goal he may try to run with the ball tightly gripped in his rackets. Then his success depends upon his speed, but his pace may be slackened by a blow from the racket of some one of his pursuers, whereupon he drops the ball and the crush closes in about him. Or he may circle off and by outrunning the rest succeed in carrying the ball through the goal posts, while everyone sets up a yell and the sides line up with suppressed excitement for another inning.

The line-up was observed as follows: according to the number of players a certain force was placed to guard the goal post on each side, while the majority were grouped on opposite sides of the center of the ground where the ball is tossed up. Thus there were two squads on each side. Between these squads few half-way men were stationed. The diagram, Fig. 34, shows a typical arrangement, the black dots representing one side, the circle their opponents. The cross X is where the ball is tossed up. As the games observed were between members of the two societies of the tribe, the players in the figure, indicated by circles and dots, represent respectively Chiefs and Warriors.

Goals obtained are marked by the score-keeper, by driving small sticks in the ground on the side of the line which has scored. The first side to score twenty goals wins. In this game men are often seriously injured and killed. It is stated that, in a game between the Yuchi and one of the Creek towns some years ago, four men were fatally injured. The photographs (Pl. XVI.) show groups of players at different stages of a game which took place in conclusion of the annual ceremony of 1905.

A similar game in which women may take part on both sides, or against men, is played with a large ball (Fig. 35), the bare hands alone being used. This is an informal and very amusing event. Played in another way the ball is kicked by men and women on opposite sides. This was called *dagaⁿ tené*, 'ball kick.'

Another game is called cow's head. A cow's head is elevated on a pole about twenty feet high, and men and women strive to hit it with a small ball, which the women throw with their hands and the men with ball sticks. Counts are as follows:

Hitting cow's head counts for men	1,	for women	5
" " horn " " "	1,	" " "	2
" two feet below head " "	1,	" " "	1

Played in another way, the women throw the ball, which was a large one in this case, while the men kick it. Twenty players were on each side. Betting was carried on with both of these games.

Like the prairie tribes, the Yuchi women also played a game with two balls connected by a thong. This they tossed by means of a simple straight stick. There was no goal, the object merely being to get the chain ball away from the opponent. The hoop and throwing stick game was also known to the Yuchi. Cat's cradles or string games are well known by children and adults. Four



Fig. 35. Foot Ball.

or five of these string figures were seen. One of them, for instance, was called Crowfoot,¹ another resembled the common Jacob's Ladder,² while the others, extremely long and complex, could not be named. All of the figures were made by one person alone and the figures were brought out chiefly by manipulating the right hand. A common figure was similar to that known to white children under the name of 'sawing wood.'³ Some of the string figures may have been learned from white people.

Horse racing, foot racing and trials of strength and endurance are greatly to the liking of the Indians. On such occasions they usually indulge freely in betting. Among other contests carried on by men is a form of wrestling. The first grasp is an elbow grasp, each man holding the other somewhere near the elbow and trying to throw him backwards by dexterous twisting or by combined strength and weight. The semiformal giving of presents to guests and friends is also a fairly common practice upon the occasion of the gatherings. The event is hardly to be called formal, as the giver simply offers tobacco to the person he wishes to honor and states aloud what he will give. The recipient is under no obligations to return the favor until some time has passed, when he is expected to return to the giver another and more valuable gift.

¹The finished pattern resembles "Leashing of Lochiel's Dogs" (cf. *String Figures*, by Caroline F. Jayne, New York, 1906, pp. 116, 120; also the Tanana "Raven's Feet") (ibid. p. 306, fig. 825); and the Cherokee "Crow's Feet" (cf. A. C. Haddon, *American Anthropologist*, Vol. V, No. 2, p. 217).

²This resembles an Osage figure recorded by Mrs. Jayne (cf. *String Figures*, p. 27, Fig. 50.)

³Cf. ibid. p. 357 Fig. 805.

CUSTOMS.

BIRTH.

Before child-birth takes place the prospective mother retires to a secluded temporary camp always east of the usual dwelling. Here she is attended by one or two old women relatives and her mother.

In order to facilitate delivery a decoction is made by placing a bullet in a cup of water, and the woman is given this to drink. During delivery she lies flat on her back on the floor or on the ground. Sometimes the family



Fig. 36. Objects Deposited With Navel Cord.

induces an old woman to come and help the woman in labor by sitting on her abdomen so that she can be held in her arms. As soon as the child is born it is washed, but no clothes are put on it until the fourth day, when it is named. The mother is allowed to partake of nourishment; the child, however, is not given suck until the fourth day. The taboos shortly to be described which devolve upon the father go into effect as soon as the child is born.

The fetal coverings are disposed of by inhumation. Care is taken to preserve the umbilical cord. In the case of a male child it is treated in the following manner: the father has prepared a small bow about eight inches long and strung with wound sinew, an imitation of the larger weapon. Four arrows, notched but unfeathered, with sharpened shafts, accompany the bow (Fig. 35, a). The arrows are then bound, together with the navel cord, at the center of the little bow, and the whole thing is thrown where the brush is very dense and where no one will see it. This is an invocation and prayer that the boy grow up to be a masterful handler of the bow both in hunting and in war.

In the case of a female child the cord is likewise preserved. It is carried to the great log mortar which stands in the space before every Yuchi house, and tucked snugly away beneath it in the earth at the base. The father then carves a small model of a mortar and pestle together with two different sized pot-stirrers (Fig. 36, b, c, d). These objects are preserved somewhere about the house or camp and represent a prayer that the girl may grow up to be proficient in all the arts of good housekeeping. When the father is informed that his child is a boy he is pleased, and the birth of a female child brings joy to the mother.

The Yuchi do not, as far as has been observed, practice the custom of making cradle boards for their infants as some of their neighbors do. On the contrary, a hammock of cloth or of strouding is constructed upon two ropes attached to trees, and separated by two cross pieces at head and foot to spread the opening at the top and admit air to the child. When the mother wishes to carry it, the infant is either slung in a shawl upon her back, or if strong enough, is made to straddle her hip with her arm about its waist for support. Some amulets are usually fastened about its neck to protect the child from sickness. While some of the southeastern tribes followed the custom of artificially flattening the frontal region of the skulls of infants,¹ considerable inquiry among the older Yuchi people failed to bring out any definite information on this point, so it seems likely that if this was ever done by them it has long been forgotten.

Upon the birth of a child into the family certain very strict taboos fall upon the father. From the day that the child is born he may do no work, nor sleep in his customary place in the house for the space of one month. He usually establishes himself in a camp near by. A strict dietary taboo also prevents him from tasting salt, sweet potatoes, pumpkins, melons and musk melons for the same period. The stigma of religious uncleanness which attaches to the wife during the season of child-birth and catamenia, is apparently shared by the husband. During the month of taboos he is not

¹ Cf. *American Anthropologist* (N. S.) vol. 9, No. 2, p. 294 (1907).

expected to mingle much with his companions in public places, and should he attempt to ignore his bounds, they would remind him of them by shunning him or casting blame and ridicule upon him.

The actions of the father are believed to exert some sort of influence upon the growth of the child during this tender period, before it is considered to have severed all the bonds which link it with the supernatural. The child is looked upon as the reincarnation of some ancestral spirit from the spirit world. Should the father violate the taboos not only he might suffer but the child itself would pay the penalty for his transgressions. As for the rest, the community at large thinks it best to have as little as possible to do with the couple who have thus come into communication with the supernatural, since no one can tell what evil consequences may follow. As surely as the father might suffer, if he transgressed, he would be the means of spreading abroad the contagion of evil. The religious significance of the taboo in this tribe will be treated more at length in the general discussion of religious beliefs.

To the father of a family fell the lot of instructing his boys in manly exercises and in the duties and privileges of whichever of the two societies he inherited prospective membership in. The mother on her part was responsible for the training up of her daughters in domestic duties.

NAMING.

The fourth day after its birth is the all important day for the newly born child. It is then no longer a half-spirit, but a real human being and belongs to earth. Upon this day it is first given suck, and a name having been chosen by both mother and father, preparations are made to bestow it upon the infant. In regard to the choice of names there is a significant rule that a child shall take the name of some maternal grandparent's brother or sister according to sex. Thus names are transmitted in accordance to a maternal system of inheritance, and, although the clan of the individual is by no means illustrated in his name, as it is among the Creeks, Siouan, and Algonkian tribes, it is quite evident that the same names will descend through the same clan, occurring in alternate generations. Under this arrangement if all the names in a certain clan were a matter of general knowledge throughout the community, the custom would more nearly coincide with the above-mentioned groups where personal names indicate clanship. It is not uncommon, however, for children to be named directly after the totem. Although the percentage of such names is not high, they are still to be found. For example, we find *Sag^é' sîné*, 'Little Bear,' to be a member of the Bear clan. In some cases, I was informed, the ancestral name is not perpetuated in the child, but the parents may if they desire invent a new name connected with some peculiarity of the child or some incident attending its birth. The usual ceremony of naming on the

fourth day after birth, consists in fastening a string of white beads about the infant's neck in token of the occasion. These beads are worn continually until the child is able to walk about. In default of a string of beads a single white bead is often substituted.

The above facts regarding personal names are significant in another respect, and have something to do with the idea of reincarnation. When it is borne in mind that, in the journey of the departing soul, it requires four days to reach the land of the dead, there appears an evident connection between these four days and those that are allowed to pass before the newly born child is given its name.

The Yuchi believe that in naming a child after the ancestor it will exhibit the qualities of that ancestor, and it is frequent to hear a father remark how much his son is getting to be like his great uncle, and then proceed to eulogize the latter. The child spoken of will bear his name, often with the diminutive particle if the name is of European origin, as John, Little John. Judging by conversations that I have had with the Yuchi upon the matter of reincarnation, it seems that belief in the connection between the body and temperament of the child, and those of its maternal ancestor in the second past generation, undoubtedly exists in their minds.

Ceremonial or political position is not indicated in the name of an individual, so when such ranks are mentioned they are apart from the name. It is not known that names have been changed or multiplied, there does not seem to be any reluctance in the matter of mentioning the names of dead persons. In common use personal names are not very much heard. In fact, some people seem to be rather ashamed of them, and when questioned on the subject will refer to a bystander or some friend. Not infrequently a man when giving his name will whisper it. Particularly at the ceremonies men are addressed by their society titles, as *Báleⁿ*, Chief, or *Sāⁿbá*, Warrior, *Goconé*, and so on. The characteristic features of names among the Yuchi are, in brief, that one name, supposedly indicating the reincarnation of a maternal antecedent two generations removed, is borne unvaried through life, and that nothing necessarily expressed in the name itself indicates clanship, or rank.

Following is a list of names with interpretations given by an interpreter, in some cases attainable by analysis, in others not. The interpretations lay no claim to accuracy, for many of the names themselves are regarded as archaisms.

<i>Dasewi'</i> ,	Comes crossing.
<i>Katané</i> ,	Meet him.
<i>Yalewi'</i> ,	Come back.
<i>Gambesi'ne</i>	Little screw driver.
<i>Agaⁿgoné</i>	Comes with someone (fem.).
<i>Go'tá</i>	Shake with something.

<i>Ka'ká</i>	White man.
<i>Fago^owí'</i>	Comes out of the thicket.
<i>Ekílané</i>	It has left me.
<i>Gopētcané</i>	Man who jumps over something.
<i>Kúbá</i>	Creek Indian (literally, 'Looking up this way').
<i>Dastanaⁿgí'</i>	For Creek, <i>Tastana'gi</i> , warrior.
<i>Kūlewí'</i>	Passing.
<i>Gone^sá'</i>	Big baby.
<i>Gēgogané</i>	Sent back home.
<i>Yástagolané</i>	Goes toward the fire (fem.).
<i>Gaⁿsíné</i>	Little baby (fem.).
<i>Gobadane'</i>	Sheep (literally, 'fat leg').
<i>Go^sá'</i>	Big person (fem.).
<i>Ya'tá^goⁿfé</i>	Gone ahead with someone (fem.).
<i>Yáda poⁿlé</i>	Under the bucket
<i>Goⁿláⁿtcíné</i>	Runs after him.
<i>Djaⁿbo'</i>	Crooked John.
<i>Goyá^sané</i>	Cuts up sticks (with an axe).
<i>Djadjī sī^sAⁿ</i>	Little George.
<i>S^saté</i>	Touches the ground.
<i>S^sagwané</i>	Takes him down.
<i>Yiwagégoⁿláⁿ</i>	
<i>Sag^se' síné</i>	Little Bear.

MARRIAGE.

Marriage among the Yuchi is remarkably simple, being attended by no ceremony so far as could be learned. A young man having found a girl to his taste in various respects, decides to appropriate her. He meets her frequently and courts her. She leaves home at length of her own will and he builds a house for them. No exchange, so far as is known, is made, but it often happened that the man gave the girl's family a pony. Sometimes the man goes to live with his wife's parents until he is able to start for himself. The couple separates at will, but the children go with the mother. Should this occur, the man must never speak to her again under any circumstances, as it would lessen her chance with other men.

There is a restriction in regard to marriage, however, that is very strict. Each individual is a member of a certain totemic group, or clan, and marriage between members of the same clan is strictly tabooed as a form of incest. The clans, however, are all equal in this respect, as marriage may take place between any two.

As a rule, it may be added, married people, if such concubinage should be called marriage, are quite sympathetic with each other.

Polygamy was practiced in the past quite generally. A man could have as many wives as he could get and keep. His residence in such a case was his own, but each wife had her own property, the children she bore belonging to her and her clan. Unfaithful wives were punished by having their ears cut off.

INITIATION.

Each boy at the time when he reaches the age of puberty is set off from his companions by certain rules of conduct. His period of initiation is brought to a culmination at the next annual ceremony performed by the tribe in the town square. During this event he, with other boys who are being initiated, has certain ceremonial offices to perform. When the ceremony is over his period of initiation is likewise over, and he is regarded as an adult, although a callow and inexperienced one. He is then in the right position to take a wife, have a voice in the town square, and receive appointment to some higher ceremonial office. Thereafter the people watch him to find some manifestation of ability in industrial, civil or military matters according to his bent. Henceforth the young man is under the guidance and protection of his clan totem, the initiation rites and adoption into the town having at the same time secured this for him. Initiation was, in brief, the formal admission of youths into the privileges of their hereditary society, and into the rank of responsible manhood in their clan and town.

Further mention will be made of the boys undergoing the last stages of their initiation term in the account of the annual ceremony, and again in the description of the public offices in the town, where they are known as *yatcigt'*.

MENSTRUATION.

During the menstrual periods, the Yuchi woman is obliged to leave the common domicile, the company of her husband and family. Going away by herself she makes a shelter some distance from the camp, usually to the east of it. Here she remains for four days, having no part in the preparation of food for the household and taking no part in any household duties whatever. She may not even touch common property, striving to be seen as little as possible by friends or relatives. A very stringent taboo was that she should sleep apart from her husband. In fact, during this whole period of about four days an atmosphere of seclusion surrounds the near relatives, while the husband refrains from joining hunting parties or social gatherings with his friends, since it is understood that his company is not desired for the time. The reason given for this is that the woman is considered to be unclean and that objects or persons coming in touch with her acquire the same quality. The uncleanness referred to is a magic not a physical quality. It is thought that she becomes a mere involuntary agent of evil magic at this time.

While the woman is thus secluded food is brought to her by her mother in four small dishes, *yadadané* (Pl. III, Fig. 1), of unbaked clay, one being for sofkee, one for meat and the others for bread and coffee. These foods are left under a tree near at hand by the woman's mother, within easy reach. Before returning to her home the woman must wash herself and all garments concerned with her. The small dishes are destroyed. This is done to obliterate all possible channels through which the power of harm might flow from the unclean to clean objects.

BURIAL.

BELIEFS.—The individual, according to Yuchi religious philosophy, possesses four spirits, *naⁿg^gá'*, one of which at death remains in the spot where disembodiment took place, while two others hover in the vicinity of the tribesfolk and relatives. The information in regard to these two, however, is rather vague. The fourth starts upon a four days' journey along the rainbow trail eastward to *yūbahē'*, 'far overhead,' the haven of souls. At the point where earth and sky meet, a great cloud is constantly rising and falling. Under this cloud all souls must pass and, should the passage be made in safety, *yūbahé* is subsequently attained. But many souls are crushed and lost forever, while some are obliged to return to earth again in failing, through fear, to pass the obstacle. Those spirits which remain on earth may be propitious or otherwise, but are generally held in fear. A general belief that the reincarnation of ancestors in the maternal line takes place in the birth of children has already been mentioned.

rites.—Upon the death of an individual the observances practiced have a twofold function: they not only manifest the grief of the survivors but they are destined to prepare the soul elements for the last journey, the trial at the end of the earth, and future existence.

The mortuary customs of the Yuchi have undergone a change within the last two decades, a change from burial beneath the house floor to outdoor burial. The same may be said of their neighbors the Creeks. In former times the rites were as follows: as soon as death had been ascertained, public announcement of it was made by the assistant of the town chief, or second chief. Six shots were, and are today, fired from a rifle to apprise both the living and the dead of the event. In the winter of 1904 when Katána, Charles Big Pond, died ten shots were fired as an especial tribute, but this was not often rendered to ordinary men. The number fired for Chiefs and Warriors is the same. The body of the man is then washed by near relatives and laid on its back upon the floor. He is dressed in good clothes and his face is painted with the Chief or Warrior design according to his society. By this time the camp is informed and general lamentation follows. Anciently it was customary for

men to assemble on the ensuing morning and dig a grave directly in the center of the earth floor of the house. Both then and now boards were placed, or slabs of bark, at the bottom and around the sides of the pit, since no dirt must come in contact with the body. A package of tobacco and some money were inhumed at the same time. When burial was beneath the floor neither horse nor dog was slain over the spot, and the occupation of the house was not interrupted.

In most respects the same details in rite are followed out in the present day as in the past, but the modern rite differs in some particulars. A common burying ground is usually to be found near each point of settlement, so when a dead man has been properly attired and decorated he is carried thither and buried in the manner described before. The head is always placed to the west, causing the face to be directed toward the east, the direction in which the departing spirit journeys. Once, according to a last request, an old man was interred facing the west because, as he said, being a progressive man, disgusted with old conditions, he did not wish to travel the path of his ancestors.

A fire is built at the head of the pit and maintained for four days and nights to light up the path of the spirit. It probably has some symbolic reference to the sun also. Bread, meat, boiled corn and a bundle of clothes are laid beside the body, the food stuffs usually in an earthen bowl. The horse, or dog, or both, of the deceased were sometimes slain over the grave to serve their master, but this practice is obsolete.

When interment has been completed a volley of four rifles is discharged over the grave, as a final salute, and to clear the path for the soul, the shooters facing east. A structure composed of notched logs, or boards, in the form of a roof is erected over the spot, assumedly as a protection to the remains.

To rid the premises of the household from the possible presence of the wandering spirits, which are held in fear, a bucket is filled with cedar leaves and smudged about the house, on all sides and in the garden patch. This is done but once and considered effectual. On the morning of the fourth day, a shaman prepares a feast in the house of the dead. Its doors are thrown open and all corners are made welcome at the spread. This feast celebrates the supposed safe arrival of the spirit in the upper world.

Sickness, in the shape of rheumatic pains, is believed to fall upon any person who becomes soiled with dirt from a newly dug grave. The vicinity of a burying ground is commonly avoided as the wandering spirits are thought to abound there. Names of dead persons are not tabooed. Graves, nowadays, are not visited much or kept in repair. Lastly, there is said to be a slight difference between the mortuary rites practiced for the Chief society and those practiced for the Warrior society. The Yuchi do not seem to have special clan rites at death.

MISCELLANEOUS CUSTOMS.

SMOKING.—Tobacco, *ī*, has always been raised quite extensively by each family for smoking and for ceremonial use.

For ordinary use it has been customary to mix sumac leaves with the tobacco in varying proportions. Both men and women smoke for pleasure. It should be recalled¹ that a somewhat irregular polish was given to pipe bowls by rubbing them when wet with a piece of smooth stone. The pipe forms sometimes resemble frogs. These symbolize the frog which a supernatural being named Wind used as a pipe bowl in the mythical age. The pipe stems also symbolize a snake, which he used as his pipe stem, his tobacco being snake dung. The myth referred to will be given at the end of this paper.

Smoking is called 'tobacco drink.' Men, women and even small children practice it, though they are not by any means incessant smokers. When they do smoke, however, it is done rather vigorously with much inhaling. People smoke more in winter than in summer. Formerly, each man carried his smoking articles with him in a pouch hanging at his side.

Ceremonial smoking used to be a common observance. It added a tone of sincerity to any communications between people. Strangers were welcomed with a quiet, friendly smoke, and any matters which required deliberation, whether private or public, were thought over for a time while all were engaged in smoking. In the town square, when meetings took place, each member of the town who was present produced his pipe and tobacco while an official of the Chief society passed around among the lodges furnishing everyone with a light. Sometimes the official lighted a pipe and passed it around for each man to take a puff from it. It was believed that if one smoked while deliberating in sincerity over a question and, at the same time, entertained malice or insincerity toward it in his mind he would die. In the same way it was thought that anyone suspected of mischief or evil intentions could be detected by a challenge to smoke with the accuser. In fact it was evidently regarded as an oath and an ordeal to test veracity or guilt. The following, mentioned in one of the myths, shows the power of tobacco smoke in a case of wrong-doing.

"Now the owner of the house was an evil man. He was Iron Man. Wind knew all about that and he even knew that Iron Man had killed his four sons. Then Wind decided to kill him. When he smoked he drew in a great deal of smoke and blew it on Iron Man. And that is the way he killed him."

¹ See page 30.

The Yuchi take their rest at night in a very irregular way, getting up at all hours for the purpose of talking, singing, gambling, or inspecting their horses, when in camp. Nightly debauchery is common; when intoxicants abound undisturbed rest is unknown in the camps. No one attempts to remedy these faults by means of persuasion or force, except the wife of the disturber. Women have a good deal of power of this sort and, although seemingly very submissive and passive, their advice is often asked in matters of decision, while the men are patient in listening to rebukes from them. In public, women must remain in the background when their men are present. They never engage in conversation with other men in the presence of their husbands who must be spokesmen when outside communication is necessary.

Children in crawling often rest on the hands and on the soles of their feet, instead of their knees. In climbing, the men press the soles of the feet to the bark and hug the tree with the arms, raising both feet for a new grip. Boys of five or six years and upward are allowed to smoke tobacco as much as they choose. Women carry children astride the hip. Children spend much time in building mounds of dirt and playing with sticks and stones in sand or mud. Little girls have dolls of rags and deerskin which they play with.

Both men and women are, for Indians, decidedly cleanly in personal habits. Their clothes are kept carefully clean and neat. They frequently wash. To keep the teeth clean a piece of willow stick is chewed on the end until it is shredded and pulpy. This is chewed and rubbed across the teeth to remove accretions, while the sap forms a kind of suds.

Children are seldom punished for any mischief that they do. They are never whipped. If, however, it is thought necessary to give them a reminder in the shape of chastisement, a vessel of water is thrown over them.

It was not very common in the past for a girl to grow up and not be married, so there were few unmarried women. Such women, however, usually lived with different men merely as concubines, staying for a while with one, then going to live with another.

As far back as can be remembered, it was the custom for men when they met to shake hands and to offer each other some tobacco.

Old people were not ill treated. On the contrary, they were respected and served by their children. It is understood that old men are to be cared for by their sons the same today as formerly.

In regard to the temperament of the Yuchi, it seems that they were, and are today, inclined to be mild and quiet mannered. They prefer to avoid quarrels, only when they become suspicious showing a tendency to grow sullen. I think, on the whole, if there is any value in such a statement at all, that anyone accustomed to the appearance of Indians in general, would find in the Yuchi a noticeably open, pleasant, and kind expression of the face.

The Yuchi, like most Indians, are by no means apathetic in temperament. They exhibit a lively interest in their surroundings, are fairly quick in grasp-

ing ideas, and in learning new things. They show an interest, too, in the customs of their neighbors, commenting not a little on what they observe. Like good gossips, they take good care of their own and their neighbors' private affairs.

The telling of myths and tales is a favorite idle hour pastime in the camps. There do not seem to be any restrictions as to place or time of year, for I have heard them narrating myths both in summer and winter, day and night. Good narrators of stories are generally respected and looked up to by the people. They have a few peculiar mannerisms, making frequent use of pantomimic and descriptive gestures. Mention of the sun is invariably accompanied by pointing upward with the index finger. At the beginning of narratives, stereotyped phrases are commonly used, such as, "In the olden (mythical) times . . .", "The old people tell it . . .", "It is said that . . ." and others similar. Often the tale starts abruptly with the mention of the two chief characters, while the first few sentences point out what is to follow, like a preface. The narrative is liberally punctuated with the phrase "so they said" which takes the place of the quotative and also serves as a rhetorical pause period. The narrator always closes his account with "This is the end," "Now (then)," "Here it ends," "This is enough" or similar concluding phrases. Some short statement entirely irrelevant to the tale itself, but spoken in the same tone and without much of a break, may be appended, such as, "My name is Joseph," "I am your friend," "I am only a young man in wisdom, but I have told what I heard," "Give me some tobacco," "It is late," "The day is a bad one." The Yuchi audience is a quiet one, usually waiting until the end of a story before expressing comment. They often interrupt, however, with laughter or with "*ho ho!*", as a sign of assent.

These Indians have a few exclamatory expressions which are used in various circumstances. An expression of sudden anger, known also among the neighboring Creeks, is *áyilà!!*. The men give vent to disbelief or contempt of what another is saying by exclaiming *gū! gū!!*; the women, by exclaiming in a high voice, *hī hā!* A surd sound, *tck tck tck*, is a signal to frighten small children when they are up to mischief. Dogs know this signal too. It stands for "stop!" Another explosive expression, *cī!!* is commonly used to frighten dogs, but is not for persons. A signal of warning or caution, also common, is given by hissing between the tongue-tip and the base of the teeth. This means "be on your guard," "look out," "watch your chance," etc. Dogs are called by a few sharp inspiratory whistles.

The numeral system in Yuchi is a decimal one. The numbers up to ten do not yield to analysis. From ten to twenty, however, the expression is, "ten, one coming on," "ten, two coming on," etc. Twenty is literally "man (or leg) two;" thirty, "man (or leg) three," etc. One hundred is "finger-nail one," and one thousand is nowadays rendered as "finger-nail long one," or "one hundred long."

RELIGION.

RELIGIOUS BELIEFS AND FOLK-LORE.

In treating other subjects frequent mention has been made, heretofore, of various religious beliefs connected with different phases of life, of the ideas which the Yuchi hold regarding the supernatural realm, and how they maintain their relations with the latter by means of rites and ceremonies. An attempt will now be made to give as many of these beliefs as could be gotten in order to present as clearly as possible an idea of the religious life of the tribe.

In the earliest mythological time about which anything at all is known, there existed only a certain realm of water and air called *yūbahé*, 'in the far heights.' This expanse was boundless and flat. It was inhabited by beings who lived in the water and beings who lived in the air. Just what their form was is not known for all, but some of those that are mentioned have animal names and show animal characteristics, such as Crawfish, Buzzard, Panther, Spider, etc. In other respects, however, they behaved much like human beings. That many mythical animals are conceived of as human in form is indicated by the use of the particle *go*, 'human,' with their names. Others, from what we are told, who bore the names of various natural objects had animal forms too. Among these, for instance, are Sun, and Moon. It would seem, apparently, that the interest of the people in the various animals had determined the form of their deity concepts.

Others who are mentioned only by name may have been anthropomorphic. Some of these, for instance, are Sun, *Tsō*, Wind, *Wīdā*, Old Woman, *Wāⁿhané*, Old Man, *Gohané*, Iron or Metal Man, *Gohāⁿtoné*, *Gyāthā'*, the cardinal points, the four winds and others who seem not to be unlike ordinary human beings, both in their ideas and in some of their doings. The supreme deity idea, however, seems to be centered in *Tsō*, 'Sun,' who is known, as far as could be ascertained, under some different names, among them 'The One who is Breath,'¹ and 'Makes Indians' being frequent. These beings, some of them, had wives and children; they gamed, traveled about on the hunt, procreated, evidently made war and had gatherings where certain peculiar acts, which we might call rites, were performed. In short, from what we know of this mythical period of the supernatural beings, their life was much like that which the Indians lead, except that death was non-existent. There were evidently chiefs among these beings who, in a general way, might be regarded

¹ Comparable in sense to the Creek supreme deity and creator, *Hisákidamissí*, 'Master of Breath.'

as central figures in mythology, but no one being in particular is mentioned as such. In one connection Sun is evidently chief, in another *Gohāⁿtoné*, though the matter is not at all clear.

The social gatherings of these beings should be mentioned again, on account of the fact that what was done at such times by the supernatural beings was afterward taught to human beings by Sun, when the present earth and people were created, and in a way, was dramatized as an act of worship by the Indians. It seems that the beings used to assemble at the Rainbow, *yū^eä'*, and enact various peculiar rites. One of these performances was to scratch the people on the arm or breast with a certain instrument. This act will be referred to again subsequently. The beings evidently had dances too upon their Rainbow assembly ground.

After a time, it appears that some reason for change took possession of the supernatural beings. They decided to make another realm, an earth. According to the account, Crawfish dove to the bottom of the waters and brought up some dirt from which the earth was made and from which it grew to its present size. The various beings then took part in modifying the form of the earth, and in making improvements on it. Light of the proper sort was finally secured, after various attempts on the part of different beings, as well as darkness of the right intensity. The beings all seem to have been extremely active and powerful at this time, for they did various things to each other which left permanent marks upon them, which their descendants who still reside upon the earth retain. For instance, the chipmunk wanted to have night brought upon the earth, thus angering the panther, who jumped on the chipmunk and scratched his back. The chipmunk accordingly bears on his back to this day the marks of the scars he received. This example is taken simply to show a typical case of animal exploits in what might be termed the genesis period.

The following is a translation of the myth of the origin of the earth:

1. THE ORIGIN OF THE EARTH.

"Water covered the face of the earth. Beneath the water they knew there was land, but they knew of no one who could get it. The flying creatures of the air were baffled. But they decided to get something to help them find it. The swimming creatures in the waters did not believe it could be done, because they knew the land was too far down. So they doubted.

Now the Crawfish was the one who claimed that he could find land. He told them to give him time. He told them to look for him in four days. Then he went down, and soon the water came up colored with mud. Everyone knew that before he had started the water had been clear. For four days they waited; on the fourth day the Crawfish came up. He was nearly dead when they picked him up, but in his claws they saw there was some earth. They

carefully picked it out. Then they made it round like a ball, but it looked very small. Now one of the great birds had long claws, and when that bird lifted up his leg, they threw the ball of earth at him. And when it struck him, the ball splashed and spread out, but it was very thin. That is where the earth was made in the beginning.

Now all the creatures wanted to walk on it, but they gave instructions that no one should walk on it yet. For four days it lay thus, growing larger and larger. Now they wanted to have it level. So they called for someone. The Buzzard answered and said that he would go over the earth and stretch his wings. That is the way he would make it level. The Buzzard started, when they agreed to it, but he had not gone far before he became tired of stretching his wings so much. He began to flutter and waver a great deal. On account of this the Buzzard could not level it all. And that is what made the mountain ridges. Now the earth was made and they occupied it."

I also give the account of the creation of light and darkness, to furnish details for the generalized discussion.

2. ORIGIN OF LIGHT, SUN, MOON AND STARS.

"And everywhere was darkness. The earth had been made, but there was no light. The different animals gathered together. They appointed a day for deliberation, to decide who should furnish light for the newly made earth. The Panther was the first. They appointed him to give light because he runs backward and forward in the heavens from one end to the other. They instructed him to go east and come back. So he ran to the east and turned, crossed the heavens and went down in the west. When he had done this and returned to the gathering he asked if it was all right. They told him it was not. Then they appointed another. They sent the Star (spider). Now they told the Star to go east and come back. The Star did as he was told. He made a light in the east but it was too dim. He went west and then came back to the gathering and asked them if it was all right. Then they told him, "No. Your light is too dim." So they appointed another. They appointed the Moon. They told the Moon to go east then come back through the sky and go down in the west. The Moon started out as they directed. When it was coming back it made a better light than that made by the Star, but it was not enough. Then the Moon asked if it would do. They said it would not. Then they appointed another. They chose the Sun, and told him what to do. When the Sun came back westward it gave a good light, and when it went down it was all right. So the Sun was appointed to light the earth, and he gave an everlasting light.

Now when they told him about it, the Chipmunk wanted to have some night. He said to them:

“If it is daylight all the time, persons could not increase.” He said, “If there is night, then people can rest from their work and procreate.”

So he urged in favor of night. They agreed with him in part, because they saw that what he said was true. And night came in, dividing up the day. Then when it was dark it was so dark that persons could not see to travel or to procreate. And they saw it would not do because creatures would not increase. So they put the Stars (spiders) and the Moon in with the night to enable people to see enough for those things, and it was all right. Thus the Chipmunk had made the night on the strength of his own senses, and they agreed and allowed it to remain.

When they said that, the Panther became angry and jumped upon the Chipmunk and caught him. He caught him by the neck and scratched him on the back. That is what made the red stripes on the Chipmunk's back, which he has yet. So the earth was lighted by the sun, moon and stars, and night came in too.”

At some time not far removed from this mythical stage, the event of the creation of man took place. Whether this was during or after the creation of the earth is not known. At any rate, as explained in the myth, a woman in a vague way became the mother of a boy, who originated from a drop of her menstrual blood. This boy she carried to the Rainbow where the beings were gathered, and he was scratched by them as was customary. After several exciting events had taken place, which are not well understood, it seems that the mother was driven away with her boy. The inference is that the mother and son then fell from the sky to the earth. Henceforth he was called Sun, *Tsō*, and became the ancestor of a new race upon the new earth. In this way originated the human beings who called themselves *Tso'yahá*, ‘Offspring of the Sun.’ Then Sun taught his people certain ceremonies, which were to be performed to protect them from evil influences, and to honor the supernatural beings of the realm over the earth. He gave them two plants, *f^éádē'*, button snake root (*Eryngium yuccaefolium*) and, *to wála*, ‘red root’ (*Salix tristis* (?)), which they were to steep and drink during the ceremony, to purify them. He instructed them in the scratching rite, which he had undergone, and instituted the practice, at the same time, of distributing new and sacred fire once a year at the occasion of the ceremonies, among the different human households. Sun then enjoined the people to keep up the dances and rites he had taught them, saying that once a year he would soar through the heavens over them and look down to see if they were obeying. He conditioned their prosperity upon their obedience and left them after giving other instructions regarding ceremonial details and features of town life. Among other things he showed them how to make an assembly ground like the one in the supernatural world and taught them how to decorate this to symbolize the Rainbow. As there are some details

in this assembly ground, or town square with its symbolism, which deserve attention, it will be taken up later on. The ceremonies which were begun on earth at this time will be also described under a special heading.

It should be mentioned here that at certain times since the origin there have been born individuals with a very dark shade of skin. These black-skinned Yuchi, as they are termed, are looked upon as being more closely related to Sun than the rest of the people. They are said to be his direct offspring, their mothers having become pregnant by Sun. As no particular rank is given them, however, their position is a sort of empty aristocracy. Several black-skinned Yuchi are said to be living today, but I have not been fortunate enough to see them.

Here are several translations of variants of the origin myth which has just received comment.

3. THE ORIGIN OF THE YUCHI AND THE CEREMONIES.

"The Sun deity was in her menstrual courses. She went to dip up some water (up in the sky world). She went down to the creek. Then some blood fell on the ground. She looked at the water. When she reached the top of the hill she set it down. She thought that something had happened. She went down the hill again. A small baby was sitting there. She took it along with her and kept it. She raised it and it grew. That was an Indian. She took him to the Rainbow where the others were and he was scratched and it was the ceremony at the square-ground. In the ancient time he was scratched. The drops of blood fell and lay on the ground. She placed him on the ground. The drops of blood were lying on the ground. She put him on the ground. Then she walked away from the square-ground with him, going toward the east. She reached the edge of the square. Indians came along following them. The lightning struck and frightened them. It drove them back. The Sun mother went on home with the boy. Then he went to sleep. As he grew up he became lonesome. He had no one to play with; he had no one to look at. He was lonesome. While he was sleeping and lying there, his mother pulled out one of his ribs. While he was lying there she took it out. She made a woman out of it. Then the boy awoke. He saw her. He was glad now. Then they multiplied and increased in numbers.

The Red root (*to tcālá*) and Button Snake root (*j^sádē'*) standing near, (which had been used when the boy was scratched and made to perform the ceremony among the sky people), she told him to use. It was made for that use. And the Yuchi are using it yet just as he told them. It is here yet. This is his medicine. While they try to keep up the ceremony and use of the medicines God (*wētána'*) goes with the people. Her son was the child of the Sun, that is what the Yuchi are named, Children of the Sun.

On that day no trouble comes to the people when they have taken the medicines. When the Sun comes up he looks down to see if they are doing the ceremonies. If he comes up high here and sees no Indians performing the ceremonies on the earth at high noon, he would stop. He would cry. It would be the end of peacefulness. The Sun would cover his face with his hands and go down again in the east. Then it would become dark and the end. It has been declared so. This is what we heard in the past."

4. ORIGIN OF THE YUCHI. (SECOND VERSION.)

"There was a Sun and there was a Moon. Then the Moon was in her menstrual courses. When she got up, a drop of the blood fell from her and descended to the earth. The Sun saw it. He secured it and wrapped it up, laying it away thus for four days. On the fourth day he went and got it, and unwrapped it. When the bundle was opened, he saw that it had turned into a human being. Then he said:

"You are my son. You shall be called *Tsōyahá*." And he gave him the name *Tsōyahá*, Sun people or Offspring of the Sun. From him all the Yuchi had their origin.

Now his descendants increased until they became a powerful people. They are weakening now, but if they ever disappear from the earth a terrible thing will happen. For the Sun said:

"If the Yuchi perish, I will not face this world. I will turn my face away, and there will be darkness upon the earth, and it will even be the last of the earth."

So it will come to pass if all the Yuchi die out. But now there are certain Yuchi who are known to be sons of this Sun. Whenever one of them dies the Sun turns his face away from the earth for a little while. That accounts for the eclipse. These Yuchi may be known by the color of their skin, which is nearly black. The black-skinned Yuchi are the Sun's sons. There are a few living now."

In tracing this mythical history of the Yuchi we have now reached the period when human beings and the other animals seem to have been on close terms of intimacy on the earth. Everywhere magic was in operation. Animals often acted in a most offhand manner, from that moment the act becoming a rule on earth, or the result of the act becoming a natural fixity. Some specimen accounts will be given later.

A trickster appears among the animal beings by the name of Rabbit. There are other tricksters too, but Rabbit is the chief figure among them. This period is thought, roughly speaking, to have directly preceded the present one. There are many myths relating the deeds of animals and human beings which are concerned with magic. The details of the magical transformations and

exploits of the earthly beings are a little too extensive to discuss here, but will be found further on under mythology.

Toward the end of this period, in short, the things of the earth and the affairs of human beings take on a more modern aspect. Many new things are originated. Death is brought to man by the disobedience of someone. Tobacco is originated from human semen. Other Indian tribes are brought into existence. Fire is secured and distributed among the people by Rabbit, and various other cultural features of human life, as well as characteristic traits among animals, are brought into existence. Some representatives of this class of myths will be given at the end of the discussion of mythology.

Up to this point we have only attempted to deal with the beliefs concerned with the supernatural beings, and with the native concepts of origin and transformation. Some of the beliefs in connection with customs and rites will now be taken up. It has already been stated, under customs, that the newly born child is believed to be the reincarnation of its predecessors. And it was shown, at the same time, that the reincarnated spirits revived in the children the qualities which they possessed during their lives. The abode of the spirits of the dead is in the sky world or the supernatural world. The path to this lies over the rainbow, and the direction to be traveled is eastward. When the soul has passed the obstacle of the swaying cloud, which is likely to crush the journeying soul and destroy it, it joins with the other spirits and supernatural beings inhabiting this realm. One of the supernatural beings, *Wā^hané*, Old Woman, has charge over the souls here and in some way is thought to control re-birth and the return of souls to earth. There is mention in one of the myths of some men who traveled to Old Woman and at last succeeded in obtaining the souls of their dead wives, returning to earth with them. It has also been shown how the different individuals of the clans inherited the protection of their clan totems, when they passed the initiation rites, thenceforth retaining these as protectors through life. As the members of clans are considered to be the descendants of their totemic animal, they are in a sense the cousins, as it might be expressed, of the earthly animals who are also descendants of the supernatural animals. The clan taboos and incidental beliefs need not be repeated again here as they have been mentioned in dealing with customs and the clans. But the animals of the earth, in general, are considered as thinking beings, with interests in life, customs and feelings not unlike those of men. Even today these mutual elements in the lives of men and animals are felt to exist. But naturally in the mythical age the two were more nearly on the same level than now. For, they say, it is very seldom nowadays that men and animals can converse together. A few random tales referring to such instances of recent intercommunication, however, are as follows.

An old and decrepit Indian told the story. He was complaining about his infirmities, squeaking voice, and shrunken form. He said, "I was going

along on my pony late in the afternoon. Pretty soon I came to what was like a large rock. I heard a voice from somewhere say, "It smells just as though there was an old woman riding around here." I looked up and saw a big rattlesnake sitting on the rock, coiled. His neck was as thick as a man's neck. He was looking right at *me*."

An outlaw, who was hiding from the vengeance of the relatives of the man whom he had murdered, became very hungry. He rode up to a house and was going to ask for food. First he crept through a cornfield near the cabin, to see if the way was safe. While lying between the furrows there, he heard two hens talking. They were casting glances at him. He listened to what they were saying. They chuckled a little, then one said, "Isn't that the fellow who is scouting around here for having killed somebody?" The outlaw got out.

The animals are all believed to have their protecting supernatural kinsmen as well as men, for that reason in hunting them their protecting spirits have to be overcome before one can hope to bring them down. It is the same with human beings. If one's guardian spirit is all right no harm can come. So in warfare, the idea is to strengthen one's own guardian kinsman spirit and to weaken the enemy's. In this respect hunting and fishing are much like warfare. The magic songs and formulas fight the supernatural struggle and open the way, while the actual weapons do the work when the spiritual barriers are removed.

As regards the objects in nature in general which surround them, the Yuchi have the usual animistic concepts so characteristic of the beliefs of nearly all primitive people. Inanimate objects, and even abstract ideas such as cardinal points and various feelings and deeds, are the abodes of agencies which we may call spirits. These may be either favorable or unfavorable to men, their influence being believed to be largely controlled by man's personal conduct in the observance of taboos and in the performance of the rituals and ceremonies. Plant spirits are highly powerful and important, according to the ideas of an agricultural people like this, and we shall find them to be quite prominent objects of worship in the ceremonies.

The sacred number standing out prominently in religious matters will be seen to be the number four. Five appears less frequently.

FOLKLORE.—Here are a few miscellaneous beliefs which were recorded in regard to the natural, supernatural, and animal world. They are given about as they were told by the Indians.

"If a terrapin in his travels walks around a big tree it is a very bad thing for him. He will dry up. That's why they never do it."

"The thunder or rain kills snakes. When a storm comes up they must all go back into the ground. If they do not, they will be killed. So if they are killing a calf (sic!) or anything, they must leave it as soon as it begins to thunder or rain."

"When wild turkeys gobble the lightning bugs come up out of their crops. They are like little white things (maggots) before they come out."

The stars are all spiders.

Regarding the eclipse they say:—"The toad starts to eat up the moon. Then he gets big. The moon diminishes. But we frighten him away and after that the moon recovers and gets big."

One informant stated that thunder and lightning are caused by a great black snake with rattles on its tail. A being named *Koⁿsá noⁿwí'*, the meaning of which is uncertain, rides on its back. The snake dives in and out of the water. At each flash of its wet sides there is lightning and when it rattles there is thunder.

"There was a big water vessel in the sky. Someone jerked it and spilled the water over its edge. That is what made the rain."

"Someone (a supernatural agency) in the north was trying to do something. He put some corn meal into a sifting basket and sprinkled it through. When this falls upon this earth it is snow."

"When the rainbow stretches across the sky the rain is prevented from falling through. This stops the rain and brings dry weather."

When threatened with a drought they believe that the people could cause rain to fall if they made medicine and took an emetic.

Earthquakes are believed to be caused by a being who lives in the bowels of the earth. He sometimes shakes and jerks the earth to find out how much water there remains on it.

Twins and deformed or abnormal children are believed to be sent directly by the supernatural beings to be guides to the people. They were never killed but were treated with care and raised for the public good. It is also said that when twins are born in the town it is a sign from the supernatural beings that they want to see the people improve in the performance of their religious rites.

Little people like dwarfs are believed to inhabit certain places in the dense woods. They are the souls of bad people who die, and they possess the power of killing those who either accidentally or deliberately intrude upon their haunts.

When a man sneezes, the belief is that his beloved is thinking about him. Likewise when a woman sneezes it is a sign that her lover is thinking about her.

Warts on the skin, or moles, indicate that there is too much blood or bad blood in the body. A person having them is said to need scratching until the blood flows. Moles come from bad food, too.

"When the coyotes or wolves howl it is a sign that snow or rain is coming. They can feel when a storm is approaching, and because they don't like it they start howling."

A certain kind of fish called "drumfish" is believed to have two stones in the back of its head, with which it makes a thumping noise frequently heard coming from the water when everything is quiet.

THE SYMBOLISM OF THE TOWN SQUARE.

We shall now return again to the subject of the town square because the religious ceremonies to be described in the following pages are inseparably connected with it.

The public-square-ground, where all civil and religious events of the town take place, has a symbolical significance which is quite important, and comparable in some respects to the altars and shrines of the southwestern and plains tribes.

In its ceremonial aspect the town square is symbolically a rainbow. For, according to the myth of the origin of the Yuchi and their cult, as already given, the mother of the Sun took him to the ceremony of the upper world where he was scratched. This took place on the Rainbow, *yū^éā'*, so the present square-ground is called '*yū^éā'*,' 'rainbow.'

The officials at the ceremonies are hence called *yū^éāhobáleⁿ*, 'rainbow or square-ground Chief' and *yū^éāhosaⁿba*, 'rainbow or square-ground Warrior.' The square might well be termed a rainbow shrine. Another name for the square is *sāⁿsāⁿ*, 'thoroughly beautiful' or 'good all over.'

While investigations were being made in regard to the square-ground, the assistant of the town chief brought in a colored representation of it showing how the square looked when it was formally arranged for the ceremonies. This sketch is reproduced in Plate XI. The explanation of the colors is as follows: The whole figure represents the rainbow. The brown square represents the earth. The fire in the center typifies the sun and is painted red. The ashes are represented by yellow. The three yellow lines are paths to the north, west and south lodges respectively, are likewise composed of ashes scattered by the four *yātcig'í* after the new fire has been started on the first day of the rites. This feature is now obsolete. The logs of the new fire are green, symbolizing vegetation. The brush roofs of the lodges are also green.

It will be noticed that the Warrior lodges, north and south side, have their uprights and beams colored red. This color symbolizes the Warrior class and war which they represent. The custom of coloring the posts is also now obsolete. The Chief lodge lacks this coloring. As will be seen in the photographs of the ceremonies (Plate XII, *et seq.*), a white face is given to these upright posts in modern times, by peeling off part of the outer bark and exposing the white inner surface. White is symbolical of peace.

The serpent figure lying before the north Warrior lodge is the *dāto^éā'*, a supernatural horned serpent, and the object of veneration in the *Dāto^éā' cī*, now called Big Turtle Dance. This stuffed deerskin effigy was colored blue, with two yellow horns on its head. It rested in former times before the north Warrior lodge where the two Warrior officials, *goconé* and *yū^éāhosaⁿba*, sat with their feet upon it, but its use has been abandoned.

Something should be said here of the other meaning of the word *yū^éā'*. Besides meaning rainbow, it stands for 'big house.' This we find to be the

name given by the neighboring Creek Indians to their town square (*djógo lákko*, big house).¹

If any credence is to be given to the statements of the Yuchi in this matter, the Creeks borrowed nearly the whole of the annual ceremonies of the Yuchi when they overran the Southeast, subduing and incorporating the latter. The modern Creeks, however, although recognizing the general similarity between their ceremonies and those of the Yuchi, do not subscribe to this opinion but claim an independent supernatural source for them.

CEREMONIES.

The ceremonies, which according to tradition originated in the other world and were taught to the first Indians by Sun, consist of various religious rites performed in public by all the men of the town once a year. The rites include dancing, fasting, the observance of certain taboos, the kindling of a new and sacred fire, the scarification of men, the taking of an emetic and the performance of the ball game. The ceremony as a whole was called, *Yá^éáhē'*, 'In the rainbow,' or 'In the big house.' The time for these ceremonies is determined by the state of maturity of the corn crop. They are begun so as to coincide with its first ripening, usually about the middle or early part of July. It would seem from this that the importance of agriculture as a feature of life had determined the time for the town's discharge of its religious obligations. As far as is possible the time is also arranged so as to fall upon nights when the moon is full. This matter rests entirely in the hands of the town chief. He distributes bundles of tally sticks, one to be thrown away each day (Fig. 37), to the heads of families.

DANCES.—The special dances, *cti*, performed by the Yuchi are quite numerous. A fairly large number are primarily clan dances, having for their object the placation of clan totems. The dancers imitate the motions of the totemic animal with their bodies and arms. The steps, however, are not subject to much variation. The dancer inclines his body forward, gesticulating with his arms according to the occasion, and raises first one foot then the other slightly above the ground, bringing them down flat at each step with vigor. In this way the dancers in single file circle contra-clockwise about the fire in the center of the square. The whole is done in a sort of run, the acoustic effect being a regularly timed stamping sound. The dances are accompanied by singing on the part of all the men dancing, and by musical instruments of several different varieties, namely, terrapin shell rattles (Pl. VII), drum (Fig. 32) and hand rattle (Pl. VII). Both the music and the instruments have been briefly described before. A few other ceremonial paraphernalia used particularly in

¹ Cf. the Creek Indians of Taskigi Town, Speck, in *Memoirs of American Anthropological Association*, Vol. II, part 2, p. 112.

the dances will be described soon. As a rule all men may take part in any dance. But in most of the dances only certain women are admitted from the beginning and they are provided with the bunch of terrapin shell rattles, *tsontá*, (Pl. VII) which are fastened to their legs. During the last half of the dance, however, the exclusive feeling leaves, and women, children and even strangers may join in. It is understood, though, that when a certain dance is being performed, for instance the Tortoise dance, the members of that clan are in the position of hosts to the others, taking pride in having them dance the dance to their totem.

The dance songs consist chiefly in the repetition of meaningless syllables or groups of syllables. A great deal of magic potency is believed to rest in mere words and burdens. Sometimes, however, an intelligible stanza or sentence appears having some vague reference to the object of the dance, or simply naming it. The feeling of the dancers seems to be that they are for the time in the actual form of the totem, and they carry out in quite a realistic way the effect of the imitation entirely by their motions and behavior. No imitative costumes nor masks are used now, nor could it be ascertained whether they ever existed. They imitate very well, however, the cries of the animals which are being dramatized.

Besides those dances which are functionally clan dances, there are others which are addressed, as a form of worship and placation, to various animals which furnish their flesh or parts for the use of man. Then there are also others which are directed to the spirits of animals which have the power of inflicting sickness, trouble or death upon the people. These are imitative, similar in general appearance to those already described. The spirits dominating certain inanimate objects are invoked in others.

Lastly, we find a miscellaneous few which are claimed to be chiefly danced for pleasure. There has no doubt been considerable borrowing going on among the Indians and local interpretations may have been given to various dances different from their original ones.

Most of the dances are performed at night, thus filling in the time of the ceremonies with constant activity.

A list of these special dances, and the instruments used in them, is here given.

	Dance.	Musical Instrument.
<i>Ba'tá' ctī</i>	Horse dance	Rattle, drum.
<i>Wedīnēⁿ ctī</i>	Cow "	?
<i>Wedīngá ctī</i>	Buffalo "	Rattle, drum.
<i>Dāto^cá'</i>	Turtle "	Rattle.
<i>Cū cpá ctī</i>	Pike "	Rattle, drum.
<i>Cū dj^sá ctī</i>	Catfish "	Rattle, drum.
<i>Spāⁿsī' ctī</i>	Quail "	Rattle.

	Dance.	Musical Instrument.
<i>Wētēā' cī</i>	Turkey dance.....	?
<i>Kyā' cī</i>	Owl ".....	Rattle.
<i>Yā'ī' cī</i>	Buzzard ".....	Rattle, drum.
<i>Wētēā' cī</i>	Chicken ".....	Rattle, drum.
<i>Cāne' cī</i>	Duck ".....	Rattle, drum.
<i>Sēolā' cī</i>	Lizard ".....	Rattle.
<i>Wēsakowā' cī</i>	Opossum ".....	?
<i>Djātiā' cī</i>	Raccoon ".....	Rattle, drum.
<i>Yūsā' cī</i>	Skunk ".....	?
<i>Yātā' cī</i>	Gun ".....	Firearms.
<i>Gocpī' cī</i>	Negro ".....	?
<i>Yacā cī</i>	Leaf ".....	Rattle.
<i>lakā cī</i>	Feather or Corn dance.....	Two rattles.
<i>Tsebē' benē cī</i>	Crazy or Drunken dance.....	Rattle.
<i>Yo'ctā cī</i>	Shawnee dance.....	Drum.

FASTING AND TABOOS.—Fasting and the observance of certain taboos are special features of the annual ceremony. From the beginning of the event no salt is to be used by anyone. Sexual communication is also tabooed. A general fast must be kept by all the men for twelve hours before taking the emetic, that their systems may be the more receptive to purging. During the second day of the ceremony the men may not leave the town square, nor are they permitted to sleep or lean their backs against any support when tired. For the purpose of enforcing this the four young initiates are provided with poles to strike offenders with. On the second day also no women, dogs or strangers may step over the edge into the square, the women and dogs under pain of being struck by the initiates and strangers under pain of being staked out naked in its middle. The thoughts of the people, too, are expected to be turned toward supernatural things in order to please the various spirits.

NEW FIRE RITE.—The new fire rite performed at sunrise of the second day, is symbolic of a new period of life for the tribe. As far as could be learned, the fires of the various household hearths are not extinguished as among the Creeks, since the kindling of the new fire by the town chief is symbolical of this and suffices for all. The ceremonial method of starting this fire was explained before, so it need not be repeated. The logs in the center of the square-ground were ignited from the fire started in the punk and kept burning until the ceremony is over, by the proper official. The firemaking implements were kept in a bag which hung during the ceremony, along with the rattles when not in use, on the middle post at the front of the town chief's lodge, just over where he sat.

SCARIFICATION.—The next rite to be performed in public after the kindling of the fire is the scarification of the males. Every male in the town is expected to come before two pots of steeped medicinal plants, the *f^oádē'*, button snake root, and *to tcalá*, red root, and be scratched by a certain official on the arm or breast, allowing the blood to flow and drop upon the square-ground. There is an analogy between this earthly human ceremony and that enacted by the beings of the sky world. In the same way that Sun was taken to the rainbow and scratched till his blood fell upon the ground, do the Yuchi bring themselves and their male children to have their blood drawn. It seems to be regarded as a form of torture and induration to pain. The falling of their blood upon the square-ground is symbolical of the falling of the mother-of-Sun's blood upon the ground, from which the first Yuchi was created. There is another side to this scratching ceremony. It is also a purgative. The instrument used in it consists of a quill fastened to a piece of the leaf of *f^oádē'*, one of the sacred plants, set with six pins, or, as was formerly done, with garfish teeth (Fig. 40). This scratcher is dipped in a pot containing a brew of the sacred plants before each male is scratched. Thus he is inoculated with the sacred plant juices and his blood is purified by them against sickness.

THE EMETIC.—The next and perhaps the most important rite of the occasion is the taking of an emetic by all the males of the town. This practice was also instituted by Sun. He gave the people two plants, *f^oádē'* and *to tcalá*, as is recorded in the myth, and showed them how to steep them in water. He instructed them to drink the concoction to purify their bodies against sickness during the ensuing inter-ceremonial year. It is thought, in particular, that to eat the first corn of the season without having taken the emetic would certainly result in sickness inflicted by the unappeased deities. The town chief has charge of the preparation of the emetic, aided by the four boy initiates. The pots containing the concoction are of a special form with a decoration on the rim representing the sun (Fig. 31, No. 21). These pots stand during the ceremony, east of the fire near the center of the square (see diagram, Fig. 38). When the sun is about at the zenith those who are highest in rank came forward, facing the east, and drink quantities of the medicine. They are followed by the rest lower in rank and so on. Four at a time are allowed to drink. Then all await the effects quietly in their proper places in the lodges. The proper moment arriving, they proceed to a space near the square and allow the emetic to have its full effect. The rite is repeated several times. After this all the townsmen go to water, wash off their paint and return to their places about the square.

The ceremony of the emetic is concluded with a feast of the first corn and smoking. After this the ball game is played with betting. This event has been described under the heading of games. Dancing again fills in the in-

tervening time until another round of the medicine drinking was performed. The ceremonies were then concluded.

Possibly the main object of the annual festival is the placation of every possible animus. Obedience to the commands of Sun was also highly considered as a matter of importance. Other objects of the ceremonies are, as explained, to turn the public attention to spiritual affairs for a time, away from everyday pursuits. All the potentially malicious spirits and animal, fish and vegetable spirits are propitiated or thanked as the case might be. And all personal grievances among townsmen are declared cancelled after the emetic had been taken. They furthermore state that the scratching and the emetic teach the men to inure themselves to pain and discomfort. Both rites were practiced before going to war.

Captives were, it is said, sometimes burnt to death as sacrifices to the supernatural beings during the ceremonies. In recent times a stake was erected in the southeast corner of the square at the beginning of the event, to represent the place where captives were thus treated. After the emetic is over this stake is thrown down.

The foregoing account is a very general one. A more detailed account of the ceremonial performances as witnessed by me several times will now be given. They were performed at the Sand Creek settlement, where there is a square-ground, in July, 1904, and July, 1905. The photographs were made during the 1905 celebration. There is some difference in detail between the ceremonies of Sand Creek town and Polecat town. The one here recorded is entirely that of Sand Creek town, which has since discontinued its celebration on account of disorder and violence among the young men, due to intoxication.¹ A few features of the Polecat celebration which are based on description, will also be given as they seem to have been left off by the other settlement. It may frequently be necessary to repeat something that has already been mentioned, but this is done intentionally in order to give the details of the particular case and make the account of the actual occurrences more uniform.

THE ANNUAL TOWN CEREMONIES.

The following account of the annual ceremony of the Sand Creek Yuchi is based upon notes made at the time, and upon incidental information derived from participants. It deals chiefly with the 1905 celebration although there was no appreciable difference between that of 1904 and the event of 1905.

THE PRELIMINARY DAY.—According to the evidences of maturity observable in the corn in the neighboring fields, and the approaching phase of the moon, the town chief or head priest (Jim Brown) appointed and announced,

¹In 1908, on my last visit, I learned that the chiefs had decided to continue the ceremonies as usual.

to the townspeople scattered throughout the neighboring district, a day of general assembly, at which small bundles of sticks about two inches in length (Fig. 37) were distributed to the heads of families. The number of sticks in the bundles indicated the number of days that should pass before the ceremonies would take place. The day had already been decided upon by the chief and was announced at this preliminary meeting. A stick was thrown away each morning thereafter until but one remained, and that was the day of the next assembly at the public square. Dancing took place at this meeting to give a little practice to the men, as they said. Arrangements were also made for the repair of the lodges, and the obtaining of the beef for the barbecue which was to close the event. In other words, this meeting was purely preparatory. All the top earth was carefully taken from the square and placed in a heap behind the north lodge.

When the day arrived for the formal celebration to commence, the Yuchi took care to be on hand before nightfall at the public square, which was situated in a permanent locality near Scull Creek, where a beautiful spring of clear water flowed from a side hill. The ceremony this time was to last three days and



Fig. 37. Tally Sticks.

to include the following ritualistic events. The first day was to be a general gathering, with the commencement of the fast and dancing all through the first half of that night. On the second day, the new fire ceremony was to take place after sunrise, followed by the preparation of the medicines, the scarification, the taking of the emetic, the breaking the fast, and the ceremonial ball game. The ensuing night was to be given up to all-night dancing. On the third day, the people were to disband for a while and return again, after a rest, for several subsequent days of minor observances. This was the plan given out for the carrying on of the celebration.

An explanatory diagram of the square-ground showing some of the things mentioned in the following description is given (Fig. 38) and will be frequently referred to in the account. The date of the 1904 ceremony was July 17; that of 1905 was a few days later in the same month.

FIRST DAY.—About one hundred Yuchi having arrived, upon the day set aside in the preliminary gathering, at the camping ground surrounding the public square, friendly intercourse was held among the townsfolk, and sumptuous preparations were made for the evening meal, after which no food could be eaten by adults until the ceremony of taking the emetic was over.

Before dark the four *yātcigī'* went out in single file toward the woods east to secure the four logs for the new fire, to be started the next morning, and also to dig the two medicine roots, *fēādē'* and *to icalá*, and to secrete them where they could be readily found when they were to be brought in. Before appearing at the camp on their return, they whooped four times to apprise the town of the commencement of the ceremony and the fast. This whooping caused quite a little commotion among the people. Their manner changed

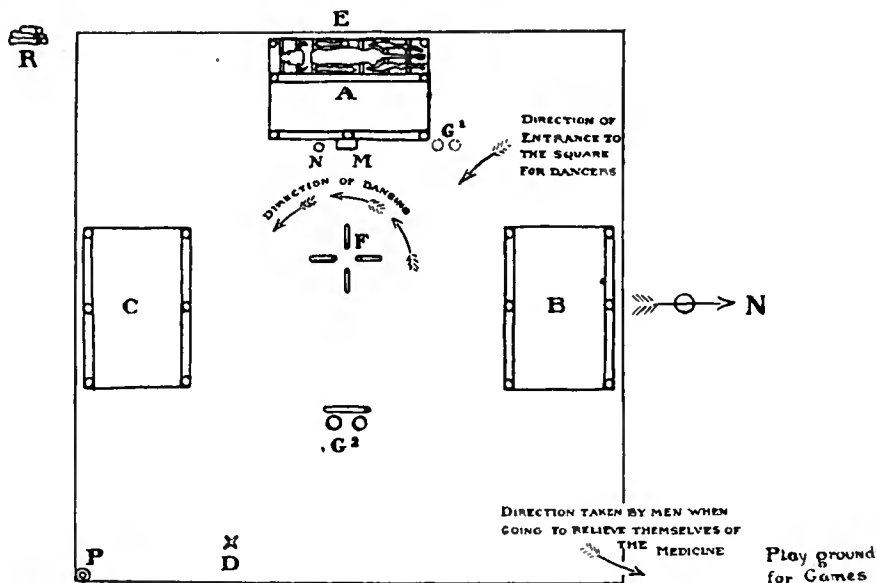


Fig. 38. Yuchi Square-Ground During Ceremony.

- | | |
|--|---------------------------|
| A. Chief's Lodge. | M. Town Chief's Seat. |
| B. C. Warriors' Lodge. | N. Drum. |
| D. Place Where Turtle Dance Begins. | P. Stake at S.E. Corner. |
| E. Steer Flesh on Scaffold. | R. Pile of Wood for Fire. |
| F. Fire Place. | |
| G¹. Pots of Medicine Before Ceremony of Emetic. | |
| G². Pots During Ceremony of Scratching and Emetic. | |

and it seemed as though they were under constraint. The spirits of the summer ceremonial were then supposed to be watching them for infringements of the taboos. Salt and the other things spoken of before were tabooed from this time until the end of the celebration. The four logs were then deposited in the west lodge, where the Chiefs and their paraphernalia reposed.

At about ten o'clock in the evening, the moon being at the first quarter and over the west lodge, the town chief's assistant, who will here-

after be called second chief, and the *goconé* or master of ceremonies from the Warrior Society, called in a loud voice to the town to come to dance. Meanwhile the *goconé* had started a fire of fagots in the center of the square, where the fire is always made (see diagram, Fig. 38). When the lodges were filled with the townsmen, the *Dáto^á* or Big Turtle Dance was begun.

THE BIG TURTLE DANCE.—In loose order, the leader having a hand rattle in his right hand, the dancers grouped themselves in the southeast corner of the square. (See diagram.) All formed in a compact mass and the leader in the center began moving in a circle, rattling and shouting '*hó! hó!*' The dancers kept in close ranks behind him echoing his shouts. After about five minutes of this, the leader started toward the fire and the dancers all held hands. A woman having the turtle shell rattles on her legs came from the northwest corner and took her place behind the leader holding hands with him. In single file the latter led them around the fire, sunwise. In 1905 there were two of these women. When the men whooped they were joined by two more, when they whooped again the women left the line. After circling a number of times the leader stopped, stamped and whooped and the ranks broke up, the dancers dispersing to their various lodges about the square. The first song was thus finished. After a short interval a leader stepped toward the fire and circling it alone started the second song and was soon joined by other dancers. Two or more women having the shell rattles on their legs took part. During the course of the next few songs the leader took the line to each of the four corners of the square, led them around in a circle and then back to the fire. No drumming accompanied this dance. Women joined in as well as children and strangers. This dance was continued for about two hours, at intervals, and was the only one danced on this night. (See Plate XII¹.)

During the process of this dance, and in all the others too, the *goconé* exhorted the dancers to their best by shouting out encouragement, and with his long staff went about to secure song leaders during the intervals of rest. The Thunder was frequently invoked this night by the *goconé* with cries of *Píctana^w! Píctana^w!* "Thunder! Thunder!"

At about midnight when things had quieted down a little, the town chief rose from his seat near the center of the west lodge, and silence was rendered him as he began a speech lasting about fifteen minutes. In this he referred to their ancestors who handed the ceremonies down to them; to the deities who taught them; to the obligations of the present generation to maintain them. He complimented the dancers, referred to the rites of the next day and called

¹ When the first flashlight (Pl. XII, 2) was discharged in making these exposures some of the dancers stopped and some went right on, but they seemed greatly startled and for a moment blinded. Several chiefs then came over and expressed their displeasure. They called it "lightning." I explained that no harm was meant and finally got their consent to make another (Pl. XII, 1) somewhat nearer.

for the assent and cooperation of his town. The men then shouted '*hó! hó!*' the sign of approbation. The town chief concluded with an appeal for good behavior and reverence during the celebration, exhorting them when the event was over to go to their homes in peace and to avoid getting into trouble or disputes with anyone. Then all dispersed for the purpose of sleep or carousing.

SECOND DAY.—Before sunrise of the second day the town chief took his seat in the west lodge. Now the four *yātcigī'* passed off toward the east to bring in the medicine plants. During their absence the town chief was preparing the flints and steel for the new fire. The return of the *yātcigī'* was announced by a series of whoops (*hāyo! hāyo!*) and they came in with the plants, depositing them in the west lodge.

NEW FIRE RITE.


The fireplace had been swept clean and covered with sand. The *yātcigī'* now walked sunwise around the spot three times, then stopped, each one standing at one of the cardinal points. They deposited the four logs with their ends pointing toward the cardinal points thus , then retired to the west lodge behind the town chief. He was now preparing punk and fire materials, having taken them from his bag suspended from the post near his head. He struck the fire into a tray of bark filled with dried pith, in the manner described elsewhere. (See Plate XIII, 1.) When the spark had sprung into a flame the *yātcigī'* took the tray, and ignited sticks between the logs and thus the new fire for the new year was started. They concluded by walking four times around it.² During this time at intervals a few taps were given on the water-drum.



Fig. 39.
Medicine
Pounder.

In the meantime a post had been erected in the southeast corner of the square as a sign that women, dogs and aliens, also those who have eaten corn that season or tasted food since the previous evening, were prohibited from the square under penalty of violence at the hands of the *yātcigī'*. It is also said that in war times captives were bound to this stake when they were to be burned to death.³

² At this time in the cognate Creek and Cherokee ceremony, each family swept its hearth and started a new fire from the public embers, but the Yuchi symbolized this for the whole town by their public new fire. (19th Report Bureau American Ethnology, p. 402; Cherokee Myths, Mooney; Gatschet, Creek Migration Leg., Vol. II, p. 189 for Kasihta town; Speck, Creek Indians of Taskigi Town, p. 142 for Taskigi town.)

³ Also noticed by Bartram among Creeks (cf. Bartram's Travels, p. 518), but in that case there were four stakes, one at each corner of the square.

The medicine plants, red root, *to icalá*, and button-snake root, *ʃ^éádē'*, were now brought by the *yātcigī'*, who walked around the fire with them five times, and then lay them lengthwise, with roots to the east and foliage to the west, in a space about fifteen feet east of the fire, where a halved log was laid on which to crush them. Two crocks, formerly pots of a high shape, were brought full of water and stood in front of the medicines. Kneeling before the pots the *yātcigī'* pounded up the roots and stems with pounders about fourteen inches long, made from peeled branches (Fig. 39). (See Plate XIII, 2.) The crushed roots were then put in the crocks while the stems were thrown behind the north lodge, with the pounders, upon the heap of sacred debris there.

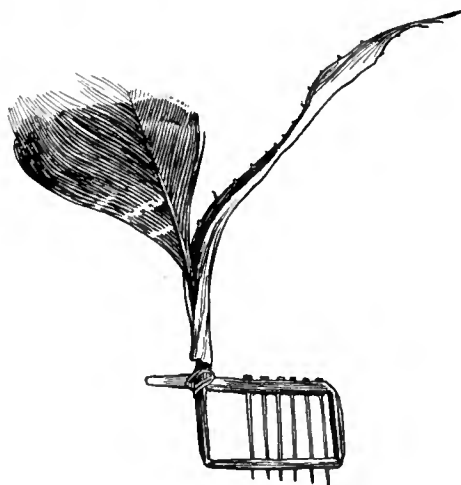


Fig. 40. Scratcher.

SCARIFICATION RITE.

The implement used in the scratching operation which now followed was made by the town chief of a leaf of *ʃ^éádē'* and a shaved turkey quill, having six pins fastened with their points projecting through it. (Fig. 40).

The town chief then scratched the scratching official, *gondīné* or *yatsá*, on the right arm after some of the *ʃ^éádē'* had been rubbed over it. The operator held the victim by the wrist, and tore his arm almost from elbow to wrist with the six-pointed instrument to the depth of one-eighth of an inch at least. No evidence of pain was manifested by anyone. The scratcher then performed the operation on the town chief. The Chiefs then had their turn, followed by the Warriors. (See Plate XIV.) Small male children were then brought up by their fathers and scratched on the arms, having also

some of the medicine rubbed on their mouths. The young men came next, then the older, until all had been tortured but the four *yātcigī'*, who were the last. Frequent exhortations were given by the second chief to hurry along the tardy ones. Only males were scratched. Tobacco was distributed at this time among the occupants of the lodges by the town chief.

It has been customary in alternate years to do the scratching on the arm and breast, although both in 1904 and 1905 it was done on the arm.

The *yātcigī'* were constantly on the lookout for any man leaning against a post or tree. This is a forbidden indulgence, and they chastise every offender with their staffs. Anyone dropping off to sleep would be equally treated to a blow.

While the scarification was going on the two *ka'ká*, 'white man,' butchers, had barbecued the steer which was left on a scaffold at the rear of the west lodge behind the chiefs. (See diagram of square.) The meat was then distributed by the *ka'ka'* among the different families. With their long staffs they frequently went the rounds of the camp announcing to the women the progress of the rites, and seeing that they were preparing the food for the feast which was to follow the taking of the emetic. Consequently, the women were seen to bring to the border of the square, bowls of stewed meat, bread, boiled corn, coffee and other viands which were then picked up by the men and left on the scaffold with the carcass of the steer, until the ceremony of the emetic should be over. This handling of the food was a severe test to the hungry men. Sometimes it was necessary for the second chief to hurry up the bringing of the food by crying from the eastern edge of the square, whence all signals were given to the camp. The *yātcigī'* stood nearby ever ready to strike anyone found violating a taboo, with their poles. Dogs were frequently chased and belabored when in their roamings they crossed the edge of the square. Several men had to be treated to reminding blows by these young men as they forgot themselves and fell into a doze.

THE RITE OF THE EMETIC.

Now that the sun was about at the zenith and the medicines had been steeping in the sun long enough, it was time for the men to take the emetic in accordance with the instructions of the mythical Sun deity who declared that, as long as he rose from the east and beheld his people taking the sacred emetic, he would continue their tribal existence.

The first to take the emetic were the town chief and the three other square-ground Chiefs. (See Plate XV, 1.) They were followed by the four square-ground Warriors. Then four more Chiefs and four more Warriors took theirs. They dipped up the medicine with cups, two dipping from each pot. They always walked around the north side of the fire in approaching the pots. Nearly

a quart was drunk by each individual. After the first drink the men returned to their respective lodges of rank, and the four Chiefs led again for a second drink in the same order as before. The town chief after this started toward the open space north of the square followed by the rest of the townsmen from the square, and there in the field copious quantities of the medicine were thrown up aided by fingers or weeds. (See Plate XV, 2, also diagram of square.)

After a short interval, when all had taken their places in the square again, the emetic was taken by the four *yātcigʷ* in the same manner as their predecessors. When they had finished great relief was manifest throughout the camp, as the ordeal was practically over, and everything so far had gone on all right.

The second chief then led all the men in single file eastward toward the running water, where their paint was washed off and their hands also cleansed. The town chief, however, kept his place at the square, and on the forelog of the west arbor put four ears of green corn. When the procession from the creek returned, all passed before these ears and rubbed their hands over them and then over their faces. All then seated themselves in the proper lodges. Some cobs of last year's corn were thrown in the fire as incense, the act symbolizing the passing out of use of the old crop.

Tobacco was then passed around and they smoked. The town chief made a short speech relative to their fidelity, to the ritual and the successful termination of the ceremonies. He invited them to take their fill of food and reminded them of the forgiveness due to petty offenders during the past season. Hearty approbation was manifested toward his remarks. When he took his seat and a few moments were passed in general deliberation, the food was distributed among those in the lodges and general feasting ensued.

The post at the southeast corner of the square was then taken down in attestation of the close of the taboo against aliens on the public square.

After eating, the next duty was to proceed to the nearest timber, where every man secured a branch of wood which he carried to a pile near the square. As he threw down his contribution, each gave a loud shout. This wood was destined for consumption that night when the dances were to be performed. The duties of the ceremonial officers were now over.

Now that the ceremony was over for the time, the participants dispersed to their respective camps and enjoyed a period of social intercourse and rest. After some hours of rest a ball game was arranged by the elders for the young boys, for the purpose of giving them practice. By the middle of the afternoon, sides were chosen among the young men for the more serious game, which was played for several hours. Captains for the opposite sides were picked from among the best players. A ceremonial sentiment underlaid the game, as no betting was indulged in this time.

By evening, when all had partaken of food and gotten a little rest, the fire was replenished and men and women assembled in the lodges as on the preced-

ing night. The dancing was to continue all night, and a great number of the dances were to be celebrated. The general spirit of the gathering had then lost its severity and restraint. Laxity prevailed in every respect, together with some debauchery and licensed immorality which were treated with remarkable toleration by parents and elders.

DANCING.

On this, the second night, about six of the before-mentioned dances were performed. Although the general characteristics and functions of the dances have been described in the last chapter, a few of the peculiarities will be given again according to the actual cases as observed on both ceremonial occasions.

All of the Yuchi dances were this night performed around the fire in the center of the square. The movement was from right to left, contra-clockwise. The steps of the dancers were short, the motion being chiefly in the leg below the knee. In general effect the dance steps look more like shuffling. The foot, being brought down flat, gives forth a sound earning for the dance the name of Stamp, or Stump Dance, among the whites.

Male dancers held their arm nearest the fire, the left level, with their heads and the head slightly drooped, as they said, to protect their faces from the heat and glare of the fire. The true explanation of this is probably different, but is lost in obscurity. Women never assume this posture. Their arms were always at their sides when dancing, and their feet were never raised far from the ground. Motions were constantly made, as in the Buzzard dance when the arms of the performers were lowered and raised after the manner of a buzzard's wings.

On a tree at one side near the edge of the square a space of several feet of bark had been peeled off. Here a lot of red paint of mixed clay and grease had been smeared, and this was a source of supply for those who wished to daub themselves or renew their facial designs. Nearly all men wore the design of their society painted on their faces. Some were only promiscuously smeared with red and black.

In the nature of ornaments most of the men of the town wore white heron feather tremblers attached to their hats throughout the first few days. (Pl. VII, Figs. 7, 8.) These feathers, *gēhwané*, were shaved half-way up the quill to make them a little top heavy. The base is wound in the end of a wire spring about six inches long. The motions of the dancers impart a lively waving backward and forward to these feathers. As far as could be ascertained they were purely ornamental. Some dancers wore bunches of red, black, blue and white feathers in their hat bands. All wore their best clothes in the dances. The women, some of them, were decorated with a metal comb in the back of their hair, from which hung varicolored ribbons reaching nearly to the ground. In

moving about, the wind carried these streamers out horizontally behind, producing a very pretty effect.

During the dances the town chief did not take part, but sat stolidly in his seat, in the west lodge, facing the square-ground and dancers. From time to time he gave a loud whoop or cry of encouragement and generally joined in the whoop at the end of the dance stanzas.

The dance songs were generally long, and divided into cantos. After each song or canto the leader whooped, the *goconé* echoed the cry and the dance circle broke up until the leader started the next canto. At the end of each song dancers imitated the cry of the animal named by the dance. The leader always knew the song and carried the air, the other dancer furnishing the chorus. Only the male dancers sang. Some of them carried fans of turkey buzzard or eagle tails. When a leader carried one of these fans he passed it to another man when he wished him to lead the next dance. A specimen of fan, made apparently of a buzzard's tail, is shown in Pl. VII, Fig. 9. The feather attach-

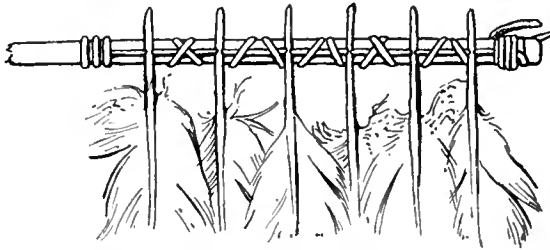


Fig. 41. Feather Attachment of Wand.

ment is very simple, the quills being perforated and fastened side by side with a string of yarn strung through them transversely in two places.

A few of the dances observed during the ceremonies will now be described more in detail. Some of the song syllables were also obtained and are given in part. In such song burdens the part sung by the leader is given on the same line as that sung by the chorus of dancers, the two being separated by a space. Some of these dance songs were obtained from Laslie Cloud a Creek who claimed that both the Yuchi and the Creeks of his town, Taskigi, held them in common.

The Feather Dance, *takané cī*, until lately took place only at the ceremony of the Polecat settlement of the Yuchi. It was a daylight dance and occurred on the second day. It was performed before taking the emetic and again afterwards. The account of it was obtained from several informants.

There were four leaders, two abreast, the first two holding feather sticks, having six white heron's feathers attached to the end, one in each hand.

(See Pl. VII, Figs. 5, 6 and Fig. 41.) The next two shook hand rattles. The dancers formed in line two abreast and came running (dancing) sunwise toward a pile of earth, where the sweepings from the square were piled in a heap at the eastern side of the square sometimes to a height of three and one-half feet. Facing the sun they leaped over the pile as they reached it. Should anyone fail to make the leap or fall or drop anything while leaping he was seized by the four *yātcigī'* and taken to the creek where he was ducked before he could return to the square or pick up anything that he had dropped. The staffs of the *yātcigī'* were also decorated with white feathers for this dance.

This dance symbolized the journey of the sun over the square-ground the Sun deity was believed to be closely watching the dance from above. Should it not be properly enacted he was likely to stop in his course, according to the belief. The Feather Dance was known also as the Corn Dance.

The Gun Dance was called *Yā^ēā' cī*. This dance was said to be chiefly for pleasure, but it had some reference to the spirits dominating weapons and was believed to increase their effectiveness. It was performed at night by the Sand Creek town, and during the daytime by the Polecat settlement. The dancers held their firearms in the right hand. At the end of each song, (a), (b), (c), all were discharged toward the ground and the dancers whooped. The song is

- | | |
|---------------------------------------|---------------------------|
| (a) <i>haigó didī wēdidī,</i> | <i>yā^ēeya,</i> |
| (repeated a number of times). | |
| (b) <i>helé helé maya,</i> | <i>gówena,</i> |
| (repeated a number of times). | |
| (c) <i>waigetó wa^ēayé,</i> | <i>hēya,</i> |
| (repeated a number of times). | |

The Duck Dance, *Cāné cī*, was another in which it was sought to win the favor of the supernatural guardians of game. An element of thanks is said to have been recognized in these animal dances. The dancers held hands winding around in circles and figures behind the leader, in single file. Men and women joined in promiscuously. The leader carried a hand rattle, and drumming also accompanied it. A band of visiting Shawnee joined in this dance with the Yuchi in 1904, arranging themselves so as to alternate in the file with Yuchi dancers. The songs were, in part,

- | | |
|---|----------------------------------|
| (a) <i>yē'ha yálēno,</i> | <i>wēhe yā^ēheya,</i> |
| (repeated a number of times). | |
| <i>yagwē' há^ē,</i> a cry in imitation of the duck, given at end of the song; then <i>hāñk, hāñk, hāñk</i> rapidly. | |
| (b) <i>wē'hē yáhēya,</i> | <i>áhēya wā^ēhēya,</i> |
| (repeated a number of times). | |
| (Repeat cries as above.) | |

The Horse Dance, *Ba'tā' cī*, had no unusual features. It was of the general type described. At the end of each song all the dancers grunted like stallions.

- (a) *yahó gani yá,* *súnaga,*
(repeated a number of times).
yahó gani yá,
(b) *yahówē ya,* *yálēgē,*
(repeated a number of times).
(c) *hīyáyahó,* *hē'lēna,*
(repeated a number of times).

The dancers whinnied like stallions four times.

In the Buzzard Dance, *YAⁿtī' cī*, the dancers waved their arms like the wings of a buzzard. At the end of each song all bent over, spat, and hissed like buzzards disgorging food. It was said to indicate bad breath and bad taste in the mouth. Sometimes the motion of the arms was slow, with the palms of hands turned down; sometimes it was fast, as in song (c). This was a totemic dance.

- (a) *yahólēha,* *yagowē^ēē,*
(repeated a number of times).
(b) *tawaya,* *hēlē',*
(repeated a number of times).
(c) *hánēwáyahē,*
(repeated a number of times).
(d) *sū'lī wáya hē,*
(repeated a number of times).
(e) *hē'ya youē',* *hannē',*
(repeated a number of times).
nó haya,
(arms raised high and slowly waved).

The Rabbit Dance, *Cadjwané cī*, is another of the common type dances. The dancers held their left arm crooked between their faces and the fire. They began by squealing like rabbits. It was also a totemic dance.

- (a) *yohólēna,* *yohó^ē o^ē ha',*
(repeated a number of times).
(c) *wā háyo nā,*
(repeated a number of times).
(d) *yohólēna,*
(repeated a number of times).
(4) *wáháyonā',*
(repeated a number of times).

The Fish Dance was called *Cūcpá cī*, Pike Dance, or *Cudj^éá cī*, Catfish Dance. The dancers waved their arms at their sides like the fins of a fish.

Four whoops were given at the beginning. The Fish Dance was totemic also. This dance was quite an important one. There was much more stamping² and shouting in it than in the others.

hóyalē hóyalē, *yo-hū-ū-ho¹,*
 (shouted out and accompanied by stamping).
yē-hē-hō, *yálcha,*
 (stamping, shouted).
yo-ū-ū-ho,
 (shouted, with violent stamping).

The Leaf Dance, *Yacá cī,* was rather graceful in effect. The dancers waved their hands imitating leaves blown by the wind. In this dance the grateful shade of the summer foliage is recognized by the people as a blessing. I was told that several women carried the hand rattle in the Leaf Dance. The song was as follows and was sung four times with a great deal of repetition of the different parts. The repetitions were very rapid and seemed quite irregular toward the end.

wahī yonē², *heya¹,*
 (repeated a number of times).
hēgā² yonē², *heya¹,*
 (repeated a number of times).
hodjī² gā yó,
 (repeated a number of times).

The Shawnee Dance, *Yoⁿctá cī,* is said to have been borrowed from the neighboring Shawnee, with whom the Yuchi are very intimate. It is a very picturesque and animated dance, indeed, a general favorite. Only the drum is used, one man beating it while several others sing. A line of women filed out from one corner of the square holding hands, led by a Shawnee girl beautifully dressed. Very soon the men from the different lodges came in between each pair of women and took their hands. The whole line of alternating men and women holding hands, then wound round and about the square-ground imitating the movements of a serpent. The song syllables as remembered, consisted of *ya na na we hé* repeated over and over. At intervals announced by a whoop the dancers all faced right about and continued in that way until the next whoop.

The Buffalo Dance, *Wedīngá cī,* was an important one. The dancers held sticks in their hands. Formerly they wore buffalo robes on their backs and the stuffed skins of the buffalo's head over their shoulders. The dancers held their arms at their sides with the sticks clinched in their fists. Their bodies were bent stiffly forward and they grunted like buffaloes. The first three

¹ The hyphen denotes emphasis and arrested voice.

songs only are given. First the leader sang a part, then the chorus, then all joined in the cry *yâ yâ ihô'*, or grunted.

- (a) *hê' yalēna*, (repeated a number of times);
(grunting) *yâ yâ ihô'*.
- (b) *nâwa yahâ hêlē*, *hēyô hōwīya*,
(repeated a number of times).
yâ yâ ihô' (cry).
hyawâ hêlē,
- (c) *hyô lena hyô lena hî'*,
(repeated a number of times).
yâ yâ ihô' (cry).

In the Chicken Dance, *Wētē'â'ctî*, the men and women held hands side by side, marching two abreast. Men were allowed liberties with the persons of their partners because they were imitating cocks. The singing in this appeared to be more in unison.

- (a) *yâgowî hólē ha*,
yahólēha yagowî'ē',
(repeated a number of times).
- (b) *hégowî yahoya nalē hē gowî'ē'*,
yalē'hoya hánawīye'ē',
(repeated a number of times).
- (c) *hē'yahē nohē*,
hē'nayanadawīya,
(repeated a number of times).

In the Owl Dance, *Kyā'ctî*, there was the same form in dancing as in the Chicken Dance, but no liberties were allowed. In this each song was much repeated throughout. The accent was too varied to record.

- (a) *ahēyowana hâ*.
(b) *yowalē yowalēhē*.
(c) *hayodjē ha^ē agē*.
(d) *hayowana hayodjē^ē ha^ē agē*.
(e) *tawayahēlē*.

The Crazy or Drunken Dance, *Tsebenbenē' ctî*, was the last to be performed before daybreak of the second and last night of the ceremonies.

In character it was extremely obscene, as well as in words of the songs. The leaders frequently composed parts which they sang. They were given in these to ridiculing others. The commonest words seem to have been, "I am drunk; I want whiskey." The more self-respecting women often refused to join in it, as temporary alliances were understood to result from intimacy

between the sexes on this occasion. The men whinnied like stallions or mules as signals. The close of the last song was uproarious, being followed by general debauchery. Spectators were also sharers in the latter.

The whiskey, invoked in the words of the song, was considered a divine inflatus; the opinion of the Yuchi in regard to it seems to be analogous to the esteem in which the mescal or peyote is held among the western and southwestern tribes. There is, in fact, some reason to believe that the mescal worship may spread among the Yuchi if it continues eastward, as it has already gained a foothold among the conservative Pawnees and Osages.

The liberality of the Yuchi religious sentiment is seen in the manner in which dances have been invented for the worship of acculturated objects, like the cow, chicken, firearms, etc., which they did not know in early times. Constant borrowing has also taken place between the Yuchi and their neighbors, the Creeks, Shawnees and others. During the second night of the ceremonies visitors from other tribes were expected to perform some of their dances, which from all outward appearances belonged to the Yuchi ritual and were joined in by the Yuchi as well as by visitors. The *goconé* always extended the invitations to outsiders when their dances were desired.

THIRD DAY.—After the all-night dancing at the end of the second night, which was concluded by the Crazy or Drunken Dance, the townfolk disbanded. Those who lived at a distance went home to sleep and rest. Sometimes a few young people lingered about the square during these days, engaged in social intercourse or games.

FOURTH DAY.—The fourth day was spent at home in much the same way as the previous one.

FIFTH DAY.—On the fifth day the townfolk assembled at the square again, as on the first day.

SIXTH DAY.—On the sixth day at noon another feast was prepared and eaten on the square. This meal consisted of meat.

The whole of the following night was given over to dancing and revelry like that of the second night.

SEVENTH DAY.—On the seventh day the ceremonial gathering was at an end, and all dispersed for the last time. The new year was now begun with a clean record, civilly and religiously, for the whole town. These continued days of assembly were held in 1905 with an unusual manifestation of interest, as the chiefs had decided not to hold the ceremonies another year.

At other times of the year dancing took place at gatherings, but they were regarded as entirely informal. Attendance on the part of the men was not compulsory at such times.

In concluding this account of the ceremonies of the Yuchi a few words might be said in the way of comparison with the rites and beliefs of surrounding culture areas.

The new fire rite, which was commonly found throughout the Southeast, has analogies in other regions. Nearly all occurrences of this kind, however, are found in the southern portion of the continent. A new fire rite was prominent in Mexico,¹ and among the Pueblo tribes of the Southwest.²

The idea of the town shrine also strongly suggests the sacred altars of the Southwestern tribes and the shrines or altars concerned in the ceremonies of the tribes of the Plains. In all of these altars from the Southwest, across the Plains to the Southeast a common element is to be found in the symbolic painting or color representations on the ground.

As regards the ceremonies of scarification and the taking of the emetic we again find a specialization, in the Southeast, of these features which are, however, widely distributed westward and southward. The scratching operation regarded as a form of torture has distant analogies among nearly all the tribes of the Plains, where the Sun Dance was performed. The emetic ceremony, found prominently in nearly every southeastern tribe, is also traceable across the Plains to the Southwest.³ A difference is to be noted in the character of the public communal ceremonies as we go from east to west. In the Southeast every male in the town is a participant in them and must undergo every rite. On the Plains certain individuals only undergo the torture and the priests of the ceremony take the emetic. Again in the Southwest the ceremonies are performed characteristically by the priests, who alone take the emetic. There are besides a number of similarities in detail between the rites of the Plains, the Southeast and Southwest. Considering the matter as a whole, we are led, provisionally, to the opinion that, as regards ceremonials, a great deal of similarity characterizes the Southern area of North America extending in a sort of zone from the Atlantic along the Gulf and thence westward and southward to what may have been their center of distribution.

¹ The Mexican new fire ceremony at the beginning of each cycle is given in *Die Culturvölker Alt-Amerikas*, Dr. Gustav Brühl, New York, Cincinnati, St. Louis, 1875-87, pp. 237, 412.

² Cf. Fewkes, in *American Anthropologist*, N. S., Vol. 2, p. 138, for a discussion of the distribution of this rite.

³ Cf. Dorsey, *The Arapaho Sun Dance*, Field Columbian Museum, Publication No. 75, Chicago, 1903; also *The Cheyenne*, same series, No. 103, p. 164, where dancers cause themselves to vomit near the end of the ceremony; also Dorsey, *Mythology of the Wichita*, Carnegie Institution, Wash., 1904, p. 16, where priests in ceremony take emetic. I was also informed that the Comanche celebrated a rite before the season's first corn was eaten in which, during the performance of a round dance, all the villagers took an emetic brewed from a certain plant. See also Stevenson, *The Sia Indians*, Eleventh Report Bureau American Ethnology, 1894, p. 87; Voth, *Oraibi Summer Snake Ceremony*, Field Columbian Museum, Pub. No. 83, p. 347; Dorsey and Voth, *Mishongnovi Ceremonies*, same series, No. 66, pp. 159-261; Fewkes, *Tusayan Snake and Flute Ceremonies*, Nineteenth Report Bureau American Ethnology, 1900, p. 976.

TREATMENT OF DISEASE.

SHAMANISM.

Various practices are observed among the Yuchi for the cure of disease. They are chiefly songs used in conjunction with herbs, or other substances, without regard to their actual medicinal character, whether beneficial or harmful. In each settlement the town chief is one of the shamans who retains the knowledge of the plants and rituals. Among the Creeks the powers of shaman are open to any successful candidate, a remark which may apply to the Yuchi as well, though as far as could be learned only one such shaman lives in the Sand Creek settlement now and he is the town chief.

The treatment consists in giving the medicinal herbs to the patient, for internal or external application, and in performing other rites with appropriate songs of address to the supposed causes of the disorder.

The shamanistic rites of the Creeks and Yuchi are said to be identical. This has been observed in regard to the practices, and was asserted by informants from both tribes in regard to the songs and the medicinal herbs going with them. As information from the only Yuchi doctor in Sand Creek could not be had, a collection of songs in text and on the phonograph, a list of diseases with their causes, and the herb cures was made from a famous Creek shaman, *Kabitcimáta*, Laslie Cloud, living near the Yuchi settlements.¹

All bodily affliction is believed to come from the presence of some harmful foreign matter in the system, placed there either by some animal spirit or another conjurer. The origin is, however, mostly traceable to animals. As long as this substance remains in the body, health is impossible. Since trouble is likely to come from so many sources, the Yuchi finds it necessary to be constantly on guard against the operation of malignant spirits and conjurers by observing the taboos. Should a man unwittingly offend one of the animal spirits, he would suffer. The moment anyone feels pains or illness it is believed that some offence has thus been done. The first thing to do is to placate the spirit agency, and secondly to remove the material cause. The placation of the spirit is effected by some song or formula and the removal of the foreign matter is effected by the administration of some medicinal drinks. To have the obnoxious substance removed and the placation gone through with, the services of a shaman are required. The shaman must first discover the cause. This is done by secret methods, upon which his skill and reputation usually rest. Some shamans can diagnose by examining the sufferer's shirt, for which a charge of twenty-five cents or equivalent is made.

Certain roots and plants, steeped in water, are necessary aids to the shaman in driving out the trouble, and various formulæ go with these medicines.

¹ See Memoirs of American Anthropological Association, Vol. 2, Part 2, The Creek Indians of Taskigi Town, p. 121.

The shaman secretes himself with the medicines, and filling a pot with water, steeps them, all the time blowing into the concoction through a hollow cane. This cane is about two and one-half feet long and has three red ribbons tied on it. (See Pl. VII, Fig. 1.) This takes place between the stanzas of the appropriate song. Nearly all of the songs are sung four times, then a long blowing is given the medicine, after which it is thought properly charged with magic power. It is then given to the patient, who drinks it and washes in it, applying it according to the shaman's advice. The song and ritual is believed to throw the disease into some animal, but not the one causing it. The following are a few of the medicine songs with the corresponding diseases, their symptoms and medicines.

Names of medicine songs, according to the crea- tures believed to cause the diseases.	Symptoms.	Medicinal Herbs.
Deer	Swelling, boils	Cedar leaves.
Deer	} Headache	{ Willow species (?).
Sun . . . . .			{ Sunflower.
Young Deer	Swollen joints and mus- cles.	Cedar leaves and Deer Po- tato (<i>Licinaria scariosa</i>).
Water Moccasin	Swollen cheeks, tooth- ache and sore gums.	Dried twigs and leaves.
Hog	Nausea and indigestion	(<i>Hierocicum</i> species).
Water Wolf	Nausea, dysentery	Sassafras.
Snake Hunting	Swollen face and limbs	Cedar leaves.
Little Turtle	Coughing, sores on limbs and neck.	Wild Cherry bark.
Panther	} Nausea, gripes	(?)
Wildeat		
Bear	Nausea, dysentery	(<i>Chenopodium</i> species).
Bird	Nausea, dysentery, stiff limbs.	Bird's nest.
Horse	Gastritis	Corn cobs.
Beaver	Pain in bowels, consti- pation.	Black Willow (?) and tulip (?).
Fish	Insomnia	Ginseng.
Great Horned Ser- pent.	Swollen limbs, lameness.	(?)
Raccoon	} Insomnia, Melancholia	(?)
Yellow Alligator		
Otter		
Ghost	Fever	(?)

The explanation of the origin of diseases and medicines, as given by my Creek informant, is as follows, in abstract, "Our ancestors of the olden time told it. The Deer said that he made the sickness and the medicine for it, thus (for the cure of trouble inflicted by him). The Bear . . . etc. The Many Snakes . . . etc. The Felines . . . etc. The Water Creatures . . . etc. The Seashore Creatures . . . etc."

Sickness is called *galen'*, 'trouble'. The expression for sickness is rather peculiar. There is no regular verb for it, so when a man is sick he says "Sickness, or trouble, feels me" (*galen' dzē yū'*).

Sympathetic healing appears to be the underlying theory in the use of the formulas and herbs. It characterizes the practices, so far as I know, of most of the southeastern tribes. A very conservative man named *Kyēbané* is said to be the one best informed in shamanism, and it is likely that a collection of formulas could be obtained from him if he could be induced to part with his knowledge. Shamans hold their formulas in high esteem and will only impart them to chosen or favored persons, even then at monopoly rates of charge. If perchance ordinary persons come into possession of a knowledge of any formulas or remedies they make use of them the same as a regular shaman would. Spiritual appointment to the office does not seem to be entirely necessary for success. Anyone who knows some good cures can find employment in his neighborhood. Charges may be made for such treatment, but never need be paid until recovery or at least improvement is obtained.

To illustrate this I will give the experience of a Sand Creek Yuchi. He was quite clever in diagnosing and curing troubles among the Indians. Once while he was lounging about town with some friends, a very emaciated white man whom they knew passed by. He complained of being sick with some trouble which the physicians could not account for. The Yuchi casually remarked that he could cure him. Thereupon the white man declared that unless he could be cured he knew he would die, and that he would make it worth while to the doctor who cured him. The Yuchi became interested, secured the man's consent and started in with his shamanism. After working over the man for some weeks he began to improve and finally he was cured so that he could continue with his trade. The man did very well after this in health and in business but the Yuchi never asked him for pay. Some time afterwards the two met on the street in company with some friends. They remarked on the man's recovery and prosperity. He was very profuse in his praise of the Indian treatment and then to show his appreciation decided to be generous before the company. He munificently rewarded the expectant old shaman with the sum of fifty cents. This aroused a great deal of laughter among the Indians for some time after. The old man repeated it to everybody over and over again in lengthy terms, describing how he dug roots, sang songs and blew up

medicine until he was breathless, for several months, to make a great ease. But he never threatened to undo his cure.

I did not learn of the existence of any women who made a practice of shamanism.

The shamans furthermore possess secret means of divination. The town chief of the Sand Creek settlement gave an example of his power in this direction just before the annual celebration of 1904. I ventured to suggest to the master of ceremonies that I be allowed to fast in the square during the second day of the ceremony and take the emetic with the others. He told me that he would consult with the town chief about it to see whether I had eaten any corn or not, as, it will be recalled, those who have partaken of corn beforehand are forbidden the privilege of joining in the rites. In the meanwhile the town chief consulted a pot of medicine for the answer. Just what he did and how the answer appeared to him I could not learn. Shortly afterwards the master of ceremonies returned. I was told that the town chief found out that I had recently eaten corn and thereby violated the taboo. The master of ceremonies then asked me if it were true and I told him that it was.

One process of divination to learn the animal that causes disease is to conjure in some way over a pot of medicine until the image of the animal appears in the stuff. The shaman claims to see the reflection at the bottom of the pot. A similar process is common among the Creeks, and, incidentally, I learned that the Chickasaw seer divined by means of a piece of bear's dung or by the leaning of an upright pole.¹

CEREMONIES.

What has so far been said in regard to the treatment of disease deals only with what might properly be called shamanism. Besides the regular practice of curing disease, which is in the hands of especially qualified persons, there are various methods employed by individuals for themselves when attacked by sickness or threatened with it. The town itself celebrates a public ceremony when threatened with evil in the shape of sickness, or when actually suffering from some epidemic. When a man becomes sick and does not desire to employ a shaman to cure him but prefers to treat himself, he can resort to the sweat-bath and emetic. In some respects the sweat-bath of the Yuchi is similar to that of many other American tribes, but there are some differences. A tent-like shelter is erected conveniently near running water and made thoroughly weather-tight. The operator then provides himself with a vessel of water, in which is steeped one of the several roots which acted as emetics. Tobacco, red root, or button snake root (the latter two having been mentioned

¹ See notes on Chickasaw Ethnology and Folk-Lore, *Journal of American Folk-Lore*, No. 76, p. 51 (1907).

in the account of the annual ceremonies) can be used for this. If tobacco be employed, only a palmful of the dried blossoms to a pail of water is necessary. Rocks are heated and piled in the center of the floor space in the tent, and when all is ready the patient enters naked, closes himself in and begins to drink as much of the emetic as he can. When two or three dipperfuls have been swallowed vomiting begins. The operator vomits upon the hot rocks and the liquid turns immediately into a cloud of steam. In this way the process of drinking and vomiting on the hot rocks is kept up until the man is thoroughly sweated and purged internally. Then he emerges and plunges into the river.

The sweat-bath is taken not only when sickness is felt but from time to time by different individuals to ward it off. It is done also to right one's self with the Sun deity, and before serious undertakings like the hunt, the journey or the warpath. The town also has a general public ceremony, the object of which is to ward off not only sickness but evils of other sorts whatever they might be. The ceremony embodies the ideas of physical purging, of purification in a religious sense and of propitiation to the various supernatural beings. It consists of dancing and vomiting.

The ceremony is called *Tsotĩ'benē'*, 'Medicine Drinking.' When sickness, or trouble in general is abroad or threatens the town, the town chief called the families to the square-ground for the observance. At sundown they gather while a quantity of the emetic is prepared. Everyone is given to drink until he vomits. Then in the interval the proper persons prepare more of the draught, while the people spend the time in dancing various dances. When the medicine is ready again the *goconē'*, the leader of the Warrior society, calls the people for another drink. This they take, allowing it to have its effect, then fall to dancing again. During the whole ceremony, which is carried on all night, no one is allowed to sleep or doze. The officers of the Warrior society have to see to it that no one breaks this rule. The dancing and drinking are continued until sunrise, at which time the ceremony is ended.

A few other individual practices for curing sickness in children were observed. These are, so to speak, family methods quite generally known and practiced without any particular ceremony. For a sore mouth and irritation of the intestines the fresh blood of a chicken is thought to be effective. The living fowl is cut through the back of the neck, the bleeding stump thrust into the open mouth of the sufferer, and the blood swallowed as it flows. For whooping cough the sufferer drinks some water in which a crow was soaked whole. The analogy is said to be drawn between the coughing and the crow's cawing.

Incidentally it was learned that the Indians when suffering with toothache never try to extract the tooth but, if they do anything, just chew some strong herbs, sometimes tobacco.

I found a man with a piece of some small whitish root, which looked as though it might be ginseng, in his money bag. He said that it was good to keep away sickness. He also used an infusion of it to relieve his child of croup at night. He said that he always carried it when traveling.

Tobacco blossoms are employed as an ordinary physic and emetic. Three or four of the dried blossoms suffice when steeped in a medium sized pot of water.

The common method of treating nose-bleed is to pour cold water over the sufferer's head.

AMULETS.

Protective amulets were more commonly worn heretofore than now. One specimen was obtained from the neck of a child. Its particular function was to bring sleep and rest to the wearer. The thing consists of an insect larva sewed tightly in a buckskin covering decorated on one side with blue and white beads (Fig. 42). The fetish symbolizes a turtle, the similarity in form being carried out further by three little loops of white beads representing the hind legs and tail. A double potency was ascribed to this object since it embodies the influence of two creatures who spend much of their existence in a dormant state. In the figure white beads are represented by open spaces and dark blue beads by the filled-in spaces. The center row of lighter blue is shown by the shaded spaces.

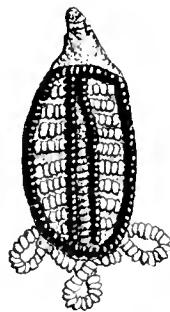


Fig. 42. Amulet.

Another charm to keep children from getting sick was composed of some small white bones wrapped up in buckskin or rag and tied to their necks or hammocks. Bones of this sort were also believed to prevent children from crying in the night and to protect them in general from the effects of all possible evil. It is also understood that men wore small, curiously formed objects, or trophies, which had some relation to events in their career, in the belief that the things would prove effectual in protecting and guiding them in some way.

MYTHOLOGY.

Some of the most important mythologic accounts have been given in the description of religious beliefs and need not be repeated. If the following interpretation of Southern mythology be correct, it would seem that the myths of the Yuchi and the other southeastern tribes belong in one fairly homogeneous group, and that the fundamental myth elements, here somewhat specialized on account of local interests, also belong in the extensive common category widely distributed over the continent.

The cosmogonic idea of the Yuchi, and the other tribes of the Southeast, is purely creational, in contrast to the transformational concept of the Algonkian, Siouan, and especially of the tribes of the northwest Pacific coast. The cosmogonic myth type of the Cherokee, Muskogi and Yuchi is, with a few exceptions, as follows:

Water is everywhere. The only living creatures are flying beings and water beings. They dispute over existing conditions and some decide to make a world. They induce Crawfish (Creek, Yuchi) or Beetle (Cherokee) to dive for it. When earth is brought up from the depths of the water, it is made to grow until it becomes the present earth. Buzzard is deputed to fly over, and flatten it, but he tires and so causes roughness in the form of mountains. After this comes the creation of sun, moon and stars for the benefit of the terrestrial creatures. Then follows the creation of man, which varies too much among the types for composite rendering.¹

The following two classes may be distinguished in the myths: the sacred, relating to the culture hero and the deeds of the animal creators, and the commonplace, relating to the Rabbit trickster, various animals, and their exploits, etc. The latter class, subject to much variation and change at the hands of different individuals, is extremely characteristic of the whole Southeast.

The culture hero concept so general throughout America is found among the Yuchi embodied in the personality of the Sun. The trickster and transformer character is found in the Rabbit, a personage here quite separate and distinct from the culture hero.

The culture hero concept is closely connected with religion and ritual, while the trickster concept is not. The culture hero is believed to be the author of Yuchi tribal existence, their clan system, ceremonies, etc., but does not

¹ Myths of the Creeks, W. O. Tuggle, MSS. Bur. Amer. Eth.; Myths of Cherokee, J. Mooney, Nineteenth Rep. Bur. Amer. Eth., p. 239; Creek Inds. of Taskigi Town, Speck, op. cit., p. 145.

seem to be concerned in the creation myth. As the myth relates, the Sun deity placed the Yuchi under obligation to follow out his instructions in worship to insure their tribal integrity and they look to him as the author of all good.

The culture hero myth of the Yuchi, with the one personality, his coming, his creation of the Yuchi, his instructions to them, and his departure and promise, suggests a legend of the Creeks quoted by numerous authors and first recorded by Hawkins.¹ Here four deities, 'hiyouyulgee',² probably cardinal point deities, appear analogous to the Sun deity of the Yuchi. Although no other authentic mention has been made of the entire myth among the Creeks, the one described by Hawkins looks very much like a partial outline of the Yuchi culture-hero myth.

Another important mention of the four culture heroes of the Creeks and the origin of ceremonies and medicine plants is found in the Tuggle collection of Creek Myths.³ The myth comes from Tookabatchie (*Tukabaχtci*) town.

Four persons came from "Esakutumisi"⁴ and brought some metal plates to them, which are retained and exhibited to this day in the public square at the ceremonies, as town "palladia." These four deities instructed the Tookabatchie, prophesied the coming of the whites, bequeathed them their ceremonial care of the metal plates and made their future welfare dependent upon it. One of the four died and over the spot where he was buried a plant appeared which was tobacco. (Tookabatchie town is credited by Tuggle with a migration legend similar to that of Kasiχta.)

Owing to the fact that so many of the myths, or parts of myths, current among the southeastern tribes are analogous to those found among the southern negroes, much discussion has arisen over their origin. Without regard to the names of characters involved in the tales, the elements of action ought to be the means of determining to some extent the source of a large number. Where analogous events are found in the mythologies of other American tribes less

¹ Myth from Hawkins, Sketch of Creek Country, 1798-99, pp. 81, 82.

"Opinion of Tassekiah Micco on Origin of the Creeks, and the New Fire.

"There are in the forks of Red river two mounds of earth. Here they were visited by the Hiyouyulgee, four men who came from the four corners of the world. One of these asked the Indians where they would have their fire. They pointed to a place; it was made, and they sat down around it. The Hiyouyulgee directed that they should pay particular attention to the fire, that it would preserve them and let Esaugetuh Emissie know their wants. One of these visitors took them and showed them the passau (Button Snake Root, *f^sade'*, of the Yuchi); another showed them the Micco ho yo ejau (Red Root, *to icala'*, of the Yuchi), then the Auchonau (Cedar) and Tooloh (Sweet Bay). After this, the four visitors disappeared in a cloud going from whence they came."

² Ha'yaya'igi, 'Light people,' 'People of the light,' Brinton, Myths of New World, pp. 94, 95.

³ MS. unpublished in Bureau American Ethnology.

⁴ Hisákida imfssi, 'Master of Breath.'

influenced by outsiders, it may be safely assumed that those myths, or parts, are native to America. And in some cases, too, purely indigenous myth actions have been recorded from both Africa and America. No discussion is necessary in such cases of accidental similarity. But a large number of Indian myths of the Southeast show both Indian and negro aspects, and it is in regard to this class of myth that the question arises.

From Indian informants it has been recently learned that stories describing the cunning and wisdom of various animals corresponding to clan totems, have been welcomed by the Indians to illustrate the superiority of some particular totemic animal. As the honor of the totem is carefully maintained by each clan, it is quite natural that any tale adding to the glory of a totem should be adopted by the members of the clan and told as though it were actually concerned with their totem. Wherefore elements of African or European myths have been continually engrafted in whole or in part on the native stock of animal tales, until it is hardly possible now to distinguish which is which. This explanation was furnished by Indians and seems to be generally understood among the Yuchi, Creek and Chickasaw, and it may possibly apply to other southern tribes in a like manner.

As the Yuchi material appears to belong so inseparably to the general type of mythology of the Southeast as a whole, we shall deal in brief with the whole region instead of with the Yuchi alone. Such a thing as exclusively pure Yuchi mythology, I fear, could not truthfully be spoken of nowadays, since borrowing has gone on so extensively. A few cognates of the myths, found by collateral reading in the mythologies of other tribes, are given incidentally in footnotes. They do not represent any attempt to make a complete concordance.

Leaving the important myths relating to cosmogony, we find a great many myths relating to heroes, monsters, tricksters and other beings concerned with transformation in the Southeast, some elements of which are cognate with Algonkian and Iroquois myths, others with those of the Southwest. A general review of these myths from the Southeast brings out the following features and comparisons.

Stories of monsters clad in bone, stone, metal or scales are very characteristic of the region. The monster is usually a cannibal, and is finally slain by persons or beings who have learned the secret of its only vulnerable spot. The culture hero often appears as the slayer.¹ The account of the trickster who,

¹ Creek (Migration Leg. of Creeks, Gatschet, p. 248). Cherokee (Cher. Myths, Mooney, 19th Rep. Bur. Amer. Ethn., pp. 319, 326, 311). Menomini (Menomini Inds., Hoffman, 14th Rep. Bur. Am. Ethn., p. 229). Miamac (Alg. Leg. of N. E., Leland, p. 38). Wyandot (Wyandot Folk-Lore, Connelly, p. 91). Saree (J. A. F. L., Journal of American Folk-Lore, Vol. XVII, p. 181). Saulteaux and Cree (Alg. Ind. Tales, E. R. Young, p. 166). Dakota (Contr. to N. A. Ethn., Vol. IX, p. 101). Sia (11th Rep. Bur. Amer. Ethn., Stevenson, p. 45). Jicarilla Apache (Amer. Anth., Vol. XI, p. 208). Wichita.

when invited to dine with a friend who produces food by miracles, is unable to imitate his host when he himself tries, is even more general and uniform.² Other elements of wide distribution are: The race between two rivals and the victory of the trickster by strategy.³ The narrative of the men who travel to the spirit land to visit some deity for the purpose of obtaining a boon, upon the receipt of which one of them fails to heed certain restrictions, and suffers disastrous results.⁴ The accepted type of what is now known as the magic flight or obstacle myth, with various modifications.⁵ The stealing of fire by the culture hero, or an animal concourse (Cherokee), or Rabbit (Creek, Yuchi).⁶ The dispute over day and night by the animals, and the introduction of day.⁷ And lastly, for the present, the tar-man story, so common throughout western Africa and among the American negroes,⁸ which tells of the capture of a rogue by setting a figure made of adhesive pitch, or other substances, where he must come into contact with it. The Jicarilla Apache version, though remote from the Southeast, is closely analogous to

²Creek (Tuggle, MS.). Cherokee (Mooney, p. 273). Thompson River (Teit, p. 40). Algonkin (Leland, p. 208-213). Jicarilla Apache (Russel, J. A. F. L., Vol. II, p. 265-66). Arapaho (Field Col. Mus., Vol. V, p. 116). Navaho (Mathews, p. 87). Micmac (Rand, p. 302-3). Chilcotin (Trad. of the Chilcotin, Farrand, p. 18). Biloxi (J. A. F. L., Vol. VI, p. 49). Wichita.

³Creek (Tuggle, MS.). Cherokee (Mooney, pp. 270, 290). Menomini, Saulteaux and Cree (Young, p. 246). Zuni (Cushing, Zuni Folk-Tales, p. 277). Arikara (Trad. of the Arikara, Dorsey, p. 143). Wichita.

⁴Creek, Cherokee (Mooney, p. 253-5). Menomini (Hoffman, p. 118). Thompson River (Teit, pp. 53, 85). Algonkin (Leland, p. 94). Saulteaux and Cree (Young, p. 244). Micmac (Rand, p. 233). Article in Amer. Anth., Dorsey, Vol. VI, p. 64. Omaha (Cont. to N. A. Eth., Vol. VI, p. 185-188). Shawnee (Gregg, Commerce of Prairies, Vol. II, p. 239-240). New Brunswick (Parkman, Jesuits in N. A.). Chinook, Wichita.

⁵Creek (Tuggle, MS.). Menomini (Hoffman, p. 188-9). Thompson River (Teit, p. 92). Passamaquoddy (Leland, p. 214). Navaho (Mathews, p. 102). Dakota (Riggs, p. 108, Vol. IX). General European distribution (Boas, J. A. F. L., Vol. 4, 1891, p. 19). Cree (Canadian Sav. Folk, MacLean, p. 71). Blackfoot (J. A. F. L., Vol. VI, p. 44). Mohegan (J. A. F. L., Vol. XVI, p. 104). Cheyenne (J. A. F. L., Vol. XVI, p. 108). Chipewyan (J. A. F. L., Vol. XVI, p. 80-84). Ojibway (Schoolcraft, Myth of Hiawatha, p. 249). Wichita.

⁶Creek (Tuggle, MS.). Jicarilla (Russel, p. 261). Cherokee (Mooney, p. 240). Menomini (Hoffman, p. 126). Saulteaux and Cree (Young, 96-105, 89-94). Nez Percés (J. A. F. L., Vol. 4, p. 327). Chilcotin (Memoirs Amer. Mus. Natl. Hist., Vol. IV). Tsimshian (Tsimshian Texts, Boas, p. 31). Maidu (Bull. Amer. Mus. Natl. Hist., Vol. XVII, Part II, p. 65).

⁷Cherokee (Mooney, p. 251). Thompson River (Teit, p. 61). Iroquois (Second Rep. Bur. Am. Eth., Smith).

⁸Africa (Ewe Speaking People, Ellis, p. 275; Yoruba Speaking People, Ellis, p. 252). Amer. Negro (Uncle Remus, Harris, p. 23). Angola (Chatelain, p. 183-9). Kaffir (Theal., p. 179). Louisiana (J. A. F. L. Memoirs, Vol. II, Fortier, p. 98). Bahama (J. A. F. L. Memoirs, Vol. III, Edwards, p. 73).

the latter account. In eastern Algonkian, Gluscap punishes a rogue, Pitcher, by causing him to stick to a tree by his back, and transforming him into a toad. Arapaho tradition tells of a child, born from the cut in a man's foot, being pursued by a buffalo who wants to marry her. She takes refuge in a hollow stump to which the buffalo sticks, when he strikes it with his head in trying to dislodge her. In Wichita, After-birth Boy and his brother lay on a stone which they find, and stick to it.⁹

There are a few more legends that deserve emphasizing in their connection with the Southeast. One of these is the migration legend, found in all branches of the Muskogi, the Yuchi and the Cherokee. Nearly all the Algonkian tribes have it, and the Plains tribes share it.¹⁰

The common element to the whole region is the eastward or westward journey of the soul and the obstacles it meets with. The most general type of obstacle is the cloud swaying at the end of the earth, where it and sky meet. This is the barrier to the spirit world, through which everyone desiring entrance to the spirit realm must pass.¹¹ Some of the transformations brought about by the animal creators of the Southeast are the procuring of land,¹² fire,¹³ tobacco¹⁴ and the bestowing of characteristics upon various beasts.

Lastly, mention need only be made of the almost universal occurrence, in North America, of the tradition which recounts the experiences of someone who fell into a trance, believed that he passed over to the spirit world where he saw the supreme deity, received a message from him to the people on earth and eventually returned to life, becoming a sort of prophet or messenger of the supreme deity. The myth explaining the origin of death, wherein death is introduced upon the earth through the mistake or disobedience of someone, or by mere chance, is also fairly typical of America.

⁹ Creek (Tuggle, MS.). Cherokee (Mooney, p. 271-2). Jicarilla Apache (Russel, J. A. F. L., Vol. II, p. 268). Algonkin (Leland, p. 48). Arapaho (Pub. of Field Col. Museum, Vol. V, p. 153). Wichita (J. A. F. L., Vol. XVII, p. 159). Biloxi (J. A. F. L., Vol. VI, p. 48). Osage (Traditions of the Osage, G. A. Dorsey, p. 24).

¹⁰ Cherokee (Mooney, p. 391). Creek (Migration Legend, Gatschet). Choctaw, Chicasaw, Hitchiti (Gallatin, Synopsis of Ind. Tribes, Amer. Antiq. Soc., Vol. II, p. 100, 1836). Lenape (Brinton, The Lenape and their Legends, p. 138, 141-3). Tonkawa (Mooney, Harper's Mag., Aug., 1901). Kiowa (17th Rep. Bur. Amer. Eth., Part 1, p. 153). Sarcee (J. A. F. L., Vol. XVII, p. 180). Tuscarora (Legends of Iroquois, Elias Johnson, p. 43). Menomini (Hoffman, p. 217). Blackfoot (Amer. Anth., Vol. 5, p. 162). Nanticoke (Lenape and their Legends, p. 139). Shawnee (Gregg, Commerce of the Prairies, Vol. II, p. 256). Arikara (Trad. of Arikara, Dorsey, p. 31).

¹¹ Cherokee (Mooney, p. 255-6). Micmac (Rand, p. 233). Siouan (Amer. Anth., Vol. VI, p. 64, Dorsey). Iroquois (Amer. Anth., 1892, p. 344). Shawnee (Gregg, Commerce of Prairies, Vol. II, p. 239-40). New Brunswick (Parkman, Jesuits of N. A.). Thompson River (Teit, p. 85, 53). Menomini (Hoffman, p. 206). Tillamook (Boas, J. A. F. L., Vol. II, p. 30). Ottawa (Schoolcraft, p. 386). Wichita.

¹² Cherokee, Creek, Yuchi. ¹³ Creek, Yuchi, Cherokee Myths, p. 200. ¹⁴ Ibid., p. 254.

SUPPLEMENTARY MYTHS.

5. ORIGIN OF THE OTHER TRIBES, AND A CHIEF'S VISIT TO RECEIVE THE CREATOR'S PROPHECY.

Now the people had come upon the earth. The Shawnee came from above. The Creeks came from the ground. The Choctaw came from the water. The Yuchi came from the sun.

So *Gohāntoné* appointed a day for them to meet and mingle, because he thought at first that it would be better for them to do that. Accordingly they met at the place of sunrise, in the east, and mingled together in friendship. They smoked together and held a council. After considering, they concluded that it would be better for all if they did not mix up. And henceforth they separated, each tribe going its own way and living alone.

The Shawnee said, "Our name is Shawnee, and we'll go off by ourselves." So they went.

The Creeks said, "We are Muskogi, and we'll go off by ourselves."

The Choctaw said, "We're Choctaw." And they went away.

The Yuchi were there too, and they said, "Our name is Yuchi." And they in turn left. Each tribe selected its own place to live in, and went there.

Now after a while, when they had been separated some time, *Gohāntoné* thought the thing over and said,

"You have nothing. So I'll give you something. I'll give you all the earth."

Then he gave them the earth, and they scattered over it.

Now after a while *Gohāntoné* thought the matter over again. Then a Creek chief died. When the chief was dead he appeared before *Gohāntoné*, who said to him,

"This land belongs to you and your children forever. This land will be yours forever, but these whites who have just come will overwhelm you and inherit your land. They will increase and the Indian will decrease and at last die out. Then only white people will remain. But there will be terrible times."

So spoke *Gohāntoné* to the dead Creek chief. For four days he lay dead, then he came to life again. When he woke up he was well. He immediately called a great council. Shawnee, Choctaw, Creeks and Yuchi all assembled to hear him, and he told them all that he had seen and heard. He told them that the land would belong to the Indian forever, but the white man would overrun it. So the thing is coming to pass as *Gohāntoné* said.

6. RABBIT STEALS FIRE FOR THE PEOPLE.

In the beginning there was no fire on the earth, and there seemed to be no way to get it. Therefore, when the people wanted to eat flesh, they had to eat it raw. Finally the Rabbit said that he knew where fire was, and even said that he could get it. Then the people went into camp and took council. They decided to send Rabbit to get the fire that he spoke of.

"If you know where fire is, then go and get it," they said to him.

So Rabbit started out, and swam across the ocean, because he knew that fire was only to be had on the other side of the sea. The people over there were having an olden time dance, and when Rabbit appeared among them they said,

"Here is a man who belongs on the other side of the sea. So watch him well."

They selected four of their number to watch him. Now because Rabbit was such a good dancer, they soon chose him to lead them in one dance after another. So while he was leading they urged the four guardians of Rabbit to watch him very closely.

Now when Rabbit began to lead, he took a large shawl and wrapped it about his head and wound a number of berry leaves into it until the whole was very large. Then they danced very hard. But suddenly Rabbit picked up a coal from the fire and put it on his head among the berry leaves and ran away toward his own land. All the people started after him, but they could not catch him. He got safely over the sea with the burning coal, and was crossing a prairie near home when he dropped the coal, and the timber all about was set on fire. All the woods got on fire. The people ran out and secured the burning sticks and gave them to each family, so that they all could have fire. And it was never allowed to go out.

7. RABBIT OBTAINS FIRE. (SECOND VERSION. Abstract.)

The Rabbit went across the ocean for fire and got in among people who were dancing. They were the people who possessed fire. He took some of the fire in his hand and jumping into the ocean swam across with it. When he had landed it began to rain, then he put the fire in a stump. When this took fire he scattered the burning pieces all around and the woods caught fire. From this the Indians got it.

8. FOUR MEN VISIT THE SPIRIT LAND TO RECOVER THEIR WIVES, AND DEATH ORIGINATES.

Four Yuchi who had wives decided one day to kill them. So they killed the four women. "There is no such thing as death. So let us go and hunt them," said they.¹

¹The implication in this statement is that death was then non-existent.

Accordingly the four husbands set out to find their wives. They said, "Let us go where the Creator is." They set out westward and traveled a long while, coming at length to a place where there was a great cave. Before its mouth swayed a great cloud, in such a manner that they could not get by it or around it, for it was moving up and down. They saw that their journey would end here unless they could devise some means of passing the cloud. It was decided that they imitate something very swift and get in in that way. Said one of the men, "I'll be a deer." So he became a deer, and when the cloud raised up the next time, he jumped in. The next said, "I'll be a panther." And when the cloud raised up, he jumped in. The third man said, "I'll be a bear." And the next time the cloud raised up, he too jumped in. They had all jumped at the right time, and had succeeded. Now the fourth man said, "I am a man, and I'll be a man." And when he tried to get in, the cloud fell on his head and crushed him.

Then the three men who had reached the inside of the cave took their natural shape as men, and began to climb up the back of the cloud within the cave. After they had been some time climbing, they came to a wonderful scene, and as they went on they beheld an old woman seated there. The old woman was the sun. When she saw them she spoke to them.

"My sons, are you come. Are you not hungry?"

And the men said that they were hungry. Accordingly she planted a hill of corn, a hill of beans, and a hill of squash for each man. Now when they saw her doing this, they thought, "Well, as we are so hungry shall we have to wait for these things to grow before we can eat?" But the old woman knew their thoughts, and replied as though they had spoken out loud. She said,

"You think you won't eat very soon, but you won't have long to wait."

Even then the plants began to sprout and grow up, and soon they fruited, and it was not long before they gathered the corn, beans and squashes, and were ready to eat. The old woman then put a small quantity of the vegetables before each man. But they said, "Do you think that that little will fill us?" In reply, she said to them, "There will be some left over."

When they had finished eating, it was as she had said. There was some left over. Now the old woman spoke to the men again.

"What did you come here for? What do you want?" she asked them.

"We had four wives who are dead. We lost them, and they told us to hunt for them. So we are here."

"Well, they are here," said the old woman, "we are going to have an all-night dance, and the women will be there. Then you will see them."

Now the men were deciding whether to stay for the dance, or to go on. And while they were thinking over it, a panther monster came up, and they were very much afraid. But as soon as they saw him, the old woman lifted up her dress and told the men to come and get beneath it; they went under and

she protected them. When the great monster came near, he said to her, "I smell people." But the old woman said, "You smell me." The monster was deceived and went away. Then when it became time the men went to the dance. They arrived at the place where they were dancing, and the men could hear the dance but they couldn't see anything. They said to the old woman,

"We can hear, but we cannot see. So give us a sign so that we may know that our wives are here."

Then the old woman got a coal from the fire and put it on the hip of one of the women who was now dancing with the rest. She did the same with each woman until the four had coals of fire on their hips. Now all that the men could see was the coal, when the women were dancing. But they stayed there watching. Soon the old woman said to them,

"If you cannot see, lay down and go to sleep."

So they did as they were told, and went to sleep. The old woman left them, and getting four large gourds, made holes in them and put one woman in each gourd. Then she carried the gourds to where the men were, and woke them up, saying, "Here are your women." She laid the gourds down, one near each man, and said,

"Now lie down and sleep again. When you wake up you will be back on earth. But when you wake up, don't open the gourds." She told them, "When you get back to your people, go to a dance and take these gourds with you."

Then they went to sleep again, and after a while woke up. They were back on the earth. They went on until they reached their people. But on the way, one of the men became impatient, and opened his gourd. Immediately a great wind came out and went up in the air. So the other three kept theirs and didn't open them. At last they reached their own land. When the time for a dance came around they took their gourds with them. While they were dancing they hit their gourds on the ground and broke them. The women jumped out and joined them in the dance. But the man who broke his beforehand, when he saw the other women restored to their men, wept. Now that's the way it was done.

The three who had done as the old woman told them, had a good time and were afterwards called by the others, "the people hunters." They were considered to be very wise, and in a short time they all became great chiefs and councillors in their tribe.

9. TOBACCO ORIGINATES FROM SEMEN.

A man and a woman went into the woods. The man had intercourse with the woman and the semen fell upon the ground. From that time they separated, each going his own way. But after a while the woman passed near

the place again, and thinking to revisit the spot, went there and beheld some strange weeds growing upon it. She watched them a long while. Soon she met the man who had been with her, and said to him, "Let us go to the place and I will show you something beautiful." They went there and saw it. She asked him what name to call the weeds, and he asked her what name she would give them. But neither of them would give a name. Now the woman had a fatherless boy, and she went and told the boy that she had something beautiful. She said, "Let us go and see it."

When they arrived at the place she said to him, "This is the thing that I was telling you about." And the boy at once began to examine it. After a little while he said, "I'm going to name this." Then he named it, 'z', 'tobacco.' He pulled up some of the weeds and carried them home carefully and planted them in a selected place. He nursed the plants and they grew and became ripe. Now they had a good odor and the boy began to chew the leaves. He found them very good, and in order to preserve the plants he saved the seeds when they were ripe. He showed the rest of the people how to use the tobacco, and from the seeds which he preserved, all got plants and raised the tobacco for themselves.

10. WIND SEEKS HIS LOST SONS AND KILLS THE IRON MONSTER.

The Wind came out of the east and was lying somewhere, they say. He had four young men; they were his sons. One of them once said, "Let us go and look at the earth." That's why they went, and they haven't come back yet. So the young man went west and was gone a long time; he has never come back. Soon after, the second young man went and did not come back. Then the third young man went and he did not come back. None of them came back.

Now the Wind said, "I will go myself." He prepared and got everything ready. He told them to bring him a chair. They brought him a large terrapin. Then he ordered his pipe, telling them to bring him a bullfrog. Then he called for his pipe-stem. They brought a kind of snake and made a pipe-stem. He told them to get his tobacco. They brought him snake dung for tobacco. He told them to get his ammunition bag. They got him another snake for the ammunition bag. And when he told them to bring a belt for the ammunition bag, they brought him a bullsnake's hide for that. Then the Wind was ready.

He got up and started toward the west, the way the young men had gone before him. He followed their trail, traveling a long while, and at last came to a creek. Across the creek on the opposite bank he saw a white rooster. A short distance back there was a house. Now when the rooster saw him it flew over and alighted on the roof of the house. Then someone came out and crossed the creek in a little boat to meet him. Then the man in the boat told Wind to get in with him and go across. But Wind said that he had his own way to get across. So he put the terrapin in the creek and got on his back

and the terrapin carried him across. Then they went on and soon reached the house. When Wind got to the house, the man gave him a chair and told him to sit down. Wind said that he had his own chair. He took the terrapin and sat down on him. The man then asked Wind to smoke with him. Wind said that he was willing, but that he had his own tobacco. And taking the snake dung, he put it in the frog's mouth, filling it up.

"Now all that I need is a little fire to light my tobacco with," said Wind. But he had his own fire. Taking the joint snake he had with him he struck a fire, and soon had a light for his pipe. He lighted it in that way. Then taking the other snake which was the pipe-stem, he inserted this in the frog's anus. So the pipe was finished, and in that way Wind could smoke with his host.

Now the owner of the house was a bad man; a man who could not be killed. He was made of iron. So he was Iron Man. Wind knew all about that, and he even knew that Iron Man had killed his four young men. Then Wind decided to kill him. When he smoked, he drew in a great deal of smoke and blew it on Iron Man. And that is the way he killed him. When Iron Man was dead, his wife came up and said to Wind,

"You killed my man. Let's marry."

But Wind said that he would not. He asked her where his four young men were and what had become of them. Then she told him all about them. She told him to go where he would find a certain dead tree near the water. She told him that if he would go and cut this tree down and throw it in the water, the four young men would come up from it. Then she guided Wind to the tree and said to him, "Cut it down." She got an axe and Wind cut the tree down. Then he threw it in the water as Iron Man's wife had told him. And the four young men came out of the water. When they stood on the ground they all looked black. They recognized Wind, but they told him that they were not under his control any longer. "Well, I'll make something different out of you, then," he said to them. Then one of the young men said, "What shall I be?" But Wind did not answer him, for that.

"I'll be a wolf," said the second. So the Wind told him to go into the woods, and he went.

Wind asked the third what he would be. "I'll be a crow," said he. Then Wind asked the fourth what he would be. "I'll be a raven," said the fourth young man. Wind told him to go into the forest. Now the first young man who had spoken too soon was the only one left. And Wind said to him, "What will you be?" "I'll be a dog," said he. "Well, you go and stay with the wolf," said Wind to him. And he went.

Now Wind was through with the young men. He said, "Some day I will go back where I came from. As I go I'll leave nothing in my way."

Wind has never come back; he is there yet. But some day he will come. That is what the old Yuchi say.

11. THE LOST YUCHI.

They say the Yuchi all lived together in the old days. They had a dance, and while they were dancing, a quarrel arose among them. Some of them had bear hides upon their backs, and the rest were dancing with wildcat skins. The people who wore the bear hides then departed. They went west, over the great mountains. The others who had the wildcat skins remained. All the Yuchi here are the wildcat hide people. But what became of the bear hide people no one knows. They are both Yuchi but they cannot find each other.

12. ORIGIN OF THUNDER AND LIGHTNING.

There is a great being, whose name is *Koⁿsánoⁿwĩ*. He rides over the seas upon a great blacksnake. When he goes in and out of the water, there is a great noise. That is the thunder. Sometimes the great snake shakes his tail, and that is what makes the lightning. But that is another story.

13. WHY THE CEDAR TREE IS RED-GRAINED¹, AND HOW THE SUN WAS RESCUED FROM A SORCERER.

An unknown mysterious being once came down upon the earth and met people there, who were the ancestors of the Yuchi Indians. To them this being taught many of the arts of life, and in matters of religion admonished them to call the sun their mother as a matter of worship. Every morning the sun, after rising above the horizon, makes short stops, and then goes faster until it reaches the noon point. So the Unknown inquired of them what was the matter with the sun. They denied having any knowledge about it, and said, "Somebody has to go there to see and examine." "Who would go there, and what could he do after he gets there?" The people said, "We are afraid to go up there." But the Unknown selected two men to make the ascent, gave to each a club, and instructed them that as soon as the wizard who was playing these tricks on the sun was leaving his cavern in the earth and appeared on the surface they should kill him on the spot. "It is a wizard who causes the sun to go so fast in the morning, for at sunrise he makes dashes at it, and the sun, being afraid of him, tries to flee from his presence." The two brave men went to the rising place of the sun to watch the orifice from which the sun emerges. The wizard appeared at the mouth of the cave, and at the same time the sun was to rise from another orifice beyond it. The wizard watched for the fiery disk and put himself in position to rush and jump at it at the moment of its appearance. When the wizard held up his head the two men knocked it off from his body with their clubs, took it to their tribe, and proclaimed that they

¹ From A. S. Gatschet, *Some Mythic Stories of the Yuchi Indians*, *American Anthropologist*, Vol. VI, p. 281.

had killed the sorcerer who had for so long a time urged the sun to a quicker motion. But the wizard's head was not dead yet. It was stirring and moving about, and to stop this the man of mysterious origin advised the people to tie the head on the uppermost limbs of a tree. They did so, and on the next morning the head fell to the ground, for it was not dead yet. He then ordered them to tie the head to another tree. It still lived and fell to the ground the next day. To insure success, the Unknown then made them tie it to a red cedar tree. There it remained, and its life became extinct. The blood of the head ran through the cedar. Henceforth the grain of the wood assumed a reddish color, and the cedar tree became a medicine tree.¹

14. THE ORIGIN OF THE WHITE PEOPLE AND THEIR FIRST APPEARANCE TO THE YUCHI.

It was out upon the ocean. Some sea-foam formed against a big log floating there. Then a person emerged from the sea-foam and crawled out upon the log. He was seen sitting there. Another person crawled up, on the other side of the log. It was a woman. They were whites. Soon the Indians saw them, and at first thought that they were sea-gulls, and they said among themselves, "Are not they white people?" Then they made a boat and went out to look at the strangers more closely.

Later on the whites were seen in their house-boat. Then they disappeared.

In about a year they returned, and there were a great many of them. The Indians talked to them but they could not understand each other. Then the whites left.

But they came back in another year with a great many ships. They approached the Indians and asked if they could come ashore. They said, "Yes." So the whites landed, but they seemed to be afraid to walk much on the water. They went away again over the sea.

This time they were gone a shorter time; only three months passed and they came again. They had a box with them and asked the Indians for some earth to fill it. It was given to them as they desired. The first time they asked they had a square box, and when that was filled they brought a big shallow box. They filled this one too. Earth was put in them and when they were carried aboard the ship the white men planted seed in them and many things were raised. After they had taken away the shallow box, the whites came back and told the Indians that their land was very strong and fertile. So they asked the Indians to give them a portion of it that they might live on it. The Indians agreed to do it, the whites came to the shore, and they have lived there ever since.

¹ Cedar wood is always used in the manufacture of the flageolet (see Music) and cedar leaves are important agents in the medicinal practice (*q. v.*).

15. THE WOLVES KILL THE TERRAPIN AND GIVE THE TERRAPIN RED EYES.

The Terrapin was lying in a hollow. A Wolf came near and stood on the slope above the Terrapin. The Terrapin soon began to revile the Wolf, calling him bad names. Now the Wolf became very angry and straightway called his friends to help him punish the Terrapin. They gave chase and the Terrapin was compelled to crawl into a hollow log. They soon managed to get her out of this, but she got away and climbed up a grapevine into a tree. The wolves searched for her and at last saw her shadow. But they did not see where the Terrapin was, until afterwards. Then they began shooting at her and finally killed her with the old arrows which they picked up. The Wolf who was at the head of them told them what to do. So they tore her up. Then he took her head and held it up and asked who would eat it. The one whom he asked would not eat it. He said, "No! I will not eat it; it would give me a headache and kill me." He offered it to another one, and received the same answer. Each time he offered it to a wolf it was refused, and he could get no one to eat the Terrapin's head. Then the Wolf became very angry and took some of the blood and threw it in the eyes of the young terrapins who were standing around. That is why all terrapins have red eyes.

16. THE HERON OUTWITS THE PARROT.

The Parrot and the Heron were friends. They met one day and the Parrot asked the Heron to come over and visit him. The Heron was willing, so one day he went over to pay his visit. The Parrot was going to have dinner for him. When the food was ready, the Parrot put a flat dish full of it before the Heron and told him to eat away. But the dish was so flat that he could not get any of the food into his mouth. After trying a number of times he gave it up and decided to go home hungry. But before he left he asked the Parrot to come over and have dinner with him soon. Then he left.

Before long the Parrot went to dine with the Heron. The Heron had things ready and when they thought it time to eat, he got out his dinner. But now his dinner was in a high deep pot. This was all right for the Heron, but the Parrot could not get his bill near the food, because the pot was too deep. So he had to go home hungry himself, just as the Heron had to when he visited him. He was disappointed.

17. RABBIT OUTWITS WOLF AND STEALS PIGS.

The Rabbit and the Wolf were friends. One day the Rabbit said to the Wolf, "There are some fine pigs in a certain pen. I always kill and eat some. Let us go and get some now." So the Wolf agreed and they went to the place where some one had some fine hogs. "Now," said Rabbit to the Wolf, "you are the largest. You jump over the fence and knock one on the head and

kill him. Throw him over the fence. You are the larger. You carry him and go on home and I will watch." The Wolf jumped over and got a good hog. He dragged him over the fence and started to carry him home. But the Rabbit had gone and cut a big pole. When the Wolf came along, Rabbit ran around his head and hit him with the pole. Then the Wolf dropped the hog and made off for home as fast as he could. He was struck hard, for he never looked back to see what it was. Now the Rabbit took the hog and carried it home with him. All night he roasted meat and had a good time.

Then he thought, "I have hit my good friend, I must go and see him." He laughed a great deal. Then he went to the Wolf's house to see him. "What was the matter with you?" he asked him. "They whipped me," said the Wolf. "Yes, I heard you making a din and I ran off," said Rabbit.

18. RABBIT AND WOLF GO COURTING.

The Rabbit and the Wolf were fond of two girls. But the girls would often make fun of the Rabbit because he was smaller and weaker than the Wolf. "Well, I am smarter than Wolf, and you will see," said he at last.

Soon he met the Wolf, who was on his way to the girls' house. The Wolf wanted company so he asked Rabbit to go with him. "No," said Rabbit, "I am too tired." "Well, never mind, get up on my back and ride," the Wolf told him. Then the Rabbit agreed, and mounted the Wolf's back. "But you must go slowly. I am sore," he said. Soon they arrive at the house. "Now, I'll go and knock on the door, you wait here," said the Rabbit. Then he knocks on the door, and when the girls come, he says to them, "See the Wolf hitched out there. He is my horse. I'll drive him in." Then he goes out and tells the Wolf that the girls are ready and want to see them. He mounts the Wolf's back again. Then he digs his spurs into the Wolf and whips him up. They dash through the door, and almost break down the house. "See! I told you so," shouted the Rabbit as he rushed by the frightened girls.

19. THE RABBIT IS TRAPPED BY THE TAR-MAN, AND ESCAPES.

Now the Rabbit used to steal beans from a certain man. He would go to the place where the beans were kept, during the night, and steal as many as he needed. The man made up his mind to catch the Rabbit. So he got some tar (*yasocī*, 'pine drops,') and made a little man out of it. He put a stick in its hand and laid it near where the beans were the next night. Again the Rabbit went to steal beans. But when he got to the place and saw the tar-man there with a stick, he became angry, and told the little man that if he did not drop the stick, he would kick him. Then he kicked him, but his foot stuck to the tar-man, and Rabbit then told him that, unless he let go, he would kick him again. So he kicked him again, and that foot, too, got stuck. Then Rabbit

told him that, if he did not let go now, he would hit him. Then he hit the little man and his hand stuck where he hit the tar. Rabbit then told him the same thing as before, and when he hit him with the other hand that stuck too. So the Rabbit was well trapped.

In the morning the owner of the beans came to see what had happened. He laughed when he saw Rabbit caught there, and got everything ready to loosen the Rabbit and put him in a box. But Rabbit escaped from the man and ran away. Then the man put the tar-man among the beans again. Before many nights had passed Rabbit came again for beans, and the same thing happened as before. Rabbit quarreled with the tar-man and soon was trapped hand and foot. Now this time the owner of the beans came and when he found Rabbit caught again he made sure that he would not escape. He got him safely in a box, and said, "To-morrow I'll throw you in the river." He left Rabbit all night. Now before the time came for the man to throw him into the river, Rabbit was determined to escape.

The man's son was playing around near the box where Rabbit was, and soon Rabbit said to him, "Let me out, and you get in here; they are going to throw me into the river." So the boy did open the box and got in himself. Then the Rabbit ran away. The man threw the boy into the river. That was his son, but he did not know it.

20. THE RABBIT VISITS THE BEAR AND FAILS TO IMITATE HIM.

The Bear and the Rabbit were friends. The Rabbit went to visit the Bear and to have dinner with him. Before they were ready to eat, the Bear went upstairs and cut some fat from his entrails. Then he cooked it with the beans. The dinner was very good, and Rabbit thought about it and made up his mind to do the same as the Bear when he wanted to have a fine dinner. Then the Rabbit told the Bear to come to see him. Said he, "I live in the raspberry patch. You must come to dinner."

Soon the Bear went over to the Rabbit's house and visited him. Before dinner the Rabbit went upstairs to cut some fat from his entrails. But when he cut his entrails he was hurt, and the pain was so great that he made a great uproar. The Bear ran upstairs to see what was the matter, and found that Rabbit had cut his entrails. "Now," said the Bear, "I'll show you how to do that." And he cut some fat from himself and cooked it with the beans that Rabbit had prepared. Then they had their dinner. The Bear thought about it and went home laughing.

21. WILDCAT FEIGNS DEATH AND DECEIVES THE RABBIT.

The Wildcat was lying in a shady place in the woods. They thought he was asleep. The Rabbit came that way and found him lying there. So he

called the Turkeys and told them that the Wildeat was dead and lying not far away. They assembled and made ready for a good time. A rattle was brought and they began to dance, round and round the Wildeat. Then they thought they might as well eat him. But suddenly the Wildeat jumped up among them. He caught the Rabbit and a fat Turkey.



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PORTRAITS OF YUCHI MEN AND WOMEN (FULL FACE AND PROFILE).



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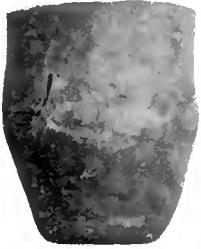
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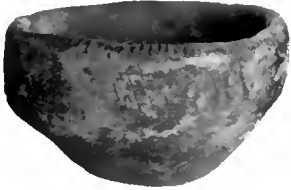
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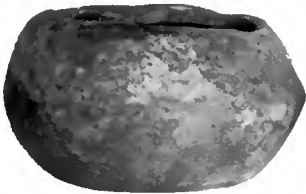
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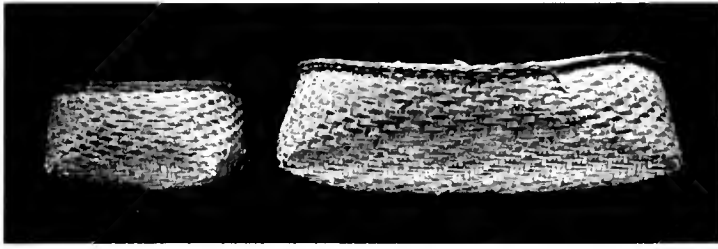


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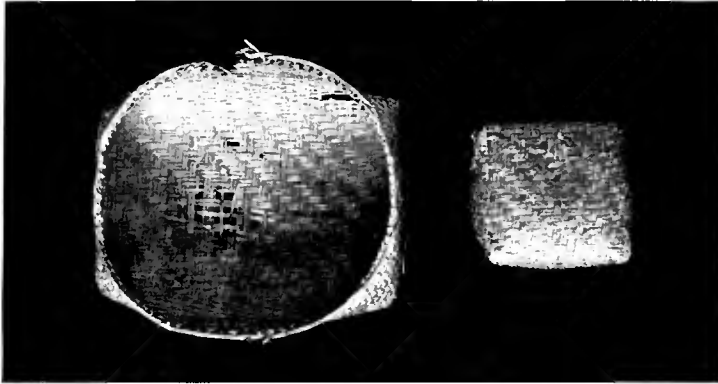
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TYPES OF YUCHI POTTERY, MORTAR AND PESTLE.



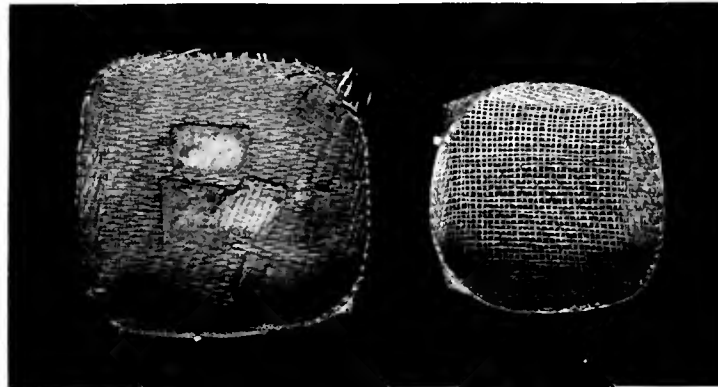
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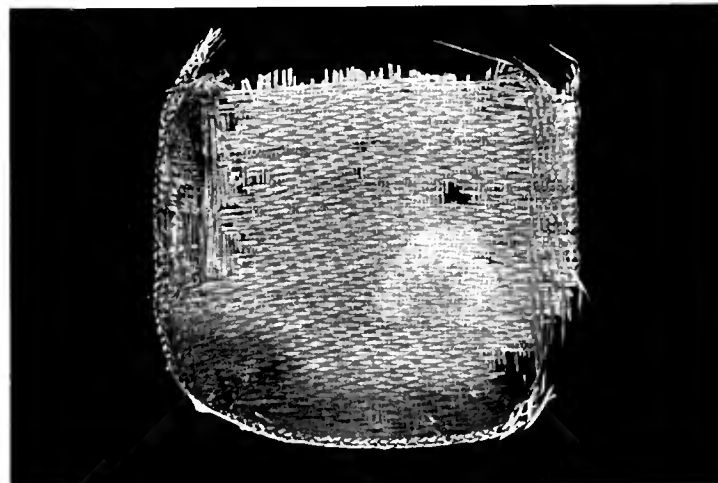
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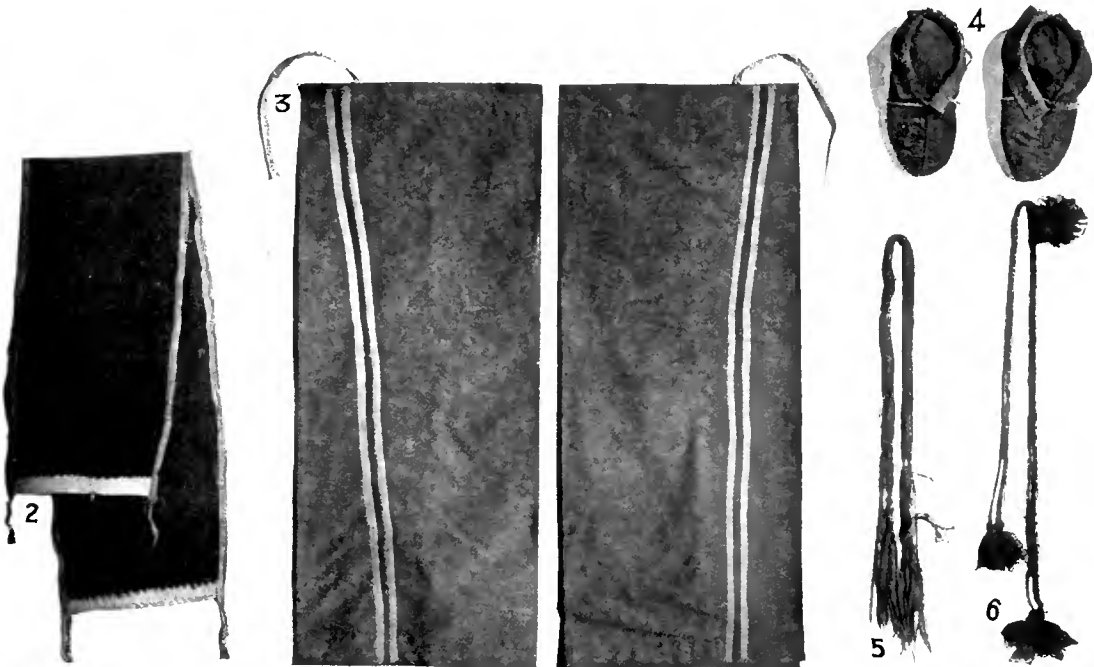


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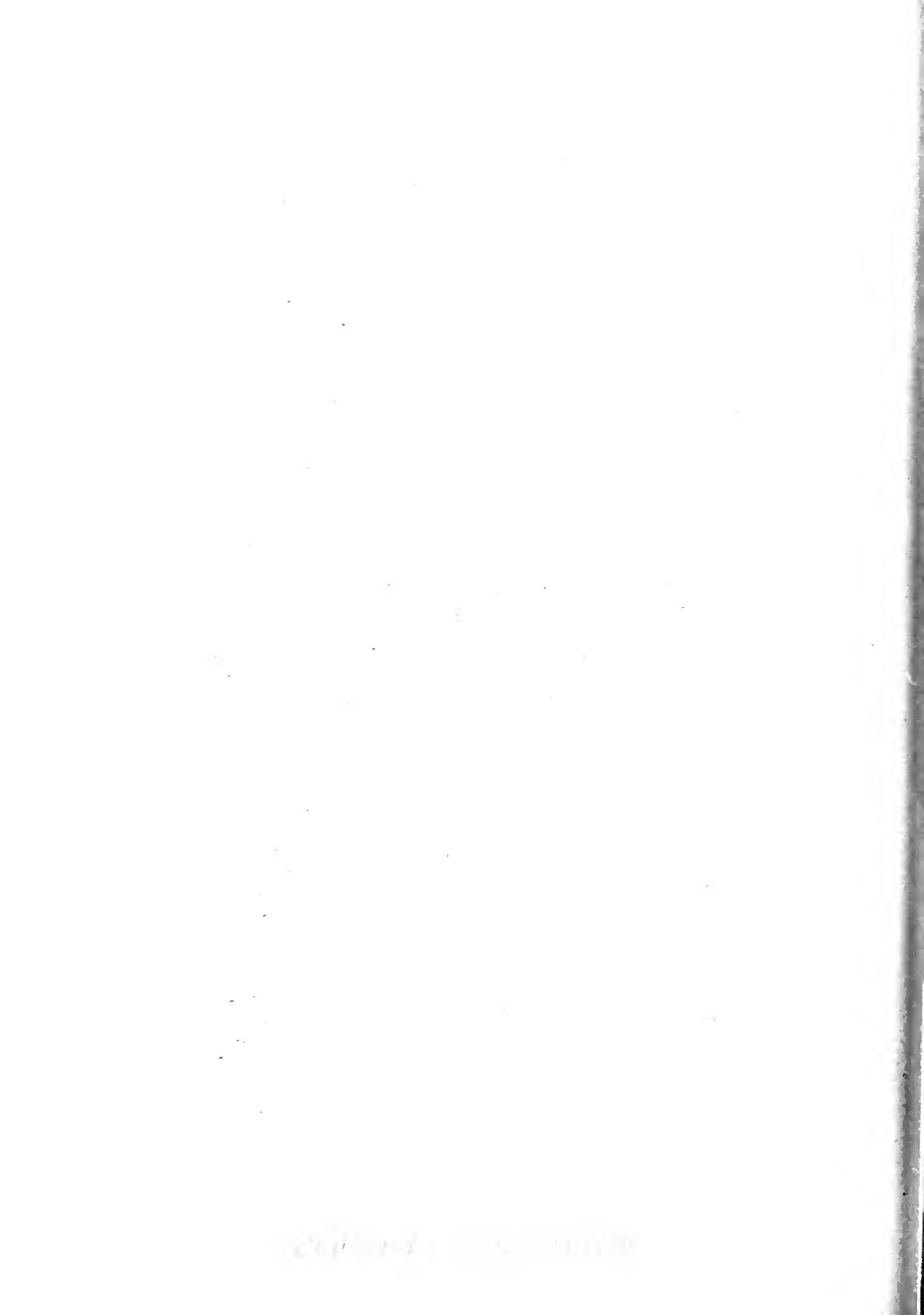
TYPES OF YUCHI BASKETRY.

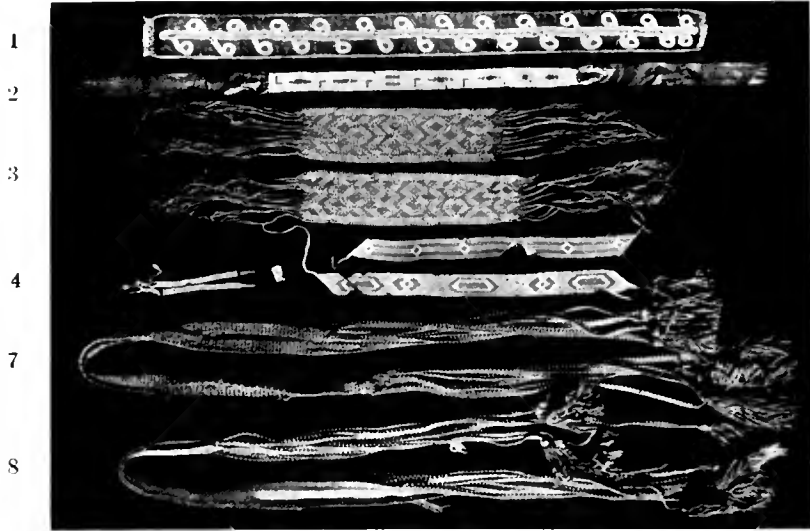


BUCKSKIN COAT (CHEROKEE).



BREECHCLOTH, LEGGINGS, MOCCASINS AND SASHES.





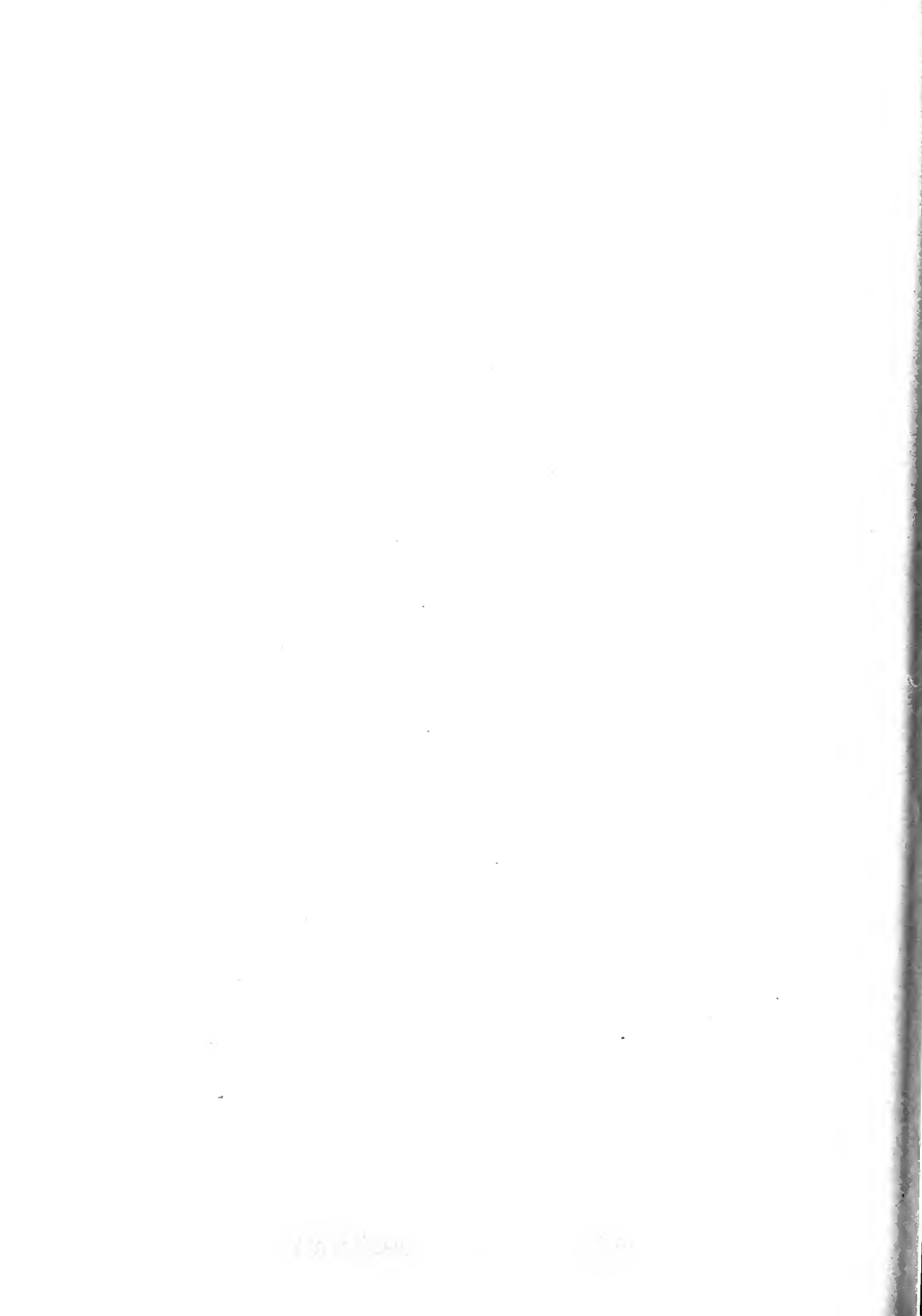
SASHES, GARTERS AND NECKBANDS

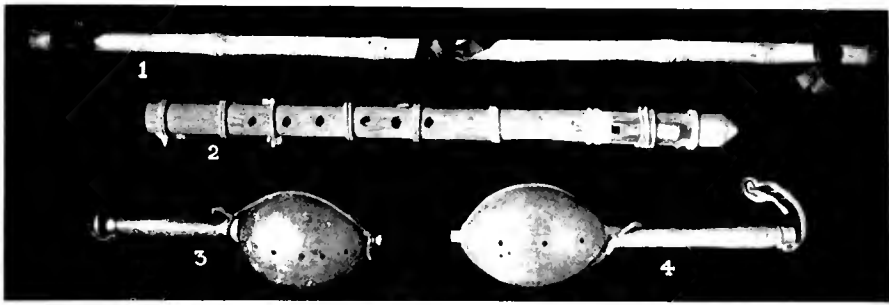


BALL STICKS AND BALL.

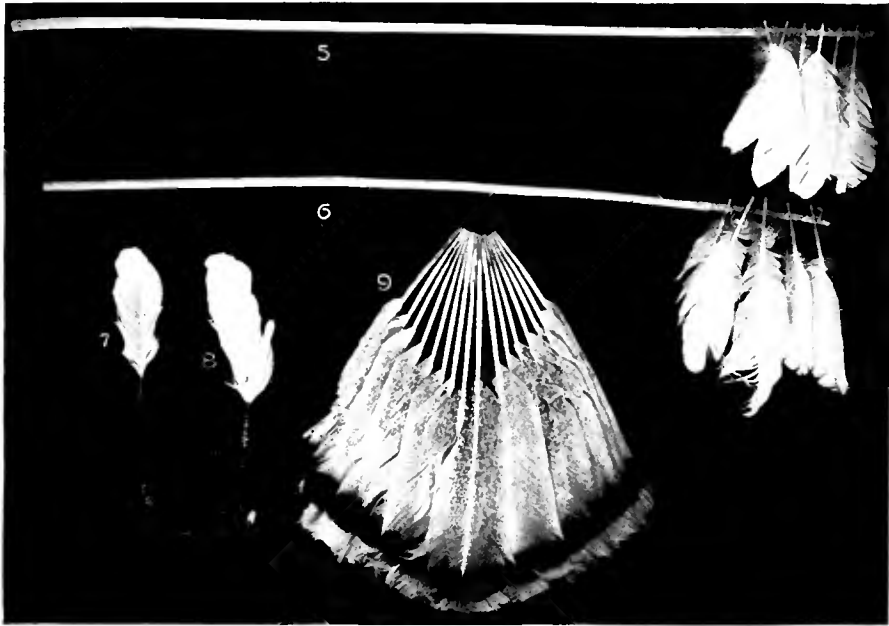


SPOONS AND LADLES.





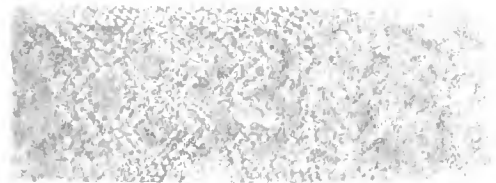
MEDICINE PIPE, FLAGEOLET AND RATTLES.



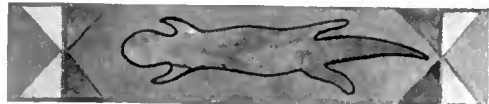
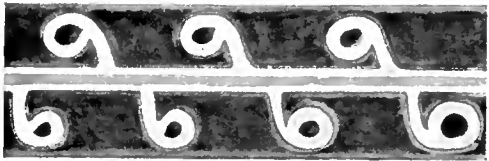
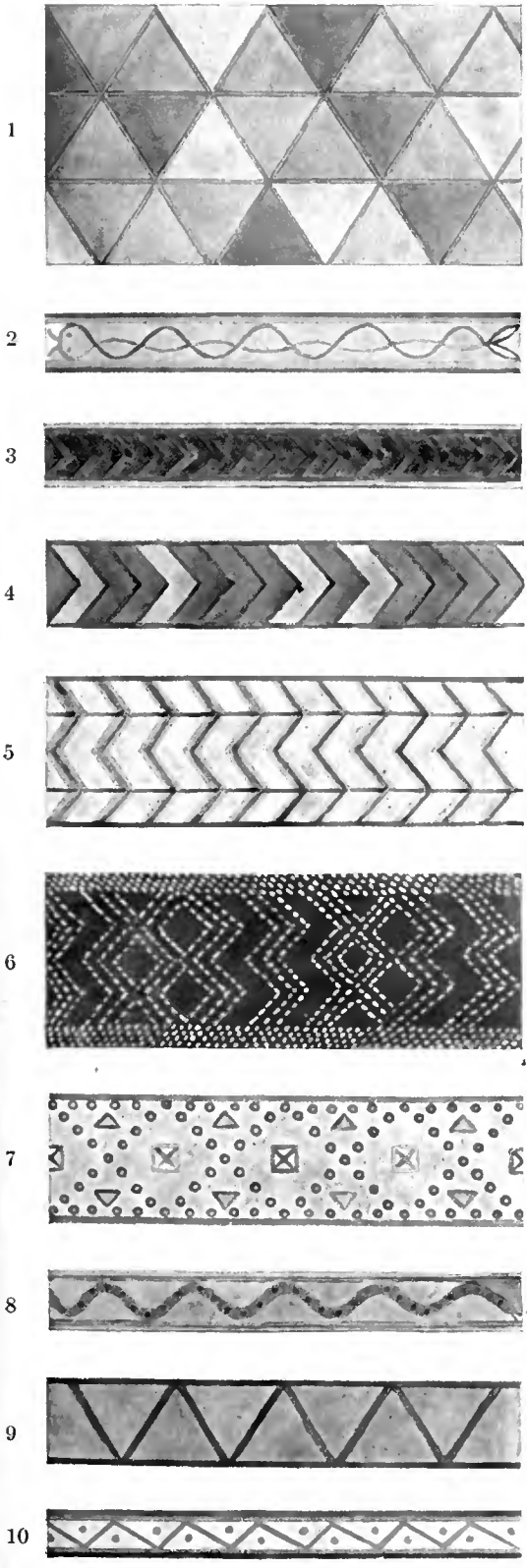
DANCE WANDS, FEATHER TREMBLERS AND FAN.



TORTOISE SHELL LEG RATTLES.

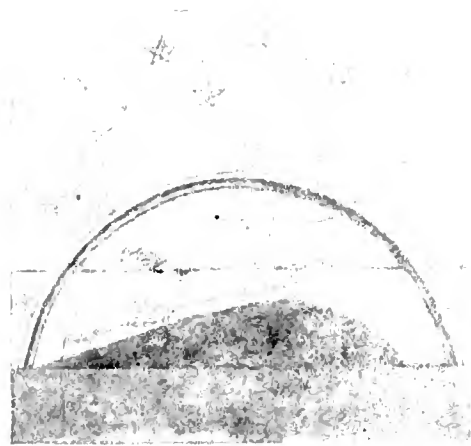




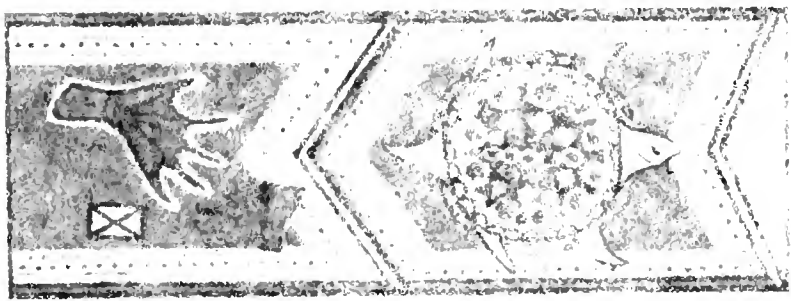




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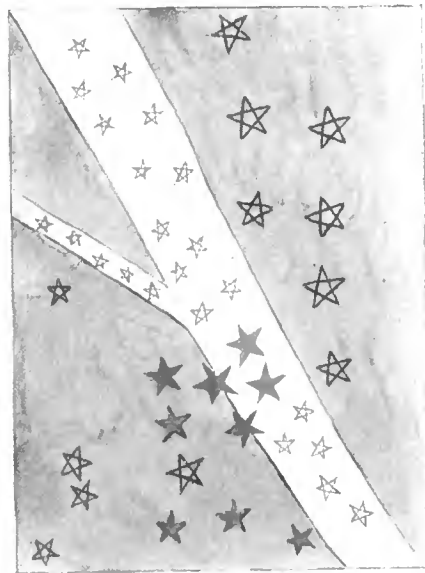


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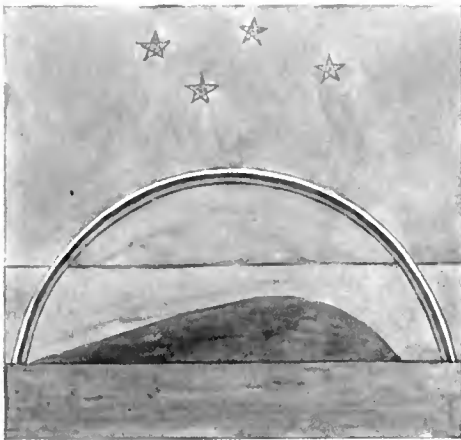




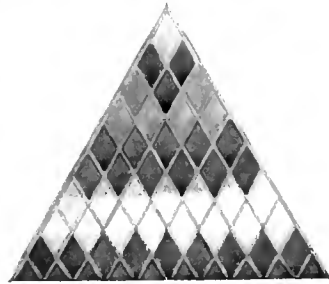
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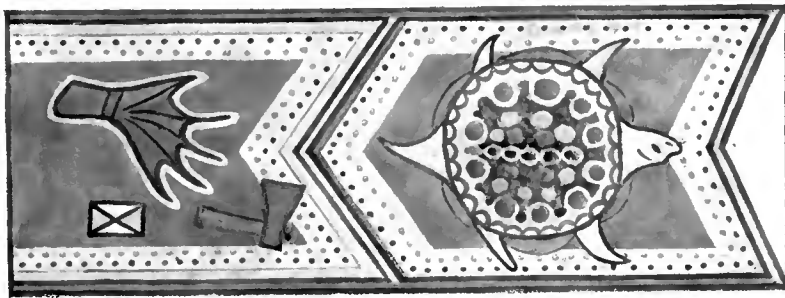
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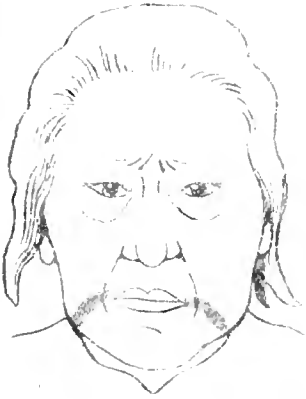
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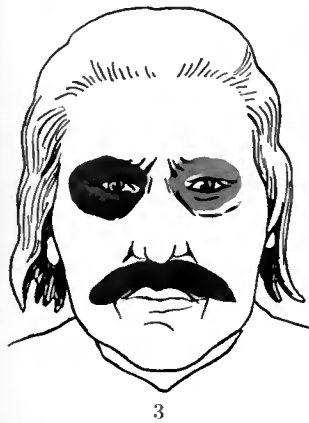
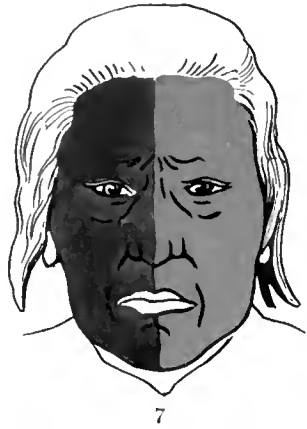
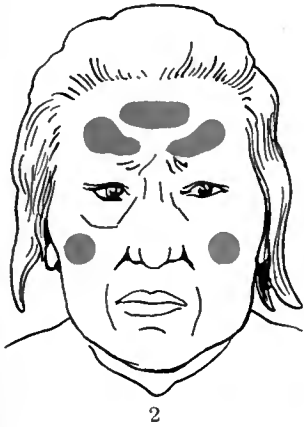
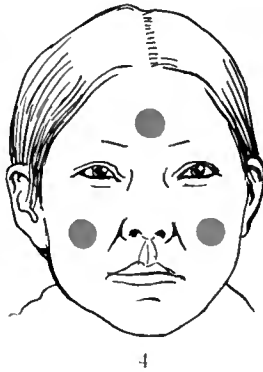
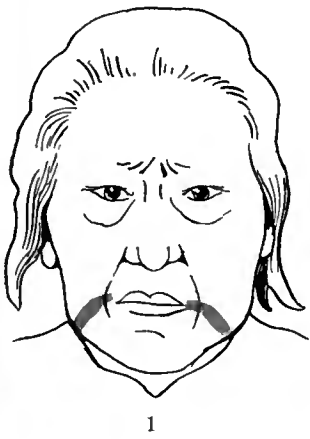


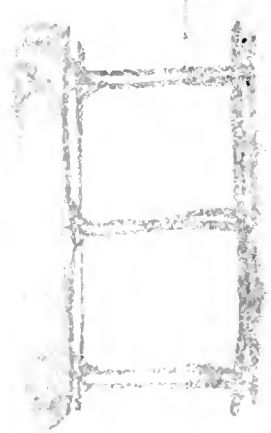
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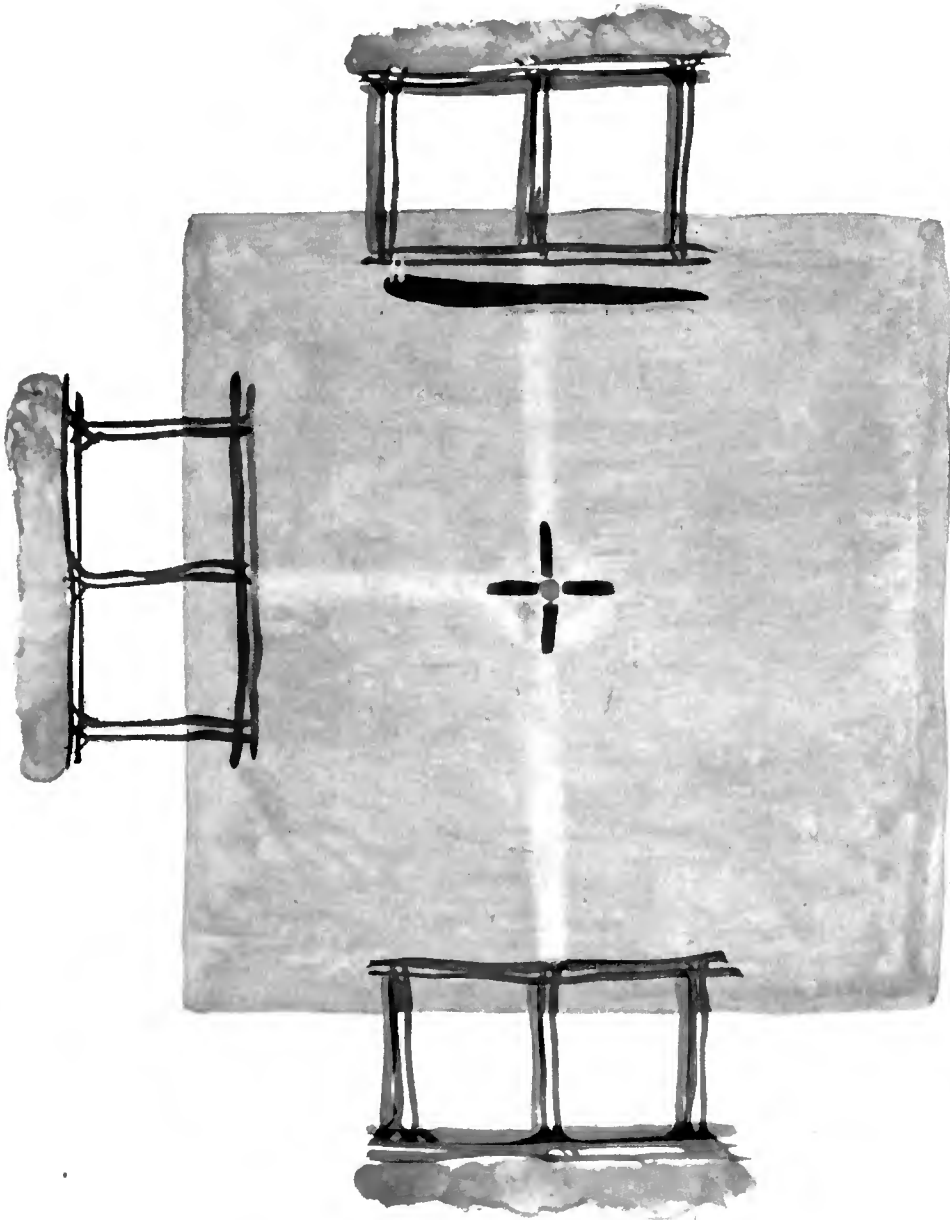


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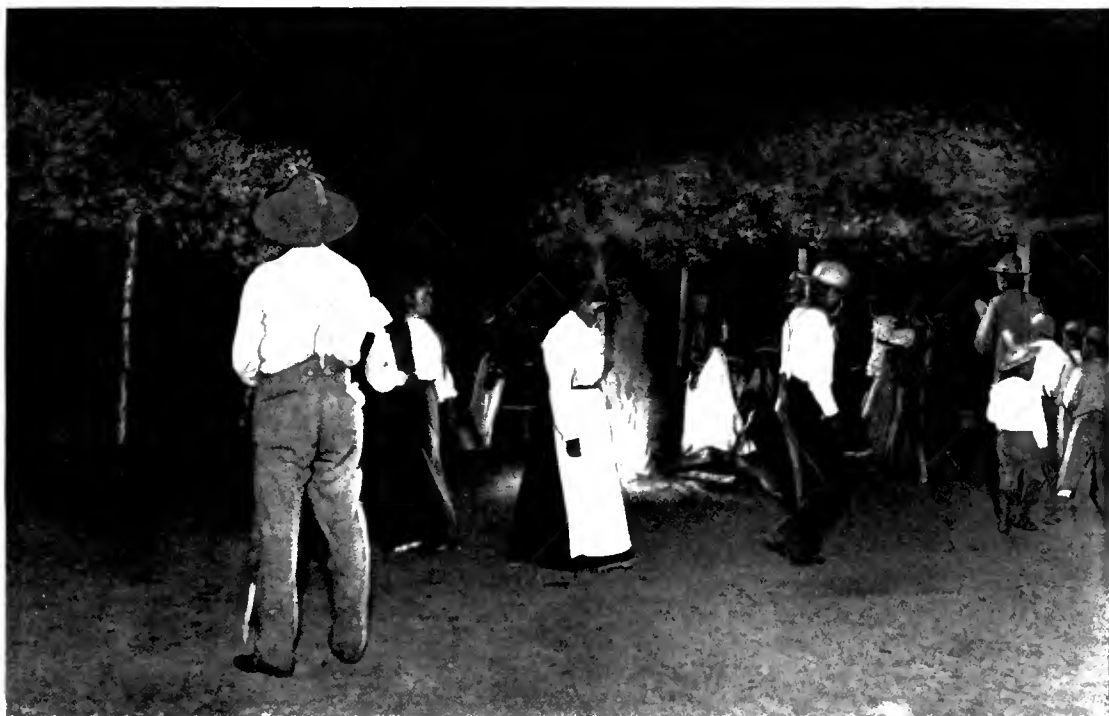








SYMBOLISM OF THE PUBLIC SQUARE-GROUND. (See page 111.)



1. BIG TURTLE DANCE. FIRST NIGHT, ANNUAL CEREMONY.



2. BIG TURTLE DANCE. FIRST NIGHT, ANNUAL CEREMONY.



1. NEW FIRE RITE. SECOND DAY, ANNUAL CEREMONY.



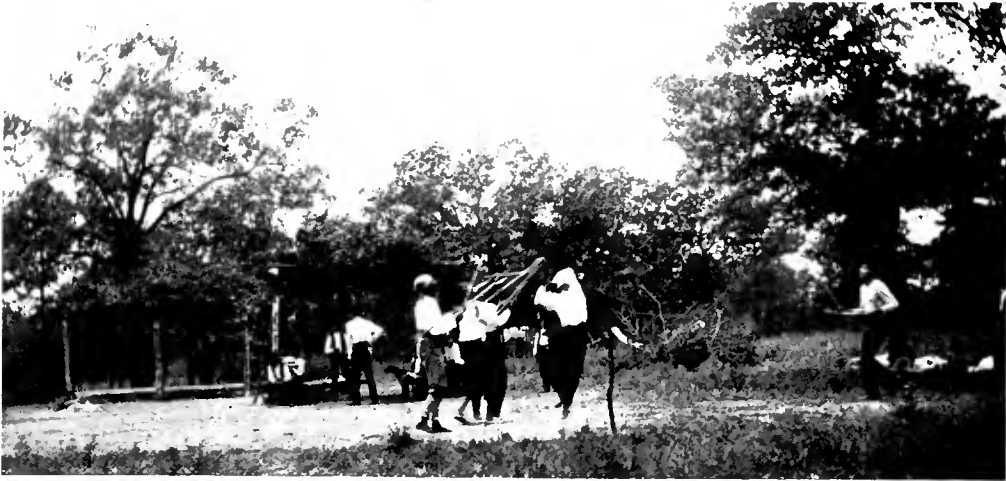
2. OFFICIALS PREPARING MEDICINE PLANTS. SECOND DAY, ANNUAL CEREMONY.



1. THE RITE OF THE EMETIC. SECOND DAY, ANNUAL CEREMONY.



2 THE RITE OF THE EMETIC CONCLUDED. SECOND DAY, ANNUAL CEREMONY.



1



2



3

SCENES AT THE BALL GAME. SECOND DAY, ANNUAL CEREMONY.

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VOL. I NO. 2

CEREMONIAL SONGS OF THE CREEK
AND YUCHI INDIANS

BY

FRANK G. SPECK

WITH MUSIC TRANSCRIBED BY
JACOB D. SAPIR

PHILADELPHIA
PUBLISHED BY THE UNIVERSITY MUSEUM
1911

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INTRODUCTION

The investigations described in the introduction to the first part of this volume included the work of collecting dance and medicine songs. The greater part of these came from the Creeks of Taskigi town, one of the tribal subdivisions of the Creek Nation. A smaller number of songs were obtained from the Yuchi.

Frequent reference will be made in the following pages to the account of the Yuchi in Part I of this volume. Reference will also be made to an account of the Creeks by the author, published in the *Memoirs of the American Anthropological Association*, Vol. 2, No. 2. The last named paper will be designated M. A. A. A.

The Creek songs were all sung by *Kabútcimálu*, "Raccoon Leader" (the late Laslie Cloud), a prominent leader and shaman; the Yuchi songs by *Fago^owǎ* "Comes out of the thicket," *Kāba* "Creek Indian," *Ekīlané* "It has left me," and Jim Tiger. A few Shawnee love songs, obtained incidentally from Charley Wilson, who belongs to the small band of Shawnees who consort with the Yuchi, have been included. The songs were all recorded on the phonograph, the syllables and texts being taken down independently with accompanying explanations at the time when they were sung.

Mr. Jacob D. Sapir is responsible for the transcriptions. The phonograph records are the property of the American Museum of Natural History, New York. No attempt is made to discuss the internal qualities or comparative characteristics of the music itself, our purpose being merely to assemble the material for someone else to study. The transcriber, however, from considerable acquaintance with them, feels that the Creek songs possess a strength and energy that is lacking in the Yuchi songs, while the latter are more harmonious to the European ear. The descriptions of many of the dances are based upon observation, the informants' data supplying the rest. These dance songs may be regarded as fairly complete for Taskigi town because Laslie Cloud was considered to be the best informed dance leader in the settlement. The same

may be said for the medicine songs and formulas, so far as one shaman is concerned, as they are secret individual property.

The sounds in Creek are represented by the following characters. Surd *tc*, like "ch" in English "church," and sonant *dj*, lingual alveolars, *dj* represents a sound about midway in position between English *dz* and *dj*; *b* is indeterminate between surd *p* and sonant *b*; *d* is also of the same indefinite nature and produced as an alveolar dental; *l* is a soft palatalized spirant surd; *g* a palatal sonant; *q* a velar surd; *g*, the corresponding sonant; *f* a normal labial dental surd; *c* like English *sh*; *l*, *m*, *n*, *s*, *k* are also like the English. Semi-vowels are *h*, *w*, *y*. Prolonged consonants are written doubled; *kk*, *tt*. Vowels *ā*, *ē*, *ī*, *ō*, *ū* are long, the unmarked short; *au*, *oi* diphthongs; *ʌ* is open and obscure like English "u" in "but;" *á* like "a" in English "all;" *ā* long and open like "a" in English "fare" without the "r" tinge; ^h denotes nasalization; ^ʰ aspiration; ^ʔ a glottal catch; ^ˈ accent, and ^ː or [!] lengthening of the vowel.

CREEK DANCE SONGS

The Creeks always hold their dances on what they call *djogo lakko* "house big," which refers to the town square, where formerly they had a large dance house. In later years, however, the dance house was abandoned and the open square ground with its four lodges or arbors now remains. The square-ground is a plot of smoothly scraped ground one hundred and fifty feet or so on each side. On each margin a few feet in is an arbor consisting of a roof of branches supported upon upright crotches with logs on the ground for seats. In each of the Creek towns the size of the arbors and details of structure differ. The square-ground is so situated that its sides face the points of the compass. This spot is the center of town life. The annual religious ceremonies, meetings and councils are held on it, each of the lodges being for people of different ranks and clans. A description and diagram of Taskigi town square, with which these ceremonies are concerned, has been given in M.A.A., pp. 111-116. The dances invariably take place in the night-time, the dance ground being illuminated by a large fire which is kept burning near its center. Almost without exception the dancers circle about this fire contra-clockwise, the leader with his hand rattle at the head of a line of dancers comprising first men, then women, and lastly children who are learning. A drum beaten by a man, or perhaps two, in one of the lodges, usually the west, accompanies many of the performances. The steps employed are rather simple; each foot is alternately stamped, the whole dance being little more than a stamping shuffling trot with the body somewhat bent forward and the arm nearest the fire raised level with the head. The dancers vary this common posture with attempts to imitate the animal or object named in the dance according to their fancy. With the women, however, it is different. They reduce their movements to the minimum, merely shuffling along with their arms hanging at the side, without even singing. A dance is begun by the leader who starts walking around the fire alone, vibrating his rattle. As soon as he is joined by one or two comrades he begins the introduction to his song by shouting *yó hyo* and other syllables (see Crazy Dance No. 20. p. 190), which are repeated by the others. As soon as a sufficient number have joined the leader starts with the song proper. The leader, who is either self-appointed or invited to lead by a chief, may choose whatever song he wishes, though of course he generally is expected to give a different one each time. For the purpose of teaching someone else the leading part he often takes a young man with him who is to try and follow, learning his part by heart.

No mnemonic records or tallies seem to have been known. The dances, as will be seen, embrace a number of independent songs between each of which the leader and chorus whoop and sometimes even break ranks to rest awhile. The repetitions indicated in the transcriptions are generally accidental, as the singer was limited often by the size of the phonograph cylinder. The number of repetitions is optional with the leader. In the song texts the italicized parts are sung by the chorus, the leader's part being left in ordinary type. It is, however, often very difficult to divide between where the leader stops and the chorus comes in, as the tendency is to merge one part into the other, the chorus taking their syllables, as it were, out of the leader's mouth. The more animated the dance becomes the more merged and rapid are the parts. The effect of this is, on the whole, very pleasing, bordering almost on harmony.

Something requires to be said about the use of the nonsense syllables so characteristic of Creek songs as well as those of American tribes in general. The whole subject of the significance and interpretation of the ideas associated with such syllables is one which has as yet hardly been touched upon, but which manifestly deserves attention. The idea seems to have been realized, but imperfectly understood by Miss Fletcher in her study of Pawnee songs.¹ Whether emotions, more or less definite, or ideas are associated with certain meaningless syllables in the mind of the singer or the performer it is impossible to determine in the case of the Creeks. I was first led to suspect some functional significance in them from the attitude of my informant when asked whether the syllables, which I was taking down at dictation, had any meaning. In nearly every case the answer was in the negative until in giving me *he le*, which is extremely common as a chorus response, he announced that *he le* was like *li* 'foot,' stamping at the same time to indicate dancing. It would seem as though either through an original significance, or perhaps through mere secondary folk etymology, the dancers were shouting "foot! foot!" etc., while stamping and singing in response to their leader. Another instance of what may be taken as an example of some process of association, is to be found in the Buzzard Dance (p. 180) where the syllables *su li wa ya* occur; *suli* meaning buzzard. In some of the songs, as will be observed, word and idea fragments appear jumbled in with nonsense syllables. It is indeed difficult to imagine definitely whether they are the remains of a disintegrated ritual or whether they are mere secondary etymologies suggested by a chance similarity in sound to actual words. The question naturally arises in this connection, whether these syllables may not have traveled from some source in a region of complex ritual, where they might have either been actually mutilated discourse, or directly associated with special religious feelings. The problem may have to

¹"The Hako Ceremony." Twenty-second Report Bureau of American Ethnology (1903).

be approached from the same point of view as that relating to the distribution of the conventional geometrical decorative designs, as outlined by Dr. Boas. It is possible that many of the song syllables may have had a historical background like the elements of decorative art which have become diffused from the Southwest over a large portion of North America.¹ Much more material, however, is required from different tribes before a comparative study can lead to satisfactory results. The similarities in performance details between some of the Creek dances and those of the Plains tribes is also a matter of some significance.

The Creeks attribute the origin of their dances and ceremonies to their culture hero *Hisákidamíssí*, Master of Breath, who conditioned prosperity upon their continuance. Most of the dances are propitiatory, influencing the spirits of various animals and supernatural agencies which are capable of inflicting trouble. Some, however, are totemic. In these the members of the particular clan are supposed to be the chief participants, imitating by their behavior and gestures the clan animal. It is, nevertheless, considered an honor to the totem for outsiders to join in, and this is carried on to such a degree that the dances have lost all vestiges of esoterism if they ever possessed any.

Accompaniments to the dancing are furnished by two different instruments which are shared alike by both Creeks and Yuchi as well as by other southeastern tribes such as the Cherokee and Chickasaw. One is a large drum (Creek *tamamápká*, Yuchi *dídané*) made either of a pot containing water or a hollow tree section or bucket covered on one end with a piece of stretched hide. A smaller drum, *sapa'lka*, usually made of a small keg, is also used by the Creeks.² The hand rattle, needed in nearly every dance, (Creek *saúga*; Yuchi *táⁿ bāné*) consists of a gourd, or more commonly nowadays a cocoanut shell, containing small white pebbles with a stick through it for a handle (Fig. 2). The common accompaniment to most of the dances with both rattle and drum is the double beat, i. e. two to the quarter. Another sort of rattle known among the southeastern tribes is one used only by women. This consists of from six to ten dried terrapin shells, with holes bored in them and pebbles inside, attached to a sheet of hide (Fig. 1, Yuchi *tsontá'*; Creek *lúljasáúga*, "turtle rattle"). The women wear these, one tied to each leg on the outside below the knee. By a peculiar motion of the leg they produce a volume of sound from these rattles. Only one or two women wear them in a dance, their place being near the leader. A five-holed flageolet (Creek *fí'pa*, Yuchi *loka''*) is also found among these tribes, but it is for playing love ditties or for amusement, having nothing to do with the dances. Samples of flageolet music have

¹Practically the same syllables are, for instance, found in Penobscot, Malisít, and Miemac songs as in Creek and Yuchi.

²A small drum of this sort was used by Laslie Cloud while singing into the phonograph. Unfortunately the drumming did not reproduce. In the places where it could be heard the transcriber has noted it.

already been given.¹ The Creeks and Yuchi are extremely fond of music, fond of their dances, and take pride in executing them well, although the occasions for dancing were, when I last saw them, becoming fewer.

It should be noted, finally, that my remarks apply only to the Creeks of the Taskigi band, for I have as yet no means of knowing in how far the other settlements differ from them in details. Some few characteristics, as well as historical traditions, point to earlier affinities other than Muskogian for the Taskigi.²

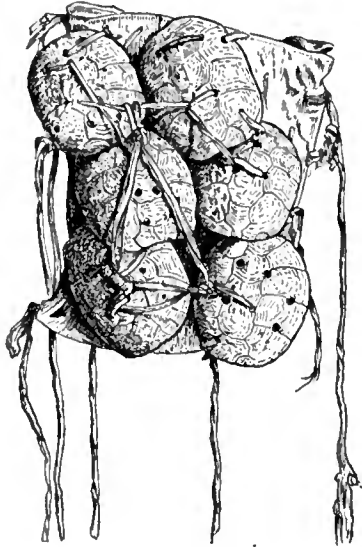


FIG. 1.—Shell Leg Rattles.



FIG. 2.—Hand Rattle.

1. káloba'nga.

FISH DANCE.

The fish, kálo, for his contribution of flesh to sustain life, is honored by a dance in which the usual movements are accompanied by drum and rattle. The leader's part could not be separated from that of the chorus in recording this song.

(A) (B) M. M. ♩ = 192.

¹ See p. 63.

² The songs as taken from the records are all for male voices; when played on the piano an octave lower should be used. J. D. S.

(C) M. M. ♩ = 120. *f* *p* *f* *p*

Repeat twice. Repeat eight times.

(D) M. M. ♩ = 160.

Repeat five times.

(E) *f* *p* *f* *p* (F)

Repeat eight times. Repeat five times.

The burden is:

- (A) Introduction: ye'hye' (long cry repeated).
- (B) hó ya le (ye'hye' in last bar).
- (C) á hya hó^oó^oho, á ye'he'
- (D) yá lí ha, hí yé^e e he, ho hí yé^e e he, (ye'hye' in last bar).
- (E) repeat (C).
- (F) (do.)

2. Idiwi'ssiba'nga. LEAF DANCE.

Leaves, idiwi'ssī 'tree hair,' for their grateful shade and other benefits are placated by a dance which in most respects is quite like the others. The leader sings the following song to the accompaniment of the hand rattle. The participants wave their arms and hands extended at their sides imitating leaves blown by the wind.

M. M. ♩ = 112.

Repeat four times. Cry.

The syllables are:

- gā'hyo nē' he or
- hé ga^ohyo nē' he ya.

The cry hó djī gē hyá ends each fourth repetition.

3. Halpa'dabanga. ALLIGATOR DANCE.

The name of Inádabanga, Lizard Dance, was also given to this song. The alligator, halpa'da, is one of the totemic animals. The performers assumed a stooping posture and wobbled, grunting at intervals.

(A) M. M. ♩ = 80.

Energetico. (B) M. M. ♩ = 150.

Repeat twice. Ye, ye, ye, ye.... Repeat six times.

M. M. ♩ = 80.

(C) Wild. M. M. ♩ = 88.

Repeat three times. Ye, ye, ye, ye.....

(D) M. M. ♩ = 80.

Repeat twice.

Repeat four times.

Ye, ye, ye, ye.....

(E)

Repeat four times. Ye, ye, ye, ye.

The syllable burdens are quite variable, each verse ending with yells, ye ye ye, etc.

(A) yá li he ho yá^é li he ya. (The last syllable, ya, is often greatly lengthened.)

(B) yā' li he, ho yá li he.

(C) há li na wé he, yó'hā.

(D) same as (A).

(E) hé go wí' yā, hé go wí yá hā (with variations in the ending).

4. Teófi ba'nga.

RABBIT DANCE.

The following is a totemic honorific dance in which the participants hop like the rabbit, teófi, to the accompaniment of the hand rattle and drum. In other respects the action is like that of the preceding dances. The song is full of cries and shouts.

(A)

Yell. (B) *ff*

Repeat six times.

Yell. (C)

Repeat five times.

(D)

(E) *f* *p* *p* *p* *p* *Yell.*
Repeat twice *Repeat from beginning.*

The burden is:

- (A) (whoops) yo hó lí ná'.
- (B) yó^oo^o hū' (shouts).
- (C) we hé há yo ná.
- (D) repeat (A).
- (E) repeat (B).

5. Yánasoba'nga.

BUFFALO DANCE.

The buffalo, yánasa, which contributed much to the subsistence of these Indians was honored by the following dance in which the hand rattle and drum furnished the accompaniment. This was a highly animated performance with much heavy stamping, grunting and buffalo-like pantomime. Formerly each dancer wore the skin from the head and sometimes the back of the buffalo, with the horns attached, over his own head, the whole affair resembling the buffalo dance of the prairie tribes. In his hands each man clenched a stick.

(A) *Exclamations.*

(B) M. M. $J = 160$.

(C)
Repeat three times.

(D) M. M. $J = 138$.

(E)
Repeat four times.

(F) M. M. $\text{♩} = 120.$

Repeat five times.

(G)

(H) M. M. $\text{♩} = 116.$

Repeat four times.

Detailed description: The image shows musical notation for three songs. Song (F) is in 5/4 time, marked 'M. M. ♩ = 120.', and consists of two staves of music with triplets. Song (G) is a single staff of music with accents. Song (H) is in 3/4 time, marked 'M. M. ♩ = 116.', and consists of two staves of music with accents and triplets.

The introduction (A) is *yo' yo oi ho'*.

(B) *hé yo lé na hé le.*

(C) repeat (A).

(D) *há wa yá hé le* and *hé yo hó ē ya.*

(E) repeat (A).

(F) *hyá wa hé le* and *hyó le na hyó le na hí.*

(G) repeat (A).

(H) *he ná yo hó.*

The song ends with a cry (A) supposed to imitate the buffalo.

6. Fútcoba'nga.

DUCK DANCE.

To recompense the duck, fútcó, for his contribution toward the support of life and to keep him well disposed toward people, the following dance is performed. The participants hold hands, winding and turning behind the leader, who carries the hand rattle. The drum is also beaten for this dance.

(A) M. M. $\text{♩} = 104.$ (B) M. M. $\text{♩} = 116.$

Repeat twice.

Detailed description: The image shows musical notation for the Duck Dance. It consists of two staves of music. The first staff is in 3/4 time and contains two measures of music, each with a repeat sign. The second staff is in 2/4 time and contains six measures of music.



Repeat four times.

The syllables are:

(A) hē' ha ya li no'.

(B) hé we wé hé ya *he ya* and
á hī ya wa hé ya

The last three bars of (B) have yákkoi hé, a high, loud cry, repeated. A cry imitating the duck's quacking, kāk, kāk, kāk, etc., very rapidly, is given at the end and the whole is repeated as often as the leader wishes to continue the dance.

7. Dīhólkoba'nga. STEAL-EACH-OTHER DANCE.

[Dihólkobi 'each other (reciprocal) steal'. The form Dīhólhokoba'nga, also occurs.]

In this dance men and women ranged themselves opposite one another on the dance ground, the men side by side facing the women. As soon as the dance began each man would try to seize and capture a woman on the other side. Just how this was done I am unable to say as I did not witness it, but I think my informant stated that an old woman with a stick or switch protected the women as well as she could, keeping between the two files on the lookout for a chance to drive some man back to his place. The whole performance seems to have been a pleasure dance, followed oftentimes by licentiousness. This dance is looked upon as a survival of some old way of obtaining women. I did not hear of it among the Yuchi.



Repeat twelve times.

The syllables and words are as follows. The first two bars have:

há no sí we hē'le.

The last three have:

tīhólkobī há ya lí'.

each other steal.

In repeating the song the order of the words in the last three bars is often changed, the chorus singing *tihólkobi* and the leader *há ya li*. A whoop ends the dance.

8. Tolósoba'nga. CHICKEN DANCE.

The chicken, *tolósi*, is thanked for his flesh by a dance in which men and women, two abreast holding hands, circle around the dance ground behind the leader. The men are allowed to make free with the persons of their partners in this dance because, it is said, they are imitating cocks. The song requires both hand rattle and drum.

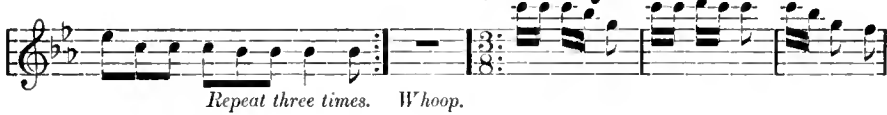
(A) M. M. ♩ = 112.



(B) M. M. ♩ = 104.



(C) M. M. ♩ = 184.



(D) M. M. ♩ = 78.



The syllables are:

- (A) *ya hó li há, ya gó wi hi.*
- (B) *hé go wi, ya hó^o ō we ná wi hí' ya.*
- (C) *ya le hó ya, ha na wī ye.*
- (D) *hé ya hé no he.*

9. Tabótskobanga.

GUN DANCE.

A rather spectacular performance, which might be termed a sort of war dance, is one in which men only take part, each carrying a loaded rifle, revolver or gun. The dancers move in a circle as usual in single file behind the leader, stamping and responding vigorously in the chorus. Then at the end of each song they whoop and shoot their firearms, stopping long enough between songs to prepare for the next round. Drumming also goes with this dance. The resemblance between it and the war dance of the plains tribes is again noticeable. Some magic idea of strengthening or invoking the animus of the firearms is apparent here.

(A) M. M. $\text{♩} = 138$.


Discharge guns.
Repeat nine times.

(B) M. M. $\text{♩} = 144$.


Discharge guns.
Repeat four times.

(C) M. M. $\text{♩} = 168$.


Repeat five times.

(D) M. M. $\text{♩} = 190$.


Repeat five times.



The burden is:

(A) hī'li ná yo na, hī' lī.

(B) hī' lī nó.

[Repeat (A) and (B)].

(C) haí go dó, we hī yá, he yá (and)
haí go wé di di, wé di dī', hī yá.

(D) hé le má ya, yá lī ha, hé^e e yó hī ya.

(E) waí ge tō' wa^a yē', he ya.

10. Kúnobanga.

SKUNK DANCE.

The following is an honorific totemic dance in honor of the skunk, kúno. No particulars, however, in which it differed from the ordinary round dances, were learned.

(A) *Allegro*. M. M. $\text{♩} = 100$.



Repeat five times.

(B) *Presto*. M. M. $\text{♩} = 184$.



Repeat five times.



Whoop.

Repeat three times.

(D) M. M. $\text{♩} = 69$.



Repeat ten times.

(E) M. M. ♩ = 104.



Repeat six times.



Repeat eight times.

(G) M. M. ♩ = 112.



Whoop.

Repeat four times.

(H) M. M. ♩ = 160.



M. M. ♩ = 124.



Whoop.

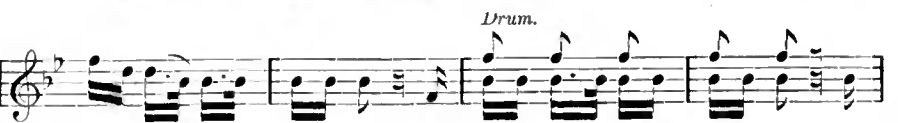


Repeat four times.

(I) M. M. ♩ = 181.



Drum.



Repeat four times.

The burden is:


- (A) hó ya na do ho yá le.
- (B) hyó he le hé ga no yá le.
- (C) hyó we le he dó ya^e a le.
- (D) hé le le dé zā di and
hí we ga gó zā di.
- (E) gó no he gó no ho yá le.
- (F) dó ga le hó za ha lé he (or hó za lé^e e he).
- (G) ha nó yá ha le.
- (H) he gó nó wī ya and
ha nó ya lé na.
- (I) ná we he yó ge na hó we ya and
hó we na le he.

11. Teitákkobá'nga.

HORSE DANCE.

The horse, teitákkó, is honored for his usefulness by a dance in which the men trot behind their leader, who shakes the hand rattle. At the end they whinny like stallions. There appears considerable difference between the Creek and Yuchi horse dance songs (see p. 209).

(A) M. M. $\text{♩} = 138$.



M. M. $\text{♩} = 142$.



(B) M. M. $\text{♩} = 168$.



(C) M. M. $\text{♩} = 132$.



The burden varies somewhat in (A).

- | | |
|--|--------------------|
| (A) ya hó ga ni yá,
yo hó ya li yé,
ya hó we ya li yé, | } <i>djú naba.</i> |
| (B) he yá ya ho. | |
| (C) hé le na ha,
gó he le na ha. | |

Whinnying frequently interrupts the verse.

12. Baf'kobanga.

MULE DANCE.

A dance in honor of the mule, *teílákkobaí'ka* 'barking horse,' is similar to the horse dance, the dancers going through practically the same motions imitating mules by cries and stamping. At the end of the dance the leader brays like a mule, after which, I was told, considerable licentiousness is tolerated until the next repetition. The mule, because of his unearthly braying and mixed ancestry, is looked upon as mysterious.

(A) M. M. $\text{♩} = 174$.



(B) M. M. $\text{♩} = 88$.

The syllables are:

- (A) yá sī wa no dá hé.
 (B) hyó wa ha, yó wa há and
 hyú wa ha, yú wa há.

The syllable groups of (B) often alternate with interjected expressions such as *yanákkaba hádjigo módja*, 'here in the middle [of his rear, he is] tailless now,' or others of a joecular nature improvised by the leader.

13. Istifa'niba'nga.¹ SKELETON DANCE.

The ghosts of the dead are believed to be quieted by this dance in honor of the remains of deceased ancestors. The performers assume rather stiff postures and make stiff movements, circling in the usual way about the fire. This is a Creek dance, one that I did not hear of among the Yuchi.

(A) M. M. $\text{♩} = 88$.

(B) M. M. $\text{♩} = 108$.

Whoop.
Repeat three times.

(C) M. M. $\text{♩} = 190$.

Repeat nine times.

(D) M. M. $\text{♩} = 120$.

Repeat four times.

(E)

The whole repeat five times.

¹Literally, 'human bone dance.'

The burden is:

(A) *hé yo hé he.* (An introduction sung softly.)

(B) *hó lí wa, yá na he* or
há yo lí wa, yá^e na he.

(C) *yá na ní he, hé na yo wa.*
ha yá lí, gó wī ha wī.

hé na do wa ye, yó wī hā ne, há yā le.
sí ní dá sí há lí, ha ya yo wā' le.

This song (C) is repeated nine times with many changes in the syllables and their repetitions.

(D) *hé ya yá' wa hī yé.*

(E) *hō' djī le* (four times, sung by leader and dancers in unison).

14. Stikínobanga. SCREECH OWL DANCE.

The screech owl, *stikíni*, is an incarnation of some human spirit. The Indians think it is capable sometimes of causing death. Its cries at least announce the death of somebody. The following propitiatory dance is performed to ward off the evil omen. There are no special features to it so far as I know. The hand rattle is shaken by the leader.

(A) M. M. ♩ = 112.



(B) M. M. ♩ = 88.



(C) M. M. 84.

(D) M. M. ♩ = 176.



Whoop.

Repeat eight times. Whoop.

The syllables are:

- (A) ha yó wa na ho li yá he. (Shouts and yells at the end.)
- (B) yo wá^e lī he (and)
ha^e yo wá^e lī he. (Shouts and yells at the end.)
- (C) há yo nī^e ī há nī (and) (Whoop at the end.)
há yo wá no nī^e ī há nī.
- (D) hé ga wa ya hé le (and) (Whoop at the end.)
ká yo wa ya hé le.

15. O'bobanga. LONG-EARED OWL DANCE.

The large long-eared owl, óbo, is another creature thought necessary to placate by an emulatory dance. The hand rattle furnishes the accompaniment. Its features are of the regular order.

(A) M. M. ♩ = 188.



Repeat five times.

(B) M. M. ♩ = 188.



The whole repeat five times Whoop.



Repeat nine times.

(C) M. M. ♩ = 112.



Whoop.

Repeat five times.

(D)

(E)

Repeat five times.

(E)

Repeat five times.

The syllables are:

(A) hó hī ye yá hya we (or) yá hya^s wī' hē. (The cry hó hī ye ends this and the following verse.)

(B) yá hya we yó ga lí na.

(C) yo wé he he he do nā' ahe. (The cry hōp hē ends this verse.)

(D) há nī a hó^s o ge hē' mā nō.

(E) yá lí ha hí hā yo ga ni.

wé he yā' "

hó we yā' "

hóí ya wé "

The cry hōp hē, imitating the owl, again ends the song.

16. Súlíba'nga.

BUZZARD DANCE.

The turkey buzzard, súlī, is a totemic creature. People of the buzzard clan, and others who desire, perform an imitative dance, to the accompaniment of drum and rattle, in which they circle about behind their leader waving their arms like a flapping buzzard. At the end of each song they bend down, spit, and hiss like a buzzard disgorging food. The song accelerates toward the end (at D), the motion of the dancers' arms keeping time with it. A rather unusual feature of the song is the invocatory mention of the buzzard's name toward the end.

(A) M. M. ♩ = 100.

(B) M. M. $\text{♩} = 104.$

Repeat five times.

Yell. (C) M. M. $\text{♩} = 104.$

Repeat four times.

(D) M. M. $\text{♩} = 168.$

Repeat twice.

(E) M. M. $\text{♩} = 184.$

Repeat five times.

The burdens are:

(A) *ya gó li há, ya gó wī hī.* (At the end of this verse comes a cry *ya ho.*)

(B) *dā' wa ya hí li* (twice).
(or) *he dá wa ya^s a hí li.*

(C) *há ni wa yā' hē' hā'*
(or) *há ni wa yā' hī.*

(D) súli wa yā' súli wa yā' he.
 buzzard buzzard

(E) hé ya nó ha ya and
 hé ya he yó hī.

The last syllables of this verse diminish in sound until scarcely to be heard, forming almost a pause.

17. Pokíjdíaba'nga. BALL GAME DANCE.

A dance somewhat different from the usual sort, is performed by the Creeks to invoke supernatural strength for the players, and the sticks or rackets they use, in the Indian ball game.¹ The dance takes place the night before the game and consumes the whole night. The sticks to be used are painted red, the symbol of contest, and hung upon a cross pole supported on crocheted uprights. A line of women side by side faces the sticks and a line of men, including the players, on the opposite side of the rack faces the women. They all mark time and stamp in unison singing the following songs in which meaningless syllables are interspersed with words and sentences having the effect of conjuration. The women sing loudest since they are thought to exert the strongest influence. Drumming accompanies this dance. The Yuchi have a similar ceremony, but the song, Yuchi ball game song, presented further on, pertains to another part of the game (see page 209).

The syllables, as far as could be taken down, are:

(A) M. M. $\text{♩} = 108$.



Whoop.
The whole repeat four times.

(B) M. M. $\text{♩} = 108$.



Whoop.
Repeat eight times.

(C) M. M. $\text{♩} = 96$.



Repeat twelve times.

¹For accounts of this widespread game cf. p. 86, and Culin, Twenty-fourth Annual Rep. Bu. Amer. Ethnology (1906), pp. 562-716.

(D) M. M. ♩ = 138.

Musical notation for (D) in treble clef, key of D major, 3/4 time. It consists of a single line of music with a repeat sign at the end.

(E) M. M. ♩ = 112.

Musical notation for (E) in treble clef, key of D major, 3/4 time. It consists of a single line of music with a repeat sign at the end. Below the staff is the instruction "Repeat nine times."

Musical notation for (E) in treble clef, key of D major, 3/4 time. It consists of a single line of music with a repeat sign at the end. Below the staff is the instruction "Repeat eight times."

(F) M. M. ♩ = 144.

Musical notation for (F) in treble clef, key of D major, 3/4 time. It consists of a single line of music with a repeat sign at the end.

(G) M. M. ♩ = 150.

Musical notation for (G) in treble clef, key of D major, 3/4 time. It consists of a single line of music with a repeat sign at the end. Below the staff is the instruction "Repeat six times."

(H) M. M. ♩ = 124.

Whoop.

Musical notation for (H) in treble clef, key of D major, 3/4 time. It consists of a single line of music with a repeat sign at the end. Below the staff is the instruction "Repeat nine times."

Musical notation for (H) in treble clef, key of D major, 3/4 time. It consists of a single line of music with a repeat sign at the end. Below the staff is the instruction "Repeat eight times."

(I) M. M. ♩ = 158.

Musical notation for (I) in treble clef, key of D major, 3/4 time. It consists of a single line of music with a repeat sign at the end.

Whoop.

Musical notation for (I) in treble clef, key of D major, 3/4 time. It consists of a single line of music with a repeat sign at the end. Below the staff is the instruction "Repeat six times."

(A) hó ya yá ga nī. (Whoop at end.)

(B) hyó we do ná he. (Whoop at end.)

In this and the rest of the verses are words which I could not obtain.

(C) nó ha yá le.

(D) (E) (F) syllables and words not obtained.

(G) he le (once as introduction).

hó na djī dó ga há go né ga. (Whoop at end.)

(H) hé le' má ho ge' and

hé le sī há' má ho ge.

(I) djí go ná' ya dó ge. (Whoop at end.)

(J) M. M. $\text{♩} = 190$.

Musical notation for piece (J) in 3/4 time, marked M. M. $\text{♩} = 190$. The piece consists of three staves of music. The first two staves contain the main melody. The third staff ends with a 'Whoop' and is marked 'Repeat four times.'

(K) M. M. $\text{♩} = 108$.

Musical notation for piece (K) in 3/4 time, marked M. M. $\text{♩} = 108$. The piece consists of four staves of music. The first staff is followed by a 'Repeat five times' instruction. The second staff includes a 'Yell.' section and a change to 3/4 time, marked '(L)'. The third and fourth staves continue the melody, with the fourth staff marked 'Repeat five times.'

(M)

Musical notation for piece (M) in 3/4 time. The piece consists of two staves of music.

¹While the informant gave no meaning for these syllables, hele is like ili 'foot,' mahoge is part of the verb 'to say,' hele si ha could be 'foot halter,' and djigona means 'limper.'

Whoop. (N) M. M. ♩ = 190.

Repeat four times.

Repeat eight times.

(O) M. M. ♩ = 120.

Repeat five times.

(P) M. M. ♩ = 112.

Repeat twice.

Repeat four times.

The syllables are:

(A) yá ha ya *yo wá lī nó hī.*

(B) hó we na *há na wī' le.*

(C) ha yó we ga ni *ha yó we le ha.*

(D) ho ná *we le.*

(E) ho wé lī *wá yo na.*

(F) ho ná *we le* (same as D).

(G) há na dī yá we *yó ha he.*

(H) hó ga ne *yá lī go.*

(I) hwé le *wá yo na* (similar to E).

(J) wa djī dá *ná go si.*

(K) ho yó (introduction).

hó djo no, he lé yá le he *hā'.* (Whoop at end.)

(L) ha gan' gwa djī. (With this verse and all the rest on go words which were unfortunately not all gotten.)

(M) Repeat (K) with quick repetitions of *badjá*, 'grandfather,' at the end of the verse.

This song is ended with shouts and *badjá*, *badjá yó hyo.*

(N) hó we lí *go hó we lī.*

(O) *há yo gá ne*

hátkisa' lgi,

white ones.

lástisa' lgi,

black ones.

tcáclisalgi,

red ones.

lánisalgi,

yellow ones.

(P) *hyo wé na nó ha ya le.*

18. Táfosobanga.² FEATHER DANCE. (Taskigi Town.)

One of the few Creek dances performed during the daytime was the following in honor of the animus of the feather, *táfo*. This dance, a long and important one, was intimately associated with the ceremony of the emetic so prominent in the rites of the southeastern tribes.² Each dancer held in his hands sticks about six feet long with a fringe of white heron feathers attached. They had to pay a shaman to make these wands as the heron feathers were

¹Táfo, 'feather,' -s- verbal element, *oba'nga* 'dance'.

²See p. 115, and M.A.A.A., pp. 140-141. Between the songs of this dance the participants drank a decoction of red willow root and button snake root which caused them to vomit.

sacred, and could only be handled after the proper rites. They insured peace and protected the people from human and supernatural evil.

The Feather Dance was rather spectacular. Picture the town square with its four brush covered arbors filled with interested spectators in the midst of their annual religious festival. The dancers clad in their calico finery, with ostrich and other highly colored plumes in their head bands and their fluttering wands, start circling in a single file behind the leader, the drum and hand rattle beating time. At the end of the second song they group together in a squad, elevate their wands and rush whooping toward the west arbor of the square where the town chief sits. Bringing themselves suddenly to a halt, they raise the wands high, then drive them into the earth before the arbor. This performance is enacted successively before each of the four arbors, after which the occupants take a drink of the emetic.

Kabáteimaña knew the fourteen different songs of the Feather Dance which are offered here, but many words in the last songs were not obtained.

(A) M. M. $\text{♩} = 112$.



(B) M. M. $\text{♩} = 176$.



(C) M. M. $\text{♩} = 152$.



Repeat four times.

(D) M. M. $\text{♩} = 208$.



(E) M. M. $\text{♩} = 200$.*Repeat six times.*(F) M. M. $\text{♩} = 104$.*Exclamation.**Repeat twice.*(G) M. M. $\text{♩} = 80$.*Whoop.* (H) M. M. $\text{♩} = 190$.*Repeat twice.**Repeat twice.**Repeat four times.*(I) M. M. $\text{♩} = 190$.*Repeat three times.*

19.

FEATHER DANCE.

(Tulsa Town.)

Fortunately for purposes of comparison, Kabstcímála was able to sing a version of the Feather Dance which came from Tulsa town, a Creek town-tribe northeast of Taskigi. (Cf. map, M.A.A.A.) This he learned from a Tulsa town

leader years ago. The version is interesting ethnographically because it shows that in such details the various towns differed from each other.

(A) *Allegro*. M. M. ♩ = 152.

Repeat eight times.

(B) *Presto*. M. M. ♩ = 190.

Drum beat.

(C) *Presto*. M. M. ♩ = 104.

Repeat five times

Repeat five times.

Repeat three times. Whoop.

(D) M. M. ♩ = 138.

Repeat four times. Yell.

The syllables are:

(A) hó sī do,¹ yá na he and
 ho sī' do sī' do ho ya le.

¹While no meaning was ascribed to this when it was taken down, it nevertheless means 'to forget.'

(B) há no go wá lī na.

(C) hó lī ya, yo há no ga yo ga lī'. (Whoop at end.)

(D) hó le ne wá yo ne yá na hē' hē ya.

The yell há^{te} yo wī' concludes the song.

20. Oba'ngahā'djo.

CRAZY DANCE.

One of the favorite Creek dances is the Crazy Dance, so named because the participants behave like wild people, men and women taking freedom with each other's persons and acting in general in such a way as to provoke mirth. The word hādjo is peculiar to the Muskogi also as a personal name in the sense of wild, clever, funny, crazy, and withal in no way opprobrious. The songs for the Crazy Dance usually are funny or obscene stories, which in connection with other traits, suggests that in some way there is a connection between the dance and the idea of procreation. In other respects the movements, motions and accompaniments are similar to the other dances. Licentiousness usually follows after it.

A peculiar feature of the Crazy Dance is that it is customary for the women who take part in it to pay twenty-five cents to their male partners, a practice which is found also among the plains tribes.

(B) M. M. ♩ = 174.

(C) M. M. ♩ = 96.

Musical notation for piece (C) in 6/8 time, key of B-flat major. It consists of four staves. The first staff begins with a triplet of eighth notes. The word "Whoop." is written below the first staff. The piece concludes with a repeat sign and a final "Whoop." instruction.

(D) M. M. ♩ = 136.

Musical notation for piece (D) in common time, key of D major. It consists of three staves. The piece concludes with a repeat sign and the instruction "Repeat four times."

(E) M. M. ♩ = 150.

Musical notation for piece (E) in common time, key of B-flat major. It consists of five staves. The piece concludes with a repeat sign and the instruction "Repeat twice."

(F) M. M. $\text{♩} = 174$.

Repeat four times

(G) M. M. $\text{♩} = 40$.

Whoop.

Whoop.

(H) M. M. ♩ = 144.

Repeat eight times.

The words and syllables of the various songs of this dance are:

- (A) Introduction not transcribed.
 whoop yó hyo, yo^o o^e ho hoi. (Three times.)
 yo nyo, yo hyo. (Four times.)
 ā ha, ā ha. “
 ye hye, ye hye. “
 yo hyo, yo hyo. “
 we hä, we hä. “
 we hī ya^e ä, we hī ya^e ä. “
 we he, we he. “
 yo hyo, yo hyo. “

The above cries by the leader and responses by the chorus are continued while he walks circling about the fire on the dance ground. At the end the leader gives a long whoop and the line breaks up to form again soon and repeat the whole. After these two songs, the dance proper begins (B).

- (B) yá li ha yó hä, há he.
 (C) hé ya hi yá hä, há we hä (or)
 hyó wa hi yá hä, yá we hä.

There are some words to this verse, but all that could be obtained was “ya ma talófa, this here my village,” meaning “this is where I belong,” and “tchásika sítiki, my hat is too small.”¹

- (D) hé ga yo wá li he or yá^t hī ye.
 gá hyo wá li he.
 (E) yá we he yá ya, a hyó^t he he.

¹Another example of these interjectional phrases is mákosíodesím “he never could say it before, (but he can say it) now,” from a dance song, as I remember it, in which the burden was hákoiyáka tcá, and said to mean “come on with it.”

- (F) hé ya hī' yā' we, há hī ya hī yā' we.
- (G) (H) yó hyo, yó wa hī yá (Repeat several times.)
 te'lakkobai'ka, ámo'padédjes.
 [my] mule, saddle him for me.
 háyapolákkko, djóládjōfAN.
 [ou the] prairie big, when we get there,
 yánasadjifa'kna, údjāófAN.
 buffalo young bull,¹ when I kill him.
 teáhaiwa, ítskī, tēnhambīófAN.
 my wife's mother, when we eat together,
 teáhanīófa, wásasīmíkko.
 when she scolds me. Osage chief,
 ínhad'sinófa, wásasosa'lgí.
 when I become his son-in-law, many little Osages,
 ódjutskaiófAN.
 when I made them.
 háyadidjálákka, hádjaháwadjófa.
 morning star big, when it is rising,
 pínadjadjahóga, djā'hoginpó'hát.
 old turkey gobbler. when I hear him gobbling.
 ámídjálíska, A'ngalonáyíd.
 my old gun, I start with it on my shoulder.
 ayí'bit, v'lokaiófa.
 I'll go along, when I get there,
 ídoladjikíkko, hí'djät.
 [on] tree limb big. I'll see him.
 ílohwi'lan, isí'djät.
 on a tree standing, I'll see him.
 hásmilá'yät, údjä'hát.
 I'll aim at him, I'll shoot him.
 lahä't ilidjätlótut, teä'haiwa ítskī.
 when I shoot him, I'll kill him, turning. My wife's mother.
 laidjogósdjät, līsalagáófa.
 I'll take it on my back, when I get there
 teáhadjawa'lgí, pínhokpābísua.
 my sisters-in-law, turkey breast meat
 dínhambīófa, sídihanīófAN.
 when we eat it together, when they begin quarreling,
 sídibólin, ísnafü'kät.
 fighting with each other, I'll knock them about.
 ándalogí'bit, (Whoop.)
 I'll eat it all up myself.

This ends the song except for some repetitions of *he'ya wa héya*, which also interrupts the text in a few places, acting as a sort of pause.

¹The informant gave "young bull elephant" for this.

The sense of the above primitive lyric song is not very clearly expressed in the interlinear translation. The singer changes his tense, mood and voice at random. First he orders his mule saddled to hunt buffalo on the prairie. Then he depicts the scene with his mother-in-law when they eat together and ends with a quarrel. For revenge he goes off, marries an Osage chief's daughter and raises children. Next the scene changes to an early morning when he is hunting turkeys. After getting one he packs it to his old home and leaves it among his sisters-in-law. They fall to quarreling over the breast meat, whereupon he takes the opportunity of knocking them about and eating it all up himself to pay off old scores. The song appeals profoundly to Indian humor and is well known among the northern Creek towns.

21. Oba'nga hã'djo CRAZY DANCE.

Another dance song of this class is the following from the repertoire of Laslie Cloud. In the second song (B) alternating with the nonsense syllables as given, the leader waxes confidential about some girl of his town, but the text was not obtained.

(A) M. M. ♩ = 120.

Whoop.

Repeat twice.

(B) M. M. ♩ = 116.

The burden is :

(A) hówe go yá^g a le

(B) yóha lí ne

áhī ya ha lí'ne

(The words of the song alternate with the above syllable groups. Only a fragment of the text can be given.)

hágín safótki

noise ?

hwí'djada fuski

? sharp

3. (Second Version.)

A duplicate version of this song is offered to show how various renderings differ in details.

(A) M. M. ♩ = 126.

(B) M. M. ♩ = 120.

22. Ha'djobanga¹

DRUNKEN DANCE.

The main features of this dance are like those of the others. The participants follow the leader in a circle around the fire. Drumming and rattling go with it and two women wear the leg rattles. The dancers reel, jostle one another and act in general like drunken men. Oftentimes they do not need to act it as they usually dance this at a time when many have been drinking. It seems to be entirely a pleasure dance, probably of modern origin, embracing perhaps some idea of propitiation. As in the Crazy Dance, the remarks on which also apply to this, the leader may compose words for the song, improvise on the spot, or merely keep up a meaningless burden with a few expressions here and there. The songs are usually ludicrous, sometimes telling a story or some clownish anecdote.

(A) M. M. ♩ = 108.

¹Ha'dji means 'drunken'.

(B) M. M. $\text{♩} = 120.$

Musical notation for piece (B) in 3/4 time, key of B-flat major. It consists of two staves. The first staff contains two measures of music with sixteenth-note patterns and fingerings (5, 6) indicated. The second staff contains two measures of music, ending with a 'Whoop.' and the instruction 'Repeat four times.'

(C) M. M. $\text{♩} = 108.$

Musical notation for piece (C) in 6/8 time, key of B-flat major. It consists of three staves. The first two staves contain two measures of music each. The third staff contains two measures of music, ending with a 'Whoop.' and the instruction 'Repeat nine times.'

(D) M. M. $\text{♩} = 120.$

Musical notation for piece (D) in 2/4 time, key of B-flat major. It consists of two staves. The first staff contains two measures of music. The second staff contains two measures of music, ending with a 'Whoop.' and the instruction 'Repeat six times.'

(E) M. M. $\text{♩} = 116.$

Musical notation for piece (E) in 3/4 time, key of B-flat major. It consists of two staves, each containing two measures of music.

(F) M. M. $\text{♩} = 196.$

Musical notation for piece (F) in 4/4 time, key of B-flat major. It consists of two staves. The first staff contains two measures of music, ending with a 'Whoop.' and the instruction 'Repeat six times.' The second staff contains two measures of music.

The syllables and words of one version are:

(A) hó lí na wé yó wa hī yā. (whoop at end).

(B) hé ga ya ká yo wá li. (twice).

gīlago djahádjī

I don't know any thing I am drunk

nákhomī teníski

something strong we drink together

ístamáhedoháks. (whoop at end.)

something wonderful, is it not?

Repeat with the following in which one of the women is supposed to be speaking:

we hé yo na. (four times.)

hahwébage, djakédjiba.

let us go, she says to me,
djahésigo.

I have no husband.

djídaba łamónāyas. (man supposed to be speaking.)

your bed, tell me where it is.

djihA'de néne łamónāyas. (whoop at end.)

your home road, tell me where it is.

(C) nó he yó le. (first five bars.)

djīhi waka súmhogí ałis. (woman supposed to be speaking.)

my husband lies [I will] run away from
down, him and wander.

djéhe lāga súmhogí ał.

my husband stays home, [I will] run away and wander.

djálhe lāga súmhogí ałis. (man supposed to be speaking,

my wife stays home, [I will] run away
and wander. whoops at end.)

(D) hó ya wé. (repeat a number of times.)

łisalā'gosin tcinhā'sin. (from here on through (E) man is
when the moon rises I'll cohabit with you, supposed to be speaking.)

yá nade gA'n nálkabadégosin tcinhāsin.

here in the entire abdomen. in the centre of the body. I'll cohabit with you.

(E) yá li go yá no he. (repeat a number of times.)

YUCHI DANCE SONGS.

The following small collection of Yuchi dance songs was obtained from Ekilané "It has left me," a second chief, Kū'ba, "Creek Indian," and Fagó^owī', "Comes out of the thicket," and Jim Tiger. The main features of the dances to which these songs belong are about the same as those of the neighboring Creeks of Taskigi town, which have already been described.¹ The music, however, judging from what is available, seems to differ materially, the Yuchi songs lacking the vigor of the Creek. Owing to the close proximity of the two peoples they participated frequently in each other's dances. Now that the Taskigi have given up their own ceremonies they attend those of the Yuchi, generally using their own songs when invited to lead dances.

The musical instruments employed by the two peoples in their dances are identical. In regard to the town square-ground which is at the same time the dance area, there are some points of difference which should be noted. The Yuchi square-ground has only three brush-covered lodges, one at the north side, facing inward, one at the south, and one at the west, but none at the eastern edge.²

PHONETIC KEY TO YUCHI.

Glottal catch^g, *k* and *g* surd and sonants similar to the English; *t* and *d*, and *p* and *b* rather difficult to distinguish as to their surd and sonant quality; *c* like English sh; surd *tc* like English "ch" in "church;" *dj* corresponding sonant; *s*, *ts*, *j*, *n*, *l*, and *dz* similar to the English sounds; *ɨ* as in Creek, as are the semivowels. The vowels have the same quality as in Creek except *ä*, which is like *ä* in English "fan." Vowel prolongation is marked by a dot following, *˙*, and *!*, and accent by *'*.

1. Däto^ä'ctī.

BIG TURTLE DANCE.

This dance is the first and most formal dance to be performed on the occasion of the annual ceremonies. It is in honor of a creature called Big Turtle, Däto^ä'ctī, a supernatural horned reptile, denoted in Yuchi as a turtle

¹For an independent account of Yuchi dancing, see pp. 124-130, 112-113.

²See pp. 111, 118, also Plates XI et seq.

though having a snake-like body, which figures conspicuously in southeastern mythology. This being is associated with the rainbow, storms, thunder, lightning and also disease. A stuffed deerskin effigy of the creature colored blue rested on the ground in front of the north lodge of the town square, in former times.

As I have given a more detailed account of this dance in Part One of this volume, an abstract from the original source¹ will convey a clearer idea of the scene.

The dancers, grouping themselves about the leader who sings and rattles, form a compact mass and begin moving in a circle. A woman with the leg rattles, joins the throng of dancers when they start to circle in single file about the fire contra-clockwise. When the leader finishes the first song he whoops and the dancers disperse for a short interval. Soon the leader begins circling the fire, singing the introduction (A) and the dancers who have been resting, seated in the lodges on the square-ground, file in again behind him. No drumming accompanies this dance.

The following version of the song was sung by Kū'ba.

M. M. $\text{♩} = 164.$



Repeat several times.

The above is a sort of gathering song which is continued as long as the dancers are grouped closely on the corner of the square-ground. The syllables are yó hyo, hó' (the chorus joining vigorously on hó').

When the leader breaks out of this group and starts dancing and rattling toward the fire he changes the tune to the following, which is continued until the end of the first dance.

(A) M. M. $\text{♩} = 100.$



Repeat five times.

(B) M. M. $\text{♩} = 128.$



Repeat eight times.

¹See pp. 119, 111 and Plate XII, 1 and 2.

The burden syllables are:

(A) ho yá nī yo yā nā.

(B) hé yo wé hä } yá le hä or yó he yā.
or hī yó, we hä' }

2. Cūpá ctī.

GARFISH DANCE.

The Garfish or Pike, cūpá, esteemed as a food fish, is honored by a dance in which the rattle, in the hands of the leader, and the small water drum in one of the square-ground lodges accompany the song. So far as observed there are no special features to this dance.

(Duet of treble voices.¹)

Falsetto. (A) M. M. ♩ = 138.

(B)
f
Cry. *Cry.*

(C)

¹Sung by Fagó'o^{wi} and Kū'ba

This song has an introduction shown in the first two bars, the syllables of which are *ho hó, ha há, he hé, hä hä', ho hó*, uttered rapidly by the leader while walking about the dance circle before commencing the song proper. The leader sings the first syllables, the chorus of dancers alternate with the underlined ones. The song begins at (A) with the unmeaning burden of

we he *ya ho lī na.*

At (B) several cries begin the strain, after which the burden syllables are:

we há yo *háyo na.*

At the fifth and sixth bars the cry *wī hē hó'* is given twice.

At (C) the syllables of (A) are repeated.

3. Tsebéⁿbené ctī.

DRUNKEN DANCE.

A favorite dance with not only the Yuchi, but also the Creeks and probably other southern tribes, is one known as the Crazy or Drunken Dance. To most Indians this is purely a pleasure dance. The men who participate in it are usually as much under the influence of whiskey as they can get, the idea of the thing being to submit directly to its mysterious magic inflatus. The use of whiskey among the Creeks and Yuchi as a stimulant to the senses as well as to the singing and motions of the dancers, seems to be similar to that of mescal or peyote among the tribes farther southwest. Not all of the dancers, however, become drunk nor is it even necessary to have drink. The aim of the dancers seems to be to reach a high pitch of excitement, which is, of course, helped out by whiskey. With the Creeks this and the Crazy Dance are supposed to be the occasion for taking extreme liberties with the persons of women participants, but with the Yuchi the feeling appeared to be somewhat milder, though its obscene side was not entirely lacking.

There are, as at all such gatherings, some women whose chief object in coming to the dances is to gratify their passions with different men, and it may be with the Yuchi at any rate that this dance, coming usually among the later performances in the small hours of the morning, occurs at a time and under conditions that are naturally less restrained. I presume, though, since one has to judge from a relative standpoint, that by some the conclusion of this dance upon certain occasions would be described as a scene of uproarious debauchery.

The leader accompanies his song with the hand rattle. Two women with the leg rattles enter the line of dancers at their third or fourth circuit, coming from between the north and east lodge. They fall in directly behind the leader and keep time stamping each foot vigorously. The volume of sound is quite intense. Before the first song is concluded these women leave the file, only to return again as before when the second song has gotten started.

While no words nor expressions appear in the version offered, it is never-

theless a common practice in this dance to introduce ideas, sometimes of a suggestive obscene nature, sometimes in ridicule of different persons.¹

(A) M. M. $\text{♩} = 148$.

Musical notation for section (A) consisting of three staves of music in 6/8 time, key of B-flat major. The melody is written in a single treble clef line across three staves.

Yell. (B) M. M. $\text{♩} = 102$.

Musical notation for section (B) consisting of two staves. The first staff is in 6/8 time, and the second staff changes to 2/4 time. A repeat sign is present at the end of the first staff.

Repeat three times.

Musical notation for section (B) consisting of one staff of music in 2/4 time, continuing from the previous staff.

Musical notation for section (B) consisting of one staff of music in 2/4 time, continuing from the previous staff.

Musical notation for section (B) consisting of one staff of music in 2/4 time, ending with a double bar line and repeat sign. A *Repeat twice.* instruction is written below.

(C) M. M. $\text{♩} = 94$.

Musical notation for section (C) consisting of one staff of music in 3/4 time, key of D major.

Musical notation for section (C) consisting of one staff of music in 3/4 time, with a repeat sign at the end. A *Repeat three times.* instruction is written below.

Musical notation for section (C) consisting of one staff of music in 3/4 time, continuing from the previous staff.

¹See p. 129.

Yell. (D) M. M. ♩ = 100.

Repeat twice.

Yell.

Repeat four times.

(E) M. M. ♩ = 92.

(F) M. M. ♩ = 104.

Repeat twice.

The meaningless syllables of each song vary between several slightly different groups. They are:

- (A) $\left. \begin{array}{l} yō' wa hī \\ yō' we hī \end{array} \right\} yā' hī ye \text{ (and)}$
- (B) $hō' wa lī na \quad yā' hī ye \quad yā' hī ye \text{ (and)}$
 $hō' ya lī na yā' hwē \quad yā' hī ye \text{ and } yō' we he yā'$
- (C) $yā' le ha, yō' hō we he \text{ (and)}$
 $hō' we, yā' ha we.$
- (D) $yō' na na, hē' na na.$
- (E) $hā' we yā wā \quad ya hē' hē ye \text{ (and)}$
 $hō' we ya hó we \quad ya hē' he.$
- (F) $há na ho wā' li \quad yō' wa lī ha''.$

4. YUCHI DANCE SONG.

The following is a typical Yuchi round dance song. It was sung by Kū'ba, who often used it when invited to lead, but he assigned no particular name or function to it. An accompaniment was provided by the drum and hand rattle.

(A) M. M. ♩ = 126.

Musical notation for section (A) of the Yuchi Dance Song, consisting of five staves of music in 12/8 time, marked with a tempo of 126 M.M. The key signature has three sharps (F#, C#, G#). The notation includes various note values, rests, and accents.

(B) M. M. ♩ = 120.

Musical notation for section (B) of the Yuchi Dance Song, consisting of three staves of music in common time (C), marked with a tempo of 120 M.M. The key signature has three sharps (F#, C#, G#). The notation features a dense, rhythmic pattern of eighth notes.

(C)

Musical notation for section (C) of the Yuchi Dance Song, consisting of four staves of music in common time (C). The key signature has three sharps (F#, C#, G#). The notation includes a mix of eighth and quarter notes with accents.

(D) M. M. ♩ = 184.

*Repeat three times.*

(E)

*Repeat three times.*

(F) M. M. ♩ = 148.

*Repeat four times.*

(G) M. M. ♩ = 132.

*Repeat three times.*

The meaningless syllables are:

- (A) Introduction consisting of repeated yō' hyō, ā' hye, wē' hä, a hī yá^eä and other similar variable combinations.
 (B) yó ya lī hä.
 (C) hó ho a hó hä, hé he hé a he.
 (D) wé hä yó wa lī hä.
 (E) há we le hä.
 (F) há hi ya hä', á hi ya hä'.
 (G) hī' we yū' le, hī' we yá^e e, ha yó ha.

5.

YUCHI DANCE SONG.

The following is another typical round dance song sung by Fagó^ooⁿwí'.

(A) M. M. ♩ = 84.



(B) M. M. $\text{♩} = 100$.

(C) M. M. $\text{♩} = 176$.

The syllables are:

- (A) Introduction with repetitions of yō hō, ya hwē' lī,
há hī yo, a hī yá^oe.
(B) he yó li yó hä
he yó we hī ya lä } varying repetitions.
we há yo na.
(C) ká yo wa lī, yó wa lī hé.

6. Wátsoné etī. BALL GAME DANCE.

The following dance takes place just before the racket ball game¹ is begun. The players, with their ball sticks in hand, stripped and ornamented for the contest, dance about their goal posts to surround them with protective magic.

(A) M. M. $\text{♩} = 116$.

Repeat three times.

(B) M. M. $\text{♩} = 88$.

Repeat three times.

¹See p. 86.

The syllables are:

(A) yó we dó na he¹

(B) hé go ya na hé

7. Ba'té cti.

HORSE DANCE.²

In honor of the horse, ba'té, literally 'toe one,' the Yuchi perform a propitiatory dance. The dancers trot around behind the leader who accompanies his song with a hand rattle. The drum is also beaten in time. At the end of the song they grunt like stallions.

(A) M. M. $\text{♩} = 84$.



(B)



(C) M. M. $\text{♩} = 120$.



The burden of this song is:

(A) he yó lí he, yá nī na, yó ha lé na.

(B) yó we he, we yó we hé⁸ e.

(C) yó wa lí, ha yá lí na, yá lí na.

¹A dot after a vowel indicates extreme length.

²In p. 127 the Creek Horse Dance is given under the heading of a Yuchi dance. While many Creek songs are used at the Yuchi ceremonies, it will be seen from the above version, which was unavailable at the time of writing, that there is considerable difference between some of the Creek and Yuchi songs having the same name.

CREEK MEDICINE SONGS AND FORMULAS

The following medicine songs and formulas as well as the dance songs were obtained in 1905 by purchase from Kabí'teĩnála, whose fame as a shaman or doctor was no less than his renown as dance leader and town chief.

A considerable proportion of the text material, and the information concerning the whole, has already been published in a general paper dealing with the ethnology of the Taskigi Creeks.¹ Since, however, it has become possible to have the music for the entire set of songs, transcribed, besides the texts of twice as many as at first, it seems advisable for the sake of completeness to incorporate in this paper the entire collection, including the data already presented together with the new information resulting from a more thorough acquaintance with the field.

As to the theory of disease we find that the Creeks hold ideas similar at bottom to those of most American tribes. Pain or disease, *núkkī*, is believed to be caused by some noxious matter or some disturbing influence transferred into the body of the sufferer by some animal, spirit or malevolent person. Animals are thought to be at times offended at the actions of people, for which they inflict disease. Besides, there are various classes of supernatural creatures, little people, sprites, monsters of water and earth, which are evilly disposed toward human beings, for which reason they in turn inflict disease. And lastly there are people who to revenge themselves, or, for personal reasons, are either able by themselves to inflict disease by magic means or, lacking the power, hire a shaman to do it for them. According to the origin myth (see p. 237) when the various animals and creatures, during the mythical age, arbitrarily introduced disease upon the earth they incidentally agreed to make cures or medicines, consisting of song formulas which appeal to the animal or spirit causers and herb medicines or magic objects which are steeped in a decoction and drunk by the sufferer to act through sympathetic magic objectively upon the disease. The causes embrace, as will be seen from the myth, a variety of creatures and objects: panther, wildcat, cat, bear, hog, raccoon, opossum, sky hog (a sidereal being?), horse, beaver, otter, dog, deer, yearling deer, bird, owl, turkey, buzzard, fish, snakes in general, water moccasin, water wolf (evidently some reptile) and rattle snake. Other more general animal causes are small water creatures, seashore creatures, water creatures, and game animals, while besides there are,

¹See M.A.A.A. pp. 121-133.

rainbow, spirits, living people, what is inside of you, fire, and various kinds of dirt or earth.¹ The knowledge of the proper songs and the herbs or magic objects to go with them, as well as the power to diagnose the causes of disorder, was acquired by certain people in mythical times who have since transferred their pharmacopeia and secrets from generation to generation down to the present day. The practice of medicine with its secrets is now an activity retained in the possession of persons who have either actually invented outright their own songs, herb cures and treatments, or those who have inherited or bought the profession from another. There do not seem to be any particular religious restraints in connection with the ordinary medicine practice so far as I have learned, nor were there any medicine man's societies or organizations. Sometimes a man, having learned a few cures and operated them with success a few times, may decide to improve his opportunities, learn more and become a practitioner. From some well known shaman he may buy or learn some formulas and botanic secrets, which, together with a few inventions of his own, may earn him a fair reputation and establish him as a shaman, alikdja, or owála,² or doctor in his town. Such in general was the career of Kabi'teimála.

People when afflicted with sickness, unless they are able to treat themselves with some simples which are commonly known amongst them, pay a visit to some shaman to have the cause ascertained and removed. The shaman's method of procedure is, in general, about as follows: By secret means and a little well directed questioning he will determine what the trouble is and its nature, judging from the sufferer's symptoms. An exceptionally clever doctor can diagnose from personal effects, a shirt, hair and the like. When the complaint is understood he knows what creature is responsible. As will be seen from an inspection of the list of symptoms and assigned causes, the method of diagnosis seems to be backward, tracing the trouble to some creature with whom the same symptoms are characteristic. For instance, indigestion is attributed to the hog, who is a notorious glutton; sleeplessness is attributed to the raccoon whose habit is to roam at night, whose eyes are deeply ringed from lack of sleep; colic and flatulency are attributed to the horse, who is naturally prone to the same; rheumatism in one form is blamed upon fawns or yearling deer whose gait indicates stiffness of the joints; while diarrhea is traced to birds and constipation to the beaver, from the quality of their respective excrements. In not all of the cases, however, is the line of connection clear. Accordingly the shaman, having ascertained the cause, and knowing what medicinal agents go with the formula to charm away the trouble, proceeds to gather his herbs and steep them in a pot of water. The interesting notion of sympathetic influence

¹This has particular reference to the earth dug out of graves, which is thought to convey rheumatism through contact. Different colored clays and soils are also meant.

²Also *hílis háya*, "medicine maker."

runs all through these as well. We find, for instance, that among the herbs used in the decoctions, most of them, either in form or in name, are connected like fetishes with the cause. So for indigestion caused by the hog, a plant called 'hog ear' is used; for rheumatism caused by the deer, 'deer potato' is used; for headache caused by the sun, sunflower is used; for diarrhea caused by birds, a bird's nest is used, and so on. While the connection between many of the vegetable substances and the causes, in name at least, is quite apparent, there are nevertheless some in which it is quite obscure, and it is among these latter that we meet with some herbs which are medicinally effective. The



FIG. 3.—Shaman's Medicine Pot.

interesting problem of origin here presents itself, in discussion of which it seems plausible that with the accidental discovery of the beneficial effects of certain herbs, like wild cherry bark for colds, red willow for a physic, and ginseng for a narcotic, the beginnings of pharmaceuticals had developed from the use of what were originally mere fetishes. I may, indeed, be underrating the actual virtues of some of these quasi-scientific herb remedies. Some of them are known and employed for similar troubles not only by distant Indian tribes but by white country folk who have evidently acquired them from the Indians in colonial times. In the medicine practices of neighboring southern tribes as well as Cherokee,¹ Yuchi,² Chickasaw, and undoubtedly others when we know more

¹Cf. Mooney, "Sacred Formulas of the Cherokee," Seventh Annual Rep. Bur. Amer. Ethnology (1885-6). This material, offering the only source so far available in comparing southern practices, is on the whole fundamentally similar to the Creek. The Cherokee medicine origin myth (*ibid.*, p. 319) is distantly similar. The formulas, however, are not sung. A discussion of the medicinal properties of the herbs concerned (*ibid.*, p. 328) is given by Mooney.

²See p. 132. With the above, the Osages, Kansas and neighboring southern plains tribes (Cf. "Manners and Customs of Several Indian Tribes," etc. J. D. Hunter, Phila., 1823, pp. 368-402), and the Ojibways (Cf. The "Midéwiwin," etc., of the Ojibway, W. J. Hoffman, Seventh Annual Rep. Bur. Amer. Ethnology, 1885-6) present certain similarities in the use of herbs.

about them, the use of herbs is found associated with the idea that 'like cures like,' under various guises with different details.

The shaman then, after collecting his medicines and steeping them in a pot of water (Fig. 3), produces his blow-pipe (Fig. 4), a section of cane about thirty inches in length, and, in the secrecy of his private quarters, lest someone else learn the procedure, sings a magic song or repeats a formula over the draught, between verses giving the decoction a blowing through the pipe to make it bubble up with air. The virtue of the song is thought to be transferred into the medicine, *hili'swa*, which is then ready to be administered to the patient internally and sometimes externally too. According to *Kabi'teimála* the shaman's purpose is to throw the disease out of the sufferer into some animal, but not the one that causes it, lest he send it back with doubled severity. In regard to the words of the songs little in detail can be said. In most cases they express disconnected ideas, sometimes descriptive of the animal cause, sometimes as though the shaman were describing its movements which he is watching from a distance. Frequently the song is more of a petition, with a



FIG. 4.—Shaman's Blowing Tube.

reverential tone, acting upon the sympathies of the causing agent, while again it may contain slurs and ridicule. A most important feature, however, is the cardinal symbolism which is commonly repeated in conjunction with the name of the animal cause. The number four probably derived from this source dominates in Creek ritual. North, *Kasapō'fa*, 'where it is cold,' is black; South, *nigátōfa*, 'where it burns (?),' is red; East, *hasósa*, 'sunrise,' is white, and West, *hasakalátka*, 'sun sinks into the water,' is yellow.

Shamans expect payment when their cures have been successful, the amount generally depending upon the generosity of their patients. They are said to be hired sometimes to cause disease in others, not infrequently having been known to do so of their own accord for personal reasons. When accused of using their powers in this direction it was customary formerly to put them to death. As with other tribes, Creek shamans often held contests to test their powers with rivals. Love and hunting songs as well as charms are, nowadays as in the past, dealt in by them.

The professional paraphernalia of the Creek medicine man consisted simply of pottery vessels, a cane blow-pipe or two and quantities of dried roots, leaves, bark, twigs and the like. These objects, however, were not preserved with any particular reverence, the whole shamanistic practice among the Taskigi lacking the highly colored ceremonial side so strong among the plains tribes.

Regarding the texts themselves it should be noted that the grammatical forms are in many places mutilated by assimilation, dissimilation, elision, change of accent and vowel length, to accommodate the words to the music, or through conventionality in utterance.

The texts in a good many instances were by no means clear to the informant himself, evidently having suffered through considerable 'shaman's license,' in consequence of which they, and the translations, are given as recorded without any attempt to harmonize them.

The following collection of songs represents a portion of the property of one shaman and probably contains much that is purely individual matter.

1. Súkha alé'dja. HOG THE CAUSE.

Indigestion is caused by the hog, súkha. As a medicine to be drunk by the patient the whole plant of súkha hátsko, 'hog ear' (*Hierocicum scouleri*), is steeped in the vessel of water. The magic blowing is accompanied by the following song. In this formula we have an excellent example of the association of three ideas according to Creek philosophy, the hog's gluttony, human indigestion, and the curative property of some plant having a name connected with that of the hog. Neither the text nor the translation lay claim to correctness throughout owing to the rapidity of utterance and indistinctness.

M. M. $\text{♩} = 138$.

The musical score consists of five staves of music in a single system. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music is written in a treble clef. The first staff begins with a treble clef and a common time signature. The second staff begins with a treble clef and a common time signature. The third staff begins with a bass clef and a common time signature. The fourth staff begins with a bass clef and a common time signature. The fifth staff begins with a treble clef and a common time signature. The music features a mix of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes. The piece concludes with a double bar line and the instruction 'Repeat three times.'

Djímundáhalí'nomí' (repeated to the sixth bar, then followed by the rest.)

your superiority, as it were.

súkha djūli.

hog old male.

ya wákla dī'.
 here he was lying.
 ī'лага djī'nomī'.
 stretched out, we seem to see him.
 dji hówehī'.
 your calling (grunting).
 hí'li hí'djinomī'.
 foot (we) seem to see him.
 ī'lada'li djī'nomī'.
 hungry, he roams about, (we) seem to see him.
 á'лага djī'nomī'.
 stretched out, (we) seem to see him.
 nánuckágo hayándomī'.
 evil conjuring he seems to be making.
 djimundáhalinomī' (repeated in the last two bars)
 your superiority, as it were.

Aⁿ Aⁿ Aⁿ imitating hogs grunting at the end.

Other verses of this formula are the same in all but the first invocatory words, having in the second, instead of súkha djū'li, 'hog old male,' as in the verse given above, adjū'li lánī, 'old male yellow,' in the third adjū'li lástī, 'old male black,' in the fourth adjū'li teā'dī 'old male red,' and in the last adjū'li hátkī, 'old male white.'

2. Itcā'swalē'dja.

BEAVER THE CAUSE.

The beaver, itcā'swa, is considered to be the cause of constipation and soreness of the bowels. The character of the beaver's excrement is thought to be an evidence that he suffers with the complaint which at times he inflicts upon people. A decoction of the roots of akhátka, 'in the water white,' identified as sycamore (*Platanus occidentalis*), and akdjilaláska, said to be red birch (*Betula nigra*) is used for medicine. The songs employed to charge the medicine are four in number, each addressed to a different animal though related, in the native classification, to the beaver. This formula is quite a long, though a monotonous one, as there are four verses to each song.

M. M. ♩ = 188.



The words of the verse are:

lä'gadih' ónabahā' (repeated a number of times.)

he was sitting above.

wahála 'ahā'.

south.

dja'di 'ahā'.

red.

itcā'swa 'ahā'.

beaver.

ilī'dja 'ahā'.

he kills.

iliá 'ahā'.

he dies.

The first song consists of the above repeated four times, the second, third and fourth verses indicating the cardinal points and their symbolism. So the rest of the verses have, in their second and third lines, respectively

hasakalátka lä'nī 'ahā', (the next)

west yellow.

honī'ia' 'ahā' la'sti 'ahā', (and the last)

north black.

hasō'sa 'ahā' hátki 'ahā'.

east white.

Each of the three succeeding songs are the same as the above in all except the animal invoked in the fourth line. Where the above has itcā'swa, beaver, the second has osā'nna, 'otter,' the third has oksútko, muskrat, and the last has sagi' pa, ermine or stoat.

3. Tcftto alē'dja.

SNAKE THE CAUSE.

Aching teeth and gums and swollen cheeks are caused by ahálasakáda, the water moccasin (*Ancistrodon piscivorus*). The analogy between the complaint and the cause, in the swollen poison glands and distended cheeks of this snake, is a close and interesting one. In the objects constituting the medicine too, there is a close imaginary connection with the trouble-producing snake. These are a handful of ído lígwī, 'wood rotten,' and dried leaves, ídiwíssi, 'tree hair,' put in water, blown into, and given to the patient to drink. The ideas of sympathetic magic operate through the resemblance between the snake's form and the tree twigs, its color and the dried leaves.

The charm formula begins with a spoken part, as follows:

nínoxkulúwa¹ dī.

in the path he was coiled up.

dómahasokúlulut dī.

on a long stick he was coiled up (?).

wíyófobákolulut dī.

on the edge of the water he was coiled up (?)

¹x represents a soft palatal spirant.

diháksamóxkululut ogadī.
 around a tree branch he was coiled, it was said.
 dihaugisókohílut dī.
 on a hollow tree he was coiled up.
 sifsíffit os.
 he hisses continuously.
 yilagá hágadī'.
 lying he made a noise.
 djadáphadés.
 stone is in the grass.
 hiyóxpidadágit.
 here coiled up.
 yilagá hágadī'
 lying he made a noise.
 dómahásin.
 on a long stick.
 iyóxpidadá'git.
 here coiled up.
 yílagá' hágadī'.
 lying he made a noise.
 nénaháassin.
 in the sunny path.
 iyóxpidadá'gade.
 here coiled up.
 sifsk!
 hiss!

This is concluded with the subjoined song:

M. M. $\text{♩} = 104.$

Repeat four times.

M. M. $\text{♩} = 104.$

Repeat four times.

The words are yilagá hágadī, as above, repeated over and over again, occasionally varied with iyóxkolólo hágadī, 'here coiled he made a noise.' Prolonged hissing ends the charm.

4. Fúswalē'dja. BIRD THE CAUSE.

Birds, fúsua, in general, cause nausea, gripes and diarrhoea. The shaman prepares a medicine by steeping some kind of a bird's nest, fus imbognága, in water and blowing into it through his tube, between repetitions of the following song. The patient then has to drink the medicine as usual.

M. M. $J = 126$.

Repeat twice.

The words of the charm are:

hágidosi'.

they chatter.

hágidálitógī hagī'.

they chatter and flutter about.

hágidosi' (repeated a number of times).

they chatter

ida'lwa lä'git áyamó.
 their settlement is here.
 fulótkit álidogī.
 gathering together they make a fluttering noise.
 djil' djil djil' djil.
 martin martin.
 hágidosī' hágidosī'.
 they chatter they chatter.

At the end of the song the singer imitates the blue jay, tási, with *tins ti*'s in a deep voice. A variation occurs in the second repetition in the shape of
 idalégoma'lga.
 grouped together all.
 isósIye dalégosin.
 [in the] ashes withering (?)

5. Iganúkkī yahai'gīda.¹ HEADACHE SONG.

The deer, *í'djo*, are believed to cause headache. One of the most important herbs in the Creek pharmacopeia, namely *mikoani'dja*, 'chief physic' (a species of *Salix*), possibly red willow, is used in the cure. The root is brewed to the accompaniment of the following song. The shaman repeats the song four times, between each rendering the concoction is given a good blowing through the medicine pipe. The sufferer, then, has to drink quantities of the medicine and have some blown over his head by the shaman. This draught acts both as an emetic and physic, being very commonly used as such by the Creeks, Chickasaw and Yuchi, and no doubt other southern tribes, in their annual harvest ceremony.² This song embodies an analogy between a pain in the head and congestion as of clouds in the sky. The shaman invokes the oppressing clouds, of various colors according to the cardinal symbolism, ordering them to scatter.

M. M. ♩ = 126.



Repeat four times.

¹Literally. 'Head sick, to sing.'

²Cf. p. 116, and M.A.A.A. p. 137, and Notes on Chickasaw Ethnology and Folk Lore, F. G. Speck, Journal of American Folk-Lore, vol. xx, 1907.

The words are:

hyawáhíyě' (repeated four times before, and several times after, each scatter. of the following lines.)

ahólodjē lání des awáhin.

clouds yellow these scatter.

hólodjē djádi des awáhin.

clouds red these scatter.

hólodjē lásti des awáhin.

clouds black these scatter.

hólodjē hátki des awáhin.

clouds white these scatter.

Were we to substitute in imagination the cardinal directions invoked by the colors we should have, in the order given above, west, south, north and east.

6. Hássi alé'dja.

SUN THE CAUSE.

This is also a headache song where the cause of the trouble is believed to be the sun, hássi. The blossoms of hássi yahā'gi, 'looks toward the sun,' or 'sun likeness,' Sunflower (*Helianthus annuus* ?), are the ingredients of the medicine prepared by the shaman. The following song is sung four times, between each repetition the medicine is given a violent blowing.

M. M. ♩ = 104.



Repeat four times.

The words are:

sīwā' (repeated twelve times before, and six times after each of the scatter. following lines.)

nítta hássi.

day sun.

níhí hássi.

night sun.

koláslobótskī.

stars little.

The shaman invokes the sun, moon (referred to as night sun) and the stars to dispel the trouble.

7. I'djo alč'dja.

DEER THE CAUSE.

Swelling boils on the body and limbs are believed to be caused by the deer, i'djo. The shaman prepares a mixture of atcína, cedar leaves (*Chamaecyparis thyoides*), and i'djo máha, 'deer potato' (*Licinaria scariosa*). The root of the latter is a bulb and both this and the leaves are used. I obtained several songs for this trouble, the first two being quite a little alike.

M. M. ♩ = 132.

The whole repeat eight times.

The words of this song are:

há'finonogí'í hí'djinomí'í (repeated throughout the song.)
his feet he patters, [we] see him, as it were.

8.

DEER THE CAUSE.

M. M. ♩ = 112.

Repeat eight times.

In this version the words are:

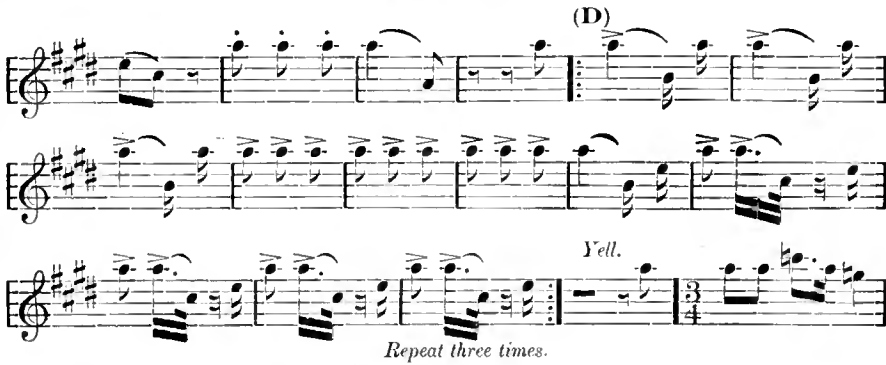
há'finonogí'í hí'djinomí'í (repeated to the seventh bar twice, then
his feet he patters [we] see him, as it were. followed by the rest).
djo m'ko lánudjī.
deer chief yellow little.
hí'djódjides yawákladī.
[we] see him, here he was lying.
hí'ya ā'sasálgosan.
here we run him.
ya hwí'lidáfin ómasdjé'.
here he stood [and] wandered about, so it seems,

There are four more verses to this song which are the same as the above in all but the first line of the formula in which mention is made of the deer. Where djo m'ko lánudjī stands in the first verse, the second has í'djo adjū'li, 'old male deer,' the third has í'djo djofa'gana, 'yearling deer (in his virile period),' the fourth has í'djo kola'swa,¹ 'deer mother,' and the fifth, í'djúdji, 'little deer.'

9. DEER THE CAUSE.

This is another quite different song which is also used in removing some trouble brought on by the deer. Unfortunately, however, no further information can be given with it.

(A) M. M. ♩ = 168.



¹This is an archaic word, the modern being itski.

The meaningless syllables of this song are:

(A) yá li he ho ya^é li he ye he he he (repeated four times.)

(B) yá' ^o ha (repeated four times.)

(C) ya ná ni ho ^o ho.

(D) ihā' hī' ohōī'

oho^é hōī' oho^é hōī (repeated a number of times.)

(alternating with)

ihā' hē' ohōī'

he yō' hé (repeated a number of times.)

(E) ya ná le ha há no he ya (repeat twice.)

10. I'djo lowági alé'dja. YEARLING DEER THE CAUSE.

Swollen joints and stiff muscles, suggestive of rheumatism, are caused by yearling deer, *idjo lowági*, literally 'deer tender, or nimble,' or *īdjūdji*, 'little deer,' referring to yearlings. The notion of rheumatism is evidently associated with the stiff gait of the fawns. As a cure the shaman employs *atcína*, cedar leaves which are steeped in water and blown into between the six verses of the following song.

M. M. ♩ = 126.



Repeat six times.

The words are:

īdjūdjiyā (repeat six times.)

little deer.

inádades.

the game animals.

lowágofan.

when they are tender.

teafknošid.

being healthy.

ah'bofan.

when they wander about.

īdjūdjiyā (repeat six times.)

little deer.

The other five verses of this song are the same as the above except for the first two words. Accordingly only the parts that are different will be given.

idjódjides (repeat six times.)
 the little deer.
 iláksides.
 his hoofs.
 (repeat the last four lines of preceding verse.)
 idjódjides (repeat six times.)
 the little deer.
 isúksodes.
 his loins.
 (repeat as above.)

The next three verses are the same as the preceding except in the second line where different parts of the fawn are mentioned, in the following order íáfaní, 'his back bone,' inádjides, 'his vital parts,' ígades, 'his head.' The song then ends with the exclamations dogó'! dogó'! idjó'djijä', 'little deer,' and a long cry, í'wā'! imitating the cry of the fawn.

11. Nókusi alé'dja. BEAR THE CAUSE.

The bear, nókusi, is thought to cause nausea and diarrhea. The plant used by the shaman is one called wilána, 'in the water yellow' (Chenopodium anthelminticum.) The whole plant is steeped in water and the decoction given to the patient.

(A) M. M. ♩ = 184.

(B)

Repeat twice.

The meaningless syllables of this song down to (B) are *hiya nó, ho ga ní*.
At (B) words are introduced which, in part, are

idalégoma'lga.

grouped together all.

isósiye dalégosin.

[in the] ashes withering (?)

The last few bars are sung to the meaningless syllables as above, and the whole song ends with a deep ho' imitating a bear.

12. *Poyafi'kdja alé'dja.* SPIRIT THE CAUSE.

The spirits of dead people, *poyafi'kdja*, literally 'our spirits,' referring to dead ancestors, who have not reached the home of the spirits, are thought to wander about the earth inflicting fever in its various forms. The medicines steeped by the shaman for this trouble were given as *kofa'tska*, peppermint (*Mentha* (sp.?) and *ahálbaksteč'*, 'potato very straight (?),' said to be Life-everlasting (*Gnaphalium* (sp.?). There are ten verses to this song, between each of which the medicine is given a blowing. The song invokes the troublesome spirit, mentioning his defunct relatives with the idea of obtaining his mercy in some way through his affection for them.

(A) M. M. $\text{♩} = 102.$

(B)

Repeat ten times.

Repeat twice.

The wording is as follows: The portion (A) is sung to *djídjíwhegě'*, without specified meaning, repeated up to the last bar. The last bar of (A) differs with every verse, a different relative receiving mention in each. In their given order the terms are:

djítski í'ladi.

your mother is dead.

djiyo'ban í'ladi.

your child is dead.

dji'lkí í'ladi.

your father is dead.

djílúha í'ladi.

your elder brother (or sister) is dead.

djīdjōsī iladī.
 your younger brother (or sister) is dead.
 djīdjīlwa ɾladī.
 your clan brother (or sister) is dead
 djitskúdjī ɾladī.
 your mother's sister (little mother) is dead.
 djībáwa ɾladī.
 your mother's brother is dead.
 djībo'si ɾladī.
 your grandmother is dead.
 djībō'dja ɾladī.
 your grandfather is dead.

The last portion of the song (B) which is sung only twice is worded,
 talókilins.
 withered up.
 djilā'fani.
 your back bone.
 wogódjweɾdjayándomī.
 made to crumble, it seems to be.
 djīgā'fani.
 your head bone (skull).

13. lálo alé'dja. FISH THE CAUSE.

The various kinds of fish, lálo, cause sleeplessness, through some obscure train of association in the native mind. The plant used in curing the trouble is hlīs hátkī, 'medicine white,' or ginseng (*Panax quinquefolium*), a well known narcotic. A decoction of the root is steeped and a portion of the root is sometimes chewed. A forked piece of root is preferred for medicine, often going under the designation of 'man root', from its resemblance to the human body and legs.

(A) M. M. $\text{♩} = 88$.

(B) M. M. $\text{♩} = 190$.

The words of the first part (A), consisting mostly of meaningless syllables, are:

láni oho.
yellow.
helegwadóha.
hédonihé.

There are three other verses worded the same except in the first line where teadí, 'red,' lástī, 'black,' and hátkī, 'white,' are substituted for láni. The wording of the second part (B) is lacking.

14. Hilúdja isfága. TURTLE HUNTING MEDICINE.

A cold in the lungs, accompanied by coughing and, rather strangely, by sores on the limbs and neck as described by Kabítcēmaša, is attributed to the turtle, hilúdja. What the sympathetic connection is between this creature and a cold, is very obscure. A handful of tofa'imbī, wild cherry bark, is boiled and sweetened as a medicine. The term hilúdja isfága, literally 'turtle means of hunting,' used as the name of this cure, refers to the medicine's function in hunting out and finding the turtle to induce him to remove the trouble. The song is rendered four times, with blowing into the medicine during the intervals.

(A) M. M. $\text{♩} = 88$.

The musical score consists of seven staves of music. The first four staves are in 2/4 time with a key signature of two flats (B-flat and E-flat). The fifth staff begins with a 'Whoop' annotation and a key signature change to one flat (B-flat). The sixth and seventh staves are in 2/4 time with a key signature of one sharp (F-sharp). The music is primarily composed of eighth and sixteenth notes, often beamed together in groups. There are several 'X' marks above the notes, likely indicating breath marks or specific performance techniques. The score ends with a double bar line and repeat dots.

(B) M. M. $\text{♩} = 132$.

The syllables of the portion labelled (A) are:

yá nī yā hä'. At (B) the turtle is invoked with the four cardinal colors, with the words as follows:

hilúdja laní'.
 turtle yellow.
 hilúdja hatkí'.
 turtle white.
 hilúdja lastí'.
 turtle black.
 hilúdja teadí'.
 turtle red.

The song ends with numerous repetitions of the meaningless syllables as in (A).

15. Teítto hilíswa isfága. SNAKE MEDICINE HUNTING.

Snakes, teítto (singular), cause swellings on the face and limbs. The leaves and twigs of cedar, atcína, are steeped and given the patient to drink. The song used to charm the decoction is as follows:

(A) M. M. $\text{♩} = 88$.



The words of the first part (A) are:

lánī ohó.
yellow.
teádī ohó.
red.
lástī ohó.
black.
hátki ohó.
white.

These words are repeated in rotation until the eighth bar where the cry ha hē' hyā' hya is given.

The second part of the song (B) is rather different from the first, the words being as follows:

lánī we hé (twice.)
yellow.
yábidasím.
creeps (?)
lánagi hé.
yellow spotted.
teádī we hé (twice.)
red.
yábidasím.
creeps (?)
teádagi hé.
red spotted.
lástī we hé (twice.)
black.
yábidasím.
creeps (?)
lásladi hé.
black spotted.
hátkī we hé (twice.)
white.
yábidasím.
creeps (?)
háthagī hé.
white spotted.

The last bar has the cry ha hē, hya hya, ending the song.

16. Tcítto súlga. ALL THE SNAKES.

The following formula is not accompanied by complete information, as will be seen. Kabítcimáta referred to an old story regarding the monster described, but was only concerned with the practical curative aspect of the matter, in consequence of which merely the song, the herbs and the scant information given here were obtainable.

Swellings in the legs, evidently of a rheumatic nature, producing serious lameness, are caused by a monster snake thought to be between twenty and thirty feet in length. The creature is armed with horns on its head and dwells or dwelt in a deep pool of water. Such monsters are quite common in the myths of the Creeks and other southeastern tribes.¹ The herbs steeped to make the medicine are the roots of akhátka, 'in water white,' sycamore; akdjilaláska, birch; akwá'na, willow. Added to the above are: ido lígwí, 'wood rotten', meaning ordinary dead sticks of a finger's thickness, the form of which resembles snakes and has, in consequence, a sympathetic influence with them.

This formula begins with quite a long and very rapidly spoken part, which, unfortunately, was not taken down at the time. The only words of this part audible on the phonograph is the snatch ákali tcádī, '(?) red,' repeated a number of times.

(A) M. M. ♩ = 192.



(B)



Repeat four times.

¹This is probably the same as the Tie-Snake mentioned in Creek mythology. Cf. M.A. A.A., p. 156, "Rabbit Outwits Tie-Snake."

The first part of this song (A) is sung very rapidly to words repeated over and over again. At (B) the meaningless syllables *ho yā' nī wē'* are used.

17. Wiyogóf yahá alē'dja.

IN THE WATER, WOLF THE CAUSE.

Nausea, gripes and dysentery are caused by a creature called *wiyogóf yaha*, 'in the water, wolf.' Just what this animal is could not be explained, nor could I ascertain whether it was a mythical monster or an animal, reptile or fish in existence to-day.¹

The roots of *wī'sū*, sassafras (*Sassafras sassafras*) are steeped as a medicine. The following song is repeated a number of times, while between each rendering the medicine is given a violent blowing through the shaman's tube.

(A) M. M. $J = 144$. *Energetico*.

(B)

Repeat five times.

The first ten bars (A) are sung to the syllables *dandayī'*, which were said to be without meaning, yet it is significant to notice that the last two syllables, *dayī*, denote pain.

The second part (B) is sung to the words:

wiyogō'fa.
 in the water
yaha lánī.
 wolf yellow
hágwīlágāgādī
 they are two big ones (?)²

¹It might be suggested that the Mud Puppy (*Amblystoma* (Sp. ?)) may be meant by *wiyogóf yaha*, if we modify the name slightly to *wiyogōiki* (muddy water) *yaha* (wolf).

²Translations such as these were offered by *Kabftcimála* when the texts were being recorded. As they were almost incapable of analysis and unintelligible to other interpreters, evidently the informant himself was the only one who could understand them.

hĩ^ē ilabátkin.
 (?) on the shore
 hĩ^ē isohó'seyē.
 coming from the ashes
 yosó'fa h'ladí.
 in ashes he di d.

The song then ends with í'ladí, wo' wo' ohó'l, 'he died, wo' wo' ohó'l (imitating feigned sad wailing).

The following are a few medicinal formulas similar in every respect to the preceding with the exception, however, that instead of being sung, they are repeated in a monotonous sing-song tone.

18. hákko alé'dja, HORSE THE CAUSE.

Swelling of the abdomen and numbness are caused by the horse, hákko. The trouble is evidently akin to colic, the sympathetic relations being quite obvious. A drink is made of four corn cobs, tálabí, about four inches long, soaked in water. The medicine is given a good blowing between the repetitions of this formula. The formula is pronounced rapidly in a rhythmic sing-song tone.

ya	ha'mba	lága	hi dī'	(repeated four times).
this	eater	glutton		
ya	ha'mba	láni	hi dī'	"
this	eater	yellow		
ya	hamba	djádi	hi dī'	"
this	eater	red		
ya	ha'mba	lásti	hi dī'	"
this	eater	black		
ya	ha'mba	hátki	hi dī'	"
this	eater	white		
wákkoi'dja	dī'			"
he lay down				
tím tí'dja	dī'			"
he made a great din				

The formula ends with two or three whinnies in imitation of a horse when he rolls over on his back and kicks his heels in the air.

19. Wótko alé'dja. RACCOON THE CAUSE.

Sleeplessness and sadness are caused by the raccoon, wótko, who is himself always roaming about at night and grieving, as is shown by the white circles around his eyes. The plant used to cure the trouble is tohíligo, 'plant without feet,' or mistletoe (*Phoradendron flavescens*), which grows high up on trees near the rivers. The raccoon is thought to associate with this plant. During the preparation of the medicine it is blown into between the verses of the follow-

ing formula. All the animals mentioned after the raccoon in the fourth, fifth and sixth verses are likewise night prowlers and doleful in mien. The greater portion of the translation offered is only approximate.

ai ha'' ai ha'' ai ha'' ai ha''.
 wótko hoktálwa.
 raccoon female
 dałánī.
 eye yellow
 po''yadjī lā'gat.
 mourning, lying stretched out
 ikdē'mat.
 (?)
 alík da'sha.
 weak jumper (?)
 ai ha'' ai ha'' ai ha'' ai ha''.

Five other verses are just the same as the foregoing except in the first word. The second verse begins with wótko djū'li, 'old male raccoon', the third with wotkúdjī, 'little raccoon', the fourth with okteútko lánī, 'muskrat yellow,' the fifth with halpáda lánī, 'alligator yellow,' and the sixth with tágo lánī, 'ground mole yellow'. The formula ends with the syllables 'wai' wai'' in a deep interrogative tone.

20. Kátcalē'dja. WILDCAT THE CAUSE.¹

The different members of the cat family, pō'si, cat, kátca, wild cat, and koakúdjī, panther, cause nausea and gripes. The medicine used with the formula is made up of a number of plants, the names of which were not obtained, and called koákudjilíswa, 'panther, medicine.' The formula, spoken quite rapidly by the shaman, has a marked three-fourths rhythm, the words being as follows:

katcalē'dja dī'.
 wild cat the cause
 í'ga lákko dī'.
 head big
 yūbo lákko dī'.
 nose big
 ído lákko dī'.
 face big
 tólwa lákko dī'.
 eye big
 hátsko lákko dī'.
 ear big.

¹M.A.A.A., 128.

nógwa lákko dī'.
 neck big
 látsi lákko dī'.
 throat big
 ifúlwa lákko dī'.
 his shoulder big
 sákpa lákko dī'.
 fore leg big
 lī'dabiksī lákko dī'.
 foot broad big
 nádji lákko dī'.
 teeth big
 hókpi lákko dī'.
 breast big
 káfani lákko dī'.
 back bone big
 ináki lákko dī'.
 his belly big
 isúksi lákko dī'.
 his buttocks big
 iháfi lákko dī'.
 his thigh big
 inádjalahi dī'.
 body muscle
 sákpadjalahi dī'.
 fore leg muscle
 hadjidjalahi dī'.
 tail muscle
 hadjffana hī'djadī'.
 tail bone it was under

There are two more verses to this formula which are different from the above only in the first word. The second verse begins with koakúdji lákko dī', 'panther big', and the third with 'pósi lákko dī', 'cat big.'

The following tabular arrangement of the medicinal agencies, their identity, the troubles they are used for and the causes of the same, affords a more convenient résumé of the foregoing facts:

LIST OF PLANTS AND MEDICINAL AGENTS IN THE FORMULAS.

Native name.	Translation.	English name.	Botanic name.	Diseases for which medicines are used.	Cause.
1 mfkooi'dja	chief physic.	red willow	Salix tristis (?)	headache	deer.
2 at'cna		cedar	Chamaecyparis thyoides	{ swollen joints swellings on limbs boils on body }	deer, snakes.
3 i'djo máha	deer potato	?	Licinaria scariosa	{ swollen joints swellings on limbs boils on body }	deer.
4 hássi yaháfi	sun, looks toward	sunflower	Helianthus annuus	headache	sun.
5 súkha hátsko	hog ear	hawkweed	Hierocicum scouleri	indigestion	hog.
6 akháka	in water white	sycamore	Platanus occidentalis	constipation	beaver.
7 akdjílaláska		red birch	Betula nigra	constipation	beaver.
8 wílána	in water yellow	worm seed	{ Chenopodium anthel- manticum }	diarrhea	bear.
9 tofa'mbi	wood, stinking	wild cherry	Cerasus serotina	cold in lungs	turtle.
10 akwá'na		willow	Salix (sp. ?)	rheumatism (with 6 and 7)	monster snake.
11 wí'sú		sassafras	Sassafras sassafras	nausea, gripes	water wolf.
12 kofa'tska		peppermint	Mentha (sp. ?)	fever	spirits.
13 ahálabakstcē	potato very straight	life everlasting	Gnaphalium (sp. ?)	fever	spirits.
14 tohligo	plant without feet	mistletoe	Phorodendron florescens	melancholy	raccoon.
15 koá'kudjilíswa	panther medicine	?	Panax quinquefolium	nausea, gripes	cat, panther.
16 hllis hátki	medicine white	ginseng		insomnia	fish.
17 fus imbognága	bird, his nest	bird's nest		diarrhea	birds.
18 ído lígwi	wood, rotten	dried twigs		rheumatism	monster snake.
19 idwíssí	tree hair	dried leaves		ulcerated teeth (with 18)	water moccasin.
20 talábi	withered stalk	corn cob		colic	horse.

ORIGIN OF DISEASES AND MEDICINES

	Pómidjiskadjū'lagi Our ancestors [lit. our 'old roots']	Maskógi Muskogi	sihógof. when [they] stood.	I'djo Deer	alē'dja [the] causer,	má'git said	
hilíswa medicine	háyadit made	ómisdjē'. ¹ was.	Kátea Wildeat	alē'dja causer,	mágit said	hilíswa medicine	háyadit made
ómisdjē'. was.	Mó'min Then	hadA'm again	nókusī bear	alē'dja causer	ómis was,	mágit said	hilíswa medicine
háyadit made	ómisdjē'. was.	Hada'm Again	teítto snake	alē'dja causer	ómis was,	mágit said	hilíswa medicine
háyadit made	ómisdjē'. was.	Mó'min Then	hadA'm again	súkha hog	lē'djat ² causer	ó'mis was,	mágit said
hilíswa medicine	háyadit made	ómisdjē. was.	Fúswa Bird	alē'djat causer	ómis was,	mágit said	hilíswa medicine
háyadit made	ómisdjē'. was.	Mó'min Then	hadA'm again	pósī cat	alē'djat causer	ómis was,	mágit said
hilíswa medicine	háyadit made	ómisdjē'. was.	Mó'min Then	hadA'm again	lákko horse	alē'djat causer	ómis was,
mágit said	hilíswa medicine	háyadit made	ómisdjē. was.	Mó'min Then	iteáswa beaver	alē'djat causer	ómis was,
mágit said	hilíswa medicine	háyadit made	ómisdjē'. was.	Mó'min Then	hadA'm again	í'fa dog	alē'djat causer
ómis was,	mágit said	hilíswa medicine	háyadit made	ómisdjē'. was.	Mó'min Then	hadA'm again	osánna otter
alē'djat causer	ómis was,	mágit said	hilíswa medicine	háyadit made	ómisdjē'. was.	Mó'min Then	hadA'm again
láló fish	alē'djat causer	ómis was,	mágit said	hilíswa medicine	háyadit made	ómis djē'. was.	Mó'min Then
hadA'm again	ponáta game animals ³	alē'djat causer	ómis was,	mágit said	hilíswa medicine	háyadit made	ómis djē'. was.
Mó'min Then	hadA'm again	wiyístit in water people	alē'djat causer	ómis was,	mágit said	hilíswa medicine	háyadit made
ómisdjē'. was.	Mó'min Then	hadA'm again	labátkadilógat shore creatures	ómis was,	mágit said	hilíswa medicine	háyadit made

¹—dje', an emphatic sentence conclusion, corresponding to the English period.

²The *t* occurring in these forms is the subjective suffix.

³Refers to various edible animals.

ómisdjē. was.	Mó'min Then	hada'm again	[wi] ō'fadilógat sea creatures	ónis was,	mágit said	hilis'wa medicine
háyadit made	ómisdjē. was.	Mó'min Then	hada'm again	teitto súlgat snake various	ónis was,	mágit said
háyadit made	ómisdjē. was.	Mó'min Then	hada'm again	óyákwilágī in the water [creatures]	súlgat standing	ónis was,
hilis'wa medicine	háyadit made	ómisdjē. was.	Mó'min Then	hada'm again	óyákwilákudjit in water standing little [creatures]	ónis was,
mágit said	hilis'wa medicine	háyadit made	ómisdjē. was.	Mó'min Then	hada'm again	wótko raccoon
ónis, was,	mágit said	hilis'wa medicine	háyadit made	ómisdjē. was.	Mó'min Then	hada'm again
alē'djat causer	ónis was,	mágit said	hilis'wa medicine	háyadit made	ómisdjē. was.	Mó'min Then
sóda sky	súkhat hog	alē'djat causer	ónis was,	mágit said	hilis'wa medicine	háyadit made
hada'm again	óskindádjat rainbow [lit. 'rain cutter'] ¹	alē'djat causer	ō's was,	mágit said	hilis'wa medicine	háyadit made
Mó'min Then	hadam again	poyafkdja [our]spirit or soul	alē'djat causer	ónis was	mágit said	hilis'wa medicine
ómisdjē. was.	Mó'min Then	hada'm again	skano súlgī earth various	ónis was,	mágit said	hilis'wa medicine
ómisdjē. was.	Mó'min Then	hada'm again	tútka fire	modjása new	ingasúpīd its cooling	ónis was,
hilis'wa medicine	háyadit made	ómisdjē. was.	Mó'min Then	hada'm again	ikano súlgī earth various	súlgat classes
mágit said	hilis'wa medicine	háyadit made	ómisdjē. was.	Mó'min Then	hada'm again	sūlī buzzard
mágit said	hilis'wa medicine	háyadit made	ómisdjē. was.	Mó'min Then	hada'm again	ístī humans
alē'djit causer	ónis was,	mágit said	hilis'wa medicine	háyadit made	ómisdjē. was.	Mó'min Then
kátcat wild cat	alē'djit caused	ō's said	mágit medicine	hilis'wa made	háyadit was.	ómisdjē. Then
pínwalē'djat wild turkey	ónis was,	mágit said	hilis'wa medicine	háyadit made	ómisdjē. was.	Mó'min Then
wiyogō'f in water	yahát wolf	alē'djit caused,	ō's, said	mágit medicine	hilis'wa made	háyadit was.
					ómisdjē. was.	Mó'min Then

¹The Creeks believe that the rainbow stretches across the sky and shuts off the descending rain.

hada'm labátki yahát alē'djit ō's, mágit hilfswa háyadit ómisdjē'.
 again shore wolf caused, said medicine made was
 Mó'min hada'm djō'hanágut alē'djit ō's magit hilfswa háyadit
 Then again curse caused, said medicine made
 ómisdjē'. Mó'min hada'm teftto m'kut alē'djit ō's mágit hilfswa
 was. Then again rattlesnake [lit. caused, said medicine
 'snake chief'].
 háyadit ómisdjē'. Mó'min hada'm ō'bō ialē'djat o'mis mágit hilfswa
 made was. Then again owl its causer was, said medicine
 háyadit ómisdjē'. Mó'min hada'm ádjídí'kat¹ ómis mágit hilfswa
 made was. Then again what is inside of was, said medicine
 you [lit. 'towards
 you inside']
 háyadit ómisdjē'.
 made was.

TRANSLATION.

Our ancestors the Muskogi were assembled long ago. The deer caused a certain sickness, then he said he would make the medicine for it. The wildcat caused a sickness, then said he would make the medicine for it. Then the bear caused a sickness and said he would make the medicine for it. Then the snake caused a sickness and said he would make the medicine for it. Next the hog made a sickness and said he would make the medicine for it. Again, the bird made a sickness and said he would make the medicine for it. Then the cat caused a sickness and said he would make the medicine for it. Then the horse made a sickness and said he would make the medicine for it. And the beaver made a sickness and said he would make the medicine for it. Then the dog caused a sickness and said he would make the medicine for it. Then the otter caused a sickness and said he would make the medicine for it. Then the fish caused a sickness and said he would make the medicine for it. Then again the game animals caused a sickness and said they would make the medicine for it. Then again, the people who live in the water made a sickness and said they would make the medicine for it. And the shore creatures made a sickness and said they would make the medicine for it. Then the sea creatures made a sickness and said they would make the medicine for it. And the various kinds of snakes caused a sickness and said they would make the medicine for it. And the various creatures standing in the water made a sickness and said they would make the medicine for it. Then the little creatures standing in the water made a sickness and said they would make the medicine for it. Then again the raccoon caused a sickness and said he would make the medicine for it. And the possum caused a sickness and said he would make the medicine for it. Then the sky hog caused a sickness and said he would make the medicine

¹Also *ánī adf'kat*. 'me inside.'

for it. And the rainbow caused a sickness and said he would make the medicine for it. Then the spirits or souls caused a sickness and said they would make the medicine for it. And the various kinds of earth made one and said they would make the medicine for it. Then again, the new fire made a sickness and said it would make the medicine for it. And again, the various classes of earth were the cause, and said they would make the medicine for it. Then the buzzard caused one and said he would make the medicine for it. Then again living people were the causes of sickness and said they would make the medicine for it. Then again the wildcat was a causer and said he would make the medicine for it. And again, the water wolf was the causer of one and said he would make the medicine for it. And the shore wolf caused one and said he would make the medicine for it. And then curse caused sickness and said he would make the medicine for it. Then the rattlesnake made a sickness and said he would make the medicine for it. Then the owl was the causer and said he would make the medicine for it. Then again what is inside of you was the causer and said it would make the medicine for it.

SHAWNEE LOVE SONGS

These two songs were sung by a Shawnee (Charley Wilson) of the band affiliated loosely with the Yuchi and Creeks since very early times and now with them in the northwestern part of the Creek Nation. The examples given are supposed to be typical of the songs current among the men about the village, used not only to arouse the emotions of their lovers, but as calls. They also represent the spontaneous outbursts of feeling to which lovers are thought to be subject. While both songs consist of mere burden syllables, there are in the second several places where the singer introduces a few impromptu expressions indicating the state of his feelings.

SHAWNEE LOVE SONG.

(A) M. M. ♩ = 96.



Repeat three times.

The syllables vary between *gó hī yā' hä*, *hó hī yā' hä* and *yó' ho wé hī ho*, *hó hī yā' hä*.

(B) M. M. ♩ = 166.



(241)

The musical score consists of 12 staves of music. The key signature is G major (one sharp) and the time signature is 2/4. The music is written in a single melodic line. The third staff is marked "Vivace." The score includes various musical notations such as treble clefs, notes, rests, slurs, and triplets. The music is a single melodic line.

The syllables of this song are for the most part hardly distinguishable. Part is sung to *gó hó ha we hí yá we he yá' gó wa* and *ya nó hí yá'* with variations of *ha ha wé, we há'ya, we he há' a yá'* and slurs and prolonged tremolos on *ā, wē*, etc.

SHAWNEE LOVE SONG.

The spirit of the following song is so impulsive that the mere burden syllables are lost sight of. The greater part seems to be a repetition of há yá ya le hé yá, interspersed with yells, falsetto tremolos and slurs. The only actual words that I could get from the text represent such expressions as "last of it," "hurt one's feelings," "a lot of people going home," "Osage," "shaking it off," and again "Yo Osage." The song ends in the scalp yell, known as the "gobble whoop," common among the southern tribes as a sign of victory.

M. M. $\text{♩} = 70$.

The musical score consists of ten staves of music in 9/8 time, written in a key with one flat (B-flat). The tempo is marked 'M. M. ♩ = 70'. The score begins with a dynamic marking of *ff* (fortissimo) and includes several instances of falsetto tremolos, indicated by wavy lines above the notes. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are also dynamic markings of *p* (piano) and *f* (forte). The score concludes with a 'gobble whoop' ending, represented by a series of slurs and notes.

This musical score consists of 13 staves of music, all in a single system. The notation is written in a single clef (treble clef) and a single key signature (one flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped in beams. There are several instances of triplets, indicated by a '3' under a bracket. Two specific measures in the fourth staff are marked with 'Fel.' above them. The score includes various musical ornaments such as slurs, accents, and dynamic markings like 'f' and 'p'. The overall style is characteristic of early 20th-century ethnomusicological publications.

M. M. $J = 96$.

Scalp Yell.

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TAKELMA TEXTS

BY

EDWARD SAPIR

GEORGE LEIB HARRISON RESEARCH FELLOW IN ANTHROPOLOGY

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TAKELMA TEXTS.

INTRODUCTION.

The material presented in this volume was collected during the latter part of July and during August, 1906, in Siletz Reservation, western Oregon. The work was done under the direction of the Bureau of American Ethnology and by the recommendation of Prof. Franz Boas; thanks are due to the Chief of the Bureau for permission to publish the texts in this series. As holder of a Harrison Research Fellowship in Anthropology at the University of Pennsylvania in 1908-09 I was enabled to prepare the texts for publication in a manner that, it is hoped, will be found sufficiently critical. It is a pleasure to thank the authorities of this University for the facilities afforded in this work.

Though the Takelma language represents one of the distinct linguistic stocks of North America, the number of individuals that can be said to have anything like a fluent speaking knowledge of it is quite inconsiderable, barely more than a handful in fact. Under the circumstances it is therefore a source of congratulation that enough of the folk-lore of the Takelmas could be obtained to enable one to assign these Indians a definite place in American mythology. Of both the texts and complementary linguistic material the sole informant was Frances Johnson (Indian name Gwísgwashān), a full-blood Takelma woman past the prime of life. It is largely to her patience and intelligence that whatever merit this volume may be thought to have is due. The grammatical material obtained has been worked up into a somewhat detailed study now in press as part of the Handbook of American Indian Languages edited by Prof. Boas. The few items of an ethnological character that were obtained incidentally to the linguistics and mytho-

logy have been incorporated in two short articles, "Notes on the Takelma Indians of Southwestern Oregon" (*American Anthropologist*, N. S., Vol. 9, pp. 251-275) and "Religious Ideas of the Takelma Indians of Southwestern Oregon" (*Journal of American Folk-lore*, Vol. XX, pp. 33-49).

A special effort has been made to give an adequate idea of the phonetic character of the language and, barring evident inaccuracies of perception, to render the sounds exactly as heard. Hence the rather frequent occurrence of phonetic variants from the forms considered normal. The orthography employed here is the same as that used in the grammatical study referred to, except that in the pseudo-diphthongs the mark of length has been omitted as unnecessary (thus a^a is used for ā^a and correspondingly for the other pseudo-diphthongs); for typographical reasons l and m with circumflex accent have had to be replaced by l', m' (these are meant to correspond to ñ). The translation is as literal as is consistent with intelligible English. It is hoped that this, together with the interlinear version of the first five myths and the vocabulary of stems at the end of the volume, will enable anyone that has read the grammar to analyze satisfactorily any of the texts.

Owing to the comparative dearth of published mythologic material from Oregon it is premature to discuss the relations of Takelma mythology. A few of the more important facts are clear, however. Despite the Californian character of Takelma culture the mythology differs strikingly from the typical mythology of central California in at least two important respects—the absence of a creation myth and the presence of a well-defined culture-hero myth; in these respects it agrees with the mythology of northwestern California. On the other hand, the mythology differs from that of northern Oregon in its failure to identify the culture-hero with Coyote. Coyote occurs frequently enough in the myths, but never as culture-hero, though sometimes as transformer; as in California his primary rôle is that of trickster. Not a few of the myths and myth motives found distributed in northern California, Oregon, Washington,

and adjoining sections of the Plateau area are, naturally enough, also represented among the Takelmas. Such are the Bear and Deer story (Grizzly Bear and Black Bear in Takelma), the tale of two sisters sent to marry a chief but deceived by Coyote, the rolling skull, the asking of advice of one's own excrement, and the growing tree with the eagle's nest.¹ On the whole, however, the myths differ rather more from what little comparative material is available (Coos, Klamath, Tillamook, Chinook, Kathlamet, Wasco, Hupa, Achomawi, Atsugewi) than might have been expected. Yet too much stress should not be laid on this, as the published Klamath material is inconsiderable in extent, while the mythologies of the Kalapuya, Shasta, and the various Athabascan tribes of Oregon are still unpublished. It seems clear, however, that not only linguistically but also in respect to mythology the region south of the Columbia and extending into northern California was greatly differentiated.

EDWARD SAPIR.

Philadelphia, June 23, 1909.

¹There are special relationships with northern California, as evidenced by the story of the contest of Fox and Coyote, the story of Coyote stuck to pitch or a stump, and that of Coyote locked up in a hollow tree.

KEY TO THE PHONETIC SYSTEM EMPLOYED.

VOWELS.

1. Monophthongs.

- a as in German Mann.
e open as in English men.
i open as in English bit.
o close as in German Sohn but short in quantity. Apt to be heard as u.
u as in English put. Probably no true Takelma vowel, but heard variant of o or ü.
ü approximately midway between u and German short ü in Mütze, probably high-mixed-rounded. Apt to be heard as u.
ā long as in German Kahn.
è long and open as in French fête, scène.
ī long and close as in German viel. Sometimes used as short and close variant of i.
ō long and close as in German Sohn.
ū close as in English rule. Probably always heard variant of ü or ū.
ũ long ū; very nearly Swedish u in hus. Apt to be heard as ū.
ē close and short as in French été. Occurs only as heard variant of i.
ô open as in German voll, though with less distinct lip-rounding. Arises from labialization of a.
â long as in English law. Occurs very rarely, chiefly in interjections.
ā as in English fat. Occurs only in interjections.
A as in English but. Occurs rarely, either as variant of a or in interjections.
E obscure vowel as in unaccented English the. Occurs very rarely, chiefly as glide between consonants.

2. Pseudo-diphthongs.

- a^a like ā but with rearticulated short a. Approximately like English far when pronounced with vocalic substitute of r (fā^a), but with clear a-quality held throughout.
e^e like è but with rearticulated short e. Approximately like English there (with qualifications analogous to those made under a^a).

2. Pseudo-diphthongs, continued.

- i^i like \bar{i} but with rearticulated short i .
 o^u like \bar{o} but with final u -vanish. Sometimes, though less frequently, heard as variant of organic diphthongs ou or $\bar{o}u$.
 u^u like \bar{u} but with rearticulated short u . Heard variant of \bar{u}^u .
 \bar{u}^u like \bar{u} but with rearticulated short \bar{u} .

Note: \bar{a} , \bar{e} , \bar{i} , \bar{o}^u , \bar{u} , \bar{u}^u are necessarily pseudo-diphthongs (see below for meaning of circumflex accent).

3. Diphthongs.

- ai , ei , oi , ui (variant of oi or $\bar{u}i$), $\bar{u}i$ i-diphthongs with short vowel as first element. Quality of vowels as described above, thus oi = short close $o+i$, not oi in English *boil*.
 au , eu , iu , ou u-diphthongs with short vowel as first element.
 $\bar{a}i$, $\bar{e}i$, $\bar{o}i$, $\bar{u}i$ (variant of $\bar{u}i$ or $\bar{u}^u i$), $\bar{u}^u i$ i-diphthongs with distinctly long vowel as first element. Thus ai differs from $\bar{a}i$ as did ai in Greek 'αι from $\bar{a}i$ in 'ᾱ.
 $\bar{a}u$, $\bar{e}u$, $\bar{i}u$, $\bar{o}u$ u-diphthongs with distinctly long vowel as first element. Thus au differs from $\bar{a}u$ as does ϵu in Lithuanian *ausis* from $\bar{a}u$ in *ráudmi*.
 a^{ig} , e^{ig} , o^{ig} , u^{ig} (variant of o^{ig} or \bar{u}^{ig}), \bar{u}^{ig} (variant of \bar{u}^{ig} or $\bar{u}^u{}^{ig}$), \bar{u}^{ig} , $\bar{u}^u{}^{ig}$ shortened i-diphthongs followed by glottal catch (see below for explanation of e). i is extremely short in quantity, being swallowed up, as it were, in e .
 a^{ue} , e^{ue} , i^{ue} , \bar{i}^{ue} , o^{ue} shortened u-diphthongs followed by glottal catch. u analogous to i above.

CONSONANTS.

- b , d , g voiceless mediae, acoustically intermediate between voiced (sonant) and unvoiced (surd) stops. Probably identical with Upper German b , d , g . Whispered b , d , g seem difficult to distinguish from these intermediate stops.

- dj like English j in judge, but probably intermediate in regard to sonancy. Occurs only in interjections.
- p', t', k' aspirated voiceless stops. Approximately like English p, t, k in pin, tin, kin, though perhaps with slightly more marked aspiration.
- k^w aspirated labialized k; in other words, k followed by labialized breath or voiceless w.
- p!, t!, k! unaspirated voiceless stops pronounced with glottal articulation; in other words, glottis is closed during making of contact and pause of consonants and is not opened until after release of consonant contact. Crackly effect with slight hiatus before following vowel results. Perhaps somewhat greater stress of articulation is involved, whence these consonants have been termed "fortes."
- ts'!(variants are ts! and tc!) "fortis" of ts' (ts, tc), *i. e.*, palatal affricative consisting of t+s' (s, c; see below for explanation of s' and c). ts' itself does not occur in Takelma.
- s as in English sit.
- c as in English ship. s and c are really heard variants of
- s' voiceless sibilant midway acoustically between s and c. Perhaps best produced by pressing surface of tongue against alveolar ridge.
- l, m, n as in English. When final after (or before?) glottal catch they tend to become voiceless, *e. g.*, nagá^ln, baxá^m, helé^l. With preceding tautosyllabic long or short vowels they form true diphthongs.
- L voiceless palatalized l. Common in many Pacific Coast languages, but in Takelma it occurs only in interjections and as inorganic consonant in Grizzly Bear's speech.
- x voiceless spirant as in German Bach but pronounced further forward, particularly before palatal vowels.
- h as in English.
- w as in English.
- y as in English yes.
- w^w denotes labialization of preceding consonant (k^w, h^w). When followed by vowel (as in gux^{wí}) it denotes very weakly articulated w, generally due to labial vowel of preceding syllable.
- ʔ glottal catch. Glottis is momentarily closed.

- ‘ denotes aspiration of preceding consonant or, less frequently, vowel.
- ⁿ denotes nasalization of preceding vowel. Occurs only in interjections.

ACCENTS AND OTHER DIACRITICAL MARKS.

- ˊ falling accent. Denotes fall in pitch of stressed vowel. Vowel starts with higher pitch than that of preceding syllable but falls during its production. This pitch accent comes out most clearly in long vowels and diphthongs. When found on short vowels, fall of pitch strikes following syllable.
- ˋ raised accent. Found on short vowels or unitalong vowels and diphthongs (generally in last syllable of word). Denotes higher pitch than in preceding syllable but without immediately following fall as in case of ˊ. It is best considered as abbreviated form of ˊ, *i. e.*, vowel or diphthong reaches its higher tone immediately instead of sliding up to it. When è occurs in word that has no other accent mark, it denotes short é with raised accent, not long vowel è.
- ˜ rising accent. Found only on long vowels and diphthongs. Denotes gradual rise in pitch. With ˊ first part of long vowel or diphthong is higher than second, with ˜ first part is lower than second. When l or m is second element of diphthong, following ˋ is substituted (thus aī, aū, añ, but alˋ, amˋ).
- + denotes more than normal length of preceding vowel or consonant.
- denotes marked separation between diphthong-forming vowels.
- () enclose words in English translation not found in Indian original.

I. MYTHS.

1. COYOTE AND HIS ROCK GRANDSON.

Bāxdis	hūlk'	wili	íxdīl	sgísi	mēx	sgísi
Wolf,	Panther,	houses	ten;	Coyote,	Crane	Coyote
gūxda	beyán	mí ^{ie} sga ^e	dí'hélēya ^e	wá-iwī	sgísi	
his wife,	his daughter	one	sleeping on board platform	girl,	Coyote	
beyán.	Ganē'hi ^e	hāi	alt'gém	ba ^a dini ^e x	dahōxa	
his daughter.	Now, it is said,	clouds	black	they spread out in long strips	at evening time	
wa-iwī'	p!agá-ida ^e .	Dūgwít'gwa	ba-ixodóxat'	p!agá ^{ie}		
girl	when she was bathing.	Her skirt	she took it off,	she bathed;		
ei	sílnagá ^{ie}	mí ^{ie} sga ^e	búmxi	dap ^e álá-u	ei	ba-isilíxgwa.
canoe	he arrived on river ¹	one	Otter	youth,	canoe	he landed with it.
Mi ⁱ	hoyōi	wa-iwī'	yānk' ^w .	Mi ⁱ hi ^e	dán	ba ^e ilelé ^e k'
Then	he stole her	girl,	he took her with him.	Then, it is said,	stone.	he took up and put in her;
hawilit'gwa	ginik' ^w .					
into his own house	he came with her.					
Wa-iwī	mehwī ^e	hā'pxwī	p!a-imats'lak'.	Ganī'hi ^e		
Girl	she was pregnant,	child	she gave birth to it.	Now, it is said,		
sgísi	wá-iwī	hats'ólol	ō't'	dūgī'	ya	t!ayàk'
Coyote	girl	he missed her;	he looked for her,	her skirt	just	he found it in the water.
Mi ⁱ hi ^e	albiníx	la ^a lé ^l .	Ulum	p!iyin	mahái	t!omóôm ^t
Then, it is said,	mourning	he became.	Formerly	deer	large	he used to kill them
sgísi	mi ⁱ	sgísi	p!iyin	wēt'gin	p!iyax	ya
Coyte;	now	Coyote	deer	he was deprived of,	fawns	just
t'gwan	k'emēn	sgísi.	A'nī ^e	yok! ^w ōi	gwi	giniyagwa'nma ^e
slave	he was made	Coyote.	Not	he knew it	where	she had been gone with
sgísi	béyan.	Mi ⁱ	p!aiyuwó ^e	hapxi	k!ayá ^{ie} .	Mi ⁱ mahái
Coyote	his daughter.	Then	it was born	child,	it grew up.	Then big

¹ In these myths all river references are to Rogue River in southwestern Oregon.

la^alē hapxít'ít'a p!a-imats'ák'. Malák'ēhi. K!asi^{iē}t'
 he became boy¹ she had given birth to him. She told him. "Your maternal
 hinaū. Ganē'hi^ē ei wík'wa. Hindē wík!asi wa^ada
 up river." Now, it is canoe he traveled "Mother! my maternal to them
 said, around with it. grandparents
 ginák'de^ē. Da^ēmáxau. Ge ginák'de^ē. Yelnadá^ē.² Yanát'e^ē.
 I shall go." "Far away." "There I shall go." "You will become lost." "I shall go."

Gwinát'ēdi? Da^amolhēt' itc!óp'al hadanxmolēt nagáhi^ē.
 How in appear- "Red-eared, sharp-handed,³ in ear red," she said to him,
 ance? it is said.

K!asi^{iē}t' wa-iwít'a bók'dan bāls.
 "Your maternal female⁴ neck long
 grandparent

Mahái lālē hāpxít'lē't'a. Míhi^ē dalyewé^{iē} ei ba^asāk'w.
 Big he had become boy. Then, it he went canoe he paddled it
 is said, off; up stream.



Gun-gun⁵ háp'-da yān-t'e^ē
 "Otter his child I go,"

nagá-ihí^ē. Wíli gadak' nagá^{iē} t'ul t'ul t'ul. Nék'di yāx
 he said, it is House on top of he made: t'ul t'ul t'ul. "Who graveyard
 said.

wili gadak' nagá^{iē}. Ge yāx wili nagát'ēdi? Gwinát'ēdi
 house on top of?" (some one) "There grave- house did you say?" How in appear-
 said. yard yard ance

dexebenát' ? Māp^a gwinát'ēdi eít'p' ganát'si^ē eít'e^ē.
 you spoke?" "You (pl.) how in appear- you are? just so in I am."
 just ance appearance

Ne abailíu. Abailiwilí^{uē} alít'bā'gin sinít'gilé^ēsgwa yōm
 "Well, look inside!" He looked inside, he was hit; he scratched his blood
 inside, nose,

mengē yá^ahi la^alē. Abaigíní^k alít'bágat'bak' yáp^aa
 full just he became. He went inside; he hit them all, people

he^ēilemé^k yáp^a t!omōm aldil. Tc!olx o-ós'ip'. Tc!olx
 he did away people he killed all. "Indian do you (pl.) Indian
 with them, them money⁶ give me!" money

¹ Lit., "child-male."

² So heard for *yelnadá^ē*.

³ *i. e.*, having sharp claws.

⁴ *i. e.*, your maternal grandmother.

⁵ Mrs. Johnson was uncertain about the meaning of this word, but thought it must have been the myth name of otter (ordinarily *bumxi*).

⁶ *Dentalia* were regularly used as money by many of the tribes of Oregon and northern California.

o-ogoyín dák'dagwa k'lowū. Ganē xi igí'na alp'ou̯p'auhi.
he was given; over himself he put it. Then water he took it, he blew on it.

Ganē bá^éiyewē'n aldil tc!olx ogoyín.
Then he made them all; Indian he was given.
recover money

Ganē yá^é.
Then he went.



Gun-gun háp'-da yān-t'e^é
"Otter his child I go,"

nagá^{ie}. Ganē nék'da' yāx wili gadàk' nagá^{ie}. Ge
he said. Then "Who graveyard house on top of?" (some one) "There
said.

yāx wili nagáit'ēdi? Gwinát'ēdi dexebenàt'? Ne
graveyard house did you say?" "How in appearance you spoke? Well,
abailū. Abailiwilō'k'^w alīt'bā'gin sin^éit'gilé'sgwa yōm
look inside!" He looked inside, he was hit; he scratched his nose, blood
mengī' ya. Abaigini^ék' alīt'bagát'bak' he^éilemé^ék'. Tc!olx
full just. He went inside, he hit them all, he did away with them. Indian
money

o-ós'ip' t'lümüü'xdaba^é. Tc!olx o-ogoyín. Xi ba^ayānk'^w
do you (pl.) as you have Indian he was given. Water he took
give me, hit me." money it up,
xi igí'na ba^ayewé^{ie}.
water he took; they recovered.²

Ganē yá^é. Xū'^{en} la'lē' ei ganau ba-isāk'^w.
Then he went. Night it became; canoe inside of he paddled
to land.

Malák'i k'abáxa ge k'lasī'^{ct} bók'dan bāls dá^amolhē't'
She had her son, "There your maternal neck long, red-eared,
told him grandparents

ītc!óp'al. Aba-igini^ék'. Alxí'k' dasgáxi hadā'nxmohē't'
sharp-handed." He went inside. He saw him long- in ear red,
mouthed

alxí'k' ītc!óp'al. Wa-iwít'a ga^éal yewé^{ie} alxí'k'
he saw him sharp-handed. Female to he turned; he saw her
bók'dan bāls gwélxda bāls. Gadi nāk'ik' wihín^éà
neck long, her legs long. "That it is that she my mother
said of them indeed

wik'lási. Bānx t!omōk'wa. Miⁱ xuma ō't' yana
my maternal Hunger it was killing Then food he looked acorn mush
grandparents?" him.³ for it,

¹ Perhaps misheard for *nek'di*.

² Lit., "they returned up." Cf. *bá^éiyewēn* (l. 2) "he caused them to recover," lit., "he caused them with his hand to return up."

³ Regular Takelma idiom for "he was hungry."

t!ayàk' k!eleū. Alxík' k!ása. Wik!ási wihin meléxina^ε
 he found it, he supped He looked his maternal "My maternal my since she
 it up. at them grandparents. grandfather, mother told me,
 itc!óp'al nagá-ida^ε k!ása bók'dan bāls nagá-ida^ε. Mí'hi^ε
 'sharp- she saying; 'maternal neck long,' she saying." Now, it is
 handed,' grandmother said,
 t!ayàk'. K'wá'x. Giⁱ eít'e^ε k!asā. Bāxdis hápxda
 he had She woke up. "I I am,' maternal "Wolf his children
 found them. grandmother!"
 mī'wa nagá^{ie}. Bā^εi-yuwuní^εn² ik'wá'gwi^εn. Sgísi mīⁱ
 probably," she had Bā^εi-yuwuní^εn² ik'wá'gwi^εn. Sgísi mīⁱ
 thought. "I'll arouse him, I'll wake Coyote now
 him up."
 k'wá'x. K!asā giⁱ eít'e^ε. Ba^dēp' k!asā. Bānx
 he awoke. "Maternal I I am. Get up, maternal Hunger
 grandfather! grandfather!"
 t!ümüü'xi. Yana lō'p'. Alhū^{ie}x k!asā s'ix yámxda
 it is killing me. Acorns pound Go out maternal deer its fat
 them! hunting, grandfather! meat
 gelgulugwá^εn.
 I desire it."
 Sgísi plíyin mahái t!omōm wēt'gin plíyax ga ya
 Coyote deer large he killed he was de- fawns that just
 them, privied of them;
 ogoġin plíyin mahái wēt'gin. Lobóxa^ε yana lobòp'
 he was deer large he was de- She pounded, acorns she pounded
 always given, privied of them. them,
 klā'want'. Ba-ihémk gasálhi bo^u wedésina^ε. Bāxdis
 she put them into "Take it off quickly, soon it will be taken Wolf
 sifting basket-pan. from me.
 gūxda wedésink'. Giⁱ eme^ε eít'e^ε wede wedébigam.
 his wife she will take "I here I am, not you will be
 it from me." deprived of it."
 Xni(k') k!emèi abaihiwili^{ue} dan gadák' mats!àk'. Mí'hi^ε
 Acorn she made it; she ran into rock on top of she put it. Then, it
 dough house, is said,
 bāxdis gūxda mīⁱ wēt'gi yana mīⁱ wēt'gi. Géhi yewé^{ie}
 Wolf his wife then she took it acorns then she took There he returned,
 from her, them from her.
 alit'bagát'bòk'. Giⁱ eme^ε eít'e^ε wik!ási it'gwanyé'git'.³
 he hit them all. "I here I am. My maternal you have enslaved
 grandmother her."
 Aldiⁱ t!omōm aldi k'a-ilā'p'a t!omōm. Dahōxa yewé^{ie}
 All he killed all women he killed In evening they returned
 them, them.

¹ i. e., it is I. "I am" would generally be rendered by eít'e^ε alone, without independent pronoun giⁱ. Non-incorporated pronouns are hardly ever used except for emphasis.

² Lit., "I cause him with my hand to be up."

³ Formed from t'gwàn, "slave."

aldil sgísi yewé^{ie} plíyax yá^ahi labàk' sgísi. Pliyin
all, Coyote he returned; fawn merely he carried it on his Coyote. Deer
back, it turned out,

mahái t!omomaná^e wēt'gin plíyax ga ya ogoyín. K!asā
large although he had it was taken fawn that just he was "Maternal
killed it, from him, given. grandfather!

gwidí pliyín mahái^a? Wēsin. ⁴ sgisi wá^ada hapxit!i't'a
where deer big one?" "I was de- "Oh! Coyote to him boy
prived of it."

he^eiléme^exam t!omōxam. Mi'hi^e t!ēlā'p'agan no^us lemé^ex.
he did away he killed us." Then, it their husbands next they came
with us, is said, house together.

T!omōm hapxit!i't'a alí'hit'bagát'bòk' gada yeweyàk'^w.
They beat hapxit!i't'a boy; but he struck them all, alongside he returned
him of that with them.¹

Aldiⁱ t!omōm yáp^ea hapxit!i't'a xebéⁿ hapxit!i't'a
All he killed them people, boy, he did so; boy

t!omúxa^e. Dan hapxit!i't'a gasi^e ga^aal niⁱwa'n yap^ea
he killed. Rock boy, so that because of he was people
feared;

mahái t!omōm dan hapxit!i't'a.
big he killed rock boy.
them

He^ene no^u yewé^{ie} nixa wá^ada yewé^{ie}. Alxí'gi^en
Then down he returned his to her he returned. "I have
river mother seen them

wik!ási bāxdis it'gwanyé^ek'òk'² xúma áldi wedék'igam²
my maternal Wolf he seems to have food all they seem to have
grandparents; enslaved them, been deprived of,

p!ⁱ wedék'igam² nagá-ihí^e nixa gwenhegwá^agwanhi.
firewood they seemed to have he said, his mother he related it to her.
been deprived of," it is said,

Sgisi beyán ganī yá^e maxa wá^ada p'im ē'debū^e³
Coyote his daughter now she went her father to him; salmon full in
canoe

t!ít'wi yá^e. Mot'wòk' bómxi p'im ē'debū^e yānk'^w.
her husband he went. He visited his Otter, salmon full in he took it
father-in-law canoe with him.

Búmxi gūxdagwadí'l p'im ē'debū^e yānk'^w maxa wá^ada
Otter together with his salmon full in canoe he took it her father to him
own wife with him,

aba-iwòk'. Sgísi gūxdagwadí'l di'hilik'^w bean yewé-ida^e.
they arrived Coyote together with his they were their when she
in house. own wife glad daughter returned.

Ganī nō^u yewé^{ie}.
Then down river they returned.

¹ Takelma idiom for "he got even with them for that, revenged that upon them."

² Inferentials are used instead of aorists, because Rock Boy is quoting the authority of his maternal grandmother.

³ So heard for *ei-debū^e*, "canoe-full."

*Translation.*¹

There were Wolf and Panther in ten houses;² there were Coyote, Crane, Coyote's wife, and one daughter of his, a girl sleeping on a board platform, Coyote's daughter. And then black clouds spread out in long strips as the girl was bathing in the evening time. Her skirt she took off, and bathed. One Otter youth arrived in the river with his canoe, with his canoe he landed. Then the girl he stole, he took her with him. Then, 'tis said, a stone he took up and put into her, and into his own house he came with her.

The girl was pregnant, gave birth to a child. And then Coyote did miss the girl; he looked for her, found only her skirt by the water. Then, 'tis said, he became a mourner. Before Coyote had been wont to kill big deer; now Coyote was deprived of the deer, only fawns were always given to him, a slave was Coyote made. Coyote did not know where his daughter had been taken to. Now the child was born, up it grew. Now big became the boy that she had given birth to. She told him, "Your maternal grandparents are living up the river." And then, 'tis said, he traveled about in his canoe. "Mother! to my maternal grandparents shall I go."—" 'Tis far away."—"There shall I go."—"You will be lost."—"I shall go. What is their appearance?"—"He is red-eared, sharp-clawed, red in his ears," she said to him. "Your maternal grandmother has a long neck."

Big had the boy become. Then, 'tis said, he went off, a canoe he paddled up stream. "As Otter's child I wander about," he sang. Over a house he walked, "t'ul, t'ul, t'ul."—"Who's on top of the graveyard house?" someone said. "Is that a graveyard house there, did you say?"—"How do you look, you who spoke?" "As you people, for your part,

¹ The supernatural birth and invincible prowess of Rock Boy would seem to make of him a sort of culture hero, yet the true culture hero of the Takelmas is Daldal, the dragon-fly, or rather he and his younger brother (see the following myth). According to Gatschet the culture hero of the Kalapuyas is Flint Boy (*Contributions to North American Ethnology*, Vol. II, Part I, p. lxxxii).

² That is, there were ten houses occupied by the Wolf and Panther people.

look, just so am I in appearance.”—“Well, look inside!” Inside he looked, and was hit; his nose he scratched, just full of blood it became. He went inside and hit them all, the people he did away with, all the people did he whip. “Dentalia do you give me!” Dentalia he was given, about himself he strung them. Then water he took and blew it upon them. Then he caused them all to recover, and dentalia was he given.

Then on he went. “As Otter’s child I wander about,” he sang. Then someone said, “Who’s on top of the graveyard house?”—“Is that a graveyard house there, did you say?”—“How do you look, you who spoke? Well, look inside!” He looked inside, and was hit; he scratched his nose, just full of blood it was. Inside he went and hit them all, away with them he did. “Dentalia do you give me, as you have struck me.” Dentalia he was given. He lifted up water, water he took (and blew it upon them). They recovered.

Then on he went. Night came on, and in his canoe he paddled to land. She had told her son, “There are your maternal grandparents, if long is her neck, and he is red-eared, sharp-clawed.” He went inside. He saw that he was long-mouthed, red in his ear, he saw that he was sharp-clawed. He turned to the woman, and saw that her neck was long and her legs were long. “So those are my maternal grandparents of whom my mother, indeed, did speak?” He was hungry. Then he looked for food, and acorn mush he found, he supped it up. He looked at his maternal grandparents. “It is my maternal grandfather, since my mother did tell me, ‘He is sharp-clawed,’ she said. ‘A long neck has your maternal grandmother,’ she said.” Now, ’tis said, he had found them. She awoke. “It is I, maternal grandmother!”—“It must be Wolf’s children,” she had thought. “I’ll arouse him, I’ll wake him up.” Now Coyote awoke. “Maternal grandfather, it is I. Get up, maternal grandfather! I’m hungry. Pound acorns!¹ Go out to hunt, maternal grandfather! venison fat I desire.”

¹ This command is addressed to Rock Boy’s maternal grandmother.

Coyote killed big deer, but was deprived of them; fawns only were wont to be given to him, big deer he was deprived of. She pounded, acorns she pounded, and put them into the sifting basket-pan. "Take it out quickly, soon it will be taken from me. Wolf's wife will take it from me."—"I am here, you shall not be deprived of it." Acorn dough she made; she ran into the house, and put it on the stone. Then, 'tis said, Wolf's wife now took it from her, acorns now she took from her. Right there he returned, and hit them all. "It is I that am here. My maternal grandmother you have enslaved." He killed them all, all the women did he kill. In the evening they all returned, Coyote returned; merely a fawn did Coyote carry home. Though a big deer he had killed, it was taken from him; just a fawn he was given. "Maternal grandfather! where is the big deer?"—"It has been taken from me."—"Oh! With Coyote is a boy that has done away with us, he has whipped us," said the women. Then, 'tis said, their husbands all went to the neighboring house. They beat the boy, but he just struck them all, revenged that upon them. All the people did he kill; thus the boy did, the boy did kill. Of rock was the boy, so because of that was he feared; big people did Rock Boy kill.

Then down river he went back, to his mother he returned. "I have seen my maternal grandparents. It seems that Wolf has enslaved them, of all their food they seem to have been deprived, of firewood they seem to have been deprived," he said, to his mother he recounted it. Then Coyote's daughter went to her father. Also her husband did go with his canoe full of salmon. Otter visited his father-in-law; salmon, filled in his canoe, he took with him. Otter, together with his wife, did take with him salmon, a canoe full; in her father's house they arrived. Coyote and his wife were glad when their daughter returned. Then they went back down river.

2. DALDAL¹ AS TRANSFORMER.

Daldál wiliⁱ yowó^é xamí^xa cu^éwili. Yap^a
 Dragon-fly his house it was, by the sea he was dwelling. People
 xa-isgú^ut'sgát'ak^w xa-isgíⁱp'sgibik^w yáp^a ba-ik'ulú^uk'a.
 with bodies all cut through with limbs all lopped off people they came floating
 down river.

Sgó^usgwahi^é. Gwidí' baxám? Gwidí' na^éneyé^é? Gwidí'
 He got tired of it, "Whence come they? How there is doing?" Whence
 it is said.

baxám yap!a xa-isgú^ut'sgidik^w? Gwidí' baxám? Ganat'
 come they people with bodies cut through? Whence come they?" So in ap-
 pearance

yaxa ba-ik'iyí^ék' xa-isgú^ut'sgidik^w. Gwidí' baxám?
 continually they came with bodies all cut through. "Whence come they?"

Ganēhi^é sgó^usgwa. Dabalníxa la^alē' yap!a xa-isgú^ut'sgidik^w
 Then, it is said, he became tired of it. Long time it became people with bodies all cut
 through

ba-ik'ulú^uk'wa aga gwēlxda eme^é xa-isgíⁱbik^w ganát'
 they came floating down river; these their legs here^a cut right through so in ap-
 pearance

yaxa ba-ik'ulú^uk'wa. Ganē'hi^é gwí^éne la^alē'. Ne^é
 continually they came floating down river. Then, it is said, how long it became. "Well,
 said,

yānt'ē^é. Gwidí' baxám yap!a xa-isgú^ut'sgidik^w ne^é ge
 I'll go. Whence come they people with bodies all cut through, well, there

giník'de^é nagá-ihí^é.
 I'll go," he said, it
 is said.

Ba^ak!emenáms. Ganē yá^é hinaū giní^ék'. A'ní^é hawi
 He made ready to go. Then he up river he went. Not yet
 went,

ga yuk!wōi gwíⁱ baxám^ada^é yap!a xa-isgú^ut'sgidik^w áni^é
 that he knew it where that they people with bodies all cut not
 from came through,

yok!wōi. K'ai ga^aal di yap!a xa-isgú^ut'sgidik^w? Gwidí'
 he knew it. "What for (inter.) people with bodies all cut Whence
 through?"

baxam nagá-ihí^é. Ganē yá^é. Gelam bá^awawilik^w.
 come they?" he said, it Then he went. River he traveled up
 is said. along it.

¹ Daldál was said to be the name of a blue insect flying about in the swamps, somewhat like a butterfly in appearance, and looking as if it had two heads joined together. Very likely the dragon-fly was meant.

² i. e., What is the matter?

³ Accompanied by gesture.

Ganē^hi^ε t'gwayám ts!ayàk' s'inyá^ahi^εdalagám^t. Wítclai
Then, it is lark he shot at it, just its nose, it is said, "My nephew,¹
said, he pierced.

dí^hiliugwá^εn² sindelegámēsdam nagá-ihí^ε. Gwidí ginigàt' ?
I am glad of it you pierced my nose," it said, it is "Where are you
said. going to?"

Agahi yáp!a xa-isgí^p'sgibik^w gáhi gwidí baxám.
"These very people all cut through, those same whence they come."
ones

Ganē^hi^ε ba^adé^εyeweyàk^w. Miⁱ hono^ε s'u^x ts!ayàk'.
Then, it is he continued traveling.³ Now again bird he shot
said, at it.

Gelbá'm sāk^w dak'awalák'iⁱda p!aiyewé^ε wilàu gelbô'm
Way up he shot it, on crown of his it returned arrow way up
head down,

sāk^w. Sás nagá-ihí^ε wāxa. Wi^εwā nagá-ihí^ε. Miⁱ
he shot it. Coming to he did, it his younger "My younger he said, it Now
a standstill is said, brother. brother," is said.

gā^εm la^alē¹ wāxadil. Ganē yá^ε hinaū giní^εk'.
two they became he and his Then they went, up river they went.
younger brother.

Neks'iwô'k'di malāk'wa yáp!a henenagwán di^εlo^amē¹ yap!
I know not who he told him, "People they are annihi- at Di^εlo^ami' people
lated,

henenagwán xa-isgip!sgibin. Miⁱ ganē^hi^ε k'ái gwalahi
they are annihi- they are always cut Now then, it is many
lated through. said, things indeed

^εihemēm golóm ihemēm xa^εiyasgip!lhi^ε wāxadil ga
he wrestled oaks with he wrestled he always just cut them he and his that
with them, white acorns with them, in two, it is said; younger brother

na^εnagá^ε. Aga xo ihemēm yana ihemēm golom
they did. These firs they wrestled oaks with they wrestled oaks with
with them, black acorns with them, white acorns

ihemēm tc!ā'sap⁴ ihemēm k'ái gwala ihemēm.
they wrestled tc!āsap'-berry they wrestled things many they wrestled
with them, bushes with them, with them.

Ganē tc!ámx lālē. Miⁱεs yap!a wá^ada wōk' mologulá^ap'a
Then strong they became. One person to him they old woman
arrived,

tc!á^εs yap!a daldì K'uk'ū níxa ci^εulì. A' wīt'adi.⁵
Bluejay person wild in K'uk'u his mother, she was "A! my aunt!"
woods sitting.

¹ *Wítclai* means properly "my brother's child" or "my sister's child," according to whether a woman or a man is speaking, in other words, "nephew" or "niece," provided the speaker and parent of the child are related as brother and sister.

² So heard for *dí^hiliugwá^εn*.

³ Lit., "he up (and) went again having it in front."

⁴ Described as a tree growing in the mountains with smooth red bark and bunches of berries hanging like grapes.

⁵ Properly, "my father's sister."

Gwidí ginigàt' ts'layā? Hinàu. A' t'adā goc' mahai
 "Where are you nephew?" "Up river. A! aunt, gos'-
 going to, shell big

ús'i. A'nī² gi¹ a-icdèk' wik'aba á-icda. Bu^uban t!līmí³s
 give "Not I my property, my son his Strings of t!līmí³s
 me!" me!" property." dentalia hundred

ogúcbi⁴n. A'nī² gī¹ a-icdèk' wik'aba á-icda. K'ai
 I'll give you." "Not I my property, my son his property. Perhaps
 t!lumūxi. K'ai ga⁴ál di? Aga būban t!līmí³s ogúcbi⁴n.
 he'll kill me." "What for (inter.)? These strings of one hundred I'll give
 dentalia you."

Tc!olx gangáhi guc mahài igí'na tc!olx ogōihi. Daldal
 Indian anyhow gos'- big he look it, dentalia he gave her. Daldal
 money shell

wāxa xebé⁵n maháit'a ánī² gwī na⁶nagá⁶. Sasánsasinihi⁶
 his younger he did elder one not in any he did. He kept standing,
 brother so, way it is said,

yaxa aga maháit'a aga wāxat'a xebén⁵. Yá⁶.
 continually this elder one, this his younger brother, he did They
 for his part, so. went.

Mī yewé⁶ K'ūk'ū. Gwidí guc mahait'ék⁶à? Witc!aihan
 Now he returned K'uk'u. "Where gos'- my big one, "My nephews
 shell indeed?"

nōdát' baxám⁶ idága bu^uban t!līmí³s ogús'bi. Gus
 from down they came, those strings of one hundred they gave "Gos'-
 river dentalia you." shell

mahái⁶a gwidí? Witc!aihan igí'na. Mī t!omōm níxa.
 big indeed where?" "My nephews they took Now he killed his
 it." her mother.

Mī yáp!a wayānk'^w. Mī yo^umī. Gus mahai me⁶yēk'^w.
 Now people he followed Now he caught up "Gos'- big fetch it
 them. with them. shell back hither!"

Bu^uban t!līmí³s me⁶yēk'^w. Bo^u wít'adi hé⁶wa⁶iwi⁶n
 "Strings of one hundred fetch them Just now my aunt I left them
 dentalia back hither!" with her

bu^uban t!līmí³s. Gus mahái me⁶yēk'^w. T!līmí³s ditclúk'³
 strings of one "Gos'- big fetch it "One hundred Indian
 dentalia hundred." shell back hither!" rope

p'ū^udik'^{w4} me⁶yēk'^w. Gus mahái me⁶yēk'^w. Sansans'iniyá⁶.
 fathoms fetch them "Gos'- big fetch it Let there be
 back hither!" shell back hither! fighting."

Duwú^{w6}k'ci⁶ canáxiniba⁶s'i⁶. Ganē'hi⁶ sansánsa⁶n daldál
 "So it is good, so let us fight!" Then, it is said, they fought Daldál

¹ Described as a rainbow-colored shell of the size of two hands.

² Ten strings reaching from wrist to shoulder, each containing ten dentalia, are meant.

³ A rope made of the twisted fibres of a grass growing to a height of a foot and a half and with a broader blade than the ordinary variety. Probably Indian hemp (*Apocynum cannabinum*) is referred to.

⁴ A term used of a unit string of dentalia.

k!wált'adíl. the younger and he.	DEM+ DEM+ DEM+!	DEM+ DEM+ DEM+!	Dolà Hollow tree trunk	ganau inside of	hiwilí ^{ue} he ran,
tslayāp'. he hid himself.	Obēvá "O elder brother!"	nagá-ihí ^e . he said, it is said.	Ganēhí ^e Then, it is said,	al ^e ōdan he looked around for it	daldál Daldál
maháit'a older one,	dan rock	ba ^a yānk' ^w he picked it up,	wā'da to him	gwidik' ^w he threw it,	gwélxda his leg
xada ^a nt'gilt'gálhi. he broke it in two with rock.	T'gil! "Break!"	heméham he echoed it	gwélxdagwa his own leg		
xa ^a k!wot'k!A'sda ^e when it was broken in two,	heméham he echoed it, "Break!"	t'gíl. "Break!"	Hemhe ^e hám "He echoes it	gwélxdagwa. his own leg."	
Hemhe ^e hám "He echoes it	gwélxdagwa. ¹ his own leg."	Dakpliyá "On the fire	k!wālk'. throw him!"	Dakpliyá "On the fire	
k!wālk'. ¹ throw him!"	Datc!anā't' "About to die become."	lālē. he has become."	Datc!anā't' "About to die become."	lālē'. ¹ he has become."	Dakpliyá On the fire
gwidik' ^w . he threw him.	Xá-u! "Xá-u," ²	k'u ^u bí' his hair	hā'xda ^e as it burned	heméhamhí ^e he echoed it, it is said,	k'u ^u bít'gwa. his own hair.
Ganē Then	yá ^e they went,	ba ^a dé ^e yeweyàk' ^w . they continued to travel.	Ganē Then	yá ^e . they went.	K'ai gwalá Things many
ihemèm they wrestled with them,	yana oaks	ihemèm they wrestled with them,	xo firs	ihemèm they wrestled with them,	tc!ā'cap' berry bushes
xa-iyá ^a k!lodōlhi. they always just broke them in two.	Alhemèk' They met him	mi ^e s one	lomt!ē. old man.	Mi ^e s "One	baxá ^e m he comes,"
óp ^a xa his elder brother	malaganánhi. he told him.	Alsínló ^u k' They met him	mi ^e s one	lomt!ē old man	hā'p'di. small.
Gwenhék'wa ^a k' ^w "Relate it,	lomt!ē. old man!"	Ba-idak'wilit! "I ran out of the house."	lá ^a +dí ^e n. "Yes!	Há-u. How	Gwidi
mene ^e in this way	na ^e nàt' you could do,	baidàk'wilit! you ran out of the house?	Wúl ^a Enemies	abaidi ^e yowó ^u da ^e since they have come into house to fight,	
gasi ^e so that	ba-ibiliwàt'. you ran out."	Ba-idak'wilit! "I ran out of the house."	lá ^a +dí ^e n. "I ran out of the house."	Gahē Just that	yaxa continually
ganga only	nagá ^e . he said.	Mi ⁱ Now	ts!iní ⁱ ts!anx he became angry	daldál. Daldál.	K'a-iná ga dí' "What that (inter.)
nagait' [?] you say?"	He ^e salt'gu ^u nt'gàn He kicked him over,	lat'ba ^a x he burst,	yu ^u m blood	yá ^a just	lālē'. he became.

¹ These echoing words are pronounced by K'uk'u in a heavy whisper.

² This word is supposed to represent the crackling of the burning hair.

³ Used generally to refer to Shasta Indians.

Gana⁸nèx yap!a do⁸mdànk'. Daldál sinhúsgal cdoicdagwána
In that way people he used to kill "Daldál big-nosed! Putting on style
them, it seemed.

lāp' nagá-ihī⁸. Wāxa miⁱ gayaū yūm. Miⁱ lūlīⁱ
become!" he said, it is His younger now he ate it blood. Now his throat
said. brother

da-it!amák'. Obiyá. K'adī ání⁸ xa⁸álk!walagwīt' nagá-ihī⁸
it choked it. "O elder "What not you had better let he said, it is
brother!" it alone," said.

Witc!amàk'^w igí'na gwenló⁸k'i ba-iwak!alási yūm witc!amák'
Flint flaker he took he stuck it into with it he took blood flint flaker
it, his throat, it out

wa bēm wà. Xa⁸álsi⁸1 ání⁸ k!walàk'^w.
with stick with. "Not he let it alone."

Ganī bā'de⁸yeweyàk'^w. Miⁱ hono⁸ wili t!ayàk'.
Then they continued traveling. Now again house they found it.

K'a-ilā^ap'a sgilbibīⁱ+x sgilbibīⁱ+x sgilbibīⁱ+x² nagáⁱ⁸. Daldál
Woman "Warm your warm your warm your she said. "Daldál
back! back! back!"

s'inhús'gal sdóis'dagwana lāp' sgilíⁱpxde⁸. Abaigini⁸k'. Miⁱ⁸
big-nosed, putting on style become! I'll warm my He went inside. One
back."

exa³ k'a-ilā^ap'a sgilípx. Mī p!a-iwayá⁸. Sgilbibīⁱx.
continually woman she was warm- Now he went to lie "Warm your
ing her back. down. back!"

Haplēyá gelt!anáhagwa.⁴ Gwelhī t'uwúk'de⁸. Miⁱ plīⁱ
Into the fire she pushed him. "Keep away! I feel hot." Now fire

xādat'guyūⁱsgwa. Obēyá. A'nī⁸si⁸ xa⁸lk!walàk'^w.⁵ Hé⁸sal-
it had blistered his "O elder "Not indeed he let things He kicked
back. brother!" alone."

t'gu⁸nt'gàn. Kxádi⁸ ma k'a-ilā^ap'a yudá⁸. Wá⁸s⁷ nānsbina⁸
her off. "What you woman you will Wáas- you will always
be? bush be called,

k!umoi ga⁸al yodá⁸. Wede ma k'a-ilā^ap'a yukleīt' xuma
swamps at you will be. Not you woman you will be, food
yudá⁸ nagáhi⁸.
you will he said to her,
be," it is said.

¹ Xa⁸ál-si⁸ seems to go with k!walàk'^w.

² Pronounced very shrilly. The type of reduplication exhibited here is not normally employed for grammatical purposes. The normal form of the word is sgilípx.

³ So heard for miⁱ⁸s yaxa.

⁴ Equivalent to gelt!anáhi (lit., "she held him with her breast").

⁵ xa⁸l = xa⁸al.

⁶ = K'ádi. K' is here so strongly aspirated as sometimes to be heard as kx.

⁷ Described as a bush of about three feet in height, with white leaves and crooked yellowish-red flowers of the length of a hand. The root was used for food.

- Ganē yá^ε ba^ade^εyeweyàk^w. Me^εmí' + nyil me^εmí' + nyil
Then they went, they continued traveling. "Come hither and copulate! come hither and copulate!"
- nagá-ihí^ε. A'! k'adí ney^ε? Daldál s'inhúsgal s'dois'dagwaná^ε
she said, it is said. "A'! what they say? Daldál big-nosed, putting on style
- la^aap' ma^εá minyilá^εn nagáhi^ε ópxa. Ge giní^εk'.
become you, for your part; I'll copulate," he said to him, it is said, his elder brother. There he went.
- Gwélxdagwa ha-iwesgáhak^w. Ganē'hi^ε gelwayān. Mi'
Her own legs she spread them apart. Then, it is said, he slept with her. Now
- wa^εitc!omó^wk'wa. Wede ga na^εnēxdam. Mi' dahi^εsdamá^εx.
she squeezed (her legs) together. "Not that do to me!" Now he was nearly breathless.
- Obiyá. Ge^ε giní^εk' wítc!amàk^w eīhi gwélxda xa^εitc!iwít'.
"O elder brother!" There he went; flint flaker he used it, her legs he split them open.
- Kxádi ma k'a-ilā'p'a yodá^ε? Tlāk' nānsbina^ε. Haxiyà
"What you woman you will be? Fresh water mussel you shall always be called." Into the water
- gwidik^w. Yap!a ga-iwawálsbink' yap!a gāisbink' xuma
he threw them. "People they shall always eat you, people they shall eat you; food
- yudá^ε nagáhi^ε.
you shall be," he said to her, it is said.
- Mi' bāyewé^ε. Ganē yá^ε ba^ade^εyeweyàk^w. Ganē
Now they arose and went again. Then they went, they continued traveling. Then
- án^ε wili t'layaganá^ε k'ai gwala ihemèm xa-iyā'sgip!lhi.
not house they having found it, things many they wrestled with them, they always just cut them in two.
- Wāxadil ga na^εnagá^ε. A'! Mi' k'adí dā^εagàn t'ut'
He and his younger brother that they did. A'! Now what they heard it, "t'ut'
- t'ut' t'ut'. A'! Daldál sinhúsgal. Dak'wili giní^εk. Mi'
"t'ut' t'ut'." "A'! Daldál big-nosed!" On top of the house he went. Now
- p!a-i^εályuwú^ε mologolā'p'a gā'plini tslelei wō'k'í^ε gūms
he looked down; old women two eyes without blind
- k'ó^εx lobōp'. Misi^ε wát'gwan gel^εyowó^ε. Mīhi^ε daldál
tar-weed seeds they pounded them. Now indeed towards each other they were facing. Now, it is said, Daldál
- wāxa hoyōi xumá mologolā'p'a hoyōi dak'wili'dat'
his younger brother he stole it, their food old women he stole it; from on top of the house
- daldál xēbe^εn. Gwidí henenagwát'ēdi? Gemē^εdi? Maci-
Daldál he did so. "How, did you eat it all up?" "Where? You

wak'di henenagwàt' nagásaⁿhi^é. Dakt'bá^agamt' ũ'luk!i
perhaps you ate it all up," they said to each other, it is said. He tied together above their hair

mologolā'p'agan bāls. Miⁱ dakt'bá^agamt'. Miⁱ la^amálsaⁿ.
old women long. Now he tied them together above. Now they quarreled with each other.

Miⁱ dewiliwálsi¹ nagásaⁿhi^é. Miⁱ lāmalsaⁿ. Miⁱ
"Now she is fighting me," they said to each other. Now they quarreled with each other.

úluk!it'gwan it!anáhi. Mi lamálsaⁿ biliwálsaⁿ. Miⁱ
each other's hair they took hold of it. Now they quarreled with each other, they jumped at each other. Now

daldál dak'wilí'dat' uyū¹sgigwa. Daldál cinhúsgal āk'
Daldál from on top of the house he laughed at them. "Daldál big-nosed he

di haga xēp'k'? Dit'gwá^alam wit'adì tclelei wô'k'i^é
(inter.) that one so he did it?" "O yes! my aunts eyes without

diⁱ yūk'? Ganē aba-igini^ék'. T'gwe^elámx wült' hap!ēya
(inter.) they seem to be?" Then he went inside. Scouring rush he went into the fire for it,

de^egwidik'^w. Ganē tcleleí ganau damats'lak'. BAK! Miⁱ
he put it point foremost. Then their eyes in he placed it point foremost. Pop! "Now

tcleleík'^w klemēnxbiⁿ nagá-ihí^é.
having eyes I have made you," he said, it is said.

Bá^ade^eyeweyàk'^w xilamanà. Īhemem k'ai gwalá
They continued to travel they. They wrestled with them things many

xā^ewìn xo ĩhemēm yaná ĩhemēm xa-ısgip^éilhi yūk'
while firs they wrestled oaks they wrestled they always cut strong
traveling, with them, with them, cut them in two;

klemēnk'wit'. Miⁱ hono^é wilí alt!ayàk'. Ā! Daldál
they made themselves. Now again house they found it. "A! Daldál

sinhú^usgal cdoısdagwaná lāp'. Abaigni^ék'. K!al^s xa^{at}'bé^ek'-
big-nosed, putting on style become!" He went inside. Sinew it was

t'bagams wilí debú^{ue}. Miⁱ sēp'. P!úl ba-idigwibí'k'ōp'.
all tied together house full. Now he cooked it. Ashes they popped out all over.

Ganaⁿèx yap!a do^umdàmk'. Ā! Gwidi naⁿnagaıt'
In that way people he evidently used to kill them. "A! How are you doing?"

nagá-ihí^é. Hāxank'wahī's. Obiyá. ^ée^e k'ádi ma wilí
he said, it is said. He almost burned him. "O elder brother!" "e^e! What you house

¹Lit., "she goes ahead at me."

wa-it!ánida^ε? P'liyin k'láts!iⁱ nánshina^ε wílaũ da^awa-
 you will keep it? Deer its sinew you will always arrows along them
 be called; they
 t'bá'gamdina^ε le^εpsì wílau k'lemniyaũk'i^ε wat'bá'gamdina^ε
 shall be tied feathers, arrows whenever people they shall be tied
 therewith make them therewith,"
 nagáhi^ε. Miⁱ k'lemèi.
 he said to him, Now he made it.
 it is said.

Ba^ade^εyeweyàk'^w. Ganēhi^ε k'ái gwala i'hemem.
 They continued traveling. Then, it is things many they wrestled
 said, with them.
 Miⁱ hono^ε abaiwōk' áni^ε k'ai yap!à. Ā+! p'im
 Now again they arrived not any person. "A+! salmon
 inside,
 baxné^εt'ók'. Ā! Daldál sinhúsgal cdóisdagwana lāp'.
 roasted by fire. "A! Daldál big-nosed, putting on style become!
 P'imát'(k') gayawá^εn. A'nī^ε k'ai yap!a māl yaxà
 My salmon I'll eat it." Not any person; salmon- just
 spear shaft
 abai dūl gedè. P'im báihemèk' gayaũ. Gwiná ga
 inside, spear- at its Salmon he took it out, he ate it. "How that
 point point
 na^εneyè^ε anī^ε k'ai yáp!a māl yaxa abai dūl gedè?
 they do, not any people, salmon- just inside spear- at its
 spear shaft spear point point?"
 Miⁱ gasá^alhi māl sa^ansánk'wa. Ga haga walá^ε wili
 Now quickly salmon- it fought with That that one indeed house
 spear shaft him. yonder
 wa-it!ánik'. Miⁱ hono^ε t!omōk'wahis māl. Obiyá. ^εēⁿ!
 he evidently Now again he almost killed salmon- "O elder "εeⁿ!
 kept it. him spear shaft. brother!"
 K'adí anī^ε xa^εalk!walhàk? Igiⁿa māl xa-ik!ot'k!àt'.
 What not he left it alone?" He took it salmon- he broke it in two.
 spear shaft,
 K'adí ma wili wa-it!ánida^ε? Yap!a k'lemánxbink'
 "What you house you will keep it? People they will make you,
 māl k'lemná^ε. Yap!a k'lemnànk' māl p'im
 salmon- they will be People they will make salmon- salmon-
 spear shafts made. them spear shafts,
 wasanáhink'. Wédesi^ε ma wili wa-it!anik^εeit' nagáhi^ε.
 they will spear² So not you house you will keep it," he said to him,
 with them. it is said.
 Miⁱ hono^ε ba^ade^εyeweyàk'^w. Miⁱ honō^w k'ai gwala
 Now again they continued Now again things many
 traveling.

¹ Lit., "you will hold it together."

² Lit., "fight."

ìhemèm xa-iyāk!odōlhi. Mi^{hi} wili alt!ayák' íxdīl
 they wrestled they always just broke Now, it is houses they found ten;
 with them, them in two. said, them
 wili mi^{ie}sga^e k!iyix ganau wili mi^{ie}sga^e k!iyix
 house one smoke in it house one, smoke
 ba^awōk' wili mi^{ie}sga^e. Abailiwilá^{ue} anī^e k'ai yā'p!a
 it was coming house one. They looked not any person,
 up out of it inside,
 doláx yaxa. Miⁱ hono^e abáiliwila^{ue} ánī k'ai yā'p!a
 household just. Now again they looked not any person,
 implements inside,
 doláx yaxa. Mi^{ie}s hono^e abailiwilá^{ue} yap!a ā'ni^e k'a-i
 household just. One again they looked person not any,
 implements inside,
 doláx yaxa. Ganēhi^e abaiwōk' mologolā'p'a mi^{ie}sga^e
 household just. Then, it is they arrived old woman one
 implements said, inside
 hāpxwi wa-iwī' mi^{ie}sga^e. Ā'! Xi wòd xī t!aba^agwá^en.
 little girl one. "A'! Water go and water I am thirsty
 get it, for it.
 Xi wòd nagá-ihī^e. M+ m+! K'á-iwa haxwiya
 Water go and he said, it is "M+ m+! Some evil in the
 get it," said. being water,"
 nagá-ihī^e mologolā'p'a. Gasálhi xi wòd xi t!aba^agwá^en.
 she said, it old woman. "Quickly water go and water I am thirsty
 is said, get it, for it."
 K'á-iwa háxiya nagá-ihī^e mologolā'p'a. Ge hiwiláut'e^e.
 "Some evil in the she said, it old woman. "There I shall run."
 being water," is said,
 T'a^agá^ek'¹ hene t'a^agá^ek' hene nagá-ihī^e. Hapxi wa-iwī'
 "You shall then! you shall then!" she said, it Little girl
 cry cry is said,
 xi wōlt' ba^ahawá^ek' xi. Miⁱ it!á-ut!iwin. Wā+ wā+²
 water she went she dipped water. Now she was caught. "Wā+ wā+,"
 for it, it up
 t'agá^{ie}. Dit'gwālam. Miⁱ xamhiwilí^{ue}. Kxádi? ā+
 she cried. "O yes!" Now to river he ran. "What (is it)? A+!
 k!el' wuù k!el' wuù gasalhí gasalhí. DA'ldalwaya
 basket- go and basket- go and quickly, quickly! Dáldalwaya,
 bucket get it, bucket get it
 dáldalwaya dáldalwaya ga nánha^ek' héne ākhi
 dáldalwaya, dáldalwaya! that always say then!" he himself
 (fut.)
 pluwú^uk'wit'. Ga nánha^ek' dáldalwaya dáldalwaya dáldal-
 he named "That always say dáldalwaya, dáldalwaya, dáldal-
 himself. (fut.);

¹A good example of the use of the future imperative. The idea is, "(If you insist on going), then cry (later on, when you will have found out that I am right)."

²Pronounced in a loud whisper.

waya	nánha ^é k'	nagáhi ^é	xapxwi ¹	wa-iwí'.	Abaiyeweyàk' ^w .	
waya,	always say	he said to her,	little	girl.	He returned into the	
	(fut.)!'	it is said,			house with her.	
Ganē	tc!ümümt'a	libis	gayaū.			
Then	he boiled it	crawfish,	they ate it.			
Ganē	bá ^a deyeweyàk' ^w	nogò	wilī	wō'k'.	Ganē'hi ^é	
Then	they continued	down river	house	they	Then, it is	
	traveling,	from	arrived.	said,		
yawá ^{ié}	wāxadil.	Handàt'	gi ⁱ	ginik' ^{deé}	maháit'a	ga ^é àl
they	he and his	"Across from	I	I'll go	big one	to,
talked	younger brother.	here				
ma ^a si ^é	k!wált'ā	ga ^é àl	gink'.	Gadi'l	go ^m	ihemēxinik' ²
you,	younger one	to	go!	"Those two	we	we are to wrestle
however,						with one another,"
nagá-ihí ^é .	Géhi	giní'k'	maháit'ā	dak'wilī	ba ^a giní'k'	
he said, it is	There	he went	the big one,	on top of	he went up,	
said.				the house		
suwili ⁱ	maháit'a	dak'wilī.	Abá-ihí	giní'k'.	Dáldal	
he sat	the big one	on top of the	Inside	he went.	Dáldal	
		house.				
wāxa	k!wált'a	aba-iwōk.	Yap!a	íłts!ak' ^w	gūxda	
his younger	younger one	he arrived at	Person	wicked	his wife	
brother		his house.				
ci ^{ié} wilī	hāpxí	hapsdi	alkalī.	Mi ^{ié} si ³	hapxit!ít'a	yap!a
she was	children	small	they were	Just one	boy	person
sitting,			sitting.			
íłts!ak' ^w	wāxa	dedewilí'da	ciulī.	Dáldal	wāxa	p'im
wicked	his younger	at the door	he was	Dáldal	his younger	"Salmon
	brother		sitting.		brother	
gayawá ^é n	p'im	lēxi	bānx	t!umūxi	nagá-ihí ^é .	P'im
I'll eat it,	salmon	give it me	hunger	it is killing	he said, it is	Salmon
		to it to eat,		me,"	said.	
gayawaná ^é	adát'wi ^é	lagák'i	hapxwì	hapsdi.	He ^{éé} me ^é	
when he had	to every one	he gave it	children	little.	Yonder	
eaten it	of these	to eat				
mí ^{ié} sga ^é	cū'li ⁴	dedewilí'da.	Yap!a	t!ilā'p'a	gūxda	ciulī
one	he was	at the door.	Person	male	his wife	she was
	sitting					sitting,
í't!aut!au	nít'.	Xapxit!ít'a	ba-iginí'k'	haxiya	giní'k'.	
he fiddled	her	Boy	he went out,	water	he went.	
with them	nipples.					
O'pxa	malaganánhi	obiya	mi ^{ié} c	aba-iwō'k'	yap!a	
His elder	he told him,	"O elder	one	he has arrived	person	
brother		brother,		at the house		

¹ So heard for *hapx(w)i*.

² Aorist in tense, because referring to an act in the immediate future. One might also use the future *ihemxinigam*, "we shall wrestle."

³ Probably equivalent to *mii^és-hi*.

⁴ Equivalent to *cū^éwilī*, *ci^éulī*.

p'imast' गयाū gūxde^ε nít' tclini^ε'k' p'imast' is'ilis'alhi
 your he ate it, your wife her he pinched your he distributed
 salmon nipples them, salmon it to them

hāpxwì nagáhi^ε. Lān ba-igwidik^w aba-igini^ε'k'. Daldal
 children," he said to him, Fish- he threw it out he went into Daldal
 it is said. net to shore, the house.

wāxa geyewālx p'im gayaū. Abaits!āk'ts!á'k' eme^ε
 his younger he was eating, salmon he ate it. He stepped into the here
 brother house,

bu^ubini xāsalt'gwélt'gwili nagá^{iε}'hīs eme^ε bu^ubiniⁱ ga^εal
 his arm he broke it in two by he almost here his arm on
 stepping on it did,

ts!ā'k'ts!á'k' xāsalt'gwélt'gwili. Iyá^asge^t'sgát' p'im yá^a
 he stepped, he broke it in two by He just twisted his salmon just
 stepping on it. arm to one side,

ganau ts!á'k'ts!á'k'. Klū'yam lo^ubá^ε. Anī^ε me^εginik^{'de}
 in he stepped. "Friend, let us "Not hither I came
 p'ay!"

lō^{uε}.c. P'imhi gayawáⁿ nagaít^{'e}. Anī^ε lō^ux ga^εal
 (as) player. 'Just I'll eat it,' I said. Not playing for
 salmon

me^εginik^{'de}. Klū'yam lōgwa's'iniba^ε. Klwāi igí'na
 hither I came." "Friend, let us play with Grass he took it.
 each other!"

Lōgwa's'iniba^ε t!ū't!als'iniba^ε. Nagásanhi^ε. Ganēhi^ε miⁱ
 "Let us play with let us play grass They said to each Then, it is now
 each other, game!" other, it is said. said,

ts!inits!anx daldál. Duwú^{uε}'k' lōgwa's'iniba^εsi^ε nagá-ihī^ε.
 he became Daldál "It is well! let us play with each he said, it is
 angry other, then," said.

Ba-igini^ε'k' dahēbá^a ba^εisgāk'sgāk' haxiya ginik^{'w}. M+
 They went out, ? he picked him up, to the water he went "M+
 with him.

m+! Miⁱwis dap^εā'la-u dū moyūgwanán¹. nagá-ihī^ε
 m+! Now, it youth handsome he's to be spoiled," they said,
 seems, it is said,

he^εme^ε yap!à gwalà wilí. Miⁱ ihemēxaⁿ. Xa-imí^{iε}wasgí'biⁿ
 yonder people many their Now they wrestled "I'll probably cut him
 houses. with each other. through

mu^xdánhi nagá^{iε}'hīs sas nagá-ihī^ε. M+ m+! Hāwi
 once indeed," he nearly holding his he did, it "M+ m+! Yet
 said; ground is said.

sas nagá^{iε} yap!a dap^εālá-u dū. Ganēhi^ε ihemēxaⁿ.
 holding his he does person youth hand- Then, it they wrestled with
 ground some." is said, each other.

Handat' ō^pxa alxi^{'k}'wa. Ma'mit'a yap!a handat' mi^{iε}si
 Across from his elder he saw him. The elder people across the just
 there brother (plur.) river, one

¹This sentence is pronounced in a slow, subdued, pitying tone. M+ expresses fear and foreboding; cf. above, p. 29, l. 8.

p'im salmon	yunobált'. he was holdidg his net for them.	Daldál Daldál	maháit'a the elder	dák'wili on top of the house	ciuli. he was sitting.	
Agasi ^ε So these	dap ^ε ālaū youths	k!wált'a younger ones	ihemēxa ⁿ they wrestled with each other,	wa ^a dixda their bodies	k!fidididi. "K!fidididi."	
Hm+ "Hm+ na ^ε ne ⁿ iyó ^{'uε} they always do,"	hm+! hm+! nagá-ihī ^ε they said, it is said,	Hawi Yet	ba-idísgadasgat'. they have strength.	Anī ^ε his Never yet ¹	ga that gai. eat it!"	
Anī "Not	gelgulugwá ⁿ I wish it,	lo ^u gwa'siniba ^ε . let us play with each other.	°olóm Before	yaxa just	p'im salmon	
gelgulugwá ⁿ I wanted it,	ganē now	lō ^u x playing	gelgulugwá ⁿ . I wish it."	K!ū'yam "Friend,	gūxdek' my wife	
nít' her nipples	tlín ^ε k'. pinch them!"	A'nī ^ε "Not	gelgulugwá ⁿ I wish it,	ihēmxiniba ^ε let us wrestle with each other!"	nagá-ihī ^ε . he said, it is said.	
Há ^{as} ga That one yonder	handát' across from there	mahá-it'a the elder one	yuk!wōi he knew it	wāxa his younger brother	ánī dūk'. not being strong.	
ε ^ε "εe!"	nagá-ihī ^ε . he said, it is said.	Lān Fishing- net	ba-igwidik' ^w he threw it off to shore,	hānhists!a ^k 'ts!á ^ε k'. he was about to step across.		
ε ^ε n ^a "εe!"	gwidi where	ginigát'?' do you go?	Mé ^ε dat' This way	gink' come!"	nagá-ihī ^ε . he said, it is said. Aga This	
daldál Daldál	maháit'ā the elder	dak'wili ⁱ on top of the house	cuwili he was sitting,	ga that	dexebé ⁿ he said, mé ^ε dát'. "This way!"	
Gwendák'alyewé ^ε . He turned back on top.		P!a-i ^ε sga ^a k'sgàk' He picked him up and set him down;	yap!a people	henenàk' ^w . he destroyed them.		
Wát'gwan At one another	bilí ^{uε} . they jumped.	Ganēhi ^ε Then, it is said,	ihemēxa ⁿ . they wrestled with one another.	Ganēhi ^ε Then, it is said,	wādixda their bodies	
de ^ε yú ^ε they sounded,	k!fididididi. "k!fididididi,"	Hándat' Across the river	mi ⁱ now	xā-ísgó ^{ut} ' he cut him through	k!wált'a younger one,	
ma'mit'a the elder ones	ihemēxa ⁿ . they wrestled with each other.	Anī ^ε Not	dabalnixa long	la ^a lit'a ^ε when it became	mi ⁱ now	
xa-ísgó ^{ut} '. he cut him through.	Mi ⁱ Now	t!omomán they were killed	yap ^ε a people	ílt! ^a k' ^w evil	gā ^ε m two	wāxadil. he and his younger brother.

¹Lit., "almost not."

Kxádi ma yap!a yudá^é? Nō^u gwidik^w. Swēnxgwa
 "What you person you will Westwards he threw
 be?" be?" him.

nánsbina^é dahōxa ba-iwilwá^és nánsbina^é. Hinō^u
 you will always in the evening he that comes up you will always Eastwards
 be called, be called.

gwel^éwāk^{wi}^é ba-iwilwá^és.
 when it is early he that comes
 morning up."

Mi sgísi lān ba-ixilik^w. Haxiyà p'im it!ā'ut!liwi^én
 Now Coyote fishing- he snatched "In the salmon I'll catch
 net it up. water them,"

nagá^{ié}hīs sgísi. Ts!amal yá^a ǐ't!aut!au lān ganāu.
 he nearly sgísi. Mice just he caught fishing- lān ganāu.
 said Coyote. Mice just them net in.

Hono^é xamdé^égwidik^w t'ís yá^a ǐ't!aut!au. ǎ^é! Ma
 Again he threw it forth gophers just he caught "ǎ^é! You
 into water, them.

wede p'im ǐ't!aukleit^w nagánhi^é. Hat'gāū ododá^é t'ís
 not salmon you will catch he was told, "In the you will hunt gophers,
 them," it is said. earth for them

ts!amāl^w ga ma^a it!a^wwidá^é nagá-ihī^é daldal. Ganēhi^é
 mice that you, for you will catch he said, it is Daldal. Then, it is
 your part, them," said, said,

yā'p!a p'im sanānk^w dadāiyá^{uét} dadāls'iniya^{uét}
 "People salmon they will spear they will go to they will go to get food
 them, get food, from one another,

lāxiniya^{uét} wedesi^é dō^umxiniyauk^w. Gana^énex t'ga^a yó^{ét}
 they will feed so that not they will kill one In that way world it will
 one another, another. be,

t'ga^a gwi^éne déhi ginák^{ié} nagá-ihī^é.
 world how long forth that it goes," he said, it is said.

Ganēhi^é ba^adeyeweyāk^w. Aga di'lomī dexebé^én
 Then, it is they continued This Di'lomī he said,
 said, traveling,

dīū^w gede dexebé^én. Géhi aga p'im ǐ't!awát!liwin lān
 falls in front of he said so. Right these salmon they are always fishing-
 there caught nets

ganāu. Ganēhi^é ba^adeyeweyāk^w yá^é. Ganēhi^é ge
 in. Then, it is they continued they went. Then, it is there
 said, traveling, said,

wō^wk^w k!woyōxa^én miⁱ ópxa déhi nagá^{ié}. Miⁱ ópxa
 they they accompanied now his elder ahead he did. Now his elder
 arrived; each other, brother

xudumált^w. Miⁱ ópxa p!a-ihunú^{ués} k!wált'a yā bāls
 he whistled Now his elder he shrunk, the younger just long
 to him. brother

la^alē^w. Maháit'a dasguli lālē^w k!wált'a bāls la^alē^w.
 he became. The elder short he became, the younger long he became.

Bō ^u	aga	ge	sasinī	sum [\]	la ^a lē [\] .	Gweldì.	Bābi ^ʔ t ^ʔ
Now	these	there	they stand,	moun- tains	they became.	Finished!	Your <i>baap</i> '- seeds

lé^ep^ʔlap^ʔ.
collect and
eat them!

*Translation.*¹

Daldal's house there was, by the sea he was dwelling. There came floating down the river people with bodies all cut through, people with limbs all lopped off. He became tired of it, 'tis said. "Where do they come from? What is the matter? Whence come the people with bodies cut through? Where do they come from?" Such they came continually, with bodies all cut through. "Where do they come from?" Then, 'tis said, he became tired of it. A long time elapsed and people kept coming floating down the river; with their legs here cut right through, such continually came floating down the river. Then a long time did pass. "Well, I shall go. Whence come the people with bodies all cut through, well, there I shall go," he said.

He prepared himself to go. Then he went, up river he

¹Daldal, the dragon-fly, is a typical American culture hero and transformer. Traveling east up Rogue river, he overcomes and transforms the various wicked beings that threaten continual harm to mankind, sets precedents for the life of the Indians, and, after his work is accomplished, transforms himself into a mountain. Very noticeable is the consistent dignity and benevolence of Daldal. The trickster element often found in the American culture hero, as in those cases in which the rôle is played by Coyote, is here incorporated in Daldal's younger brother. The Daldal pair is quite analogous to such typical "Hero Brothers" as the Kathlamet Panther and Mink, the Wishram Eagle and Weasel, and the Klamath Old Marten and Weaslet; the latter, the younger brother, persists in getting into all sorts of trouble, from which his wiser elder brother has to extricate him. It seems plausible to consider the Takelma conception of the dual culture hero as an amalgamation of the conception of the typical single culture hero, who is at the same time transformer and trickster (e. g., Raven of the Northwest Pacific coast and Coyote of the Columbia valley), with that of the "Hero Brothers." The single culture hero Daldal becomes split in two. Under the circumstances the identification of the culture hero or heroes with the dragon-fly is not difficult to understand. The incidents of the myth are very similar in character to those told by the Hupa of Yimantüwiñyai (see Goddard, Hupa Texts, *University of California Publications in American Archaeology and Ethnology*, Vol. I, pp. 123-34).

proceeded. He did not yet know whence came the people with bodies all cut through, he did not know. "For what reason are there people with bodies cut through? Where do they come from?" he said. Then he went, up along the river he traveled. Then, 'tis said, he shot at a lark, just its nose he pierced. "My nephew, I am glad that you pierced my nose," it said. "Where are you going to?"—"To whence these very people come, all cut through."

Then he proceeded on his way. Now again he shot at a bird. Way up he shot the arrow, back on the crown of his head it came down. His younger brother, 'tis said, took his stand. "It is my younger brother," he said. Now they had become two, he and his younger brother. Then on they went, up river they proceeded. Someone or other told him, "People are being destroyed, at Di!lo^umī people are destroyed, they are cut through." Now then, 'tis said, with all sorts of things they wrestled, they wrestled with oaks bearing white acorns; they always just cut them in two, he and his younger brother did that. With these firs they wrestled, with oaks bearing black acorns they wrestled, with oaks bearing white acorns they wrestled, with tc!ā'sap'-berry bushes¹ they wrestled, with all sorts of things they wrestled. Then they became strong. They came to a certain person, old woman Bluejay, mother of K'uk'ū, a wild man of the woods; there she sat. "Ah! my aunt!"—"Whither are you going, O nephews?"—"Up river. Ah! aunt, give me the big gos'-shell."²—"It does not belong to me, it is my son's."—"I shall give you a hundred strings of dentalia."—"It does not belong to me, it is my son's. Perhaps he would kill me."—"For what reason? These hundred strings of dentalia I shall give you." Dentalia, to be sure, (he gave her and) the big gos'-shell he took, dentalia he gave her. Daldal's younger brother did so, the elder one did nothing. This elder one, 'tis said, just kept standing, but this younger brother of his was active. On they went. Now K'uk'ū returned.

¹ See note 4, p. 22.

² See note 1, p. 23.

"Where is my big gos'-shell?"—"My nephews from down river did come, those hundred strings of dentalia they gave you."—"Where is my big gos'-shell?"—"My nephews have taken it." Now he killed his mother, and followed up the people. Now he caught up with them. "Come back with the big gos'-shell."—"Come back with the hundred strings of dentalia! Just now I left a hundred strings of dentalia with my aunt."—"Come back with the big gos'-shell."—"Come back with the hundred rope-lengths!"—"Come back with the big gos'-shell! There'll be fighting."—"Then it's well, so let us fight!" Then, 'tis said, they fought, he and the younger Daldal. DEM+, DEM+, DEM+! Inside of a hollow tree trunk he ran, and hid himself. "O elder brother!" he said. Then Daldal the elder looked around and picked up a rock; he threw it at him, broke his leg in two with the rock. "Break!" he echoed his own leg as it broke in two, "Break!" he echoed it. "He's echoing his own leg."—"He's echoing his own leg" (K'uk'ũ repeated in a whisper). "Throw him on the fire!"—"Throw him on the fire!" (K'uk'ũ repeated in a whisper). "He is about to die."—"He is about to die" (K'uk'ũ repeated in a whisper). On the fire he threw him. "Xa-u," he echoed his own hair as it burned.²

Then they went on, they proceeded on their way. On they went. They wrestled with all sorts of things, oaks they wrestled with, firs they wrestled with, tclā'cap'-berry bushes they wrestled with, they always just broke them in two.³ They met a certain old man. "Someone is coming," he told his elder brother. They met a certain small old man. "Tell it, old man!"—"I ran out on top of the house."—"Yes! why should you act in this way, that you run out of the house? Since enemies have come into the house to fight, that is why

¹ See notes 3 and 4, p. 23.

² It is quite likely that a transformation of Bluejay's son into the Echo is here referred to.

³ For the myth motive of wrestling with a tree, compare Curtin's Wasco myth of "Eagle has Tobacco-Man and Willow wrestle with Abumat" (Sapir, *Wishram Texts, Publications of the American Ethnological Society*, Vol. II, p. 290).

you ran out.”—“I ran out on top of the house.” Just that only he kept saying. Now Daldal became angry. “What sort of thing did you say?” He kicked him over; he burst, just blood he became. In that way, as it seemed, was he¹ wont to kill people. “Big-nosed Daldal! Put on style!”² he said (to his elder brother). Now his younger brother ate up the blood, and it choked him. “O elder brother!”—“Why did you not better let it alone?” he said. He took a flint-flaker and stuck it into his throat; with the flint-flaker he took out the blood, with the stick. “So he did not let it alone.”³

Then they continued on their way. Now again they found a house. “Warrm your back! warrm your back! warrm your back!” a woman did say. “Big-nosed Daldal! put on style! I’ll warm my back.” He went inside. A certain woman was continually warming her back. Now he went to lie down. “Warm your back!” (she said). Into the fire she pushed him. “Keep away! I feel hot.” Now the fire had blistered his back. “O elder brother!”—“So he doesn’t let things alone.” He kicked her off. “Do you think you will be a woman? People will always call you a wá’s-bush,⁴ in the swamps you will be. You will not be a woman, food you will be,” he said to her.

Then on they went, continued on their way. “Veni et copula+! veni et copula+!” inquit (quaedam). “Ah! what are they saying? Big-nosed Daldal! do you, for your part, put on style! ego copulabo,” he said to his elder brother. There he went. Crura sua distendit. Tunc, aiunt, cum ea dormivit. Tunc (crura sua) compressit. “Noli mihi id facere!” (inquit Daldal). Nunc prope exanimatus fuit. “O frater senior!” Ibi iit (Daldal senior); ‘flint-flaker’ usus est, crura eius diffidit.

¹ That is, the old man. He was accustomed to transform himself into blood, so that the people, on swallowing him, might choke to death.

² This is the translation given by Frances Johnson. The meaning seems to be: “You, for your part, just stand there, too stuck up to move. I, however, am going to fall to.”

³ Said, with vexed sarcasm, by the elder Daldal.

⁴ See note 7, p. 25.

"Do you think you will be a woman? Fresh-water Mussel you will always be called." Into the water he threw her. "People shall be wont to eat you; people will eat you, food you shall be," he said to her.

Now they arose and went on again. Then on they went, continued on their way. Then, not finding a house, they wrestled with all sorts of things, always just cut them in two. He and his younger brother did that. Ah! Now they heard something, "t'ut', t'ut', t'ut'."—"Ah! Big-nosed Daldal!" (said the younger brother and) went on top of the house. Now down he looked; two old women without eyes, blind, were pounding tar-weed seeds, and were facing each other. Now, 'tis said, Daldal's younger brother stole it, the old woman's food he stole; from on top of the house Daldal did so. "How, did you eat it all up?" (said one old woman). "How so? Perhaps it was you that ate it up," they said to each other. The old women's long hair he tied together above them. Now he had tied it above them, and they quarreled with each other. "Now she is fighting me," they said to each other. Now they quarreled with each other, took hold of each other's hair; they quarreled and jumped at each other. And Daldal from on top of the house laughed at them. "Big-nosed Daldal! So it was he that did it?" (they said). "O yes! so my aunts are without eyes, are they?" Then inside he went. A scouring-rush he went for, and into the fire he put its point. Then into their eyes he placed its point. Pop! "Now I have provided you with eyes," he said.

They continued on their way. With all sorts of things they wrestled as they traveled, firs they wrestled with, oaks they wrestled with, and always cut them in two. Strong they made themselves. Now again they found a house. "Å! Big-nosed Daldal! put on style!" He went inside; the house was full of sinew all tied together. Now he roasted it. Ashes popped all about. In that way, as it seemed, was he¹ wont to kill people. "Å! What are you doing?" he said. He almost burned him.

¹That is, the man that had taken the form of sinew.

"O elder brother!"—"E! do you think that you are going to keep house? Deer's sinew shall you always be called; feathers shall be tied onto arrows therewith, whenever people make arrows they shall be tied therewith," he said to him. Now he had made it.

They continued on their way. Then, 'tis said, with all sorts of things they wrestled. Now again they arrived at a house, but there was no person there. A+! there was salmon roasted by the fire. "Å! Big-nosed Daldal! put on style! I'm going to eat my salmon." There was no person there; there was just a salmon-spear shaft in the house, with the spear-point at its point. Out he took the salmon and ate it. "How is it that they do that way, that there are no people, but just a salmon spear-shaft in the house with a spear-point at its point?" Now the salmon-spear shaft fought with him. So it was that one indeed that kept house. Now again the salmon-spear shaft had almost killed him. "O elder brother!"—"E! Why didn't he leave it alone?" He took the salmon-spear shaft and broke it in two. "Do you think that you are going to keep house? People shall make you, salmon-spear shafts shall be made. People will make salmon-spear shafts, and shall spear salmon with them. So you are not going to keep house," he said to him.

Now again they continued on their way. And again with all sorts of things they wrestled, they always just broke them in two. Now, 'tis said, ten houses they found. In one house there was smoke, one house—smoke was coming up out of one house. They looked inside, but there was no person, just household implements. Now they looked into another house, but there was no person, just household implements. Now they looked into another house, but there was no person, just household implements. Then, 'tis said, they arrived at a house where were one old woman and one little girl. "Ah! Go and get water, I am thirsty. Go and get water," he said. "M+, m+! There is some evil being in the water," said the old woman. "Go quickly and get water, I am thirsty."—"There is

some evil being in the water," said the old woman. "There I shall run," (said the little girl). "In that case you shall cry! In that case you shall cry!" she said. The little girl went for water, dipped up the water. Now she was seized. "Wä+, wä+," she cried. "O yes!" (said Daldal) and ran to the river. "What is it? A+! go and get a basket-bucket, go and get a basket-bucket quickly, quickly! Dáldalwaya, dáldalwaya, dáldalwaya! Like that shall you always say!" He himself did name himself. "That shall you always say. Always say dáldalwaya, dáldalwaya, dáldalwaya!" he said to the little girl. Back to the house he returned with her. Then they boiled the Crawfish and they ate it.

Then they proceeded on their way, and arrived down river from a house. Then, 'tis said, he and his younger brother talked. "Across from here I shall go to the elder one, but do you go to the younger one. With those two we are to wrestle," he said. There the elder one went, and went up on top of the house; on top of the house the elder one sat. Inside he went. Daldal's younger brother arrived at the house of the younger one. The wicked person's wife was sitting there, and there little children were sitting. Just one boy, younger brother of the wicked person, was sitting at the door. Daldal's younger brother said, "I'm going to eat salmon. Give me salmon to eat, I'm hungry." When he had eaten the salmon, he gave every one of the little children to eat. Yonder was one sitting by the door. The man's wife was sitting, and he fiddled with her nipples. The boy went out of the house, went to the water. He told his elder brother, "O elder brother, a certain person has arrived at the house and has eaten your salmon, your wife's nipples he has pinched, your salmon he has distributed to the children," he said to him. The fish-net he threw out to shore and went into the house. Daldal's younger brother was eating, salmon he ate. He stepped into the house and almost broke (Daldal's) arm in two; here on his arm he stepped and (nearly) broke it in two. (Daldal) just twisted his arm to one side and stepped right into the salmon. "O friend, let us play!" (said

the wicked man). "I did not come here to play. 'I shall just eat salmon,' I said to myself. Not for play did I come here."—"O friend, let us play with each other!" and he took grass. "Let us play with each other, let us play the grass game!"

Thus, 'tis said, they spoke to each other. And now then Daldal became angry. "It is well! let us, then, play with each other," he said. Out of the house they went; he picked him up and went to the water with him. "M+, m+! Now, it seems, the handsome youth is to be spoiled,"¹ they said—yonder were the houses of many people. Now they wrestled with each other. "I think I'll cut him through the first time," he thought to himself, but (Daldal) held his ground. "M+, m+! Still the person holds his ground, the handsome youth." Then, 'tis said, they wrestled with each other. From across the river his elder brother saw him. The elder people were on the other side of the river, and one was holding his net for salmon. Daldal the elder was sitting on top of the house. So these youths, the younger ones, did wrestle with each other, k'ídididi went their bodies. "Hm+, hm+! Still they have strength. Never before have they done that," said the people collected together. "O friend, eat your salmon!"—"I do not wish it, let us play with each other. Before I just wanted salmon, now I desire to play."—"O friend, pinch my wife's nipples!"—"I do not wish it, let us wrestle with each other," he said. That one yonder across the river, the elder one, knew that his younger brother was not strong. "Eh!" he said, and threw his fishing-net out to shore. He was about to step across the river. "E^a! where are you going? Come this way!" (Daldal) said. This Daldal the elder was sitting on top of the house, he it was that said "This way!" He turned back, picked him up, and set him down; people he used to destroy. At one another they jumped, and then, 'tis said, they wrestled; then their bodies sounded k'ídididi. On the other side of the river he had already cut through the younger one, while the elder ones wrestled. It did not last long before he had cut him

¹ That is, killed. See note 1, p. 3.

through. Now the two wicked people, he and his younger brother, were slain. "Do you think that you will be a person?" and to the west he threw him. "The Evening Star you shall always be called, you shall always be called he that comes up in the evening." (To the younger one he said, "You will be) he that comes up in the east early in the morning."

Now Coyote snatched up the fishing-net. "In the water I shall catch salmon," Coyote thought to himself, but he caught only mice in the fishing-net. Again he threw it forth into the water, but caught only gophers. "Eh! you shall not catch salmon," he was told. "In the earth you shall hunt for gophers, mice shall you, for your part, catch," did Daldal say. Then he said, "People shall spear salmon, they will go to get food, to one another will they go to get food; one another they will feed, and they shall not kill one another. In that way shall the world be, as long as the world goes on."

Then, 'tis said, they continued on their way. These things he had said at Di^olo^mī, in front of the falls he had said so. Right there salmon are always caught in fishing-nets. Then they continued on their way, on they went. Then, 'tis said, they arrived there, they accompanied each other. Now his elder brother went on ahead. Now the elder brother whistled to him; now the elder brother shrunk, while the younger one grew tall. The elder one became short, the younger one became tall. Nowadays these are standing there, mountains they have become. 'Tis finished. Go gather and eat ba^ap'-seeds.¹

3. PANTHER AND HIS DEER-WIFE.

Wīli'	yowó ^é	hūlk'	wāxadil	yāk' ^w .	Be ^é wi ^é	alhūyūx
House	there was,	Panther	he and his	Wildcat.	Every day	he went out
			younger brother			hunting,
p ^l iyin	he ^é ilem ^é k' ^é .	Ganēhi ^é	dabalníxa	la ^a lē'	p ^l iyin	bús'
deer	he killed them	Then, it is	long time	it became,	deer	all gone
	off.	said,				

¹ This is the conventional method of winding up a Takelma myth. The command is addressed to the children who have gathered around to listen to its recital. They are to go off and gather seeds in order to become active. Too much sitting around listening to stories makes one lazy.

la^alauhi. Pliyinhi yawá^{ie} hūlk' he^{ie}iléme^exam. Mi^{ie}sga^ehi
 he caused Deer them- they were "Panther he has killed Just one
 them to become. selves talking, us off."

p^{liyin} wa-iwí' ge ^{ie}imíham hūlk' wá^ada. Miⁱ hūlk'
 deer girl there they sent her Panther to him. Now Panther

p^{liyin} wa-iwí' yowòk'. Ga p^{liyin} wa-iwí' yowogwaná^e
 deer girl he married That deer girl when he had
 her. married her,

hen^e ání^e p^{liyin} alt^layàk'. Ganēhi^e hono^e alhūyūx
 then not deer he found Then, it is hono^e alhūyūx
 them. them. said, again he went out
 hunting,

ání^e k'ai t^lomóm. Honó^ehi wé^egia-uda^e alhūyūx dahōxa
 not any he killed Again when it was he went out in the
 them. indeed dawn hunting, evening

yewé^{ie} bílam yewé^{ie}. ^{ie}is'ihí s'om ga^eal hadedilt'a
 he returned, empty- he returned. Even mountains to everywhere
 handed though

wít' ání^e alt^layak' p^{liyin}. Ganēhi^e hu^línt' ya hono^e
 he went not he found deer. Then, it is he became just, again
 about, them said, tired

dahōxa yewé^{ie} bílam yewé^{ie}. P^{liyin} yawá-ida^e mi^{ie}sga^e
 in the he returned, empty- he returned. Deer they talking, one
 evening handed

wíli ganau dákt^lemēx s'om gwel^hók'wal ga ganau
 house in they assembled, mountain holed underneath that in
 dákt^lemēx. Ganēhi^e miⁱ bānx lohó^{ie} dabalnixa la^alit'a^e
 they assembled. Then, it is now hunger he was long time when it'
 said, dead; became

ání^e k'ai t^lomóm. Olóm hen^e p^{liyin} ganàt' t^lomomaná^e
 not any he killed Formerly then deer so in when he had
 them. appearance¹ killed them,

wíli debū^{ie} cíxum². Miⁱ ání^e k'ai henenák'^w wāxadil
 house full dried Now not any they con- he and his
 venison. sumed it younger brother

abài cíxum. Ganēhi^e alhūyūx hono^e be^ewí^e alhūyūx
 inside dried Then, it is he went out again, every day he went out
 venison. said, hunting hunting,

bílam yewé^{ie}.
 empty- he returned.
 handed

Ganēhi^e aga^a gūxda p^{li} wo^eō^uha. Ganēhi^e aga
 Then, it is this, his wife firewood she used to Then, it is this
 said, her part, go for it. said, one

p^{li} bíls mengí' wagáwòk' Ganēhi^e dewénxa
 firewood moss full of she used to Then, it is to-morrow
 bring it. said,

¹ i. e., so many—(that).

² = *cix xum*, "venison dry."

gwel ^é wāk'wi ^é	lawálhida ^é	p!i ⁱ	bils	áni ^é	k'ai	honó ^é .
early in the morning	whenever it became,	firewood	moss	not	any	again.
Alhūyūx	bílam	yewé ^{ie} .	Gwin ^é édi	wede	bílam	yèūk'.
He went out hunting,	empty- handed	he returned.	When	not	empty- handed	he returned? ¹
Ganēhi ^é	dahō ^u xa	la ^a lit'a ^é	k'a-ilā'p'a	ts!í'k'dagwa		
Then, it is said,	evening	when it became	woman	her own flesh		
he ^é sgó ^u t'k' ²	gwélxdagwa	ga ^a al.	Ganēhi ^é	dahōxa	yewé ^{ie}	
she cut it off (it would seem)	her own legs	at.	Then, it is said,	in the evening	he returned	
hūlk ^a	bānx	mengi ⁱ .	Gwidi	p!iyín ^a	lemé ^x ?	K'a-ilā'p'a
Panther, on his part,	hunger	full of.	"Where	deer, for their part,	they have gone?"	Woman
áni ^é	yiwiya ^u .	Ganēhi ^é	mi ⁱ	sebék'	ts!í'k'dagwa	cix.
not	she spoke.	Then, it is said,	now	she roasted it	her own flesh	venison.
Ganēhi ^é	hūlk'	yewé ^{ie}	daho ^u xà.	Bānx	áni ⁱ	his aba-iwōk'de ^é
Then, it is said,	Panther	he returned in the evening.	"Hunger	not nearly	I arrived home,"	
nagá-ihí ^é .	Ganēhi ^é	xuma	igí'na	k'a-ilā'p'a	dasálda	mats!ák'
he said, it is said.	Then, it is said,	food	she took it	woman, on the ground ³	she placed it	
cix.	Ganēhi ^é	gayaū	cix	xigwàlt' ⁴	yok!wōi	aga cix
venison.	Then, it is said,	he ate it	venison	fresh;	he knows it	this venison
hené ⁿ	abài	gasi ^é	bo ^u	ága	yewéida ^é	cix xigwàl.
it is all gone	in the house,	but	now	this	when he returns	venison fresh.
Then, it is said,						
Ganēhi ^é	gayaū	gelhewéhau	hūlk'.	Gwidi	báxamàk' ^w	nagá-ihí ^é
he said, it is said,	he ate it,	he was thinking	Panther.	"Whence	does she get it?" ⁵	he said, it is said,
gelhewéhana ^é	hūlk'.	Ganēhi ^é	hono ^é	alhūyūx	wé ^é gia-uda ^é .	
as he thought	Panther.	Then, it is said,	again	he went out hunting	when it was dawn.	
Ganēhi ^é	hono ^é	dahōxa	bílam	yewé ^{ie} .	Gwine ^é dí	wede
Then, it is said,	again	in the evening	empty- handed	he returned.	When	not

¹ i. e., he kept returning empty-handed.

² To be analyzed as *hee^é-sgóut!-k'*. This form is inferential, not aorist (*hee^é-sgóut'*), in tense, because the act was done secretly, without direct knowledge on Panther's part. She "must have cut it off," because her own flesh was offered as food. *Sebék'* (1. 6) is also an inferential form, for similar reasons; the aorist is *see^{p'}*.

³ Lit., "in front of his feet."

⁴ Probably derived from *xí*, "water." Its literal meaning would then be "having water, juicy."

⁵ Lit., "she comes having it."

bílám yèùk' ? Ganēhi^ε hen^ε dahōxà né^ε gwidí baxamàk'^w
 empty- he returned? Then, it is then in the "Well, whence does she
 handed said, evening get it?"

nagá-ihí^ε gelhewéhana^ε.
 he said, it is said, as he thought.

Ganēhi^ε xū'^εne la^alē'. Ganēhi^ε wayá^ε gūxda hono^ε
 Then, it is night it became. Then, it is he slept, his wife also
 said, said,

wayá^ε. Ganēhi^ε dap!áxa la^alē' hūlk'^εa ání^ε wayá^ε
 she slept. Then, it is before day- it became; Panther, not he slept,
 said, break for his part,

gelhewéhau gwídí aga cīx^εa baxamàk'^w? Ganēhi^ε ba^at!ebèt'
 he was "Whence this venison she gets it?" Then, it is she arose
 thinking, indeed said,

k'a-ilā'p'a ulúm hen^εe plī wagaók'nana^ε bīls mengí.
 woman before then firewood when she was went moss full of.
 to bring it

Ganēhi^ε k'a-ilā'p'a ba^at!ebèt' agasi^ε hūlk' ání^ε wayá^ε
 Then, it is woman she arose and so Panther not he slept;
 said,

agasi^ε gūxda hūlk' wayá^ε mī'^εwa nagá^{ie}his k'a-ilā'p'a.
 but indeed his wife "Panther he is probably," she almost woman.
 sleeping said

Ba^at!ebèt' bīls gayaū. Emé^εhi alxí'k' delgán he^εsgú^{us}t'ók'^w
 She arose, moss she ate it. Right here he saw her her hams cut away,

gwēlxdagwa ga^εal cīx he^εsgó^{us}t'k' da^εók'^wik' ts'ít'gwa.
 her own legs at venison she cut it off, so she gave her own flesh.
 it turned out; him as food

Bīls gayaū ga haga walá^ε ga na^εnánhak' bīls plī
 Moss she ate it, that yonder that in truth that she always did, moss firewood
 it turned out,

ga^εal ání^ε k'ài. Ganēhi^ε bīls gayaū plī ga^εal sasinī.
 at not any. Then, it is moss she ate it firewood at she was
 said, standing.

Ganēhi^ε alxí'k' mīⁱ wiláut'agwa ĩgí'na. Mīⁱ ts'layák'
 Then, it is he saw her, now his own arrow he took it. Now he shot
 said, at her,

bayuwùn.¹ Mīⁱ gūxda t!ít'gwa wá^ada bīlí^{us}. Mīⁱ t!ít'gwa
 he missed her. Now his wife her own to him she Now her own
 husband jumped. husband

wá^ada bīlíuda^ε t!ibagwán mīⁱ wēt'gi. Mīⁱ bai^εibilik'^w
 to him as she his pancreas now she took from him. Now she ran out with
 jumped, it in her hand,

¹= *ba-iyuwùn*. This word is probably a causative formation from *yowo-*,
 "to be;" its literal meaning would then be "he caused it to be out."

t!i'lā'p'agit'gwa t!iba wēt'gi. Miⁱ bai'ībilik'^w. Ganēhi^ē
her own husband pancreas she took Now she ran out with Then, it is
from him. it in her hand. said,

há^{aē}ga gwi pliyìn dakt!emēxda^ē ge^ēyá'hi^ē wāk'.
that one where deer that they were just there, she
yonder assembled, it is said, fetched it.

Ganēhi^ē wi^ēin wik!ēlhia-uda^{ē1} gas'i^ē ganē
Then, it is said, different whenever it is daylight, so then
t!éut!awagwan be^ēwi^ē. Ganēhi^ē t!éut!á^{uē} pliyìn hūlk'
ball was played with it every day. Then, it is said, they played ball deer, Panther
t!libagwán ga^ē iwat!éut!awak'^w. Be^ēwi^ē há+² i^ēda
his pancreas that they played ball with it Every day "Hā+! That
in their hands.

hūlk' t!libagwán³ sgeléuda^ē mí^{iē}s ts!lawit' ba-ibilí^{uē}. Yomò
Panther his pancreas!" as they one fast he ran out. "Catch up
shouted, runner with him,

t!oìt' há+² yomói' yomò nagánsa^ēnhi^ē. Ganēhi^ē xū^ēne
one-horned Hā+! Catch up catch up they used to say to Then, it is night
deer! with him, with him!" each other, it is said. said,

la^alīt'a^ē ganē hoyó^t' p!iyáx ga goyò he^ēdadá^ēsi^ē miⁱ
when it then she danced fawn that medicine- but off now
became, yonder woman,

hīt' lāp'gulúk'^w hūlk' t!iba wēt'ginma^ē. Ganēhi^ē yāk'^w
with spirit he was about Panther, pan- as he had been Then, it is Wildcat
gone to become creas deprived of. said,

miⁱ yap!a igí'na. Me^ēye^ēk'wànp' wī^ēobí' t!libagwán
now people he took them. "Return you (pl.) my elder his pancreas,"
hither with it brother

nagá-ihí^ē yāk'^w. Ganēhi^ē mí^{iē}sga^ē yap!a ge giní'nk'
he said, it is Wildcat. Then, it is one person there they went one
said, said, after another

xū^ēnè agas'i^ē goyo hoyó^t'^ēaldí' ^ēalt!ayàk'. Ganēhi^ē
at night, but this medicine- she danced, all she discovered Then, it is
woman them. said,

helé^ēlda^ē
as she sang:



1. Wá-ya-we-ne Ló^u-wa-na, wá-ya-we-ne Ló^u-wa-na, wá-ya-we-ne Ló^u-wa-na.

2. Né^k'-di ī-de-me^ē-a wīt', né^k'-di ī-de-me^ē-a wīt', né^k'-di ī-de-me^ē-a wīt'?
"Who right over hegoes who right over hegoes who right over hegoes
there about, there about, there about?"

¹ Probably misheard for *wēklelhia-uda^ē*, morphologically related as iterative to *wēgia-uda^ē*, "when it is daylight, next day," as *sgot!olh-*, "to cut frequently," is related to *sgó^ud-*, "to cut."

² A loud, prolonged whisper.

³ Each word in this sentence is pronounced distinctly and pompously.

⁴ = *yomò*; -*oi* because of following *y-*.

Ganēhi^ε wé^εgia^{uε} hūlk' wá^ada hiwilí^{uε} yāk's'i^ε
 Then, it is said, it dawned, Panther to him she ran, but Wildcat
 mü^uláp^x ganàu. Yāk'^w ^εalk'ok'òk' obí^εt' yō^εk'au daldàl
 sweat-house in. "Wildcat ugly-faced, your elder 'Bones crack!"
 brother,

nagásbi obí^εt' naganá^ak'i^ε.¹ Gwel^εwāk'wi^ε ge hiwilí^{uε}
 he says your elder she kept saying, Early in the there she ran
 to you brother," it is said. morning

hūlk' wá^ada. Ganēhi^ε hā^εyewéok'. Ganēhi^ε t'léut'liwia^{uε}
 Panther to him. Then, it is she always re- Then, it is they played
 said, turned yonder. said, ball

hūlk' t'libagwán wa. ^εi'da hūlk' t'libagwán. Ganēhi^ε
 Panther his pancreas with. "That Panther his pancreas." Then, it is said,
 mí^εsga^ε ígí^{na} hūlk' t'libagwán bā⁺ yúmoi yomo
 one he took it Panther his pancreas. "Bā + ! Catch up catch up
 with him, with him,

t'lóit' nagánsa^εnhi^ε. Gana^εnex t'leut'lá^{uε} hūlk' t'libagwán
 one-horned they always said to Thus they played Panther his pancreas
 deer!" one another, it is said. ball

wà. Ganēhi^ε xū^εne lawálhēt' ganē mí hono^ε hoyó^εt'
 with. Then, it is night it used to then now again she danced
 said, become,

p'liyàx. Yāk'^w k'adí nak'là ání^ε ígí^{na} yap'la aldí'
 fawn. Wildcat what of all kinds not he took them people? all

yap'la ígí^{na} tclamāl ga waná^ε ígí^{na}. Aldí' ^εalt'layàk'
 people he took mouse that even he took All she discovered
 them, him.

goyò ^εi's'is'i^ε gwi^ε neyé^εda^ε. K'liyí'x ganau p'la-iwá^εwilík'^w
 medicine- even if any- that they Smoke in they came down
 woman, where did. along with it,

ga ^εaldí' ^εalt'layàk'. Gwín^εe la^alē yap'la hen^εn ání^ε
 those all she discovered Long time it became, people they were not
 them. used up,

nek hūlk' t'libagwán yeweyàk'^w.
 any one Panther his pancreas he returned
 with it.

Ganēhi^ε yāk'^w ganē' gí's'í^ε nagá-ihí^ε. Ganē yá^ε.
 Then, it is Wildcat "Then I in my he said, it is Then he went.
 said, turn!" said.

Ganē ge wōk' ge t'léut'liwia-uda^ε. Ganēhi^ε bils
 Then there he arrived there (where) they were Then, it is moss
 playing ball. said,

^εalgiligálk'wa iū'xdagwa ^εalgiligálhi. Gwi hen^εe k'liyí'k'da^ε
 he daubed it over his own hands he bedaubed Where then that it fell
 himself, them.

t'libàk'^w ha^εya gwidík'^wdanma^ε géhi it'e^εal. Ganēhi^ε
 pancreas from side as it was thrown, géhi it'e^εal. Then, it is
 to side there hand palm up. said,

¹ = naganá^ak'-hi^ε.

² A loud, prolonged whisper.

ba^adéyeweyàk^w hono^é wiⁱin gadak[‘] s’ówo^ék’òp[‘]. Ganē
 he continued on again another on top of he jumped. Then
 his way,
 one
 debin la^alit’^aé yá^a igoyó^ék’ ganē waho^ugwàk^w. Ganē
 last one when he became just he touched now he was running Then
 him,
 along with it.
 aldiⁱ k’wá^ax. Bā+ yómoi yomo t!oít[‘] yomò gawák[‘]di
 all they “Bā+! Catch up catch up one-horned catch up that one,
 awoke. with him, with him, deer! with him!” it seemed,
 hogwá^ésda^a yùk[‘].
 their runner he evidently
 was.
 Ganē ópxa ba^agél^ép!eyé^é. Miⁱ lohógulùk^w t!ibagwán
 Then his elder he lay belly up. Now he was about his pancreas
 brother to die
 áni^é k’^ai gūxda wēt[‘]gigwana^é ga wat!éut!awagwan.
 not any, his wife since she had taken that ball had been played
 it from him; with it.
 Ganēhi^é miⁱ aba-iwōk[‘] ópxa t!iba hayawá^ada xda^axdàk^w.¹
 Then, it is now he arrived his elder pancreas into his ribs he threw it.
 said, home; brother
 Ganē ā[‘]k!a mūláp^x ganau hiwili^ué. Miⁱ sgísi ge yùk[‘]
 Then he, for sweat-house in he ran. Now Coyote there he turned
 his part, out to be
 mūláp^x ganau. Ganēhi^é miⁱ pliyín^éa wōk[‘]. Ganē hūlk[‘]
 sweat-house in. Then, it is now deer, for they Then Panther
 said, their part, arrived.
 ba^ayewéⁱé. Ganē ts!ayák[‘] mahmít[‘]a^a. Ganē yāk!wa² pliyax
 he revived. Then he shot at the big ones. Then Wildcat, for fawns
 them his part,
 ts!ayák[‘] sgísidil a^aéyà³ pliyáx ts!ayák[‘] há^aga hūlk[‘]
 he shot at he and they, for fawns they shot at that one Panther
 them, Coyote their part, them, yonder
 pliyin maháit[‘]a ts!ayák. Miⁱ pliyin t’ga^a gidí yewéⁱé.
 deer big ones he shot at Now deer land upon they
 them. returned.
 Gehi yáxa giⁱéa yok!woyáⁿ. Ganē aga bo^u pliyin
 Just only I, for I know it. Now this today deer
 there my part,
 t’ga^a debū^é la^alé[‘] heⁿé pliyin^éa áni^é⁴ k’^ai lāp[‘]k[‘]⁵ gasⁱé[‘]
 land full they have then deer, for not any it turned out but
 become, their part, that they became,

¹This word is used of the throwing of a soft, nasty object. Cf. *xdaⁿ*, “eel.”

²= *yak^wéa*.

³= *ai^éá*.

⁴*áni^é*, “not,” does not go with *laap[‘]k[‘]*, which, as an inferential form, would require *wede*, but merely with *k’^ai*; *áni^é k’^ai* is equivalent to “none.”

⁵These forms are inferentials. Though the verbs briefly recapitulate some of the points of the preceding myth, they are not employed for the purpose of *narrating* a story, but rather of *accounting* for present-day conditions; hence the inferential, not the aorist, mode.

bo^ua p^liyin gwalà la^alè. He^ene p^liyin aldī ts!āip[’]k^{’2}
 today deer many they have Then deer all they hid
 indeed become. themselves,
 hūlk[’] he^eilemé[’]k[’]wana⁸¹ ga ga^aal wa-iwí ók[’]igam² do[’]miá
 Panther because he was that for girl he was killing
 destroying them; given her him
 ga^aal. Bō^u wede yāk^{’w} ópxa tlibagwán woók[’]i^e hūlk[’]éa
 for. To-day, not Wildcat his elder his pancreas if he had Panther, for
 brother gone for it, his part,
 bō^u lohó^e. Miⁱ he^edelélek liⁿ2 p^lalák[’]wa gehi dé^ewinit[’]
 today he would Now I have finished it myth, just going so far
 be dead. there
 giⁱéa yok^loyáⁿ.
 I, for my part, I know it.

Translation.

A house there was, Panther and his younger brother Wildcat. Every day he went out hunting, the deer he killed off. Then, 'tis said, a long time elapsed; he had caused the deer to disappear. The deer were talking among themselves, "Panther has killed us off." A certain deer-girl they sent there to Panther. Panther married the deer-girl. When he had married that deer-girl, then he found no more deer. Then he went out hunting again, but did not kill any. Again, when it was dawn, he went out hunting; in the evening he returned, returned empty-handed. Even though he went about everywhere in the mountains, he found no deer. Then did he become tired, returned again in the evening, returned empty-handed. To talk among themselves did the deer assemble in a certain house; in a mountain cave, therein did they assemble. Then, 'tis said, he was dying of hunger; a long time had elapsed and he had not killed any. Formerly so many deer had he killed that the house was full of dried venison. Now he and his younger brother consumed no dried venison in the house. Then, 'tis said, he went out hunting again; every day he went out hunting, but returned empty-handed.

Now this wife of his, for her part, used to go for firewood.

¹ The *-k'wa-* implies that the deer were then conceived of as persons.

² Lit., "I have put it off in front."

And she was wont to bring firewood covered with moss. Then, whenever the morrow came early in the morning, the firewood no longer was covered with moss. He went out hunting, but empty-handed he returned. How long did he not keep returning empty-handed? Then, 'tis said, when the evening came, the woman cut off her own flesh from her legs. Then Panther, for his part, returned in the evening, full of hunger. "Where have the deer all gone?" (said Panther). The woman did not speak. Now then, 'tis said, she roasted her own flesh as venison. Then Panther returned in the evening. "Because of hunger I nearly did not arrive home," he said. Then the woman took the food and placed the venison down on the ground in front of him. Then he ate the fresh venison. He knew that this venison had all been consumed in the house, but now when he returns, there is fresh venison. Then he ate it; Panther kept thinking about it. "Where did she get it from?" said Panther, as he thought about it. Then, when it was dawn, he went out hunting again. Then again he returned empty-handed in the evening. How long did he not keep returning empty-handed? Then, 'tis said, that evening, as he thought about it, he said to himself, "Well, where did she get it from?"

Then night came on. And then he slept, also his wife did sleep. Then, as the morning twilight came, Panther, for his part, did not sleep, but kept thinking, "Whence, now, did she get this venison?" Then the woman arose at the time when she was wont to bring firewood, covered with moss. Now the woman arose, and Panther was not sleeping; but his wife, "Panther must be sleeping," said the woman. She arose, ate the moss. Right here he saw her hams cut away, from her own legs had she cut off venison; as food, it turned out, did she give him her own flesh. Moss she ate, and that indeed was why it always happened that there was no moss on the firewood. Then, 'tis said, she ate the moss as she stood by the firewood. Now he saw her and seized his arrow. Now he shot at her, but missed her. And his wife jumped at her husband, and as she jumped at her husband, she took away

from him his pancreas. Now she ran out with it in her hand, her own husband she had deprived of his pancreas. Now away did she run, having it in her hand. Then, 'tis said, yonder where the deer were assembled together, just there did she bring it.

Then, every time it dawned, then every day shinny-ball was played with it. Now the deer played ball; Panther's pancreas, therewith did they play shinny-ball. Every day, as they shouted, "Hä+! That is Panther's pancreas!" a certain fast runner rushed out. "Catch up with him, one-horned deer! Hä+! Catch up with him, catch up with him!" they used to say to each other. Then, as night came on, a fawn, a medicine-woman that one, danced, but off yonder Panther now was about to lose his spirit, for of his pancreas he had been deprived. Then Wildcat now did take various people. "Do you all come back with my elder brother's pancreas," said Wildcat. Then one person after another went there in the night, but this medicine-woman danced, discovered them all. She sang, tis said:

Wáyawene LÓ^uwana, wáyawene LÓ^uwana, wáyawene LÓ^uwana.

Who goes about right over there, who goes about right over there, who goes about right over there?

Then it dawned and to Panther she ran, but Wildcat was in the sweat-house. "Ugly-faced Wildcat, your elder brother, 'Crack bones!' says to you your elder brother," she kept saying. Early in the morning there she ran to Panther. Then yonder she always returned. And then with Panther's pancreas shinny-ball they played. "That there is Panther's pancreas," (they shouted). Then a certain one took Panther's pancreas. "Bä+! Catch up with him, catch up with him, one-horned deer!" they kept saying to one another. In that way they played shinny-ball with Panther's pancreas. Then night used to come on, and now again the fawn danced. What sort of people did not Wildcat take? All the people he took, even the mouse he took. All of them the medicine-woman discovered, no matter

what they did. Down in the smoke they came, but all of those she discovered. A long time elapsed, the people had all been tried, but no one returned with Panther's pancreas.

Then Wildcat said, "Now I in my turn!" Then off he went. Now there he arrived, there where they were playing shinny-ball. Then he daubed moss all over himself, his hands he bedaused. Wherever the pancreas fell as it was thrown from side to side, right there he held out his hand palm up. Now the deer said, "Bā+! That there is Panther's pancreas," shouting. Then right into his hand was it thrown. Off he scampered with it, ran with it now in his hand, ran off with his elder brother's pancreas in his hand. "Bā+! Catch up with him, catch up with him, one-horned deer! Catch up with him, catch up with him!" Now as he was tired he climbed up a tree, and then on all sides was he surrounded. Now then it was dug under with their own horns. "Now in my own trail shall you fall ahead," said Wildcat (to the tree). The tree was made to fall by being uprooted, it was dug up, but he was sitting up above. Down in his trail it fell, it had been made to fall by uprooting. Far off he just lightly bounded, and away he leaped. "Bā+! Catch up with him, catch up with him, one-horned deer!" How long did he not run with it in his hand? Now night was about to come, evening it became, and again he climbed up a tree, for he was tired. Always he rested whenever he was tired. And not again was the tree made to fall by being uprooted. Then all did sleep; now he was surrounded on all sides, while Wildcat was up above. Now it was about to dawn, and moss he daused all over himself. Then down he went back; down on the horns of one he came down, again on another one he jumped, continued on his way, again on another one he jumped. Then just as he came to the last one, he touched him, now as he was running along with (the pancreas). Then all awoke. "Bā+! Catch up with him, catch up with him, one-horned deer! Catch up with him!" That one, it seemed, was their runner.

Now his elder brother lay belly up. Now he was about to

die, for he had no pancreas, his wife having taking it from him; therewith shinny-ball had been played. Now then (Wildcat) arrived at home; his elder brother's pancreas he threw within his ribs. Then he, for his part, did run into the sweat-house, and Coyote there turned out to be in the sweat-house. Then now, 'tis said, the deer, for their part, did arrive. Now Panther revived, then shot at the big ones. And Wildcat, for his part, shot at the fawns; he and Coyote, for their part, did shoot at the fawns, but that Panther yonder shot at the big deer. Now the deer had returned upon the land

Just so far do I, for my part, know. Now this day the land has become full of deer; at that time the deer ceased to be, but nowadays the deer have become many. Then the deer all hid themselves, for Panther was destroying them; for that reason was the girl given to him, in order to kill him. Had not Wildcat gone to get his elder brother's pancreas, Panther, for his part, would be dead today. Now I have finished this story; proceeding just so far do I, for my part, know.

4. PANTHER AND COYOTE.

Wíli ⁱ Their house	yowò ^é it was	hũlk' ⁱ Panther	wāxadil he and his younger brother,	wāxa his younger brother	yāk' ^w Wildcat,
no ^u gadási ^é but down below from them	sgisi Coyote	níxadil. he and his mother.	Alhũyũ'hix He used to go to hunt	hũlk' Panther,	pliyìn deer many
t ^l omóomt' he used to kill them.	Ganēhi ^é Then, it is said,	be ^é wi ^é every day	cix deer	t ^l omōm he killed them,	wāxasi ^é but his younger brother
xuma food maker.	k ^l emná ^s . Only	Ganga that	ga he did,	na ^é nagá ^é long time	dabalníxa venison
debũ ^é full; younger brother	wāxasi ^é but his	yámx fat	yaxa merely	gayaũ he ate it,	áni ^é not
gayaĩk'. he used to eat it.	No ^u gada Down below from them	sgísi Coyote	níxadil he and his mother	ho ⁱ fir	k ^l eléli its bark
	wíli ⁱ . their house.				
	Ganēhi ^é Then, it is said,	dabalníxa long time	la ^a lē'. it became.	Ganēhi ^é Then, it is said,	gwiciwók' ⁱ di somewheres or other

¹So heard for *xo*.

xamí¹xa da^ale^olagwán dā^ayaná^a hūlk' s'ix he^oilem^ok'.
 by the sea he was heard about chief Panther, deer he destroyed them.
 Ganēhi^o wá-iwí gā^op^oini s'ēm alt^ogú^os' t'awāxadil yá^o.
 Then, it is said, girls two ducks white she and her they
 younger sister went.
 Da^ahi^oaganín sgísi me^odát' dit^ogāū wili^o sgísi hūlksi^o
 He was heard about, Coyote on this west of his Coyote; but
 it is said, side the land house Panther
 gwent^ogāū ga^oa ge wili^o neyé^ohi^o gana^onéx da^oagán.
 east of the that one, there his they said, thus they heard.
 land for his part, house it is said; of them.
 Ganēhi^o yūt^olūn wa-iwí^o gā^op^oini t'awāxadil ge wōk'ia^o1
 Then, it is said, white girls two she and her there they
 ducks younger sister arrived
 sgísi ga^oal. Ganē plebéxa^o sgísi. Ganēhi^o mi^o liwá^o
 Coyote at. Then he peeled bark Coyote. Then, it is said, now looking
 nagá^o wa-iwí^o dū gā^oplini baxá^om. ^oa! gwidi ná^onagait^oe^o?
 he did; girls pretty two they come. "A! How am I going to do?"
 T'gwa he^olamá^a nāk'i t'gwa he^olamá^a k'lemán. Wihin
 "Thunder its board," say to it! thunder its board make it!" "My mother
 ohóp' du^ogwi^o dīdu^ogwánk' nagá-ihí^o sgísi. S'elēk'^o
 ohóp'- her skirt she shall wear it," he said, Coyote. "Acorn
 shells^o it is said, pestle
 ilū^opxagwánk' wihin nagá^o. T'gwa he^olamá^a wihin wili^o
 she shall pound my he said. "Thunder its board my house
 having it in her hands mother," mother
 ganàū cū^oalt^oa^a nagá-ihí^o.
 in she shall sit," he said, it is said.
 Ganē wa-iwí^o gā^oplini s'ás' nagá^o. Gwidi sé^ondi^o4
 Then girls two coming to they did. "Where Panther
 a stand
 wili^o. Mi^o yamadán sgísi sendi wili^o. Gi^o sé^ondi^oa eīt'e^o.
 his Now he was asked Coyote Panther his "I Panther, I am."
 house?" house. for my part,
 Mi^o igoyó^oxa^on wa-iwí^o k'wált'a t'ópxa iguyú^ok' dalō^o1^o
 Now they nudged girl younger one her elder she nudged "He lies,^o
 each other, sister her:
 sgísi was'í^o. Maháit'a ánī^o sgísi ga sé^ondi nagá-ihí^o.
 Coyote indeed." The elder "Not Coyote, that Panther," she said, it
 one is said.
 Wa-iwí^ot'an idá^oli wilit^ok'èà. Ba^odé^oyeweyàk'^o. Ganēhi^o
 "Girls, right there my house." They continued on Then, it is
 their way. said,

¹ Properly speaking, this form is impersonal. An expressed subject, as here *t'awāxadil*, more correctly requires the form *wōk'*.

² "Thunder's board" is the Takelma term for "lumber."

³ These shell ornaments are described as half black and bean-like in shape.

⁴ A myth name of Panther.

⁵ Lit., "mouth-plays."

aba-igini^{ik} xilamanà selék^w ilobóxak^w sgísi níxa.
 they came to they, acorn she was pounding Coyote his
 the house pestle with it in her hand mother.

Ganēhi^{is} playuwó^s xilamanà alxali áni^s dabalníxa. Gwidi
 Then, it is they sat down they; they were not long. "Where
 said, seated

se^{ndi} wilíⁱ miⁱ yamadán mologuláp'a sgísi níxa.
 Panther his house?" now she was asked old woman, Coyote his
 mother.

Gwent'gāū hinwadà ge wilíⁱ nagá-ihí^s mologolā'p'a.
 "East side of towards up there his house," she said, old woman.
 the land stream it is said,

Ma^a nagásbinda^s bo^u sé^{ndi} nagaít' sgísi nagásbiⁿ
 "You, for though I said just Panther you said, Coyote I said to
 your part, to you now, you,"

naga t'ópxa. Ganēhi^{is} ba-iyewé^{is}. Miⁱ yá^s ba^adéyeweyák^w.
 she said her elder Then, it is they went Now they they started again
 to her sister. said, out again. went on their journey.

Ganēhi^{is} dabalníxa la^{le}' miⁱ yewé^{is} sgísi. Hindē
 Then, it is said, long time it became, now he returned Coyote. "Mother!
 gwidi wayá^{ut}' k'lwált'ā^a andi k'ai dák'da^ada wíli
 where your daughter- the younger Not any over her house
 in-law one? (inter.) head

hanhogwàl? K'ai nagaít'? Wayá^{ut}' k'lwált'a^a dák'da^ada
 holed through?" "What did you say?" "Your daughter- the younger over her
 in-law one head

ándi^s wíli hánhogwàl? Gemé^sdi giⁱ wayáuxagwat' yúk'a^s?
 not house holed through?" "How I having daughter- do I come
 (inter.) in-law to be?

Bo^{ua} wa-iwít'an aba-inagá^{is} sé^{ndi} wá^ada ginigiyá^{ua}
 Just now, girls they were in Panther to him they have
 indeed, the house; gone,"

nagá-ihí^s mologuláp'a ga nagá^{is}. Sk'á^s nagaít'? Miⁱ
 she said, old woman that she said. "What did you Now
 it is said, say?"

abaigini^{ik} miⁱ t'lomōm níxa. Ganēhi^{is} ba-iyewé^{is} miⁱ
 he went into now he killed his Then, it is he went out now
 the house, her mother. said, again,

he^{ebili}^{us}. Miⁱ hó^{ek}' miⁱ swadák'. Mí'+ⁱhís aba-iwōk'
 he ran off. Now he ran, now he pursued Now very they arrived in
 them. nearly the house

se^{ndi} wá^ada. Miⁱ t'los'ó^u hā'p'da altlayák' miⁱ
 Panther to him. Now slightly a little he discovered now
 them,

¹This form also is impersonal, though the logical reference is to *wa-iwít'an*, "girls."

²Coyote is now greatly excited, hence uses the meaningless but characteristic "coyote prefix" *s-*.

wiyimàt' wa-iwíⁱ gā'p^éini. Wo^unā'k'^w1 nagá-ihí^é wo^unā'k'^w
 he exercised his supernatural power upon them girls two. "Old!" he said, it is said; old

la^alé'. Míⁱ sé'endi wá^ada · aba-iwōk'ia^ué yāk'^w s'i^éulí
 they became. Now Panther to him as they arrived in the house, Wildcat he was sitting;

mologolā'p'a gā'p^éini aba-iwōk' hūlk' wá^ada yūbí'ⁱ
 old women two they arrived in the house Panther to him, their basket-caps

desgwōgwènt' yeléxda desgwogwènt' mologolā'p'agan yū'k'alx
 worn out, their burden worn out, old women teeth baskets

wák'ⁱé mologolā'p'a gā'p^éini t'awāxadil bēm ík!wenéhi.
 without, old women two she and her younger sister sticks they held them in their hands.

Hūlk' ání^é k'ai alhūyūxk'.
 Panther not any; he was out hunting.

Míⁱhi^é dahō^uxa la^alé'. Míⁱ cíx ligik'^w hūlk'.
 Now, it is said, evening it became. Now venison he brought Panther. it home

Míⁱ yāk'^w ganē wik'lasíhan mé^éwōk' nagá-ihí^é yāk'^w
 Now Wildcat, "Now my maternal grandmothers they have arrived here," he said, Wildcat, it is said,

óp^éxa gwenhegwé^éhagwanhi. K'lulsát'a^a2 ók'i p'lān
 his elder brother he related it to him. "Soft (food) give them, liver

ók'i nagáⁱé sé'nda. Ganēhi^é p'lān ogó^éak'i. Ganēhi^é
 give them," he said Panther. Then, it is said, liver he always gave to them. Then, it is said,

wé^égia-uda^é alhūyū'hi^x hono^é hūlk' be^éwí^é alhūyū'hix
 when it was dawn, he was wont to go out hunting again Panther, every day he was wont to go out hunting;

dal^éwí^é pliyáx ligik'^w. K'lasí^ét' ók'i k'lulsát'a^a nagánhahí^é
 sometimes fawn he brought it home. "Your maternal grandmothers give it to soft (food)," he used to say to him, it is said,

wāxa gasi^é p'lān ogó^éak'i. Ganēhi^é gwi^éne la^alé'.
 his younger brother; and that one liver he used to give to them. Then, it is said, long time it became.

Ganēhi^é míⁱ yana lobolàp' mologolā'p'ak!an. Ganēhi^é xi
 Then, it is said, now acorns they kept pounding them old women. Then, it is said, water

t'ū yānk'^w k'la^awánxa^é yana k'la^awánt'. Ganē xi t'ū
 hot they took with them, they sifted in basket-pan, acorns they sifted them in basket-pan. Then water hot

¹This "wish" is preceded by a whiff of air blown by Coyote.

²Lit., "wormy." Cf. *k'lúls*, "worm."

di^{ie}7'ūda p!a-it'gwili^{ie}x. Miⁱ (^{inspiratory} breath) nagá^{ie}. Miⁱ t'awā mí
 on top of it dropped down. Now she did. Now "O younger Now
 her hand sister!

alxí^{ie}k' ā+ iūxdék' alt'gú^{ie}s' la^alē'. Ne^o plagaít'e^e nagá-ihí^e
 see! Oh, my hand white it has Well, I'll bathe," she said,
 become. it is said,

maháit'ā ga na^enagá^{ie}. Miⁱ xambilí^{ue} hanyá^ahi ba^{at}'é^ex.
 the elder one that she did. Now she jumped just on the she
 into the water, other side emerged.

Ganēhi^{ie} ō+ hop!ēⁿ hene nát'na^e ganát' yá^a ba^{at}'é^ex
 Then, it is oh! long before then as being, being in that way she
 said, emerged

han. Ma^awí^e plāk' nagáhi^{ie} t'awāxa. Miⁱ hono^e plagá^{ie}
 on the "You too bathe!" she said to her younger Now also she
 other side. her, it is said, sister. bathed

haxiyà k!wált'a. Ganēhi^{ie} miⁱ hánya almi⁷'e^s ba^{at}'é^ex.
 in the the younger Then, it is now just together they
 water one. said, across emerged.

Miⁱ ganát'i¹ la^alē' hop!ēⁿ sé^enda wá^ada dū hen^ee
 Now being in the they long ago Panther to him pretty then
 same way became,

yá^ada^e ganáthi la^alē' wa-iwít'an dū t'awāxadil.
 when they being in the they girls pretty she and her
 went same way became younger sister.

Ganáhan mé^eal yewé^{ie}. Ganē yana ba-ihemék' aba-iyewé^{ie}
 Being as on this side they Then acorns they took they returned
 before (of river) returned. them out, into the house

wa-iwí du^eū'. Ganē yene² s'omòt'. Miⁱ yāk!wa³
 girls pretty. Then acorns they cooked Now "O Wildcat,
 them.

k!asi^{ie}t' lā'ula-usam hop!ēⁿà obi^{ie}t' yoguyà⁴ ga^aal
 your maternal he's been calling long ago, your elder to marry for
 grandmothers us; however, brother him

me^eginigik' gas'i^e sgísi wiyimásam. Ganē ya^anik' no^u
 here we came, but that Coyote he 'poisoned' us. Now we are down
 going away, river

yeweyik' nagá-ihí^e wa-iwít'an.
 we return," they said, girls.
 it is said,

Miⁱ ya^aniyá^{ue} hūlk's'i^e áni^e k'ai alhūyūx
 Now they are gone but Panther not any; he was out
 away hunting,

¹ = ganát' hi; cf. gáhi, "the same."

² So heard for yana. The first a is palatalized to e by the preceding y; the second a is made to correspond to it, owing to the feeling that Takelma has for repeated vowels in dissyllabic stems.

³ = yāk'w.^eā.

⁴ So heard for yogwià.

gwel ⁶ wāk'wihì	alhūyū'hix.	Ganēhi ⁶	wa-iwīt'an	mi ⁱ	yá ⁶		
early in the morn- ing, indeed,	he used to go to hunt.	Then, it is said,	girls	now	they went,		
ánī ⁶	k'ai	mī.	Ganē	yāk!wa ²	dak'wilī	giní ⁶ k.	Hē+
not	any	now.	Then	Wildcat, for his part,	on top of the house	he went.	"Hē +
obēyā'+	gūxde ⁶	ya ⁶	mī+	obēyā'+.	Mi ⁱ	sgelél ⁶	
elder brother!	your wives gone away	they have now,	now,	elder brother!"	Now	he kept shouting,	
sgelēwált'	ópxa	obiya	gūxde ⁶	yá ⁶	nagáhi ⁶	sgelé ^{u6} .	ō+
he shouted his elder to him	brother,	"Elder brother,	your wives	they have gone,"	he said to him, it is said,	he shouted.	"O!
bā+ ¹	obiya	me ⁶ yèu	gū'xde ⁶	yá ⁶	nagá-ihí ⁶ .	Mi ⁱ	yewé ⁶
bā+1	elder brother,	come back!	Your wives	they have gone,"	he said, it is said.	Now	he returned
hūlk'	ópxa	gwenhegwéhagwanhi	gwenhegwéhôk' ^w	wa-iwī'			
Panther; his elder brother		he related it to him,	he told him about them,	"Girls			
du ⁶ ū'. ¹	K lasí ^{u6} t'	le ⁶ wilá-usi	negés'i.	Gana ⁶ nèx	gwenhegwé-		
pretty.	'Your maternal grandmother	he has been calling me,'	they said to me."	Thus	he related		
hagwanhi	ópxa.	Ganē	yānt' ⁶	nagá ⁶	hūlk'.	Ganē	
it to him	his elder brother.	"Now	I am going,"	he said	Panther.	Then	
tc!ulx	igína	ba ^a diní ⁶ k'	wili	hadínitlanhi	s'elék' ^w		
strings of dentalia	he took them,	he strung them up,	house	he strung them out in it,	acorn pestle		
ba ^a di ⁶ k'dàk'.	Ganē	aga xa ^a sgó ^{u6} sgi ⁶	ga	lohót'e ⁶	nagáhi ⁶		
he stood it up.	"Now	this (string)	if it breaks ² asunder,	(in) that I shall be dead,"	he said to him, it is said,		
wāxa.	S'elék' ^w	disgū' ⁶ xgi ⁶	xa ^a k'lósgi ⁶	ga ^a	lohót'e ⁶		
his younger brother.	"Acorn pestle	if it falls down,	if it breaks, (in) that	(case)	I shall be dead,"		
nagáhi ⁶ .							
he said to him, it is said.							
Ganē	yá ⁶	gūxdagwa	swadàk'.	Ganē	mi ⁱ	yo ^{u6} mī	
Then	he went off,	his own wives	he followed them.	Then	now	he caught up with them;	
sméla ^{u6} x	dé ⁶ da	sāk' ^w	wá-iwīt'an	ánī ⁶	gwénliwila ^{u6}	sméla ^{u6} x	
arrow shafts	in front of them	he shot them,	girls	not	they looked behind;	arrow shafts	
ba ^a yānk' ^w	yeléxdagwan	ganau	mats!àk'.	Ganē	mi ⁱ		
they picked them up,	their own burden baskets	in	they put them.	Then	now		
da ^a ts!a ^a wán	wōk'	hen ⁶ e	yá ^a	wa ^a himít'	t lít'gwan.	Ganē	
by the ocean	they arrived,	then	just	they talked to him	their own husband.	Then	

¹ Pronounced in a loud whisper.² Lit., "if it 'cuts' (intr.) apart, if it parts."

ei wá^ada sa^agwán. Ei gadā 'ís'i^é k'ái gwala ne^eyáuk'i^é
canoe to him it was "Canoe along- even things many if they say,
paddled. side of

wede ge li'wàt' nagá^{ié} wa-iwít'an t'ít'gwan ga nagà.
not there look," they said girls, their husband that they said
to him.

Wede haxiyá li'wàt' ísi^é k'ai gwala nāxbiyauk'i^é wede
"Not in the look even things many if they should not
water though say to you,

ge li'wàt'. Ganē hansa^agwán. Ganē k'ái gwala nagàn
there look." Then he was paddled Then things many he was
across. said to

hūlk' alk'ok'ok' gwinát'na^é ga 'áldi k'ái gwala nagánhi^é.
Panther, ugly-faced; in what way that all things many he was said to,
being it is said.

Oloms'i^é gūxda ga nagaik'wa^é wede haxiyá li'wàt',
Though his wives that they had said "Not in the look!"
before to him, water

nagaik'wa^é miⁱ ts'liníts'anx haxiyà liwilá^{u^é}. Miⁱ ei
they had said now he became angry, in the he looked. Now canoe
to him, water

p!a-ihá-u^t'gú^upx.¹ Miⁱ mülú^uk!an hülün mülü^{u^é}k'wa
it upset. Now he was sea monster he swallowed
swallowed. him,

gūxdas'i^é ba-iwōk'.
but his wives they arrived
to shore.

Miⁱ yap!a aldí ĩgínan ya^algá^s. Yalgám^t nagán.
Now people all they were divers. "Dive for they were
taken him!" said to.

K'adí naga 'ánī^é ĩgínan ís'i^é yalagámdan ba^ayá^t'ek!é^élhixiya^{u^é}
What indeed not it was When- he was dived they always just floated up,
(kind) taken? ever for,

ánī^é nek gwelginí^ék' hagwelxiyà. K'ai gwala 'ís'i^é
not anyone he reached at the bottom Beings many although
bottom of the water.

ĩgínan ánī^é nek gwelginí^ék' ba^ayá^t'ek!é^élhixiya^{u^é} 'ís'i^é
they were not anyone he reached they always just floated up; whenever
taken, bottom,

yap!a yalá^ak'da^é ánī^é hagwelxiá wōk' ba^ayá^t'ek!é^élhix.
people that they not at the bottom they they always just
dived, of the water arrived, floated up.

Miⁱsi^é k'a-ilā^ap'a s'ink'wōk'lwá^a k'loloi hā^ap'di lāl. Giⁱ
But now woman Mud-cat basket small she was "I
twining it.

¹ Lit., "(scooped-out object) set (itself) down under." Cf. *dakt'gúba^én*, "I put on a hat," lit., "I set (scooped-out object) on top."

yaxā ^ε indeed	wa ^ε alna ^{anán} ¹ I can get close to him,"	nagá-ihí ^ε she said, it is said.	Ganē Then	sgísi Coyote,	s ^ε ā'k' ² "She	yaxa indeed
éalnān she can get close to him!"	nagá ^{ic} he said,	k'a-ilā'p'a woman	ga that	nagà. he said to her.	Aga ganát' "These so many"	yap!a people
yelá'k'da ^{ε4} although they dived,	ánī ^ε not	wanā even	eme ^ε here	néida ^{ε5} that they did,"	nagá ^{ic} he said,	yap!a ganat' "people so many
yelá'k'da ^{ε4} although they dived,"	sgísi Coyote	ga that	nagá ^{ic} he said,	k'ailā'p'a woman	la ^a màl. he quarreled with her.	Gi ⁱ yaxá "I indeed
he ^ε alna ^{anán} ¹ I can go off and get close to him,"	k!oloi basket	hā'p'di small	wala ^a lauhi. she kept twining it while (talking).	Cma "You	yaxa indeed	
éalna ^{anát} . you can get close to him!"	A'nī ^ε Not	k'ai any- thing	nagá ^{ic} she said,	ánī ^ε not	dak'da ^a hāl she answered him,	k!oloi hā'p'di basket small
lāl. she twined it.	Yap!a People	hené ⁿ they were used up,	ā'k'da ^ε xi she alone	heyé ^ε x. she was left over.	Mi ⁱ yap!a Now people	ald'v all
yalá'k' they had dived,	gasi ^ε but that one	ā'k'da ^ε xi she alone	heyé ^ε x. she was left over.	Mi ⁱ hi ^ε Now, it is said,	dat!abák' she finished it	k!oloi basket,
dakt'gú ^u bamt'. she covered it over.	Ne ^ε si ^ε "But now	masi ^ε indeed,	alna ^{anán} 'I can get close to it,'	naga-idá ^ε since you said,"	nagánhi ^ε . she was said to, it is said.	
Ganēhi ^ε Then, it is said,	xamgini ^ε 'k' she went into the water,	dexiyá in front of the water	xamwili ^{uε} . she proceeded into the water.	Mi ⁱ Now	xamgini ^ε 'k' she went into the water	
haxiyà in the water;	ā'ksi ^ε she too	yalá'k' she dived,	yap!a people	bús. gone	la ^a lē ^v they had become;	āks'i ^ε bo ^u gan ^ε she too now then
yalá'k'. she dived.	Mi ⁱ Now	hinau up river	tc!olx (string of)	sgó ^{us} 7 it parted	hūlk' Panther	wilí his house
					ganàu in,	ulúm formerly

¹ Potential causative of *nagai*: *na-* with prefixes *wa^ε*, "together," or *he^ε*, "away," and *al-*.

² Coyote speaks with contemptuous irony, hence the "coyote prefix" *s^ε-*.

³ Lit., "this being or acting." The verb stem *na-*, of rather indefinite meaning, is often used to signify "to be many."

⁴ So heard for *yaláak'da^ε*.

⁵ Subordinate form of *neyé^ε*, instead of the regularly formed *neyéda^ε*; *neyé^ε* is the aorist impersonal of the verb *nagai*:*na-*.


⁶ Probably for *gani*.

⁷ It is worthy of note that the verb *sgóud-*: *sgóut!*- is a second class intransitive with *-x* suffix when a single spontaneous cut or break is referred to, but a first class intransitive when the activity is repeated. Hence 3rd per. aorist *sgóus* (= **sgóud-x*) but *sgot!ósga^εt'* (with the ^ε characteristic of first class intransitives), not **sgot!ósgas*, as might perhaps have been expected.

hen^é aba-iba^adinik[!]ana^é. Miⁱ sgot[!]ósga^t1 t'élma disguyū^éx
 then he having stretched it aloft in the house. Now it parted in several places; acorn pestle it dropped down,


xa^ak[!]lot[!]k[!]lās. Miⁱ yā^k'w ópxa luhú^é. Miⁱhi^é t'agá^é
 it broke to pieces. Now Wildcat his elder brother he had died. Now, it is said, he cried,

dák[']wiliⁱ giní^ék['].
 on top of the house he went.


 Ha-i o-bē-yā' ha-i o-bē-yā' ha-i o-bē-yā' ó-bē-ya ó-bē-ya ó-bē-ya²
 "Alas, O elder brother! Alas, O elder brother! Alas, O elder brother! O elder brother! O elder brother! O elder brother!"

p[!]la-ik[!]liyí^ék['] dak[']wilí^dàt[']. Ganē honohi^é ba^ayewé^é dák[']wilí
 he fell down from on top of the house. Then again, it is said, he went up again on top of the house,

hono^é hagwa^alám ^éal^éyowó^é.
 again in the road he looked.


 Ha-i o-bē-yā' ha-i o-bē-yā' ha-i o-bē-yā' ó-bē-ya ó-bē-ya ó-bē-ya.²
 "Alas, O elder brother! Alas, O elder brother! Alas, O elder brother! O elder brother! O elder brother! O elder brother!"

T'gél^é naga^éná^ak[']i^é p[!]la-ik[!]liyí^ék[']. Ganē winít['] la^alē['] hu[!]l[!]int
 Dropping down he always did, it is said, he fell down. Then exhausted he became, he was tired out

t'agá⁻ida^é. Ganēhi^é aba-iyewé^é. Ganē p[!]iⁱ yogwá^a ha^éi[!]holóhal
 as he cried. Then, it is said, he returned in the house. Then fire its place he dug into it, putting ashes aside;

ání^é hono^é p[!]i dat[!]lagāi. Ganē ganau de^éigenép[']gwa³
 not again fire he built a fire. Then therein he lay curled up dog-fashion,

ání^é hono^é gwi giní^ék['] ání^é hono^é t'agá^é.
 not again anywhere he went, not again he cried.

¹ See note 7, p. 61.

² The last syllable of each *obiya* starts at the high pitch of the preceding syllables but falls during its duration gradually to a low pitch. The pitch of each *obiya* is higher than of the following, so that a low pitch is reached at the end of the lament. These falls of pitch are evidently intended to produce a dolorous effect.

³ *de^éigeneuk[']wa* was said to be a preferable form.

Ganē no^u ye^ebá^shi. Miⁱ olom xamgini^k'da^s yap^{la}
 Now down let us, pray, Now before as she went into people
 river return. the water,

s'alxog^{wi} alxí^{gin} k'a-ilā^p'a hā^p'di xamgini^k'k'. Ganē ání^ē
 they were she was woman small she went into Then not
 standing; seen the water.

yewé^{ie}. Miⁱ sgísi t'liní^tc!anx. Olom cgiⁱ yaxa ^ēalna^{ná}náⁿ
 she Now Coyote he was angry. "Before I indeed I can get
 returned. close to him,"

nagá-ida^s xamhí la^alē['] nagá-ihí^s sgísi. A'ní^ē nek' alxí^k'wa
 when she right into she he said, it Coyote. Not anyone he saw her
 said, the water, became," is said,

k'a-ilā^p'a hā^p'di. Ganē hulūn .dedewilít'a^ada s'ink'wók!wá^a
 woman small. Then sea- at his door Mud-cat
 monster

wók' hūlk' yōkla^a ba^k'olòl k'loloi sbedésbat'i. Ganē
 she Panther his bones she gathered basket she filled it tight Then
 arrived; them up, with them.

k'loloi debū^ē k'lemèi. Ganē yá^s ání^ē nek' alxí^k'wa
 basket full she made it. Then she went, not anyone he saw her

yewéida^s. Ganē dahōxa la^alít'a^s mü^ūláp^x ganāu giník'^w
 as she Then evening when it sweat-house in she went
 returned. became, with them,

mü^ūláp^x ganāu mats!àk'. Dewénxa gwel^swāk'wi^s t'adā
 sweat-house in she put them. "Next day early in the 'Paternal
 morning aunt,

de^sisé^ēxi nēxga^m¹ nagá-ihí^s gana^snex hūlk' yōk!a^a wa^ahimít'.
 open the door say to she said, thus Panther his she talked
 for me! me," it is said; bones to them.

Dewénxa gwel^swāk'wi^s la^alē['] dedewilí^da cí^uli. T'adā
 Next day early in the it became at the door she was "Paternal
 morning sitting. aunt,

de^sisé^ēxi. Ba^abili^{uē} de^sisé^ēk' hop!ēⁿ nāt'na^s ganat' iá^a²
 open the door She she opened long as being so being just,
 for me! jumped up, the door; before

ganē hen^ēe yá^a alt!ayagín.
 now then just he was found.

Dewénxa la^alē['] gwel^swāk'wi^s miⁱ gūxdagwa wá^ada
 Next day it became early in the now his own wives to them
 morning,

yewé^{ie}. Ganē yanába^shàn naga gūxdagwa. Miⁱ mí^{ie}wa
 he "Now let us all go off!" he said his own wives. "Now perhaps
 returned. to them

haxiya gwidi^sgwit' wí^wwā nagá-ihí^s hūlk'. Ganē gūxda
 in the he has thrown my younger he said, it Panther. Then his wives
 water himself brother," is said,

¹ Future imperative with 1st per. sing. object of *naga-*: *naag-i-*, "to say to."² = *yáa*.

há-u nagá^{ie} yanaba^{hán} nagá^{ie}. Ganē ik!u^{mánk'wa}
 "Yes," they said; "let us all go away!" they said. Then they prepared themselves

k'a-ilā'p'a gā'pⁱⁿⁱ. Ganē yá^é sé^{nda} hawilit'gwa yewé^{ie}.
 women two. Then they Panther in his own they
 went, house returned.

Dehi ^{alyowó^é} ^{án^é} k'ai k!iyix. Abaigin^ék' p!i yogwá^a
 Ahead he looked, not any smoke. They went into fire its place
 the house;

ganau dégenau. Dīt'gwá^élam wī^{wā} nagá^{ie}. Ganē gūxdagwa
 in curled up "O poor my younger he said. Then his own wives
 dog-fashion. brother!"

alts!āik'ānp' naga gūxdagwa alts!ayagán. Gana^énéx ciwók'di
 "Do you (pl.) he said his own he was washed. Thus it may be
 wash him!" to them wives;

hono^é alhūyū'hi'x. Gí^éā gahi yáxa yok!woyá^én ge
 again he used to go I, for my just indeed I know it, there
 out hunting. part, that

winíthi yaxa yok!woyá^én.
 just so far indeed I know it.

*Translation.*¹

There was the house of Panther and his younger brother, his younger brother Wildcat, while down below from them were Coyote and his mother. Panther used to go out hunting, many deer he used to kill. Now every day he killed deer, while his younger brother was in the house, a maker of food. Only that he did. For a long time the house was full of venison; but the younger brother ate nothing but fat, he was not wont to eat the flesh of deer. Down below from them Coyote and his mother had a house of fir bark.²

Then, 'tis said, a long time elapsed. Then somewheres or other by the sea Panther the chief was heard about, how he destroyed deer. Then two girls, the White Duck sisters, went off. Coyote was heard about, that Coyote's house was on this side, the west side of the land; but as for Panther, that one's

¹ Compare Boas, *Kathlamet Texts*, pp. 129-41; St. Clair, *Traditions of the Coos Indians*, *Journal of American Folk-Lore*, Vol. 22, pp. 35, 36; Dixon, *Achomawi and Atsugewi Tales*, *ibid.*, Vol. 21, pp. 163-65. The Yana have a version closely similar to that of the Achomawi.

² The house of bark instead of lumber marks the poor man.

house was said to be on the east side of the land. Thus they heard about them. Then the two White Duck girls, the two sisters, arrived there to Coyote. Now Coyote was beating bark from a tree. Now then, 'tis said, Coyote looked up—two pretty girls were coming. (Coyote did not know what to do. He defecated, and asked his excrements,) “A! What am I going to do?”—“Thunder’s board,¹ say to it! Make lumber out of it!”—“My mother shall wear the ohòp‘-shells² on her skirt,” said Coyote. “My mother shall have in her hands an acorn pestle wherewith to pound,” he said. “In a house of lumber shall my mother be sitting,” he said.

Then the two girls came to a standstill. “Where is Panther’s house?” Now was Coyote asked for Panther’s house. “It is I, indeed, that am Panther.” Now they nudged each other; the younger girl nudged her elder sister, (saying), “He lies, it is Coyote indeed.” The elder one said, “It is not Coyote, that one is Panther.”—“Girls, right there, indeed, is my house.” They continued on their way. Then, 'tis said, they came to the house; Coyote’s mother was pounding with an acorn pestle. Then they sat down, but not for a long time were they seated. “Where is Panther’s house?” the old woman, Coyote’s mother, now was asked. “Up stream on the east side of the land, there is his house,” said the old woman. “Though I told you so just now, you said it was Panther, but I told you it was Coyote,” she said to her elder sister. Then they went out again; now they went off, started again on their journey.

Then a long time elapsed and Coyote returned. “Mother! Where is your younger daughter-in-law? Has not perchance the roof above her head a hole?”—“What did you say?”—“Has not the roof above your younger daughter-in-law’s head a hole?”—“How do I come to have a daughter-in-law? Just now there were girls in the house; to Panther have they gone,”

¹ That is, lumber.

² See note 3, p. 55.

she said, the old woman said that. "S-what¹ did you say?" Now he went into the house and killed his mother. Then he returned out of the house, ran off now. Now he ran and pursued them. Now they had nearly arrived at Panther's house. Now (Coyote) just barely caught sight of them and exercised his supernatural power upon the two girls. "Old!" he said, and old they became. Now they came to Panther in his house. Wildcat was sitting there; two old women came to Panther in his house. Their basket-caps were worn out, their burden baskets were worn out, they were old women without teeth, the sisters, two old women (now), held staffs in their hands. Panther was not there, he was out hunting.

Now evening came on and Panther brought home venison. Then Wildcat said, "Now my maternal grandmothers have arrived here," recounted Wildcat to his elder brother. "Give them soft food, give them liver," said Panther. Then, 'tis said, he always gave them liver. Then, when it was dawn, Panther would go out hunting again, every day he was wont to go out hunting. Sometimes he brought home a fawn. "Give your maternal grandmothers soft food," he used to say to his younger brother, and that one would give them liver. Then a long time elapsed. Now the old women were always pounding acorns. Then, 'tis said, they took hot water with them; they sifted in the basket-pan, the acorns they sifted in the basket-pan. Now the hot water dripped down on the back of her hand. Now she caught her breath and said, "O younger sister! now see! Oh, my hand has become white. Well, I'm going to bathe," the elder one did that. Now she jumped into the water and emerged right on the other side of the river. Then, 'tis said, oh! as she had been long before, being just so she emerged on the other side. "Do you too bathe!" she said to her younger sister. Now also the younger one bathed in the water, and together they emerged just across the river. And of the same appearance they became as when long ago, being

¹ The s-, here as often, is quite meaningless. It is characteristic of the speech of Coyote.

pretty, they had gone to Panther; of the same appearance the sisters became, pretty girls. Then they returned to this side of the river. Then they took out the acorns and into the house they returned, pretty girls. Now the acorns they cooked. And the girls said, "O Wildcat, your maternal grandmothers he's been calling us; long ago, however, we came here in order to marry your elder brother, but Coyote did exercise his supernatural power upon us. Now we are going away, down river we go back."

Now they went off, but Panther was not there; he was out hunting, early in the morning he was wont to go out to hunt. Now, 'tis said, off went the girls, no longer were they there. Then Wildcat, for his part, did go on top of the house. "Hē+, elder brother! Your wives now have gone, O elder brother!" Now he kept shouting, shouted to his elder brother. "Elder brother, your wives have gone," he said to him, shouted. "O! Bā+! elder brother, come back! Your wives have gone," he said. Now Panther returned and (Wildcat) recounted it to his elder brother, told him about them. "They are pretty girls. 'Your maternal grandmother he's been calling me,' they said to me." Thus he recounted it to his elder brother. "Now I am going," said Panther. Then strings of dentalia he took, and strung them up, strung them out in the house; an acorn pestle he stood up. "Now should this (string) part, in that case I shall be dead," he said to his younger brother. "Should the acorn pestle fall down, should it break, in that case I shall be dead." he said to him.

Then off he went, followed his wives. And now he caught up with them. Arrow shafts he shot in front of them, but the girls did not look back; the arrow shafts they picked up and put them into their burden baskets. And now by the ocean they arrived; just then they talked with their husband. Then a canoe was paddled to them. "Even though they should say all sorts of things alongside the canoe, do not look there," said the girls, to their husband that they said. "Do not look into the water,

even though they should say all sorts of things to you. Do not look there." Then he was paddled across. Now all sorts of things was Panther called, ugly-faced; in whatever way he looked, all that was he called. Though his wives had told him that before, had told him, "Do not look into the water!" now he became angry and looked into the water. Now the canoe upset and he was swallowed, the sea-monster swallowed him; but his wives arrived to shore.

Now all the people were taken as divers. "Dive for him!" they were told. What sort of (person) was not taken? Whenever they dived for him they always just floated up, no one reached to the bottom of the water. Even though many beings were taken, no one reached to the bottom, they always just floated up; whenever the people dived, they did not reach to the bottom of the water, but always just floated up. But now the Mudcat woman was twining a small basket. "It is I indeed who can get close to him," she said. Then Coyote said, "S-she indeed can get close to him!" To the woman did he say that. "Though these so many people did dive, they did not even get close thereto," he said, "though so many people dived." Coyote said that, with the woman he quarreled. "I indeed can go off and get close to him," she kept twining the small basket while talking. "S-she indeed can get close to him!" She said nothing, answered him not, but twined the small basket. The people had all been tried, she alone was left. All the people had dived, but that one still was left, she alone. Now, 'tis said, she finished the basket, covered it over. "Well, now, you in your turn! since you did say, 'I can get close to him,'" she was told. Then, 'tis said, she went to the water, ahead to the water she proceeded. Now into the water she went, she too did dive; the people had all been tried, so she too now did dive.

Now up river the string of dentalia parted in Panther's house, where formerly he had stretched it aloft in the house. Now it parted in several places, and the acorn pestle dropped down,

broke to pieces. Now Wildcat's elder brother had died. Then, 'tis said, he wept, on top of the house he went.

“Alas, O elder brother! alas, O elder brother! alas,
O elder brother!
O elder brother! O elder brother! O elder brother!”

Down he rolled from on top of the house. Then again, 'tis said, he went up on top of the house. Again he looked along the trail.

“Alas, O elder brother! alas, O elder brother! alas,
O elder brother!
O elder brother! O elder brother! O elder brother!”

He always dropped down, down he rolled. Then exhausted he became, he was tired out as he wept. Then he went back into the house. Then he dug into the fire-place and put the ashes aside; not again he built the fire. And therein dog-fashion he lay curled up. No more did he go anywhere, no longer he wept.

Now, pray, let us return down river. Now, when formerly she had gone into the water, the people there were standing; the little woman was seen as she went into the water. But she did not return. Now Coyote was angry. “S-when formerly she said, ‘I indeed can get close to him,’ right into the water she proceeded,” said Coyote. No one did see the little woman. Then Mudcat did arrive at the sea-monster's door; Panther's bones she gathered up, the basket tight she filled with them. Then full she made the basket. And off she went, and no one saw her as she returned. Then as evening came on, into the sweat-house she went with them, in the sweat-house she put them. “Next day, early in the morning, say to me, ‘Paternal aunt, open the door for me!’ ” she said, thus to Panther's bones she talked. Next day came on early in the morning, and at the door she was seated. “Paternal aunt, open the door for me!” Up she jumped and opened the door. As long before he had been, just so indeed was he then found.

Next day came on early in the morning, and to his wives he

returned. "Now let us all go off!" he said to his wives. "Now perhaps my younger brother has thrown himself into the water," said Panther. Then his wives said, "Yes, let us all go off!" they said. Then the two women prepared themselves, and away they went, returned to Panther's house. Ahead he looked, but there was no smoke. They went into the house; (Wild-cat) lay in the fire-place curled up dog-fashion. "O my poor younger brother!" he said. Then to his wives "Do you wash him!" he said, and he was washed. As was his wont, it may be, he always went out hunting again. I, for my part, know just that, indeed; proceeding just so far I know.

5. COYOTE AND FOX.

	Wilí	yuwò ⁸	sgísi	yolà	wak'díxadil	beán	mí ⁸ sga ⁸
	Their houses	they were	Coyote	Fox	he and his cousin, ¹	his daughter	one
'sgísi.	A'lhuyūx	yolá	s'uhū'	ba ^a domó ⁸ s	gūi	ga ⁸ al	ts'layā'k'i
Coyote.	He went out to hunt	Fox;	quails and lit	they flew up woods	at;	he shot at them,	
gwala	t'lomōm.	Dahō ^u xa	yewé ⁸	cuhū'	ligik'w.	Sgísi	
many	he killed them.	In the evening	he returned,	quails	he brought them home.	Coyote	
béan	dewilí	lō ^u l ⁸ .	Ganēhi ⁸	yola	yewé ⁸	cuhū'	gwala
his daughter	in front of the house	she was playing.	Then, it is said,	Fox	he returned,	quails	many
labàk'.	ō+	hamī'	yola	cuhū'	gwala	ligik'w.	
he evidently carried them on his back.	"O,	father!	Fox	quails	many	he has brought them home."	
Dat'ān-elá ^a t'gwàt'	yàmt'	ne ⁹	gwidi	na ⁸ nagánha ⁸ 2	nagá-ihí ⁸		
"Squirrel-tongued,	ask him,	well,	in what way	that he did to them,"	he said, it is said,		
sgísi.	Nó ^c	hiwilí ^{u8} .	Wihám	gwidi	na ⁸ nagàt'	nagásbi	
Coyote.	Next door	she ran.	"My father	'In what way	did you do to them?'	he says to you,"	
nagá-ihí ⁸ .	Gwidi	na ⁸ nagá ⁸ n?	Gūi	ga ⁸ al	ba ^a k'lowū ⁸		
she said, it is said.	"In what way	did I do to them?	Woods	to	they flew up together;		

¹More exactly, "his mother's brother's son."

²Subordinate form of *na⁸nagà*.

hawap ^{li} tc ^l úluk ^{li} n	gūi.	Ganē	ba ^a gèlyuwút ^e	hawánda.			
underneath I set fire to them	woods.	Then	I lay down belly up	under them.			
Ganē	p ^{la} -ik ['] ulú ^u k ['] al	deguxhidē.	Gana ⁿ ex	t ^l omomá ⁿ			
Then	they dropped down dead one after another	in front of my heart.	Thus	I killed them,"			
nagá-ihí ^{is}	yolà.	No ^u s.	yewé ^{is}	hapxwi	waiwí ['] .	Yék ['] dal	
he said, it is said,	Fox.	Next door	she returned	little	girl.	"In the brush	
s ['] alt ^l us ['] ót ^l is ['] i ⁿ .	Gas ['] i ^s	s ['] uhú ^u	ba ^a dumú ^s	gas ['] i ^s	hawa ^a pi-		
I was walking about at random.	Then	quails	they flew up and lit;	there- upon	I set fire to		
tc ^l úluk ^l w ['] i ⁿ	nagá-ihí ^{is} .	Gasi ^s	ba ^a gélpleyēnt ^e	hawánda			
(woods) under- neath,"	she said, it is said.	"Then	I lay down belly up	under them,"			
nagá-ihí ^{is} .	Gasi ^s	deguxhidē	p ^{la} -ik ['] ulú ^u k ['] al.	Gana ⁿ èx			
she said, it is said.	"Then	in front of my heart	they dropped down dead one after another.	Thus			
t ^l omomá ⁿ .	Ga	nagá ^{is}	hamí	yola ^a .	S ['] ehehehe	ūyū ^{'is} sgwa	
I killed them.'	That	he said,	father,	Fox, for his part."	"S ['] ehehehe!"	he laughed at him;	
ā ['] k [']	wanà	guxí ⁱ	t ^l osó ^u	gi ⁱ	yaxáhi	guxít ['] k [']	mahàì
"he	even	his heart	little,	I	however, indeed,	my heart	big,"
nagá-ihí ^{is} .	he said, it is said.						
Ganēhi ^s	dewénxa	la ^a lē ['] .	Ganēhi ^s	alhūyūx	sgísi		
Then, it is said,	next day	it became.	Then, it is said,	he went to hunt	Coyote;		
gáhíhi ^{is}	na ⁿ nagá ^{is} .	Cuhu ^u	ba ^a k ['] lowó ^s	hawap ^{li} tc ^l úlú ^u k ['] i	ganī		
the same, it is said,	he did.	Quails	they flew up together;	he set fire to (woods) underneath;	then		
ba ^a gélpleyē ^s	hawánda	p ^{li}	p ^{la} -ik ['] ulú ^u k ['] al	deguxhí ['] da.	Ganī		
he lay down belly up	under them,	(pieces of) fire	they dropped down one after another	in front of his heart.	Then		
mí ^{is} sga ^s	p ^{la} -ik ^{li} yí ^{is} k [']	deguxhí ['] da.	Sgisi	mí ⁱ	lohó ^{is} .	Ganī	
one	it dropped down	in front of his heart.	Coyote	now	he died.	Then	
t ^l ibicíhi	mí ⁱ	t ^l ayāk ['] wa	mí ^{is} hi ^s	dak ^l wocō ^u k ['] wa.	C ^a t ^l ibicí		
ants, indeed,	now	they found him;	now, it is said,	they bit him.	"C ^a ! ants		
xa ^a xdíl ^s	olom	waik ['] anda ^s	k ['] ái	ga ^a al	di	ikwé ^e xi	
slim-waisted!	short while ago	when I, as it seems, was sleeping	what	for (inter.)	did they wake me up?"		
nagá-ihí ^{is} .	Mí ⁱ	bayewé ⁱ	dahōxa	yewé ^{is}	mí ^{is} sga ^s	ligík ^{'w} .	
he said, it is said.	Now	he came to again;	in the evening	he returned,	one	he brought it home.	

i. e., on my breast.

	Ganī	dewénxa	mi ⁱ	hono ^o	alhūyūx	yola.	Ganī
	Then	next day	now	again	he went to hunt	Fox.	Then
mi ⁱ hi	hono ^o	yewé ^{ie}	dahōxa	mena	ligik ^w .	Hamī	yola
now, indeed,	again	he returned	in the evening,	brown bear	he brought it home.	"Father,	Fox
mena	ligik ^w	nagá-ihí ^e	hapxwi	wa-iwī	sgísi	bean.	
brown bear	he has brought it home,"	she said, is said,	little	girl,	Coyote	his daughter.	
Dat ^a ánéla ^{at} gwàt ^t	yamdám ^t	gwi	na ^e nex	di	t!omōm.		
"Squirrel-tongued,	go and ask him	how	doing	(inter.)	he has killed it."		
Nó ^{us} .	hiwili ^{us} .	Wihám	gwi	na ^e nex	di	t!omomát ^t	
Next door	she ran.	"My father	'How	doing	(inter.)	did you kill it?'	
nagásbi.	Gwi	na ^e nex	di	t!omomá ^{en} ?	K!ā st	dalsal-	
he says to you."	"How	doing	(inter.)	did I kill it?	'K!ā st ' bushes	I was walking	
t!os ^{ot} lis ⁱⁿ .	Ganī	ō+	negési.	Mū ^{lx} i	yexa ¹	nagá ^{en}	
about at random in the bush.	Then	'ō+' to me.	he said to me.	'Swallow me	merely,' I said to him,		
mū ^{lx} i	yexa ¹	wede	wanā	yo ^{um} at ^k	p!a-it ^{gwil} xnat ^t		
'swallow me	merely!	Not	at all	my blood	do you cause it to drop down!		
nagá ^{en} .	Gas ^{ie}	mülú ^{ux} i	yaxà.	Ganī	ci ^{ulit} e ^e	hawí ⁱⁿ da.	
I said to him.	There- upon	he swallowed me	merely.	Then	I was sitting	inside of him.	
Ganī	guxí ⁱ	smilísmalx	guxí ⁱ	he ^{sgo} da ^{en} .	Ganī	didelgándadat,	
Then	his	it was swinging;	his	I cut it off.	Then	out from his anus	
	heart		heart				
ba-iyeweit ^e	nagá-ihí ^e .	Se ^e hehehehe	hín ^x -niwá ^s	gi	yaxá ^{wa}		
I went out again,"	he said, it is said.	"Se ^e hehehehe!	he is cowardly;	I,	however,		
guxít ^k	tslámx	tlilā ^p a	eít ^e	sgísihi	ga	nagá ^{ie} .	
my heart	brave,	man	I am,"	Coyote	that	he said.	
				indeed			
Dewénxa	la ^{alē}	mi ⁱ	alhūyūx	āksi ^e .	Ganēhi ^e	alhūyūx	
Next day	it became,	now	he went out	he in	Then, it is	he went out	
			to hunt	his turn.	said,	to hunt	
sgísi	gahí ^{hi}	na ^e nagá ^{ie}	yola	gana ^e nex	malāk ^{wana} .	Ganē	
Coyote;	the same, it is said,	he did	Fox	in that way	as he had told him.	Then	
mi ⁱ hi ^e	ba-idák ^{wilit} āt ^t	há ^u	ē ^{mü} l ^{lxwi}	yaxa	ē ^{mü} l ^{lxwi}		
now, it is said,	he jumped out of his house,	"Hā ^u !"	"Swallow me	merely,	swallow me		
yaxa	wede	yo ^{um} at ^k	p!a-it ^{gwil} xnat ^t .	Mi ⁱ	mülú ^{uk} ^{wa}		
merely!	Not	my blood	do you let it drop!'"	Now	he swallowed him;		

¹So heard for *yaxa*.

sgisi mülúk'lan xam'k' xebé'n. Ha°winí'da ci°ulí. Mi
 Coyote he was Grizzly he did so. Inside of him he was Now
 swallowed, Bear sitting.

ména guxí'í alxí'k' smilísmalx mi' he°sgó't' guxí' mi'hi°
 Brown his he saw it, it was dangling; now he cut it his now, it
 Bear heart off heart, is said,

t!omōm mena sgísi. Ganē mi'hi° hanwayaswilswálhi
 he killed Brown Coyote. Then now, it he tore through them
 him Bear is said, with his knife

yáwa^a. Mi' t!omōm mena mi' aba-iyewé° mi' sgísi
 his ribs. Now he killed Brown now he returned now Coyote
 him Bear;

mena ligik'°w dahōxà.
 Brown he brought in the
 Bear him home evening.

Ganēhi° wé°gia-uda° mi' hono° yola alhūyūx dáhōxa
 Then, it when it was now again Fox he went to in the
 is said, daybreak hunt, evening

yewé°i°. Hē+ hamī yola dēl gwala ligik'°w. Dat'ān-elá't'gwat'
 he "Hē+! father, Fox yellow- many he brought "Squirrel-tongued,
 returned. jackets them home."

gwidi na°nagàt' nānha. No°s' hiwili°u°. Gwidí na°nagàt'
 'How did you do ask him.'" Next she ran. "How did you do
 to them?" door to them?"

nagásbi wihàm. Gwidi na°nagá°n? T'ga° hap!ite!úlu'k'li°n.
 he says to my father." "How did I do to 'Earth I set them on fire
 you them? in it.

Gasí° de! hadedilt'a díbūmá°k' ba-ik!ololá°n. Ganē
 There- yellow- everywhere they swarmed I dug them out. Then
 upon jackets up,

dik'alp'ilíp'ili°n nagá-ihí°. Nó°s' yewé°i°. Hamī t'ga°
 I squashed them all he said, it is Next door she "Father, 'Earth
 with my penis," said. returned.

hap!ite!úlu'k'li°n nagá°i° Dat'ānelá't'gwat' gwenhegwéhak'wi
 I set them on fire in it,' he said," Squirrel-tongued she related it to him

máxa. Hamī t'ga° hap!ite!úlu'k'li°n nagá°i°. Gasí° de!
 her "Father, 'Earth I set them on fire in it,' he said. 'There- yellow-
 father. upon jackets

díbūmá°k' gasí° ba-ik!ululá°n gasí° dik'alp'ilíp'ili°n nagá-ihí°.
 they then I dug them out, then I squashed them all she said, it
 swarmed up, with my penis," is said.

C°éhehehe āk!a° dik'alt!ucu't'gwàt gi' yaxa maháit'a
 "C°éhehehe! he, for his small-penisèd, I however bigger one
 part,

wa°itlanáhi°n nagá-ihí°.
 I hold it with me," he said, it is said.

¹Literally, "cause him to do or say."

²= ak'-°à.

Dewénxa lālē sgísi ganī yá^a hono^é a^aksⁱé ganī
 Next day it Coyote then just again he in his then
 became, turn

t'ga^a hap!ⁱtc!úlo^ukⁱ. Ganēhi^é de^el ádat^{wi}é díbūmá^akⁱ
 earth he set them on fire Then, it is yellow- from every they
 in it. said, jackets side swarmed up;

ba-ik!olól de^el aldíl dikⁱalp'ilíp'alhi miⁱ p'lowō^ukⁱwa.
 he dug yellow- all he squashed them now they stung him.
 them out, jackets with his penis;

Mí^ésga^é wílíⁱ ba-ikolól. Míⁱ detslinⁱx miⁱ hono^é t!ibisⁱ
 One houseⁱ he dug it out. Now he died; now again ants

miⁱ dakⁱlos'ō^ukⁱwa. S^éá c^éíkⁱwé^xi ulum waíkⁱanda^é nagá-ihí^é.
 now they bit him. "S^éá! they have before when I was evi- he said,
 waked me up dently sleeping," it is said.

Mí^ésga^é ligik^w. Ganaⁿéxhi mí^ésga^é t!omóamtⁱ heⁿe
 One he brought Thus indeed one he always then
 it home. killed it,

detslinⁱ'anx.
 he always died.

Míⁱ dewénxa honōⁿ alhūyūx yolà. Ganī p'imhi
 Now next day again he went out Fox. Then salmon
 to hunt indeed

ligik^w daho^xà. Míⁱ hono^é ā+ hamī p'im gwala
 he brought in the Now again "ā+! father, salmon many
 them home evening.

ba-iligik^w nagá-ihí^é. Datⁱānelá^at'gwàtⁱ yamdám^t gwídi
 he has brought she said, it "Squirrel-tongued, go and ask 'How
 home out of is said. him, him,

naⁿnagàtⁱ nānha. Míⁱ nó^uc hiwílí^ué. Wiham gwídí naⁿnagàtⁱ
 did you do ask him." Now next she ran. "My father 'How did you do
 to them?' door to them?"

nagásbi. Gwídí naⁿnagáⁿ? Yílwa^s ík!aná^kliníⁿ gasí^é
 he says to "How did I do to Hazel I twisted it, there-
 you." them? switch upon

ganī dets!ⁱgú^u k!emēⁿ. Ganī plé^s gwenha-udē mats!ⁱlagáⁿ
 then sharp at one I made it. Then rock acorn- in back of I put it,
 end mortar my neck

xambiliūt^e ts!āū ganāu p'im gwenxoxog^wáⁿ nagá-ihí^é.
 into the water deep in, salmon I strung them," he said, it is
 I jumped water said.

S'éhehehe giⁱ yaxáwa gūx^wítⁱkⁱ mahái āksⁱé guxwíⁱ
 "S'éhehehe! I truly my heart big he, however, his heart

t!os'ó^u nagá-ihí^é.
 little," he said, it is said.

i. e., nest.

Dewénxa Next day	lālē it became,	mi ⁱ now	haxiyà in the water	gini ^é k' he went;	yílwa ^s hazel	he ^é sgó ^t ' he cut it off,	
ganēhi ^é then, it is said,	ík!aná ^k !an. he twisted it.	Ganī Then	p!é ^s rock acorn-mortar	igí ^{na} he took it,	gwenhaūt'gwa in back of his own neck		
mats!ák' he put it;	xambilí ^u into the water he jumped,	p'im salmon	wayānk' ^w he followed them,	swadāt'ga he pursued them,	mí ^{ie} sga ^é one		
ī't!aut!àu. he caught it.	Mi ⁱ Now	lohó ^{ie} he died,	mi ⁱ now	t'iyí ^{ie} he floated,	mi ⁱ now	sgisi dets!iní ^é x Coyote he was dead,	
baya ^a lehé ^{ie} ¹ he just drifted dead to shore	t!uxū ⁱ drift-wood	ga ^a l. to.	Mi ⁱ Now	t!ibis'í ⁱ ants	dak! ^w os'ō ^w k'wa. they bit him.		
S ^é á t!ibis'í ⁱ "S ^é á! ants	xa ^a xdí ^s slim-waisted!	olom Just before	waik'anda ^é when I was evi- dently sleeping	c ^é ik'wé ^é xi they woke me up!"	nagá-ihí ^é he said, it is said.		
Mi ⁱ Now	aba-iyewé ^{ie} he returned into the house	dahōxà in the evening,	mi ⁱ now	ligik' ^w he brought it home	p'im salmon	mí ^{ie} sga ^é one.	
Ganēhi ^é Then, it is said,	hono ^é again	wé ^é gia ^u it was dawn;	dewénxa next day	la ^a lit'a ^é when it became	mi ⁱ now	hono ^é again	
ya ^é he went	yolà. Fox.	Mi ⁱ Now	dat!aiyá ^{ie} . he went to people to get food.	Ganēhi ^é Then, it is said,	dahōxa lālē'. evening it became.	Mi ⁱ Now	
yola Fox	yewé ^{ie} he returned,	p'im salmon	xum dry	yelèx burden basket	debū ^é full	labàk'. it turned out that he carried it on his back.	ē+ hamī "ē+! father,
yola Fox	p'im salmon	yelèx burden basket	debū ^é full	labàk' he evidently carries it on his back,"	nagá-ihí ^é . she said, it is said.	Dat'ānéla ^{at} 'gwàt' "Squirrel-tongued,	
gwidí 'How	na ^é nagàt' did you do to them?"	nānha. ask him."	Nó ^u c Next door	hiwili ^u she ran	hapxwi little	wá-iwī girl	
sgísi Coyote	béan. his daughter.	Wíham "My father	gwidí 'How	na ^é nagàt' did you do to them?"	nagásbi. he says to you."	Gwidí "How	
na ^é nagá ⁿ ? did I do to to them?	Nó ^u gwa Down stream from	wilí the house	hapxwi children	k!ol ^é xi salmon- heads	ixledénhòk' ^w they carried them about in basket- plates;		

¹ = ba-iyalehé^{ie}.

īwēt'gī'n dī'bēmp'ilíp'iliⁿ nagá^{ie}. . Aba-iginík'de^{da} k'a-i'lā'p'a
 I deprived I whipped them he said. "When I had gone women
 them of them, with stick," into the house

dī'bēmp'ilíp'iliⁿ nagá-ihī^{ie}. Ganēhi^{ie} Dat'ānéla^{at}'gwàt' hamī
 I whipped them he said, it Then, it Squirrel-tongued "Father,
 with stick," is said. is said,

hapxwi aldì k'lol^{xì} īxledénhōk'^w dī'bēmp'ilíp'iliⁿ nagá^{ie}
 'Children all salmon- they were carrying I whipped them he said,"
 heads them on basket-plates, with stick,'

malák'i máxa Dat'ānéla^{at}'gwàt'. S'éhehehe āk' wanà
 she told her father Squirrel-tongued. "S'éhehehe! he even
 him

hin^x-niwá^s giⁱ yaxáwa t'lilā'p'a eit'e^e nagá-ihī^{ie}.
 cowardly, I however man I am," he said, it is said.

Ganēhi^{ie} dewénxa la^{lit}'a^e ganē āks'i^e yá^e. Ganēhi^{ie}
 Then, it is next day when it then he in his he Then, it
 said, became turn went. is said,

no^ugoⁱ wili ha^apxwi k'lol^{xì} ixledénhōk'^w dī'bēmp'ilíp'alhi
 down stream the children salmon- they carried them he whipped them
 from house heads in basket-plates, with stick,

aba-iwayewēnhi k'a-ilā'p'a ga^{al}. Hē+ ma^a gwidí naⁿnagaīt'
 he made them return women to. "Hē + ! you, for how are you
 into the house with it your part, doing?"

hō^xa^a yolà p'im^a datlayālt' imihiminak'. S'k'ái nagaīt'p'
 yesterday Fox salmon he came to we sent him "What do you (pl.)
 indeed indeed beg for it, away with it." say,

hindéhan k'ái nagaīt'p'? K'ái gwala^a yolá^a wilau
 O mothers? what do you (pl.) "Things many Fox, for arrows
 say?" indeed his part,

ts!ayák'i mena^a t!omōm. He^ewili'gwásbi. De^l p'úyamt'
 he shot them brown bear he killed it. He wishes you Yellow- he smoked
 with them, indeed to die.² jackets them out,

p'im^si^e ts!ayàk' nagánhi^{ie} miⁱ malaginín. Sga naⁿnagaīt'e^e
 salmon he speared he was said to, now he was told. "That I did,"
 moreover them," it is said,

negési hindéhan nagá-ihī^{ie}. Ganēhi^{ie} miⁱ p'im ba-ik!emenámdan
 he said O mothers!" he said, it Then, it now salmon he was equipped
 to me, is said. ir said, with them,

yeléx debú^{ue} imi'himin. Miⁱ yá^e.
 burden full he was sent Now he went.
 basket away.

¹ = *nougwa*.

² Literally, "he moves off with you."

- Ganēhi^ē hínwa wili la^alē'. Mi'hi^ē lát'gwa yamàt'
Then, it is up stream the he became. Now, it his own he asked
said, from house is said, excrement it,
- s'gwidí na^ēnagaít'ē? Mi' nagá^{iē}. Mi'hi^ē yulùm wili^í hā'pxda
"How I'll do?" Now it said. Now, it eagle his its young
is said, house ones
- k'emèi ba-i^ēalxanaū ganē yulùm p'u^ulhi hāpxda. Ganēhi^ē
he made they looked out then eagle eyrie its young Then, it
it, ones. is said,
- yeléx plá-imats!àk' nó^us gini^ēk'. S'wòk'dā a^ēlī p'lūlhi
burden he put it down, next door he went. "O cousin! right eyrie
basket here
- hā'pxda ma^aa wilàu k'leméamgada^ē nagá-ih^{iē} nagásaⁿ
its young you, for arrows since you are always he said, it is they said to
ones, your part, making them," said, each other
- wòk'díxadil. Gemé^ēdi? Alī hinwadá p'u^ulhi hāpxda
he and his cousin. "Where?" "Right up stream eyrie its young
here ones
- bayalxanaū. Ge gini^ēk' yolà sgísi hono^ē ge gini^ēk'
they are looking There he went Fox, Coyote also there he went,
out."
- alyebép'i. Mi'hi^ē hiliwá^alt' yolà yulum hā'p'da. Ganē
he showed Now, it he climbed Fox eagle his young Then
it to him. is said, for them ones.
- mi'hi^ē sgísi ge s'as'inī. P' + ga^ayá^ak'^w. Mi' k'laiyá^{iē} xo.
now, it Coyote there he was "P' +! Grow with Now it grew fir
is said, standing him!" tree.
- Mi' gelyalá^axalt'gwit' yolà bānis hadák'ts!ó^ut'. Ganēhi^ē
Now he forgot himself¹ Fox, sky it struck above Then, it
against it. is said,
- ho² p'owó^ēx mi' p!a-i^ēwayewēnhi dí-mi^í-xamí^íxa p!a-idék'liyi^ēk'
fir it bent, now he returned down to on, now, ocean he fell down in
tree earth with it, front;
- ga ganáu yō^uk!a^a ts'!è^ē gáhi na^ēnagá^{iē} yolà.
that in his bones they just he did Fox.
rattled, that
- Yolà yō^uk!a^a ba^ak!olòl s'ink'wòk!wá^a. Ganēhi^ē mü^ülāpx
Fox his bones she picked Mud-cat. Then, it sweat-
is said, house
- ganau mats!àk'. Dewénxa gwel^ēwāk'wi^ē de^ētsé^ēxi t'adā
in she put them. "To-morrow early in the 'Open the door paternal
morning for me, aunt!"
- ga nēxga^ēm. Ganēhi^ē dedewilí^ída s'ink'wòk!wá^a s'i^ēulí
that do you (fut.) Then, it at the door Mud-cat she was
say to me." is said, sitting

¹ Literally, "he breast-lost himself."² So heard for xo.

gwel^lwāk'wihi hawi ání^l t'ga^a di'má^asda^l. Ganēhi^l t'adā
 early in the morn- yet not earth when it was Then, it "Paternal
 ing indeed is said, aunt,

de^lisē^lxi nagáhi^l yolà. Miⁱ de^lisē^lk' ba-iginí^lk' honó^l yap!^a
 open the door he said to Fox. Now she opened he went out; again person
 for me!" her, it is said, the door,

la^alē^l hop^llèⁿ hen^e nát^l'na^l. Miⁱ ba^ayewé^l yolà.
 he became long before then as being. Now he was Fox.
 resuscitated

Sgísi he^ededá^l aba-i ē^a'k'daxi t'ís lok'ólha. Dahōxa
 Coyote off yonder at home he by gophers he used to set Evening
 himself traps for them.

lawálhit' ganēhi^l ganau naganá^lk' gwi ló^ugwana^l dahōxa
 it used to then, it is in them he used to where that he had set evening
 become, said, do^l traps for them,

lawálhēda^l. Ganēhi^l dabalnixa la^alē^l. Ganēhi^l gwi^lne
 whenever it Then, it is long time it became. Then, it is how long
 became. said,

la^alīt^l'a^l miⁱhi honó^l mán t'ís mixaldì t!omomaná^l
 when it now indeed again he counted gophers, how many that he had
 had become, them killed them

mán. Miⁱhi^l dahōxa la^alē^l ci^lulī mán miⁱhi^l sgísi
 he counted Now, it evening it became, he was he counted now, it Coyote
 them. is said, sitting them; is said,

tclucumáldan yola xebé^ln. ē^a' k'ádi dexebé^ln nagánhi^l.
 he was chirped² to, Fox he did so. "a^l what it said it?" he was said
 to, it is said.

Hono^l tclucumáldan liwá^a nagá^l k'ai yaxa detslidák^l^w
 Again he was chirped to; looking he did, some- merely reddish
 around thing

pliⁱ dugúm na^lnèx. Miⁱ t'ís he^lk'lowōū miⁱ hé^lbilí^l^u.
 fire blaze like.³ Now gophers he threw them now he rushed
 all away, off.

Miⁱ hó^lk' ligint' xāhegéhók'. Honóhi^l tclucumáldan
 Now he ran, he rested, he took breath. Again, it is he was chirped to,
 said,

liwá^a naga^l honóhi^l pliⁱ na^lnagá^l. Miⁱ honó^l hé^lbilí^l^u
 looking he did; again, it is fire it did. Now again he rushed
 around said, off,

hó^lk' gwiné^ldi wede hòk'. Miⁱ honó^l ligint' ganēhi^l
 he ran; how long not he ran? Now again he rested; then, it
 is said,

¹ i. e., he used to follow about, make the rounds.

² The sound referred to in the verb stem *tclucum-* is produced by drawing in the breath between pressed lips. It is similar to a familiar animal call. When heard at night, it was generally ascribed to ghosts.

³ Literally, "doing."

hono^o xāhegéhak'. Honóhi^o tclucumáldan hono^o hé^ebili^{ug}
again he took breath. Again, it he was chirped to, again he rushed
is said, off,

hó^ok'. Gwinédi wede hòk'. Miⁱ hono^o ligínt' xa^ahegéhak'.
he ran. How long not he ran? Now again he rested, he took breath.

Miⁱ hono^o tclucumáldan gwiné^odi wede tclúcmalt'gam.
Now again he was chirped to; how long not was he chirped to?

Miⁱ he^ebili^{ug} hó^ok'. Ganēhi^o hono^o ligínt' xāhegé^ehak'.
Now he rushed he ran. Then, it is again he rested, he took breath.
off, said,

Miⁱ hono^o tclucumáldan liwá^a nagá^{ig} hono^ohi^o gana^onéx
Now again he was chirped to; looking he did, again, it is thus
around said,

p^{li} digúm na^onaga^{ig}. Miⁱ he^ebili^{ug} hó^ok'. Gwent'gābók'danda
fire blaze it did. Now he rushed he ran. In back of the earth's
off, neck¹

t'ga^a sigít'a^o bamis p^{la}-idiyowó^uda^o bamis aldak'sa^amsám;
earth where it sky where it is set down, sky he bumped his head
is set, against it;

ga ganàu yō^uk!^a yá^a tsél nagá^{ig}. Hinwadà gwéldi.
that in his bones just rattling they did. Up river finished.

Ba^abi^ot' lé^ep'lap'.
Your gather them.
baap'-seeds

Translation.²

Houses there were, Coyote and his cousin Fox, and one daughter of Coyote. Fox went out to hunt; quails flew up and lit in the woods, he shot at them, and many he killed. In the evening he returned, brought the quails home. Coyote's

¹ i. e., in the east. See Sapir "Religious Ideas of the Takelma Indians" (*Journal of American Folk-Lore*, Vol. xx, No. 76), p. 36, footnote.

² The first part of this myth, the story of the unsuccessful imitation of Fox by Coyote, is probably Californian in origin. In the cognate Hat Creek myth the incidents are brought into loose connection with the conflict between the creator Silver-Fox and Coyote at the time of the creation. Compare Dixon, Achomawi and Atsugewi Tales, *Journal of American Folk-Lore*, Vol. 21, pp. 171-74. The incidents in connection with the quails (or grouse) and yellow-jackets occur also in a Yana myth obtained by Dr. Dixon. The second part of the Takelma myth, the revenge of Coyote in causing his rival Fox to grow up with a fir while climbing for an eyrie, is found, e. g., in Klamath (see Gatschet in *Contributions to North American Ethnology*, Vol. II, Part I, pp. 94-5, 100) and Wasco (see Curtin in Sapir, *Wishram Texts*, pp. 264-66).

daughter was playing in front of the house. Now, 'tis said, Fox returned, carried many quails on his back. "O father, Fox has brought many quails home."—"Squirrel-tongued, ask him, well, in what way he did get them," said Coyote. Next door she ran. "My father says to you, 'In what way did you get them?'" she said. "In what way did I get them? They flew up together into the woods, and underneath them I set fire to the woods. Then I lay down under them belly up, and on my breast they dropped down dead one after another. In that way I killed them," Fox said. Next door returned the little girl. "'In the brush I was walking about at random, and quails flew up and lit, and thereupon I set fire to the woods underneath,'" she said. "'Then I lay down under them belly up,'" she said. "'And on my breast they dropped down dead one after another. In that way I killed them.' That, father, did Fox, for his part, say."—"S'éhehehe!" he laughed at him. "He even has a little heart, but as for me, my heart is big," he said.

Then the next day came. Then, 'tis said, Coyote went out to hunt, and just the same he did. The quails all flew up together; to the woods he set fire underneath, then under them he lay down belly up, and fragments of fire dropped down on his breast one after another. And one (quail) dropped down on his breast. Coyote now was dead. Then the ants indeed did find him now, and bit him. "C'á! slim-waisted ants! When I, as it seems, was sleeping a short while ago, why did they wake me up?" he said. Now he was restored to life. In the evening he returned, one (quail) he brought home.

Then the next day now Fox went out to hunt again. And then in the evening he came back again, brought home a bear. "Father, Fox has brought home a bear," said the little girl, Coyote's daughter. "Squirrel-tongued, go and ask him by doing what he killed him." Next door she ran. "My father says to you, 'By doing what did you kill him?'"—"By

doing what did I kill him? In the k!ãt'-bushes I was walking about at random. Then 'O+', he said to me. 'Go ahead and swallow me!' I said to him, 'go ahead and swallow me! Do not spill even a drop of my blood!' I said to him. Thereupon he just swallowed me. Then I was sitting inside of him; now his heart was swinging, off I cut his heart. Then out through his anus I went out again," he said. "Se^hhehehe! He's a coward, but as for me, my heart is brave, I am a man," Coyote indeed said that.

The next day came and now he, in his turn, went off to hunt. Then Coyote, 'tis said, was out hunting, and just that did he do, in what way Fox had told him. Then, 'tis said, (the bear) jumped out of his house, "Hâ!"—"Go ahead and swallow me! go ahead and swallow me! Do not spill my blood!" Now he swallowed him; Coyote was swallowed, Grizzly Bear did so. Inside of him he was sitting. Now the bear's heart he saw, dangling; now Coyote cut off his heart and killed the bear, 'tis said. And then he tore through his ribs with his knife. Now he had killed the bear, and home he returned, and in the evening Coyote brought the bear home.

And when it dawned, then again Fox went out to hunt, and in the evening he returned. "Hē+! father, Fox has brought home many yellow-jackets."¹—"Squirrel-tongued, ask of him, 'How did you get them?'" Next door she ran. "'How did you get them?' says my father to you."—"How did I get them? I set fire to them in the earth. Thereupon the yellow-jackets everywhere swarmed up, I dug them out. Then with my penis I squashed them all," he said. Next door she went back. "Father, 'I set fire to them in the earth,' he said," Squirrel-tongued related to her father. "Father, 'I set them on fire in the earth,' he said. 'Thereupon the yellow-jackets swarmed up, then I dug them out, and then I squashed them all with my penis,'" she said. "C^éhehehe! He, for his part, has

¹ The round plate-like masses of larvae are referred to. They were considered a particularly great delicacy.

a small penis, but as for me, I have a big one with me," he said.

The next day came, and just then Coyote again in his turn set fire to them in the earth. Then, 'tis said, the yellow-jackets swarmed up from every side; he dug them out, and all the yellow-jackets he squashed with his penis; now they stung him. One nest he dug out. And he died, and again now the ants bit him. "S'á! they have waked me up, when, as it seems, I was sleeping a little while ago," he said. One (nest) he brought home. Just in this way he always killed one, then always died.

Now next day again Fox went out to hunt. Then salmon indeed he brought home in the evening. And again "Ah! father, many salmon has he brought home out of the water," said (Coyote's daughter). "Squirrel-tongued, go and ask him, 'How did you get them?' find out from him." And next door she ran. "My father says to you, 'How did you get them?'"—"How did I get them? I twisted a hazel switch, and then made it sharp at one end. Then a rock acorn-mortar I placed in back of my neck. Into the deep water I jumped, and salmon I strung," he said. "S'éhehehe! Truly my heart is big, but his heart is little," he said.

The next day came and to the water he went. A hazel switch he cut off, then twisted it. Then a rock acorn-mortar he took, and in back of his own neck he placed it. Into the water he jumped, followed the salmon, pursued them, caught one. Now he died and floated; now Coyote was dead, and just drifted dead to shore among the driftwood. Now the ants bit him. "S'á! slim-waisted ants! When I was sleeping, as it seems, just a little while ago, s-they woke me up!" he said. Now he returned home in the evening, and brought home a single salmon.

Then again it dawned; when the next day came, then again Fox went off, went now to people to get food. Then, 'tis said, the evening came, and Fox returned, a burden basket

full of dried salmon he carried on his back. "ē+! father, Fox is carrying on his back a burden basket full of salmon," said (Coyote's daughter). "Squirrel-tongued, 'How did you get them?' ask of him." Next door ran the little girl, Coyote's daughter. "My father says to you, 'How did you get them?'"—"How did I get them? Down stream from the house children were carrying about salmon-heads in basket-plates. I took them away from them, whipped them with a stick," he said. "When I had gone into the house, I whipped the women with the stick," he said. Then Squirrel-tongued, "Father, he said, 'All the children were carrying about salmon-heads on basket-plates, and I whipped them with a stick,'" did Squirrel-tongued tell her father. "S'éhehehe! he is even a coward, but as for me, I am a man," he said.

Then, when the next day came, then he did go in his turn. And down stream from the house children were carrying about salmon-heads in basket-plates; he whipped them with a stick, and entered the house with them to the women. "Hē+! you there, what are you doing? Only yesterday Fox came to beg for salmon indeed, and we sent him away with some," (said the women). "S-what are you saying, O mothers? What are you saying?"—"Many things indeed did Fox, for his part, shoot with arrows, and the bear he killed. He wishes you to die. The yellow-jackets he smoked out, and the salmon he speared," they said to him, now he was told. "'S-that's what I did,' he said to me, O mothers!" he said. And then salmon he was provided with, with a full burden basket he was sent away. Now off he went.

Then up stream from the house he proceeded. Now, 'tis said, his own excrements he asked, "S-what shall I do?" and they told him. Now, 'tis said, an eagle's nest with its young ones he made, and the eagle's young ones looked out from the eyrie. Then down he put the burden basket and went next door. "O s-cousin! right near by here is an eyrie with young ones, as you, for your part, are always making arrows,"

he said; cousin they called each other. "Where?"—"Right around here up stream is an eyrie, and its young ones are looking out." There Fox went, and also Coyote went there, showed it to him. Now, 'tis said, Fox climbed for the eagle's young ones. Now then Coyote was standing there, (and said to the tree,) "P' +! grow up with him!" and up the fir tree grew. Now Fox forgot himself and it struck against the sky. Then, 'tis said, the fir tree bent, and down to earth he returned with it, and in the ocean down he fell. Therein his bones did rattle, just that became of Fox.

Mudcat picked up the bones of Fox. Then, 'tis said, she placed them in the sweat-house. "Tomorrow early in the morning 'Open the door for me, paternal aunt!' that shall you say to me." Then at the door Mudcat was sitting early in the morning, when not yet was the earth lit up. Then Fox did say to her, "Paternal aunt, open the door for me!" Now she opened the door, and out he went; again a person he became, as long before he had been. Now Fox was restored to life.

Off yonder at home Coyote used to set traps for gophers, all by himself. The evening always came, then he used to make the rounds of them where he had set his traps, whenever the evening came. Then, 'tis said, a long time elapsed. Then, when some time had passed, again indeed he counted the gophers, counted how many he had killed. Now, 'tis said, the evening came, and he was sitting, was counting them. Then Coyote heard a chirping noise, it was Fox that did so. "Ah! what said that?" he said. Again he heard a chirping noise; he looked around, there was something just reddish like a glow of fire.¹ Now all the gophers he threw away, and off he rushed.

Now he ran, rested, took breath. Again, 'tis said, he heard a chirping noise; he looked around, again there was something like a fire. And again he rushed off, he ran. How long did he not run? And again he rested, then again he took breath.

¹ The glow was caused by the glare of Fox's reddish eyes.

Again, 'tis said, he heard a chirping noise; again he rushed off, he ran. How long did he not run? Now again he rested, he took breath. And again he heard a chirping noise. How often did he not hear a chirping noise? Now he rushed off, he ran. Then, 'tis said, he rested again, he took breath. And again he heard a chirping noise; he looked around, again there was something like a glow of fire. Now he rushed off, he ran. Way off to the east where the earth is set, where the sky comes down to meet it, there against the sky he bumped his head. In that place his bones just rattled. Up river 'tis finished Go gather and eat your ba^ap'-seeds.

6. COYOTE AND PITCH.¹

Wiliⁱ yowò^e sgísi wāxadil dabalníxa alhi^hhūyū^hhix. Ganēhi^e bē mu^uxdàn la^lit^a ganē “Dólhi² dolhi, nek[’] ʔalit[’]bé^exda^ʔ?”³ neyé^hi^e. “Sgisi dasgáxit[’] da^amolhìt[’] itc!óp[’]al,” nagánhi^e. Da^asgeklī. “Nék[’]di dexebé^en?” nagá-ihⁱe sgísi. “Dasgáxit[’] itc!óp[’]al snixayilt[’],”⁴ nagánhi^e. “Sk[’]ái naga-ìt[’]?”—“Sgisi dasgáxit[’] da^amolhē^t’ snixayilt[’].”—“S[’]bèp[’]! s[’]k[’]ái naga-ìt[’]? Hop!è[’]n[’]à xamí[’]xa al[’]it[’]begéxade^eda^e tc!eléi dında yá^a la^lē[’].”⁵ —“Dolhi dolhi, nek[’] ʔalit[’]bé^exda^ʔ?”—“S[’]k[’]adí s[’]naga-ìt[’]? Hop!è[’]n[’] xamí[’]xa ʔalit[’]begéxade^eda^e tc!eléi dında la^lē[’].” Nagása[’]nhi^e, la^amálsa[’]n. “Dolhi dolhi, nek[’] ʔalit[’]bé^exda^ʔ.”—“S[’]k[’]ái nagaìt[’]?”

Miⁱ al[’]it[’]bá^ak[’], miⁱ itlanáhin sgísi. “S[’]gwídi s[’]na^enaga-ìt[’]? is[’]t!enéhisdam.”⁶—“Nek[’] ʔalit[’]bé^exda^ʔ dayawánt!ixi ʔū[’]x, s[’]nixayilt[’]?” nagánhi^e. La^amalán. “S[’]k[’]ái ga^eal di is[’]t!enéhisdam?”⁶—“S[’]yan⁷ la^lit[’]am. S[’]nek[’] als[’]alt[’]bé^exda^ʔ? S[’]dólhi dolhi, s[’]nixayilt[’],” nagánhi^e. Miⁱ hono^e alsalt[’]bá^ak[’]. “Dolhi dolhi.”—“S[’]gwídi na^enagaìt[’]?” Als[’]alt[’]bá^ak[’]. “Dólhi dolhi, nek gwelx dayawánt!ixi als[’]alwat[’]bé^exink[’]?” Hono^e als[’]alt[’]bá^ak[’].

“Dólhi dolhi, sgísi dasgáxit[’] da^amolhìt[’] itc!óp[’]al s[’]nixayilt[’],” nagánhi^e. “Dólhi dolhi, nek[’] aláks[’]ixdagwa wa xa^asgú^usink[’]?”—“S[’]bèp[’]! s[’]k[’]ádi naga-ìt[’]? S[’]miⁱ di lohógulugwàt[’], gas[’]í^e ga^eal ga naga-ìt[’]?” nagánhi^e. “Dólhi dolhi, miⁱ nek[’] aláks[’]ixdagwa wà xa^asgú^usink[’]?”—“S[’]bèp[’]! s[’]k[’]adí s[’]nagulugwàt[’],

¹ This version of the “tar-baby” story is strangely like an African tale given by Ellis (The E[’]we-speaking Peoples of the Slave Coast of West Africa, p. 277), but the decidedly idiomatic and allusive character of the Indian text proves it beyond doubt to be entirely aboriginal. A rather close parallel is found in the Yana tale of Coyote and the Stump obtained by Dr Dixon. The “tar-baby” story is also found widely distributed in the Southeast of the United States.

² This word seems to have no particular significance. It is used in mocking.

³ The literal translation would be “who you-will-hit-me?”

6. COYOTE AND PITCH.¹

There was a house; Coyote and his younger brother, 'tis said, for a long time were wont to hunt. Then once when a certain day came, then, 'tis said, some one said, "Dólhi² dolhi, who's going to hit me?"³ Sharp-mouthed Coyote, red-eared, sharp-clawed!" he was called. He listened. "Who's saying that?" said Coyote. "Sharp-mouthed, red-eared, s-cum⁴ matre copulans!"—"S'bèp'! s-what are you saying? Long ago, indeed, when I was hitting people by the ocean, his eye landed right behind him."⁵—"Dolhi dolhì, who's going to hit me?"—"S-what s-do you say? Long ago when I was hitting people by the ocean, his eye landed behind him." Thus they spoke to each other, quarreled with each other. "Dolhi dolhì, who's going to hit me?"—"S-what are you saying?"

Now he hit (Pitch), and Coyote's hand was held fast. "S-what are you doing? S-you have held my hand fast."—"Who's going to hit me with his left hand, s-cum matre copulans?" (Coyote) was told, was quarreled with. "S-what are you s-holding my hand fast for?"—"S-you're stuck!⁷ S-who's going to kick me? S'dólhi dolhì, s-cum matre copulans!" he was told. And this time (Coyote) kicked him. "Dolhi dolhì."—"S-what are you doing?" He kicked him. "Dólhi dolhì, somebody is going to kick me with his left leg!" Again he kicked him.

"Dólhi dolhì, sharp-mouthed Coyote, red-eared, sharp-clawed, s-cum matre copulans!" he was called. "Dólhi dolhì, somebody's going to cut me with his tail."—"S'bèp'! s-what are you saying? S-do you expect to die now, so that for that reason you say that?" (Pitch) was told. "Dólhi dolhì, now somebody's going to cut me with his tail!"—"S'bèp'! s-what

¹The *s-* is not an integral part of the word, but is the familiar "Coyote prefix."

²In other words, "I gave him such a blow in the face that I pushed his eye clear through his head." Coyote boasts of his prowess.

³Observe that the meaningless "Coyote prefix" *s-* is here prefixed directly to the verb stem, not to the instrumental prefix *i-*. There seems to be no definite rule in the matter. Contrast *s'ik'wéexi* (p. 74, l. 5).

⁷Uncertain. (*s*)*yan* does not otherwise occur; perhaps it is a mishearing.

s'lohók'diguluwàt'?" nagánhi^é. "Dólhi dolhì, sgísi dasgáxit' hadānxmolhìt'," nagánhi^é. "Dólhi dolhì, nek' yēxda^é déxdagwa wà?"—"S'k'adí s'naga-ìt'? Hop'è'n xamí'xa yap!a yegwegwánda^é lohó^é," nagánhi^é. Miⁱ yegwèk'^w, miⁱ t!omomán sgísi.

"Gewé+^ek!ewe^e!"¹ wāxasⁱ abàì. Miⁱ ópxa ^eanī^e yewé^é. "Gwidí na^enagá-ida^é ánī^e yewé^é? T!omomán wi's; k'ái ga^eal di ánī^e yewé^é," nagá-ihī^é wāxa. Wi^ein wé'gia-uda^é miⁱ yá^é. Miⁱ s'al^eo^udán, miⁱ ó't' ópxa. Gí'wa^ehi baxámda^é miⁱ da^eagàn, "Gewé^ek!ewe^e!"—"Ga di haga nāk'wòk? Miⁱ wí'is āk!a t!omomán," nagá-ihī^é sgísi k!wált'a^a.

"Gewé^ek!ewe! sgísi dasgáxit'."—"Ga dí haga nāk'wòk'?"—"Gewé^ek!ewe^e!" Ganēhi^é miⁱ p!iⁱ gelèk', miⁱ p!iⁱ dat!agāi sgísi k!wált'a^a. Miⁱ p!iⁱ wá^ada k!wal' giník'^w; miⁱ ópxa īgí'na. "Wòk'díà!"—"Wò'k'dixa yúk'na^é ga^eal dí haga dō^umk'?"—"Wòk'díà!" Miⁱ ópxa há^agwidìk'^w, miⁱ ^ealp!iⁱte!úlo^uk'i k!wal'. Miⁱ t!omō^m.

Ganēhi^é ópxa^a k'ó^opx k'alák'alhi. Miⁱ ba^yewēn; miⁱ hono^é abaiyewé^é háwilit'gwan. Miⁱ hono^é yap!a la^alē^v sgísi, miⁱ ba^yewé^é; úlumsⁱ t!omomán. Gana^enex yap!a do^umdāmk' k!wal'.

¹This is no normal verb form, but an exclamatory formation on the aorist stem *gewek!aw-*, "to tie (a salmon) in bowstring fashion" (see Sapir, "Notes on the Takelma Indians," *American Anthropologist*, N. S., Vol. 9, p. 272, footnote 2). The idea implied by Pitch is that Coyote is stuck to him as is a salmon to the string by which it is carried. For another exclamatory verb form showing abnormal reduplication, see p. 25, l. 7 (*sgilbibí + ix*).

s-do you intend to do, s-do you intend to die?" he was told. (Coyote lashed Pitch with his tail; it stuck.) "Dólhi dolhì, sharp-mouthed Coyote, red in his ear!" (Coyote) was called. "Dólhi dolhì, who's going to bite me with his mouth?"—"S-what s-are you saying? Long ago by the ocean when I bit a person, he died," (Pitch) was told. Now he bit him; now Coyote was killed.

"Gewé+^ek!ewe^e!"¹ (exclaimed Pitch), while (Coyote's) younger brother was in the house. Now his elder brother did not return. "What's happening to him, that he does not return? He must have been killed. For what reason does he not return?" said his younger brother. Now when the next dawn came, off he went. Now he went to look for him, hunted now for his elder brother. When he came to yet some distance off, then he heard him, "Gewé^ek!ewe^e!"—"So then it is that one that did so to him? Now indeed he has been killed, I guess," said Coyote the younger.

"Gewé^ek!ewe! sharp-mouthed Coyote!"—"So then it is that one that did so to him?"—"Gewé^ek!ewe^e!" Now then he drilled for fire, Coyote the younger now did build a fire. And the fire he took with him to Pitch, and his elder brother he took hold of. "O cousin!" said (Pitch). "Being his cousin, it seems, therefore you killed him?"—"O cousin!" Now his elder brother he threw to one side, and he set fire to Pitch. Now he killed him.

Then, 'tis said, ashes over his elder brother he rolled. Now he restored him to life, and again they returned home into their house. Now again had Coyote become a person, now he had revived, but before he had been killed. It is in that way that Pitch was wont to kill people.

7. COYOTE IN A HOLLOW TREE.¹

Wíliⁱ yowò^é, sgísihi wít' ā'k'da^éx; lop!odiá^ué, nōx lop!òt'. Ganēhi^é hono^é plā'shi lop!òt'; ganēhi^é ánī^é déhi wōk'. Mí suñs la^alē plá's. Ganē t'gunūk'ⁱé²; ganē yāl hohók'wal ganau giní^ék'. "Des'ip'gwi'p'," nagáhi^é. Ganē hono^é "Decíp'gwi'p'," nagáhi^é, déhi^étc!libíp'gwit'.

Ganēhi^é lep'níx ga ganau yowó^é. Ganēhi^é bānx lohó^é; ganē anī^é yok!wōi gwī^énè. Ganē bo^u nēxada^é ganē mí yap!a yilim, mí sgelé^ué, "De^éis^éé^éxip'! ándi nek' ge wít'? K'á-iwí^é t!omománda^é gas'í^é gayawát'p'. De^éis^éé^éxit'p'!" nagá-ihí^é. Ganēhi^é bo^u nēxada^é la^alit'a^é ganē mí^és ge giní^ék' k!elé's. "Bak' bak' bak' bak' bak' bak'!" Ganē plabàp' sgó^ut'hi^é. Ganē bo^u nēxada^é mí dágaxda^a dats'lā'mx, ganē "C^éá! s'dágaxdek' dats'lām^x." Mí he^ét'wan.

Mí da^asgek!i. Dabalníxa la^alē' mí hono^é sgelé^ué, "ō+ gwidi lemé^éxdap'? Bo^u wí's k'a-iwí^é dōmk'í^é eít'e^é ga-iwát'ba^é. Me^ébēp'xip'! de^éis^éé^éxip'!" nagá-ihí^é sgísi. A'nī^é nek' baxá^ém. Ganē "Gwidí'+ lemé^éxdap'? K'a-iwí^é t!omománda^é gas'í^é gayawát'p'," nagá-ihí^é. T!é^ék'^w hono^é ge giní^ék'; ganē mí sgó^ut'. "P!au p!au p!au p!au p!au p!au!" nagá-ihí^é. Ganēhi^é dabalníxa la^alit'a^é, guxwít'gwa ts'lām^x k!emèi. Ganē "C^éá! da^as'tc!è'mxde^é, dagáxdek' datc!ām^x." Mí hono^é ts'liníts'lanx, mí ha^éyewé^é.

Da^asgek!i. Ganē gwí^éne la^alit'a^é mí hono^é sgelé^ué, "S'gwidi lemé^éxdap'? K'a-iwí^é t!omománda^é gas'í^é gayawát'p'," nagá-ihí^é. Anī^é nék' dak'dahālk'wa. "S'gwidi' s'lémk!iauk'?" Ganē "S'gwidi lemé^éxdap'? C^éándi mí^és ge eít'p'?" nagá-ihí^é. Ganē ánī^é k'ai yap!à. "S'gwidi' lemk!iauk'?" ākhi wa^ahimít'-

¹ Compare Dixon, Maidu Myths, *Bulletin of the American Museum of Natural History*, Vol. XVII, pp. 90, 91.

² = t'gunuuk'-hi^é.

7. COYOTE IN A HOLLOW TREE.¹

A house there was; Coyote, indeed, was traveling about all by himself. It was storming, rain was falling; and then also snow, indeed, was falling. Then no further he got, now the snow had become deep. Then he became cold, and into a hollow pine he went. "Close up!" he said to it. Then again "Close up!" he said to it, and, 'tis said, it closed up.

Then, 'tis said, all winter he was therein. Then, 'tis said, he was hungry;³ now he did not know how long (he had been there). Now after some little time then he called upon the people, now he shouted, "Do you open up for me! Is not someone going about over there? Whenever I killed anything, then you did eat of it. Do you open up for me!" he said. Then, 'tis said, after some little time had elapsed, then a certain Woodpecker came there. "Bak' bak' bak' bak' bak' bak'!" Now he chopped, cut out (a hole). Now after some little time then (Coyote's) head ached, and "C^á! s-my head is aching," (he said). Now he was left there.

Now he listened. A long time elapsed and again he shouted, "Oh, whither have you all gone? If perchance I should kill anything after a little while, you shall eat of it. Come here and chop for me! Open up for me!" said Coyote. No one came. Then "Whither have you all gone? Whenever I kill anything, then you eat of it," he said. This time Yellowhammer went there, and now cut out (a hole). "P!au p!au p!au p!au p!au p!au!" he said. Then for a long time he made his heart strong. Then "C^á! s-my ears are deafened, my head is aching!" (said Coyote). Now he also was angry and flew off again.

He listened. Then, when a long time had elapsed, then again he shouted, "S-whither have you all gone? Whenever I kill anything, then you eat of it," he said. No one answered him. "S-whither s-can they all have gone?" Then "S-whither have you all gone? S-is not one of you there?" he said. And

³Literally, "he hunger-died." Cf. *baanx !omouk'wa*, "hunger killed him," i. e., "he was hungry."

gwit'. "S'bé+u! gwidī lemékliá^{ue}?" Mi' mí^{is} ba-ikliyí^{ek}'
 mi' bák'ba¹ ba-ikliyí^{ek}'. Ganēhi^e mi' sɡut!ū'xa^e, "Bak' bak'
 bak' bak' bak' bak'!" Hé^{ek}'ik'ap!ák'ap' mahmī. Guxwít'gwa
 ts!ámx k!eméi; mi' damahái la^alē', he^enéhi ts'liní^{ts}'lanx.
 "S'á! cdágaxdek' dats'!ámx," nagá-ihí^e. Mi' he^edá^e yewé^{is},
 ts'liní^{ts}'lanx bák'ba sɡisi ga^eàl.

Ganēhi^e bo^u hono^e hawi ci^eulí bēm ganàu. Mi' hono^e
 sɡelé^{ue}, "S'ɡwidī lemé^exdap'? s'de^{is}'s'é^{ek}xíp'!" nagá-ihí^e. A'nī^e
 nek' ba-ikliyí^{ek}'. Mi' bai^eályowó^e. "ō+ mi' dí s'amgiàuk'?"
 guxwíⁱ dats!ā'mx. "Ge^enedí eme^e yúk'a^e?" mi'hi^e nagá^{is} gelhe-
 wéhana^e. "Mi' di samáxa lāp'k'?" Mi' hono^e sɡelé^{ue}, mi'
 hono^e ání^e nek' ba-ikliyí^{ek}'.

"Mi' xa^asgó^{ut}'ɡwide^e, sɡut!úsgat'ɡwide^e," nagá-ihí^e. Mi'
 bu^ubiníxdagwa he^esgó^{ut}', mi' ba-igwidik'^w. Mi' hono^e he^esgó^{ut}'
 dayawánt!ixi, mi' hono^e ba-igwidik'^w. Mi' hono^e gwé^exdagwa
 he^esgó^{ut}', ba-igwidik'^w; hono^e dayawánt!ixi he^esgó^{ut}', ba-igwi-
 dik'^w. Mi' hono^e ganē gwa^as'í'xdagwa ba-it!ixíxi ha^ewínít'gwa,
 mi' ba-ik!ūwū. Mi'hi^e mēl sɡisi gwa^as'í wēt'gigwa. "C^eai
 me^eyēk'^w gwa^acíxdek', c^ealsgenhít'! gwa^acixdèk' me^eyēk'^w."
 Dágaxdagwa ba-igwidik'^w; mi' hono^e ts'!elei wēt'gigwa mel'.
 "C^eai ts'!éleit'k' me^eyēk'^w," nagá-ihí^e sɡisi; ts'!elei wēt'gin,
 mēl xebé^{en}. Ganē mi' ts'!è^{en}ns īgí'na, ts'!eléit'gwa k!emèi.
 He^enes'í^e almí^{is}s ts'!eléit'gwa ganau yeweyàk'^w ts'!lé^{en}s. He^ene
 ganī "Almí^{is}s yèū!" wa^adíxdagwa ga nagà. Wa^adíxdagwa ga
 na^enagà.

Ganē yá^e, bānx t!omōk'wa. Mi' t'ga^a haxaníya mi'
 alt!ayàk'; melélx ganau giní^{ek}'k'. Ganēhi^e bīū² alo^udàn.² Ganēhi^e
 bīū mixálha p!eyé^e. A'nī^e lēp'; gayaū, gayaū, gayaū, gayaū,
 bīū gayaū; hadedílt'a wít'. Ganēhi^e t'ga^a haxát' melèlx bīū

¹ Another species of woodpecker is referred to.

there was no person at all. "S-whither can they all have gone?" He himself did speak to himself. "S'bé+u! Whither have they all gone?" Now one did come, now big Woodpecker¹ came. Now then, 'tis said, he cut out (a hole). "Bak' bak' bak' bak' bak'!" Big pieces he chipped off. His heart (Coyote) made strong. Now the hole became large, just then he became angry. "S'á! s-my head is aching!" he said. Now way off he flew back, big Woodpecker was angry with Coyote.

And again now he was still sitting in the tree, now again he shouted, "S-whither have you all gone? s-open up for me!" he said. No one came. Now he looked out. "Oh, has summer come already?" and his heart was sick. "Can I have been here so long?" said he now, thinking. "Can it have become summer already?" Again now he shouted, and again no one came.

"Now I am going to cut myself up, I'll cut myself to pieces," he said. Now he cut off his arm and threw it out. And again he cut off the left (arm) and threw it out again. Now again his leg he cut off and threw it out; again the left (leg) he cut off and threw it out. And now also his intestines he pulled out from inside of himself and threw them out. Now, 'tis said, Crow took away from Coyote his intestines. "C^éai! come back with my intestines, s-black thing! Come back with my intestines!" He threw out his own head; now also his eyes Crow took away from him. "C^éai! come back with my eyes!" said Coyote. Of his eyes he was deprived, 'twas Crow that did it. And now wild-rose berries he took and made them his eyes. And then he caused the wild-rose berries to come together in his eyes. And then "Come back together!" that to his own body he said. His body did that.

Then on he went and was hungry. Now he discovered a field that had been burnt down, into a burnt-down field he went. Then, 'tis said, he looked for grasshoppers², and nume-

² Fields were sometimes burnt down in order to get the grasshoppers, a favorite food.

mixálha pleyé^é. Ganēhi^é bo^u nēxada^é miⁱ sgelewā^ldan, “Sgisi dixó+^us!¹ sgisi dixó+^us!” nagánhi^é, t’ān ga nāk’wōk’. “S’t’ān ^éalt!^és’ít’, lámx gamaxdi dayawánt!ixi ga-iwá^és!”—“Sgisi dixó+^us! sgisi dixó+^us!” nagánhi^é, ga nagaik’wa t’ān. Sgisi yá^é, bīu lēp’. “Sgisi dixó+^us! sgisi dixó+^us!” gānga ga yaxa nagaik’wa. “S’t’an ^éalt!^u^écít’! ma^éa lámx gamaxdi dayawánt!ixi ga-iwá^és!” nagáhi^é ha^éwit’. “Sgisi dixó+^us!” gangáhi ga yaxa nagá^é t’ān.

Ganēhi^é bo^u nēxada^é “Sk’ádi naga?” gwénliwila^ué. “ā+gū’hôk’^{w2} na^énèx sgá di nāk’ik’?” nagá-ihí^é. Ganēhi^é miⁱ k!wal ō’t’, miⁱ k!wal t!ayàk’. Miⁱ al^éxlep!éxlap’, miⁱ hadī’t’gwa mats!àk’. Ganēhi^é he^éne hono^é lēp’ bīū; ganē lēp’ p!i gadal wit’. Miⁱ hono^é “Sgisi dīhā+x! sgisi dīhā+x!”—“T’ān ^éalt!^u^és’ít’! s’k’adí nagá^é?” ts’liní’ts’lanxhi^é sgísi. Ganēhi^é miⁱ dī^ét’ūwū^ék’ gwént’ liwilá^ué dīdelgánt’gwa. Miⁱ yaxa delgán laxàk’. “Sgadí nāk’ik’?” Miⁱ xamhiwilí^ué. “Haxiyà sga^a-t’áp’de^é,” nagá-i^éhìs. Xa^abobin yá^a sgá^{at}t’ap’. “Haxiyá mī^éwa sgá^{at}t’ep’de^é,” nagá-i^éhìs. Miⁱ hāx, lohó^é. Gwéldi; ba^abí^ét’ lé^ép’lap.

¹ Coyote's intestines had been taken from him, hence the grasshoppers went right through him. The word used in the text might also refer to the spilling of acorns out of a hopper.

rous grasshoppers were lying about. He did nothing but pick them up and eat, eat, eat, eat, eat grasshoppers; everywhere he went about. Then, 'tis said, there was a burnt-down field and numerous grasshoppers were lying about. Then after a little while someone shouted to him, "Coyote's anus is spilling!" Coyote's anus is spilling!" he was told, Squirrel it was that said that to him. "S-little-eyed Squirrel! half-eater of raw sunflower seeds!"—"Coyote's anus is spilling! Coyote's anus is spilling!" he was told, Squirrel it was that said that to him. Coyote went on, gathered and ate grasshoppers. "Coyote's anus is spilling! Coyote's anus is spilling!" only that he kept saying to him. "S-tiny-eyed Squirrel! half-eater, you for your part, of raw sunflower seeds!" he said to him by way of rejoinder. "Coyote's anus is spilling!" just only that Squirrel kept saying.

Then, 'tis said, after a little while "S-what's he saying about it?" (said Coyote and) looked behind him. "Ah! just like something planted,² s-is that what he means?" he said. Now then, 'tis said, he hunted for pitch, and pitch he found. Now he kneaded it up into a cake and put it into his anus. And then again, 'tis said, he gathered and ate grasshoppers, gathered them and walked about among the fragments of fire. Now again "Coyote's anus is burning! Coyote's anus is burning!"—"Tiny-eyed Squirrel! s-whats he saying?" Coyote was angry. Now then he felt hot in his anus, back he looked behind his buttocks. Now indeed his buttocks were burning. "S-is that what he meant?" Now he ran to the water. "Into the water I shall jump," he thought. Right among alder bushes he jumped. "I intend to jump into the water," he had thought. Now he burned up, he died. 'Tis finished. Go gather and eat your ba^ap'-seeds.

² A row of tobacco plants is meant. Tobacco was the only plant cultivated by the Indians of Oregon.

8. COYOTE VISITS THE LAND OF THE DEAD.

Wiliⁱ yowò^é; sgisi ā'k'da^éxì wiyiwīt'. Ganēhi^é "Xilám yap!a yānk'w," neyé^éhi^é; gana^énéx yaxa da^éle^élāk'w. Gangáhi xilám yap!a yānk'w. Dabalníxa la^élē'. "K'adí nagàn, 'Xilám yap!a yānk'w,' neyé^éda^é? Ne^é ge giník'de^é. Yap!a lohóida^é ánī^é hono^é mé^éyewe^é, gasí^é bo^u 'Xilám yap!a yānk'w,' neyé^é gí^éà 'Lohó^é,' nagaīt'e^é; ánī^é miⁱ honó^é me^éwīt' lohóida^é," nagá-ihī^é sgísi.

Miⁱ yá^é, xilám gwa^élám hat!ü^ülúk'; yá^é gwís'i^éwô'k'di xilám gwa^élám hat!ü^ülúk'. Miⁱ tclucumáldan;² ánī^é ge dā^éyowo^é tclucumáldanma^é, ganga yá^é. Xilám tclucumált'gwa, k'ai-s'i^éwô'k'di, yāl k!egelá-us'ixda^a k'wedéi, wá^ada gwidíilha. Ganga xilám gwa^élám ganàu yá^é; tclucumáldan yaxa. Ganēhi^é xilám hat'gá^ada wōk'. "Miⁱ baxá^m sgísi da^amolhē't'. Gasálhi, ^éei ók'i! sgísi miⁱ ba-ikliyí^ék'," nagá-ihī^é xilám. Wü^ülhám hoyodàk'w xilám; agá he^éne k'ái gwala wak!ododínma^é, gáhi dūk' dīt!úgūi wak!ododínma^é hop!è^én lohóida^é. Miⁱ plī dat!agāi sgísi. "Gasálhi ^éei ók'i sgísi damolhē't'," nagá-ihī^é xilám. Miⁱ wa-iwíⁱ ei ^éogoik'wa.

"H^{w+}, miⁱ ba-igingadá^é al^éwa^adidē,"² nagá-ihī^é sgísi wiyimát' mī. "Gasálhi, gasálhi, sgísi! eī ganau gínk'!"—"H^{w+}, ba-igingadá^é al^éwa^adidē," nagá-ihī^é sgísi. "Ganau gínk' gasálhi eī!"—"H^{w+}, ba-igingadá^é al^éwa^adidē," nagá-ihī^é sgísi. Miⁱ ba-igini^ék' wa-iwíⁱ. Dak't'ekléxa^é sgísi, eme^é yá^ahi s'ás naga^é dībo^uwíⁱda. "Gasálhi, amá![!] gasálhi, eī ganau gínk'," nagánhi^é sgísi, wa-iwíⁱ dexebé^én. Ganē miⁱhi^é plī ba'yānk'w; miⁱ du^ugíⁱ ^éalp!ītclúlu^uk'i wa-iwíⁱa xilám, ánī^é yap!à. Miⁱ

¹ The sound characteristic of ghosts. See p. 78, note 2.

8. COYOTE VISITS THE LAND OF THE DEAD.

A house there was; Coyote kept going about all by himself. Then, 'tis said, "Ghosts are taking away people," they said, thus he always heard. Just ghosts kept taking away people. A long time elapsed. "What is meant when people say, 'Ghosts are taking away people?' Well, I will go there. When people die they are not again to return here, yet now people are saying, 'Ghosts are taking away people.' I, however, say, 'They are dead.' Not again now are they to come and travel about when they have died," said Coyote.

Now off he went, the trail of the ghosts he followed; he went I don't know where, followed in the trail of the ghosts. Now someone made a chirping sound;¹ he did not give ear to that when the chirping noise was made to him, but just went on. The ghosts made a chirping noise to him, but something or other he kept throwing at them, the fungus (?) of pine is its name. In the trail of the ghosts he just went along, and a chirping noise they kept making to him. Then, 'tis said, he arrived in the land of the ghosts. "Now red-eared Coyote has come. Quick, give him a canoe! Coyote now has come," said the ghosts. The ghosts were dancing the menstrual dance. These, with whatever things they had then been buried, just those garments they wore, wherewith, when long ago they had died, they had been buried. Now Coyote built a fire. "Quickly, give red-eared Coyote a canoe," said the ghosts. Now a girl did give to him a canoe.

"H^{w+}, you shall come to shore to where I am,"² said Coyote, he now exercised his supernatural power upon her. "Quick, quick, Coyote! come into the canoe!"—"H^{w+}, you shall come to shore to where I am," said Coyote. "Into the canoe quickly come!"—"H^{w+}, you shall come to shore to where I am," said Coyote. Now the girl came to shore. Coyote was smoking; right here she took her stand alongside of him. "Quick, come on! quick, come into the canoe," Coyote was told, 'twas the

¹ Literally, "to my body."

du^ugí hāx. Miⁱ xámhiwilí^u ei ganàu hansā^wk^w; miⁱ ^éaga hawi wu^ulham hoyodák^w xílam^èà dált^gwan wóbilik^w p.lí. Miⁱ ^éaldatc!ulú^ék^é xílam du^ugí, adát^wi^é wa^ébilik^w, miⁱ honó^é aldatc!ulú^ék^é. Ganēhi^é xílam hāx ^éaldíl. “Dó do do do do do!”¹ nagá-ihí^é xílām; sgísisⁱ^é hánt^{ada} cí^éulí, alxí^ék^é xílam hāxda^é.

Gwī^éné la^élē^é, p!a-idi^hhana^s p.lí. Xílam búc la^élē^é; sgísi ga na^énagà, hāxna. Ganēhi^é “Smá di k^éái ga^{al} yap!a yana-gwadá? Mí lohoyàt^é. Wede gana^énéx yúk^é yap!a lohokⁱ^é, wede yanāk^w; lohó^ét^é gangà. Wede hono^é nèk^é alxí^ék^éwók^é yap!a lohókⁱ^é,” nagá-ihí^é sgísi. Miⁱ hínau yewé^é; xílam he^ép!i^élemé^ék^éi.

9. COYOTE AND THE ORIGIN OF DEATH.

Xílam sebèt^é hā^ép^éda lohòk^é. Sgísidí^l nō^éts!at^gwan yùk^é. Gasⁱ^é nāk^ék^é, “Laps yimíxi hā^ép^édek^é lohóida^é, laps yimíxi,” nagá-ihí^é xílam sebèt^é. “A^énī^é laps yimísbí^én; gwidísⁱ^é yó^ét^é xílām yèūkⁱ^é?” nagá-ihí^é sgísi. Nó^ésⁱ^é yewé^é xílam sebèt^é, k!odòt^é hā^ép^édagwa lohóida^é.

Ganēhi^é dabalníxa la^élē^é; miⁱ sgísi hā^ép^éda xílam la^élē^é, miⁱ lohó^é. Miⁱ nó^ésⁱ giní^ék^é xílam sebét^é wá^éda. “Laps yimíxi ha^ép^édèk^é lohóida^é.”—“K^éadí naga-ít^é?” xílam sebét^é ga nagá^é. “Ho^éxa^éà ma^éa ga negés^édam ‘Laps yimíxi’

¹ In a Yana theft of fire myth collected by the writer the practically identical *dú du du dú du du* occurs to indicate pain from contact with fire (see Sapir, *Yana Texts, University of California Publications in American Archaeology and Ethnology*, note 50). Compare also the evidently identical Klamath *tú tu tu* (see Gatschet, *op. cit.*, p. 112), though here it indicates on the contrary pain from tingling cold.

girl that said so. Now then, 'tis said, he picked up a fragment of fire; now he set fire to the skirt of the ghost girl, no person she. Now her skirt burned. Then to the water she ran into the canoe and paddled it across. Now these ghosts were still dancing the menstrual dance, and among them she rushed with the fire. Now she set fire to the garments of the ghosts; to every one she rushed with (the fire), and again set fire to them. Then, 'tis said, all the ghosts were burning. "Do do do do do do!"¹ said the ghosts, while Coyote was sitting on the other side of the water, was looking at the ghosts as they burned.

Some time elapsed and the fire ceased. The ghosts were exterminated; Coyote did that, burned them. Then, 'tis said, "S-for what reason are you going to take away people? Now you have died. Not thus will it be when people die, they will not take others with them; they will die for good. Not again will any one see them, when people die," said Coyote. Now up river he returned. The ghosts he had annihilated with fire.

9. COYOTE AND THE ORIGIN OF DEATH.

The child of Roasting-dead-people² died. He and Coyote were neighbors to each other. Thereupon he said to him, "Lend me a blanket, for my child has died. Lend me a blanket," said Roasting-dead-people. "I'll not lend you a blanket, for where are they going to be, if dead people come back?" said Coyote. And next door returned Roasting-dead-people, and buried his child that had died.

Then, 'tis said, a long time elapsed. Now Coyote's child became sick and died. Now next door he went to Roasting-dead-people. "Lend me a blanket, for my child has died."—"What did you say?" Roasting-dead-people said that. "Yesterday indeed when I did say to you, 'Lend me a blanket,'

² This is the name of a bug that could not be further identified. It was described as all black, long-legged, and of about half an inch in length. The name is due, or supposed to be due, to the fact that this insect was held responsible for the origin of death.

nagásbinda^ε, 'Yap!a gwidí yó^εt' yéúk'í^ε?' Mí hawáxi^{uε} ha^ap'dèk','' nagá-ihí^ε xilam sebèt'. Nó^us'í^ε sgísi yewé^{ie}. "Sgā'+'' t'agá^{ie}. Ga ga^aal bō^u 'ání^ε yap!a yewé^{ie} lohóida^ε.

10. COYOTE GOES COURTING.

Wiliⁱ yowò^ε, sgisi ā'k'da^εx t'ís lok'ólha be^{wí}^ε. Dewénxa la^alít'a^ε honó^ε t'ís ló^uk'; ání^ε k'ái yap!a, ā'k'da^εxì; dahōxa liwílhak'^w. Ganēhi^ε honó^ε wí^εín wé^εgia-uda^ε t'ís lok'ólha; gwí^εné dí wede t'ís ló^uk' be^{wí}^ε. Dewénxa la^alít'a^ε honó^ε t'ís ló^uk'. Ganēhi^ε dahōxa la^alē', t'ís mǎn mǎxal halo^unaná^ε.¹

Mí k'ai dā^εagàn wū^ulham hoyodagwàn; mí dāsgék'í. Ganēhi^ε "S'á! gwídi wū^ulham hoyodagwàn?" nagá-ihí^ε sgísi. Mí da^at!ayák' wū^ulham hoyodagwánma^ε. "C'á! ge giník'de^ε." Míhi^ε yá^ε, t'ís he^εk'lūwū. Mí hó^εk', hu^ulìnt'; s'as'íní dá^asgék'í. Ganēhi^ε mí hono^ε he^εbilí^{uε}, hó^εk'. Ganēhi^ε mí hono^ε ligínt', háwi wū^ulham hoyodagwán da^εòl. Ganēhi^ε "A'! emé^ε mí^εwa wū^ulham hoyodagwán." Ge wōk', ání^ε k'ai yáp!a. "Sgemé^εdi aga^εá hoidiáuk'?" nagá-ihí^ε, ā'k'i wahimit'gwit'. 'alí da^εòl wū^ulham hoidiáuk'^{iε} na^εnagá^{ie}. "Emé^ε mí^εwa hínwadà." Mí hono^ε hó^εk', gwí^εné di wede hòk'; da^εól hoidiáuk'^{iε} na^εnagá^{ie}. Ganēhi^ε honó^ε he^εbilí^{uε}, hó^εk'.

T'ga^a k'wedéi plūwū^εa-uk', "Ge mí^εwa hoyodiá^{uε}," nagá-ihí^ε sgísi. Ganēhi^ε honó^ε he^εbilí^{uε}, gwí^εné di wede hòk';

¹Literally, "that he had caused them to die-in."

you, for your part, did say that to me, 'Where will the people be, if they return?' Now my child is rotting," said Roasting-dead-people. So next door Coyote returned. "Sgā+!" he cried. For that reason people do not nowadays return when they die.

10. COYOTE GOES COURTING.

A house there was; every day Coyote used to set traps for gophers all by himself. When the next day came, again he set traps for gophers. There were no people there, he was all alone; in the evening he always brought home (the gophers). Then again, when the next dawn came, he always set his traps for gophers. How long did he not set his traps for gophers every day? When the next day came, again he set his traps for gophers. Then the evening came, and how many gophers he had trapped² he counted.

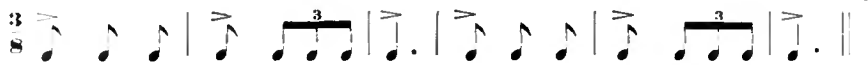
Now something he heard, the menstrual dance was being danced. Now he listened. Then, 'tis said, "S^éá! where is the menstrual dance being danced?" said Coyote. Now he heard the menstrual dance being danced. "C^éá! there I'll go." Now off he went, threw away the gophers. Now he ran, was tired, stood still, listened. Now then again he rushed off, he ran. Now then, 'tis said, again he rested, still the menstrual dance was danced (as though) near at hand. Then, 'tis said, "A! probably here the menstrual dance is being danced." There he arrived, but there were no people. "S-where can these be dancing?" he said, he himself did speak to himself. Right here near by it was as though they were dancing the menstrual dance. "Here up river it probably is." Now again he ran. How long did he not run? As though they were dancing near by it was. Then off again he rushed, he ran.

The name of the land he always named, "There they must be dancing," said Coyote. Then off again he rushed. How long did he not run? He was tired, and always rested. Whenever they sang, it was as though right at hand. Then again he

hu^ulint', lígilagánt'. Ganga heleliá-uda^e aliⁱ ná^enagá^e. Ganēhi^e honó^e yá^e, he^ebilí^{ue}, gwī^ene dí wede yanàk'. "Sgemé^edi aga^a wū^ulham hoyodagwán?" nagá-ihí^e. Da^asgekleiha. Ganēhi^e "S^eá! emé^e hinwadá mī^ewa," agásⁱ^e gwent^{ga}ábók'danda wū^ulham hoyodagwán. Mīⁱ honó^e ge hiwili^{ue}, gwī^ene dí wede hòk'. Ganēhi^e gwī^ene la^alē', mīⁱ hū^ulint'; ge^e yá^ahi da^eól la^alē' wū^ulham hoyodagwánma^e. Mīⁱ honó^e hó^ek'. Ganēhi^e s^as'inī, hu^ulint', da^asgék^{lī}. Ganēhi^e mīⁱ gé wōk'.

A+ wa-iwíⁱ neyé^eda^a wū^ulham hoyodàk'^w, k'ái gwala wa-iwí—bèlp', há^ek'a^a, tsⁱ!á^es', tsⁱ!amā^l, lap'ām; k'ái ná^k!a di ^eánī^e wū^ulham hoyodàk'^w? K'ái gwala s^as'inī. Sgísi mīⁱ wōk'; alxik'íxa^e wū^ulham hoyodagwánma^e. Ganēhi^e mī^esga^e wa-iwíⁱ da^eā'na-u k'ái gwala dū^ugwíⁱ dīt'lūgūī, tclelé^m. "S^eá! s'gá ge ^eigī^enan," nagá-ihí^e. Ganēhi^e ganau giní^ek', ga yá^ahi ^eī't!aut!au iū'xda da^eā'na-u wa-iwíⁱ. "Ganē ba-imásga hé^el, ba-imásga!" da^eána-u wa-iwíⁱ ga nagán.

Ganēhi^e bá-imats!àk',



"K li-xin-hi² gel^e-wi-liu-t'e⁺, k li-xin-hi gel^e-wi-liu-t'e⁺,"

nagá-ihí^e.


"Dī-t'bo^u-k!álx-de^e al-t'wa-p!á-t'wap'-na^en,"

nagá-ihí^e lap'ām helél^eda^e.


"Da-bo-k!op'-na^en dī-k!a-las-na^en gwel-sal-t!ees-na^en'


la-p'ām-hi ^eo-cu ^eo-cu,"

went, rushed off. How long did he not go? "S-where is this menstrual dance being danced?" he said. He kept listening. Then, 'tis said, "S^á! probably here up river it is," (he thought), and indeed the menstrual dance was being danced in the east. Now again he ran there. How long did he not run? Then some time elapsed, and he was tired. Right close to that place he got where the dance was being danced. Now again he ran. Then, 'tis said, he stood still, was tired, listened. Now then there he arrived.

Ah, girls in great number were dancing the menstrual dance, many kinds of girls—Swan, Goose, Bluejay, Mouse, Frog. What kind did not dance the menstrual dance? Many kinds were standing there. Now Coyote did arrive; he looked on while the menstrual dance was being danced. Then, 'tis said, one girl, a chieftainess, did wear many sorts of garments, (her shells) did rattle. "S^á! s-that one there I'll take," he said. Then among them he went, the hand of just that one he seized, the chieftainess girl. "Now begin the song, begin it!" That the chieftainess girl was told.

Then, 'tis said, she began it,

"Klíxinhi, I walk about strutting out my breast!

Klíxinhi, I walk about strutting out my breast!"

she said.

"Many warts I have on my back, with my eyes I blink,"
said Frog as she sang.

"I bubble under the water, in my rump I am lean,
no fat have I in my legs and feet,
Frog indeed, ^oocu ^oocu,"

¹*neyéda*^o is morphologically the subordinate form of *neyé*^o, the impersonal aorist of *nagai*: *na*- "to say, do." It is frequently idiomatically used to mean "in great number, many."

²No definite meaning could be assigned to this word.

³The normal form of this word is *gel^owiliut'e^o*, but by a song license the grammatically important glottal catch of the last syllable is here eliminated.

⁴So heard for *gwelsalt!eyésna^on*.

nagá-ihí⁵ lap'ām; āk'i ga nagaik'wit'. Ganēhi⁵ ā'k'la gana⁵néx helél⁵,

“⁵ús'i ⁵ús'i,¹ ⁵ús'i ⁵ús'i, ⁵ús'i ⁵ús'i,”

dayawánt!ixihì yonōn.

Ganēhi⁵ k'ái gwala helél⁵. “Más'i⁵ ba-imásga!” ts'á⁵s' ga nagàn. Ganēhi⁵ helél⁵ ts'á⁵s',



“Tclai-tclī-ā³ gwa-tca gwa-tca, tclai-tclī-ā gwa-tca gwa-tca.”

Ganēhi⁵ miⁱ honó⁵ “Más'i⁵ ba-imásga,” nagàn mī⁵s hono⁵ wa-iwíⁱ ts'amāl. Ganēhi⁵ miⁱ bá-imats!ak',



“Be-be-bi-ni-bī-a' be-be-bi-ni-bī-a.”

Gana⁵néx helél⁵ ts'amāl; sgísi ā'k'la dayawánt!ixi helél⁵,



“S'be-be-bi-ni s'be-be-bi-ni s'be-be-bi-ni s'be-be-bi-ni.”

Ganēhi⁵ “Más'i⁵ ba-imásga!” ga nagása⁵n ā'ihì. Ganēhi⁵ ba-imats!āk' bel'p',



“Be-lel-dō⁵ wain-hā,⁶ be-lel-dō wain-ha, be-lel-dō wain-ha, be-lel-dō wain-ha,”

¹The accented vowel of the second ⁵ús'i in each pair is always held out a trifle longer than that of the first. There is perhaps a play upon words involved. Coyote evidently means to repeat the ⁵ócu ⁵ócu of Frog, but perverts her burden into the verb form ⁵ús'i, “give it to me.”

²By “half” is meant “only a part” or “incorrectly.” Indians commonly speak of people that have but an imperfect command of a language as talking half of it.

³A play upon Bluejay's own name, tcl'á⁵c (= tcl'áitcl-).

⁴The implied reference in the mind of an Indian is here to the word *bebèn*, “rushes.” The mouse is often found among rushes.

⁵This word is a play upon the word for “swan,” *bel'p'*.

⁶Swan's round-dance song, as here given, was in ordinary use as such among the Takelma. *wainha* literally means “put him to sleep.” It seems very probable that

said Frog; she herself did call herself that. Then, 'tis said, he, for his part, did sing thus,

“ʔús'i ʔús'i, ʔús'i ʔús'i, ʔús'i ʔús'i,”

only half² of it he sang.

Then, 'tis said, many kinds did sing. “Do you in your turn begin singing!” Bluejay that was told. Then Bluejay sang,

“Tc!áitc!iā gwátca gwatca, tc!áitc!iā gwátca gwatca!”

Now then, 'tis said, again, “Do you in your turn begin singing,” one girl again was told, Mouse. Now then she started in to sing,

“Bebébinibīa, bebébinibīa.”

Thus did sing Mouse, but Coyote, for his part, did sing only half¹ of it,

“S'bébebini, s'bébebini, s'bébebini, s'bébebini.”

Then, 'tis said, “Do you in your turn begin singing!” that did they themselves say to one another. Then Swan started in to sing,

“Béleldō wáinha, beleldō wainha,
Béleldō wáinha, beleldō wainha,”

the word was originally used in its literal sense in lullabys, then transfered to other songs as a mere burden. Cf. the following lullaby:

C	♪	♪	♪	♪	||
	Mo	- xo	wain	- hā,	
	S'im	- hi	wain	- hā,	
	P'el	- da	wain	- hā.	

“Buzzard, put him to sleep! S'im [meaning unknown], indeed, put him to sleep! Snail, put him to sleep!”

nagá-ihí^é bel'p', helél^é gana^énèx ā'k^éa. Ganēhi^é "Mas'í^é ba-
imásga," nagása^én wa-iwít'an, há^ék'a ga nagàn. Ganēhi^é
bá-imats'ak'.



"Wain-hā me-na dol-k'i,¹wain-hā ī-dol-k'i,¹wain-hā me-na dol-k'i, wain-hā ī-dol-k'i,"

há^ék'a^a gana^énèx helél^é.

Ganēhi^é "S^éá! gwidi dólk'init'k' yawayagwán?" nagá-ihí^é
menà. Ganēhi^é honó^éhi gahi neyé^é, ga hé^él yononán,



"Wain-hā me-na dol-k'i,¹wain-hā ī-dol-k'i,¹wain-hā me-na dol-k'i, wain-hā ī-dol-k'i."

Ganēhi^é miⁱ da^éagàn. "Gwidí dólk'init'k' yawayagwán?"
nagá-ihí^é. Miⁱhi^é yá^é menà; miⁱ da^éyehèi wū^lham hoyoda-
gwánma^é gada^a giní^ék'. Miⁱ



"S'hau hau hau hau."

wū^lham hóidigwia gada^a giní^ék' menà.

Ganēhi^é da^éagán wa-iwít'an dal^éwí^é miⁱ xámk' baxám^éda^é.
"ī's'í^é wede he^élát'," nagása^én; dá^éhi^éaganín xámk' baxám^éda^é.
Gangáhi^é hoyodiá^é, dal^éwí's'í^é "Wede he^élát', k'ái^éwa baxá^ém,"
nagása^énhi^é wa-iwít'an. Gangáhi^é wū^lham hoyodagwán.
Ganēhi^é "Háu, háu, háu, hau." Ba^és'alxóxigin; miⁱ yaxa^é
alí la^élē xámk'. Ganēhi^é "Háu, háu, háu, háu," nagá-ihí^é.
Miⁱ dálxabilí^é; ba^éyá^édomó's'ia^é, ání^é nèk' t'lomōm. Sgísis'í^é
aga da^éā'na-u wa-iwíⁱ 'ího^égwàk'^w; gáhi^é ganga miⁱ k'ūwū^é,
xámk' yap'la daxoyóxi.

¹Though these three words are here probably felt to be mere burdens, each of them can be translated as a regular Takelma word: "Put-him-to-sleep, brown-bear his-anus," though the normal form for "his anus" would be *dólk'iní* or *dólk'amaa*. *i*- in *ídólk'i* must be explained either as a mere change in burden, pairing off with

said Swan, thus did she, for her part, sing. Then, 'tis said, "Do you in your turn begin singing!" said the girls to one another, Goose was told that. Then she started in to sing,

"Wainhā ména dólk'i, wainhā ī'dólk'i,
Wainhā ména dólk'i, wainhā ī'dólk'i,"

thus did Goose sing.

Then, 'tis said, "S'á! where are they talking about my anus?" said Bear. Then again, 'tis said, just that they said, that song was sung,

"Wainhā ména dólk'i, wainhā ī'dólk'i,
Wainhā ména dólk'i, wainhā ī'dólk'i."

Now then, 'tis said, he heard it. "Where are they talking about my anus?" he said. Now Bear did go; now he went to where he heard the menstrual dance being danced, right by them he went. Now

"S'hau, hau, hau, hau,"

(thus saying) Bear did go alongside of where the menstrual dance was being danced.

Then, 'tis said, some of the girls heard how Grizzly Bear now was coming. "Sing no more," they said to one another. Grizzly Bear, 'tis said, was heard coming, yet they went on dancing; but some of the girls "Do not dance, a monster comes," did say to one another. Still the menstrual dance kept being danced. Then, 'tis said, "Hau, hau, hau, hau," (said Grizzly Bear). They suddenly stopped dancing, now Grizzly Bear had got to be right there. Then "Hau, hau, hau, hau," he said. Now he jumped among them; they flew right up, no one he killed. But Coyote did run away with this chieftainess girl.

mena, or else as a demonstrative stem not ordinarily used in its bare form (cf. *ida* "that there" and *ideme*^a "right there"); *īdólk'i* would then be an archaic song-form of *idaga dólk'ini*, "that-one his-anus."

Miⁱ aga sgísi ā'k'là da^éána-u wa-iwíⁱ dálhiwilík^w. Ganēhi^é bo^u nēxada^é "Wa-iwíⁱ di eīt'?' Wa-iwíⁱ mī^wwa," nagá-ihis; sgísi^a miⁱ gelwañnia gelgulùk^w. Ganēhi^é áni^é t'ayàk' gwīⁿéni hawúxda^a. "K'ádi gi^éà? K'a-ilā'p'a mī^wwa nagásbiⁿ," nagáhi^é. Sgísi lap'ām xamgwidik^w. "Ma dí k'ai^lā'p'a yuda^é? lap'a^m nánsbina^é," nagáhi^é lap'ām. Gé de^wwinít'hì. Gweldi; ba^abi^t' lé^p'lap'.

II. JACK RABBIT IS CALUMNIATED BY COYOTE.

Wíliⁱ yowò^é, hōū ā'k'da^éxì cī^éulī. K'ái gwala disgot'ólha bēm, bēm k'lemēi t'bàl. Ganēhi^é "Wáyanī, wáyanī, wáyanī!² gwidā³ lemék!ia^ué, k'ái gwala p'lahánda^é?" nagá-ihis hōū. Míⁱhi^é disgut!úxa^é. Ganēhi^é miⁱ limimán, hé^bili^ué. "Nek' yók'is dak'limxgwa^é. K'ádi yawayagwáⁿ?" nagá-ihis. Miⁱ hono^é disgót'⁴ hé^bili^ué. Gahíhi^é nagá^é. "Nek' yók'is dak'-limxgwa^é," nagá-ihis. Gahíhi^é nagá^é, "Wáyanī, wáyanī, wáyanī! gwidā lemék!ia^ué, k'ái gwala p'lahánda^é?"

Miⁱ dabalníxa la^alé'. Miⁱ sgísi da^éagàn ga nēx, hōū ga nagá-ida^é. "S^éá! s'k'adí ne^yé^é?" Miⁱ dá^sgek'lī sgísi. "Wáyanī, wáyanī, wáyanī! gwidā lemék!ia^ué, dīp' p'lahánda^é?" nagá-ihis hōū. "K'ádi yawayagwáⁿ? dīsgut!úxade^é." Ganēhi^é miⁱ sgísi da^éagàn. Miⁱ hadedílt'a libin wāk'. "S^éalī he^élémek!inda^é,⁵ nagásanp'," nagá-ihis sgísi; "haxiyá wa^égwidi-

¹ Compare Boas, Kathlamet Texts, pp. 72-78.

² Pronounced in a high pitch.

³ A rhetorical form of *gwidi*, "where?" A mock-heroic effect is intended.

⁴ As much as to say, "I have more important things to do than to talk. I must cut down trees!"

Now those just scattered off, Grizzly Bear did chase the people around.

Now this Coyote, for his part, did run off with the chieftainess girl. Then, 'tis said, after a little while, "Are you a female? It must be a female," he thought; Coyote now, for his part, did wish to sleep with her. *Tunc nihil vulvae repperit.* "What did I, for my part, (take)? That you were a woman I thought," he said to her. Coyote threw Frog into the water. "Do you think you will be a woman? Frog you will always be called," he said to Frog. Proceeding just up to there (it goes). 'Tis finished. Go gather and eat your *ba^ap'*-seeds.

II. JACK-RABBIT IS CALUMNIATED BY COYOTE.¹

A house there was, Jack-Rabbit was dwelling all by himself. All sorts of trees he used to cut down; *t'bal*-bushes he regarded as trees. Then, 'tis said, "Wáyanī, wáyanī, wáyanī! where now have they all gone to, now that everything is ripe?" said Jack-Rabbit. Now he was a-cutting. Now then, 'tis said, he felled them, and off he rushed. "Had it been anyone else, he would have had it falling on top of him. But what am I talking about?"⁴ he said. Now again he cut one down, and off he rushed. That same thing he said. "Had it been anyone else, he would have had it falling on top of him," he said. That same thing he said, "Wáyanī, wáyanī, wáyanī! where now have they all gone to, now that everything is ripe?"

Now a long time elapsed. And Coyote did hear that speech, that which Jack-Rabbit was saying. "S^éá! s-what are they saying?" Now Coyote was listening. "Wáyanī, wáyanī, wáyanī! where now have they all gone to, now that the camass is ripe?" said Jack-Rabbit. "But what am I talking about? I'll be a-cutting." Now then, 'tis said, Coyote

¹Coyote is guilty of a malicious pun. Jack Rabbit's *lemék!iau^s*, "(people) have moved away," and Coyote's *he^silémek!inda^s*, "that I have done away with, annihilated, them," are forms of the same verb stem *lemek!*.

gwidínda', nagásanp'." Mi yap!a-gux^{wí}i xilam la^alē'. " 'Gi he^eilemék!inda', nagásanp', alí dexebe^en," nagá-ihí^e sgísi.

Mi wa^eitlemém wùlx. Ganēhi^e wulx p'elékwa; sgísi libin wa^aganá^e, ga ga^aal hōū p'elegán. Ganēhi^e "Géme^edi dexebe^en?"—"Emé^e, emé^e dexebe^en." Ganēhi^e de^edát'hì yap!a míⁱsga^e t!ayākwa. "Ha^ap'dék' lo^s'í," nagá-ihí^e yap!a míⁱsga^e t!ayāk'wana^e. Ganēhi^e "Sgá! sgá!" nagáⁱe sgísi. "A'nī^e gà," nagá-ihí^e yap!à míⁱsga^e bo^u t!ayāk'wana^e. "Ga dexebe^en," sgísi ga nagáⁱe. Bīl^e ganau mats!àk'; ganēhi^e bīl^e ganau dályewéⁱe hōū. Ganēhi^e o^udán. Ganēhi^e mī^s honó^e t!ayāk'wa; mi yap!a gā^m t!ayāk'wa hōū. "Ha^ap'dèk' lo^s'í," nagá-ihí^e yap!à. Sgísi "Ga ga ga!" nagáⁱe; "ga dexebe^en," nagá-ihí^e sgísi. Gasⁱ^e yapa^a "Anī^e ga dexebe^en," sgísisⁱ^e "Ga dexebe^en," nagáⁱe sgísi^a. A'nī^e da^ahó^uxgwan sgísi.

Gwī^ene dí wede dāk'am? Yap!a ga nāt'na^e p'elék'wana^e, ga ^ealdī[\] t!ayāk'wa. Sgísi "S'ga dexebe^en," nagáⁱe; anī^e da^ahó^uxgwan. Ganēhi^e yap!a dāk'wāk'; ^ealdī'+1 yap!a t!ayāk'wana^e, dāk'wāk'. Dāk'wa^aganá^e yá^ahi xliwi he^ene dāk'dagwa mats!àk' hōū, hé^edada^e yá^a "Bā wā' āu wā' āu wā'¹ (etc.)" senésant'. Ganēhi^e mi sa^ansán. Sgísi ^eoyá^ahi t!omōm hōū, yap!a hē^eilemék'. Gana^enéx ga na^enàk',² wiláu dībūk'² Lat'gāū. Gasⁱ^e yap!a hé^eilemék',² hōū xép'k';² sgísihi ba-idaxák' yap!à, dalō^ul^e, agásⁱ^e hōū anī^e ga nagáⁱe.

¹ Pronounced in a hoarse, loud whisper. Another such loudly whispered whoop is *gwá'lálalala*, yelled by the slayer of a man.

heard him. Now everywhere he carried the news. "S-he says about you, 'It is right around here that I've been killing people,'" said Coyote; "he says about you, 'In the water it is that I always throw them.'" Now the hearts of the people became sick. "He says about you, 'It is I that have been killing people,' right around here he says so," said Coyote.

Now the warriors assembled together. Then, 'tis said, the warriors went out to wage war against him; since Coyote had brought the news, for that reason was Jack-Rabbit warred against. Then (they said), "Where did he say that?"—"Here, here he said that." Then, 'tis said, one man found him first. "'Tis a plaything for my child," said the one man that had found him. Then, 'tis said, "S-that one it is! s-that one it is!" said Coyote. "It is not that one," said the one man that had just found him. "It is that one that said so," that did Coyote say. In his quiver (the man) put him. Then, 'tis said, Jack-Rabbit ran off out of the quiver into the woods. Then he was hunted for. Then, 'tis said, one found him again; now two persons had found Jack-Rabbit. "'Tis a plaything for my child," said the person. Coyote "That one, that one, that one!" did say; "it's that one that said so," said Coyote. But the person, for his part, "It is not that one that said so," (did say); but Coyote "It's that one that said so," said Coyote, for his part. Coyote was not believed.

How often was he not found? That number of people that went to war against him, all of those did find him. Coyote said, "S-that one it is that said so," but he was not believed. Then, 'tis said, the people finished; when all the people had found him, they finished. Just when they finished, then did Jack-Rabbit put war feathers upon his head, and afar off "Bā wā' āu wā' āu wā' (*etc.*)" he whooped. Now then, 'tis said, they were fought with. Coyote did Jack-Rabbit kill first of all; the people he annihilated. Thus it was that he did that, arrows they started³

²Observe the inferentials. These verb forms do not primarily *narrate*, but *explain* or *infer* the origin of war.

³That is, they started the first war, set the precedent for warfare.

12. BEAVER FERRIES THE DEER ACROSS ROGUE RIVER.

Wíliⁱ yowó^é, sgísi sbín wók'díxadí'l. Ganēhi^é almī^és cū^éálha^é. Ganēhi^é dabalnixa la^alē', pliyin handat' wogowá^ék'. "éi mé^és'agwà, lomt!ē'ⁱ!" Sbín ei ^éoyōn, pliyin eī ganau s'ówo^és'a^{uē} pliyin gwalá. Xa^axīts'^lék'^{ts}ligiⁱda² la^alit'a^é, miⁱhi^é ei s'alk!omók!^lō^ém. Ganēhi^é plíyin^éà bais'ówo^és'a-uda^é ei klómok!^la^ém; miⁱ wa^éit!oxóxi. "Éⁿ Éⁿ (etc.)," sbín eiát'gwa ga na^énagá^é.

Ganēhi^é gwī^éné la^alē', miⁱ hono^é dewénxa wók'ia^{uē}. "éi mé^és'agwā', lomt!ē'ⁱ!" Miⁱ sbín ei hansāk'^w. Ganēhi^é ganau ginigiá^{uē}, miⁱ hansāk'^w. Miⁱ hono^é ba-is'ówo^és'iwia^{uē}; miⁱ hono^é plíyin ei s'alk!omók!^la^ém. Miⁱ hono^é wa^éit!oxóxi. "Éⁿ Éⁿ (etc.)," miⁱ hono^é eī la^alē'. "Hat'íl^éa^é ^éeīhi, ání^é emé^é yaxa eī^é. Gelyálk'⁴ eī, ání^é emé^é yaxa eī," nagá-ihí^é. Miⁱ sbín ts'liní^éts'lanx.

Miⁱ hono^é dewénxa la^alē'. "éi mé^és'agwā'!" Miⁱ hono^é hansāk'^w, gánau ginigiá^{uē}. Ganēhi^é pliyínhi xebé^én agà, ga ei ogó^éak'i; ha^andadát' baxá^ém, adát' gini^ék' pliyin. Miⁱ hono^é "Lomt!ē', émé^é ei s'agwā'!" nagánhi^é. Ganēhi^é eī

¹ Hence the warlike character of the people of this place, the Upper Takelma.

² Xa^a-xi-ts'^lék'^{ts}ligiⁱda = "in-middle-of water its-backbone," in other words, equally distant from either shore. Cf. da^a-xi-ts'^lék'^{ts}ligiⁱda = "alongside-of water its-backbone," i. e., not far from one of the banks.

at Lat'gāũ.¹ So that the people he annihilated, Jack-Rabbit it was that did so. Coyote indeed got the people into trouble, he lied; but Jack-Rabbit did not really do that (which Coyote said he did).

12. BEAVER FERRIES THE DEER ACROSS ROGUE RIVER.

A house there was, Coyote, and his cousin Beaver. Then, 'tis said, they always lived together. Then a long time elapsed; deer kept arriving at the other side of the river. "Paddle a canoe over here, old man!" Beaver gave them a canoe; the deer all jumped into the canoe, many deer. When it got to be in the middle of the river, then, 'tis said, the canoe was rent to pieces because of their kicking about in it. Then, 'tis said, when the deer, for their part, did all jump out of it, the canoe was rent to pieces. Now (Beaver) gathered up the pieces. "ʔEⁿ, ʔEⁿ (*etc.*)," that did Beaver's own canoe do.

Then, 'tis said, a long time elapsed; now again the next day arrived. "Paddle a canoe over here, old man!" Now Beaver paddled the canoe over the river. Then, 'tis said, they all went therein, and he paddled them across the river. Now again they all jumped out, and again the deer kicked the canoe to pieces. Now again he gathered the pieces together. "ʔEⁿ, ʔEⁿ (*etc.*)," the canoe again now groaned. "Right at Hat'il is there a canoe indeed, not only here is there a canoe. At Gelyalk' is there a canoe, not only here is there a canoe," he said. Now Beaver was angry.

Now again the next day came. "Paddle a canoe over here!" Now again he paddled it across, and therein they all went. The deer indeed did do this, and that canoe he always gave to them. From across the river they came, over to

¹Hat'il was a Takelma village situated on Rogue river some distance above (east of) Table Rock.

⁴Gelya'lk' was another Takelma village. It was situated on Rogue river below Table Rock. The name means "facing pine trees;" cf. *yaał*, "pine."

hansāk^w honó^é; ganē hono^é gánau ginigiá^{ue} eī, ganē hánsāk^w honó^é. Ganēhi^é miⁱ hono^é gahí na^éneyé^é, ba-is'owós'iwia^{ue}. Ganēhi^é miⁱ hono^é k!omók!a^m eī. Miⁱ hono^é “^éEⁿ ^éEⁿ (etc.)” wa^éit!oxóxi. “Emé^édá^x di ^éei yùk’? Dī^élo^umī¹ yá^a eī, ání^é eme^édá^x eī^éà,” nagá-ihí^é sbīn; eiyá^a k!omók!a^m, salk!umúk!imim p!iyin xebéⁿ. Ganēhi^é “^éEⁿ ^éEⁿ (etc.)” nagá-ihí^é; miⁱ hono^é wa^éit!oxóxi, miⁱ hono^é eiyát'gwa ^éik!u^màn. “E'ime^éda-bá^x di eī^éa yùk’? Gelyālk!a² eīhi, ání^é emé^é yaxa eī^éà. Haya^albā'lsda³ gés'i^é hono^é eī,” nagá-ihí^é sbīn, ts'liní^éts!anx.

Hono^é dewénxa la^alē¹. “^éei me^és'agwa, lomt!íⁱ!” nagánhi^é sbīn. He^éne ei hansāk^w, miⁱ hono^é ganau ginigiá^{ue}; hánsāk^w. Miⁱ hono^é gáhi na^éneyé^é, ba-is'owós'iwia^{ue}; miⁱ hono^é salk!umúk!imin. Miⁱ hono^é “^éEⁿ ^éEⁿ (etc.)” eyát'gwa wa^éit!oxóxi. Ganēhi^é “Emé^édába^x di ^éeī^éa yùk’?” nagá-ihí^é sbīn. “Gwenp'uñk⁴ eīhi, Lat'gāū⁵ eī ge honó^é, ání^é emé^é yaxà ei,” nagá-ihí^é. P!iyin ha^andadat' baxá^m; adát's'i^é p!iyin ání^é k'ai yúk' he^énè, ha^andadát' yaxa p!iyin^a yùk'. Ganaⁿèx géhi yaxa yok!oyáⁿ.

¹Di^élo^umī¹ was one of the largest villages of the Takelma; it was situated at the falls (*diu*) of Rogue river. The name means “west (of which) are cedars;” cf. *loum*, “cedar.”

²= Gelya^alk'-^éa.

³Another Takelma village. The name means “in its high pines;” cf. *baals*, “long.”

this side did come the deer. Now again "Old man, paddle a canoe over here!" he was told. Then again he paddled the canoe across the river. Then again they all went into the canoe, and again he paddled it across. Now then, 'tis said, they did that same thing, they all jumped out. And then again the canoe was rent to pieces. Now again "°Eⁿ, °Eⁿ (*etc.*)," (it groaned). He gathered the pieces together. "Is it only here that there is a canoe? Right at Di^olo^mi is there a canoe, not only here is there a canoe indeed," said Beaver. His canoe was rent to pieces; it was rent by being kicked to pieces, 'twas the deer that did so. Then "°Eⁿ, °Eⁿ (*etc.*)," it said. Now again he gathered the pieces together, and again he fixed his canoe. "Is it only here that there is a canoe indeed? Right at Gelyālk' there is a canoe indeed, not only here is there a canoe. At Haya^albā'lsda, there also is there a canoe," said Beaver, he was angry.

Again the next day came. "Paddle a canoe over here, old man!" Beaver was told. Then the canoe he paddled across. Now again they all went therein, and he paddled them across. Now again that same thing they did, they all jumped out, and again it was kicked to pieces. Now again "°Eⁿ, °Eⁿ (*etc.*)," (it groaned). The pieces of his canoe he gathered together. Then "Is it only here that there is a canoe?" said Beaver. "At Gwenp'uñk' there is a canoe indeed, at Lat'gāū, also there is there a canoe, not only here is there a canoe," he said. The deer came from across the river. Now at that time there were no deer on this side⁶ of the river, only on the other side were there deer. Just that far thus I know.

⁵A Takelma village on Rogue river. The name seems to mean "east of rotten (trees);" cf. *p'uñ*, "rotten."

⁴The Takelma village farthest to the east. A divergent dialect was there spoken. See Sapir's "Notes on the Takelma Indians" (*American Anthropologist*, N. S., Vol. 9), pp. 252, 253, 255.

⁶That is, the northern side.

13. GRIZZLY BEAR AND BLACK BEAR.¹

Wíliⁱ yowó^é xàm^k’, nihwí^{k’w}, hā’p’da gā’plínì xàm^k’, nihwí^{k’w} hā’p’da gā’plínì. T’gwíl kladák’lat’ be^{wí^é}, yewè’uk’; t’awāxadí’l la^{láu^{sáⁿ}}. Ganēhi^é gwí^éne la^{lē}’. “T’lélá^t odobá^é,” nagá-ihí^é xàm^k’, nihwí^{k’w} nagà. Dahōxa lawálhida^é t’gwíl yeléx debū^é liwílhók^w, be^{wí^é} ga na^{nagá^é} als’o^{màl}. “T’lélá^t odobá^é,” nagá-ihí^é xàm^k’ wa-iwí’, t’lélá^{hi} ^éodó^éat’.

Ganēhi^é dabalnía la^{lē}’. “T’lélá^t odobá^é.” Míhi^é dak’locòk’ dágaxda nihwí^{k’w}, t’lélá^a o^{dán}. “Yegwēxdam.”— “A’ní^é yok’loyáⁿ yēxbiaxdèk’” nagá-ihí^é xàm^k’. Ganēhi^é dahōxa la^{lít’a^é} abaiyewé^é, nō’ts’lat’gwanwí^é yowó^é. Ganēhi^é t’gwíl k’ladák’lat’. Ganēhi^é honó^é “T’lélá^t odobá^é.” Mí honó^é dak’locòk’. “Yegwēxdam nagadì,” nagá-ihí^é nihwí^{k’w}. Ganēhi^é debalnía gá na^{nagà}. Ganēhi^é honó^é abaiyewé^é. T’gwíl liwílhók^w yelex debū^é. “A’ní^é yok’loyáⁿ yegwēxbinda^é, t’awā.” Ganēhi^é yok’loī dōmk’wia gél’wagulōk’wa xàm^k’. Ganēhi^é abaiyewéida^é daho^{xà}, “Ganē dewénxa la^{lít’a^é} gání^é honó^é t’gwíl k’la^{dabá^é},” nagáhi^é t’awāxa la^{láuhi}.

Ganē míhi^é t’élma p’la-idí^{lólók’}; yok’loī dōmk’wōgulùk’. Ganēhi^é beyánt’gwa “^éagà t’élma dīsgū^éxgí^é he^énè dūmxink’,” nagá-ihí^é nihwí^{k’w}, beyánt’gwa ga nagà. “Ga de^égwálda^{k’}; dīsgū^éxgí^é he^éne dūmxink’,” nagá-ihí^é nihwí^{k’w}. “He^éne í’daga nó^s hapxwi xamk’ “P’la^{gabá^é}! na^{gí^k}, he^énes’í^é

¹ Compare Boas, *Kathlamet Texts*, pp. 118-28; Gatschet, *op. cit.*, pp. 118-23; and the Yana myth of Grizzly Bear and Deer obtained by Dr. Dixon (see Sapir, *Yana Texts*, note 319).

13. GRIZZLY BEAR AND BLACK BEAR.¹

A house there was, Grizzly Bear, Black Bear, Grizzly Bear's two children, and Black Bear's two children. Every day they used to pick hazel nuts, and were wont to return; sisters they called each other. Then, 'tis said, a long time elapsed. "Let us hunt for your lice," said Grizzly Bear, to Black Bear she said it. Whenever the evening came, they always brought home burden baskets full of hazel nuts, every day they did that in the mountains. "For your lice let us hunt," said the Grizzly Bear female, and for her lice indeed she always hunted.

Then, 'tis said, a long time elapsed. "Let us hunt for your lice," (said Grizzly Bear). Now, 'tis said, she bit Black Bear's head a little (while) her lice were hunted for. "You've bit me."—"I did not know that I was biting you," said Grizzly Bear. Then, 'tis said, when the evening came, they returned home, each other's neighbors they were. Now they used to pick hazel nuts. Then again, 'tis said, "Let us hunt for your lice," (said Grizzly Bear). Now again she bit her a little. "You've bit me, have you not?" said Black Bear. Now for a long time she did that to her. Then again they returned home, and burden baskets full of hazel nuts they brought home. "I did not know that I was biting you, sister." Then, 'tis said, she knew that Grizzly Bear was intending to kill her. Then, 'tis said, when they returned home in the evening, "Now when the next day comes, then let us again pick hazel nuts," (Grizzly Bear) said to her, sister she called her.

Now then, 'tis said, an acorn pestle she stood up, she knew that (Grizzly Bear) was intending to kill her. Then to her daughters, "Should this acorn pestle fall, then she will have killed me," said Black Bear, to her daughters that she said. "You shall watch that. Should it fall, then she will have killed

¹So heard for *disgú'ixgi*. It is very difficult sometimes to hear the second element of the *üi* diphthong of this and related forms, partly because of the palatal character of the first element and partly because the glottal catch succeeding the diphthong makes it of less than normal duration.

xàmk' hápxda^a de^éínú^utli^ék','' nagáhi^é beyánt'gwa nihwik^w. Ganēhi^é aga t'élma t!egwegwált'. "He^éne dīsgū^{ié}xgi^é, 'Xamlo^ubá^é' na^gí^ék' he^énè," nagá-ihí^é; "he^énes^{ié} go^udát^{baé} hagwelp^{liyà}," nagáhi^é nihwik^w beyánt'gwa. "P!ahánk^{ié} ba-ihemgát^{baé}, la^éit^{baé}k^{ié}lit^{baé}," nagáhi^é nihwik^w.

Ganēhi^é miⁱ habēbini la^alē', miⁱ t'elma dīsgūyū^éx. Nó^uc giní^ék' xamk' hap^{da} wá^ada. "P!āgaba^éhàn, xamlō^uba^éhàn," nagá-ihí^é nihwik^w beyán. "Há-u," nagá^{ié}. "Ganēhi^é xam-p!agá^{ié}. Miⁱhi^é xamde^éínú^ut', miⁱ lohó^{ié} xàmk' beyán gā^{plini}. Ganēhi^é xamk' hawilí^{da} ginik^w hápxda^ahì; miⁱ sēp' p!úl ganàu, gwelt^{gāu} k'ap^{lák}'ap' hap^{liyà}. Ganēhi^é p!ahá^{én}, miⁱ ba-ihemèk'; ulúm he^éne níxa ga nagaik^{wanaé} ga na^énagà p!ahànt'. Ganēhi^é la^éit^{baé}gát^{baé}; no^u be^é klíyik^{daé} he^énéhi xebé^{én}, he^éne sēp' aga^a xàmk' hápxda. Ganēhi^é úlum^{èa} níxa ga nagaik^{wa}, "P!è^s ba^éisgé^tlit^{baé}, ge nát^{baé}," nagá-ihí^é nihwik^{wéa}, ga nagà beyánt'gwa. Ganēhi^é hawilít^{gwan} yewé^{ié} nihwik^w hápxda^a. Ganēhi^é p!é^s ba^éisgé^t; ganē yá^é, ganau nagá^{ié}, yá^é; miⁱ klūwū^é hā^{pxda} nihwik^w, xamk' hápxda^a t!omōm. Ganē yá^é.

Daho^uxa la^alit^{aé} yewé^{ié} xàmk'. Ganēhi^é ání^é k'ai hápxda^a; da^asgek^{lī}. "Gwidi leit^p?'²" Haxiya ūyú^us^{ia} hapxwi wá-iwit^{an}, "Hé he he he! hé he he he!" T'gwil yeléx debū^é labàk', hawí^é ání^é abaiginí^ék'. Bo^u nēxada^é abaiginí^ék';

¹That is, they escaped by an underground passage through the ground.

²L- is a characteristic, intrinsically meaningless "grizzly-bear prefix" in the same

me," said Black Bear. "In that case to those children next door of Grizzly Bear shall you say 'Let us bathe!' and then you shall drown Grizzly Bear's children," said Black Bear to her daughters. Then, 'tis said, they watched this acorn pestle. "If it should fall, in that case you shall say to them, 'Let us play in the water!'" she said; "and then you shall bury them down in the fire-place," said Black Bear to her daughters. "When they are done, you will take them out, and you will slit them open," said Black Bear to them.

Now then, 'tis said, noon came, and the acorn pestle fell, Next door they went to Grizzly Bear's children. "Let us all bathe, let us all play in the water," said the daughters of Black Bear. "Yes," they said. Then, 'tis said, they bathed in the water. Now they drowned them in the water, and the two daughters of Grizzly Bear died. Then into the house of Grizzly Bear they took her children indeed; now they roasted them in the ashes, down under the ground they threw them in the fire. Then, 'tis said, they were done, and they took them out; as before their mother had told them, that they did to them (till they were) done. Then they ripped them open. In the afternoon, just then they did so, then they roasted just these children of Grizzly Bear. Now formerly, indeed, their mother had told them that, "You will lift up the rock acorn-mortar, there you will go," said Black Bear, for her part, that she had said to her daughters. Then into their own house returned the children of Black Bear. Then the rock acorn-mortar they lifted up, and went off; therein they passed, off they went.¹ Now Black Bear's children ran away, Grizzly Bear's children they had killed. Then off they went.

When evening came Grizzly Bear returned. Now her children were not there; she listened. "Where L-are you?" In the water there was laughter (as of) little girls, "Hé he he he! hé he he he!" A burden basket full of hazel nuts she carried

sense in which s- is a "coyote prefix." L- does not occur as a normal Takelma sound, though its use as such in the neighboring Atbabascan dialects is very frequent.

ganēhi^ε miⁱ yaxa p!ahànt' de^εt'wí'k'lik'^w la^εt'ba^ak't'bák'na^ε.
 Ganē mí'hi^ε gayaū p!ā'nt'. Ganē he^εne yá^ahi^ε "S'mé^εyēp',
 me^εyēp'," ba-ibilíuda^ε gwīⁱ ^εūyú^{uε}s'da^ε hapxwi wa-iwít'an;
 miⁱ gé gini^εk'. "S'mé^εyēp', s'mé^εyēp'." Miⁱ haxiyá gini^εk'.
 Ganēhi^ε gwīⁱ ^εūyú^{uε}s'da^ε ge gini^εk'; ge wōk', ání^ε k'ai. Nō^u
 ya^a "Hé he he!" Miⁱ honó^ε ge hiwili^{uε}. "S'mé^εyēp',
 s'mé^εyēp'." Ge wōk', ání^ε k'ai. Miⁱ hono^ε hinaū uyū^εs'ia^{uε},
 hapxwi wá-iwi gáp!ini. Miⁱ honó^ε hinaū hiwili^{uε}. "S'mé^εyēp',
 s'mé^εyēp'." Miⁱ honó^ε ge wōk', ání^ε k'ai. Miⁱ he^εne no^u ya^a
 honó^ε ūyú^{uε}s'ia^{uε}; honó^ε gé hiwili^{uε}. "Me^εyēp'," nagá-ihí^ε
 xàm^k'. Miⁱ hono^ε hinaū yá^a hono^ε ū'yū^εs'ia^{uε}; hu^ulū^unk'wa
 gwidigwàs. Ge^ε yá^ahi ganē t!ayàk', s'as'ini. "Gwidí lna^ε-
 naga^ε?" iⁱs'ihí^ε sgelé^{uε}. Miⁱ hu^ulìnt', adát'wi^ε hiwili^{uε}.

Miⁱ abaigini^εk' hawilit'gwa. "Lhāp'dék' di Lyùk' ? ga dí
 p!ā'nt' gaik'a^ε?" nagá-ihí^ε. Nó^s gini^εk'. Ganēhi^ε k'ái gwala
 bā^εálk'ap!ak'ap'; t'ga^a yamàt', k'ái gwala yamàt', "Gwidí
 gini^εk' hāpxdèk'?" Gwi^εne la^alē'; ganēhi^ε miⁱ p!è's bā^εisga^ak'-
 sgàk',² dīhauyá^a ge^ε yá^ahi s'álxda da^εaltlayàk'. Ganēhi^ε miⁱ
 swadàk'. "PlidiLP'ā^εt'p'idit'k',³ plidiLP'ā^εt'p'idit'k'!" miⁱ
 t'agá^{iε} gana^εnèx; swadàk', "PlidiLP'ā^εt'p'idit'k', plidiLP'ā^εt'-
 p'idit'k'!" nagá^{iε}. Gwicíwōk'di wōk', agás'i^ε nihwík'^w
 hápxda^a hanxiyà; gas'i^ε hangwidìk'^w mēx, gwélxda^a ei
 k!emèi, hapxwi wa-iwít'an gadák' nagá^{iε}.

Là' mologolā'p'a wá^ada aba-iwōk' xàm^k', abaigini^εk'.

¹The children of Black Bear had left behind an image of their own laughter in order to delay the pursuer.

²baa^εisgét', "he lifted and turned it over," was said to be more correct.

³The word in its normal form is p'á^εt'p'idit'k', "my liver," the reference being

on her back. Not yet had she entered the house. After a little while she went inside. Now then (they lay there) all done, spread out, ripped open. Now then, 'tis said, she ate their livers. Now just then "S-come back, come back!" (she said), as she rushed out to where there was laughter (as of) little children; now there she came. "S-come back, s-come back!" Now into the water she went. Then, 'tis said, where there was laughter, there she went; there she arrived, but they were not there. Just down river "Hé he he!" (it sounded). Now again there she ran. "S-come back, s-come back!" There she arrived, but they were not there. Now again up river there was laughter (as of) two little children. Now again up river she ran. "S-come back, s-come back!" Now again there she arrived, but they were not there. Now then just down river there was laughter again; again there she ran. "Come back!" said Grizzly Bear. Now again just up river there was laughter once more; she was plumb tired out.¹ Right there she then found it out, she stood still. "What L-is the matter?" she kept shouting. Now she was tired, to every place had she run.

Now she went home into her own house. "L-so it is L-my children? So that was their livers that I ate?" she said. Next door she went. Then everything she turned over; the earth she asked, everything she asked, "Where did my children go?" Some time elapsed, and then she lifted up the rock acorn-mortar, last of all she discovered their footprints right there. Now then, 'tis said, she pursued them. "O L-my liver! O L-my liver!" now thus she cried. She pursued them, and "O L-my liver! O L-my liver!" she said. Somewheres or other they had arrived, and now Black Bear's children were on the other side of the water. Indeed Crane had thrown his leg across the river and made a canoe of it, and the little girls passed over on it.

Grizzly Bear arrived at the house of old woman Excrement,

generally to a salmon-liver. The form in the text is exclamatory; it shows a very unusual type of reduplication and is further augmented by the L- characteristic of the grizzly-bear. It is doubtful whether the word is in any way related to *plaan*, the ordinary word for "liver."

“Gwidí Lbō^ut‘ba^alā‘p‘ak!an?” nagá-ihí^é xàm^k‘. “Da^a-t‘mu^ugàl-lewé^éliwí^én, ilayá^ak‘na^én,” nagá-ihí^é mī^és là‘ mologolā‘p‘a, ^éání^é yokloyá^én k‘ai mologolā‘p‘axda^a. “Da^a-t‘mu^ugàl-lewé^éliwí^én,” nagá-ihí^é mologolā‘p‘a, ání^é dak‘dahāl xàm^k‘. “Gwidí Lbō^ut‘ba^alā‘p‘ak!an? ándí^é dā^éaganit‘ k‘ai nagásbinda^é?” nagá-ihí^é xàm^k‘. Bo^u nēxada^é ts‘liní^éts‘lanx mologolā‘p‘a yamàt‘ gwelgélyowo^uda^é, hapliyà gelkliyí^ék‘, ye^éxít‘gwa ígí^éna. “Ge^émé^édi gī yemesí?” nagá-ihí^é. Míⁱ xamk^éa ba-ibilí^ué, ganēhi^é háxiyá hiwili^ué. Míⁱ ei yilim, “Ei mé^és‘agwà!” nagá-ihí^é. Míⁱ mēx yá^ahi “^éè’;”¹ gwélxdagwa hanló^uk‘, gwélxdagwa ogoíhi. Míⁱ gadák‘ nagá^é. Míⁱ s‘al^éik!alák!al, xa^axiyá la^alē’. “^ée!” Míⁱ ísget‘sgàt‘ gwélxdagwa mēx; míⁱ lohó^é xàm^k‘, xamgwídík‘^wdagwa mēx. Agásⁱé ulum k‘lūwū^é yaxa gadàk‘ nihwik^w hā‘pxda^a me^éx gwélxda.

14. EAGLE AND THE GRIZZLY BEARS.

Mēx yulùm k‘abáxa^a; yulum be^éwí^é alhū‘ihí‘xk‘, gwála cīx do^umdàm^k‘ p‘liyìn. Gasⁱé dabalníxa lāp‘k‘; aldí s‘om ga^éal alhūyūxk‘, cīx wili debū^ébàx, yàmxsⁱé xlé^épxda^a k‘lem^éàm^k‘ mēx. Ganga gana^énéx alhū‘ihí‘xk‘, hadedilt‘a s‘úm ga^éal alhū‘ihí‘xk‘, máxasⁱé yàm^x k‘loloí dūlū‘t!alhi.² Gana^énéxhi cī^éulí máxadí‘l, níxasⁱé ání^é k‘ài. Hat‘ga^adilt‘a s‘om ga^éal cīx t!omō‘m; be^éwí^é yàm^x wili debū^ué^k‘i.

Gwí^éne la^alē’, míⁱ mēx k‘abáxa^a “Wede í‘daga he^és‘o^umàl wede ge wīt‘am,” nagáhi^é. Alhuyūx hadedilt‘a. Ganēhi^é

¹ Whispered.

and went inside. "Where are the L-orphans?" said Grizzly Bear. "I swing about the shells in my ears, I coil my basket tight," said a certain Excrement woman, I know not what sort of woman. "I swing about the shells in my ears," said the old woman, she answered not Grizzly Bear. "Where are the L-orphans? Did you not hear what I said to you?" said Grizzly Bear. After a little while the old woman became angry, (whom) she had asked as she had her back towards her; towards the fire-place she turned around, her awl she seized. "Wherefore do you ask me?" Now Grizzly Bear, for her part, jumped out of the house, then ran to the water. Now she called for a canoe, "Paddle a canoe over here!" she said. Now Crane, indeed, (said), "è!" and he stretched his own leg across, his own leg he gave her. Now she walked on top of it. And she scratched his leg with her claws, got to be in the middle of the water. "e!" (exclaimed Crane). Now Crane turned his leg to one side, and Grizzly Bear died, Crane threw her into the water. But formerly Black Bear's children had escaped by just passing over Crane's leg.

14. EAGLE AND THE GRIZZLY BEARS.

There were Crane and his son Eagle. Every day Eagle was wont to go out hunting, much venison (he brought home), deer he used to kill. Now a long time elapsed; in all the mountains he went out hunting, and the house was brimful of venison, and pan-like cakes of fat Crane used to make. Thus he was ever wont to hunt. Everywhere in the mountains he used to hunt, while his father stuffed the baskets with fat. Thus indeed he and his father dwelt, but mother there was none. In every land among the mountains he procured venison, every day he filled the house with fat.

Some time elapsed, and Crane said to his son, "Do not (go) beyond yonder mountain, do not go there." Everywhere he

²All the verb forms up to this point have been inferentials; from here on the narrative makes use of aorists.

dabalníxa la¹lē'. "K'adí naga, k'ái ga²al di 'Wede i'daga he³s'o⁴màl wít'am' negés-i?" nagá-ihí⁵ yulùm, máxa nagà. Mi⁶ gelhewéhau ci⁷ulí; bo⁸ nēxada⁹ ba¹⁰t'lebèt'. Mi¹¹ yá¹², géhi giní¹³k'. Dák's'o¹⁴mál ba-iwōk', xam¹⁵ályowò¹⁶. ō+ t'ga¹⁷ dū; mī¹⁸s yaxa wai-iwí¹⁹ dīp' ō²⁰p' cugwan yeléxda²¹ labàk'; wa-iwí²² dū, yu²³bí²⁴ dū, ganát'hi alxí²⁵k'. "Ga dí nāk'ik' wíham²⁶à? ga dí ga²⁷al 'Wede ge gingàt' nēxik'?" nagá-ihí²⁸ yulùm. Dabalníxahi gé s'as'iní, alxí²⁹k' wa-iwí³⁰. Ganēhi³¹ bo³² nēxada³³ la³⁴lit'a³⁵ ge giní³⁶k', da³⁷oldí³⁸da la³⁹lē'. Agas⁴⁰i⁴¹ "A'nī⁴² mī⁴³wa altleyéxi," nagá⁴⁴ie yulum⁴⁵à, agás⁴⁶i⁴⁷ xamk' wa-iwí⁴⁸ mī⁴⁹ altlayāk'wa. Ganēhi⁵⁰ sméla⁵¹x des'iní⁵²da⁵³ sāk⁵⁴w. Bá⁵⁵hi⁵⁶yānk⁵⁷w, cugunít'gwa ganau gwidik⁵⁸w sméla⁵⁹x; ánīs⁶⁰i⁶¹ alxí⁶²k', ganga dīp' ō⁶³p'. Gidī⁶⁴ hiwili⁶⁵ wa-iwí⁶⁶ wá⁶⁷da yulùm; bo⁶⁸ nēxada⁶⁹ wá⁷⁰da wōk'. Ganēhi⁷¹ k'ái na⁷²nagá⁷³ie,² lo⁷⁴lagwása⁷⁵n, wa⁷⁶himísa⁷⁷n.

Mi¹ nō² be³ dī⁴kliyi⁵k'; ganēhi⁶ mī⁷ haye⁸wáxda⁹da la¹⁰lē'¹ xámk' wa-iwí¹¹ ópxaklan. Agas¹²i¹³ p'eléxa¹⁴ wili éixdī¹⁵l. Ganēhi¹⁶ "Gwidí mats!aga¹⁷n?" nagá¹⁸ie xámk' wa-iwí¹⁹, mī²⁰sga²¹hì wa-iwí²². "Ganē has'ugwindē di mats!agá²³n? A'lhida²⁴giná²⁵. Gwidí mats!agá²⁶n?" nagá-ihí²⁷ gelhewéhana²⁸. Agás²⁹i³⁰ p'elxá³¹s hawi k'ebili; dé³²dahì abaiye³³gwià gelgulùk' ópxaklan. Ganēhi³⁴ nō³⁵ be³⁶ k'liyí³⁷k' daho³⁸xà. Ganēhi³⁹ ū'lük'lit'gwa gadal mats!àk'; ganēhi⁴⁰ aba-iyewé⁴¹ie. Mi⁴² ligí⁴³, dīp' ligì⁴⁴k⁴⁵w. Ganēhi⁴⁶ gwelyá⁴⁷himats!ak', ts!ayàm. Mi⁴⁸ máxa⁴⁹à "E⁵⁰, E⁵¹, E⁵², E⁵³," s'in⁵⁴t!ayàk'; ánī⁵⁵ k'ai nagá⁵⁶ie wa-iwí⁵⁷.

¹ Literally, "in front of her nose."

² Literally, "something they-did."

hunted. Then, 'tis said, a long time elapsed. "What did he mean by it, for what reason 'Do not go beyond yonder mountain' did he say to me?" said Eagle, of his father he said it. Now he thought about it, was seated; after a little while he arose. Now he went, right there he proceeded. On top of the mountain he arrived, looked down into the plain. Oh, 'twas a pretty land, and just one girl was digging camass and a burden basket of roots she carried on her back. Pretty was the girl, pretty was her basket-cap, just that kind of (girl) he saw. "So is that what my father meant, for his part? Is it for that reason that he said to me, 'Do not go there'?" said Eagle. For a long time indeed he stood there, looked at the girl. Then when a little while had passed, he went there, close to her he came. Now Eagle for his part, said, "She has not discovered me probably," but the Grizzly Bear girl had already discovered him. Then, 'tis said, arrow shafts he shot before her. She just picked them up, threw the arrow shafts into her basket; but she did not look at him, went ahead digging camass. Closer and closer hastened Eagle to the girl, after a little while he came up to her. Then, 'tis said, they enjoyed themselves, played with each other, talked to each other.

Now the sun was falling down river,³ and now time it became for the elder brothers of the Grizzly Bear girl to return; indeed they went out to war, (lived in) ten houses. Then, 'tis said, "Where am I going to put him?" said the Grizzly Bear girl, just one girl. "Now shall I put him in my basket? He might be discovered. Where am I going to put him?" she said, thinking. Now those that had gone out to war were still absent; before her elder brothers, indeed, she desired to return home. Then the sun was falling down river in the evening. Then, 'tis said, in her own hair she put him, then returned home. Now she came home with her burden, camass she brought home. Then, 'tis said, she put him away in the back of the house, she

³ Rogue river flows west. Hence "up river" (*hinan*) is often used in Takelma as synonymous with east, "down river" (*no^u*) as synonymous with west.

⁴ Literally, "in-their-returning it-became."

Ganēhi^ε dahō^uxa la^alē[\], miⁱ be^e hawiyá^ε;¹ miⁱ baxá^εm, dayawix baxamàk^w,² da^εol dí^εhiwili^{uε} yawá-ida^ε, "Gí^εa yulum sbéxalt'a mi^εwa nagaít'e^ε, wè'k!alk', wè'k!alk'. Yómò, yómò, k'ü'^unàx'!"³ nagá-ihí^ε yawá-ida^ε wili ixdīl xàm'k', miⁱ p'elxá^εs yewéida^ε; dugums'í^ε lāp', t'agá^ε ha^apxi labák'na^ε. Miⁱ abai-giní^εk'. "í'da dahauxt'gít' ^εit'e^ε," ga máxa^a nagà, haūx ogoihi; níxa^as'í^ε "í'da dak'alt'gít' ^εit'e^ε; í'da dado'unt'gít' ^εit'e^ε," nagà. "í'da dagwast'gít' ^εit'e^ε,"⁴ nagáhi^ε máxa, ha^apxi dugum deligiált' máxa. Miⁱ (*noise of greedy swallowing*) gayaū, ha-ugwenyut!uyàt' yap!a gwa^as'í. Ganēhi^ε miⁱ yiwin ^εwó'k'í^ε t'ópxa wá'da gé yaxa nagá^ε, ü'lük!ⁱ gadal yegwèk^w; al^εt'ábá^ak'.

Ganēhi^ε dewénxa la^alē[\], hono^ε p'eléxa^ε wé^εgia-uda^ε. Ganēhi^ε miⁱ lemék!ia-uda^ε he^εnehi baiyeweyàk^w t!ít'gwa xamk' wa-iwí'. Ganēhi^ε p!agá^ε yulum dap!ā'la-u dū. Ganēhi^ε xuma ^εogoihi xamk' wa-iwí'; ánī^ε yap!a gayaū, ā'k'^εa dīp' gayaū luxum, ga ^εā'k'^εa gayaū. Ganēhi^ε "A'ndi Lyúk!alxde^ε detc!ugùt'? dadák'da^ak'," nagása^εnhi^ε xamk' lomt!í' gūxdagwadī'l. Miⁱ beyán "K'ai nagaít'p'? s'o^{uε} de^εgwált'gwi'p'anp'," nagá-ihí^ε xamk' wa-iwí', máxa^a níxa^a nagà. Ganēhi^ε miⁱ alhūyūx yulum, hawi ^εánī^ε habe^εbini la^alē[\]. Miⁱ yeweyak^w cīx; wili ^εixdīl, cīxs'í^ε dō^umk' ixdīl. Mí^εsga^ε ogoihi xamk' wa-iwí', nó^us' mī^εs hono^ε ogoihi; wili ^εixdīl, gas'í^ε mī^εsgawí^ε ogoihi. "Wede hono^ε yap!a ga-iwàt'p',

¹ Probably for *ha-uyá^ε*, "under-went."

² Literally, "mouth-talking they-came-with-it."

³ It is not at all clear what is meant by this word. It is evidently some epithet of Eagle, as indicated by the "exclusive" suffix *-t'a*. The Grizzly Bears mean that they saw some one shine afar off and took him for Eagle, but then discovered their mistake.

⁴ This is a "story-form," the normal form being *k'wīnax-*. Compare with the form given in the text the Upper Takelma *k'ū'ūnàks't'*, "his kin."

hid him. Now her father, for his part, "Eⁿ, Eⁿ, Eⁿ, Eⁿ," did smell him, but nothing said the girl.

Then it became evening and the sun went under. Now they came, talking to one another they came, close they came talking to one another. "I, for my part, did think it was Eagle sbéxalt'a,³ shining, shining. 'Catch up with him, catch up with him, Kinsman!'" said the Grizzly Bears of ten houses talking with each other as now, having gone out to war, they returned. And babies they carried, and the children cried as they carried them. Now they went into the houses. "Ecce tibi vulvam," id patri suo dixerunt, vulvam ei dederunt. At matri suae "Ecce tibi penem, ecce tibi testes," dixerunt. "Ecce tibi intestina," patri suo dixerunt; infantes patri suo ut ederet dederunt. Now they ate them swallowing them down greedily, the intestines of people they gobbled down. Now then, 'tis said, he who was without speech to his elder sister, right there did proceed, and in her hair he bit, but she struck him.

Then, 'tis said, the next day came, and again, when it dawned, they went out to war. Now then, when they had all departed, just then the Grizzly Bear girl took out her husband. Then Eagle, the handsome youth, did bathe. Then food the Grizzly Bear girl gave to him; she, for her part, did not eat people—camass she ate and manzanita, that did she, for her part, eat. Then, 'tis said, "Are not L-your teeth sharp? Sharpen them!" said old man Grizzly Bear and his wife to each other. Now their daughter, "What did you say? Take care of yourselves!" said the Grizzly Bear girl, to her father and mother she said it. Now then, 'tis said, Eagle went out to hunt. Not yet had it become noon, and he returned with venison; there were ten houses, so ten deer he had killed. One he gave to the Grizzly

³Each syllable in this sentence is pronounced heavily and by itself. It is evidently desired to convey an idea of the lumbering ungainliness of the grizzly bears.

⁴It was not found possible to ascertain just what -t'git' ⁵it'e⁶ means. The *da-* in *dahaux-* (-k'al-, -dowm-, -gwas-)t'git' means probably "in mouth, for eating." These sentences are pronounced with the clumsiness noted above.

ī'lts!ak^w. A'ga yaxa gàip' cix. 'Miⁱ alguxwidám wōk',¹ nát'ba^é. Wede honó^é yap!a gwa^así ga-iwàt'p',² nagá-ihí^é xamk' wa-iwíⁱ, níxa ga nagà; nó^us'wi^é aldīl ga nagà mologolā'p'ak!an lomt!íⁱ wīlī ʔixdī'l aldī gu^uxgwàt'.

Gas'í^é aga^a k'abáxak!an ga p'eléxa^é be^ewí^é; agas'í^é wa-iwíⁱ yowó^uda^é deyéhal wīlī mī^ésga^é ganàu, lomt!íⁱ gūxdagwadī'l, gasi^é dap!ála-u gā'p!inì, ga mī^ésga^én³ yiwīn wō'k'í^é t!os'ót'a^a. Ganēhi^é k'ái na^énagá^{ié}, cix gayawaná^é bē. Ganēhi^é mīⁱ be^e ha-uyaná^égulugwana^é ts!ayàm t!it'gwa xamk' wa-iwíⁱ, mīⁱ p'élxa^és^éà yèūguluk'; mīⁱ daho^uxa la^alē. Ganēhi^é mologolā'-p'ak!an lomt!íⁱlā'p'ak!an xumú^ék' pliyin yámxda^a gayawaná^é be^ewa^adíⁱ,⁴ habe^ebini ligik^w cix^éà yòlòm.

Ganēhi^é yewé^é p'elxá^és; yawá^{ié}, "Gi^éa ga mī^éwa nagá-it'e^his, wek!àlk', wek!àlk'," nagá-ida^é. "Gas'í^é 'K'ú'nax yomo' nagá^én, wí^éin yaxa la^alē," nagá-ihí^é yawá-ida^é. Abai-giní^ék', ha^apxis'í^é yot'í'hi ligik^w. "í'da dadō^umt'gít' ʔit'e^é," níxa ga nagà. "í'da hahaux⁵ denit'gít' ʔit'e^é. í'da dahapxī-t'gít' it'e^é."—"Háwi bo^u ne ga-iwán dewénxa." Gwél-yaxa-matslāk', agás'í^é be^ewa^adíⁱ yámx gayawaná^é. Ganēhi^é dewénxa la^alē, hono^é p'eléxa^é. Ganēhi^é yap!a hé^éileme^ék'; bo^ugwan' ya^aniáuda^éhì dihaūxa t!it'gwa baiyeweyàk^w. Ganēhi^é p!agá^{ié} yulùm dap!álá-u. Ganēhi^é he^éne yá^ahi xuma ogoihi t!it'gwa. "Yū'k'alxde^é mīⁱ dī ʔáni^é k'ài? dadák'da^ak'," nagása^énhi^é mologol t!it'gwadī'l. "K'ái naga-it'p'? có^é de^égwált'gwiⁱp'," nagáhi^é níxa máxa xamk' wa-iwíⁱ. "Haxiyá gūp' gwās,

¹ Literally, "now to-our-heart it-has-arrived."

² That is, when given the disgusting food as customarily.

³ So heard, perhaps incorrectly, for *mī^ésga^é*.

⁴ Literally translated, this word seems to mean "day its-body, *i. e.*, whole extent."

Bear girl, one also he gave next door; there were ten houses, so that one to each he gave. "Do not again eat people, it is bad. Just eat this venison. 'Now we are satiated,' shall you say.² Do not again eat the intestines of people," said the Grizzly Bear girl, to her mother that she said; in every neighboring house to all the old women that she said, the old men in all the ten houses being wived.

Now these sons of theirs, for their part, those did go out to war every day; and where the girl was there were five,—the old man and his wife, then two youths, of those one being without speech, the smallest one. Then, 'tis said, they enjoyed themselves, eating venison all day. Now then, when the sun was about to go under, the Grizzly Bear girl hid her husband, and those that had gone out to war, for their part, were about to return. Now it became evening. Then, 'tis said, the old women and the old men were full, having eaten the fat of deer the livelong day, (for) at noon Eagle had brought home venison indeed.

Then returned those that had gone out to war. They talked to one another, saying, "I, for my part, did think it must be that one, shining, shining. Thereupon 'Kinsman, catch up with him!' I said to him, but it turned out to be a different one," said they, talking to one another. They went into the houses, and live children they brought home. "Ecce tibi testes," id matri suae dixerunt. "Ecce tibi vulvam, mammas. Ecce tibi infantes," (id patri suo dixerunt). "Well, in yet a little while I'll eat it tomorrow." They just put them down in the back of the house, as they had been eating fat the livelong day. Then, 'tis said, the next day came, and again they went out to war. Then people they destroyed. Just as soon as they had gone away, after that she took out her husband.

² Why *ha-* is here used instead of *da-* it is not quite easy to say; *ha-*, "in," and *haux* may well be etymologically connected. *-t'git'* seems to be understood with *hahaux*.

³ *de-*, not *da-*, because of following palatal vowel.

⁴ Presumably compounded of *bou* and *ganu*.

⁵ Singular imperative in form, though logically plural.

wede honó^é ga-iwàt'p','' nagáhi^é mologolā'p'ak!an lomtli' lā'p'ak!an.

Ganēhi^é mi' hono^é alhūyūx yulūm. Habe^ébini la^lē, mi' hono^é ligik'^w ixdīl cīx mahmī. Ganēhi^é hono^é wat!ilīk'ni mī^ésga^éwī^é ogoīhi. "Gá yap!a ga-iwank' cīx," nagá-ihī^é xamk' wa-iwī'. "Wede honó^é yap!a ga-iwàt'p' lik'wī^é,"¹ nagá-ihī^é xamk' wa-iwī', mologolā'p'ak!an lomtli'lā'p'ak!an ga nagà. Agás'i^é hō^uxà ligigwaná^é yap!a do^umál haūxda^a gwās nì, ga k!ulsát'a^a deligiált' yū'k'alx wák'i^é. Ganēhi^é hono^é yewé^é; mi' daho^uxa la^lit'a^é agás'i^é wa-iwī' mi' ts!ayàm t!it'gwa. Ganē yewé^é p'elxá^s mena dap!ā'la-ut'an.

"Gí^éà yulum sbéxalt'a-ge mī^éwa nagáit'e^é," nagá-ihī^é yawá-ida^é. Ganēhi^é "Yo^umo k'ú^unax," nagá-ihī^é yawá-ida^é, "Wék!alk', wék!alk','' nagá-ida^é, wī^éín yaxa la^lē," nagá-ihī^é. Ganēhi^é abaginí^ék'. "Ī'da hamī dahaūxt'gít' it'e^é; ĩ'da hindē dado^umt'gít' it'e^é, ĩ'da dak'ált'gít' it'e^é," nagá-ihī^é, níxa gwās ogoīhi. "Dewénxa ga-iwán, be^éwa^adī yōk!a^a ts!adadándá^é ga xumū^ugwáⁿ," nagá-ihī^é mologolā'p'a t!it'gwadī^l; gwāshi gwél- yaxa-mats!àk'. Nó^us' ganaⁿex hono^é máxak!an haūx deligiált'hi, níxak!ans'i^é k'al deligiált'hi dō^um gwās p!ān, ga deligiált'hi. Gwī^éne dí wede deligált'k' máxak!an níxak!an; yū'k'alx wák'i^é, ga ga^éal deligiált'hi k!ulsát' gwās. Ganēhi^é "Bo^u nē ga-iwán dewénxa yo^uk' ts!adadándá^é. Xi² yá^a k!emēnda^é, ga u^ugwáⁿ be^éwa^adī," nagá-ihī^é mologolā'p'ak!an lomtli'lā'p'ak!an. A'nī^é hono^é gayaū gwās k'àl haūx; xamk' wa-iwī' "Wede honó^é ga-iwát'p'," nagá^é; "k'ái^éwa

¹ =lik'w-gi^é, conditional of ligi-gw-: li-gw-.

Then, 'tis said, the Eagle youth bathed. Now just then she gave food to her husband. "Now have you no teeth? Sharpen them!" said the old woman and her husband to each other. "What did you say? Take care of yourselves!" did the Grizzly Bear girl say to her mother and father. "Into the water throw away the intestines, do not again eat them," said she to the old women and old men.

Now then again Eagle went out to hunt. Noon came, and again he brought home ten big deer. Then again he distributed them, one to each he gave. "That is what people will eat, venison," said the Grizzly Bear girl. "Do not again eat people when they bring them home," said the Grizzly Bear girl, to the old women and old men that she said. But the day before, when they had brought home the testicles and vulvae of people, intestines, and nipples, that soft food had they brought home for them to eat, being without teeth. Then again they returned, and when the evening came, then did the girl hide her husband. Now did return those that had gone out to war, the Bear youths.

"I, for my part, did think it was Eagle sbéxalt'a there," said they, talking to one another. Then, 'tis said, "'Catch up with him, Kinsman!'" said they, talking to one another. "'Shining, shining,' though you said, a different one it turned out to be," they said. Then they went into the houses. "Ecce, pater, tibi vulvam. Ecce, mater, tibi testes, ecce tibi penem," dixerunt; matri suae intestina dederunt. "Tomorrow I shall eat it; since I munched their bones the livelong day, therefore I am satiated," said the old women and their husbands; the intestines, indeed, they just put down in the back of the house. In the neighboring houses also they thus brought vulvae to their fathers for food, but to their mothers they brought penises as food, testicles, intestines, and livers, that did they bring them as food. How long did they not bring them home for their fathers and mothers to eat? They were without teeth, for that

² Xi, "water," *i. e.*, soup.

ĩ'ts!ak^w. 'Miⁱ xúmu^ugwanàk', nát'ba^é," nagá-ihí^é xamk'^u wa-iwíⁱ.

Ganēhi^é miⁱ honó^é yewe^{is} p'elxá^{és}, yawá^{is}, agás'i^é miⁱ ts'layàm t!ít'gwa yulùm. "Gí^{is}a yulum sbéxalt'a ga mī^éwa nagáit'e^é," nagá-ihí^é yawá-ida^é xamk' dap!ā'la-ut'an yewéida^é. "Gas'i^é 'K'ú^unax yomo' nagán, wi^éin yaxa la^élē," nagá-ihí^é, agás'i^é xamk' wa-iwíⁱ da^éle^élák^w óp^éxak!an yawá-ida^é. Miⁱ "Ganē bo^u ne^é dewénxa ga-iwán," naganá^ék'í gwelyá^a-mats!āsga. Ganēhi^é dewénxa la^élīt'a^é miⁱ honó^é p'eléxa^é k'abáxak!an. Dīhá-uda miⁱ gwās haxiyá klūwū, wili ^éixdīlⁱ yap!a gwa^{is}í haxiyá klūwū; agás'i^é mena "Gayaū mī^éwa," nagá-ihis, xamk' dap!ā'la-ut'an máxak!an gayaū mī^éwa. Ganēhi^é miⁱ honó^é p!agá^{is} yulum dap!ālá-u dīhaūxa. Ganēhi^é xuma ogoihi, ba-idéhene^én.

Ganēhi^é miⁱ honó^é alhūyūx; ixdīl honó^é t!omōm cīx, hábe^ébini ligik^w. Ganēhi^é wat!ilík'ni nó^us' aldī'l wili mī^és-ga^éwí^é. Ganēhi^é lomt'íⁱlā'p'ak!an mologolā'p'ak!an k'ái na^é-nagá^{is}, cīx gayawaná^é, yàmx gayawaná^é; ání^é hono^é yap!a gayaū. Wili mī^ésga^é ganàu dēhal, nó^us'hì gā'plini lomt!íⁱ gūxdagwadī'l, wili ^éixdīl gā^émwi^é ganàu; gá yulum do^umia gelgulugwán p'eléxia-uda^é. Gas'i^é yewéida^é "Yulum sbéxalt'a mī^éwa nagáit'e^é," nagá-ihí^é, gana^énéx yawá^{is}. "Wék!alk', wék!alk', nagá-ida^é gas'í^é ga^éal k'ú^unax 'Yomo,' nagán; yap!a wi^éin yá^a la^élē'." Gáhi nagá^{is} xàm^ék'. Gwī^éné la^élē; hemdí wede p'elxàk'? xā^énewí^é hāpxi ligik^w. Ganēhi^é gwāss'í^é be^éwí^é ligik^w; gwī^éne dí wede lik^w? Ganē'hi^é gwī^éné la^élē', miⁱ

reason did they bring home for them soft food to eat, intestines. Then, 'tis said, "Well, soon I shall eat it tomorrow, for I have been munching bones. Just soup having made, that did I drink the livelong day," said the old women and old men. No longer did they eat intestines, penises, vulvae. The Grizzly Bear girl had said, "Do not eat them again, it is evil, bad. 'Now we are satiated,' shall you say," said the Grizzly Bear girl.

Now then again, 'tis said, did return those that had gone out to war, and now she hid her husband Eagle. "I, for my part, did think that was Eagle sbéxalt'a, said the Grizzly Bear youths, talking to one another as they returned. "Thereupon 'Kinsman, catch up with him!' was he told, but a different one it turned out to be," they said, while the Grizzly Bear girl did hear her elder brothers as they talked to one another. Now "Well, soon now shall I eat it tomorrow," were (the old people) wont to say, down in the back of the house they always just put them. Then, when the next day came, now again did their sons go out to war. And behind their backs they threw the intestines into the water, the ten houses¹ did throw the intestines of the people into the water, but the bears did think, "They're probably eating them;" the Grizzly Bear youths (did think about) their fathers that probably they were eating them. Now then again, 'tis said, the Eagle youth bathed after they had left. Then she gave him food, and he finished eating.

Now then again he went out to hunt; again ten deer he killed, and brought them home at noon. Then he distributed them to all the neighboring houses, one to each house. Then the old men and the old women enjoyed themselves, eating venison, eating fat; no longer they ate people. In one house there were five, but next door there were two and the old man and his wife, in the ten houses there were two each; that Eagle was it intended to kill when they went out to war. And then, when they returned, "Eagle sbéxalt'a I thought it was," they said, thus they talked to one another. "'Shining, shining,' since you

¹ That is, the old people of the ten houses.

hono^é p'elxá's yá^é wé^égia-uda^é, agás'i^é daho^uxa ligilá^ék'¹ xamk'
yap!à.

Ganēhi^é hono^é miⁱ alhūyūx yulūm, honó^é habe^ébini yewé^é;
ixdīl cīx pliyin ligik'^w, íxdīl t!omomaná^é ga ^éaldīl lāp'. Gas'í^é
aga mologolā'p'ak!an lomt!ilā'p'ak!an yap!a gwa^acíⁱ haxiya
yá^a k!ūwū^éauk'; ání^é honó^é gayaū k'ál haūx nì gwās hāpxì
plān, cīx gayaū, yámx gayaū. Ganēhi^é dahō^uxa la^alē
hayèūxda^ada ópxakan, he^éne ts!ayaīm t!ít'gwa xamk' waiwí'.
Ganēhi^é miⁱ honó^é daho^uxà yewé^é. "Gí^éa yulum sbéxalt'a
mī^éwa nagáit'^éhìs, gas'í^é ga^éàl k'ú^unax 'Yomò,' nagá^én,"
nagá-ihí^é yawá-ida^é. "Wék!alk', wék!alk', nagá-ida^é, yap!a
wi^éin yaxa la^alē."—"í'da dado^umt'gít' it'^éé, ída dak'alt'gít'
it'^éé."—"í'da dahauxt'gít' it'^éé, hamī; í'da denit'gít' it'^éé,"
nagáhi^é maxa. Ganēhi^é gwelmats!ák' yaxà. "Dewénxa
ga-iwán," nagá-ihí^é mologolā'p'ak!an lomt!ilā'p'ak!an, nó^us'wi^é
ga nagá^é, aldīl wili ^éixdīl.

Ganēhi^é miⁱ t!ayàk'; miⁱ dāgulúk'. "Gwidí ^éna^énagá^é
eme^é? ání gayaū; gé^éa gaya-u dì? Agáhi^é ligigwanagám ání^é
gayaū; gé^éa gaya-u dì?"—"Hīt', ání^é gayaū," nó^us'wi^é dak'
dahālsa^én. Ganēhi^é wa-iwí' wiliⁱ ganàu ge honó^é de^éwiliwiá^ué,
"Gé^éa gaya-u dì?"—"Hit'. Agáhi^é honōx k'ú^unax t'óp^axá

¹Observe that the usitative or frequentative form of the intransitive verb *ligi-*
"come home (with game)" is *ligilag-*, while the corresponding form of its comitative
derivative *ligigw-* "fetch home (game)" is *liwilhagw-*.

said, for that reason was Kinsman told, 'Catch up with him!' but a different person it turned out to be." Just that the Grizzly Bears said. A long time elapsed. When did they not go out to war? and sometimes they brought home children. And then intestines they brought home every day. How often did they not bring them home? Now, 'tis said, a long time elapsed, and again they who went out to war did go off when it dawned, and in the evening the Grizzly Bears were wont to bring home people.

Now then again did Eagle go out to hunt, again at noon he returned; ten deer he brought home—having killed ten, all of those he carried on his back. Now these old women and old men always threw away the intestines right into the water, not again did they eat penises, vulvae, nipples, intestines, children, livers, but venison they ate, fat they ate. Then in the evening came the time of the returning of the elder brothers, then the Grizzly Bear girl always hid her husband. Now then again, 'tis said, in the evening they returned. "I, for my part, did think it must be Eagle sbéxalt'a, so for that reason to Kinsman 'Catch up with him!' I said," said they, talking to one another. "'Shining, shining,' since you said, but a different person it turned out to be."—"Ecce tibi testes, ecce tibi penem." (matri suae dixerunt). "Ecce tibi vulvam, pater, ecce tibi mammas." Then, 'tis said, they just put them down in the back of the house. "Tomorrow I shall eat it," said the old women and old men, in every neighboring house they said that—all the ten houses.

Now then, 'tis said, they found it out, now they were about to find it out. "What's happening here? They do not eat it. Have they been eating it over there? These that we brought home they did not eat. Have they been eating it over there?"—"No, they have not eaten it," they answered one another from house to house. Then into the girl's house, there also they shouted, "Have they been eating it over there?"—"No. The other day this Kinsman to his elder sister, right there he went and in her hair he bit," they said. "And Eagle is always bring-

wá^ada ge yexa¹ nagá^{ie}, ũ'lúk!ⁱ gadàl yegwèk^w," nagá-ihí^e. "Ganē yulúms'í^e ligilá^k' cix liwílhók^w," gas'í^e gayawaná^e aní^e honó^e yap!a gayaū;" nó^s's'í^e honó^e ga nagá^{ie}. Wa-iwí's'í^e ání^e yiwiyá^{ue}. "Yulum sbéxalt'as'í^e ligilá^k' cix gayaik', gas'í^e ga^aal ání^e do^mál yap!a gayaū," nagásaⁿhi.

Ganēhi^e dewénxa la^alit'a^e miⁱ hono^e p'eléxa^e. Ganēhi^e lemé^x, miⁱ da^ol't'i aní^e da^máxau lemé^x. Miⁱ yok!oí hānx-dagwan guxwí, wílihi xa^{ae}alt!anáhi.² Ganēhi^e lemék!ia-uda^hi he^ene tlit'gwa baiyeweyàk^w. Miⁱ haxiyá giní^k' p!agá^{ie} yulùm. Miⁱ ^{alt}layàk'. "S'íní ma^a nagásbinda^e, ga ga^aal aní^e yap!a gayaū nagásbinda^e," miⁱ yawá^{ie}, gá ganau gehi dák't!eméx. "Yumú^k' he^enè," nagánhi^e yiwín wó'k'í^e, gáhi hogwá^sda^a; "wede gūxdagwa wá^ada wòk' k!lemnàt', xā^ewínhi yumú^k," nagánhi^e. Ganēhi^e abaiyewé^{ie} aga^a yulum p!agá-ida^e. Ganēhi^e xuma ogoíhi xamk' wa-iwí, geyewèlx^s tlit'gwadíl; aga^a xamk' wa-iwí ání^e yap!a gayaū, díp' gaya-u ā'k^eà. Ganēhi^e ba-idehenéⁿ.

"Ganē alhūyūxde^e," nagá^{ie}, agás'í^e xamk' wa-iwí yok!oí ópxak!an ho^xas'í^e "Yulums'í^e cix liwílhók^w," ga nagá-ida^e. "Ganē s'ó^e ũlúk!ⁱt' t'bā'k!amt'," nagáhi^e tlit'gwa xamk' wa-iwí. "Me^eye^ewá^k' he^enè, wede gwidát' hiwilwàt'," nagáhi^e tlit'gwa. Ganē yá^e als'o^mal yulùm; agási^e xámk' ga nagá^{ie}, "Da^máxau gingá^t. ō' yewē da^ol xebe^yagwanagám, gūx-dagwa yewē wá^ada hiwilí^{ue}," nagá-ihí^e xámk'. Ganēhi^e da^máxau la^alit'a^e, ganí "K'ū^unax yumú^k' he^ene," nagáhi^e. Ganēhi^e miⁱ sgelewált', "Bā+ bā+."³ Gwendák'alyewé^{ie} gūxdagwa wá^ada, abais'í^e xamk' wa-iwí miⁱ ^{ik}!u^mánk'wa, se^ensíxdagwa t'bā^agamt', máxla dī^ealk'á^ap'gwa. Dák'wili

¹ For *yaxa*.

² Literally, "they between-eye-held it."

³ So heard for *geyewàlx*, intransitive form of *gayau*.

ing home game, deer he is always bringing home, so that eating that they no longer eat people;" and next door also they said that. But the girl did not speak. "So Eagle sbéxalt'a is always bringing home game, and venison they always eat, so that for that reason they eat not the testicles of people," they said to one another.

Then, when the next day came, now again they went out to war. Then they all departed; now near by, not far away, they departed. Now her brothers' hearts she knew, the house indeed they watched.² Then, just when they had departed, then her husband she took out. Now into the water he went, Eagle bathed. Now they discovered him. "S-didn't I tell you, for that reason they have not been eating people, I told you?" Now they talked to one another; for that reason right there they were assembled together. "You shall catch up with him then," he who was without speech was told, just that one was their runner. "Do not let him come to his wife, catch up with him half way," he was told. Then, 'tis said, this Eagle, for his part, returned to the house when he had bathed. Then food the Grizzly Bear girl gave him, she and her husband ate; this Grizzly Bear girl, for her part, did not eat people, camass did she, for her part, eat. Then, 'tis said, they finished eating.

"Now I'll go out hunting," he said, but the Grizzly Bear girl knew that yesterday her elder brothers "So Eagle has been bringing home venison," that were saying. "Now tie your hair tight,"⁴ said the Grizzly Bear girl to her husband. "Then back you shall come, do not run off anywhere," she said to her husband. Then to the mountains went Eagle. But the Grizzly Bears that did say, "Far off let him go. Oh, should we perchance do away with him near by, to his wife perchance he runs," said the Grizzly Bears. Then, 'tis said, when far away he had gone, then "Kinsman, catch up with him!" then they said to him. Now then, 'tis said, they shouted to him,

⁴This is a sign of preparation for combat.

⁵Held out long in a loud whisper.

ba^aginí^ék'. Sgelewált', "Yomò, yomò, k'ù^ùnax," yiwin wò^o'k'i^é ga hog^wá^s, ts!a-uyá^s. Ganēhi^é dīhá-uda ganga dí^da t!anáhi. Ganēhi^é gūxdagwa wá^ada wòk', dīnt'gwa ígwidigwàt' t!ít'gwa. Ganēhi^é yiwin wò^o'k'i^a wòk'. "Gwendesgí^íbiⁿ," nagá-i^éhìs xamk' wa-iwí^í; wāxa ba-iyowòn, albe^o yá^a tleyé^s.

Ganēhi^é wi^éin wòk', gwendesgí^íp'; mī^és honó^é wòk', gwendesgí^íp'; gwendesgip!ís^gap' he^édelemé^ék' ópxak!an. Abai^éwaye-wēnhi, máxa níxa gwendesgip!ís^gap'; nó^s giní^ék', honó^é gésⁱé honó^é gwendesgip!ís^gap', he^édelemé^ék'; wili éixdī^l mologolā^p'ak!an lomtli^lā^p'ak!an bús' k!emèi. Ganēhi^é ā'ida^éxì yá^a heyé^éx t!ít'gwadī^l. Ganēhi k!ixíxa^é, he^éilemé^ék'; ganē alxalí t!ít'gwadī^l.

Ganēhi^é dabalníxa la^alē^l, ánī^é honó^é alhūyūx yulùm, wiláu yaxa k!emèi. He^édadá^é yulum máxa^a yok!oí gwi k'abáxa^a ci^éulít'a^é. "Hop!è^énsⁱé^é 'Wéde ge gingàt',' nagáⁿ," nagá-ihí^é mēx, k'abáxa nagà. Ganēhi^é dabalníxa la^alē^l. Mīⁱ yàm^x k!oloi dūlū^ùt!alhi, sbedésbat'hi. Mīⁱ yá^é; ge giní^ék' k'abáxa wá^ada mēx, wili de^éis^éé^ék!ik^w ganau alxalí yulum gūxdagwadī^l. "ō+ wihàm," nagá-ihí^é yulùm. "K'ai naga-ít'?" nagá-ihí^é mena wa-iwí^í. "Wíham,' nagaít'e^é," nagá-ihí^é yulùm. "Gwidísⁱé^é gí^éà wihàm? gwidí gí^éà wí^éwā? gwidí gí^éà wí^éobíhan^éà?" nagá-ihí^é xamk' wa-iwí^í. "Gwidí wihín^éà? gwidí wihámhan^éà?" Dayowó^úsda^éhi ba-iginí^ék', gwendesgí^íp'; k!oloi yá^a gwen^éwat'geits^lik'wa gwendesgí^íbinma^é mēx. Abai-yewé^é, yulum^a ált'gí^yàlx. "Gwidí naⁿnaga-ít'?" nagáhi^é

¹ White war paint. Hence the spot of white nowadays on the foreheads of grizzly bears.

“Bä+ bä+!” Back towards his wife he returned, and the Grizzly Bear girl now was ready for them inside, tied her hair up, dust on her forehead she clapped.¹ Up on top of the house she went, they shouted to him, “Catch up with him, catch up with him, Kinsman!” He who was without speech, that one was the runner, the fast runner. Then, 'tis said, right behind him he almost caught up with him. Then to his wife he came, behind her she pushed her husband. Then he who was without speech, for his part, did arrive. “His neck I'll cut,” thought the Grizzly Bear girl; she missed her younger brother, right up to the sun he flew.

Then, 'tis said, another one arrived, his neck she cut; one again did arrive, his neck she cut; she cut all their necks, her elder brothers she annihilated. She went back into the house to her father and mother, and cut their necks; next door she went and also there again cut their necks, annihilated them; the old women and the old men of the ten houses she did away with. Then, 'tis said, just they alone were left, she and her husband. Then, 'tis said, she finished, she had annihilated them. Now they dwelt, she and her husband.

Then a long time elapsed. Not again did Eagle go out hunting, only arrows he made. Way off yonder Eagle's father, for his part, did know where his son was dwelling. “Now long ago I said to him, ‘Do not go there,’” said Crane, of his son he said it. Then a long time elapsed. Now a basket tight with fat he filled, in he stuffed it. Now off he went; there to his son did Crane go. In the house with open door was sitting Eagle and his wife. “Oh, my father!” said Eagle. “What did you say?” said the Bear girl. “‘My father,’ I said,” said Eagle. “But where is my father, for my part? Where is my younger brother, for my part? Where are my elder brothers, for my part?” said the Grizzly Bear girl. “Where is my mother, for my part? Where are my fathers, for my part?” Just when she had ceased from her talking, she went out of the house, and

¹ Passive participle of *de^eiséeg-* : *-séek!*, “open the door.”

t!ít'gwa. "Yelé^ésgwade^é," nagà, yulum dexebé^én; yok!oi wala^é t'agá-ida^é.

Ganēhi^é alxalī honó^é, wilau bílt'agwa debū^uk'í yulùm. Ganēhi^é dabalníxa la^alē^l, dák'wiliⁱ ba^aginí^ék'. "Ne^é ba^agél^éyu," naga gūxdagwa. Miⁱ ba^agél^éyowo^é abài, yulumsⁱé dák'wili s'ú^é ūlúklixdagwa t'ba^agamt', wasgá^ap'hi. Miⁱ yāxa dàn deguxwít'gwa gwidik^w. "Guxwíⁱ xa^ap!a-itcliwidí^én," nagá-i^éhís. Ganēhi^é miⁱ ts!ayàk' gūxdagwa, aldayá^ahi^ét'ga^alt'gàl. Ganēhi^é he^ébilí^ué. "Heⁿ! Gwíⁱ'ha gingadá^é gánga wayana-gwásbin," nagá-ihí^é miⁱ xamk' wa-iwíⁱ, t!ít'gwa nagà. Ganēhi^é dīda^{at}t'bé^égames. Ganēhi^é ba-iginí^ék'; miⁱ wayānk^w t!ítgwa. "Háu háu háu háu háu," ganaⁿéx yiwiyá^ué xamk' wa-iwíⁱ. "Wí^éobíhan he^élémék!inda^é al^éwa^adidá^é gwíⁱ'ha gingadá^é," nagá-ihí^é. Aⁿí^é dabalníxa la^alīt'a^é miⁱ yo^umī; miⁱ ts!ayàk', baxá^m ganga wá^ada. "Gwíⁱ'ha gingadá^é ganga it!aūxbin," yiwiyá-uda^é xamk' wa-iwíⁱ, yulumsⁱé aní^é yiwiyá^ué, ts!ayák' yaxa; ísⁱé ts!ayàk', 'ání^é t!omōm gūxdagwa. Miⁱ wiláut'a^a hēngulúk'; miⁱ yomók'wagulúk' xamk' wa-iwíⁱ yiwiyá-uda^é, "Gwíⁱ'ha gingadá^é." Miⁱ wiláut'a^a búc la^alē^l, mī^ésga^é yá^a heyé^x; agásⁱé miⁱ ū'lukliⁱ ba-igwá^s yulum^éà.

Miⁱ it!aūg^wulúk'; dō^uk'í^{é1} p'ùn ba^awagéxa^é gadàk' yulùm. Lasálhi^ét'ba^ak. "Telíⁱ'yàt'k', telíⁱ'yàt'k', telíⁱ'yàt'k'¹² xa^asálda guxwí^éà." Gwénhi^égelkliyí^ék'. "Xa^asálda guxwí^éà," nagánhi^é

¹ = *douk'-hi*.

² High-pitched. Note that the form *telíyàt'k'* is not the normal one; *wit'ai*

cut his neck; right next to the basket lay his head, Crane's neck having been cut. She returned into the house; Eagle, for his part, had tears running down his face. "What are you doing?" she said to her husband. "I am sweating," he said to her, Eagle said so, but she knew really that he was weeping.

Then, 'tis said, again they dwelt together, and Eagle did fill his quiver with arrows. Then a long time elapsed, up on top of the house he went. "Well, lie down belly up!" he said to his wife. Now she lay down belly up in the house, but Eagle on top of the house did tie his hair up tight, tight he made it. Now a flat water-worn rock she thrust on her breast. "Her heart I shall split by shooting down," he thought. Now then he shot at his wife, but it just bounced from her. Then away he rushed. "Heⁿ! Wherever you will go, I shall just follow you," now said the Grizzly Bear girl, to her husband she said it. Then on the sides of her head she tied her hair. Then out of the house she went, now followed her husband. "Háu, háu, háu, háu, háu, háu," thus talked the Grizzly Bear girl. "Since my elder brothers I did annihilate for your sake, wherever you will go, (I shall follow you)," she said. When not a long time had elapsed, then she caught up with him. Now he shot at her, she kept coming towards him. "No matter where you will go, I will just seize you," the Grizzly Bear girl kept talking, but Eagle did not speak, he kept shooting; no matter how much he shot at her, he did not kill his wife. Now his arrows were about to give out, and the Grizzly Bear girl was about to catch up with him as she kept saying, "No matter where you will go!" Now his arrows were all used up. Just one remained; and now Eagle's hair, for his part, was coming loose.

Now she was about to seize him; up on top of a rotten log did Eagle climb, he burst it with his feet. "My nephew, my nephew, my nephew! between her toes is her heart, indeed."

would be the form of ordinary speech, the 1st per. sing. poss. -'k' not being ordinarily employed in terms of relationship.

yulùm. Xa^asálda liwilá^u, ge ^éyá^ahi guxwíⁱ plⁱi degü'lk!alxgi^é na^énagá^é. Míⁱhi^é ge ts!ayàk' xa^asálda; xāp!a-it' bá^ak'hi guxwíⁱ. "Wā'+^u,"¹ nagá-ihí^é xamk' wa-iwíⁱ; míⁱ t!omōm gūxdagwa. Agas'í^é ts!amāl baiyugwá^a la^alē', ga malāk'wa "Xa^asálda guxwíⁱ," nagaik'wana^é. Gwéldi; bá^abi^ét' lé^ép'lap'.

15. CHICKEN-HAWK REVENGES HIMSELF UPON MEDICINE-MEN.²

Wíliⁱ yowò^é, hu^ucú^u k'^élè^ép'igik'^w gu^uxgwàt'. Dabalníxa ání^é yok!woi goyò. Ganēhi^é dabalníxa la^alīt'a^é k'ai^élā'p'ak!i lohó^é; ganē ā'k'da^éxi la^alē'. Ganēhi^é wayá^é, guxwíⁱ xilam la^alē'. "Nék'di xebé^én? nék'di gu^uxdék' lohōn? Nék'asi^é xebé^én. Amadí yok!oyá^én nek xebénda^é," nagá-ihí^é gelhewéhana^é. Wayá^é; gwī^éne dí wede waik'? "Amadí yok!oyá^én nek xebénda^é," nagá-ihí^é; guxwíⁱ xilam la^alē', gūxdagwa hasálda^é gangáhi gelhewéhana^é. "Amadí yok!oyá^én nek xebénda^é," nagá-ihí^é. Gwī^éne la^alē'; hemdí wede waik'? Ganēhi^é gwī^éné kliyí^ék'; bá^at!ebèt'. "K'ái ga^éal dí gu^uxdék' lohó^é?" nagá-ihí^é gelhewéhana^é.

Ba-igini^ék'; hā^éya sòm, liwilà^u, mixálha goyo^éà dída^a-t'bé^ék't'bagames. Míⁱ hono^é adát'ci^é das'o^umàl liūk'.^é "Ga dí xēp'k', ga dí gu^uxdék gaik'?" nagá-ihí^é gelhewéhana^é; ání^é nek' ya^ahimit', ā'k'da^éxi gana^énéx gelhewéhau. Ganēhi^é dan wíliⁱ īgí^éna aba-iyewéida^é. "Ga dí xēp'k' aga^éa gūxdek'

¹A hoarse cry.

²As is shown by this and the following myth Chicken-Hawk plays a rather distinctive part in Takelma mythology. In both he swings aloft his stone knife and cuts the necks of multitudes of his enemies. Against medicine-men (*goyò*) in particular is he supposed to be incensed, so that he is one of the favorite guardian spirits of the *s'omlohólxa^és*. Like Nos. 21 and 22 below it is probable that this myth was recited by the *s'omlohólxa^és* as a medicine-formula against the supernatural workings of the *goyò*.

Back to her he turned. "Between her toes is her heart, indeed," was Eagle told. Between her toes he looked, right there was her heart, as though a fire were glowing. Now there between her toes he shot at her, her heart he burst. "Wā'+u,"¹ said the Grizzly Bear girl; now his wife he had killed. So that the mouse had become his rescuer, that one had told him, "Between her toes is her heart," she telling him. 'Tis finished. Go gather and eat your ba^ap'-seeds.

15. CHICKEN-HAWK REVENGES HIMSELF UPON MEDICINE-MEN.²

A house there was; Chicken-Hawk did have a woman, a wife he had. For a long time he did not know about medicine-men. Then, when a long time had elapsed, his wife did die, and all alone he became. Then, 'tis said, he slept, sick had his heart become. "Who did it? Who caused my wife to die? Somebody indeed did do it. Would that I knew who did it!" he said, thinking. He slept, how long did he not sleep? "Would that I knew who did it!" he said; sick had his heart become, ever thinking of³ his wife. "Would that I knew who did it!" he said. A long time elapsed. How long did he not sleep? Then, 'tis said, a certain time came and he arose. "For what reason did my wife die?" he said, thinking.

Out of the house he went. On either side was a mountain; he looked, medicine-men, indeed, in great numbers had their hair tied on both sides of their heads. Now again on the other side did he look, on top of the mountain. "So those it was that did it, those did eat up my wife?" he said, thinking; to no one he talked, all by himself thus he thought. Then, 'tis

¹So heard for *k'eⁱlè'p'ik'ik'w*, "woman-having, 'bewomaned,'" formed from *k'ai^eláp'a-k'i-*, "woman," by means of suffix *-k'w* with attendant ablaut of *a* to *e*.

²Probably to be explained as *nék'^ea*, "somebody, for his part," with contrasting connective *-si^e*.

³Literally, "in her foot(steps)."

⁴Inferential in form, despite its use in simple narrative.

lohóida¹?" nagá-ihí² gelhewéhana³. Ganēhi³ "Wíliklisi!"¹
 gwenwayanagānhi,² gwensgut!úsgat. Ganē hono³ adát'si³
 gahí na³nagà, gwenwayasgut!úsgathi.

Ganēhi³ hā³ya liwilá³; gwī³ yap!a alt!ayaginá³ mi³ hono³
 gwenweyesgó³thi³ aldī yap!a gamáxdí³ gá na³nagà. Ganēhi³
 yap!a hé³ilemé³k', bús k!emèi. Ganēhi³ ā³k'da³xi yá³. Ganē
 hā³ya liwilá³; yáp!a ³alo³dàn, ánī³ k'ài, ánī³ hono³ gwī yap!a
 ba-ikliyí³k'. Ganēhi³ gwī³ne la³lē', dīt'ga³yú³k'uma³da gedát'hi
 alxígin mēl t'ga³ mī³s.⁵ "K'ái ga³al dì hu³cú³à gá na³nagà³?
 k'ái ga³al dī yap!a gamáxdí bús k!emèi?" naganhi³, me³
 t'ga³ mī³s dexebé³n. "Ne³ go³ms'í³ dáks'iní³da nabá³hàn,"³
 nagá-ihí³ me³l t'ga³ mī³s; ík!u³mánk'wan. "Dák'da³da
 nabá³hàn," nagá-ihí³ me³l t'ga³ mī³s. Ganēhi³ ge neyé³
 ba-idé³dínixia³. Sgaláuk' naganá³k'hi hu³cú³, s'as'inī.
 "Gwent'ga³bók'danda³ tc!ó³t!igi³ yá³ he³ne yá³ xe³bagwán,"
 nagá-ihí³ gelhewéhana³.

Hawi ánī³ yap!a hé³ilemé³k'; ā³k'da³xi s'as'inī, sgaláuk,
 naganá³k'; háwi yap!a ba-igini³k', yap!a neyé³da³ ge nagá³.
 Ganēhi³ dák'dagwa liwilha³ ge neyé³da³. Gwī³ne la³līt'a³
 gwent'ga³bók'danda tc!ó³thi; aga yap!a ge nagá-ida³ wayá³si³
 emé³ pleyè³ dasálda. Ganēhi³ bá³yānk'³, hé³ne yá³ "Wíliklisi,"
 dák'dagwahì gwenwayasgó³t'i, yap!a ne³yé³da³ p!a-ikliyí³k'.
 Ganēhi³ hā³ya wat!emēxia³; mé³yewé³ gwent'ga³bók'danda-

¹ Exact meaning and analysis of form not clear. Presumably connected with *wílii*, "(stone) knife."

² Literally, "he did to all their necks with his knife."

³ *weye* heard for *waya*.

said, a stone knife he took as he returned into the house. "So those it was that did bring it about that this wife of mine, indeed, did die?" he said, thinking. Then "Wilik!isi!"¹ (saying this), over their necks he swung his knife,² their necks he cut. Then again on the other side that same thing he did to them, with his knife he cut their necks.

Then, 'tis said, on both sides he looked. Wherever he found people, now also their necks he cut with his knife, that to all raw⁴ people he did. Now the people he annihilated, exterminated he made them. Then, 'tis said, just all by himself he was. Then on either side he looked, for people he looked; there were none, nowhere did people come. Then, 'tis said, a long time elapsed; off to the west, right over there were seen the Crows, covering the land.⁵ "For what reason did Chicken-Hawk, for his part, do that? For what reason did he annihilate raw people?" He was spoken of, the Crows covering the land said so. "Well, let us in our turn pass over him,"⁶ said the Crows covering the land, and they prepared themselves. "Over his head let us pass," said the Crows covering the land. Then there, 'tis said, they proceeded, in long rows they flew by. Moving his head slightly from side to side did Chicken-Hawk keep looking, there he stood. "Just when they touch the nape of the earth's neck,⁷ just then shall I put an end to them," said he, thinking.

Not yet did he annihilate the people. All by himself he stood, moving his head slightly from side to side he looked. Still the people were coming, in great number the people passed there. Then, 'tis said, he kept looking above himself as there they passed. When a long time had elapsed, they struck against the nape of the earth's neck; while these people were passing there, his knife lay here at his feet. Then, 'tis said,

⁴That is, such as were not medicine-men, "laymen."

⁵Literally, "one earth."

⁶Literally, "let us all do (or be) over his nose."

⁷That is, the extreme east.

dàt', dīt'ga^ayókluma^adadàt' hawi baxá^m. Ganēhi^ε wat!e-mēxia^{uε} alwa^adída.

Ganēhi^ε wa^ahimidán hu^ucú^u mahài. "K'ái ga^{al} dī' ág naⁿnaga-it'? Wede gánaⁿéx yúk' t'ga^a déhi kliyák'í^ε. Wede ganaⁿéx yúk'," nagánhi^ε, s'as'inī, dāle^làk'^w; wī^{it}'geyé^klin, haco^u yá^a s'as'inī. "Wa^adí dū² ba-igināk'wi^{ε1} guyù heⁿé do^umaná^ε, bo^us'í^ε ánī^ε dūwūgàt," nagán. "Yap!a gamáxdi he^εilemék!lit'. Goyo géllhogwiáuk'í^{ε3} heⁿe yá^asi^ε yap!a gamáxdi plè^{εt},'"⁴ nagánhi^ε. "Ganaⁿéx yó^tt' t'ga^a déhi kliyák'í^ε," nagánhi^ε; dá^ale^làk'^w, me^l t'ga^a mí^s dexebéⁿ, ga te!libínk'wa. Nagán ganē', "Bo^us'í^ε aga^a gūxde^ε gayawaná^ε goyò, yap!a aldī he^εilemék!lit'; mī^εsga^hì do^umaná^ε goyò." Ganēhi^ε ganaⁿéx t'ga^a ĩk!u^uminín, me^l t'ga^a mí^s xebéⁿ. "Wede honó^ε ga naⁿàt'," nagánhi^ε; ánī^ε dak'dahāl, yap!a dá^a-yaxa-le^làk'^w. "Ganaⁿéx yó^tt' t'ga^a déhi kliyák'í^ε, yap!a gāik'í^ε. Wedes'í^ε nék' yap!a gamáxdi dō^umk', góyohi yaxa do^umaná^ε," nagánhi^ε.

Ganēhi^ε lemék!lia^{uε}, miⁱ hat'gá^at'gwa yewé^ε, hé^εi^wán. Dabalníxa ga naⁿàk' hu^ucú^u, gas'í^ε ga^{al} mēl ba-iginí^εk; yap!a he^εilém^εk'na^ε,⁵ gas'í^ε aga dīha-u yá^a me^l bá-iginàk'^ε, ga ga^{al} yá^a me^l alxí^εk'wók'^ε; yap!a he^εilemék!lina^ε, gas'í^ε aga ga ga^{al} ba-iginí^εk'. Miⁱ há^{aε}yewé^ε aldīl t!omománma^ε; hánt' me^l hé^εilemék!lin, gas'í^ε aga gá ga^{al} ts'libìn. Há^{aε}dàt' mé^εyewe^ε, no^udát's'í^ε mé^εgini^εk', gas'í^ε aga heⁿe alt!emēxia^{uε}; heⁿe ga

¹ Literally, "if he should go out having him." The text form is the conditional comitative of *ginig*: *gin(a)g*-.

² In other words, "with one of good conduct, one that has done no ill."

he took it up; just then "Wiliklisi!" (saying this), right over himself he cut their necks with his knife, and the people fell down in great numbers. Then, 'tis said, from either side they were coming crowded together; hither they were returning from the east, still they were coming from the west. Then, 'tis said, they were assembled together all about him.

Then great Chicken-Hawk was spoken to. "For what reason did you do that? Not thus shall it be when the world goes on. Not thus will it be," he was told; he stood, listened. On all sides was he surrounded, right in the middle he stood. "Should he do away with¹ one whose body is good,² then the medicine-man shall be killed, but now you did not do well," he was told. "Raw people you have destroyed. Should they take revenge for³ a medicine-man, then indeed shall raw people lie down,"⁴ he was told. "Thus shall it be when the world goes on," he was told. He listened to them, the Crows covering the land said so, that speech they addressed to him. Then he was told, "But now since the medicine-men did eat up just this wife of yours, all the people did you destroy. Just the medicine-men alone are to be killed." Then thus the world was fixed, the Crows covering the land did so. "Do not again do that," he was told; he did not answer them, to the people he kept listening. "Thus will it be when the world goes on, when people grow up. And no one shall slay raw people, just medicine-men only shall be slain," was he told.

Then, 'tis said, they all went off, now back to their land they returned, and he was left behind. For a long time had Chicken-Hawk done that, so that for that reason the Crows did come; as he had been destroying the people, therefore did these Crows come last of all, just for that reason the Crows did see him; as the people he had been destroying, thereupon these for that reason did come. Now yonder they all returned, after they had

¹Literally, "if they should breast-die having him."

²"They shall lie down," euphemistic for "they shall lie slain."

³Observe the explanatory inferentials.

nagán aga ^éalt!lemēxia-uda^é. Gas'í^é ga ga^éal ánī^é yap!a gamáxdí t!omómán, góyo yaxa t!omomán; gas'í^é goyo gellohoigwánma^é ga ga^éal yap!a gamáxdí t!omomán. Gweldì, ba^abi^t't' lé^p'lap'.

16. THE FOUR OTTER BROTHERS AND CHICKEN-HAWK.

Búmxi gangám t'awāxagan mī^ésga^é, ga t!amayán hu^ucú^u wá^ada; da^éaná^a siwó[']k'di yùk', gasi^é wá^ada giní^ék', t!emeyaná^é. Ganēhi^é gwī^éne la^alē', yá^é yá^é yá^é. Géhi lap'ō^u gwān ganàu hansgó^us,¹ t!obagàsk'.² "Hené!" A'nī^é ba^adēp'k'.² Hansó^u-k'ōp'k'.² dayút'a^a, hé^éda^ada lap'ō^u. Mī^éshi honó^é yiwiyá^u, "Hené!" A'nī^é ba^at!ebèt'. Ganēhi^é wa-iwī honó^é hans'ó^u-k'ōp'k'.² Ganēhi^é honó^é mī^és, "Hené! ge nagáit'e^é." A'nī^é witclim^é, ^éī's'is'i^é ga nagàn. Ganēhi^é mī^és honó^é yiwiyá^u, "Hené! ge nagáit'e^é." Lohót' na^énex p!eyé^é; ánī^é wī^étclim^é.

Ganēhi^é mī^ésga^é heyé^éx. "Héne! ge nagáit'e^é," ^éī's'i^é ga nagá^é. Mīⁱ ts'liní^éts'lanx yap!a di^éwā'nsgit'a^a, ga ga nagá^é, ganē ts'liní^éts'lanx. "Ganī k'ádi ánī^é wī^étclimàt'?" Mīⁱ gadák' ts'!ā[']k'ts'!a^ék'; hé^éne yá^a "He+,"³ nagá-ihí^é lap'ō^u, yiwiyawá^s yùk'; ge nagá^é. "He+,"³ gwent'ga^abók'danda ginigát'ba^é, wī^étclá-ihan, hé^élélé^émxanbank', nagá-ihí^é, lap'ō^u ga nagá^é. Ganēhi^é ga nagá-ida^é wa-iwī guxwīⁱ xilam la^alē'.

¹Probably misheard for *hansgó^usk'*, inferential of *hansgó^us*. = *han-sgó^ud-x*. Literally translated it means "he cut (intr.) across."

been slain; half the Crows had been destroyed, therefore these for that reason did address him. From off yonder they had returned hither, while from down river they were coming, so that these were then crowded together; at that time was he told that, when they here were crowded together. Now for that reason are raw people never slain, only medicine-men are slain; but when medicine-men are avenged, for that reason are raw people slain. 'Tis finished. Go gather and eat your ba^ap'-seeds.

16. THE FOUR OTTER BROTHERS AND CHICKEN-HAWK.

There were four Otters and one younger sister of theirs; that one to get married they took to Chicken-Hawk. A chieftain, I guess, he was, so that to him they went, with her they went to get her married. Then a long time elapsed. They went, they went, they went. Right there in the trail a snake lay across, lay as though dead. "Away!" He did not stir. The oldest jumped over him, there ahead of him was the snake. And one again did say, "Away!" He did not stir. Then again the girl jumped over him. Then one again (did say), "Away! I'm going there." He did not move, no matter how many times he was told that. Then one again did say, "Away! I'm going there." Like dead he lay, he did not move.

Then one was left. "Away! I'm going there," over and over again he said that. Now the youngest person became angry, that one did say that, and angry he became. "Now why do you not move?" Now on top of him he stepped; just then "He+!"³ said the snake; he was capable of speech, as it seemed. There he passed. "He+!"³ To the east when you go, my nephews, they will destroy you," he said, the snake said that. Then, when he had said that, the heart of the girl became sick.

² Inferential forms.

³ Pronounced in a hoarse whisper.

Ganē yá^é, ba^adé^syeweyagwán, ya^aniyá^u^é. Ganēhi^é wa-iwíⁱ t'agá^é, t'agá-ida^é, "ā+, wī^éobihán ye^ewá^t' wísa^m," t'agá^é, ganaⁿéx t'agá-ida^é, "Wī^éobíhan ye^ewá^t' wísa^m, ga nagánma^é, 'Witslaíhan, he^éilé^mxbink',¹ nagánma^é." Ganēhi^é yá^é, gwis'wók'di wók'ia^u wíli 'ixdī'l. Míⁱ bómxi t!emyánwa^s ba-ikliyí^k'. Wíli debínhi ha^éik!u^uminín; gé nagá^é. Mí^és honó^é wíli ha^éik!u^uminín; ge nagá^é. Mí^és hono^é wíli ha^éik!u^uminín; gé nagá^é. Míⁱ wíli xíbini dák'yānk^w. Hono^é mí^és wíli ha^éik!u^uminín, dák'yānk^w; míⁱ wíli gamgám dák'yānk^w. Mí^és hono^é ha^éik!u^uminín; míⁱ hono^é dák'yānk^w. Ganēhi^é hono^é mí^és hono^é ha^éik!u^uminín wíli; míⁱ hono^é dák'yānk^w. Míⁱ wíli ha^éimí^s dák'yānk^w. Míⁱ hono^é dák'yānk^w. Mí^és hono^é ha^éik!u^umàn; míⁱ hono^é dák'yānk^w. Ganēhi^é mí^és hono^é ha^éik!u^uminín; míⁱ wíli ha^éigó dák'yānk^w.

Ganēhi^é wíli aga debìn ga^é yá^ahi ganau abaiginigiá^u^é. Míⁱ guxwíⁱ dats!ā'nix wíli ha^éigó yap!à, ulums'í^é "Go^um mí^éwa wadám t!emeyánwia^u," nagá^é, gas'í^é ga^éal wíli ha^éik!u^uminín. "Go^um mí^éwa t!emeyánwia^u wadám," nagá-ihís. Ganēhi^é alxalí t!emyánwa^s; ganē be^e déhal alxalí bomxì mót'agwan² wá^ada. Ganēhi^é be^e déhal alxalíyaná^é, he^éne "Ganī ya^aník', ganē no^u yeweyík'," nagá-ihí^é.

Agas'í^é mót'a^at'an hu^ucú^u alxí^k' nó^ue gwī naⁿeyé^eda^é, yok!^woī dō^umgulugwán. "Míⁱ bómxi no^u yēūgulùk'," neyé^éhi^é. Míⁱ aga nó^us' ik!u^umánk'wan. "Do^umabāⁿihàn, he^éilemkli-baⁿihàn," nagá-ihí^é aga nó^us' yap!à. "Dewénxa yanágulùk'

¹Second per. sing. obj., though the reference is to several persons.

²"Their own brother-in-law" is more properly *hásdagwan* in Takelma, *mót'agwan* meaning ordinarily "their own son-in-law." It seems that *mót'*- is sometimes

Then they went, their journey was resumed, on they went. Then the girl did cry, crying, "Ah, I wonder whether my elder brothers will return!" She cried, thus crying, "I wonder whether my elder brothers will return, since that they were told, 'My nephews, they will destroy you,' since they were told." Then they went, I don't know where they arrived at the ten houses. Now the Otters did come, taking their sister to get married. The first house was prepared for them; there they passed. Again one house was prepared for them; there they passed. Now again a house was prepared for them; there they passed. Now three houses they had gone by. Again one house was prepared for them, they passed it by. Now four houses had they passed by. One again was prepared for them; now again they passed it by. Then again one house was prepared for them; now again they passed it by. Now six houses they had passed by. Now again they passed one by. Again one they had prepared; now again they passed it by. Then one again was prepared for them; now nine houses they passed by.

Then this last house, just therein did they enter. Now of the people of the nine houses the hearts were sore, for before they had said, "It is to us probably that they are bringing her to be married," so that for that reason had the houses been prepared. "It is to us probably that they are bringing her to be married," they had said. Then they who had brought her to be married remained; now for five days did the Otters remain with their brother-in-law. Then, 'tis said, when they had dwelt there five days, then "Now we are going, now down river we return," they said.

But their brother-in-law Chicken-Hawk saw what they were doing in the neighboring houses, he knew that it was intended to kill him. "Now the Otters are about to return down river," they were saying, and so in the neighboring houses they

used as general term for people related to one through marriage with his near female kin (such as daughter or sister).

bumxi," ga neyé^e nó^uc^èà. Ganēhi^è miⁱ ba-ilemé^èx, als^ou^mál lemé^èx nó^s yap!à aldīl, hā^èya s^ou^màl. Ganēhi^è ganī yá^è; yá^ada^è, "Mé^èye^ewát[']ba^è gwalt['] t!os^ó wōk[']i^è," nagaik[']wa mó^t'a^t'an; "gasi^è wéde yanàt[']p['], mé^èye^ewát[']ba^è," nagáhi^è. Ganēhi^è ya^aniyá^{uè}; agas[']i^è yap!a nó^s. "Da^èmáxau wōki^è yá^a xe^ebagwabá^ènihàn," nagása^ènhi.

Ganēhi^è aga yá^è. Da^èmáxau wōk[']da^è yá^a, ganēhi^è nagá^è yap!a nó^s. ^èals^ou^mál ^èaldīl, he^ènéhi gwalt['] ana^ènagá^è t!ocó^u hā[']p[']di; agás[']i^è mó^t'a^t'an "Mé^èye^ewō[']ek['],"² nagaik[']wana^è hu^ucú^u, ání^è gelt!ayàk[']. Ganēhi^è bo^u nēxada^è gwalt['] wōk['] ana^ènéx t!ocó^u hā[']p[']dihì. Ganēhi^è miⁱ hono^è lop!odiá^{uè}, ganēhi^è ts[']lelams[']i^è wōk['], ganēhi^è gwalt['] k[']ái gwala xā^èik!odók!at['] xò, ganēhi^è p!á^ashi wōk[']. Gwénhísyewé^è, xa^èwínhi bomxi he^èlémek!in. Agás[']i^è mó^t'a^t'an yok!wōi. "Hě^a! ulum 'Mé^èye^ewát[']ba^è,' nagánda^è," nagá-ihí^è. Ganēhi^è p!a-idí^èhaná^ès gwalt['] p!á^as nō^ux tele^èlám, miⁱ p!a-idí^èhana^ès.

Ganēhi^è gwī^ène la^alít[']a^è, ba-iginí^èk[']. Hā^èya liwilá^{uè}, miⁱ hā^èya s^ou^màl alxaliyán. Ganēhi^è wayát[']gwa ba^ayānk^{'w} hu^ucú^u. Ganēhi^è hā^èya s^ou^màl wayát[']gwa ló^uk[']; ganēhi^è he^èlémé^èk['] yap!à ā[']khi gwī^èneixdagwa. Ganēhi^è abaiwayewēnhi, ^èalp!i[']te!ulúte!alhi. Ganēhi^è hawilít[']gwa yewé^è, p!a-iwayá^è; miⁱ wayá^è, guxwí['] dats!ā[']mx hásda^a he^èlémék!inma^è. Ganēhi^è ā[']k['] hono^è gwī^èneixdagwa he^èlémék!ina^è, ga ga^èal guxwí['] dats!ā[']mx. Wayá^è. Ganēhi^è gwī^ène dí wede waik[']? Miⁱ gwel^èwāk[']wi^è wili

¹Literally, "it this-did," in other words, "it blew as it is blowing now," when the myth was being narrated.

prepared themselves. "Let us kill them, let us destroy them!" said these people in the neighboring houses. "Tomorrow the Otters intend to go," that did they say, for their part, in the neighboring houses. Now then, 'tis said, they all went out, to the mountains proceeded all the people in the neighboring houses, on both sides of the mountains. And then, 'tis said, (the Otters) went off; as they went, "Here you shall return, should a slight wind come," said their brother-in-law to them. "In that case you shall not go on, you shall return here," he said to them. Then off they went, but the people of the neighboring houses "Just when they reach afar off, let us do away with them," they said to each other.

Then these (Otters) did go. Just when they reached afar off, then the people of the neighboring houses did all proceed to the mountains; just then a wind blew like now,¹ a little bit. But though their brother-in-law Chicken-Hawk "You shall return here" had said to them, they did not think of it. Then in a little while a wind came, just a little bit like now. Now then it also rained; then hail, in its turn, did come; then did the wind break everything, firs, to pieces; then snow, indeed, did come. They had almost returned back, just half way the Otters were destroyed. But their brother-in-law did know of it. "Hě²! Although before 'You shall return here,' I said to them," he said. Then, 'tis said, the wind did cease, and the snow and rain and hail, now they did cease.

Then, when a long time had elapsed, he went out of the house. On either side he looked, now on both sides of the mountain they were seated. Then his knife did Chicken-Hawk take up; then to either side of the mountain his knife he thrust, and he himself did destroy the people, his own kin. Then into their houses he returned and set fire to them all. Then, 'tis said, into his own house he returned, lay down to sleep. Now he slept; his heart was sore, for his wife's brothers had been destroyed. Then, 'tis said, he himself having also

²So heard for *me²yewá²k²*.

de^éik!alák!ilin. Ganēhi^é, “K’adi xebéⁿ?” nagá^é gelhewéhana^é. Gangáhi^é wili de^éik!alák!ilin. “Ts!ama^{a1} mī^éwa xebéⁿ,” nagá-ihis. Ganēhi^é gwī^éne la^{a1}lē[’], gangáhi^é de^éik!alák!ilin. Ganēhi^é gwī^éne la^{a1}lē[’], miⁱ bá^at!ebèt[’], wili de^éisé^ék[’]. Hā’px^{wi} yaxa la^{a1}lē[’], hánt[’] haxàt[’]. “Mayá^ak[’]wdèk[’]!”¹ Miⁱ hé^éwa-t’bo^uk[’]t’báxgwa; miⁱ hono^é wayá^é.

Géhi yaxa gī^éà yok!^woyáⁿ; ání^é hono^é déhi plūwū[’]k!wan. Gá ga^{al} bō^u aga gwal^t’. Gwalt[’] hé^éileme^ék[’]; gas^íé hā’pxi mī^ésga^é ga^ayànk^{’2} plīⁱ mengí[’], hánt[’] haxàt[’]. Gas^íé wiliⁱ de^éik!álk!alk^{’na}^é,² ga ga^{al} ga nāk^{’ik}^{’2}—ā^{’k}^{’i}é gwī^éneixdagwa he^éilém^ék^{’2}—gas^íé “Mayā^ak[’]wdèk[’]!” nagá^é. Ganē ba^abít[’] lé^ép’lap[’].

17. THE OTTER BROTHERS RECOVER THEIR FATHER’S HEART.³

Wiliⁱ yowò^é; bumxì hapxit!^ít^{’a} gā’p!inì á-icda, k!ásaklans^íé hūlūn níxa. P’im gwala ts!ayaik[’]. Hūlūn wa-iwíⁱ gūxda bumxì; dō^umk^{’am}[’] bumxì. Gas^íé gūxda hūlūⁿ wa-iwíⁱ, t!omxíxas^íé abài hūlūn wa-iwíⁱ níxa. Ganēhi^é hā’p^{’da} gā’p!inì t!í^ét^{’a}; ganē hos^{’ō} la^{a1}lē[’], k!ayá^é. Wiláuhi alxí^{’k} abài. “Nek[’] wiláut^{’a} di, k!asā?”—“Gí[’] á-is[’]dèk[’].”—“Nek[’] gált^{’a} di?”—“Gí[’] á-is[’]dèk[’], k!átsdek[’].”⁵—“Nek[’] t’gamá^a di?”—“Gí[’] á-is[’]dek[’],” nagá-ihí^é mologolā[’]p^{’a}. “Nék[’]

¹ A whispered yell, intended to express intense emotion.

² These forms are inferentials, because they serve the purpose of explanatory recapitulation rather than of simple narrative.

³ For a fairly close parallel compare St. Clair, Traditions of the Coos Indians of Oregon, *Journal of American Folk-Lore*, Vol. xxii, pp. 32-34.

⁴ Inferential in form, because the fact it discloses is not part of the actual narrative but is told in order to explain the circumstances under which the story begins.

destroyed his own kin, for that reason was his heart sore. He slept. Then how long did he not sleep? Now early in the morning the door of the house was scratched against. Then "What's doing it?" he said, thinking; continuously indeed the door of the house was being scratched against. "Its probably a mouse that's doing it," he thought. Then some time elapsed, continuously the door of the house was being scratched against. Then, 'tis said, some time did pass, and he arose, opened the door of the house. Just a child it turned out to be, half burnt. "My orphan!"¹ Now he lay down with it clasped in his arms, and again he slept.

Just that far indeed do I, for my part, know it; no further still is it told. For that reason is there a wind nowadays. The winds he had destroyed, but one child did grow up full of fire, half burnt. Now as the door of his house was scratched against, for that reason did he do that—'tis true he himself had destroyed his own kin—,therefore "My orphan!" he said. Now go gather and eat your ba^ap'-seeds.

17. THE OTTER BROTHERS RECOVER THEIR FATHER'S HEART.³

A house there was, two boys belonging to Otter, and their maternal grandmother, mother of the mermaid. Many salmon he had been wont to spear. The mermaid was Otter's wife, and Otter had been slain. Now his wife was the mermaid, but his mother-in-law was in the house, mother of the mermaid. Now his two children were boys, and bigger they became, up they grew. Arrows indeed they saw in the house. "Whose arrows are they, maternal grandmother?"—"They belong to

³This is a myth-form, the form in ordinary use being either the vocative *k/asaa*, "O grandchildren," or *wik/ási*, "my grandchildren." *K/átsdek'* is peculiar in two respects:—first of all, *ts* is an impossible Takelma consonant combination, but occurs in the Upper Takelma dialect, so that the word may really be borrowed as a myth-form from that dialect; secondly, suffixed *-dek'* takes the place of the *wi-* regularly prefixed as 1st per. possessive pronominal element to terms of relationship. Cf. *tc/íiyát'k'*, p. 140, l. 22.

láp'sda^a di?"—"Gí, k!átsdek'."—"Nék' ma^alí di?"—"Gí, k!átsdek'," nagá-ihí^é mologolā'p'a. "Nek' eyá^a di?"—"Gí, k!átsdek'." Aldí k'ai gwala yamàt', gas'í^é k!ása ga nagá^é, "Gí, k!atsdèk'."

Ganēhi^é bo^u nēxada^é "Wede haxiyá wīt'ap'."—"Nek' du^ulí di, k!atsdek'?"—"Gí, k!atsdek'," nagá-ihí^é mologolā'p'a; aldí 'āk' áicdagwa la^aláuhi. Ganēhi^é "K!atsdèk', p'im sananagám," nagá-ihí hapxit!í't'a^a, k!ásak!an ga nagà. "Wede p'im sanàt'p'." Ganēhi^é bo^u nēxada^é la^alē', "Wede haxiyá wīt'ap'," nagáhi^é. Gangáhi haxiyá wīt' hapxit!í't'a^a gā'p!inì bunxì k'abáxa^a, be^ewí^é haxiyá wīt'. Ganēhi^é hocō^u la^alē'. "A'nī^é a^ak' gált'a^a k!asídám," nagá-ihí^é. "A'nī^é a^ak' wiláut'a^a, 'Gí a-icdek',' nagá-ida^é; ání^é a^ak' t'gamá^a," nagá-ihí^é bomxi k'abáxak!an. "K'ái gwala dama^anmininá^é1 dalōl^é," nagáhi^é k!ásak!an.

Ganēhi^é haxiyá wiyiwīt', p'im alhūyū'hi. Dabalníxa la^alē'. "K!átsdek', māl ús'am, p'im ts!ayaginàk'; dūl ús'am."—"Dja'! k'ái^éwa haxiyà," nagá-ihí^é k!ásak!an. Mi'hi^é aga^a alxí'k' k'ai^élā'p'a gwelxiyà, ga ga^éálhi dūl yilim; mi' k'a-ilā'p'a alxí'k' haxiyà hūlūn wa-iwí'. Dūl ání^é ogoihi k!ásak!an mologolā'p'a. "Kái^éwa haxiyà, wede ge wīt'ap'," nagáhi^é. Bo^u nēxada^é dūl hoyōī, haxiyà giní^ék' xilamanà wāxadi'l. Ganēhi^é alxalī da^axiyà, he^éne yá^ahi^é bo^u nēxada^é ba-ik!iyí^ék' hūlūn wa-iwí', tclélelelele² du^ugí'. Mi' ts!ayàk', míⁱ t!omōm. Ganēhi^é abaiyewé^é.

¹Literally, "that she mouth-counted."

me.”—“Whose bow is it?”—“It belongs to me, my grandchildren.”—“Whose elk-skin armor is it?”—“It belongs to me,” said the old woman. “Whose blanket is it?”—“Mine, my grandchildren.”—“Whose salmon-spear shaft is it?”—“Mine, my grandchildren,” said the old woman. “Whose canoe is it?”—“Mine, my grandchildren.” All things they asked about, to that their maternal grandmother that did say, “Mine, my grandchildren.”

Then, 'tis said, after a little while “Do not go about to the water,” (she said). “Whose salmon-spear point is it, my maternal grandmother?”—“Mine, my grandchildren,” said the old woman, everything did she call her own property. Then, 'tis said, “My maternal grandmother, we shall spear salmon,” said the boys, to their maternal grandmother that they said. “Do not spear salmon.” Then a little while elapsed, and “Do not go about to the water,” she said to them. Nevertheless the two boys, Otter's sons, did go about by the water, every day they went about by the water. Now they had become bigger. “It is not her bow, our maternal grandmother's,” they said. “They are not her arrows, though ‘It belongs to me,’ she said. It is not her elk-skin armor,” said the sons of Otter. “As many things as she did count up,¹ she lied,” did they say about their maternal grandmother.

Then, 'tis said, by the water they were accustomed to go about, salmon they used to hunt. A long time elapsed. “My maternal grandmother, give us the salmon-spear shaft, we are going to spear salmon. Give us the salmon-spear point.”—“Dja'! there's a monster in the water,” said their maternal grandmother. Now these, for their part, did see a woman down in the water, for that reason indeed, they asked for a salmon-spear point; now a woman had they seen in the water, the mermaid. The salmon-spear point their maternal grandmother, the old woman, did not give them.

¹To be pronounced in a whisper. It is formed from the verb base *tc!el-*, “rattle,” and imitates the sound of rattling dentalia.

“K!asã, k'adí t!omomanàk' haxiyà, ũ'lük!i' bãls du^ugí tcl!élém[?]?” nagá-ihí^é. Ge yá^ahi^é miⁱ t'agá^é mologolā'p'a. “Gí dī hámi^t'ban dō^umk'a[?] anī^é gí t!omomá^én hamí^t'ban,” nagá-ihí^é mologolā'p'a. “Ulums'í^é t'gam 'Gí a-icdék',” nagá^é,” k'ái gwala p!ūwú^uk!ana^é hapxit!í^ét'a^a. Ganēhi^é hos'ō^u mahmī la^alē'. “Hami^t'ban hinaū t!omomán,” nagá-ihí^é mologolā'p'a k!ásak!an. “Mí gelts!ayám^xamk'na^é,”¹ nagá^é hapxit!í^ét'a. “Mí yanabá^énì,” nagása^én. “Hámi^t'ban hinaū k!wàl hawa^a k!áxak!ixin gux^w'í,” nagá-ihí^é mologolā'p'a, t'agá^é; aga^éa hapxit!í^ét'a níxak!an yùk' mologòl beyán.

Ganēhi^é hocō^u la^alē'. “Ganē yanabá^é,” nagása^én. Ganēhi^é yá^é xilamanà, hinaus'í^é t!egwegwáldan. “Dan yé^éwaldiniⁱ” hápxda^a gā'p!inì, ne^éyé^é,” da^aaganín, hinaus'í^é ga neyé^é. “Ei mé^s'agwa, tclixik!ō'l^tcl!am^é,³ hínsda^a dats!ām^x,”⁵ naganá^ék'í^é wa-iwíⁱ gā'p!inì, k!wàl woōha mé^éal. Ganēhi^é hinaū yá^é, máxak!an guxwíⁱ wōlt'. Ganē “Tclixik!ō'+l^tcl!am^é, gasálhi ei mé^s'agwà,” nagána^ék'í wa-iwíⁱ gā'p!inì; be^w'í^é mé^éal k!wal wōlt', búmxí guxwíⁱ hawa^ak!áxk!ixiya ga ga^éal woōha k!wal mé^éal. Ganēhi^é hagwa^alám malaginín, “‘Ei mé^s'agwà, tclixik!ō'l^tcl!am^é,’ ga naganá^ék'í,” nagánhi^é, gwenhegwé^higwin; “ga nát'ba^é, ‘Tclixik!ō'l^tcl!am^é, ei mé^s'agwà, dan yé^éwáldi-

¹ Literally, “(it is) now that she has evidently been breast-hiding us.”

² *dan yé^éwaldiniⁱ* is a myth name of Otter. It may be literally translated as “rocks always-returning-to-them.”

³ This is the name of Sun's servant, the canoe-paddler. The meaning of the name is not clear; *tclixi* means “dog.”

"There's a monster in the water, do not go there," she said to them. After a little while they stole the salmon-spear point, to the water did they go, the two brothers. Then, 'tis said, by the water were they seated, just then after a little while did come the mermaid, and *tc!élelelele* (rattled) her skirt. Now they shot at her, and killed her. Then, 'tis said, they returned into the house.

"Maternal grandmother, what did we kill in the water—long was its hair and its garment rattled?" they said. Now just thereat did cry the old woman. "Was it I that killed your father? I did not kill your father," said the old woman. "But formerly (of) the elk-skin armor 'It belongs to me,' did she say," (they said), the boys naming everything. Now grown up and big they had become. "Your father has been slain up river," said the old woman, their maternal grandmother. "Now she has evidently been hiding it from us,"¹ said the boys. "Now let us go away," they said to each other. "Up river under your father's heart pitch is made to smoulder," said the old woman and wept; of just these boys was the old woman's daughter the mother.

Now grown up had they become. "Now let us go away," they said to each other. Then off they went, but up river they were being watched. "Otter² has two children, they say," were they heard about, so that up river they said that. "Paddle a canoe over here, *Tc!ixik!ō'ltc!am*,³ we have fear of them,"⁵ were wont to say two girls, on this side of the river were they wont to go for pitch. Then up river went (the boys), to get their father's heart they went. Now "*Tc!ixik!ō'+ltc!am*,³ paddle a canoe over here quickly," were wont to say the two girls; every day they came to this side of the river to get pitch, Otter's heart to set a-smouldering underneath, for that reason were they wont to go for pitch on this side of the river. Then, 'tis said, in the trail were (the boys) told, "'Paddle a canoe over

¹An Upper Takelma form of *hinxdaa*, "fear of them."

⁵Literally translated these last two words mean "their-fear (*i. e.*, fear of them) hurts;" in other words, "(we) are afraid, apprehensive."

nīya hā'p̄xda^a hínxda^a dats'!āmx. Gasálhi 'ei mé's'agwà,' ga naganá'k' wa-iwí' gā'plini," ganaⁿéxhi gwenhegwehigwin, t'gwayàm dexebéⁿ.

Ganēhi^ε mé'alhi wa-iwí' gā'plini k!wal wōlt', t'gohòx k!wal sgó^{ut}'. Ganēhi^ε mi' ga^{al} giní'k'; mi' t!omóm, ha^εihū'-lu^{hal} ganī 'ā'yá^{a1} haló'k' k'u^ubí'. Ganēhi^ε "Tc!ixik!ō'+l-tc!am^ε, ei mé's'agwà." Wa-iwí't'an k!wal wōlt' yaxà; agás'i^ε t'gohòx lomt!í' k!wál^εà sgó^{ut}', gas'i^ε wa-iwí't'an wōlt' yaxà. Ganēhi^ε abaiyewé^{ie} xilamanà, k!wal lāp'. "Dan yé'waldinīya hápxda^a hínxda^a dats'!āmx; tc!ixik!ō'/l-tc!am^ε, ei mé's'agwà," nagána^khi wa-iwí't'an. Agás'i^ε t'gohox lomt!í' t!omomán. Ganēhi^ε gáhi nagá^{ie} wa-iwí't'an naganá'k'da^ε, "Tc!ixik!ō'/l-tc!am^ε, ei mé's'agwà, dan yé'waldinīya hápxda^a hínxda^a dats'!āmx," nagá-ihí^ε hapxit!í'^εt'a^t'an, ga dexebéⁿ.

Ganēhi^ε ei wát't'an s'a^agwán xa^axiyáhì; ganaⁿéx wa-iwí't'an ei ganau bilwàk' da^máxauhì. Ganēhi^ε mī'^εsga^{hí} 'áni^ε dedūlāpx ganau bilàuk', gwélxda^a léyas nàk'; ágas'i^ε ts'lixik!ō'/l-tcam^ε "A'ní^ε ga wa-iwí't'an," nagá^{ie} gelhewéhana^ε; hinx niūk'ⁱ,² ga naⁿnagá^{ie}. Ganēhi^ε aba-iwōk' wa-iwí't'an. Mí' "e^a,"³ s'int!ayàk' bē' yapla wiⁱⁿ. "Gwidí naⁿnaga-it'?" nagánhi^ε, "k'adí s'int!ayagít'," nagán máxak!an siwōk'di. Gás'i^ε xū'ⁿ la^alē'. Ganēhi^ε búmxi máxak!an gux^{wí} hawá^a pli' k!wàl k!áxak!ixin; agás'i^ε bō^u yewéida^ε bumxi hápxda^a, áni^ε wa-iwí' ge 'íxi, ga ga^{al} gá naⁿnagá^{ie} s'int!ayaginá^ε yápla wiⁱⁿ.

¹ = *ai yáa*.

² = *niuk'-hi'*; *niuk'* is the inferential of *niw-*: *niw-*, "be afraid (of)."

³ This represents a sniff of suspicion.

here, Tc!ixik!ō'ltc!am⁸, ' that are they wont to say,' they were told, was it related to them. "That shall you say, 'Tc!ixik!-ō'ltc!am⁸, paddle a canoe over here, of Otter's children have we fear. Quickly paddle a canoe over here,' that are wont to say the two girls," thus indeed was it related to them, Lark did say so.

Then on this side, indeed, of the river the two girls came to get pitch, and Quail did cut the pitch. Now then to them they went; then they killed them, skinned them, then themselves put on their skins. Then "Tc!ixik!ō'+ltc!am⁸, paddle a canoe over here" (they shouted). The girls did always go to get pitch; while Quail, the old man, cut the pitch indeed, the girls just went to get it. Then they returned home, carried the pitch on their backs. "Of Otter's children we have fear. Tc!ixik!ō'ltc!am⁸, paddle a canoe over here," were wont to say the girls. And now the old man Quail was slain. Then just what the girls were wont to say, "Tc!ixik!ō'ltc!am⁸, paddle a canoe over here. Of Otter's children we have fear," did say the boys, those said so.

Then the canoe was paddled towards them right in the middle of the water; it was thus that the girls were wont to jump into the canoe from afar off, indeed. Then just one of them would not jump into it straight, she would stumble with one of her legs; so that Tc!ixik!ō'ltc!am⁸ said, "Those are not the girls," thinking; as though he were afraid of them, that he did. Then the (pretended) girls arrived in the house. Now "eⁿ", "3 Sun⁴ smelt them as different people. "What are you doing?" he was told. "What are you smelling?" was told their would-be-father. Now night came. Then, 'tis said, a pitch fire was set a-smouldering under the heart of the father of the Otters; but this time when they returned it was the children of Otter, not the girls belonging there, for that reason did he do that, having smelt them as different people.

⁴ Frances Johnson was not certain who the slayer of Otter was, but rather thought it was Sun.

Xū^{ne} la^{lē}, miⁱ wayānha búmxì do^{má}s. Ganēhi^e máxak!an guxwíⁱ īgí^{na}. Ganēhi^e máxa guxwíⁱ nō^u yeweyàk^w; agásⁱ tlomomán, he^{ne} máxa guxwíⁱ no^u yeweyàk^w. Ga ga^{al} k^ubíⁱ bumxì alt^{gém} lāpⁱ, k^lwàl hawa^k!áxak!ixinma^e guxwíⁱ. Gana^{néx} gí^èà yok^{loyá}n, gwála sⁱwò^k'di; aldī yuk^{yák}'i^e eīt^e, maláxbiⁿ.

18. CROW AND RAVEN GO FOR WATER.

A'nī^e k'ai xí yùk^{'1} yap!a wá^ada. Gasⁱ mēl wu^{lhà}mk^{'1}, xèm wu^{lhà}mk^{'1} wa-iwíⁱ gā^plini. Ganēhi^e "Xí woòp[']," nāk^{'am}.¹ Ts!āu yá^a hé^èxk^{'1}, gana^{néx} da^{agán}k^{'am}.¹ Ganēhi^e yanàk^{'1} wa-iwíⁱ gā^plini wu^{lhà}m, xi woòk^{'1}. Ganēhi^e xém^a hawi é^{án}ī^e xí ga^{al} wòk^{'da}, miⁱ aga k^lelwít^{'gwa} ganàu ba-iwahé^è,² mēlsⁱ yá^e. Miⁱ xem^èà gwényewé^è, miⁱ xi wāk[']. "K'ái ga^{al} di áⁿī^e xi wa^{gà}t[']?" Yok^{loyán}hi^e ā^{'khi} xiyá^t'gwa. Agásⁱ mēlsⁱ gwí^{ne} yá^a yewé^è, xi wāk['] ā^{'k}è^a mēl.

"He^{ne} ma^èà wede xi é^ū'kleīt['],"⁴ nagánhi^e xèm; "ḡ^{'s}i samáxa yúk^{'i}, wede xi é^{aldā}'kleīt['],"⁵ nagánhi^e. "Mēlsⁱ ā^{'k}è^a xi é^ūgwànk[']," nagánhi^e, "masⁱ lep^{'níxa} ya^a xi é^ūgwadá^è," nagánhi^e xèm. Gasⁱ ga^{al} xém^èà é^{án}ī^e xi é^ūk['] samáxa; gasⁱ ga^{al} ā^{'k}è^a gana^{nèx} yiwiyá^u, guxwíⁱ xùm. Lep^{'níxa} ya^a la^lit^{'a} xém^èà xí é^ūk['], ga neyé^è.

¹ These forms are all inferentials.

² That is, everything had dried up except the ocean to the west.

³ Said to sound less coarse than the ordinary word for "urinate," *xalaxam-*.

Night came, and they put to sleep the slayer of Otter. Then, 'tis said, they took their father's heart. Then with their father's heart down river they returned; first (Sun) was slain, then with their father's heart they returned down river. For that reason does Otter wear a black skin, his heart having been set a-smouldering with pitch underneath. Thus do I, for my part, know; perchance there is much more. Did I know all, I should tell it to you.

18. CROW AND RAVEN GO FOR WATER.

There was no water among the people. Now Crow was having her first menstrual courses and Raven was having her first menstrual courses, the two girls. Then, 'tis said, "Go to get water," they were told. Only the ocean was left,² thus it was heard. Then did go the two girls menstruating for the first time, for water they went. Then Raven, for her part, when she had not yet arrived at the water, now into this basket-bucket of hers did urinate, but Crow went on. Now Raven, for her part, turned back, now brought the water. "For what reason did you not bring water?" (they said). It was known that it was her own water. Now Crow, in her turn, just a long time thereafter did return, water did Crow, for her part, bring.

"Then you, for your part, shall not drink water," was Raven told. "Whenever it is summer, you shall not find water," she was told. "But Crow—she, for her part, shall drink water," was she told. "But you—only in winter shall you drink water," was Raven told. So for that reason it is that Raven, for her part, does not drink water in summer, and for that reason does she, indeed, talk thus,—dry is her throat. Only when the winter comes does Raven, for her part, drink water, that they say.

⁴ = *uuk'* ² *eit'*.

⁵ = *aldaak'* ² *eit'*.

19. SKUNK, THE DISAPPOINTED LOVER.

Wíli' yowò^é. A'nī^é yok!oyá^én nek' wa-iwít'a gā'plini yúk'na^é, bīk'^w wá-iwī gelgulàk'¹ gáp!ini yúk'na^é; mót' lāp'k'¹ bīk'^w. Bo^u nēxada^és'í^é yulàm hono^é mót' lāp'k'¹.

Ganēhi^é pliyin alhoyōi bīk'^w. Mi' s'ix ligik'^w; hó^épx yá^a ganau gwidík'^wdan bīk'^w cix ligigwaná^é. Ganēhi^é bo^u nēxada^é yulùm alhūyūx; cix ligik'^w, ga^éa gayawánhi. Gangáhi alhūyū'hi'x bīk'^w, cix ligik'^w, agás'i^é ā'k^éa mengí hó^épx yaxa ganau gwidík'^wdan. Bo^u nēxada^é ganē yulùm honó^é alhūyūx; cix ligik'^w, ga^éa gayawán. Ganēhi^é honó^é bīk'^w alhūyūx; cix ligik'^w, hó^épx yá^a ganau gwidík'^wdan; ā'k^éa cix ligigwaná^é hó^épx ganau gwidílhan.

Ganēhi^é dabalníxa la^alē', mi' t!ayàk'. "Gí^éà k'ái ga^éal dí cix ligigwánda^é, ání^é gayawán?" nagá-ihí^é bīk'^w. Mi'hi^é da-uyá^a ts!ayákhi.² Ganēhi^é yulum^éa xílám la^alē'. "Ganē gadák' hōit',"³ nagánhi^é bīk'^w, t!omxíxa dexebé^én. Ganēhi^é gadak' hoyó^ét' bīk'^w. Ganēhi^é ba-imats!àk' goyo hé^élt'a^a. Ganēhi^é he^éne

"Bígi^é bígi bígī+, dán+ bon, dán bon."

"Mót'e^é, s'o^u ba-ídit'gá^ést'ga^as," nagánhi^é, t!omxíxa dexebé^én. "Bo^u yá^a di 'mót'ē' nēxiya?"⁴ nagá-ihí^é bīk'^w. Ganēhi^é hono^é ba-imats!àk',

"Bígi bígi bígī+, dán+ bon, dán bon."

¹ Inference, probably by way of preliminary explanation to the narrative proper.

² Skunk's foul discharge of wind is his "medicine" or supernatural power where-with he "shoots" people.

³ "Dance for him!" Literally, "on-top-of-(him) dance."

⁴ That is, "dance in order to cure him."

⁵ *bígi* has no known meaning; it is very probably a play on Skunk's own name, *bīk'^w*. *dán bon* (= *dan boun*) can be translated as "stone acorn-mortar;" *boun*

19. SKUNK, THE DISAPPOINTED LOVER.

A house there was. I do not know whose two girls they were; Skunk did like the girls, being two, a suitor did Skunk become. But after a little while also Eagle became a suitor.

Then, 'tis said, Skunk hunted deer. Now venison he brought home; right in the lake was thrown the venison that Skunk had brought home. Then after a little while Eagle went out to hunt. Venison he brought home, that indeed was eaten. Skunk just kept on hunting, venison he brought home, but his game, indeed, was just thrown into the lake. Then after a little while Eagle again went out to hunt; venison he brought home, that indeed was eaten. Then again Skunk went out to hunt. Venison he brought home, just into the lake was it thrown; what venison he did bring home was always thrown into the lake.

Then a long time elapsed, and he found it out. "When I, for my part, bring home venison, for what reason is it not eaten?" said Skunk. Now, 'tis said, he shot with his medicine-man's spirit,² and Eagle, for his part, became sick. "Now dance for him,"⁴ was Skunk told, his mother-in-law said so. Then, 'tis said, Skunk danced for him. Then he started in with his medicine-man's song. Now then (he sang),

"Bígi⁵ bígi bígī+, dán+ bon, dán bon."

"My son-in-law, stick your anus straight out," he was told, his mother-in-law said so. "Did you say to me⁶ 'My son-in-law' just now?"⁷ said Skunk. Then again he started in to sing,

"Bígi bígi bígī+, dán+ bon, dán bon."

means "acorn-hopper of basketry." Mrs. Johnson could give no explanation of Skunk's song, but it is probable that there is a reference to the supernatural power of stone mortars, a belief widely spread in northern California. Skunk's song is delivered in an unrhythmical staccato; it is meant to be ungraceful and ridiculous.

⁵ Literally, "to say to me."

⁷ He is flattered to be called "son-in-law," for that means that he has won his suit.

“S'ó^{ue} ba-ídit'gást'ga^s.”—“Dīhagāit'e^ē, ulum wó'k'di k'ai-
nāk'am xa^asalgwási¹ ulum bēn^ē,” nagá-ihí^ē bīk'^w, hoyó^ēt'.

Ganēhi^ē bo^u nēxada^ē honó^ēhi ba-imats'làk', hono^ē gáhi
nagá^{ie},

“Bígi bígi bígī, dán+ bon, dán bon, dán bon, dán bon.”

“Ba-ídit'gást'ga^s, mót'ia,” nagá-ihí^ē t!omxíxa. Gahíhi^ē
nagá^{ie}, “Bo^u yá^a di 'mót'ia' nēxia?” nagá-ihí^ē bīk'^w. Ganēhi^ē
bo^u nēxada^ē ba-ídit'gats'lát'gas; mīⁱ ye^ēklié^ē bīk'^w sá^at' bai^ēixó^{ut}.
Mīhi^ē t!omomán, mīⁱ bīk'^w lohó^{ie}. Ganaⁿéx yok'loyáⁿ yaxà.

20. THE FLOOD.²

Hoplè^{en} yap!a yùk', k'ái gwala yap!a yùk', cūx cēm
p!iyìn; ts'!á-is' ^ēaldī yap!a yùk', k'ái gwala, moxò ga ^ēaldī'
yap!a yùk', mēl ^ēaldī' yap!a yùk. Gas^{iē} he^ēne sbīns^{iē} ánī^ē
da^ahók'wal yùk', s'ēms^{iē} s'inhók'wal yùk', ga ga^{al} sbīn
lāp'k'.

He^ēne ts'!āū ba-ihīl^{xk}', aga ^ēaldī t'ga^a ts'!āū lāp'k'.
Ganēhi^ē he^ēne xámhi lāp'iauk', k'ái gwala xámhi lāp'k'.
Hé^ēne sbīn lāp'k' gwelxíya ā'k!a yowó^ē.³ He^ēne ^ēaldī cūx
ba^adawēik',⁴ gá ga^{al} bo^u ^ēaldī ba^adawá^{ie}.⁵ A'nī^ē s'inhók'wal
yúk'na^ē sbīn, ánī^ē da^ahók'wal yúk'na^ē, ga ga^{al} sbīn^ēa xámhi
lāp'k'. Ganaⁿèx.

¹ Literally, “Yellow-between-his-claws,” a myth-name of Sparrow-Hawk.

² It is difficult to make much out of this myth, if it may be dignified by that name. Why the insistence on Beaver? Is the whole account an ill-remembered version of the flood and diving (by Beaver or Muskrat) for mud? That this favorite eastern myth motive did travel as far west as Oregon is shown by the Kathlamet Myth of Nikciamtca'c (see Boas, Kathlamet Texts, pp. 23, 24).

"Stick your anus straight out."—"I feel ticklish in my anus. Some time ago, I guess, something was told to Sparrow-Hawk¹ some time ago in the day," said Skunk, and danced.

Then, after a little while, again he started in to sing, that same thing again he said,

"Bígi bígi bígī, dán+ bon, dán bon, dán bon, dán bon."

"Stick out your anus, O son-in-law," said his mother-in-law. That same thing he said, "Did you say to me 'O son-in-law!' just now?" said Skunk. Then, after a little while, he stuck out his anus. Now Sparrow-Hawk did pull out Skunk's discharge of wind. Now, 'tis said, he was killed, now Skunk did die. Just this much I know.

20. THE FLOOD.²

Long ago there were people, all beings were people,—birds, ducks, deer; bluejays were all people; all sorts of beings,—buzzards, those were all people, crows were all people. Now then beavers were not ear-holed, while ducks were nose-holed,—for that reason did they become beavers.

Then a flood did come and cover all, all this world became a mass of water. And then, 'tis said, they were submerged, all beings were submerged. Then Beaver got to be at the bottom of the water, up to this day he is there.³ Then all the birds flew up, and for that reason they all fly today. Since Beaver was not nose-holed, since he was not ear-holed, for that reason did Beaver, for his part, get to be in the water, indeed. Thus it is.

³ That is, beavers still lead a semi-aquatic life.

⁴ Probably misheard for *baadawik'*.

⁵ Aorist in tense, because referring to present time. All other verb forms in this text are inferentials.

21. ACORN WOMAN REVENGES HERSELF UPON A
MEDICINE-MAN.¹

"Goyo bā^ēixó^{uē}sbik'," nagánhan yanà, hoplè^ēnimik!i yap!à; ga nagánhan yanà, yap!a woⁿnā^k' dexebe^ēn. Gwalt' ba^{āē}īwa-xó^{ut}'i goyo yanà, goyo bā^ēixó^{uē}t'gwók' yanà. Ganēhi^ē yana da^ēaná^k'da² ga^a cū^ēulī wilit'gwa ganau, alxí^k' bā^ēixó^udinma^ē; ā^k' ge imíhamk'wit' bēm ga^ēal. Gas'í^ē goyo yá^a bā^ēixó^{ut}'gwa. Gasi^ē goyo t^lomománma^ē, aga mologolā^p'a yana da^ēaná^k'da gasi^ē xo^uman goyò lohóida^ē; aga mologolā^p'a yana bā^ēixó^udina^ē ga ga^ēal xo^umàn. Cix xúm he^ēne gana^ēnéx xo^umàn.

Dalbalníxa ga na^ēnàk'.³ Gas'í^ē goyo lohálhik'na^ē xóm-xamank',³ mologolā^p'a xebé^ēn. Ganēhi^ē dabalníxa la^alē'. Ganē he^ēne yap!a gā^p'ini "Mologol wá^ada wíp'aba^ē; cix gwala wá^ada, ne^ēyé^ē," nagásanhi^ē. Ganēhi^ē mologol wá^ada ba-ik'liyí^k' yap!a gā^p'ini; ání^ē alxí^k' abaiginigiá-uda^ē, hapliyá xá^{āē}yowó^ē.⁴ Alxalī yap!a gā^p'ini, ání^ē wa^ahimít'. Dabalníxa la^alē', he^ēne yá^a p!è^l' ba^ayānk'^w. Ganēhi^ē cix xum igíⁿa, p!è^l' ganau mats!àk'. Ganēhi^ē dasálda mats!àk', ganē he^ēne hapliyá xā^ēyowò^ē. A'ní^ē alxí^k' yap!à aga s'ix xum dasálda mats!aganá^ē. "Agas'í^ē xúma mī^ēwa gayawán," naga-ihis.

Ganēhi^ē bo^u nēxada^ē la^alīt'a^ē, he^ēne yá^ahi^ē hanpliyá

¹The translation here given differs but little, chiefly in the direction of greater literalness, from that already published in Sapir's "Religious Ideas of the Takelma Indians of Southwestern Oregon," *Journal of American Folk-lore*, Vol. xx, pp. 46, 47. This applies also to some of the translations that follow, which have already been published elsewhere (Part I, No. 22; Part II, Nos. 3, 4, 5; and Part III, Nos. 1-11). The myth of the Acorn Woman, like the one that follows it and probably also No. 15,

21. ACORN WOMAN REVENGES HERSELF UPON A
MEDICINE-MAN.¹

"A medicine-man has blown thee off," the Acorn used to be told (by) men of long ago. That the Acorn was wont to be told, old men did say it. By means of a wind did the medicine-man blow off the acorns, a medicine-man it was that blew off the acorns. Now, 'tis said, the Acorn Chieftainess,² that one was sitting in her house and saw how they were being blown down. She had sent herself there to the tree. Now just the medicine-man had blown her off. Thereupon the medicine-man having been slain, this old woman, the Acorn Chieftainess, then dried him, the medicine-man having died; since this old Acorn Woman had he blown off, for that reason she dried him. Like dried venison, thus she dried him.

For a long time that she did. Now whenever a medicine-man died, she used to dry him; the old woman did so. Then, 'tis said, a long time elapsed. Now then two persons "To the old woman let us journey. Much venison there is with her, people say," said to each other. Then, 'tis said, to the old woman came the two persons. She did not look at them as they came into the house, with her back towards the fire she sat.⁴ There sat the two persons; to them she did not speak. A long time elapsed, just then she took up a basket-pan. Then dried venison she took and into the basket-pan she put it. Then, 'tis said, she placed it down at their feet, and then with her back to the fire she sat. She did not look at the persons when this dried venison she had put down at their feet. "Now the food is probably being eaten," she thought.

Then, 'tis said, when a little while had elapsed, just then

is a medicine-formula recited by the *s'omlohólxa*'s against the *goyò*. For this type of myth compare Goddard, Hupa Texts, *University of California Publications in American Archaeology and Ethnology*, Vol. 1, pp. 202-368.

²"Acorn Chieftainess," literally, "acorn its-chief."

³Inferentials.

⁴Literally, "in-the-fire she-back-was."

dínt'gwa liwilá^{ue}. Miⁱ yaxa lohoyàuk'¹ yap!a gā'p^éini; he^ene yá^a hapliyá gelkliyí^ék', he^enehi^é xí ba^ayānk'^w. Ganēhi^é hadát'gwa matslák' xì, ganē p'^w+ da^adap'o^up'au. Ba^at!ebèt' yap!a gā'p^éini, ba^ayewé^é miⁱ. Ganēhi^é "K'adí naga-it'p'?" 'Cix xum wa^eit!anáhi,' negésdap' di? Cix xum nagaít'p' di? Aga^éà goyo ts'í'k'da, án^í cix xùm. Bā^éixú^usina^é, ga ga^éal xo^u-maná^én," nagá-ihí^é mologolā'p'a, yana mologolā'p'a dexebé^én. Ga haga wála^é yana da^aánā^k'^wda^a yùk'. Géhi dá^éyowó^é.² Goyo ba^aé^éxó^ué^t'gwôk'na^é, ga ga^éal na^énā^k'ik'.

22. ROCK-WOMAN AND A MOUNTAIN ARE A MEDICINE-MAN'S BANE.³

T'ga^a sigít'a^é di'bū^k'amna^é,⁴ gas'i^é ga nāk'am⁴ dan mologòl, "Ma^a goyo^éíxi, goyo í'ts!ak'^w yap!a he^enā^k'wi^é,⁵ má^a ga ga^éal he^élák'," nāk'am.⁴ Gasi^é "Há-u" nāk'.⁴ "Gasi^é nāxde^é goyò da^éók'í^ék', dakt'é^ék'í^ék'," nāk'am.⁴ Gasi^é gá na^énagà; dan k!elwíⁱ eme^é néida^é, gas'i^é s'ümxi's'i^é ganàu k!elwí,⁷ klámak!a^si^é. Gana^énéx ók'igam dán mologòl. Goyo guxwíⁱ gá^a ga^éal k!elwíⁱ s'ümt'a; s'ümxi's'i^é ga éⁱwamolomálhi goyo guxwíⁱ, tclümümt'a; kláma^a ga^si^é dan ba^asga^k'sgák'i dan t'üt'. Gas'i^é bok!obáxna dan k!elwíⁱ ganàu, goyo guxwíⁱ tclümümt'a. Ga^éíxi goyo guxwíⁱ dan k!elwíⁱ. Gas'i^é ganē goyó ga^éal helél^é, gas'i^é ganē goyo dōmk'amna^é;⁴ ganē dan mologól xebé^én wigamdí.⁹

¹ Impersonal inferential. With expressed subject *yap!a* it would be more correct to say *lohòk'*.

² Literally, "right-there it-is-in-front, it-is-forth."

³ For this medicine-formula compare Sapir, *op. cit.*, pp. 45, 46.

⁴ These verb forms are inferentials.

⁵ Frances Johnson regularly used the word "to poison" in a metaphorical sense as meaning "to exercise one's magic power in order to do some person ill."

in back of her across the fire she looked. Now the two persons just had died. Just then she turned towards the fire, then took up water. Then, 'tis said, the water she put in her mouth, and p^{'w}+, she blew it over their cheeks. The two persons arose, had recovered now. Then, 'tis said, "What did you think? 'Dried venison she keeps,' did you say about me? Dried venison did you think it was? This, for its part, is the flesh of medicine-men, not dried venison. Since they blew me off, for that reason did I dry them," said the old woman, Old Acorn Woman did say so. Indeed that really was the Acorn Chieftainess. Just up to there it proceeds.² Since the medicine-men did blow her off, for that reason did she do it to them.

22. ROCK-WOMAN AND A MOUNTAIN ARE A MEDICINE-MAN'S BANE.³

When this set world was first begun, then was that told to the Old Rock Woman, "Thou, for thy part, (shalt be) a medicine-man poisoner.⁵ If an evil-minded medicine-man devours a person, thou, for thy part, shalt sing for that," was she told. Thereupon "Yes" she said. "Then thy pipe shalt thou put in the medicine-man's mouth, thou shalt give him to smoke," was she told. Thereupon that she did to him, here being her rock bucket, and in her bucket her stirring paddle, and her tongs. Thus was it given to the Old Rock Woman. The medicine-man's heart to boil, for that purpose her bucket; and her stirring paddle, with that she stirs around the medicine-man's heart and boils it; and her tongs, with that she picks up rocks, hot rocks. Then she causes the stones to steam in her bucket, the medicine-man's heart she boils. The medicine-man's heart, for that is her rock bucket medicine.⁸ Now then

⁵ = *heen-ak'w-* with conditional *-gi*⁶.

⁷ Rather unusual order. We should expect *k!elwiti ganau*.

⁸ That is, it is supernaturally harmful to it.

⁹ *wigamdi*, "my paternal grandfather," is an epithet of Old Rock Woman.

Ganēhi^ε Aldauyá^ak'wadìs¹ malaginín. "Ganē miⁱ dán mologol góyo t!omōm," nagán; he^εnéhi ^εik!u^mánk'wa, di^εál-gelegaláms.² Ganēhi^ε máxla di^εált'gwa mats!ák'.³ Ganēhi^ε ge giní^εk'da^ε,⁴ miⁱ pleyé^ε goyò. Bu^ubiníⁱ ba^ayānk'w, ganē ba-ixó^ut' goyo bu^ubiníⁱ. He^εdadá^ε mók' ganàu wabilík'w goyo bu^ubiníⁱ. Ganēhi^ε hoyó^εt', dī^t'giliu wala^alík'wa goyo bu^ubiníⁱ; ganē hélel^ε, wahoyodák'w.

Ganēhi^ε gwī^εne la^alē', ba^agwé^εnbí's;⁵ hánliwilà^{uε} wáxa wá^ada; wáxa^a miⁱ gáhi na^εnàk',⁶ miⁱ hono^ε gáhi na^εnàk'⁶ wáxa. Ganēhi^ε alse^εk'sák'sank'⁶ há^{aε}yà. Gana^εnéx goyo dō^umk'⁶ goyo ī'lts!ak'w. Goyo bu^ubiníⁱ dek'yū^k'auk'wòk';⁶ wayá he^εnè dek'iwík'auk'wanma^ε, ga na^εnāk'ik'.⁶ Gana^εnex t'ga^a sigít'a^ε, p!a-imasgák'amna^ε,⁶ gasi^ε gana^εnéx la^alē'. S'umluhūixia^{uε},⁷ wigamdi^ε was'umluhūixòk'w. Gana^εnéx nékci-wòk'di há^ap'k'lemná's k'lemánk',⁶ gana^εnéx pluwú^{uε}k' há^ap'-k'lemná's, bo^u gana^εnéx pluwú^{uε}k' yap!à. Gana^εnéx yaxa meléxi wihìn, a^ak's'j^ε áni^ε alxík' honò^ε. P!alák'wahi ^εaga^aà.

¹ Evidently contains the word *da-uyáa*, "medicine-spirit." Old Rock Woman was said to be the mountain's "boss."

² A sign of preparation for war or for a war-dance,

³ As white war-paint.

⁴ Perhaps misheard for *giník'da^ε*.

⁵ This word was said not to be in ordinary use, but to be limited to myth texts.

for the medicine-man she sang, whereat then did die the medicine-man. Now my paternal grandmother, the Old Rock Woman, has done so.

Then, 'tis said, (the mountain) Aldaıyá^ak'wadis¹ was told of it. "Now the Old Rock Woman has killed the medicine-man," was he told. Just then did he prepare himself, and his hair he tied up into a top-knot.² Then dust, 'tis said, on his forehead he put.³ Then there when he came, now dead lay the medicine-man. His arm he picked up, now wrenched loose the medicine-man's arm. Off yonder into a pit he jumped with the medicine-man's arm. Then, 'tis said, he danced, with the medicine-man's arm he danced rapidly around brandishing it. Now he sang, danced with it.

Then, 'tis said, some time elapsed. Up he looked, across to his younger brother he looked; now his younger brother, for his part, that same thing did do, now again that same thing did do his younger brother. Then, 'tis said, they on either side did nod to each other. Thus they slew the medicine-man, the evil-minded medicine-man. The medicine-man's arm he brandished before him; just as a knife is brandished before one, that he did with it. Thus when the world was set, when down it was placed, then thus it happened. (Thus) the s'omlóholxa^s⁷ makes medicine, my paternal grandfather did make medicine with (this song and dance). Someone, I believe the Children Creator, made things thus. Thus, Children Creator, they call him, nowadays people call him thus. Thus much did my mother tell me, but she did not see it either. This, for its part, is a myth indeed.

⁶These forms are inferentials again. It seems plausible to assume that the text, being a medicine formula rather than an ordinary myth narrative, should have inferential verb forms throughout for narrative, but that Mrs. Johnson now and then slipped into the more easy-going aorists.

⁷For the differences between the s'omlóholxa^s and *goyò* compare Sapir, *op. cit.*, pp. 40-45.

23. THE ROLLING SKULL.¹

The Takelmas believed in people who consisted of nothing but a skull; they were called *Xilam da'gaxda*, "dead-person his-head," or *Xilam tlegili'xi*, "dead-person his-skull," and rolled around killing people. They made a noise like bum+, bum+, and cried out constantly *Ximi'+ximi*. Children were threatened with the skull's cry *Ximi'+ximi* if they did not mind.

Once the people heard a skull come rolling along. They were terribly afraid and ran off, crying, "O'+ da da da da da! O'+ da da da da da!" Hot rocks were placed in a ditch and covered up so that the rolling skull could not see them. As the people ran away he rolled after them, until he rolled into the ditch, where he was killed. Had it not been for that, he would have killed everybody.

¹ This and the following fragments were elicited by a question as to whether the Takelmas were acquainted with the myths of the rolling skull and the musical contest in which the lamprey eel comes off victor. Frances Johnson did not remember them well enough to tell them as myth texts. For the former of these myths compare Curtin's Yana tale in his "Creation Myths of Primitive America," pp. 325-35.

24. EEL THE SINGER.¹

Eel was said to have sung through the holes² of his own body like a flute. He was called the best singer of all.

¹ Compare, Curtin, *op. cit.*, pp. 177-208.

² The markings on the lamprey eel are thought of as holes.

II. CUSTOMS AND PERSONAL NARRATIVES.¹

I. HOW A TAKELMA HOUSE WAS BUILT.²

Yap!a wíliⁱ k!emèi. Bēm p!a-idī^lló^uk', emé^si^s hono^s p!a-idī^lló^uk', hé^sme^s hono^s p!a-idī^lló^uk', hagamgamàn p!a-idī^lló^uk'. Hé^sne hono^s hangilíp' gadák' hagamgamàn, gadák's'i^s mū^sxdánhi hangilíp'. He^sne yá^si^s wíli s'idibíⁱ k!emèi; he^sne gadák's'i^s mats!àk' wíli he^llám, t'gàl ga he^llám k!emèi. Ganē dak'dát' dat!abàk', hā^sya^s dat!abàk'. Ganē dede-wilíⁱdadís k!emèi dak'dat's'i^s dahók'wal k!emèi kliyí'x ganàu ba-igináxda^s. Ganēs'i^s gák!an k!emèi, xā^stsigip!ísgap', gwelt'gāu gináx k!emèi; wíli s'idibí^si^s k!emèi.

Ganē dat!abàk' ha^sit'bū'xt'bixik'^w. Ganē lep!ēs hahū-wú^uk'i, ganát' gidí alxalí yap!à; plíⁱ yogá^s has's'ō^u, gas'i^s alxalīyaná^s hā^sya pliyà. Gana^snéx hop!èⁿ yap!a^s wíli; lep'níxa wíli ganàt'. Samáxas'i^s ana^snéx' alxalí, anī^s wíli ganàu. Gwás' wíli yaxa wit'géye^sk'i, gas'i^s plíⁱ yogá^s k!emèi habinì. Gana^snex samáxa alxalí, anī^s lep'níxa nat' wíli ganàu.

2. MARRIAGE.

Wá-iwī he^swa^sgán, tclulx hé^swa^sgiwín; yáp!as'i^s gel-gulúxaⁿ wá-iwī máxa dap!ālá-u máxa, gas'i^s ga^sal he^swāk'

¹An attempt was made to secure a series of texts dealing with the life of the Indians. The six short texts that make up this part represent the indifferent success obtained. Indians generally find it far more difficult to dictate an account of a custom, which requires a certain amount of originality, than to tell a myth which they have already told or heard tell doubtless more than once.

II. CUSTOMS AND PERSONAL NARRATIVES.¹

I. HOW A TAKELMA HOUSE WAS BUILT.²

The people are making a house. A post they set in the ground, and here again they set one in the ground, yonder again they set one in the ground, in four places they set them in the ground. Then also they place beams across on top in four places, and above (these) they put one across just once. And just then they make the house wall; and then on top they place the house boards, those they make out of sugar-pine lumber. Then they finish it on top, on either side³ they finish it. Then they make the door, and on top they make a hole for the going out of the smoke. And then they make a ladder, they notch out (a pole), for going down to the floor they make it; and the house wall they make.

Then they finish it, all cleaned inside. Now rush mats they spread out inside, on such the people sit. The fireplace is in the center, so that they are seated on either side of the fire. In that way, indeed, was the house of the people long ago; in winter their house was such. But in summer they were sitting like now,⁴ not in the house. Just a brush shelter they placed around, so that the fireplace they made in the middle. Thus they dwelt in summer, not as in winter in a house.

2. MARRIAGE.

A girl was purchased, with dentalia she was purchased. Now the people liked each other, the father of the girl and the

² For further details see Sapir, Notes on the Takelma Indians of Southwestern Oregon, *American Anthropologist*, N. S., Vol. 9, pp. 262, 63.

³ That is, they put on the boards reaching from the ridge-pole to the sides of the house.

⁴ We were sitting out in the open when this text was dictated.

wa-iwí. Ga na^enagásaⁿ hop!è^en yap!à. Gasí^e tlemeyán-wia^u, wa-iwí ya^angwán dap!âlá-u wá^ada.

K'ái gwala la^abán, telúlx, xúma, yeléx, k!él, dük', yüp', degàs, k!él meheli, ga nàt' la^abán; má^enais'í^e samáxa hīx la^abán, luxum t'gal dal^ewap'ū'tlik^w ga la^abán, p'im xum la^abán. Yáp!a mixal yá^ada^e aldī'l le^ebànx. Hop!è^enà wá-iwī ání^e yok!^wōi tli'lā'p'a, dalwí^e ání^e gelgulùk' tli'lā'p'a; dap!ā'lau hono^e gana^enéx ání^e gelgulùk' k'a-ilā'p'a dāl^ewí^e.

3. HOW A FEUD WAS SETTLED.¹

Xa^awit'. Yap!a t!omōxaⁿ k!o^uxámxa yowó^uda^e hā^eyà yōk!^wat'gwan yilim, xilam yō^uk!a^a yilim. Tc!òlx ga xilam yō^uk!a^a nagánhan. Gasí^e ganē tclibínxaⁿ, gasí^e xa^awisa^a klemēn, gasí^e xa^awit'. "ībil^e ū's'i t!ümūxda^e," nagásaⁿ yap!à. Aga t!omománma^e ga xa^awisa^a klemèi. "Ganat' ū's'i, tleimí's ū'ci," nagàn yap!a do^umás^es. Gasí^e ání^e gelgulùk'. "Wede k'ai úsbiga^e, honó^e dō^umxbin yá^a," nagá^e yap!a do^umás^es. Ganē xa^awisa^a hanyewé^e, ganē gwenhegwé-hók^w. "A'nī^e ībil^e ugúsbi^en,' nagasbi," nagá^e. Ganē xa^awisa^a, "Wede ganàt', 'ís'is'í^e nagá^en."

"Wede ga nēxdam t!ümūxda^e haxo^unhì, ání^e gwí^e na^enagásbinda^e. Ganga t!ümūxdam yaxà, wa-iwít'èk' gè ci^eulit'a^e," nagásaⁿ yap!a hop!è^en. Ganē hányewe^e. "Ganga ībil^e ū's'i,' nagásbi. 'Gí^ewa kli'gá^et', honó^e yap!a do^umaná^e,'

father of the youth, so for that reason they purchased the girl. That long ago people did to one another. Thereupon they went with her to see her married, the girl was taken to the youth.

Many things were carried (as presents)—dentalia, food, burden-baskets, basket-buckets, skirts, basket-caps, sifting basket-pans, cooking baskets, that sort of things was carried along; but at this season, summer, camass was taken along, manzanita berries mixed up with sugar-pine nuts,—those were carried along, dried salmon was carried along. As many people as did go, all carried things along. Long ago, indeed, the girl did not know the husband, sometimes she did not like the husband; thus also the youth sometimes did not like the woman.

3. HOW A FEUD WAS SETTLED.¹

(How) one acts as go-between. (Let us suppose) people who are related to each other by their children's marriage slay one another, on either side they call for each other's bones, dead men's bones they call for. Dentalia, those used to be termed dead men's bones. So then they make speeches to one another, and one is made a go-between, so that he may go between (both parties). "Give me blood-money, since you have slain me!" people said to each other. Now he (whose kinsman) has been slain, that one makes use of the go-between. "Give me of that kind, give me one hundred," the slayer of the person is told. But he does not wish it. "I will not give you anything, I shall even kill some more of yours," says the slayer of the person. Then the go-between returns across, then recounts what he has been told. "'I'll give you no blood-money!' he says to you," says he. Then the go-between (adds), "'Not in that fashion!' no matter how often I told him."

"Do not tell me that, since you have slain mine just for nothing, though I did nothing to you. For just no reason have

¹ Compare Sapir, *op. cit.*, pp. 270-72.

nagait'e^ε," nagá^{ie} xa^awisa^a. Ganē gwenhegwéhak^wnana^ε gana^εnéx malák' xa^awisa^a, "Ganē aga dūmhak^wdan guxwí xilam la^alē'." Ga nagása^εn yap!a hop!è^εn t!omōxanda^ε. Gas'i^ε ganē honó^ε hanyewé^{ie} xa^awisa^a. Emé^εdat' dūmhôk^w t'agá^{ie}. "Ganga hanyèü! k'áiwí^ε ūgū's'i," nagá^{ie} dūmhôk^w. Gas'i^ε hányewe^{ie}. "Ganga k'áiwí^ε ū's'i,' nagásbi," nagá^{ie} xa^awisa^a. "K'áiwí^ε ók'i," nagá^{ie} xa^awisa^a, yap!a do^umás^εs nagà. "Yewe déhi kliyí^εk'. Honó^ε yap!a do^umaná^ε, gedē ye^εgwás-bina^ε.¹ Yap!a gwala do^umaná^ε, gas'í^ε ga^εal k'aiwí^ε ók'i," nagá^{ie} xa^awisa^a.

Ganē "Há-u" nagá^{ie}. "K'áiwí^ε ogoyí^εn. Dūwū^εk'," nagá^{ie} yap!a do^umás^εs. "Wéde gedē ye^εgwásdam, k'áiwí^ε ogúsbi^εn. Klú^uyabadam e^εbík'," nagá^{ie} yap!a do^umás^εs. "K'á-iwí^ε hā'p'diⁱ más'ie honó^ε ū's'i." Miⁱ honó^ε yewé^{ie} xa^awisa^a; miⁱ senésant', guxwíⁱ dū la^alē'. Yok!oyán miⁱ k'áiwí^ε ók'igulugwán. Gwála yap!a. Miⁱ senésant'. "ibí^l^ε ogoyí^εn,' nagásbi; 'masí^ε tloco^u hā'p'diⁱ ū's'i,' nagásbi." Miⁱ gwenhegwéhôk^w. Mí^εsga^ε dak'dahālk'wa, "Gáhi^ε nagá^{ie}." Ganē ibí^l^ε ogús^a^εn. Ganē há^εya wát'gwan giní^εk', ganē ogúsa^εn. Yap!a do^umás^εs da^agwála oyōn, ā'k's'i^ε t!os'ó^u hā'p'diⁱhì ogoyín. Gana^εnéx hop!è^εnà yap!a t!omōxanda^ε, k'ai^εlā'p'as'i^ε honó^ε k'ai gwala ogúsa^εn hā^εyà. Xa^awisa^as'i^ε honó^ε k'ai ogoyín, tclúlx ogoyín; adat' dūmhôk^wda^a ga xebé^εn, ga tclolx ogoík'wa. Yap!a do^umás^εs ání^ε k'ai ogoík'wa.

¹Literally, "in-front-of-that you-will-be-retuned-with-(it)."

you slain one of mine, though yonder my girl is dwelling," (thus) people spoke to one another in times long past. Then he returns across. "'Just you give me blood-money!' he says to you. 'Too far will it go! People will yet be slain,' say I," says the go-between. Then, recounting what he has been entrusted to say, the go-between tells him thus, "Now these whose (kinsman) has been slain, their heart has become sick." That did people of long ago say to one another when they killed each other. So then once more the go-between turns across. On this side he whose (kinsman) has been slain cries. "Keep on going across! Many things he must give me," says he whose (kinsman) has been slain. So he returns across. "'Just you give me something!' he says to you," says the go-between. "Give him something!" says the go-between, to the slayer of the person he says it. "Perhaps too far it goes. Yet shall people be slain; they will get even with you. Many people will be killed, so for that reason give him something!" says the go-between.

Then "Yes" he says. "I'll give him something. It is well," says the slayer of the person. "You shall not get even with me, I'll give you something. Friends to each other we are," says the slayer of the person. "Some little thing do you also give me in return!" Now the go-between returns again; now he whoops, his heart has become glad. Now it is known that it is intended to give him something. Many are the people. Now he whoops. "'I give you blood-money,' he says to you. 'Do you too give me a little bit,' he says to you." Then he relates to them what he has heard. A certain one answers him, "Just that he says." Then they give each other blood-money. Now on either side they proceed to each other and give each other (presents). The slayer of the person gives most of all, to him, in his turn, is given just a little bit. Thus in time long past, indeed, people (acted) when they slew one another. And also the women on both sides give each other many things. And the go-between also is given something, dentalia are given to him. On this side he whose (kinsman) has been slain, that

4. HOW A BAD-HEARTED MEDICINE-MAN HAS HIS GUARDIAN SPIRITS DRIVEN OUT OF HIM.¹

Goyo ɪʔts!ak^w ganàt⁴ bayeweyagwán² yo^uláp^xda^a yap!a gayawaná³. Gasⁱé³ ání³ dō^umia gelgulugwán, gasⁱé³ ga^aal yo^uláp^xda^a ba-ihimimán. S^umlóhólxa^s xebéⁿ, ání³ yap!a gamáxdi³ xebéⁿ. “Ga naⁿnākⁱ,” nagàn; ání³ āk⁴ hagu-xwít^gw^a⁴ xebéⁿ. Gasⁱé³ gani xū^{ne} la^alē⁴, gáni yap!a abai-lemé^x. Hé^elt^a ání³ yok^{oyá}ⁿ. Wihin hemé^{ham}, miⁱ gelelá^xaldiⁿ;⁵ wihin hemé^{ham} s^umlóhólxa^s hé^elt^a. Goyo bayeweyāk^w yo^uláp^xda^a, himimán.

Ganē da^aplíya matslagán goyò lap^s wó^ki³. Ganē k^opx badabátⁱ wa^díx^{da}, ganē yo^uláp^xda^a mí³sgaⁿ bayewé³. Gási³ bayewéida³ aⁿ+ yo^um hadé^{da} nagá³ goyò. Ganē hono³ gahi náⁿnagà gani plul⁴ badabátⁱ. Ganē hono³ bayewéida³ yo^uláp^xda^a ganē yo^um hadé^{da} nagá³. Ganē goyo mǎn mixál bayewéida³ yo^uláp^xda. Miⁱ gā³m bayewé³. Ganē wa^ahimidán goyò, “Wede ts!a-imàt, aldí hē³lél³k⁴,” nagàn, goyo wa^ahimidán. Ganē hono³ gahí³ naⁿnagà; ganē hono³ bayewé³ yo^uláp^xda^a, ganē yō^um hono³ hadé^{da} naga³. Mǎn mixal bayewéida³; miⁱ xíbini bayewé³. Ganē honó³ gahí³ naⁿnagà, hono³ yewé³ yo^uláp^xda. Mǎn mixal bayewéida³. Gasⁱé³ “Wede ts!a-imát,” nagan, “hé³lél³k⁴.” Ts^lís^a mü³xdàn³ ga naⁿnagàn. Gasⁱé³ mǎn bayewéida³ yo^uláp^xda; miⁱ dēhal bayewé³, miⁱ íxdil bayewé³. Ganaⁿx mǎn; gani yap!amí³s la^alit^a³, miⁱ yap!amí³s bayewé³, nagá³.

¹ Compare Sapir, *Journal of American Folk-lore*, Vol. xx, p. 48.

² = *ba-iyeweyagwán*.

³ Literally, “raw,” *i. e.*, such as are not medicine-men.

one does so, that one gives him dentalia. The slayer of the person does not give him anything.

4. HOW A BAD-HEARTED MEDICINE-MAN HAS HIS GUARDIAN SPIRITS DRIVEN OUT OF HIM.¹

A bad-hearted medicine-man—of such a one the guardian spirits are driven out, since he eats up people. Now it is not desired to kill him, so for that reason his guardian spirits are driven out. A s'omlohólxa²s does it, raw³ people do not do it. "Do that to him," he is told; he, (the medicine-man), does not do it of his own free will.⁴ So now night has come, now the people have assembled together in the house. His song I do not know. My mother used to imitate it, now I have forgotten it;⁵ my mother used to imitate the song of the s'omlohólxa²s. The medicine-man's guardian spirits he causes to go out, they are driven out.

Then the medicine-man is placed alongside of the fire without a blanket. Then ashes are clapped all over his body, and one of his guardian spirits goes out. Now as it goes out (the medicine-man groans) Λ^n+ , and there is blood in the medicine-man's mouth. Then he does that same thing to him again, now claps ashes over him. Now when his guardian spirit goes out again, then there is blood in his mouth. Now the medicine-man counts how many of his guardian spirits go out. Now two have gone out. Then the medicine-man is addressed, "Do not hide them! Let them all go!" he is told, the medicine-man is addressed. Then again that same thing he says to him; now again his guardian spirit goes out, and again blood is in his mouth. He counts how many go out; now three have gone out. Then again he does that same thing to him, again his guardian spirit goes. He counts how many go out. Thereupon

¹ Literally, "in his own heart."

² = *gel-yaláaxaldíⁿ*, literally, "I breast-lost it."

³ Literally, "at-night once," *i. e.*, "in one night."

“Gani miⁱ dí henéⁿ?” nagán goyò. Gwála yapla wíli debū^o. Gasⁱé “Há-u,” naga^{ie}, “miⁱ henéⁿ, miⁱ ání^e k'ai.”— “Dedílúmú'sgat? Miⁱ dí bús la^alē[']?” Gasⁱé “Há-u,” naga^{ie}. “Ne^o hono^e ga^{hi} naⁿnāk'i,” nagàn s'omlohólxa^s. Gasⁱé gáhi^e naⁿnagà, máxla k'alák'alhi, iwôbadabát'i; ání^e k'ai bayewé^{ie} yo^uláp^xda, miⁱ henéⁿ. S'omlohólxa^s gá naⁿnagà; goyò í'ts!ak^w yapla gayawaná^e, gá ga^aal gá^a nagàn. Gasⁱé wihin ga^a nèx^t meléxi, aldí' wihin yiwín ga^a meléxina^e. Gasⁱé goyo ba^yewéida^e k'ai heⁿe máxla ^oalgū^ugūwík^w nát' la^alē[']. Gá naⁿnagàn goyo í'ts!ak^w. Wihín ga^a nex meléxi, gí'sⁱé ání^e alxí'giⁿ.

5. FRANCES JOHNSON IS CURED BY A MEDICINE-WOMAN.²

Ganē xíli^{ue}xwinia-uda^e,³ géhi goyo mahài xíli^uxwa^e. Ganē sa^ansánsinia^{ue}; k'a-ílā'p'agan ba^axó^udan, ga ganàu sa^ansánsaⁿ. Ganē heⁿe giⁱ ts'lawit' eít'e^e, ání^e nek gwel^oūs'i. Miⁱ bo^us'í^e bēm ík!wenéhiⁿ, hop!è^ons'í^e ání^e nék gweliūs'i wa-iwi eít'e^oda^e.

Gasⁱé xíl^k'wi lo^ulagwánma^e héⁿe xilam la^alīt'e^e. Gasⁱé ganē goyo lagagámdan, wiham goyo lagagámt'; goyo gamgám dak'dē hoyó^t.⁴ Gasⁱé mīhis lohoít'e^e. Gasⁱé goyo yimís'al-

¹ Literally, “that speaking.”

² Compare Sapir, *op. cit.*, pp. 43, 44.

"Do not hide them!" he is told, "let them go!" In one night that is done to him. Now he counts them as his guardian spirits go out; now five have gone out. Now ten have gone out. In that way he counts them. Then when it has come to twenty, now twenty have gone out, he says so.

"Are they all gone now?" is asked the medicine-man. Many are the people, the house is full. Thereupon "Yes" he says. "Now they are all gone, there are none now."—"Do you tell the truth? Have they all disappeared now?" Thereupon "Yes" he says. "Well, do that same thing to him again," is told the s'omlohólxa's. So that same thing he does to him, dust he rubs over him, claps it upon him. No more do his guardian spirits go out, they are all gone now. That has the s'omlohólxa's done to him. Since the bad-hearted medicine-man ate up people, for that reason was that done to him. Now my mother did tell me that account;¹ they are all my mother's words, that which she did tell me. Now when the medicine-man has recovered, just like one that has had ashes thrown in his face has he become. That is done to evil-minded medicine-men. My mother did tell me that account, but I did not see it.

5. FRANCES JOHNSON IS CURED BY A MEDICINE-WOMAN.²

Now while they were playing woman's shinny-ball,³ right there a great medicine-woman was playing shinny-ball. Then they were fighting with one another; the women (of one side) were beaten, for that reason they fought with one another. Now at that time I was a fast runner, no one beat me in running. But today I hold a staff in my hand, while long ago, when I was a girl, no one beat me in running,

Now when the shinny-billet was played with, at that time I became sick. Now then a medicine-man was paid, my father did pay a medicine-man. Four medicine-men danced for me.⁴

³ See Sapir, *American Anthropologist*, N. S., Vol. 9, pp. 261, 62.

⁴ Literally, "over-me he-danced."

daⁿ. Miⁱ agasⁱ yō^uk!w^at^k yá^a; xumasⁱ t!āk^k xābinwinì, áníⁿ wana t!ā^k debū^ē, áníⁿ ganá de^ēūgū^s'i, xísⁱ áníⁿ k'ai u^ugwáⁿ. Dayo^ugámxa gásⁱ ganē yimís'aldaⁿ goyo ga hawi áníⁿ dak'dē hoyót'a^ē. Aga goyo gamgám yaxa dak'dē hoyót', gásⁱ há^ēga goyo yimís'aldanda^ē ga hawi áníⁿ dak'dē hoyót'. Yimís'aldanda^ē wihín goyo wölt', he^ēne yá^a ganē ba-ik!iyí^ēk'.

Ganē yap!a ^ēaltlemēx; áníⁿ giⁱ alxí^giⁿ yap!a ^ēaltlemēxda^ē, miⁱ lohoit'e^ē. Ganē hoyót' habēbini dīhá-uda la^alit'a^ē yá^a. Ganē "itlání, gwélxda ī'ūxda itlánip'," nagá^ē goyo^ē. Gasⁱ "Aga yó^usda^a mī^ēwa," negés'i. Miⁱ lohoit'e^ē; nék'di yowós?[?] Gasⁱ biliwáldana^ē tclidáxgwa, k'ai he^ēne bēm ba-ixó^udinma^ē, naⁿnex naⁿnagá^ē. Bo^u aga bēm la-udánxbigi^ē, andi^ē wa^ēaganit'? Ganaⁿnèx ba-ixó^ut', wa^ēaganíⁿ ba-ixó^udina^ē. Gasⁱ he^ēnehi ba^at!ebét'e^ē. Xuma ^ēū^s'i, hindē," nagait'e^ē. Gasⁱ goyo ūyū^ēs'. Gasⁱ ganē ga nagá^ē, "Hawi nāk'i, boⁿē hawi wa^adíxda^a ik!u^uminíⁿ." Ganē hono^ē he^ēlé^ē, ganē aldí ^ēik!u^umán wa^adíxdèk'; ganē yō^um k!él ganau mats!àk'. Ganē aldí ^ēik!u^umán; legwélsi dēxdagwa wà, yūm ba-iginík^w, k!él ganau mats!àk'. Aⁿnē hono^ē xilam la^alit'e^ē.

Ganē ga nagá^ē, "Wede hono^ē xilam lāp'kleit', giⁱ cū^ēalp'gi^ē eīt'e^ē, wede lohók'i^ē eīt'e^ē. Lohók'i^ē eīt'e^ē yá^a he^ēne yá^a hono^ē xilam lāp'da^ē," negés'i. "Wa-iwí dū, ání ī'lts!ak^w wa^ahimit' yap!a, guxwí yaxa dū, ū'yū^ēs' yaxà," nagá^ē ganē goyò. "Ganē pla^agán, xi t'ū klemán, pla^agán; he^ēne yá^a xuma da^ēók'i^ēk'." Ganē xi t'ū klemèi wihín; ganē p!egēnxi,

¹ Either *ándi* (= *áni^ē di*) or *wede di* may here be used as negative interrogative particle, according to whether *wa^ēaganit'* is taken as aorist ("you feel it;" aorist

Now then I almost died. Thereupon I dreamt of a medicine-woman. And now I was nothing but bones; and my food was half a spoonful, not even a full spoonful, not that much did my mother give me to eat, nor did I drink any water. And now in the fall I dreamt of that medicine-woman who had not yet danced for me. These four medicine-men had been dancing for me, but yonder medicine-woman I had dreamt of—that one had not yet danced for me. My mother went to fetch the medicine-woman I dreamt of, and just then she came.

Then the people assembled together. I did not see the people as they came together, I was dead now. Then she danced just when it had come to be after the middle of the day. Then "Hold her! Do you people hold her legs and hands," said the medicine-woman, for her part. Now "She here might start up," she said concerning me. Now I was dead; who starts up (when he is dead)? Then jumping upon the disease spirit, something like a splinter of wood being pulled out, thus she did. If nowadays a splinter of wood should hurt you, would you not feel it? In that way she pulled it out; I felt it when she pulled it out. And just then I arose. "Give me food, mother," I said. Thereupon the medicine-woman laughed (from joy). Now thereupon that she said, "Tell her to wait until now I set right her body." Then again she sang, then set my body completely right. Then the blood she put into a basket-bucket. Now everything she set right; with her lips she sucked it from me, took out the blood, and put it into the basket-bucket. Not again did I become sick.

Then that she said, "Not again will you become sick as long as I remain alive, as long as I do not die. Just when I should die, just then will you again become sick," she said to me. "She is a good girl, not badly she talks to people, ever good her heart, ever she laughs," then said the medicine-woman. "Now let her bathe. Prepare hot water, let her

stem *agan-* with organic second *a*) or potential ("you would feel it;" non-aorist stem *ag[a]n-* with inorganic second *a*).

he^ene yá^a xuma ^éügü's'i. Agas'i^é aldiⁱ miⁱ há^{ae}yeweya^{ue}, goyos'i^é miⁱ nó^{ue}s' yewé^{ie}.

Ba^ayewēnxi; ání^é hono^é xilam la^alit'e^é hé^ene gas'i^é. Ganē ba^ayeweit'e^{da}é ū'lūk'lit'k' he^elemé^éx, ánat' la^alē['] dagáxdek', ání^é k'ai ū'lūk'lit'k'. Gwēn^éwí^éxap' ga yá^a dágaxdek' alt'géye-t'giyaⁿ. Ganaⁿéx ba^ayewēnxi, ga ga^aal gí^éa da^ahó^uxgwaⁿ goyò. Gas'i^é aldiⁱ bō^u yapla ga nagá^{ie}, "A'nī^é k'ai goyò, ání^é k'ai yok'lōi," nagá^{ie} bo^u aga ga^ayá^ak'^w. Gí's'i^é gwala alxígiⁿ. Wí^éwákdí' gā'plini goyò mí^és'i^é¹ hono^é wihin "t'áda^a" nagá; éme^é ba-ikliyī^ék' wít'awā xilamná^é, gadák' hoyó^t't'. Gí^éà ganaⁿéx alxígiⁿ goyò. Yapla ^éalt'gú^és'² goyo wíⁿ, gíxgap' ogoíhi, agas'i^é gōm ání^é ganaⁿéx yapla² goyò.

6. A RAID OF THE UPPER TAKELMA.³

Sáma mū^éxdàn wígamdis'i^é Yūk'yák'wa' ló^uk', gehíhi^é wayá^é. Dahō^uxa la^alē['], t'gemét'liauhi^é, ganē hínau ^éályuwuyá^{ue}; p'lí yaxa dēgūlúk'alx dáks'o^màl. Míⁱ wul^x³ me^é la^alē['], míⁱhi^é k'lūwūwíá^{ue} nō^u. Ganē heⁿéhi wígamdi wa-iwít'a heⁿéhi gelt'layàk', "ō+ hamí[']et' yuk'yák'wa gede wayá^ada^é. Geldi-yálxalt'kleit'?" nagá^{ie} wígamdi wa-iwít'a. Hé^ene yá^ahi ga nagá^{ie}, "ō+," wihàm. Gwényewé^{ie}, máxa yewewált'. Wígamdi xāp'línó^uk'wa, míⁱ waik'his wígamdi. "Ba^adēp'! míⁱ ^éalí wūlx." Bā[']hi^ébilí^{ue}, ganēhi^é no^u k'lūwū^é máxadī[']l; da^mmáxau yá^ahi wayaⁿniá^{ue}.

¹ = míⁱ's'-s'i^é.

² yapla ^éalt'gú^és', "people white," refers to white men; yapla alone, ordinarily simply "person, people," by contrast here means "Indian."

³ In speaking of the Upper Takelma the word wul^x is here used, a term ordinarily

bathe, just then you shall give her food to eat." Then my mother prepared warm water. Then she made me bathe, just then she gave me food. Thereupon they all now returned home yonder, and now the medicine-woman returned next door.

She cured me; not again did I become sick as at that time. Then, when I recovered, my hair all came out; in this way did my head become—no hair of mine at all. A neckerchief, just that I tied about my head. Thus she cured me; for that reason, I, for my part, believe in medicine-men. But nowadays all people say that, "Nothing the medicine-men, nothing they know," say nowadays these (people) growing up. But I have seen many. Two of my cousins are medicine-men, and also another one (who) calls my mother aunt. Here he came when my elder sister was sick, and danced for her. I, for my part, have thus seen medicine-men. White people's doctors are different, they give people medicine; but we Indian medicine-men are not thus.

6. A RAID OF THE UPPER TAKELMA.³

One summer my paternal grandfather was trapping at Yūk'yák'wa,⁴ right there he slept. The evening came, it was getting dark; then up river they looked, a fire was just blazing on top of the mountains. Now the Shastas⁵ were coming hither, and people ran off down river. And just then my paternal grandmother bethought herself, "Oh, it is right there at Yūk'yák'wa that your father is sleeping. Did you forget him?" said my paternal grandmother. Just then that said my father, "Oh!" He turned back, went back for his father. My paternal grandfather was warming his back, now my paternal grandfather had nearly gone to sleep. "Get up! Now right here

referring to the Shastas. Indeed Frances Johnson used the English name Saste to translate the Indian *wulʰx*, though, when asked, she definitely declared that she had reference to the *Lat'ga'wá*⁶ or Upper Takelma.

⁴ Yūk'yák'wa was a well-known salt-marsh where many deer were caught.

Ganēhi^ε gwel^εwā'+k'wi^ε la¹līt'a^ε ba^adé^εyeweyagwán, agási^ε wihám^εà k!u^uyápxādī'l dap!ā'la-u gā'p^εini gelweyānxa^εn.¹ Ganēhi^ε miⁱ hono^ε k!ūwūwiá^{uε} ba^adé^εyeweyagwán, agási^ε wihám wayá^ε k!u^uyápxadī'l. Gwī^εne si^εwô'k'di waik', ání^ε k'wā^εxk'; agási^ε miⁱ yap!a ání^ε k'ài, gā^ap^εinihi yaxa wáya^ε hawì wihàm k!u^uyápxadī'l. Agási^ε úlum^εà da^εmáxau plīⁱ ^εalxígin, gási^ε xū'+^εnehì yanàk' wúl^xεa. Ganēhi^ε huⁿ+ wúl^x miⁱ yawá^ε. Miⁱ yo^umī yap!à; agási^ε yap!a k!ūwú^uda^ε miⁱ da^εmáxau, hé^εne yá^ahi iguyú^{uε}xa^εn. "Wúl^x mìⁱ me^εwôk'," nagása^εnhi^ε k!u^uyápxadī'l. "Gwidí na^εnagayik'?" nagása^εn k!u^uyápxadī'l. Wiham hogá^εs yùk', k!u^uyápxasⁱε hono^ε hogwá^εs yùk'.

"Ba^abilwabá^ε." Miⁱ wúl^xεa dé^t'an, miⁱ hono^ε dé^t'an wī^εt'géyeklin. Ha^sō^u yá^ahi waik'; ganēhi^ε ba^abilí^{uε}, miⁱ k!ūwū^ε. "Ge wílí^{uε}, nō^u ge wílí^{uε}!"² Miⁱ "p'ā+"³ sgelé^{uε} wúl^x, "Ge wílí^{uε} nō^u," nagá-ihí^ε wúl^x. Dō^uk' gā'p!inì ána^εnàk' gā'p!inì dō^uk' ^εalmī^εs; ga yá^ahi gweldà hiwílí^{uε} wihàm, agási^ε k!u^uyápxa^a ^εání^ε yok!wōi gwídat' hiwílí^{uε}fuda^ε. Ganē miⁱhi^ε ts'liníts!anx wúl^x ^εalwa^adít'gwan. "Háwi ba^abe^ε maháit'a wai⁴ bo^s'í^ε p'elék's'a^ε,⁵ ba^abe^ε hawi wayá^ε,"⁶ nagása^εnhi^ε. Aga dō^uk' gweldaná^ε wihàm, gadak' yá^ahi nagá^{iε}, gáhi dexebé^εn dō^uk' gadak' nagá-ida^ε. Ganēhi^ε wiham gált'agwa ík!u^umàn, agási^ε yiwíyá^{uε} wulx, ts'liníts!anx; eme^εne yá^ahi mìⁱ ts!ayàk'. "Ho^ε!"⁷ miⁱ nagá^{iε}, wíham^εa ba^abilí^{uε}, miⁱ hó^εk'. "Ge wílí^{uε}, ge wílí^{uε} no^u, ge wílí^{uε}," nagása^εnhi^ε. Géme^εdi hono^ε alda^agink'?"⁸

¹ So heard for *gelwayanxa^εn*.

² Pronounced in a violent whisper.

³ A loud and prolonged whisper.

⁴ Literally, "still up-sun-big sleep!"

⁵ Upper Takelma form of *p'eléxa^ε*.

are the Shastas." Up he jumped, then down river his father and he ran off. Far off indeed were they all sleeping.

Then, when the early morning came, their journey was started again, but my father indeed and his friend, two youths, were sleeping together. Now then again they all ran off, their journey was started, but my father and his friend were sleeping. I do not know how long they slept, they did not wake up; but now there were no more people, just the two indeed did still sleep—my father and his friend. But only a little while before a fire had been seen afar off, and all night long the Shastas, indeed, were going on. Then huⁿ+ the Shastas now were talking. Now they caught up with the people; but when now the people had run off far away, just then (my father and his friend) nudged each other. "The Shastas have now arrived here," said he and his friend to each other. "What are we going to do?" said the friends to each other. My father was a runner, and also his friend was a runner.

"Let us jump up!" Now the Shastas, for their part, were in front of them, and they also were surrounded on all sides. Just in the middle they seemed to be sleeping; then they jumped up, and scampered off. "There they run, down river there they run!"² Now p'ã+³ shouted the Shastas. "There they run down river," said the Shastas. Two logs were like this, two logs were together; right under those ran my father, but he did not know which way his friend had run. Now then the Shastas were angry with one another. "Still sleep when the sun is way up!"⁴ And just now they were going out to war, (yet) still they sleep when the sun's way up,"⁵ they said to one another. While my father was under these logs, one passed right over them; that same thing he said, as he passed over the logs. Then my father got ready his bow, while the Shasta was talking, was

² Bitter sarcasm. The Shastas are finding fault with one another for allowing the men to escape.

³ A hoarse whisper.

⁴ Literally, "when did they find him again?" *i. e.*, "they never found him again."

Gí^{ie}wa no^u yá^ahi, gé hono^o p!a-idi^owiliwiá^{ue}. Ganēhi^o dewénxa la^alē^l; gwel^owā^o'k'wi^ohi wigámdi wa-iwít'a p!agá-ihí^o hawi t'gemét!ia-uda^o, miⁱ yaxa hánt'ada miⁱ p!úlú^up!alhi, diⁱháut'gwan nagá^{ie}. Ganēhi^o wigámdi^oa du^ugít'gwa wa^ot!oxóxi. Ganēhi^o "Miⁱ ^oalē hánt'ada wúl^x," nagá^{ie}, miⁱ ^oals^oumál k!úwūwiá^{ue}. Ganēhi^o mī^osga^o wili heyé^ox idá t!ít'a^a háp'sdiⁱ ganát'hi k'abáxa^a yap!à, agási^o miⁱ hánt' ^oalso^umal ^oe^obiyá^{ue}, agási^o wili mī^osga^o hawi ^oánī^o also^umal yap!à. "^oAlí labà, alí labà," nagá-ihí^o, nak!à t'bó^uxi^o nagà, wúl^xsi^o miⁱ emé^o la^alē^l. Ganēhi^o miⁱ dak'yo^umíkwa, miⁱ ts!ayagán. "Há' há há," miⁱ wiyí^ok' ts!ayagánma^o. "Giⁱ ^oeít'e^o, wede dūmxdap', Dī^olo^umī^o yugamá^os eít'e^o," nagá-ihí^o. Ga wili mī^osga^o he^oilemék!in, k'abáxa, gūxda^a, t!omxíxa, bús' k!emēn wili mī^osga^o yap!à. A'nī^o hono^o gwi giní^ok' yaxà, ganēhi^o hínau yewe^{ie}. Lat'ga^awá^o xebé^on. Gana^onéxhi yap!a hop!è^on henenagwása^on. Gana^onex meléxi wihèn, hawi ^oanī^o wiham yō^uk'w.

¹ With gesture towards some Indian lads that happened to be about.

² = t'bó^ux-hí^o.

angry; when he was right close to him now, he shot at him. "Ho⁸!" now he said; my father, for his part, jumped up and ran. "There he runs, there he runs down river, there he runs!" they said to one another. They never found him again.

Just way off down river, there again they were camping. Then the next day came. Right early in the morning my paternal grandmother was bathing when yet it was dark; now just on the other side of the river (the Shastas) now were marching, one after another they passed on. Then my paternal grandmother, for her part, snatched together her clothes. Then she said, "Now right here on the other side of the river are the Shastas," and to the mountains they ran off. Then one house was left (with) a person's sons just like those little boys;¹ while now they were all half up the mountain the people of the one house were not yet in the mountains. "Take this along, take this along," they said, all kinds of noise they made, but the Shastas had already got to be here. Now then they caught up with them, and they were shot. "Hâ' hâ hâ," now they groaned as they were shot. "It is I. Do not kill me. I am one who married at Dī⁸lo^umī,"³ he said. That one house was cleaned out—his sons, his wife, his mother-in-law—exterminated were the people of the one house. No further did they still go, then returned up river. The people of Lat'gāū did so. Just in that way did the people of long ago destroy each other. Thus did my mother tell me; not yet had she married my father.

³ He thinks to be shown mercy by representing himself as related to some people that live further up the river.

III. MEDICINE FORMULAS.¹

1. WHEN SCREECH-OWL TALKS.

Wá^ada dap^op^aũ ó^p bobòp'. "Xemelát'ědi? Dewénxa hadēhal na^anán² ha^éixdīl na^anán, gasi^é yámx ga-iwadá^é, yōm ga-iwadá^é. Xemelát'," nagàn. Gasi^é dewénxa ha^éixdī'l naga^anán.³ Ga nagánhan hat'ga^adē hop'lè^én, bo^sís^é emé^é ánī^é ga nagàn. "Yap!à lohóg^wulùk'," ne^eye^é bo^wá bobop' yiwi-yá-uda^é.

2. WHEN HUMMINGBIRD IS SEEN.

"Walohogwadá^é ũ'lúk'lit'k' dā^éibū^út'básda^é. Wíli^ét' ganàu wahawaxxiwigwadá^é."

3. WHEN HOOTING-OWL TALKS.

T'gwalá^a ga nagàn, "Libín di we^égás'dam? Há^é da^t'ga-yawá^ada ^éal^éyò. Nék'di t'omomán? He^édadá^é yap!a gwalà. Gé di alxígit', ge dí lohoyá^w?⁴ Ga dí ga^éal libín we^égásdam?" nagán t'gwalá^a yiwi-yá-uda^é.

4. WHEN YELLOWHAMMER TALKS.

Yap!a baxám^ada^é alt!ayàk, "Yap!as'í^é baxá^ém!"—"Baxāx-mia-uda^é yap!a ma dí ^éalt!ayagít?" ga nagàn yiwi-yá-uda^é t!è'k^w.

¹ See Sapir, *Journal of American Folk-lore*, pp. 35-40, for interlinear translations and explanations of the significance of the charms.

² Literally, "I shall cause to be or do." *naan-* is causative of non-aorist intr. *na-*.

III. MEDICINE FORMULAS.¹

1. WHEN SCREECH-OWL TALKS.

One blows tobacco (smoke) towards the screech-owl. "Dost thou wish to eat? Tomorrow I shall obtain² five or ten (deer), so that thou shall eat fat, blood shalt thou eat. Thou wishest to eat," he is told. And then, on the morrow, about ten (deer) are obtained.³ That used to be done in my land long ago, but nowadays here that is not said to them. "People are about to die," they say nowadays, indeed, when a screech-owl talks.

2. WHEN HUMMINGBIRD IS SEEN.

"Thou shalt die with my hair which thou pullest out of the side of my head! In thy house thou shall rot with it!"

3. WHEN HOOTING-OWL TALKS.

To a hooting-owl that is said, "Dost thou bring me news? Off yonder towards the north look thou! Who has been killed? There far away are many people. Didst thou see them there, did people die there? Didst thou for that reason bring me news?" is told a hooting-owl when he talks.

4. WHEN YELLOWHAMMER TALKS.

When people come he discovers them, "People are coming!" —"Didst thou discover people as they kept coming?" that is said to a yellowhammer when he talks.

¹Literally, "they were caused to be or do." *nagaan-* is causative of aorist intr. *nagai-*.

²= *l hoiyáw*.

5. WHEN THE NEW MOON APPEARS.

Bixal ba^at!lebét'a⁸¹ sgelewáldan, "Dap'óit'e^e, déhi k!iyák'de^o.² 'is'i^e yap!a 'Amadi lohó!⁸¹' nēxigi^e, ma yá^a na^enát'e^e, hawi^e ba^adēp'de^e. 'ī's'i^e k'ai gwala hé^ene he^enagwásbik'na^e, lap'ām gaīsbik'na^e, k'ai gwala lasgúm iūxgwàt' 'is'i^e ga gaīsbik'na^e, gas'i^e hawi ba^at!lebét'am. Ma yá^a na^enát'e^e dé^exa. Bō+."³

6. WHEN THERE IS A HEAVY FALL OF SNOW.

"T'gam⁵ mé^e degingán gwens'o^umàl s'iulit'a^e, gwent'gém^o hagwelt'gé^emt'gam,"² nagánhan p!a^s. Gas'i^e anī^e lop!ót', hono^e ha-uhaná^s. Gelheyé^x p!á^s, ánī^e t'gam ha-uhimià gelgulúk'.

7. WHEN IT STORMS IN WINTER.

Gwal't' mahai wōk'da^e, gas'i^e

"He^edadá^e hi nà. T'gap'xī'ūt'e^e
 He^edadá^e hi nāk'^w;
 He^es'o^umál hi nāk'^w degesít',
 He^ewilámxa hi nāk'^w t'gap'xī'ūt'e^e,
 Wede mé^e ginagwàt',
 Wede mé^e gingàt'.
 Hāp'de^e xilam yō^uk!a^a
 Yewē sallatsàk',"

nagán ga^a. Wihin k!u^uyápxa^a malák'wōk', "Gwal't' mahai wók'i^e, ga na^agí^ek'."

¹ Literally, "when it arises."

² Literally, "ahead I shall go."

³ This word is intended to represent a prolonged yelling.

⁴ Probably intended to frighten away the frogs and lizards that eat up the moon.

5. WHEN THE NEW MOON APPEARS.

When the new moon appears,¹ it is shouted to, "I shall prosper, I shall yet remain alive."² Even if people 'Would that he died!' do say of me, just like thee shall I do, again shall I arise. Even if all sorts of evil beings devour thee, when frogs eat thee up, many evil beings—lizards, even when those eat thee up, still dost thou rise again. Just like thee shall I do in time to come. Bō +!"³

6. WHEN THERE IS A HEAVY FALL OF SNOW.

"Hither⁴ drive on the elks that dwell in back of the mountain, the black necked ones down in dark places," Snow used to be told. Thereupon it did not snow, he became quiet again. Snow is stingy; he does not desire to drive down elks.

7. WHEN IT STORMS IN WINTER.

When a great wind arrives, thereupon

"Pass thou away from here. With thy digging-stick
 Pass thou away from here.
 Beyond the mountain pass thou with thy sifting
 basket-pan,
 Beyond Wilámxa' pass thou with thy digging-stick.
 Come thou not hither with it.
 Come thou not hither!
 Thy children dead people's bones
 Perchance with their feet do touch,"

just that was said to her. A friend of my mother's told her, "Should a great wind arrive, that shall you say to it."

¹ Each syllable of this formula is recited pompously by itself.

² -t'gem and -t'gém't'gam are probably intentionally used to alliterate with t'gam, "elk." There may be a folk-etymology involved.

³ Or *Ahwilámxadis*, a mountain.

8. WHEN A WHIRLWIND COMES.

Gas'í^e p'o^uyámx wili bā^éit'gwálak^w, dedewilí^ída t'ga^a
salp'ú'lū^ép'ilin. " ^é"^é, ^é"^é, k'lūyabá^t' eít'^e, gwī^éneíxde^é eít'^e,"
nagàn.

9. A PRAYER TO THE WIND.

"Hě! Gwel^éwa^adidě ba-ideye^égiwidá^é k'ai^éwa ɛ̄'łts!ak^w,
dák'hawalák'idě ba-ideye^égiwidá^é, dak'īūdě ba-ideye^égiwidá^é,
hats!ek'tsligidě ba-ideye^égiwidá^é k'ái^éwa ɛ̄'łts!ak^w, daksaldě
ba-ideye^égiwidá^é k'ái^éwa ɛ̄'łts!ak^w." He^éne dap'ōp'au, "h^w+",
nagàn.

10. WHEN THERE IS A HEAVY RAIN.

"Gwī^édi ha-uhán^ésda^é? ge^énè lop!odàt'. Dīt'gāyúk!u-
ma^ada duyùm ^éalp!i^t!ó!t!alhip'."

11. WHEN ONE SNEEZES.

"Nék'di k'lūyūmísi? 'Dap'óit'a^é, nēxdaba^é, 'hawì bē
mu^uxdàn² déhi k'liyigadá^é.'³ Desbū'sba-usdaba^é."

¹ i. e., the wind.

² Literally, "yet day once."

³ Doubtless misheard for k'lūyigadá^é.

8. WHEN A WHIRLWIND COMES.

Now a whirlwind whirls up past the house, the earth is kicked by the door. “^εEⁿ, ^εEⁿ, thy friend I am, thy kinsman I am,” is said to it.

9. A PRAYER TO THE WIND.

“Hě! From down my body shalt thou drive out evil things, from the crown of my head shalt thou drive them out, from over my hands shalt thou drive them out, from within my backbone shalt thou drive out evil things.” Then they blow, h^w+ is said to it.¹

10. WHEN THERE IS A HEAVY RAIN.

“How long before thou wilt cease? So long hast thou been raining!” (To those in the house:) “Do ye burn cat-tail rushes towards the west.”

11. WHEN ONE SNEEZES.

“Who calls my name? ‘Thou shalt prosper,’ shall ye say of me, ‘yet another day² shalt thou still go ahead.’⁴ Ye shall blow to me.”⁵

¹That is, “mayest thou continue to live.”

⁵That is, “blow a whiff of tobacco smoke for my prosperity.”

VOCABULARY.

This does not pretend to be more than a list of the Takelma verb, noun, and adjective stems obtained either in texts or otherwise. Only such derivatives, in the main, are given as either offer some difficulty in regard to formation or whose significance is not immediately obvious from the etymology. An almost unlimited number of other derivatives, particularly from verbs, may be formed by means of the various prefixes and suffixes discussed in *The Takelma Language of Southwestern Oregon*¹ (referred to as *T. L.*). Derivative forms are printed indented under the stems. The independent pronominal, demonstrative, and adverbial stems, particles, and interjections are listed in the grammar and need not be repeated here. In constructing forms from the materials presented in this vocabulary it should be remembered that the various phonetic processes described in the grammar operate; in particular, *i*-umlaut is to be made allowance for. The alphabetic order followed is as in English. *k!*, *p!*, and *t!* follow *k'*, *p'*, and *t'* respectively; *ts'!* follows *t!*: *c* is to be sought under *s'*: *u*, when variant of *o*, is found with *o*, when variant of *ū*, with *ū*, which follows *ts'!* References for forms are to page and line of this volume.

LIST OF ABBREVIATIONS AND SYMBOLS.

<p><i>abl.</i> = ablaut vocalism (<i>T. L.</i>, §31)</p> <p><i>acc.</i> = accent</p> <p><i>act.</i> = active</p> <p><i>adj.</i> = adjective</p> <p><i>adv.</i> = adverb</p> <p><i>caus.</i> = causative (<i>T. L.</i>, §45)</p> <p><i>comit.</i> = comitative (<i>T. L.</i>, §46)</p> <p><i>cont.</i> = continuative (<i>T. L.</i>, §43)</p> <p><i>contr.</i> = contract verb (<i>T. L.</i>, §65)</p> <p><i>frequ.</i> = frequentative (<i>T. L.</i>, §43)</p>	<p>(<i>i-</i>) = instrumental-<i>i-</i> is dropped in 3d per. subj. 3d per. obj. aorist and in 3d per. obj. imperative (<i>T. L.</i>, §64)</p> <p><i>indir.</i> = indirect object, i. e., transitive verbs so designated use suffix -<i>s-</i> when object is 1st or 2d per. unless, in non-aorist stems, marked <i>indir. -x-</i> (<i>T. L.</i>, §47)</p>
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¹Bulletin 40, Bureau of American Ethnology.

- inf.* = infinitive (*T. L.*, §74)
intr. = intransitive
irr. = irregular
iter. = iterative (*T. L.*, §43)
n. ag. = noun of agency (*T. L.*, §§79-82)
obj = object
pass. ptc. = passive participle (*T. L.*, §77)
per. = person
pl. = plural
recipr. = reciprocal (*T. L.*, §55)
sing. = singular
subj. = subject
subor. = subordinate form (*T. L.*, §70)
T. L. = "The Takelma Language of Southwestern Oregon" (Bulletin 40, Bureau of American Ethnology)
tr. = transitive
uncontr. = uncontracted
usit. = usitative
voc. = vocative
 ? = doubtful
 [] = inorganic element, generally *h*, "inorganic *a*," or "constant *a*" (*T. L.*, §§10, 24, 42)
 () in verbs, enclose stem forms not actually found in material obtained but constructed with practical certainty from evident analogies; in nouns, enclose pronominal elements
 - separates stems, prefixes, and suffixes; forms preceded by hyphen were not obtained except as compounded with prefix or prefixes given above or below

: separates aorist stem or stems from verb stem or stems, aorist stems always preceding, verb stems following colon. Prefixes and suffixes given with aorist stems will be understood to apply also to verb stems, unless replaced by other elements. Verb prefixes (followed by hyphen) or stem forms that are listed as derivatives will be understood to be compounded with stems and suffixes given in first (unindented) line, unless other elements replace these

Roman numbers (I, II, III, IV₁, IV₂, and IV₃) refer to classes of conjugation; I and II indicate intransitive verbs, III transitive verbs, and IV verbs of mixed conjugation (*T. L.*, §§60-63, 67)

Arabic numbers (1-16) refer to types of stem-formation (*T. L.*, §40). 3* indicates those verbs of type 3 that, like *ma-ts/ag-*, change intervocalic consonant of aorist to fortis. Derivative verb forms without colon belong to same class and type as forms given in first (unindented) line. When either class or type number is lacking with forms separated by colon, it is to be inferred that satisfactory data for their determination are lacking

VERBS.

-agan-(i-) : -ag[a]n-	3 III	
-agã[h]-i-:	III	<i>usit.</i>
da ^a -		hear
wa ^é -		feel
badabad-i-: (bat'bad-)	13 a III	scatter (dust)
ha- ^é i-		clap hands and scatter (dust)
baxam-: baxm-, baxm[a]-	3 I	come
baxãxm[a]-:	I	<i>usit.</i>
biliw-: bilw-, bil[a]u-	3 I	jump (with expressed goal of motion)
(bilil-) : bilwal-	I	<i>usit.</i>
biliw-áld-	3 III	(jump at), fight with
biliw-agw-, bilí-gw-	3 III	<i>comit.</i>
bai-		run out of house
dal-xa-		jump among
-bí's-: -bí ⁱ (^é)s-	6 II	
bí's-n[a]-	6 III	<i>caus.</i>
ba ^a -gwen-		look up, lift up one's head (used only in myths)
-bok!obak'-(na-) or	13 a or 11 IV ₁	
bok!op'-(na-): -bō ^u é'k'-		
bak'-		
bok!oba-x-	13 a II	boil (<i>intr.</i>)
bok!oba-x-n[a]-	13 a III	boil (<i>tr.</i>)
da-		bubble, make bubbles under water
-bot'bad-i-: bo ^u d-	12 III	
dā- ^é i-		pull out (somebody's) hair from side of head
dā- ^é i-bodoba-s-an-:	13 a III	pull out each other's hair
(-bot'ba-s-an-)		
-bü ^u g-i-: -bü ^u k!-	6 III	
de-		fill
de-bü ^u g or -bü ^u g-x		full (<i>adj.</i>)
de-bü ^u g ^é bà-x		full (<i>pl.</i>)
-būmá ^a g-:		
dī-		swarm up
-dagadak'-na-: -dak'da ^a g-	13 a III	
da-		sharpen (one's teeth)

-dala-g-ámd- : -dal-g- s'in-, da ^a -	2 III		pierce nose, ears
-damak!-(i-) : -damk!- de- ^ē -	3 III		choke (<i>tr.</i>)
da-dama ^ē -x-	3 II		be out of wind
-daway- : -dauy-, -dawi- ba ^a - he ^ē -	3 I		fly (up) fly away
-daxag- : -daxg- bai-	3 III		(?) be responsible for some- thing to (110, 23)
-dele-b-i- : (-del-b-) ha- s'in-de ^ē lé-p'-gwa-	2 III		stick into stick into one's own nose
-di'k'dag- : di'g- ba ^a -	12 III		erect, cause to stand up
-dini-k!- : -din-k!- ba ^a - bai-de- ba ^a -dini ^ē -x-	2 III 2 II		stretch up (<i>tr.</i>) stretch out (<i>tr.</i>) extend up (<i>intr.</i>)
bai-de-dini ^ē -x- dink!-i- : dink!-as-	2 II 15 b II		come marching in order lie stretched out
-dini ⁱ -t! ¹ : -din-t-! ba ^a - ha-dini-t!-an-(i-)	2 III		string (on line) string out(dentalia) in (house)
-dolog- : -dolg-, -dol[a]g- gel-	3 I		be lazy
-domo ^ē s- : -dom ^ē s- ba ^a -	3 II		(birds) fly up and light
-dó ^ē s : hawax-ba ^a -			it is rotten, stinks
-duyuk!-i- : (-duik!-) he ^ē -i-	3 III		push
dūlü ^u t!al-i : dūlt!al-	13 b III		stuff (basket) with
dūwu ^u -g- ² : du ^u -g-, dūw[a]-g-	2 I		be good, do right
ei-, e ^ē -b- : (replaced by yo-)	I <i>contr.</i>		be

¹ Radically identical with preceding verb.² Cf. adj. *duu*.

ei[h]-i- :	III	use
ei _l y]-i-, <i>indir.</i> -s- :	III	hurt
eseu- : (esw-)	3 I	sneeze
gala-b- : gal-b-	2 III	twist (thread) by rolling
-gaxagax-i- : -gaxgax-	13 a III	
ī-		scratch
ī-gaxagax-gwa-		scratch oneself, one's own
gayaw-, <i>indir.</i> -al-s- :	3 III	eat
gaiw-, <i>indir.</i> gai-s-		
geyew-al-x : geiw-al-x-,	3 II	eat (without obj.)
gei-x-		
geyew-al-x :	II	be in habit of eating
gayaig-, <i>indir.</i> gai-		<i>usit.</i>
waw-al-s- :		
gele-g- : gel-g-	2 III	drill (for fire)
di ^l -al-gelegal-ám-d- :	13 a III	tie (hair) up into top-knot
-gelgal-		
di ^l -al-gelegal-ám-s-	13 a II	tie one's own (hair) up into top-knot
-genep'-gwa- : -gěnp'-	3 III	
de- ^l ī-		lie curled up dog-fashion
-geneu- ¹ : -gen[a]w-	3	
de- ^l ī-geneū-k'wa :	3 III	lie curled up dog-fashion
(-gen[a]u-)		
: de-gen[a]w-		dit.
-gesegas-al- : -gesgas-	13 a I	
al-		wash (<i>intr.</i>)
-gewek!aw-(i), <i>indir.</i> -s- :	13 b III	
-geuk!aw-		
de- ^l ī-		tie (salmon) bow-fashion
-geyan- : -gey[a]n-	3 IV 3	
al-		turn one's face away
-gilib- : gi ^l lb-	3 III	
han-		put (beams) across (main posts of house)
-giligal-i- : (-gilgal-)	13 a III	
al-		bedaub
al-giligal-k'wa-		daub over oneself

¹ Related to preceding stem.

-gí'na- : -gí'na- ī-	6 III	take
gini-g- : gin-g-, gin[a]-g-	2 I	go (with expressed goal of motion)
giniy-agw-, gini'-gw- : gin[a]-gw-	2 III	take along to
(de-ginig-an-) : de- ging-an-	2 III	drive ahead to
ging- : ging-	I	<i>iter.</i>
-gis'igas'-(i-) : -gis'gas'- ī-	13 a III	tickle
-gulug[w]- : -gul[a]g- gel-	3 III	like, desire
-goyok!-(i-) : -goik!- ī-	3 III	touch (unwillingly), nudge
ī-goyogiy-a-, <i>indir.</i> -goyogí'-s- : goigiy-	13 a III	<i>frequ.</i>
-gülük!-al-x- : -gülk!- de-	3 II	blaze, glow
-gwá ^a d-i- : (-gwá ^a t!-) bai- ^ē ī-	6 III	make (hair) come loose
bai-gwá ^a -s- : -gwá ^{a(ē)} -s-		(hair) comes loose
: gwenai-á ^s (<i>n. ag.</i>)	I	good singer
gwidik ^w d-, gwidigw- : gwid[a]k ^w d-, gwi- d[a]t'-	13 c IV ₁	throw
he ^ē -		throw away, lose
xam-gwidis-gwi- :	II	throw oneself into water
gwidi-lha- : gwid[á]- lha-	2 III	keep throwing
ī-gwidigwad-(i-) :	13 a III	push
-gwi't'gwad-		
ī-gwidigwad-i- :	13 a III	throw into one's hand
-gwi't'gwad-		
sal-gwidigwad-(i-) :	13 a III	kick
-gwi't'gwad-		
wa ^ē -gwidigwad-i- :	13 a III	(kill and) throw several away
-gwi't'gwad-		
gwidigwa-s- :	13 a II	give out (from weariness)
-gwi't'gwa-s-		

gwilis- : (gwils-)	3 II	
ba ^ə al-		turn one's (ear) over
-hagāi- : -hagai-	1 I	
di ^ə -		feel as if about to be touched
dak'-		in anus
s'in-		feel thrill in head
		have funny feeling in nose
-ha ^a l-(i-), <i>indir.</i> -s- :	5 III	
-hala[h]-, <i>indir.</i> -x-		
dak'-da-		answer
-halahal-(i-) :	13 a III	<i>frequ.</i>
(-halhal-)		
-helehal-xa- : (helhal-)	13 a I	<i>frequ.</i> (without obj.)
-hanats!-(i-) : -hants!-	3 III	
ha ^ə w-ī-		stop (<i>tr.</i>)
hau-hana ^ə -s- : -han ^ə -s-	3 II	stop (<i>intr.</i>)
p'lai-di ^ə -hana ^ə -s- :	3 II	stop (raining, burning)
han ^ə -s-		
-hawak!- : (-hauk!-)	3 III	
ba ^a -		dip up (water)
ha ^a x- : haxa-	5 I <i>irr.</i>	burn (<i>intr.</i>)
ha ^a x-an-, ha ^a x-n[a]- :	5 III	burn (<i>tr.</i>)
haxa-n-		
-hegehag-, -hegehak'-na- :	13 a III or IV 1	
(-hek'hag-, -hek'-		
hak'-na-)		
xa ^a -		breathe
-hegwehagw-(i-), <i>indir.</i> 13 a III		
-s- : -he ^ə gwagw-		
gwen-		tell, relate
gwen-hegwe ^ə hagw-		tell to
an-i- :		
gwen-hegwá ^a gw-an-i- :	12 III	relate
gwen-hék'wa ^a gw- :	12 III	relate
-hegwehak' ^w -na- :	13 a IV 1	
-he ^ə gwák' ^w -,		
-hék'wa ^a -k' ^w -		
ī-		work
helel- : he ^ə l-	8 I	sing
helehal- : (helhal-)	13 a I	<i>frequ.</i>

-hemeg- : (-he ^e mg-)	3 III	
al-		meet (person)
ha-t'ga ^a -hēm-s-gi ^é		in middle of field
-hemeg- : -hemg-,	3 III	
-hem[a]g-		
-heme ^e mg- :	III	<i>usit.</i>
bai-		take out, off
hemeham-, <i>indir.</i> -s- :	13 a III	<i>contr.</i> imitate
hemham-		
hemei-k'wa- :	III	act like
-hemem-(i-) : -he ^e m-	8 III	
ī-		wrestle with
de-		taste
-hene ^e -d- : -he ^e n-d-	2 III	
dak'-		wait for
-hene ^e n-d- :	III	<i>cont.</i>
-henehan-d : (-hen-	13 a III	<i>usit.</i>
han-d-)		
-hene-xa : -hen-	2 III	wait
henen- : he ^e n-	8 I	be used up, consumed; have no
bai-de-		living relative
henen-agw-	8 III	be through eating
ī-henen-an-(i-)	8 III	eat all up, annihilate
-hewehaw- : -heuhaw-	13 a III	<i>contr.</i>
gel-		think (<i>intr.</i>)
-hewehaw-(i-), <i>indir.</i>		think of
-s-		
hewehō-x-gwa- : (heu-	13 a I	yawn
hau-)		
-heyek!-i- : -heik!-	3 III	
de-		leave over
heye ^é -x- : hei ^é -x-	3 II	be left over
gel-heye ^é -x- : -hei ^é -x-	3 II	be stingy
-hili'gw- : -hil[a]gw-	3 III	
di'-		be glad
hiliw- : hilw-	3 I	climb
hiliw-áld-		climb for
: -hi'l-x-	II	
bai-		(flood) covers (world)

-himi-d- : -hi ^h m-d-	2 III	
wa ^a -		talk to
-himi-xa-	2 I	talk (<i>intr.</i>)
-himim-d- :	III	<i>iter.</i>
-himim- : -hi ^h m-	8 III	
bai-		drive out
hau-		drive down hill
hiwiliw- ¹ : hiwilw-,	3 I	run (with expressed goal of
hiwil[a]u-		motion)
p!ai-		run down (hill)
da ^o l dī ^o -		come near from behind
dal-hiwili ^h -gw- :	3 III	run off into brush with
(-hiwil[a]u-)		
hiwilil- :	I	<i>usit.</i>
ho ^u gw- : hogw-	1 I	run (without expressed goal of
		motion)
hogohagw- : (hok ^w -	13 a I	<i>frequ.</i>
hagw-)		
-huk!uhak'-na- : (-hu ^o k'-	13 a IV 1	
hak'-)		
xa-		breathe
-holohal-(i-) : (-holhal-)	13 a III	
ha- ^o ī-		dig into (fireplace, putting
		ashes aside)
-ho ^u x-gwa- : (-hox-)	1 III	
da ^a -		believe
hoyod- : hoid-	3 I	dance
hoyod-agw-	3 III	dance (particular dance)
hoyoy- : hōi-	8 III	steal
hu ^u l-in- : hūl-in-	1 II	be tired
hūlū ^u hal-in- : (hūlhal-)	13 a II	<i>usit.</i>
hu ^u l-i-n[h]a-	1 III	<i>caus.</i>
-hūlü-p!-i- : hūl-p!-	2 III	
-hūlü ^u hal- : (-hu ^u lhal-)	13 a III	<i>frequ.</i>
he ^o ī-		beat off (back)
ha- ^o ī-, al- ^o ī-		skin
-hunu ^u o-s- : (-hu ^u n ^o -s-)	3 II	
p!ai-		shrink, get short

¹ Possibly to be analyzed as *-hi wiliw-*.

-hūwu ^u k!- : -hu ^u k!-	3 III	
p!ai-		spread down
ha-		spread out (mat) in (house)
-hoyoiy- : -hōiy-	8 III	
al-		hunt (<i>tr.</i>)
-hūyūi-x-, -hūyū-x- :	8 II	hunt, go to hunt (<i>intr.</i>)
-hūi-x-		
-hūyūhi- : (-hūihi-)	13 a III	<i>usit.</i> (<i>tr.</i>)
hūyūhi ⁱ -x- : -hūihi ⁱ -x,	13 a II	<i>usit.</i> (<i>intr.</i>)
-hūyū-x-		
imiam-d-i- : im ^ə am-d-	13 b III	pile up
īmi[h]am- : īm[h]am-	13 a III <i>contr.</i>	send
īmi[h]am-(i-), <i>indir.</i> -s-	13 a III	send
-i ⁱ w-, <i>indir.</i> -s- : -īwi-, <i>in-</i>	5 III	
<i>dir.</i> -x-		
he ^ə -		leave
he ^ə -wa-i ⁱ w-i-		leave behind with
gwel- ^ə i ⁱ w-i-		beat in running
k'alak'al-i-, <i>indir.</i> -s- :	13 a III	roll (dust, ashes) over
(k'alk'al-)		
-k'á ^a p'-gwa- : (-k'á ^ə p'-)	6 III	
dī- ^ə al-		put dust on one's own fore- head
k'ap!ak'ap'-na- : k'á ^ə p'-	13 a IV 1	throw (objects into)
k'ap'-		
bā- ^ə al-		turn (things) over
he ^ə -ī-k'ap!ak'ab-i-	13 a III	chip off (pieces of wood)
k'ebal-i ⁱ - : k'ep'al- :	15 a II	remain absent
k'awak'au-, <i>indir.</i> -s- :	13 a III	bark at
(k'auk'au-)		
k'ewek'aw-al- : (k'eu-	13 a I	bark
k'aw-)		
k'ewe ^ə k'aw-al- :	I	<i>usit.</i> (<i>intr.</i>)
-k'iwik'au-k'wa- : -k'iu-	13 a III	
k'au-		
de-		brandish before one's face
dak'-		brandish over one's head
-k'ulú ^u -k'wa- :		
bai-		come floating down stream
p!ai-k'ulú ^u k'al- :	13 a	drop down dead one after another
(-k'u ^u lk'al-)		

-k'wá ^a gw-i :	-k'wá ^a k!w-	6 III	
ī-			wake up (<i>tr.</i>)
k'wá ^a -x :	k'wá ^{ae} -x-	6 II	wake up (<i>intr.</i>)
k!adāi-, <i>indir.</i> -s-	k!a ^a d-	7 b III	<i>contr.</i> pick, pluck
k!adāi[h]-an-i, k!aday-			pick for
an-i-			
k!adak!at'-na- :		13 a IV 1	<i>usit.</i>
(k!at'k!at'-)			
k!edèi-xa- :	(k!ē-sa-)	7 b I	be out picking
k!edèi-k'wa- :	k!ēt'-	7 b III: II	pick for oneself
gwi-			
-k!alak!al-(i-) :	k!alk!al-	13 a III	
sal-ī-			scratch (leg, foot) with claws
de-ēī-			scratch against door
-k!alas-(i-) :	-k!a ^a ls-	3 III	
bai-			take out
-k!alas-na-, -k!alas- :		16 IV 2 or II	
-k!alsi-			
di-			be lean in rump
ī-			be lean in hand
di-k!àls			lean in rump (<i>adj.</i>)
-k!anak!an-(i-) :	(-k!an-	13 a III	
k!an-)			
ī-			twist (hazel switch)
k!a ^w -an-d- :	k!aw-an-d-	1 III	put acorn meal in sifting pan
-k!axak!ax-i- :	-k!axk!ax-	13 a III	
k!wal-hawa ^a -			besmoulder by burning pitch under
k!ayay- :	ga ^a y -	8 I	grow
:di ⁱ -k!e ^l -i-x			putting on style
k!elew- :	(k!elw-)	3 III	sup up (acorn mush)
k!emèi-, k!eme ^e n- :		3 III	<i>contr.</i> make; treat as, use as
k!em ⁿ -, k!em[a]n-			
k!emen-xa- :	k!em-xá-	3 I	work (<i>intr.</i>)
bā- ^ē i-k!emen-amd- :		3 III	equip with
-k!em ⁿ -			
ba ^a -k!emen-am-s- :		3 II	prepare to go
-k!em ⁿ -			
k!eme ^e amg- :	k!em-	13 a <i>irr.</i> III	<i>frequ.</i>
^e amg			

-k!e ^w -al-i- : -(k!ew-)	1 III	
ī-		whirl around (<i>tr.</i>)
wa-k!e ^w -al-x-gwa-		whirl around (<i>intr.</i>)
k!lixix- : gi'x-	8 III	finish (<i>tr.</i>)
k!liyig- : k!li'g-, k!liy[a]g-	3 I	fall
k!liyig- :	I	<i>usit.</i>
bai-		come
p!ai-		fall down
de-		live on, continue to exist
ba ^a -gel-		lie down belly up
k!lodod- : go ^u d-	8 III	bury
k!lolol- : go ^u l-	8 III	dig
ba ^a -		gather up (bones)
k!lülü-xa- : (-gü ^u l-)	8 I	dig (without obj.)
-k!omok!am-(i-) : (-k!om-	13 a III	
k!am-)		
s'al-		kick to pieces
ī-		break to pieces
k!omom- : (go ^u m-)	8 I	fish (<i>intr.</i>)
-k!os'o ^u -g-(i-) : -k!os'-g[a]-	2 III	
da-		bite slightly
ī-		pinch
-k!os'ok!as'- : (-k!os'-	13 a III	<i>freq.</i>
k!as'-)		
-k!os'ōs'-g[a]- :	III	<i>usit.</i>
-k!ot'k!ad- : -k!o ^u d-	12 III	
xa-ī-		break in two
xa-ī-k!odō-lh-i- :	III	<i>cont.</i>
xa-i-k!odok!at'-na- :	13 a IV 1	break to pieces
(-k!ot'k!at'-)		
xa ^a -k!ot'k!a-s- : -k!o-s-	12 II	break (<i>intr.</i>), become broken
k!oyo ^u - : k!o ^u y-	2 III	go with
k!loyō ^u -x-an-	2 I	go with one another
-k!u ^u m-an-(i-) : k!ūm-an-	1 III	
ī-		fix, prepare
ī-k!u ^u m-an-k'wa-		prepare oneself, get ready
ha-ēī-		prepare (house) by sweeping it clean
ī-k!u ^u m-an-anan-i-		prepare for, get ready for

k!ūwūw-, k!owu ^u - : gu ^u w-	8 III	throw mass of small objects (e. g., intestines, gophers); sow, plant (tobacco); put (dentalia) on (neck)
he ^ε -		throw away
bai-		throw out
al-k!ūwu ^u w-i-		throw (dust) on one's face
k!ūwū ^ε aug- : gū ^u gaw-	13 a irr. III	<i>frequ.</i>
k!ūwūw- ¹ : gu ^u w-	8 I	(people, animals) run away in one mass, (birds) fly off
he ^ε -		(animals) run away
ba ^a		(birds) fly up all together
k!ūwūw-an-	8 III	scare away (group of animals)
k!ūyūm-id- : k!ōim-id-	3 III	call one's name, speak of one who is out of ear-shot
-k!walagw-(i-) :	3 III	
-k!walgw[i]-		
xa- ^ε al-		let alone
(k!walag-) : k!wa ^a lg-	3 III	throw (on fire)
-k!wene-[h]i- : -k!wen-	2 III	
[h]i-		
ī-		hold (staff) in one's hands
la ^a b- : laba-	5 III	carry on one's back
la ^a b-an[h]a-, la ^a b-		carry for
anan-i-		
le ^ε b-an-x- : (lebe-n-x-)	5 II	be always carrying
-lá ^a d- : lá ^a t!-	6 III	
xa ^a -		put (belt) about one's (own) waist
xa ^a -lá ^a d-i-		put (belt) about (another's) waist
xa ^a -lé ^ε -sap ^ε		belt
lagag-i- : la ^a g-	8 III	give to eat
lagag-ámd-		pay
la ^a l-i ¹ - : la ^a -, la ^a -p ^ε -	10 a and 15 a II	become
lawalh-i- :	II	<i>iter.</i>
la ^a l-aw-i- : (la ^a -w-i-)	10 a III	cause to become

¹ Evidently same as preceding stem, but used intransitively.

la ^a lw- : la ^a w-	10 a III	twine (basket)
wa-la ^a law-i- :	12 III	keep twining while (doing something else)
la ^a mal- :	III	get angry with, quarrel with
-lats!ag-(i-) : lasg[i]-	3* III	
ī-		touch
sal-		touch with one's foot
da-		taste
la ^a law-i-, <i>indir.</i> -s- : la ^a w-,	12 III	name, call
<i>indir.</i> -x-		
la ^a walaw-, le ^a wilau-		<i>iter.</i> (?)
(<i>abl.</i>) :	13 a (?) III	
lawad-an- : lāud-an-	3 III	hurt (<i>tr.</i>)
p!ai-lawá ^a t'		(birds) light
-layá ^a k'-na- : (-lāik'-)	3 IV 1	
ī-		coil (basket)
le ^e b- : lebe	5 III	gather and eat (seeds, grass-hoppers)
(lebelab-) : le ^e p'lab-	13 a III	<i>frequ.</i>
lebed- : (lep'd-)	3 III	sew (<i>tr.</i>)
lebe-sa-	3 I	sew (without obj.)
legwel-, <i>indir.</i> -s- :	III	suck
legwel-ámd-		suck out of
-lehei- : -lehe-	4 b I	
bai-		drift dead to shore
-le ^e l-agw- : -lel-	1 III	
da ^a -		listen to, hear about
lelek!- : lelk!-	10 a III	put
he ^e -ī-lelek!-(i-)		let go
he ^e -de-lelek!-(i-)		finish talking
he ^e -sal-lelek!-(i-)		stop dancing
lem-i' [i ^e the ^e gwô'k' ^w sī]	15 a (?)	he is good [worker]
lemek!- : lem k!-	3 III	take along (<i>pl. obj.</i>)
he ^e -ī-lemek!-(i-)		do away with, annihilate
leme ^e amg- : (lem ^e amg-)	13 a <i>irr.</i> III	always take along
lemek!-iau-	3 I	(people) move, go
leme ^e -x- : lem ^e -x-	3 II	(people) go, come together;
		(wind) comes
he ^e -leme ^e -x-	3 II	(hair) comes out

lep'ni-yau-	I	be winter
lep'ni-xa		winter (<i>adv.</i>)
-lewe ^ε law-(i) : (-leu ^ε lau-)	13 b III	
da ^a -		swing (shells) in one's ear
-leye ^e s- : -leis-	3 II	
gwel-		be lame
léyas nagai-		stumble
ligi ⁱ : li ^g -	2 I	return home with game, food that has been obtained
ligi-gw- : li ⁱ -gw	2 III	fetch home (game)
ligilag- : (lik'lag-)	13 a I	always return home with game
liwilha-gw- :	III	always fetch home (game)
de-ligi-áld- : -li ^g -	2 III	fetch home for eating
ligi ⁱ -n- : li ^g -[a]n-	2 II	rest (<i>intr.</i>)
ligi ⁱ -n- : li ^g -an-	2 III	rest (<i>tr.</i>)
ligilag-an- : (lik'lag- an-)	13 a II	always rest (<i>intr.</i>)
limim- : li ^m -	8 I	(tree) falls down
limilam- : (limlam-)	13 a I	<i>frequ.</i>
limim-an-	8 III	fell, chop (tree)
dak'-limim-x-gwa- : -lim-	8 I	have (tree) fall on oneself
(liwid-) : liud-	3 I	burn (<i>intr.</i>)
liw[i]lau- : li ^w -	12 I	look
gwen-		look behind
liwilhau- :	13 a I	keep looking
liwá ^a nagai-		give a look
lobob- : lo ^u b-	8 III	pound (acorns, seeds)
lúbü-xa- : lu ^u p'-	8 I	pound (without obj.)
lobolap'-na-, lobolp'- na- : (lop'lap'-)	13 a or 13 c IV 1	<i>frequ.</i>
ló ^g [w]- : ló ^u k![w]-	6 III	set trap for (animal)
lok!ólha- :	III	<i>usit.</i>
lúk!ü-xa- : lū ^ε -x[w]a-	2 I	trap (without obj.)
lúk!ú ^u -xa- :	I	<i>usit.</i> (without obj.)
lúk!ü-xa-gwa-d-an-i-	2 III	trap (without obj.) for (per- son)

ló ^u g[w]- ¹ : ló ^u k! ¹ [w]-	6 III	thrust, stick out
al-ló ^u g[w]-(i-)		thrust out to
han-ló ^u g[w]-(i-)		stretch out across
gwen-ló ^u g[w]-(i-)		stick into one's throat
ha-ló ^u g[w]-(i-)		stick into
al-s'in-ló ^u g[w]-(i-)		meet (person)
p!ai-di ^é -ló ^u g[w]-(i-)		make (stick) stand up, erect (house-post)
ha-		put on (one's garment)
sal-		put on (one's moccasins)
gwel-		put on (one's leggings)
lohoi- : loho-	4 b I	die
p!ai-		fall by stumbling
gel-lohoi-gw-	4 b III	avenge
(loholhi-) : loh[á]lhi-	13 a irr. I	<i>frequ.</i>
loho ^u -n- : loho-	1 III	cause to die, kill
lohō-nha :	1 III	<i>caus. iter.</i>
loholah-an- : (lohlah-)	13 a III	<i>caus. usit.</i>
ha-loho ^u -n- : -loho-n-	1 III	trap (small animals)
lohoy-áld- ² : loho-ld-	4 b III	hire
s'om-		doctor (<i>tr.</i>) as <i>s'omloholxa^és</i>
lohoyi-xa- : lohoi-	1 I	hire (without obj.)
s'om-lühüi-xa- :	I	practice medicine-rites of <i>s'omloholxa^és</i>
s'om-lohol ¹ -xa- ^é s		medicine-man (opposed to <i>goyo</i>)
lo ^u l- : lo ^u -	10 a I	play
lo ^u l-agw	10 a III	play with
lo ^u -s'i		plaything
lomol- : lom[a]l-	11 I	choke (<i>intr.</i>)
lop!od- : lop'd-	3* I irr.	storm, (rain, snow ³)
-lümüsg[a]- : -lümüsg[a]-	3 I	
de-		tell the truth
de-lümüsg-an-	3 III	tell the truth to
malag-i- : malg-, mal[a]g-	3 III	tell, speak to
malag-anan-i- ⁴		tell to

¹ Perhaps identical with preceding stem.

² Perhaps related to preceding stem.

³ When preceded in 3d pers. form by *noux* or *p!aas*.

⁴ With 1st or 2d per. obj. *mala-x-* : *mal[a]-x-*.

malag- ²¹ : (malg-, mal[a]g-)	3 I	be jealous
malag-ámd-	3 III	be jealous of
ma ^a nman-, ma ^a n- (3d per. subj.) : (ma ^a n-)	12 III <i>contr.</i>	count
da-ma ^a nman-i-		count up, recite list
-ma ^a s- :	II	
di ⁱ -		be light, lit up
mats!ag- : masg[a]-	3* III	put
mats!ásg[a] :	III	<i>usit.</i>
p!ai-		put down; originate, set (world) firm; give birth to
bai-		start in with (singing)
gwel-		put away in back (of house)
mahwī- :	I	be pregnant
melel- : (me ^e l-)	8 I	blaze
mīli ⁱ -d- : mil[a]-d-	2 III	love
-minī-k'-d[a]- : miñ-t'[a]-	2 III	
da ^a -		teach
-molo ^o mal- : -mol ^o mal-	13 b III <i>contr.</i> or <i>uncontr.</i>	
ba ^a - ^o al-		turn (things) over
ī-wa-molo ^o mal-i-	13 b III	stir (food in basket-bucket) with
moyūgw-an- : moigw-an-	3 I	be spoiled
moyūgw-an-an-	3 III	spoil (<i>tr.</i>)
mülü ^u k!- : mülk!-	3 III	swallow
naga-, <i>indir.</i> -s- : na ^a g-i-, <i>indir.</i> -x-	2 III	say to, do to
nagai- ² : na-	4 a <i>irr.</i> I <i>contr.</i>	say, do
-nawa ^a k!- : (-nauk!-)	3 III	
ba ^a -		climb up (tree) when pursued
-nawak!-an-		chase up

¹ Probably identical with preceding stem.

² Intransitive form of preceding stem. For paradigms of both *naga-* and *nagai-*, together with their most important derivatives, see *T. L.*, Appendix A.

ni ^h w-, <i>indir.</i> -[a]s- : niw- 1 III	fear, be afraid of
hin ^h x-ni ^h w-	be afraid
-nó ^u g[w]-i- : (-nó ^u k![w]-) 6 III	
xa ^a -p ^l i ⁱ -	warm (somebody's) back
xa ^a -p ^l i ⁱ -nó ^u -k ^h 'wa-	warm one's own back
xa ^a -be ^e -nó ^u -k ^h 'wa-	warm one's own back in sun
nó ^u g[w]-i- : (-nó ^u k![w]-) 6 III	paint (part of body)
al-	paint face
al-nú ^u -k ^h 'wa-	paint one's own face
nó ^u -k ^h 'wi- 6 II	paint oneself
-nú ^u d-i- : -nú ^u t!- 6 III	
de- ^h i-	drown (<i>tr.</i>)
o ^u b- : ob- 1 III	dig up
o ^u d- : odo- 5 III <i>irr. acc.</i>	hunt for, look for
al-o ^u d-an-(i-)	look around for
i ^h -o ^u d-an-(i-)	feel around for
s'al-o ^u d-an-(i)	go to look for
odo ^h ad- : 13 b III	<i>frequ.</i>
ogoy-i-, <i>indir.</i> ogo-s'- : 2 III	give to
ok ^h 'i-, <i>indir.</i> o-s'-	
ogo ^h ag-i- : ok![w]ag- 13 b III	<i>usit.</i>
da-	give to eat
oyon- : oin- 3 III <i>contr.</i> or <i>uncontr.</i>	give (something)
p ^h 'eleg- : p ^h 'elg- 3 III	go to war against
p ^h 'ele-xa- : p ^h 'el-xa- 3 I	go to war
p ^h 'ild-i- : p ^h 'ildi- 15 a and 16 II	flat object lies
p ^h 'ai-gel-	lie belly down
p ^h 'ilip ^h 'al-i- : (-p ^h 'ilp ^h 'al-) 13 a III	
di ^h -	squash (insects), whip (children)
gel-bēm-	whip (children) on breast with stick
p ^h 'iwits!-an- : (p ^h 'iuts!-) 3 III	cause to bounce
p ^h 'íwas nagai-	bound off (<i>intr.</i>)
-p ^h 'ó ^u d-i- : -p ^h 'ó ^u t!- 6 III	
dal-	mix with

-p'ōup'aw-(i-), <i>indir.</i> -s-: 12 III		
(-p'ow-)		
al-, al-da-		blow upon
da-		blow out
da ^a -da-		blow (water) on cheeks
(da-p'owop'aw-): p'ow- 13 a III		<i>frequ.</i>
p'aw-		
-p'owok!-(i-) : (p'owk!-, 3 III		
-p'ow[a]k!-)		
de- ⁸ i-		bend (<i>tr.</i>)
p'owo ⁸ -x-	3 II	bend (<i>intr.</i>)
(-p'oyo-?) : -p'oi-	2 (?) II	be blessed, prosper
p'oy-amd- : p'oyo-md-	5 III	smoke out (wasps)
p'uyup'i-emd-	13 a III	<i>usit.</i>
: p'u ^u d-ik' ^{w1} (<i>pass. ptc.</i>)		fathom of string of dentalia
-p'ülü ^u p'al-i- : (-p'ülp'al-) 13 a III		
sal-		kick (earth)
-p'u ^u t'p'ad-i- : (-p'u ^u d-) 12 III		
waya-		stab with knife
han-waya-		stab through with knife
p!abab- : ba ^a b-	8 III	chop (tree) with horn wedge
p!ebe-xa- : (be ^e p'-xa-) 8 I		be a-beating off (bark from tree)
p!agai- : p!a ^a g-	4 a I	bathe (<i>intr.</i>)
p!aga ^a -n- : p!a ^a g-an-	2 III	bathe (<i>tr.</i>)
p!agap!ag- : (p!ak'-	13 a I	<i>frequ.</i>
p!ag-)		
p!ahan- : p!ah[a]n-	3 I	be ripe, done (in cooking)
p!ahan-an-	3 III	make done
p!ahay-an-an-i-	3 III	make done for (person)
p!ala-g-i- : p!al-g-	2 III	tell a myth to
p!ala ^a l-g- :	III	<i>usit.</i>
p!ala ^a -p'- : p!al[a]-p'-	2 II	tell a myth
p!eye ^e n-, 3d per. p!eyé ^e :	14 I	(long object) lies; (person) lies
p!è-		dead
-p!iyin-k'wa- : -p!i-	14 III	
gwen-		lie with head on pillow
gwen-p!i-xap'		pillow

¹ Perhaps belonging to p'u^ut'p'ad-.

p!owow- : bo ^u w-	8 III	sting
-p!ū ^u gūg[w]- : -bū ^u g[w]-	8 III	
dī ⁱ -		start, begin (<i>tr.</i>)
p!ūlū ^u p!al(-i) : p!ūlp!al-	13 a III	march
p!ūwu ^u -k! ⁱ [w]-, <i>indir.</i> -s- :	2 III	name, call by name
(p!u ^u -k! ⁱ [w]-)		
p!ūwu ^u - ^ε -k'wi-	2 II	name onself
p!ūwup!aw- : p!u ^u -	13 a III	<i>iter.</i>
p!aw-		
p!ūwu ^u au-g- :	13 a <i>irr.</i> III	<i>usit.</i>
sa ^a gw- : sagwa-	5 III	shoot (arrow)
sa ^a gw- ¹ : sagwa-	5 III	paddle (canoe)
ba ^a -		paddle (canoe) up river
hau-		paddle (canoe) down river
bai-		paddle (canoe) to land
han-		paddle (canoe) across
sa ^a gw-an-, <i>indir.</i> -s-		paddle (person in canoe)
se ^ε gw-an-k'wi-	5 II	paddle oneself
-sa ^a msam(-i) : (-sa ^a m-)	12 III	
al-dak'-		bump one's head against
(samag-ia ^u -) : samg-	3 I	be summer
samá-xa		summer (<i>adv.</i>)
sa ^a nsan- : sana-p'-	12 and 5 II	fight (<i>intr.</i>)
sa ^a nsan-, sa ^a ns-, <i>indir.</i>	12 and 5 III	fight with, kill, spear (sal-
-s- : sana-, <i>indir.</i> x	<i>contr.</i> or	mon)
	10 b III	
s'as'-an-i ⁱ - : s'as'-an-	15 a II	stand (sing.)
s'as'-an-hap'- :	II	stand around
s'as'ans'as'an-i ⁱ - :	12 and 15 a II	<i>iter.</i>
s'as'-an-ī-nh[a]-, s'as'-	15 a or 1 III	<i>caus.</i>
ānh[a] : s'as'anh[a]-		
-s ^a s'as'- ² : -sa ^a s-	12 II	
ba ^a -		come to a stand, stand up
s'as' nagai-		come to a standstill
-s ^a xs'ix- :	12 <i>irr.</i> II	
sal-		slide, slip
-saya ^a n-gw- :	III	
dī ^ε		break wind

¹ Perhaps identical with preceding stem.

² Identical base with preceding.

sbedesbad-i- : sbet'sbad- (-sbowosbaw-?), <i>indir.</i> -s- : (-stosbaw-?) 1st per. obj. -sbū- sbau- de-	13 a III	stuff (basket) up tight
: waya-wa- ^ē i-sdémk!-ik' ^w (<i>pass. ptc.</i>)	3 III	knife-blade
(s'doyos'da-gwa-) : s'doi- s'da-	13 a III	put on style
se ^ē b- : sebe-	5 III	roast
-sé ^ē g-(i-) : -sé ^ē k! al- de- ^ē i-	6 III	bow to open the door to
-segesag-i-, <i>indir.</i> -s- : -se ^ē k'sag-	13 a III	<i>iter.</i>
s'ein-i' : s'eini-	15 a and 16 II	box-like object lies with opening up
senesan- : sensan-	13 a II	whoop
-sgá ^a b-i- : -sgá ^a p!- wa-	6 III	make (hair) tight
-sgadasgad- : (-sgat'- sgad-) bai-di ^ē -	13 a III	have strength
-sga ^a k'sgag-(i-) : -sga ^a g- bā- ^ē i- p!ai- ^ē i-	12 III	pick up, lift up
:k!wāi ba ^a -sgék'sgig- ik' ^w (<i>pass. ptc.</i>)	13 a III	pick up and set down pitchfork
-sgalaw-i- : -sga ^a lw- al-	3 III	look at by moving head slightly to side
-sgala ^a law-, 1st per. obj. <i>irr.</i> III -sglelél- : -sgalwalw-		<i>frequ.</i>
-sgal-i' : -sgali- da-	15 a and 16 II	(grain) lies scattered about
sgá ^a t'-ap'- : sgá ^{a(ē)} t'-ap'-	6 II	jump in
-sgayan- : da-	3 IV 3 (?)	lie down, be lying down

-sgayap-x- ¹ : -sgaip-	3 II	
p!ai-		go to lie down
he ^æ -		lie down (<i>act.</i>)
p!ai-gel-		lay oneself belly down
-sgek!i- : -sgek!i-	1 IV 3	
da ^a		listen
-sgek!ei-ha- :	III	listen around
sgelew- : sgelw-, sgel[a]u-	3 I	shout
sgelel- : sgelwal-	I	keep shouting
sgelew-ald-	3 III	shout to
-sgé ^e d-(i-) : -sgé ^e t!-	6 III	
bā- ^{ti} -		lift up (rock) and turn over
-sget!esgad-(i-) :	13 a III	<i>iter.</i>
(-sge ^e t'sgad-)		
-sge ^e t'sgad-(i-) : (-sge ^e d-)	12 III	
ī-		twist, turn (arm, leg) to one side
sgí ⁱ b- : (sgí ⁱ p!-	6 III	cut, lop off
sgip!isgab-(i-) :	13 a III	<i>iter.</i>
sgí ⁱ p'sgab-		
sgip!i-l'h-i- :	2 III	<i>cont.</i>
sgili ⁱ -p-x- - sgi ⁱ l-p-x-	2 II	warm one's back
-sgimisgam- : -sgimsgam-	13 a III	<i>contr.</i>
p!ai-dí ^é -		set (posts) in ground
sgó ^u d- : sgó ^u t!-	6 III	cut
sgot!osgad- :	13 a III	<i>frequ.</i>
sgó ^u t'sgad-		
xa- ^{ti} -al-sgot!osgad-(i)	13 a III	whip, beat
: sgo ^u t'sgad-		
gwen-sgot!osgat'-na- :	13 a IV 1	cut off necks
-sgo ^u t'sgat'-		
sgot!ō-lh[a]- :	2 III	<i>usit.</i>
sgó ^u -s- : sgó ^u -s-	6 II	part (<i>intr.</i>), fall apart
xa ^a -sgó ^u -s-	6 II	break in two (<i>intr.</i>)
han-sgó ^u -s-	6 II	lie across (trail)
sgot!osgad- :	13 a I	break apart (<i>intr.</i>) in several places
sgó ^u t'sgad-		
sgüt! ^ü -xa- : (sgü ^u -sa-)	2 I	cut (without obj.)

¹ Evidently related to preceding stem.

-sgó ^u -s- ¹ (with subordinate clause) : (-sgó ^u -s-)	6 II	be tired (...ing)
sgó ^u -s-gwa-	6 III	be tired of
-sgüyük!-(i-) : -sgüik!-	3 III	
di ^é -ī-		uproot (tree)
di ^é -sgüyü ^é -x- : -sgü ^é -x-	3 II	(erect object) falls down
[t'ga ^a]s'igī-t'a ^é (<i>subor.</i>)	15 a (?) II	where [this earth] is set, as far as [this earth] goes
-sili-x-gwa- :	2 III	
bai-		come to land with (canoe)
sil nagai-		come paddling in canoe
-s'ilis'al-i- : -s'ils'al-	13 a III	
ī-		distribute (food) to
-smayam-, -smayam[ha]- :	3 and 15 b IV 3	
-smaimas-		
da-	3	smile
-smilismal-(i-) :	13 a III	
-smilsmal-		
ī-		swing (<i>tr.</i>)
smilismal-x-	13 a II	swing (<i>intr.</i>)
s'omo-d- ² : s'om-d-	2 III	cook (acorn mush)
s'ümü-xa-	2 I	cook (without obj.)
s'owó ^u - ^é k'-[w]ap'- : s'ó ^u -	2 II	jump (without expressed goal of motion)
^é k'-[w]ap'-		
s'owo-k!-an- : s'ó ^u -k!-	2 III	<i>caus.</i>
s'owo ^u s'aw- : (s'ó ^u -	13 a I	hop along
s'aw-)		
-s'ügüs'ü-x-gwa- :	13 a <i>irr.</i> III	
(-s'ük's'ü-)		
wai-		feel sleepy
s'ug[w]-id-i ⁱ : s'uk'-d-i-	15 a and 16 II	(string) lies curled up
s'u ^é [w]al-i ⁱ , s'i ^é ul- : s'u ^é al-	15 a II	sit, dwell (<i>sing.</i>)
s'ü ^é al-ha- :	I	<i>cont.</i>
swadāi-, <i>indir.</i> -s- :	7 b III <i>contr.</i>	beat (in gambling, shinny)
(swa ^a d-)		
swadāi-s-an-	7 b I	gamble (at guessing-game, shinny) (<i>recipr.</i>)

¹ Probably identical with preceding stem.² See also *ts'ümü^um-t'a-*.

swadag- : swat'g[a]-	3 III	pursue
swadāt'g[a]- :	III	keep following up
: swēn-x-gwa (<i>inf.</i>)	II	evening star
-s'wīls'wal-(i-) : -s'wīl-	12 III	
ī-		tear (<i>tr.</i>)
han-way-a-s'wīls'wal-i-		tear through with knife
he ^{ee} -s'wīls'wal-x-	12 II	tear (<i>intr.</i>)
ī-s'wīls'wal-(i-) :	13 a III	tear to pieces
-s'wīls'wal-		
t'agai- : t'a ^g -	4 a I	cry
t'agat'ag- : (t'ak't'ag-)	13 a I	<i>iter.</i>
-t'amak!-(i-) : (-t'amk!-)	3 III	
de- ^ē -		put out (fire)
da-t'ama ^ē -x- : (t'am ^ē -	3 II	(fire) goes out
x-)		
-t'bá ^g -(i-) : -t'bá ^k !	6 III	
-t'bagat'bag- :	13 a III	<i>frequ.</i>
-t'ba ^k t'bag-		
al- ^ē -		hit, strike
al-sal-		kick
al- ^ē -t'bege-xa- :	2 I	hit (without obj.)
(-t'be ^e -xa-)		
la- ^ē -		burst open (<i>tr.</i>), rip open
la-way-a-		rip open with knife
la-t'bá ^a -x- : -t'bá ^{ee} -x-	6 II	burst (<i>intr.</i>)
t'bá ^g -amd- ¹ : t'bá ^k !	6 III	tie up (hair, sinew)
dak'-		tie (somebody's hair) up into
		top-knot
dak'-t'bé ^g -am-s-	6 II	have one's own (hair) tied up
		into top-knot
dī-da ^a -		tie (somebody's hair) up on
		side of head
dī-da ^a -t'bé ^g -am-s-	6 II	have one's own (hair) tied
		up on side of head
dī-da ^a -t'bé ^{ek} t'bag-	12 II	have one's own (hair) tied
am-s- : (-t'bé ^{ek} !-)		up into two bunches on
		sides of head
gwen-hau-t'bé ^g -am-s-	6 II	have one's own (hair) tied
		up in back of head
xa ^a -t'bé ^{ek} t'bag-am-s-	12 II	(sinew) be all tied together

¹ Perhaps connected with preceding stem.

-t'bo ^u k't'bag- : -t'bo ^u g-	12 III	
he ^{ee} -me ^f		roll up and put away
he ^{ee} -wa-t'bo ^u k't'ba-x-		lay oneself away with (one)
gwa-		clapsed in arms
-t'bo ^u k!-al-x- : (-t'bok!-?)	I (?) II	
al-		have pimples on face
di ⁱ -		have warts on back
t'bó ^u -x- : t'bó ^{u(ē)} -x-	6 II	make a noise
t'bó ^u x naga-		make a noise so as to be heard by
-t'boxot'box-i- : -t'box-	13 a III	
t'box-		
ha- ^{ēi} -		clean out inside (of house)
-t'e ^ē al-	III	
ī-		hold out one's hand palm up
-t'é ^g - : -t'é ^k !	6 III	
ba ^a -t'é ^e -x- : -t'é ^ē -x	6 II	emerge (from water)
ba ^a -t'ek!et'a-x- :	13 a II	bob up and down
(-t'e ^ē k't'a-x-)		
ba ^a -t'ek!e ^e -lh[i]-x- :	2 II	keep floating up
-t'é ^g -i- ¹ : -t'é ^k !	6 III	
dak'		give (one) to smoke
dak'-t'ek!e-xa- : -t'e ^ē -	2 I	smoke (<i>intr.</i>)
xa-		
dak'-t'ek!e ^e -xa- :	2 I	<i>usit. (intr.)</i>
-t'ga ^a lt'gal-, <i>indir.</i> -s- :	12 III	
(-t'ga ^a l-)		
al-da-		bounce away from
-t'gats!at'gas-(i-) :	13 a III	
-t'ga ^ē st'gas-		
bai-di ^ē		stick out one's anus
ba ^a -di ^ē		stick one's anus up
t'gei-ts'!-i- ² : t'gei-ts'!-i-	15 a and 16 II	round object lies
gwen- ^ē wa-t'gei-ts'!-i-	15 a and 16	have one's head lie next to
k'wa- ; -t'gei-ts'!-i-	III	
gwa-		
t'geme-t!-iau- : (t'gem-)	2 I	get dark
: t'ge ^e mt'gám-x-gwa	13 a II	darkness

¹ Probably identical with preceding stem.² See *t'geye-* below.

-t'genets!- : -t'gents!- ha-yau-	3 III	put about one's middle
t'geye-b- : t'gei-b-	2 III	roll (<i>tr.</i>)
t'geye-p-x-	2 II	roll (<i>intr.</i>)
ī-t'ge'y-al-i- : t'ge ^e -l-	1 III	roll (<i>tr.</i>)
t'ge ^e y-al-x- : t'ge ^e -l-x-	1 II	roll (<i>intr.</i>), run around
wi-t'geye-k!-(i-) : -t'gei-k!	2 III	put around
wī-ī-t'geye-k!-(i-)	2 III	surround
al-t'geyet'gay- : -t'gei- t'gay-	13 a III	tie (kerchief) around (head, neck)
al-ī-t'geyet'gay-(i-)	13 a III	roll up
-t'gili ^e -s-gwa- : (-t'gil ^e -s- gwa-) s'in-ī-	3 III	scratch, rub one's nose
-t'gilt'gal-(i-) : (-t'gil-) xa-ī-	12 III	break (leg) by throwing (rock) at
t'gis'im- : t'gis'm-, t'gis[a]m- al-t'gis'am-t'	3 I	get green green (<i>adj.</i>)
-t'gi'y-al-x- : (-t'giy-) al-	1 II	tears roll down one's face
-t'gumu-ts'!-i- : (-t'gum-) di ⁱ - di ⁱ -t'gumut'gam-i- : t'gumt'gam-	2 III 13 a III	squeeze and crack (insect) <i>iter.</i>
-t'gú ^u b- : -t'gú ^u p!- dak'-	6 III	put on hat, box-like object bottom up
dak'-t'gú ^u b-amd- plai-hau- plai-hau-t'gú ^u p-x- : -t'gú ^u p-x-	6 II	cover (basket) over, put lid on upset (canoe) (canoe) upsets
plai-hau-t'gup!-id-i ⁱ : (-t'gú ^u p'-d-i-)	15 a and 16 II	box-like object lies upside down, with bottom up
-t'gu ^u nt'gan-(i-) : -t'gu ^u n- he ^{ee} -sal-		kick off
t'gunu ^u -g- : t'gu ^u n-p'-	2 II	be cold

-t'güyū ^{is} - : (-t'gū ^{is} -)	8 II	
he ^{ee} -		(body) is blistered
al-da-		face is blistered, (fire) blisters
		face
xa ^a -da		back is blistered
-t'gwa ^a l-al-x- : (-t'gwal-)	1 II	
bā- ^ē i-		(children) run about in short,
		quick runs
bā- ^ē i-t'gwal-agw-	1 III	(whirlwind) whirls up past
		(house)
t'gwaxāi- : t'gwa ^a x-an-	7 b III	<i>contr.</i> tattoo
t'gwaxāi-k'wi- :	7 b II	tattoo oneself
t'gwa ^a x-an-t'-gwi-		
-t'gwelt'gwal-i- :	12 III	
(-t'gwe ^l -)		
xa ^a -sal-		break in two by stepping on
-t'gwili-k!w-an- : t'gwil-	2 III	
k!w-		
p!ai-		drop (liquid) (<i>tr.</i>)
t'gwili ⁱ - ^ē -x- : t'gwil ^ē -x-	2 III	(liquid) drops
p!ai-t'gwili ^ē -x-n[a]- :	2 III	drop (liquid) involuntarily
-t'gwil ^ē -x-n[a]-		
p!ai-t'gwili ^t 'gwal- :	13 a I	(liquid) keeps dripping
(-t'gwilt'gwal-)		
t'iyi ⁱ - : t'i ⁱ -	8 (2?) I	float
t'ūwu ^u -g- ¹ : t'u ^u -g-,	2 I	be hot
t'ūw[a]-g-		
t'ūwū-g-iau-		weather is warm
-t'wap!at'wap'-na- :	13 a IV 1	
t'wa ^{a(ē)} p't'wap'-		
al-		blink with one's eyes
-t'wi ^y -al-(i-) : (-t'wi ^y -)	1 III	
i-		make whirl up
t'wi ^y -al-x-	1 II	whirl (<i>intr.</i>)
-t!aba ^a -gw- : (-t!a ^a b-agw-)	1 III	
xi-		be thirsty
-t!abag- : -t!ap'g-	3 III	
da-		finish

¹ Cf. adj. *t'uu*.

-t!a ^a d-(i-) : (-t!ad-)	1 III	
bai-dak'-wili'		rush out of the house
-t!agāi- : -da ^a g-	7 b III <i>contr.</i>	
da-		build a fire
t!alal- : da ^a l-	8 III	crack
(t!alat!al-) : daldal-	13 a and 8 III	<i>iter.</i>
t!amai- : t!amī-	3 I	go to get married (said only of woman)
t!amay-an- : t!amy-an-	3 III	take woman (somewheres) to get her married
t!amay-an-w-, t!amay-an-[a]u-	3 I	go with woman to see her married
-t!ana[h]-i-, <i>indir.</i> -s- : 2 III		
-t!an-, -t!an[h]-		
ī-		hold
wa ^ē -ī-		keep house
gel-		push against while facing
xa ^a - ^ē al-		watch
-t!aut!aw-(i-) : -t!a ^a w-	12 III	
ī-		catch hold of, fiddle with
-t!awat!aw- : (-t!aut!aw-)	13 a III	<i>frequ.</i>
-t!ayai- : -dāi-da-	9 I	go to get something to eat (<i>intr.</i>)
-t!aya ^a -ld-(i-) : -da ^a -ld-	9 III	go to get (food) to eat (<i>tr.</i>)
t!ayag- : da ^a g-	9 III	find
al-t!ayag-(i-)		find, discover, get sight of
s'in-t!ayag-(i-)		smell (<i>tr.</i>)
da ^a -t!ayag-(i-)		discover by hearing, hear all of a sudden
gel-t!ayag-(i-)		think about, recall to mind
-t!ayaig- :	III	<i>usit</i>
-t!ebe- : de ^ē b-ba ^a -	7 a II	get up; (new moon) appears
t!egwegw-áld- : de ^ē gw-	8 III	watch
t!egwegw-ált'-gwi-	8 II	take care, look out for oneself
-t!elet!al-i- : (-t!elt!al-) al-da-	13 a III	lick

-t!emem-(i-) : -de ^e m-	8 III	
wa ^e -ī-		gather (people) together (<i>tr.</i>)
wa-t!eme ^e -x- : -de ^e m-	8 II	(people) come together, assemble
dak'-t!eme ^e -x-	8 II	assemble (<i>intr.</i>)
t!èut!aw- : t!èu-	12 I	play shinny
t!èut!aw-agw-	12 III	play shinny with
-t!eyes-na- : -t!eisi-gwel-sal-	16 IV 2	have no flesh on legs and feet
t!eye ^e -s- : t!e ^{ie} -s-	3 II	go up, fly up (to sky)
t!i'l-ámd- : t!i'l-	1 III	fish for
t!i'l-am-xa-	1 I	go fishing
-t!ili-k'-n-i- : -díl-n[h]-	7 a III	
wa-		distribute to, give one to each
-t!ixix-i- : -di ⁱ x-	8 III	
bai-		force something out that sticks inside (like entrails)
-t!iyi ⁱ -s- : -t!i ⁱ -s-	2 III	
di ⁱ -t!iyi ⁱ -s-(i-)		mash
di ⁱ -t!iyitlay- : (-t!i ⁱ -tlay-)	13 a III	<i>iter.</i>
t!obag-i ⁱ - : t!obag-as-	15 b II	lie like dead
t!obag-i ⁱ -n[ha]- :	15 b III	<i>caus.</i>
t!obag-as-n[a]-		
t!omom- : do ^u m-	8 III	kill
t!omoamd- : do ^u um-	13 a <i>irr.</i> and	<i>usit.</i>
dam-	8 III	
t!ümü-xa- : (-düm-xa-)	2 and 8 I	kill (without obj.)
-t!os'otlas'-(i-) : (-t!os'-t!as'-)	13 a III	
s'al-		walk about at random
-t!oxox-i- : -do ^u x-	8 III	
wa ^e -ī-		gather (pieces) together
-t!oxō-lh- :	2 III	<i>iter.</i>
-t!oxot!ax- : -do ^u xdax-	13 a and 8 III	<i>usit.</i>
-t!ügüi- : -dü ^ü g[w]-	7 b III <i>contr.</i>	
dī-		wear (garment)
-t!ügü ^ü t'-na- :	11 IV 1	<i>usit.</i>

-t!ü ^u lüg[w]- : -t!ü ^u lg-	3 III	
ha-		follow along in (trail)
-t!ülü ^u lg- :	III	<i>usit.</i>
t!ülüt!al-, <i>indir.</i> -s :	13 a III	play hand guessing-game (<i>re-</i>
t!ült!al-		<i>cipr.</i>)
t!ülüt!al-p'-iau-	13 a II	hand guessing-game is going
		on
t!wep'et!wap-x- :	13 a and 8 II	(birds) fly around without light-
dwe ^e p'dwap-		ing
ts!adad- : sa ^a d-	8 III	mash
ts!adatslat'-na- :	13 a (and 8)	<i>iter.</i>
(sa ^a t'sat'-)	IV 1	
-ts!agag- : (-sa ^a g-)	8 I	
p!ai-		(water) drops
wili ⁱ -da-		(water) drips in house
ts!a ^a k'ts!ag- : ts!a ^a g-	12 I	step
-ts!alats!al-i- : -ts!alts!al-	13 a III	
da-		chew
-ts!a ^a m-x- : (-ts!am-)	1 II	
da-		be sick
ha ^a wi-gel-		be alive yet, "stagger around"
-ts!amag- : (-ts!amg-)	3 III	
dā- ^ā -		squeeze (somebody's) ears
ts!away- : ts!awi-, ts!auy-	3 I	run fast
ts!ayag- : sa ^a g-	9 III	shoot at, spear (salmon)
ts!ayaig- :	III	<i>usit.</i>
-ts!aya-g- : -ts!āi-g-	2 III	
al-		wash (<i>tr.</i>)
al-ts!aya ^a -p'- : -ts!āi-	2 II	wash oneself
p'-		
ī-ts!aya ^a -p'-		wash one's hands
ts!aya-m- : ts'ai-m-,	2 III	hide (<i>tr.</i>)
ts!ay[a]-m-		
ts!ayai-m- : ts!aimī-	<i>irr.</i> III	<i>usit.</i>
gel-ts!aya-m-an-i		hide (fact) from
ts!eye-m-xa-	2 I	hide (without obj.)
ts!aya ^a -p'- : ts!āi-p'-	2 II	hide (<i>intr.</i>)

ts'lele-m- : ts'lel[a]-m-	2 I	rattle (<i>intr.</i>)
ī-ts'lelets'al-(i-) :	3 a III	rattle (<i>tr.</i>)
(-ts'elsts'al-)		
ts'lel nagai-		make a rattling sound (<i>intr.</i>)
ts'lelel-ámd- : se ^e l-	8 III	paint, write
-ts'le ^e mx- : -ts'lemx[a]-	1 I	
da ^a -		hear big noise, din
da ^a -ts'le ^e mx-n[a]- :	1 III	make noise near by
-ts'lemx-n[a]		
ts'le ^e max klemen-		make a noise
-ts'libib- : -s'ib-	8 III	
de-		shut (doorway, hole in tree)
de-ts'libi-x- : -s'ip-x-	8 II	shut (<i>intr.</i>)
de-ts'libits'lap-x- :	13 a and 8 II	keep shutting (<i>intr.</i>)
(-s'ip's'ap-)		
ts'libin- : ts'lip'n-	3 III	make a speech to, address formally
ts'linik!- : ts'link!-	3 III	pinch (<i>tr.</i>)
-ts'lini ^e -x- ¹ : -ts'lin ^e -x-	3 II	
de-		die, succumb
de-ts'linian-x- :	13 a <i>irr.</i> II	<i>usit.</i>
ts'linits'lan-x- : ts'in-	13 a II	get angry
tslan-		
-ts'liwi-d-(i-) : ts'liu-d-	2 III	
xa- ^ē ī-		split (<i>tr.</i>)
xa ^a -p!ai-		split by throwing down on
ī-ts'liwi'ts'law- :	13 a III	<i>iter.</i>
(-ts'liuts'law-)		
ts'ló ^u d-i- : ts'ló ^u t!-	6 III	touch, reach (point) as limit to course
al- ^ē ī-		touch against
ha-dak'		(tree) strikes against (sky)
-ts'lolol- : (-so ^u l-)	8 III	
ha-		miss (one that is lost)
-ts'lo ^u k!-i- : -ts'onk!-	3 III	
wa ^ē -ī-		squeeze together
-ts'lo ^u e-k'wa-		squeeze one's (legs) together

¹ Perhaps identical with preceding stem.

ts'us'um- : ts'us'm-,	3 I	make a chirping sound (78,
ts'us'[a]m-		note 2)
ts'us'um-áld-	3 III	chirp to
-ts'lügü- :	2 I	
de-		be sharp
: al-ts'lülm-ik ^w (<i>pass.</i>	3 III	having warts on his face
<i>ptc.</i>)		
-ts'lülu ^u -k!-i- : -ts'lül-k!-	2 III	
al-p!i-		set fire to
al-p!i-ts'luluts'al-i- :	13 a III	<i>iter.</i>
-ts'!olts'al-		
al-da-		catch fire (<i>intr.</i> ; logical subj. is grammatical obj.)
-ts'lülük![w]-i- :	3 III	
(-ts'lülk![w]-)		
al-de-		suck
de-de-		kiss
ts'lümü ^u m-t'a- ¹ : s'ü ^u m-	8 III	boil (<i>tr.</i>)
t'a-		
ts'lümüts'am-t'a :	13 a and 8 III	<i>usit.</i>
(s'ü ^u ms am-t'a-)		
u ^u g[w]- : üg[w]-	1 III	drink
ügü ^{ak'} -na- :	13 b IV 1	<i>usit.</i>
(ük![w]ak'-)		
u ^u g[w]-an-x-	1 II	drink (without obj.)
wa ^é -u ^u g[w] an-i-		drink (water) with
üyü ^{is} - : ü ^{is} -	8 II	laugh
üyü ^{is} -gwa-	8 III	laugh at
üyü ^{is} - : (ü ^{is} -)	13 a II	keep on laughing
dī-üyüts'-!-amd- :	3 III	fool (<i>tr.</i>)
-üits'-!		
wa ^a g- : waga-	5 III	carry, bring, fetch
wa ^a g-aw-i, <i>indir.</i> wa ^a g-	5 III	bring to, fetch for
as- : waga-w-i-		
waga-ok'-na- :	IV 1	bring (<i>usit.</i>)
dak'-		finish
he ^é -		buy

¹ See also *s'omo-d.*

he ^e -wa ^e -wa ^a g-aw-i- me ^e -		buy with come with
-wage-xa- : wa-xa- ba ^a -	2 I	climb up
-wahei- : -wahei- bai-	1 I	urinate
wala ^e si, wala ^e si-na ^e (<i>T. L.</i> § 70 end)		indeed, really
waya ^a n-, 3d per. wayá ^e : wai-	14 I	sleep
wayaūhi :	13 a I	<i>usit.</i>
waya ^a -n-, waya ^a -n[ha]- : wai-n-, wai-n[ha]-	2 III	put to sleep
p!ai- ^ē -waya ^a -n-i-	2 III	cause to lie down
gel-waya ^a -n-	2 III	sleep with
gel-waya ^a -n-x-an-	2 I	sleep next to each other (<i>recipr.</i>)
wé ^e g-iau- : (wé ^e k!-)	6 I	it draws
wek!ē-lh-iau- :	2 I	<i>frequ.</i>
-wek!al- : -wek!al- al- wek!al-k' nagai-	1 IV 3	shine (<i>intr.</i>) be of shiny appearance
we ^e t'-g-i-, <i>indir.</i> we ^e -s- : wede-k'-i-, <i>indir.</i> wede-s-	5 III	take away from, deprive of
-wesgah-agw- : ha-ī-	III	spread apart one's legs
wi ⁱ - : wī- wiyiwī- : (wi ⁱ wi ⁱ -) xa ^a - da ^a -p!iya wī-sa ^a	1 II 13 a II	go about, travel <i>iter.</i> go between, act as go-between in feud medicine-man, "alongside-of- fire going about"
-wī ^g -(i-) : -wī ^k !- de- ^ē - wī ^k !-ad-i- : wī ^k !-d-i-	6 III 15 a and 16 II	spread out (mat) objects lie heaped about
-wī ^k !-ap'- : wī ^k !-ap'- s'in-	3 II	blow one's nose

wiliw- : wilw-, wil[a]u-	3 I	go, proceed, run
wiliw-áld-	3 III	go and show to
p!ai-		walk down (mountain)
p!ai-di ^é -		camp
bai-		(star) comes up
de-		shout (in order to find out)
de-wiliw-áld-	3 III	fight with, "go for"
gel-		walk about with strutting breast
p!ai-wa ^é -wili ⁱ -gw :	3 III	come down with, in
ba ^a -wa ^é -wili ⁱ -gw- :	3 III	travel up along (river)
he ^{éé} -wili ⁱ -gw- :	3 III	wish one to die
wits'lim- : wism[a]-	3* I	move (<i>intr.</i>)
wits'!ism[a] :	1 I	keep moving
wits'!esm[a]-		
wiyig- : wi'g-, wiy[a]g-	3 I	groan
-wiyik!- : -wik!-	3 III	
gwen-		put around neck
dak'-		put around head
gwen-wi ^{éé} -xap'		neckerchief
wiyim-ad- : wi'm-	3 III	exercise supernatural power upon
wiyin- : (wi'n-)	3 III	help
wo ^u -ld- : woo- (without -ld-)	5 III	go for, go to get
wo ^é õ ^u ha- :	III	<i>usit.</i>
wo ^u g- : wog-	1 II <i>irr.</i>	arrive
wogowag- : (wok'wag-)	13 a I	<i>frequ.</i>
ba ^a -		(smoke) comes up (out of house)
wülü[h]-am- : wü ^u l[h]-	2 I	have first mensrtaul courses
am-		
-wülü ^u k!-(i-) : (-wü ^u lk!-)	3 III	
al- ^é i-		run away from
wunu ^u n- : wu ^u n-	8 I	be, grow old
-xadaxat'-na- : -xa ^{at} '-	13 a IV 1	
xat'-		
ba ^a -		hang up in row
xalaxam- : xalxam-	13 a I	urinate

-xal-i ⁱ - : (-xal-i-) al-	1 III	sit (<i>pl.</i>) (forms are tr. with constant 3d per obj.)
-xanan- : (xanw-) bai- ^ē al-	3 III	look out (<i>pl.</i>) (3d per. obj.)
-xá ^a x- : (-xá ^{ae} x-) s'in-	6 II	be tickled in one's nose
xda ^a xda-gw- : (xda ^a -) (-xdili ^ē xdal-i-) : -xdil ^ē - xdal- xā- ^ē i-	12 III 13 b III	throw soft, nasty object notch in several places
xeben- : xe ^ē b- de-	14 I 14 III	do (<i>intr.</i>), do so say (<i>intr.</i>), say so
xebe ^ē y-agw- : xe ^ē b- xemel- : (xeml-)	3 I	slay, destroy, hurt desire to eat
-xí ⁱ g-(i-) : -xí ⁱ k! al-	6 III	see
-xik! ⁱ lh-i- : -xik![a]- -xik! ⁱ xa- : (-xi ^ē xa-)	2 III 2 I	<i>usit.</i> look around
-xilgw-(i-) : -xilgw- ba-i-	3 III	snatch up
-xilik!w-(i-) : (-xilk!w-) bai-s'in-	3 III	blow one's nose
xili ^{ue} -xwa- : (xil ^ē -xwa-) xili ^{ue} -x[w]-an-	3 II 3 I	play woman's shinny-game <i>recipr.</i>
-xini ⁱ xan-p'- : (-xi ⁱ nxan- p'-) s'in-	13 a II	sniffle, hawk
-xiu- : -xiwi- hawax-	5 I	rot
-xi ⁱ w-an- -xi ⁱ -gw- : -xiwi-	5 III 5 III	make rot rot with
-xleden[h]-agw- : -xled[a]n[h]- i-	3 III	carry in flat basket-tray
-xlep!exlab-(i) : (-xle ^ē p'xlab) al- ^ē i-	13 a III	knead (dough-like mass) into roundish cake

: ba-xné ^{et} '-ôk' ^w <i>ptc.</i>)	(<i>pass.</i> 6 III	roasted by fire
-xó ^u d- : xó ^{ut} !- ba ^a - ^ē -xó ^u d-i-	6 III	blow off (acorns from tree supernaturally
ba ^a -		beat in game
bai- ^ē -xó ^u d-(i-)		pull out forcibly (from inside)
bai-		wrench away
di ^ē -xó ^u -s- : -xó ^{uē} -s-	6 II	have hole at posterior extrem- ity allowing things to spill (food from anus, acorns from hopper)
di ^ē -xó ^u -s- n[ã]-	6 III	spill (acorns) (<i>tr.</i>)
-xodoxad- : -xot'xad- bai-	13 a III	take off (skirt)
-xog[w]-i ⁱ - : (-xog[w]-i ⁱ -) s'al-	1 III	stand (<i>pl.</i>) (forms are <i>tr.</i> with constant 3d per. obj.)
ba ^a -s'al-xoxag-i- -xó ^u g-	12 III	stand up, come to a stand (<i>pl.</i>) (3d per. obj.)
-xó ^u g i- : -xó ^{uk} !- di ⁱ -hin(^ē x)-	6 III	scare
xo ^u m-an- : xom- (xomoxam-an-) : xom- xam-	1 III	dry (food) <i>frequ.</i>
-xoxog[w]- : gwen- wa-, da-xoxog[w]-i-	12 <i>irr.</i> III	string (salmon) string (salmon) with (stick)
-xoyoxay-(i-) : -xoixay- da-	13 a III	scare around by pursuing with open mouth
sal-		scare away by jumping around
ī-		throw around in all directions
xudum- : xut'm-, xud[a]m-	3 I	whistle
xudum-áld-	3 III	whistle to
-xulūp!-an- : (-xulp!-) han-	3 III	shoot (object) through

xumü-g- ¹ : xum[a]g-	2 I	be satiated, satisfied after eating
xumü ^ü -gw-	2 III	have enough of, be sated with
yadad- : ya ^a d-	8 I	swim
han-		swim across (stream)
yadad-áld-		swim for
yala- : (yal-)	2 III	lose
gel-yala-n- : -yal-n-	1 I	be lost, forget oneself
yala-l-an- : yal-n-an-	2 III	lose, cause to be lost
yala ^a -x-ald- : ya ^a l-	2 III	lose
gel-yala ^a -x-ald-i- : -yal-	2 III	forget (person)
gel-yala ^a -x-alt'-gwi- : 2 II		forget oneself
-ya ^a l-		
yalag- : yalg-, yal[a]g-	3 I	dive
yalag-ámd-	3 III	dive for
yamad- : yamd-, yam[a]d-	3 III	ask (<i>tr.</i>)
yamad-amd-		go and ask of
yama ^é -s- : (yam ^é -s-)	3 II	taste good
yaml-i ⁱ - :	15 a II	look pretty
ya ^a n-, 3d per. yá ^é : yana-	5 I	go (without expressed goal of motion)
ya ^a n-an-, yā-n[ha]- :	5 III	cause to go
yana ^a -n-		
ya ^a n-gw-	5 III	take along
ba ^a -ya ^a n-gw-	5 III	pick up
dak'-ya ^a n-gw-	5 III	pass (house)
wa-ya ^a n-gw-	5 III	follow
wa-yanain-agw- :	13 c III	follow (<i>usit.</i>)
hawi-ya ^a n-		dance in front
yaway- : yawi-	11 I	talk (with each other)
yaway-agw- : yawiy-	11 III	talk about
agw-		
yiwiyaw- : yiw[i]yaw-	13 a I	talk (by oneself), make a sound (of animal)
-yebeb-(i-), <i>indir.</i> -s- :	8 III	
-ye ^é b-		
al-		show to
da ^a -he ^é l-		sing for

¹ Cf. noun *xumà*, "food."

: -ye ^o g-aw-(i-)	III	
bai- ^o i-		drive (sickness) out of
bai-de-		drive (sickness) away from
yegwegw- : ye ^o gw-	8 III	bite
yegweyagw- : ye ^o k ^w -		<i>frequ.</i>
yagw-		
-yehèi- : -yehi ⁱ -	11 III <i>contr.</i>	
da ^a -		go where one hears there is sound (of singing, playing)
yel ^o s-gwa- : yel ^o s-	3 I	sweat (<i>intr.</i>)
yel ^o s-gwa-n-	3 III	make to sweat
yel ^o s-gwi-x (<i>inf.</i>)		sweat (<i>noun</i>)
yewei- : yèu-	4 a I	go back (without expressed goal of motion), return
yewèog- :	I <i>irr.</i>	<i>frequ.</i>
me ^o -		come back
dal-		run away
gwen-		go back (for something)
me ^o -yewey-agw- : ye ^o -	4 a III	come back with, fetch back
gw-		
bai-yewey-agw-	4 a III	take out (what has been put in)
ba ^a -de- ^o yewey-agw-	4 a III	continue traveling
gedè yewey-agw-	4 a III	get even with, revenge upon
plai- ^o wa-yewe ^o -n-(i-) :	2 III	descend other side of moun- tain after reaching top, return to earth after touch- ing sky
-ye ^o w-an-		
yewew-áld- : ye ^o w-	8 III	go back for, return to
yil-, <i>indir.</i> -s- : yil-	1 III	copulate with
me ^o -mīn-		come and copulate with
yilim- : yilm-	3 III	call for, upon
yili ⁱ nm- :	III	<i>iter.</i>
yimiy-, <i>indir.</i> -s- : yimi-	1 III	lend to
[h]i-, <i>indir.</i> -x-		
yimis'-ald- : yims'-	3 III	dream about
yimis'-a- : yims'-a-	3 I	dream (<i>intr.</i>)
yimi's'-a- :	I	be always dreaming

yi'w- : yiw-	1 I	
yi'w-an-	1 III	play (musical instrument)
de ^e -		sound (<i>intr.</i>), give forth a sound
de ^e -yi'w-an-	1 III	cause to sound
yiwiyaw- ¹ (see yaway-)		
yok![w]oy- : yok'y-, yok'y[a]-	3* III	know (<i>tr.</i>)
yo ^u mi ⁱ -, <i>indir.</i> -s- : yomo-	11 and 5 III	catch up with
di ^e -s'al-yo ^u mi ⁱ - :	11 and 5 III	catch up with
-yomo-[h]i dak'-		catch up with
-yuluyal-(i-) : -yulyal- al- ^ē i-	13 a III	rub
yunob-áld- : (yunb-)	3 III	hold out net to catch (fish)
-yono ^u k!-(i-) : yonk!- i- bai-yunuk!-	3 III	pull away from pull out forcibly
yonon- : yo ^u n- hé ^e l-yunun-(i-) yonoin-	8 III 13 c III	sing (a song) (<i>tr.</i>) sing a song <i>usit.</i>
-yunu ^e yan-(i-) : -yun ^e - yan- hau-gwen-	13 b III	swallow down greedily
-yut!i-[h]i- : hau-gwen-	10 b (?) III	swallow down greedily (<i>sing.</i> <i>obj.</i>)
hau-gwen-yut!uyad- (i-) ² : -yu ^t 'yad-	13 a III	swallow down greedily
yowo- : yo ^u -, yo- al- p!ai-	2 I	be look sit down (from standing posi- tion)
abai-di ^e -		go into house to fight
ba ^a -gel-		lie belly up
p!ai-di ^e -		(sky) is set on (earth)

¹ Perhaps better explained as derivative of *yiw-* than of *yaway-*.

² Cf. preceding stem.

da ^a -		listen, pay attention
hau-		sweat (in sweat-bath)
ha ^ε w-ī-yuwu-n[ha]- :	2 III	make to sweat (in sweat-bath)
yu-		
bai-yowo-n- :	yo- 2 III	miss (shot)
yowog[w] ¹ - :	yo ^u g[w]- 3 III	marry (<i>tr.</i>)
yūwūg[w]-am- :	yu- 3 I	be married
g[a]-m-		
yūwūg[w]-am-an-	3 III	· give in marriage
yowo ^ε s- :	yo ^u εs- 3 II	start (when startled)
da-		suddenly stop talking, singing
s'in-		suddenly move nose (because tickled)
sal-		suddenly lift foot (when startled)
yowo ^u ts! ¹ -an-, yowo ^u εs-	3 III	startle, cause to start
n[a]- :	yo ^u ts! ¹ -, yo ^u εs-	
: yu ^u g-, yo ^u g-	3 (?) I	be strong

NOUNS AND ADJECTIVES.

ais'-(dèk')	(my) property
alák-s'i-(t'k')	(my) tail
alák-s'i-x-(da-gwa)	(his own) tail
álk'	silver-side salmon
bák'ba ^a	big woodpecker
balàu	young
baláu-t'an	<i>pl.</i>
bāls	long
ba ^a lās-it'	<i>pl.</i>
bam-ìs	sky
bānx	hunger
bāp'	seeds (sp. ?)
ba ^a b-ì-(t'k')	(my) seeds
bāxdis	wolf
bē	sun, day
al-be ^e	to sun

¹ Perhaps best analyzed as *yowo-gw-*, "be with," comitative of *yowc-*.

bebè-n	rushes
bel'p'	whistling swan
bēlp'	string of camass roots used as play- thing by children
bēls	moccasin
bēls-i-(t'k')	(my) moccasin
bēm	wood, stick, tree
bēm-(t'ek')	(my) stick
be°wī	chinook (?) salmon
beyàn-(t'k')	(my) daughter
bīk'w	skunk
bīl-am	having nothing, unprovided
ha-bilàm	empty
ha-gwel-bilàm	empty underneath (like table)
bīl'ē	quiver
bīl-(t'ek')	(my) quiver
bilg-an-x-(dèk')	(my) breast
bīls	moss
de-bìn	first, last
-bin-	
(wili) há-bin-ì	in middle of (house)
ha-bē-bin-i	noon
xā-bin-winì	half full
al-binì-x	bereft of child, widow, widower
bīū	grasshopper
bixàl	moon
de-bixím-sa (<i>adv.</i>)	spring
bō ^u	goal in shinny-game
bobòp'	screech-owl
bók'	"big chipmunk with yellow breast"
bók'd-an	neck
bók'd-an-x-(dèk')	(my) neck
gwen-t'ga ^a -bók'dan-da	"at-nape-of-earth-its-neck," east
bom-xì	otter
bō ⁿ	basket acorn-hopper
bòp'	alder bush
xa ^a -bob-in	among alder bushes

bót'ba ^a	orphan
bō ^u t'bad-i (t'k')	(my) orphan child
bō ^u t'ba ^a -lā'p'a-k!-an	orphan children
-bo ^u w-	
di ^ε -bo ^u w-i-(dē)	alongside of (me), (my) wife
bóxd-an	salt mud
bóxuma ^a	mud
de-bū ^{'uε} , -bū ^{'uε} -x	full
de-bū ^{'uε} bà-x, -bū ^{'uε} k'bà-x	<i>pl.</i>
bu ^u b-àn	arm, string of dentalia from shoulder to wrist
bu ^u b-an-ì-(t'k')	(my) arm
bu ^u b-an-í-x-(da-gwa)	(his own) arm
bùs'	all gone, annihilated, used up
būs' (<i>upper Tak.</i>)	fly
da-	see de-
dá-k'loloi	cheek (?= mouth-basket)
da-k'lolói-da-x-(dèk')	(my) cheek
da ^a -	ear
da ^a -n-x-(dèk')	(my) ear
da- ^ε ā'nau, - ^ε aná ^a , - ^ε ána ^a k' ^w	chief
da- ^ε ána ^a k' ^w -(dek')	(my) chief
dag-àn	turtle
dá ^ε iwadagalài	"water-dog," water-salamander(?)
dak'-	head
dág-ax-(dek')	(my) head
dak'-(dē)	over (me)
Dī-dal-am'	(village name)
daldàl ¹	dragon fly
dal't'	low brush
dal-dì	wild
da ^ε mada-gw-an-x-(dèk')	(my) shoulder
dàn	rock
dan-à-t'k'	(my) rock
Dal-dan-ì-k'	"Away-from-which-are-rocks". (vil- lage name)
Al-dan-k!olói-da	"To-its-rock-basket" (mountain name)

¹ Cf. verb *t'alal*.

dauyá ^a	medicine-man's guardian spirit
dauyá ^a -k ^{'w} -(dèk')	my guardian spirit
Al-dauyá ^a -k ^{'w} a-dìs	(mountain name)
dayú-t'a ^{a1}	eldest
de ^e -, da-	lips, mouth
de ^e -x-(dèk')	(my) mouth
ha-dá-(t'-gwa)	in (his own) mouth
degàs	basket pan for sifting acorn meal
degès-ì-(t'k')	(my) basket pan
dēhal	five
dēl	yellow-jacket
delg-àn	buttocks, basket bottom
delg-àn-(t'k'), delg-án-x-(dèk')	(my) buttocks
dī ^è -	anus
ha-dī'-(t'-gwa)	in back of (himself)
dī ^è -àl-(t'k'), dī ^è -àl-da-x-(dèk')	(my) forehead
al-dīl, -dī	all
dī ^è mò	hips
dī ^è mo-x-(dèk')	(my) hips
din-(dē)	behind (me)
dīp'	camass
dīū	falls
dug[w]àl	rope
dugul-ì-(t'k')	(my) rope
dugùm	baby
dō ^u k'	log, tree trunk
dolà	hollow tree
dolàx	things, utensils
dólk'-am-a-(t'k'), dólk'-im-i-	(my) anus
(t'k'), dólk'-in-i-(t'k')	
dō ^u m	spider
dō ^u m	testicles
do ^u m-àl-(t'k')	(my) testicles
domxàu	"big crooked-nosed salmon"
duyùm	cat-tail rushes
dū	good, beautiful

¹ Perhaps = *da-yú-t'aa*, "being in front."

pl'i-dügüm	big fire, blaze
dūk ^{w1}	woman's shirt
du ^u g[w]-ì-(t'k')	(my) shirt
dül	salmon-spear point
du ^l -ì-(t'k')	(my) spear point
de-dül-àpx	straight
de-dül-àpx-da ^a	right (hand, foot)
dak'-dü ^{'u} l ^s	big-headed
eī	canoe
ei-x-(dèk'), ey-à-(t'k')	(my) canoe
eī-han	<i>pl.</i>
el-à-(t'k')	(my) tongue
gák!an	house ladder
gál ^s	bow; gun
gál-(t'ek')	(my) bow
gā ^{'m} , gā ^{'p} !-inì	two
gamáx-di	raw; having no supernatural power
gamd-í-(xa)	(his) paternal grandparent, (his) son's child
gamgám ²	four
gel-	breast
gel-(dē)	in front of (me)
gel-àm	river
Da ^a gelàm	"Along the river," Rogue river
gelgàl ³	fabulous serpent who squeezes people to death
gelg-an- ⁴	
di ⁱ -gelgan-(dē)	at (my) anus
gé ^e t [']	white overlay in basketry (<i>xerophyl- lum tenax</i>)
-gew[a] ^s -x ⁵	crooked
-géwe ^{es} k'-it [']	<i>pl.</i>
ī-géwa ^s -x	crooked-handed
xa ^a -géwa ^s -x	crooked-backed

¹ Cf. verb -t!ugui-.² See gá^sm.³ Cf. verb -geleg-.⁴ Perhaps misheard for delg-an-.⁵ Cf. verb -gewek!aw .

gíxgap'	poison, medicine
gó ^u k'-(dek')	(my) knee
gūī	thick brush
gūms	blind
gold-m	oak with white acorns
xa ^a -gulm-àn	among oaks
gomhàk' ^w	rabbit
gungun	otter (myth name)
gòs'	"big rainbow-colored shell" (clam shell ?)
goyò	medicine-man
gūx-(dek')	(my) wife
Ha-gwāl	Cow creek
gwalà	many
gwal't'	wind
gwān	trail
gwa ^a l-àm-(t'k')	(my) trail
gwás' wili	brush house
gwās	entrails
gwa ^a s'-i-x-(dèk'), gwa ^a s'-i-	(my) entrails
(t'k')	
-gwási ¹	
al-gwási, -gwási-t'	yellow
xa ^a -sal-gwási	"yellow between his claws" (myth name of sparrow-hawk)
gwel-	leg
gwél-x-(dèk')	(my) leg
gwél-(da)	under it
gwen-	neck, nape of neck
gwen-hau-(dē)	in back of (my) neck
gwen-hau-x-(dèk')	(my) nape
gwi ^o neī-x-(dèk')	(my) relative
gwi ^o néi	(her) thing (?) (108. 3)
gwísgwas	chipmunk
Gwísgwas-hān	(woman's name)
gwit ^o -iū-x-(dèk'), gwit ^l -n-(t'k')	(my) wrist

¹ Cf. *yan-gwàs*.

hāi	cloud
há ^g k'a ^a	goose
haik!-ā	husband! wife! (<i>voc.</i>)
-ham	see ma-
ha ^a n-x-(dèk')	(my) brothers
hàn-t'	half
ha ^a p'-	small, child
hāp-xì	child
ha ^a p'-(dèk') [‡]	(my) child
ha ^a p-x-(dèk')	(my) children
hā'p'-dì, hap-s-dì	small
ha ^a p'-k'lemná's	"children maker" (name of creator)
hás-(a)	(his) mother's brother
(wi-)has-ì	(my) mother's brother
hásd-(a)	(his) sister's husband, wife's brother
hau-	under
haw-an-(dē)	under (me)
-hau- ¹	
dī ^g -hau-(dē)	behind (me), after (I) left
haū-x	woman's private parts
haū-x-(dek')	(my) private parts
dak-hawalák'-i-(t'k')	(my) crown of head
hawàx ²	rottenness, pus, foul odor
hā ^g ya-(dē)	around (me)
hé ^{e1} ³	song
hé ^{e1} -(t'ek')	(my) song
he ^{e1} -àm	board, lumber,
he ^{e1} lam-à-(t'k')	(my) lumber
-hin	see ni-
hin ^g x ⁴	fear
hī'p'-al	flat
hīt'	out of wind, nearly dead
hīx	roasted camass

¹ See also *gwen-hau-*. Perhaps identical with preceding.

² See verbs *-xiu-* and *-do^gs-*.

³ Cf. verb *hele-*.

⁴ See verbs *niw-* and *da-ts'!aam-x*.

-hók'w-al, -hogw-àl	holed
da-hók'wal	holed (as for smoke)
han-hók'wal	holed through
gwel-hók'wal	holed underground, caved
da ^a -hók'wal	ear-holed
s'in-hók'wal	nose-holed
xo-hók'wal	holed (fir)
hó ^é px	lake
hōū	jack-rabbit
hós'au	somewhat bigger, growing up
hos'ō ^u	<i>pl.</i>
hūlk'	panther
hūlŭ-n	ocean, sea
s'in-hū's'g-al	long-nosed
hu ^u s'ú ^u	chicken-hawk
ī-	hand
ī-ū-x-(dèk')	(my) hand
ībīl ^é	blood money for settlement of feud
íłts!-ak' ^w	bad
īl ^é áls-ak' ^w	<i>pl.</i>
k'abá-(xa)	(his) son
k'ai ^é -lā'p'a	woman
k'ai ^é lā'p'a-k!-i-(t'k')	(my) woman
k'e ^é lè'p'a-k!-i-k' ^w	woman-having
k'ai ^é -s'ók'-da	young woman (who has already had courses)
k'àl	penis
k'alw-i-(t'k')	(my) penis
k'ó ^é px	dust, ashes
k'ó ^é x	tar-weed seeds
k'u ^u b-ì-(t'k')	(my) body-hair, skin
k'ūlŭ-m	"fish having turned-up hog-mouth," sucker (?)
k'wedeī-(t'k')	(my) name
k'wínax-(dē)	(my) kinsman, relative
k'ū' ^u nax	kinsman (myth form)
s'in-k'wôk!wá ^a	mudcat
k!abàs	porcupine quills used in embroidery

di ^ε -k!àls ¹	lean in rump
k!ál ^ε s	sinew
k!alts! ¹ -i-(t'k')	(my) sinew
k!áma	tongs, split stick for putting hot rocks into basket-bucket
k!amà-(t'k'), k!ámak!a-(t'k')	(my) tongs
k!ának!as	small basket-cup for drinking
k!ás-(a)	(his) maternal grandparent, daugh- ter's child
(wi-)k!as-ì	(my) maternal grandparent
k!ā ^ε t'	"thick, low, blue-looking bushes"
k!é ^ε p-(xa)	(her) husband's parent
k!éda	grass from which string was made
yāl k!egeláu-s'i-x-da ²	pine-fungus (?)
k!el' ²	basket-bucket
k!elw-ì-(t'k')	(my) basket-bucket
k!eleī	bark
k!eleī-(t'k')	(my) bark
k!elé ^ε s	bird (sp. ?)
k!iyí'x	smoke
al-k!iyí'x-nàt	"smoke-looking," blue
-k!ok!òk'	ugly
al-k!ok!òk'	ugly-faced
ī-k!ok!òk'	ugly-handed
k!oloī ³	small basket
k!ol ^ε xì	salmon-head
k!ùls	worm
k!ùls[à]-t'	soft (to eat)
k!umoi	swamp
k!o ^u xa-	relatives by marriage of their children
(wi-)k!o ^u xà	(my) relative
k!o ^u xá-m-(xa)	(his) relative
k!ū'yam ⁴	friend (<i>voc.</i>)
(wi-)k!u ^u yàp', -k!u ^u yàm	(my) friend
k!ūyab-á-(^ε t')	(your) friend
k!u ^u yáp-(xa)	(his) friend

¹ Cf. verb *di^ε-k'álas-na-*.² Cf. verb *k'eleu-*.³ See also *da-k!oloi*.⁴ Cf. verb *k!uyum-id-*.

k!wāi	grass
k!wal'	pitch
k!wál-t'a ^a	youngest (of two or more)
là'	excrement
lā-(t'k')	(my) excrement
Lámhi-k'	Klamath river
lamts!-í-(xa)	(her) brother's wife
làmx	sunflower seeds
lān	fishing-net
lá ^a p'	leaves
-lā'p'a	person (found only as second member of compounds)
-lā'p'a-k!-an	<i>pl.</i>
-lā'p'a-k!-i-(t'k')	(my) person
lap'ā-m	frog
lap'ō ^u	"red-striped snake"
lāp-s	blanket
laps-(dèk')	(my) blanket
lasgùm	little snake
lasgùm iūxgwàt'	"handed snake," lizard
legè-m-(t'k')	(my) kidneys
lé-k'w-an-(t'k')	(my) anus
lep'ní-xa (<i>adv.</i>)	winter
le ^e p-sì	feather
lep!ēs	cat-tail rushes, mat
libì-n	news
libis	crawfish
līu-gw-ax-(dèk') ¹	(my) face
lōm	cedar
Di ^ε -lo ^u m-ī	"West of which are cedars" (vil- lage name)
lom-t!í	old man
loxò-m	manzanita
lu ^u l-i-x-(dèk'), lu ^u l-ì-(t'k')	(my) throat
má-(xa)	(his) father
(wi-)hàm	(my) father
mé-xa-k' ^w	having father

¹ Cf. verb *liwilau-*.

mahài, mahài-t'	big
mahmī	<i>pl.</i>
xa ^a -mahài	big-backed, wide
mahái-t'a ^a	eldest (of two or more)
māl	salmon-spear shaft
ma ^a l-ì-(t'k')	(my) shaft
mānx	white paint
máp!a-gw-a-(t'k')	(my) shoulder-blade
má ^a t'al	pigeon
máxla	dust, ashes
mayá ^a -k' ^w -(dèk')	orphan child related to (me)
k!el mehel-í'	basket for cooking
mél	crow
melèl-x ¹	burnt-down field
ména	bear, brown bear
mengi'	full of, covered with
mengì-(t'k')	(my) game, what (I) come home provided with
mêx	crane
mī ^{ie} ax	red paint
min- ²	vagina (?)
mí ^{ie} s	one
mí ^{ie} s-ga ^s	one
al-mī ^{ie} s	together
ha- ^{ie} ī-mí ^{ie} s	six
ha- ^{ie} ī-gā ^{ie} m	seven
ha- ^{ie} ī-xìn	eight
ha- ^{ie} ī-gò	nine
mix-al	how many, as many a
mixál-ha	in great numbers
mòk'	pit, ditch
mologòl	old woman
mologo-lā'p'a	old woman
k'ai mologo-lā'p'a-x-(da)	what kind of old woman
da ^a -molh-ìt'	red-eared

¹ Cf. verb *melel*.² See verb *yil*.

mómhi	mourning dove
mot'	son-in-law, suitor
mó ^u -(t'ek')	(my) son-in-law
mot'òp'	stick for beating seeds into receptacle
mòx	grouse
moxò	buzzard
mū ^u láp-x	sweat-house
mu ^u l-ì-(t'k')	(my) lungs
mū ^u x-dàn ^t	once
nanb-í-(xa)	(his) brother's wife, wife's sister
nāx	pipe
nāx-(dek')	(my) pipe
ní-(xa)	(his) mother
(wi-)hìn	(my) mother
ní-xa-k' ^w	having mother
nì	teats, nipples
nī-(t'k')	(my) nipples
nihwik' ^w	black bear
nó ^u s'	next door
nō'ts!-a-(dē)	neighboring to (me)
nōx	rain
ōp-(xa)	(his) elder brother
(wi-)ob-ì	(my) elder brother
t'-óp-(xa)	(his) elder sister
ohòp'	"bean-like half-black shells"
-ol-	
da- ^o l	near by
da- ^o ol-(dē)	near (me)
da- ^o ol-di-(dē)	near, close to (me)
os'o ^u -lā'p'a	poor people
p'abá ^a p'	manzanita flour
p'ā' ^e t'p'ad-i-(t'k')	(my) salmon-liver
p'ìm	salmon
p'im-à-(t'k')	(my) salmon
s'in-p'ín ^s , -p'íl ^s	flat-nosed

¹ Perhaps related to *mī^s*. For *ū^u* and *ī* in related words cf. *k'winax-* and *k'ū^ūnax*.

-p'óá ^é -x ¹	bent
-p'óó ^é k'-it'	<i>pl.</i>
da-p'óá ^é x	crooked
ī-p'óá ^é x	crooked-handed
gwit-p'óá ^é x	crooked-armed
p'ùn	rotten
p'un-yilt'	Oregon pheasant
Gwen-p'uñ-k'	"East of rotten (trees)" (village name)
p'o ^u yàmx	whirlwind
da-p!ā'lau ²	youth
p!ān	liver
p!ān-(t'k')	(my) liver
p!á ^a s	snow
p!é ^é l ^é	basket-plate
p!eldà	slug
p!èns	squirrel's bushy tail for eating manzanita
p!é ^s	rock serving as support for acorn-hopper
p!ī	fire, firewood
p!iy-à-(t'k')	(my) fire
p!íwal ^s	bat
p!iyì-n	deer
p!íy-ax	fawn
p!ol'	dust, soil
Dī-p!ol-ts!il-da	"On its red soil," Jump-off-Joe creek
p!u ^u lhì	eyrie
p!oxòm	flint
sā-(t'k')	(my) discharge of wind
s'ag-àlx	cascades, rapids
s'al-s'agálx-a	shallow (below cascades ?)
sàk'	big rush basket
s'al-	foot
s'al-x-(dèk')	(my) foot

¹ Cf. verb *p'owok!*-.

² Cf. *baluu*.

sa ^a l-i-(t'k')	(my) belt
t'gam sa ^a l-í	belt of elk skin
Dal-salsañ	(village name)
sáma	summer
samá-xa (<i>adv.</i>)	in summer
Al-sawēn-t'a-dis	(mountain name)
sbéxal-t'a	(epithet of young Eagle)
sbīn	beaver
Sbīn-k'	Applegate creek
sé ^e l ¹	black paint, writing
s'elék' ^w	long acorn-pestle of stone
s'ēm	duck
sé ^e ndi	panther (myth name)
sēn-(t'k')	(my) hair
sēns	bug (sp. ?) ²
se ^e ns-i-x-(dèk'), se ^e ns-ì-(t'k') ³	(my) head-hair
se ^e yán	inner bark of cedar used as tinder
da-sgáxi, -sgáxi-t'	sharp-mouthed, long-snouted
al-sgenh-ít'	black (as epithet of crow)
de ^e -sgè-t'	left-handed
de-sgé-t'a ^a	left (hand)
sgé ^{ee} -xap'	hat
sgé ^{ee} -xab-a-(t'k')	(my) hat
sgísi	coyote
da-sgulì	short
de-sgwegwèk'	see de-sgwôgw-ènt'
sgwinì	raccoon
de-sgwôgw-èn-t', -sgwôgw-ô'k', worn out, half gone -sgwegwè.t'	
sgwôgwô'k' ^w	robin
wili s'idib-í	house wall (planks reaching from cross beams to ground and form- ing inner wall of house)
s'im	animal (sp. ?)

¹ Cf. verb *ts'lelel-*.² Used for headache by putting next to nostrils to let out blood by scratching.³ Cf. *seen-*.

s'imì-l	dew
s'in-	nose
s'in-i'-x-(dèk')	(my) nose
p'im s'inixda	"salmon its-nose," swallow
s'in	wood-coals
si'nsàn	very old decrepit woman
siw-í-(xa)	(his) sister's child, (his) brother's child
s'ix	venison
s'iyá ^{ap} p-(xa)	(her) sister's husband, husband's brother
smāk'	twins
sméla ^{ux}	arrow shaft
ha-s'ō ^u	in middle (of house)
-s'ogw-	
xa ^a -s'ogw-i-(dám)	between (us)
s'ugw-àn	basket made of roots
s'ugw-àn-(t'k'), s'ugu-n-ì-	(my) basket
(t'k')	
s'om	mountain
s'o ^u m-àl-(t'k')	(my) mountain
S'omōl-k'	(village name)
s'om-lohólxa ^s	see verb lohoy-ald-
s'uñs'	thick, deep
s'uhú ^u	quail
s'ülük'	cricket
s'üm-xì ¹	paddle, mush stirrer
s'üm-xì-(t'k')	(my) paddle
s'ux	bird
swayàu	hermaphrodite
t'ád-(a)	(his) father's sister
(wi-)t'ad-ì	(my) father's sister
t'ān	squirrel
Da-t'ān-elá ^a t'gwat'	"Squirrel-tongued" (girl's name)
t'a-wā-(xa)	see wā-(xa)
t'bàl	brush used for medical purposes (sp.?)

¹ Cf. verb *ts'!ūmū^um-t'a-*.

t'bālt'	snail
t'bé ^e k' ^w	shinny ball
t'belé ^s	pine-nut
t'élma	acorn-pestle
t'gā	earth, land
t'gā-ū-(t'k')	(my) land
La-t'gāū	(village name)
t'gāl	sugar-pine, sugar-pine nuts
t'gālt'gal-i-(t'k')	(my) stomach
t'gālt'gal-i-x-(da-gwa)	(his own) stomach
t'gām	elk, armor of elk hide
Dak'-t'gam-i-k'	"Above which are elks" (village name)
t'gānt'gan	fly
t'gā ^a p'	horn
t'gā ^a p'-(dek')	(my) horn
t'gebe-si ⁱ	gall
t'gel ^e nagai-	drop down, fall
-t'gem ¹	black
t'géme-t'-it'	<i>pl.</i>
al-t'gè ^m	black
gwen-t'gè ^m	black-necked
ha-gwel-t'gé ^m t'gam	down in dark places
dák loloi-t'gémet'it'	black-cheeked
al-t'gey-àp-x	round
al-t'geyé-p'-it'	<i>pl.</i>
dī'-t'giliu la ^a li-	jump around in war-dance
t'gohòx	quail (?)
t'gó ⁱ e	leggings
t'gói-i-(t'k')	(my) leggings
al-t'gú ⁱ s'	white
al-t'gúyu ⁱ s'-it'	<i>pl.</i>
t'gū ^m	rattlesnake
al-t'gun-àp-x	rolled-up
ménà ^e al-t'gunàpx	"bear rolled-up," doormouse (?)
t'gwà	thunder
t'gwalá ^a	hooting owl

¹ Cf. verb *t'geme-tl-*.

t'gwàn	slave
Ha-t'gwá ^{as} xi	(Umpqua village)
t'gwayàm	lark
t'gwe ^e l-àm-x	scouring-rush
t'gwèlk ^w	"rat" (sp. ?)
t'gwíl	hazel brush, hazel nut
t'gwínt'gw-i-(t'k'),	(my) upper arm
t'gwínt'gwan-i-(t'k')	
Ha-t'il	(village name)
t'í's	gopher
t'í't'-al	thin
al-t'mil-àp-x	smooth
al-t'míli-p'-it'	<i>pl.</i>
t'mu ^u gàl	twisted shells (sp. ?)
t'-õp-(xa)	see õp-(xa)
de-t'ulú ^p '	dull, not sharp
de-t'ulú ^p '-it'	<i>pl.</i>
t!agam'	lake
-t!ai	narrow
-t!áya-t'-it'	<i>pl.</i>
s'al-t!ái	slim, narrow
gwit ^í ü-t!ái	slim-wristed
t!äk'	fresh-water mussel
t!ā'k' ¹	spoon
be ^e -t!awàk'	spring month when there is much wind (? April)
xilam t!egal-íx-i	skull
t!eimí ^s ²	one hundred
t!é ^e k ^w	yellowhammer
t!e ^e k'wì	big trout
t!elà	shinny stick
t!elà	louse
t!elà-(t'k')	(my) louse
t!elá ^a -t'an	<i>pl.</i>
al-t!e ^s '-it'	little-eyed (epithet of squirrel)

¹ Perhaps same word as preceding.

² Perhaps *t!íi-mí^s*, "one male."

t!ewēx	flea
t!i-	male, husband
t!i-(t'k')	(my) husband
t!i- ⁸ lā'p'a	husband, man
t!iba-, t!ibà-k ^w	pancreas
t!iba-gw-àn-(t'k')	(my) pancreas
t!ibis'i	ants
t!oìt'	one-horned deer
t!omx-í-(xa)	(her) parent-in-law
(wi-)t!omx-àu	(my) parent-in-law
Ha-t!ō ^u n-k'	(village name)
t!onó ^s	humming-bird
t!os'ó ^u	small, a little
dák!oloi-t!us'ū's'-gwat'	small-cheeked
al-t!u ^{is} '-it'	little-eyed (epithet of squirrel)
t!ü'l'	gambling bones
t!luxū'i ²	driftwood
ts!á-(xa)	(her) brother's child, (his) sister's child
(wi-)ts!a-ī	(my) nephew
ts!i'y-à-(t'k')	(my) nephew (myth form)
ts!á ^{is} '	bluejay
ts!ákix	hill
ts!àm-x	strong
da-ts!àm ³	sick
Dak'-ts!a ^a m-al-á ²	Klamath Indian
ts!amāl	mouse
ts!ān	porcupine (?)
da-ts!anā'-t'	about to die
ts!ā'sap'	berry-bush (sp. ?)
Dak'-ts!asiñ	(village name)
ts!āū	large body of water, ocean flood
ts!a ^a w-àn-(t'k')	(my) ocean
Dak'-ts!a ^a w-an-á ²	Klamath Indian
ts!axá ⁿ	lizard (sp. ?)

¹ Cf. verb *t!ülüt'al-*.² Cf. verb *-t!oxox-*.³ Cf. verb *da-ts!aam-x-*.

ts!ayàlt'	pinon jay
ts!ayàl-x	wet
ts'!ék'ts'!ag-i-(t'k')	(my) backbone
ts'!elàm ¹	hail
ts'!elei	eye
ts'!elei-(t'k')	(my) eye
ts'!én ² s'	wild-rose berry
ts'!é ² ts'!e ²	small bird (sp. ?)
de-tslid-àk ³ w ²	reddish
ts'!idáx-gwa	disease-spirit, "pain"
ts'!í'k'-(dek')	(my) flesh
ts'!í ⁴ -(t'gwa)	(his own) flesh
al-ts'!il	red
al-ts'!ili-t'-it'	<i>pl.</i>
dák!oloi-ts'!il	red-cheeked
ts'!ilí'k!-i-(t'k')	(my) elbow
ts'!íxi	dog
ts'!íxi mahài	"dog big," horse
ts'!ixi-k!õ'!ts'!am ²	(name of Sun's servant)
ts'!òlx	dentalia
s'al-ts'!un-àp-x	straight
s'al-ts'!únu-p'-it'	<i>pl.</i>
ts'!ún ² s'	deer-skin cap with woodpecker tails
ī-ts'!ó-p'-al	sharp-clawed
de-ts'!ugú ² s'	sharp-pointed
de-ts'!ugù-t'	sharp-pointed
de-ts'!ugū[h]-it'	<i>pl.</i>
ts'!ük'	Indian rope
gál ² ts'!ug[w]-á ²	bowstring
di-ts'!ük'	Indian rope
ts'!ül'm ⁴	wart
ts'!ülm-ì-(t'k')	(my) wart
ü'lük!-i-(t'k')	(my) head-hair
ü'lük!-i-x-(da-gwa)	(his own) hair
ü ² xi	deer-skin pouch for receiving seeds when beaten from stalk

¹ Cf. verb *ts'!ele-m-*.² Cf. *-ts'!il?*³ Cf. verb *de-ts'!ugu-*.⁴ Cf. verb *al-ts'!ülm-*.

wa-(dē)	to, at (me)
wá ^a -(da)	to, at (him)
wā-(xa)	(his) younger brother
t'a-wā-(xa)	(his) younger sister
wa ^a d-i-x-(dèk)	(my) body
al- ^s wa ^a d-i-(dē)	towards (me)
be ^e ^s wa ^a d-i'	"sun its-body," all day long
wagá-t'a ^a	which one?
waiwí'	girl, female
waiwi' ⁱ -(t'èk')	(my) girl
wak'd-í-(xa)	(his) mother's brother's son
wá ^a s	bush with edible root (sp. ?)
wàx	creek
han-wax-g-àn	across the creek
wayà	knife
wayaũ-(xa)	(his) daughter-in-law
wigĩ-n	small red lizard
wi ^o ĩ-n	different
Al-wilám-xa-dìs	(mountain name)
he ^o -wilámxa	beyond Atwilámxa-dis
wilàu	arrow
wiláu-(t'ek')	(my) arrow
wíli, wílí	house
wilí-(t'k')	(my) house
de-de-wilí'-da	door
wilí-háu-(t'ek')	(my) friend (used as term of greeting)
dan wilí'	big stone knife
-win-i-	
ha- ^s win-i-(dē)	inside of (me)
xa ^a - ^s wín-hi	half-way
xā-bin-win-ì	half full
winì-t'	tired out, exhausted
ge winìt'	proceeding that far
de- ^s winìt'	proceeding, going ahead, reaching to
hā ^s -wìt'	getting even (in reply)
wits'!am-àk' ^w , wits'!am-à	flint flaker, fire-driller

wogit'	frog
wul'x	enemy, Shasta Indian
wo ^u nāk ^{'w} ¹	old
wo ^u nā'k ^{'w} -dan	<i>pl.</i>
wo ^u p'lù-n-(t'k')	(my) eyebrows
wü ^u l[h]-àm ²	menstrual round-dance
xa ^a -	back, waist
xa ^a [h]-àm-(t'k')	(my) back
xa ^a [h]-am-(dē)	on (my) back
xagá-(xa)	(his) mother's sister
(wi-)xaga-ī	(my) mother's sister
xam'k'	grizzly bear
xān ³	urine
xa ^a l-àm-(t'k')	(my) urine
xdā-(xa)	(his) father's brother
(wi-)xda-ī	(my) father's brother
xdā-n ⁴	eel
xdeit'	flute of wild parsnip
-xdíl ⁵ s	slim
xa ^a -xdíl ⁵ s	slim-waisted
gwen-xdíl ⁵ s	slim-necked
xèm	raven
xì	water
xiy-à-(t'k')	(my) water
ha-xíya- ⁶ xi hā'p'di	"being-in-the-water small," mink
xí-binì	three
xìn-t'	three times
xi-gwàl-t'	fresh (of meat)
xil-àm	sick, dead person, ghost
han-xilm-ī	"Across where ghosts are," land of ghosts
xíl ⁵ k'wì ⁵	billet in woman's shinny-game
ximn-í-(xa)	(his) relative by marriage interme- diate relative having died
xīn ⁶	mucus

¹ Cf. verb *wunnu-*.² Cf. verb *wúlùh-am-*.³ Cf. verb *xalaxam-*.⁴ Cf. verb *xdaaxda-gwa-*.⁵ Cf. verb *xiliu'-xa-*.⁶ Cf. verb *xiniixan-p'-*.

xīū	bush from hard wood of which camass-stick is made
t'gap'-xī'ū-t'	camass-stick
t'gap'-xī'ū-(t'ek')	(my) camass-stick
xlé ^ε p-x ¹	roundish dough-like cake of deer-fat or camass
xlíwi	feathers worn in war-dance
xnik'	acorn dough
xò	fir
xa ^a -xò	among firs
xùm ²	dry
cix-xùm	dried venison
xum-à	food
xúma-x-(dek')	(my) food
xum\`-t'	lean
ha-xo ^u n-hì	just for nothing, with no reason
xu ^l -ì-(t'k')	(my) brains
xū ^ε -nè, xū ^ε -n (<i>adv.</i>)	night
Ya ^a gal-á ^s	Umpqua Indian
yana yáhal ^s	black acorn, chief acorn
yāk ^w	wildcat
yāl	pine
Ha-ya ^a l-bā'ls-da	"In its tall pines" (village name)
Gel-yāl-k'	"Abreast of pines" (village name)
yàmx	fat, grease
yamx-(dèk')	(my) fat
yan(?) la ^a li ⁱ -	become stuck (?) (86, 15)
yanà	acorn, oak
yan-gwàs ³	"white-barked oak"
yàn ^x	"tall tree with rough reddish bark"
yap!à	person, people
yau-	ribs
yaw-à-(t'k')	(my) ribs
dal-, da ^a -yaw-a-(dē)	at (my) side
da ^a -t'ga ^a -yawá ^a -da	"beside-earth-its-rib," north

¹ Cf. verb *-xlep/exlab-*.

² Cf. verb *xoum-an-*.

³ Perhaps compounded of *yanà* and *-gwási*, "yellow."

da-yawánt li-xi	on one side, on the other side, half
yāx	graveyard
yāxa dàn	water-worn flat rock
yék'-dal	in the brush
yé ^{ee} k'	cinders
ye ^e k'liyé ^e	sparrow-hawk
yēl	whip
yelèx	burden-basket
yeléx-(dek')	(my) burden basket
yèt'	tears
ye ^e -xi ¹	needle, awl
dan yé ^e w-ald-an-i ²	"always returning to rocks," otter (myth name)
yibáxam	small skunk
yid-í-(xa)	(her) husband's sister
yīk'àt'	long-tailed red deer
yílwa ^s	hazel switch
yiwi-n ³	speech
yiwin-(dèk')	(my) speech
p!i ¹ yog[w]-á ^a	fireplace
da-yo ^u gám-xa (<i>adv.</i>)	fall, autumn
bai-yugw-à-(t'k')	(my) rescuer
yō ^{ee} k' ^w	bone
yōk![w]-a-(t'k'), yō ^{ee} k'[w]-a- (t'k')	(my) bone
yō ^{ee} k'au	marrow
yú ^{ee} k'ama	salmon-tail
yú ^{ee} k'uma ^a -da, yúk!uma ^a -da	(his) salmon-tail
di ^{ee} -t'ga ^a -yúk!uma ^a -da	"at-rear-end-of-earth-its-tail," west
yolà	fox
yo ^u láp-x-(dek')	(my) guardian spirit
yōls	steel-head salmon
yulù-m, yulà-m	eagle
yōm	blood
yo ^u m-à-(t'k')	(my) blood

¹ Cf. verb *yegwegw-*.² Cf. verb *yewew-áld-*.³ Cf. verbs *yaway-* and *yiwiyau-*.

Yūk'yák'wa	(name of salt lick where deer were caught)
yū'klal-x, yū'k'al-x	teeth
yū'klalx-(dèk')	(my) teeth
yūp'	woman's basket-cap
yu ^u b-ì-(t'k')	(my) basket cap
yót'i ¹	alive
yut'íhi	<i>pl.</i>
yūt'lù-n ²	white duck
yū'xg-an	trout

¹ Perhaps = yó-t' hi. Cf. verb *youo*.

² Cf. verb *-yut/uyad-*.

CORRIGENDA AND ADDENDA TO
TAKELMA TEXTS.

- p. 11, at end—add: “* denotes theoretical forms”
- p. 13, l. 10 (interlinear)—change “mourning” to “bereft of child”
- p. 14, l. 11 (text)—change *abailiwilí^u* to *abailiwilá^u*
- p. 22, l. 8 (interlinear)—change “Di^olo^omiⁱ” to “Di^olo^omiⁱ”
- p. 22, l. 10 (text)—change *xa^eiyasgip!^lilhi^e* to *xa^eiyasgipilhi*
- p. 22, l. 10 (interlinear)—omit “, it is said”
- p. 23, l. 3 (interlinear)—insert quotes (“) before “Strings”
- p. 24, l. 7 (text)—change *hā'xda^e* to *hāxda^e*
- p. 24, l. 11 (text)—change *mí^s* to *mí^es*
- p. 25, l. 3 (text)—change *da-it!^lamák'* to *de^eidamá^ek'*
- p. 25, l. 8 (text)—change *abaigini^ek'* to *abaigini^ek'*
- p. 26, l. 13 (text)—change *gini^ek'* to *gini^ek'*
- p. 30, l. 11 (interlinear)—omit “to it”
- p. 31, l. 14 (text)—change *mu^uxdánhi* to *mu^exdánhi*
- p. 32, l. 1 (interlinear)—change “holdidg” to “holding”
- p. 41, footnote—change 3 to 31
- p. 46, l. 1 (text)—change *!^lilā'p'agit'gwa* to *!^lilā'p'igit'gwa*
- p. 50, l. 1 (text)—change footnote reference ² to ⁵ (referring to p. 49)
- p. 50, l. 2 (text)—change *he^eilemé^ek'wana^e* to *he^eilemé^ek'wana^e*
- p. 57, l. 4 (text)—change *desgwogwènt'* to *desgwôgwènt'*
- p. 60, ll. 6, 7 (text)—change *nagāik'wa^e* to *nagāik'wa*
- p. 61, l. 11 (text)—change *yalá^ek'* to *yalá^ek'*
- p. 71, l. 4 (text)—change *hawa^api-* to *hawa^ap!ⁱ-*
- p. 71, l. 15 (text)—change *ikwé^exi* to *ik'wé^exi*
- p. 71, l. 16 (text)—change *bayewéⁱ* to *bayewé^e*
- p. 75, l. 3 (text)—change *xambilí^u* to *xambilí^e*
- p. 76, l. 8 (interlinear)—change “with it” to “thereby”

- p. 78, l. 4 (text)—change *he'dedá^s* to *he'dadá^s*
- p. 78, note 2, l. 1—change “verb” to “aorist”
- p. 87, l. 6—after “Coyote” insert: “Sharp-mouthed, sharp-clawed, s-cum matre copulans!” was said to him.
“S-what do you say?”
- p. 88, l. 9—change *wíⁱs* to *wí^s*
- p. 92, l. 4—change *kleméi* to *klemèi*
- p. 94, l. 2—change *nāk'wōk'* to *nāk'wōk'*
- p. 95, l. 24—change “s-whats” to “s-what's”
- p. 100, l. 1—change *yéūk'ⁱ* to *yèūk'ⁱ*
- p. 101, l. 14—change ² to ¹
- p. 105, l. 14—change ¹ to ²
- p. 108, l. 8—change *disgot'ōlha* to *disgot!ōlha*
- p. 109, l. 11—change *ba^ap'* to *ba^ap'*
- p. 110, l. 3—change *p'elēkwa* to *p'elēk'wa*
- p. 111, l. 7—change “the warriors assembled” to “he assembled the warriors”
- p. 119, footnote—change “Atbabascan” to “Athabasca”
- p. 120, l. 16—change *t'ga^s* to *t'ga^s*
- p. 120, l. 17—change *gwī^sne* to *gwī^sne*
- p. 122, l. 21—change *debū^uk'i* to *debū^uk'i*
- p. 124, l. 7—change *gingàt* to *gingàt'*
- p. 127, note 6—add: *-t'git' ^sit'e^s* is very likely transformed from *-t'gwat' ^seit'e^s* “I am provided with. . .”. See *T. L.*, p. 261, footnote
- p. 134, l. 8—change *ópxakan* to *ópxak!an*
- p. 142, l. 7—change *k'ai^slā'p'ak!i* to *k'ai^slā'p'ik!i*
- p. 144, l. 17—change *sgaláuk,* to *sgaláuk'*
- p. 146, l. 3—change *ág* to *gá*
- p. 155, l. 14—change “did grow” to “he caused to grow”
- p. 156, l. 21—change *kái^swa* to *k'ai^swa*
- p. 171, note 9—change “grandfather” to “grandmother”
- p. 173, l. 22—change *s·omlóholxa^s* to *s·omlohólxa^s*
- p. 178, l. 18—change *ganàt'* to *ga nàt'*
- p. 179, l. 28—change “Not in that fashion!” to “Do not say that!”

- p. 182, l. 15—change *ts!a-imàt*, to *ts!a-imàt'*
- p. 184, l. 15—change *gweliūs·i* to *gwel^èiūs·i*
- p. 188, l. 9—change *wi^èwákdi'* to *wi^èwák'di*
- p. 189, note 4—change *Yūk'yák'wa* to *Yūk'yák'wa*
- p. 191, note 8—change “did” to “will”
- p. 194, l. 10—change *t'omomá^èn* to *t!omomá^èn*
- p. 195, ll. 3, 10—change “shall” to “shalt”
- p. 196, l. 18—change *sallatsàk'* to *sallats!àk'*
- p. 206, l. 23—change *gwenai-á^ès* to *gwena-id^ès*
- p. 209, l. 4 from bottom—change “back” to “bark”
- p. 222, l. 6—change *da^a* to *da^a-*
- p. 229, ll. 4, 5—transpose “*iter.*” and “*usit.*”
- p. 230, l. 21—change *ha^èwi-* to *hawi-*
- p. 230, l. 6 from bottom—change *ts·ai-m-* to *ts·!ai-m-*
- p. 231, l. 6—change *ha-dak'* to *ha-dak'-*
- p. 234, l. 9 from bottom—change “mensrtaul” to “menstrual”
- p. 238, s. v. *yewei-* — add:
- | | |
|--|---------------------|
| ba ^a - | revive, be cured |
| ba ^a - ^è i-yewe ^e -n-(i-) | |
| : -ye ^e w-an- | 2 III |
| | cure, bring to life |
- p. 239, l. 4 from bottom—add after “(from standing position)”: “; be born”
- p. 243, l. 13—change *-án-x-* to *-an-x-*
- p. 253, l. 10—insert entry: *səl* kingfisher
- p. 263, note 1—change *yowo* to *yowo-*

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NOTES ON CHASTA COSTA
PHONOLOGY AND MORPHOLOGY

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NOTES ON CHASTA COSTA PHONOLOGY AND MORPHOLOGY.

INTRODUCTION.

In a large part of southwestern Oregon and contiguous territory in northwestern California were spoken a number of apparently quite distinct Athabascan dialects. The territory covered by tribes or groups of villages speaking these dialects embraced not only a considerable strip of Pacific coast¹ but also much of the interior to the east (Upper Umpqua and Upper Coquille rivers, lower Rogue river, Chetco creek and Smith river); some of the tribes (such as Tolowa and Chetco) were strictly coast people, others (such as Galice Creek and Umpqua or *Akwa*²) were confined to the interior. While some of the Athabascan dialects spoken south of the Klamath in California, particularly Hupa and Kato, have been made well known to students of American linguistics, practically nothing of linguistic interest has as yet been published on any of the dialects of the Oregon-California branch of Pacific Athabascan. It is hoped that the following imperfect and fragmentary notes on one of these dialects may prove of at least some value in a preliminary way.³

¹ Outside of a few points in southern and southeastern Alaska (Cook Inlet, mouth of Copper river, Portland Canal) this is the only region in which Athabascan tribes have found their way to the Pacific.

² My *ç* denotes nasalization.

³ The material for these notes was secured in a very incidental manner. While the writer was at work on Takelma in the latter part of the summer of 1906, he was living with Mr. Wolverton Orton, a full-blood Chasta Costa Indian. At odd moments Mr. Orton and the writer whiled away the time with Chasta Costa.

The Chasta Costa (or *Cis/ta q!wAs/ta*) Indians, now gathered in Siletz Reservation in western Oregon, formerly occupied part of lower Rogue river; between them and the coast were other Athabascan tribes or villages of practically identical speech, above them to the east were the unrelated Takelma.⁴ Among these tribes of nearly or quite identical speech were the *Yû*/gwī* or Euchre Creek people, the *Tcê'/mê dA/ne* or "Joshuas" of the mouth of Rogue river, the *Dū/t'ú dA/nī*, the *Mī/k!u/nū" dA/nī*, and the *GwA/sá*. All these formed a linguistic unit as contrasted with the coast people (*ā/γōs/ta* "lower tribes") or, as they are now commonly called by the Indians of Siletz, "Sol Chuck" Indians, a Chinook Jargon term meaning "salt water, coast" people; the dialect of these coast tribes was probably identical to all intents and purposes with Chetco. While Chasta Costa and Coast Athabascan are thus more or less distinct, they seem to have been mutually intelligible without very much difficulty, the coast dialect sounding merely somewhat "strange" and "drawn out" to a speaker of Chasta Costa. At least three other Athabascan dialects of this region, however, seem to have differed so much from Chasta Costa as to be but partly understood, if at all, by speakers of the latter; these are Upper Umpqua, Upper Coquille, and Galice Creek.

⁴It has already been pointed out (American Anthropologist, N. S., 9, p. 253, note 2) that there is reason to believe that J. O. Dorsey was incorrect in assigning the Chasta Costa villages above those of the Takelma (see his map in Journal of American Folk-Lore, III, p. 228). On p. 234 Dorsey gives a list of Chasta Costa villages.

PHONOLOGY.

VOWELS.

The vowels of Chasta Costa are *a*, *ā*, *e* (open as in English *met*), *ê* (long and open), *o* (close as in German *Sohn*), *ō*, *u* (apparently variant of *o*), *ū*, *i* (generally open), *ī*, and *ɛ* (like *u* of English *but*); *ô* (short and open as in German *voll*) sometimes occurs after velars as variant of *o* (*sxô/lâ* "five," cf. Hupa⁵ *tcwô/la*), *ä* (as in English *hat*) occurs after velars as variant of *e* (*tsxâ/xe* "child," cf. Carrier⁶ *æxkhéhkhe* "children").

Vocalic quantity is of considerable importance in Chasta Costa, not so much etymologically as phonetically. On the whole, long and short vowels interchange on regular mechanical principles; open syllables (that is, syllables ending in a vowel) with long vowel regularly shorten this vowel when the suffixing of one or more consonants to the vowel makes the syllable closed. Examples of *a* thus varying with *ā* are:

dō/yác/t!a "I won't fly;" *dō/yát/t!a* "we won't fly" (cf.

dō/yá/t!a "he won't fly")

dáθ/dā "he is sitting down" (cf. *dā/θAθ/dā* "I am sitting down")

tc!ásL/se "he cries;" *tc!ácL/se/t'e* "I shall cry" (cf. *tc!ā/θil/se* "you cry")

tc!a/γásL/se "they cry" (cf. *tc!a/γá/θil/se* "we cry")

nac/t!ô "I swim" (cf. *nâ/tc!ī/t!ô* "you bathe")

⁵ Hupa examples are taken from P. E. Goddard, "The Morphology of the Hupa Language," Univ. of Cal. Publ. Amer. Arch. and Ethn., 3.

⁶ Carrier examples are taken from Rev. A. G. Morice, "The Déné Languages," Transactions of the Canadian Institute, I, pp. 170-212.

An example of *ê* shortened to *e* is:

nés/ts!Ał/ī "I am seen" (cf. *nê'/ts!Ał/ī* "he is seen")

Original long vowels may lose their quantity even in an open syllable, provided they are immediately followed or preceded by a syllable with relatively strong accent. Such are *tc!a-*, *na-*, and *ne-* in:

tc!a/γǎ/θil/se "we cry;" *tc!a/γásL/se* "they cry"

ne/nô/ts!Ał/ī "we are seen"

lá na/dit/t!ō "don't bathe;" (*na/dit/t!ō* is phonetically enclitic to strongly accented *lá*; contrast *nā/dít/t!ō/t'e* "you will bathe")

In general, however, stress accent cannot be said to be particularly well marked in Chasta Costa.⁷ Each syllable is a fairly well-defined phonetic unit tending to hold its own against others, so that an approximately level accentual flow with but few peaks results. Such writings as *nā/dít/t!ō* and *tc!ā/θil/se*, with apparent accent preceded by long vowels, are doubtless but imperfect renderings of forms with level stress on first and second syllables (they might perhaps better be written *nǎ/dít/t!ō* and *tc!ǎ/θil/se* with secondary accent on second syllable). It does not seem that every vowel in an open syllable is organically long; thus *e* in future *-t'e* and in *-de* of *t'wī/de* "everything" is regularly short. Many such cases are, however, probably only apparent, the short vowel being followed by a glottal stop; thus plural *ya-* of *ya/dAł/nī* "they make a sound" should doubtless be *ya'*.

Short *a* of closed syllables is regularly reduced from long *ā*; original short *a* becomes *A* in a closed syllable. Examples of *A* thus dulled from original *a* are:

t'Ac/yAc/t'e "I shall go" (cf. *t'e/θíc/ya* "I go;" *-yAc* = Hupa *-yauw*)

⁷ Weak stress accent seems characteristic of Athabaskan generally. Father Morice goes so far as to say, "there is no accent in Déné" (*op. cit.*, p. 173).

nā/xAn/dō "eight, two less" (*nā/xA-* = Kato⁸ *nqk/ka*⁸
"two")

dō/na/γAct/xwī "I do not vomit" (cf. *na/γā/θAθt/xwī*⁹
"I vomit")

t'Al/dAc "he runs" (*-dAc* = Hupa *-dauw*)

γAn/na/'Ac "he will bring" (*'Ac* = Hupa *-auw*)

t'é/An/γit/lat "we are sinking" (cf. *t'e/nit/lat* "we drown;"
Hupa *-lat, -la* "to float")

Not to be etymologically confused with this *A* is inorganic *A*. Whenever a consonant is not followed by a definitely determined vowel and yet, for some reason or other, is not phonetically appended to the preceding syllable, it must begin its own syllable and takes an inorganic, in other words etymologically meaningless, *A*-vowel after it. This syllable may either be completed by a consonant of etymological value (such as first person singular *c*, verb class signs *l̄, t, l*) never followed by a definite vowel or, if it is immediately followed by a syllable beginning with a consonant, this consonant is borrowed to complete the inorganic syllable (*-t* closes inorganic syllables preceding *d-*, *t!-*, *dj-*, *tc!-*, *ts!-*, *tθ!-*, *tc'-*, *L!-*), so that a doubled consonant results of which the first half is of no etymologic significance. In some cases, however, as before *γ-*, and in rapid speech generally, this inorganic consonant is not always distinctly heard; yet in syllabifying words Mr. Orton completed such inorganic syllables with a consonant with mechanical regularity. These syllables with inorganic vowel and consonant are characteristic not only of Chasta Costa but also of Hupa and Kato and doubtless other Athabascan dialects as well. The general phonetic tendency to speak in definite syllables and the further tendency to limit short vowels to closed syllables explain these characteristic Athabascan

⁸ Kato examples are taken from P. E. Goddard, "Kato Texts," Univ. Cal. Publ. Amer. Arch. and Ethn., 5, 65-238; and "Elements of the Kato Language," *ibid.*, 11, 1-176.

⁹ *-ā-* may be secondarily lengthened from *-a-*.

developments. The quality of the inorganic vowel varies for different Athabaskan dialects; it is *A*(*û*) in Kato as well as in Chasta Costa, *i* (*u* before voiced or voiceless *w*, *û* or *e* before post-palatal *k*-sounds) in Hupa, apparently *e* in Galice Creek, *æ* (probably identical with our *A*) in Carrier. Chasta Costa *xAt/t'Al/lat* "they sleep" is etymologically equivalent to *x/t'/lat*; *x-*, third person plural prefix, cannot stand alone and is therefore followed by *A* and *t* borrowed from *-t'*-, while *-t'*- (verb prefix *t'*- reduced from *t'e-*, therefore not capable of combining with *x-* into *xAt'*-) in turn needs a syllabifying *A* followed by *l* borrowed from *-lat*. Other examples of inorganic *A*, with and without following inorganic consonant, are:

- t'Ac/yAc/t'e* "I shall go" (*t'A-* = *t'*- reduced from *t'e-*)
dō/yâ/xAt/tla "they won't fly" (*xAt-* = *x-*)
nā/xAt/dAl/nic "they work" (*xAt/dA-* = *x/d-*, *d-* reduced from *de-*)
dâ/xAn/nAt/t'Ac "they go to bed" (*xAn/nAt-* = *x/n-*)
t'é/An/γAl/lat "he is sinking" (*γAl-* = *γ-*)

Many syllables with final consonant and *A*-vowel must be considered as radical or at least unanalyzable elements. In not all such cases is *A* a reduced form of *a*; where *A* seems a primary vowel, as shown by comparison with other Athabaskan dialects, it seems best to consider it an organic element in the syllable, though it remains plausible that at last analysis it is but a reduced form of some fuller vowel. Thus, while *-yAc* has been shown to represent an original *-yac* (Hupa *-yauw*), *-t'Ac* contains a primary *A*, as shown by comparison with Hupa *-tūw* "to lie down" (ultimately *-t'Ac* is doubtless *-t'*, reduced from *-t'e*, and suffix *-c*).

Inorganic *A* sometimes becomes palatalized to *i*, though there is not enough material available to make it certain just when this change takes place. Examples of this secondary *i* have been found before *c* (but not before its developments *s* and *θ*) and *s* derived from *tc* (but not before original *s* or its

development) when itself preceded by *m*, *n*, or *θ* (preceding *γ*, however, tends to preserve *A*). Examples are:

- mís/ki*¹⁰ "gull" (cf. Kato *bûtc/k'ai*)
níc/ya "I come" (*nic-* = cessative *n-* and first person singular *c*)
níc/dac "I dance"
t'e/níc/lat "I drown"
t'e/θíc/ya "I go" (*θic-* = durative *θ-* and pronominal *c*;
 cf. *t'êθ/ya* "he goes" without vowel after *θ*)
tc!Aγ/γe/θíc/ya "I eat"
γe/θíc/ī "I saw him" (cf. *c/γêθ/ī* "he saw me")
θícl/sī "I let him"

With *-θic-* contrast *-θAθ-* (both from original **-sAc-*) in *dā/θAθ/dā* "I am sitting;" with *-θícl-* contrast *-sAsl-* (from original **-sAcl-* and **-sAcl-* respectively) in *tc!ā/sÁst/se* "I am crying." *-γíc-* was heard in *yā/γíc/t!a* "I fly," but as this is an isolated example (contrast *-γAc-* in *ná/da/γAct/t!ō* "I bathe" and *-γAct-* in *γAct/Áz* "I sneezed"), it seems possible that this form was misheard for *yā/γAc/t!a*. Besides *-nic-* also *-nAc-* is met with: *dā/nAc/t'Ac* "I go to bed" and *nā/nAc/An* "I stop him;" it is probable that in these forms *-nA-* is a reduced form of *ne-* (cf. Hupa *tcin/ne/tūw* "she goes to bed") and thus not directly comparable with *-ni-* of *-nic-*. Unaccented *A*, itself reduced from *a*, has in one case (*-yAc* "to go") been found further palatalized to *i*: *dō/t'Ac/yic* "I'll not go," *lá/t'ī/yic* "don't go!" (cf. *t'Ac/yAc/t'e* "I shall go"); this *-yic* contracts with directly preceding *t'A-* into *-t'Ac*: *dō/t'Ac* "he won't go."¹¹

Original Athabascan *ai* has in Chasta Costa become monophthongized to *ī*. Examples are:

- t/gī* "white" (cf. Kato *L/gai*)

¹⁰ Should probably be *mískl'ī*.

¹¹ With this *-t'Ac* Kato *ta/cac* in *dō/ta/cō* ta/cac* "not anywhere I went" (P. E. Goddard, "Kato Texts," Univ. Cal. Publ. Amer. Arch. and Ethn., 5, No. 3, p. 182, 1. 17) is in striking agreement.

*mis/k'i*¹² "gull" (cf. Kato *bûtc/k'ai*)

*hî*¹³ demonstrative "that" (cf. Hupa *hai*)

au as organic diphthong seems to occur but rarely in Athabaskan. If *dō* "no!" (cf. Hupa *dau*) may be regarded as distinct from adverbial *dō* "not" (cf. Hupa *dō*), we would have an example of the parallel development of *au* to *ō* in Chasta Costa. Certain contractions that take place between *i* of first person plural *-it-* and second person plural *-ō-* with preceding vowels will be spoken of in discussing the pronominal prefixes.

One of the most striking phonological characteristics of Chasta Costa is the disappearance of an original η ¹⁴ or of its representative, nasalization of preceding vowel. Its former presence can always be proved by comparison with other Athabaskan dialects that, like Hupa, still preserve it. In the case of all vowels but inorganic *A* nasalization has left no trace whatever, original *q* (from *āη*), *ê* (from *êη*), and *î* (from *îη*) being reduced to *ā*, *ê*, and *î*; originally short vowels, on losing their nasalization and thus coming to stand in an open syllable, become lengthened, while originally long vowels in a closed syllable not only lose their nasalization but are shortened. Thus, a syllable *sî* may represent an original *sî* (or *sîη*) or *sî* (or *sîη*), while *sîl* may go back as well to *sîl* as to *sîl*. Examples of the absolute disappearance of an original η are:

nā/xē "you paddle" (*nā-* = **nq-*, cf. Hupa *nûñ/ya* "you are about")

dō/yā/t!a "you won't fly" (*yā-* = **yq-*, cf. Hupa *yûm/mas* assimilated from **yûñ/mas* "you are rolling over")

tc!ál/se/t'e "you will cry" (*tc!al-* = **tc!q-l-*; cf. *tc!ácl/se/t'e* "I shall cry" with *-c-* "I" morphologically parallel to *-c-* "you")

¹² *î* is here shortened to *i* because of following glottal stop.

¹³ *î*⁴ denotes long *î* with weakly rearticulated parasitic *i*. Such "pseudo-diphthongs" sporadically occur in Chasta Costa in lieu of ordinary long vowels.

¹⁴ i. e., *ng* of English *sing*.

- lá/na/γat/xwī* "don't vomit!" (*γat-* = **γqt-*, cf. *γā-* from **γq-* in *na/γá/θit/xwī* "you are vomiting")
nét/ī "you are looking at him" (*net-* = **neł-*; *-ī* = *-'i*, cf. Kato *-īñ'* "to see")
tī "dog" (original Athabascan **tī*, **tīη*; cf. Hupa *Liñ*, Montagnais *l'īη*, Hare *tl'īη*, Loucheux *l'éη*, Carrier *ti*, old form *læ'n*¹⁵)

Nasalized inorganic *A* seems to have acquired a palatal coloring *i*; this *i* then regularly developed to *ī* in open, *i* in closed syllables. It thus often seems as though Chasta Costa *ī*, *i* is the morphologic equivalent, for instance in second person singular forms, of Athabascan *η*, an equivalence, as has just been shown, due to secondary phonetic developments. Examples of *ī* < *i* < *A* are:

- t'e/θī/ya* "you go" (*θī-* = **s_A-*; cf. Hupa *na/siñ/ya* "you are going about")
nī/dac "you dance" (*nī-* = **n_A-*; cf. Hupa *nīñ/yauw* "go!")
yá/wīs dī/nī "you whistle" (*dī-* = **d_A-*; cf. Hupa *da/din/La* "run!" assimilated from **da/diñ/La*)
ná/tcī/tō "you swim" (*tcī-* = **kʷ_A-*; ¹⁶ cf. Hupa *na/kiñ/-yúñ* "come eat!")
yā/γī/t!a "you fly" (*γī-* = **γ_A-*; cf. Hupa *ye/wiñ/ya* "you are going in")
yā/γī/t!a "it flies" (*γī-* = **γ_A-*; cf. Hupa *na/win/tau* "it will settle down" assimilated from **na/wiñ/tau*)
t'ī/lał "you are sleeping" (*t'ī-* = **t'_A-*; cf. Hupa *tiñ/xauw/ne* "you take along")
 verb stem *-sī* "to make" (cf. Hupa *-tcwiñ*)

¹⁵ Morice, *op. cit.*, p. 210. Carrier has evidently undergone a development parallel to that of Chasta Costa. All northern Athabascan forms except Carrier (and Chipewyan) are taken from R. P. E. Petitot, "Dictionnaire de la langue Dènè-Dindjé."

¹⁶ *kʷ* is "fortis" palatal *k*, Hupa *k_i*, Morice's *q*.

Examples, in closed syllables, of $i < i < A$ are:

tclā/θíl/se "you cry" ($\theta il-$ = $*s_A-l-$; cf. Hupa *na/dū/we/-sil/en*¹⁷)

nā/dít/t'ō/t'e "you will bathe" ($dít-$ = $*d_A-t-$; cf. third person *nā/dAt/t'ō/t'e*)

t'ā/γít/nā "you drink" (γit = $*\gamma_A-t-$; cf. third person *t'ā/γAt/nā*)

yā/γíl/gAθ "you climb" ($\gamma il-$ = $*\gamma_A-l-$; cf. third person *yā/γAl/gAθ*)

t'íl/xwAθ "you cough" ($t' il-$ = $*t'_A-l-$; cf. third person *t'Al/xwAθ*)

ne/cit/ī "look at me!" ($cit-$ = $*c_A-l-$)

Hupa $-ñ$ (that is, our η) seems at times to correspond to Chasta Costa $-n$, but comparison with northern Athabascan dialects indicates that in such cases we are dealing with original $-n$. Thus, *nan* "you," despite Hupa *niñ*, is shown to have original $-n$ by Montagnais *nen* and Loucheux *nan*; *dAn/tc!i* "four," Hupa *diñk* (= *dink'*!), does not go back to original $*d_A/k'!i$ but to $*dan/k'!i$ or $*da\eta/k'!i$ (η assimilated from n), as evidenced by Loucheux *tan*; *la/cAn* "black" corresponds to Loucheux *del-zen*; similarly, *dAn* "in, at" must have original $-n$ despite Hupa *diñ* and Kato *dúñ* (original $*d_A$ would have given Chasta Costa $*d\bar{i}$).

CONSONANTS.

The consonantal system of Chasta Costa, like that of most Athabascan dialects, is characterized by a lack of labial stops, though m is common; b has been found in *bō/θí* "cat," a loanword from English *pussy*, but seems not to occur in native words (yet cf. *tCA/pá/yu* "flower"). The consonants of Chasta Costa are: the labial nasal m ; the dental stops t' , d , $t!'$, and dental nasal n ; the back stops g , q' (or qx), $q!'$, voiceless spirant

¹⁷ In Hupa \bar{n} (or nasalization) disappears in closed syllables. In such forms Chasta Costa is etymologically more transparent than Hupa insofar as $-i-$ is a reflex of original $-A-$, whereas Hupa $-i-$ is the normal inorganic vowel.

x (as in German *Bach*), and voiced spirant γ (as in North German *Wagen*); the labialized back stops *k'w*, *ɣw*, *q'w*, and spirant *xw* (sometimes weakened to *hw*); the sibilants *s*, *c* (as in English *ship*), *θ* (as in English *thin*), and *z* (voiceless lenis, intermediate between *s* and English *z*, heard in *-Az* "to sneeze"); the affricative palatal consonants *tc'*, *dj*, and *tc'*; the affricative alveolar consonants *ts*, *ts'*, and affricative dental consonant *tθ'*; the laterals *l*, *l̥* (voiceless spirantal *l*, with *L*, dorsal *t* followed by *l̥*, as variant), and *L'*; the glottal stop ('); the aspirate *h* (' at the close of a syllable); and the semivowels *y* and *w*.

Of these *t'*, *q'*, *k'w*, and *tc'* (English *ch*) are aspirated surds (*k'* is not found, *k'w* has been found but once and may be considered of doubtful occurrence); (*b*), *d*, *g*, *ɣw*, and *dj* are voiceless but lenis, intermediate acoustically between surds and sonants¹⁸ (*dj* is intermediate between English *ch* and *j*); *t'*, *q'*, *tc'*, *ts'*, *tθ'*, and *L'* are so-called "fortis" consonants, in other words, they are pronounced with simultaneous closure of glottis but are released before the release of the glottal chords. *q'*, *q'*, *ɣw*, and *q'w* (*ɣ* has not been found, but very likely exists) are velar consonants; *k'* has not been found,¹⁹ its place being taken by *q'*.²⁰ Of secondary origin are syllabically final *t* and *k*, which may be considered as voiceless stops differing from *t'* and *k'* in their lack of aspiration; they are etymologically equivalent to *d* and *g*. It is highly probable that also *w*, which does not frequently occur, is but a secondary development or acoustic variant of γ after *o*-vowels;²¹ after *o*-vowels γ becomes labialized to γ^w , in which both γ and *w* elements are so weak that one is constantly in doubt as to whether he hears

¹⁸ It is possible that these "intermediate" stops are sonant at their moment of release.

¹⁹ Unless, as seems possible, *k* of *mis/ki* "gull" was misheard for *kl*.

²⁰ *q'* corresponds to Hupa *k*₃, *g* is Hupa *k*₂. *q'* is by no means as forcible a sound as is, e. g., Chinookan *q'*. There is something decidedly illusive about it; the velar stop element seems to be reduced to a minimum, the glottal catch element is very strongly marked, and a weak *x* seems at times to precede the velar stop (e. g., **q'ā/xAθ* "arrow"). Despite my familiarity with Chinookan *q'*, I did not often succeed in pronouncing Chasta Costa *q'* so as to satisfy Mr. Orton's ear. It may well be that *q'* is really "fortis" or glottalized *x* (*x'*); cf. Tlingit *sl*.

²¹ In Hupa γ has become *w* in every case.

γ or w (thus $d\bar{o}/\gamma e-$ becomes $d\bar{o}/\gamma^we-$, $d\bar{o}/\gamma we-$; similarly, what was heard as $d\bar{o}/wa-$ may really be $d\bar{o}/\gamma^wa-$). However, w occurs also in $s\bar{a}'/was/ts!é$ "sandhill crane;" $was/xé$ "good."

This consonant system is only in part a faithful representative of the original Athabascan system. Some consonants have become merged with others, while other consonants have kept distinct but have been changed in regard to place of articulation. Chasta Costa m , t' , d , $t!$, n , g , $q!$ ($k!$), $q!w$, γ , l , l' , $l!$, $'$, h , and y seem in practically every case to correspond to these same Athabascan sounds.

Athabascan k' , as also in Hupa, has become x in Chasta Costa:

- $x\bar{a}'/tc'u$ "goose"²² (cf. Hupa xa^{23} ; Applegate Creek $k'q'/-tc'u$; Kato $k'a'$)
 $n\bar{a}/xi$ "two" (cf. Hupa nax ; Montagnais $nak'é^{24}$)
 $ts!á/xé$ "woman" (cf. Carrier $t\check{s}èkhè^{25}$)
 $tsxá/xé$ "child" (cf. Carrier $\check{a}zkhéhkhé$)

Analogously to this change of k' to x , original Athabascan $k'w$ has become xw (sometimes heard as hw) in Chasta Costa. This sound is preserved as such in Kato ($k'w$) and Chasta Costa (xw), but seems generally to have fallen together in other dialects with original k' . Examples are:

- $hw\bar{a}$ "foot" (cf. Kato kwe' ; Carrier $ne-khé$; Loucheux $\check{a}kpè$)
 $na/\gamma\check{a}/\theta A\theta t/xw\check{i}$ "I vomit" (cf. Carrier khu "vomiting")

It seems, however, to persist as $k'w$ in:

- $k'was/t'á/ne$ "six" (cf. Hupa $x\bar{o}s/tan$)

Etymologically but not phonetically distinct, both in Hupa and Chasta Costa, from these secondary x and xw are

²² $-tc'u$ is augmentative.

²³ See Goddard, "Kato Texts," note 32.

²⁴ Petitot's ' represents aspiration.

²⁵ Father Morice represents "fortis" stops by means of points below characters.

original Athabascan *x* and *xw*. A good example of the latter is:

-*xwAθ* "to cough" (cf. Carrier *xwəs* "cough," as noun)

Athabascan sibilants and sibilant affricatives (*ts* and *tc* sounds) have undergone various modifications in Chasta Costa. Original *s* has regularly become *θ*:

θA/γAt "grizzly bear" (cf. Carrier *səs-eʷət* "brown bear")

t'e/θíc/ya "I go" (cf. Hupa *te/sē/ya/te* "I am going away")

t'éθ/ya "he goes" (cf. Hupa *tes/ya/te* "it is about to come")

-*gAθ* "to climb" (cf. Hupa *-k₂^as*)

-*xwAθ* "to cough" (cf. Carrier *xwəs*)

Before *t* (or its variant *L*), however, *s* is regularly retained:

*ts!ā/sAsL/se*²⁶ "I cry;" *tc!ásL/se* "he cries;" *tc!a/γásL/se*
"they cry" (with these forms contrast *tc!ā/θíl/se*
"you cry")

na/yésL/sī "he tells" (contrast *nā/θíl/sī* "you tell")

cAsL/sī "he lets me" (contrast *θíct/sī* "I let him")

cAsL/t'át "he kicks me" (contrast *θíct/t'át* "I kicked him")

q!wAt/dasL/ná "it was lying on it"

Athabascan *ts* would, by analogy, have been expected to develop into *tθ* (as in Chipewyan), but *θ* seems to be regularly found instead:

θī "head" (cf. Carrier *n-tsi* "your head;" Montagnais
-thi;²⁷ Hare *-kfwī*; Loucheux *-tchi*²⁸. Kato *-sī*²⁹ "head"
seems to indicate that in Kato also, at least initially,
s and *ts* fell together.

θA/γá "hair of head" (cf. Montagnais *éthi-pá*²⁹)

²⁶ *-sAsL-* is assimilated from **-sACL-*, *-s-* being here prevented from becoming *-θ-* because of following *-s-* (before *L*) of same syllable.

²⁷ i. e., *-thi*. Petitot's *th* is *tθ*. In Hare *ts* (or its reflex *tθ*) developed into what Petitot writes *kfw*, perhaps to be understood as *kφ*, i. e., *k* plus bilabial *f*.

²⁸ Petitot's *tch* is our *tc*.

²⁹ Petitot's *ρ* is *γ*.

t/θo "yellow, green" (cf. Montagnais *del-thop* "yellow;" Hare *dé-kfwoy* "yellow," Hupa *Lit-tso* "green;" Kato *L-tso* "blue")

In some cases *ts* seems to have become *s*:

sê "stone" (cf. Kato *se*; Hupa *tse*; Montagnais *thè*; Hare *kfwè*; Loucheux *tchi*; Carrier *tsé*)

As might be expected, Athabascan *ts!* has regularly become *tθ!* in Chasta Costa:

dā/de/θil/tθ!i "we are sitting" (cf. Hupa *na/ya/del/tse*, i. e., *-ts!e*, "they lived as before")
tθ!Aθ/dā "story"

Athabascan *c* is normally preserved as such (e. g., *cī* "I"). However, it is assimilated to *s* before *s* and *ts!*:

s/ts!i/dè "my sickness" (*c-* "my")
nés/ts!At/ī "I am seen (*-c-* "I")
As/sé/t'e "I shall cry" (from **Ac-*)
s/ts!An/na/'Ac "he will bring it to me" (*c-* "me")

Assimilation of **sac* to *sas* has taken place in:

tc!ā/sasL/se "I cry" (cf. *tc!ácL/se/t'e* "I shall cry")

Original **sac* > **sic*, however, regularly developed to *θic*:

tc!Aγ/γe/θic/ya "I eat"

Original **sac*, after being assimilated to **sas*, regularly shifted to *θAθ*, unless, as we have seen, it was protected by immediately following *t*:

dā/θAθ/dā "I am sitting" (from **dā/sAc/dā*)
t'e/θAθ/lat "I have been sleeping" (from **t'e/sAc/lat*)
tc!eθ/t!ò "I swim across" (probably misheard for *tc!e/θAθ/t!ò*)

Original *s*, when immediately following *c*, also causes it to assimilate; *ss*, which thus results, is then regularly shifted to *θθ*:

yā/γAθ/θet "I threw" (from **yā/γAc/set*)

Athabascan *tc* (sometimes *tcw*?) is not retained in Chasta Costa, but appears regularly as *s*:

t/sak "red" (cf. Kato *L/tc̄ik*; Loucheux *ditssig*)³⁰

m̄is/k(!)i(') "gull" (cf. Kato *b̄utc/k'ai'*)

s̄ā'/was/ts!é "sandhill crane" (cf. Applegate Creek *tc̄ā'/-wác/tc(!)e*)

-s̄i "to make" (cf. Hupa *-tcwiñ*; Kato *-tc̄i*; Chipewyan *-ts̄i*³¹)

-se "to cry" (cf. Chetco *-swe*; Hupa *-tcwen*; Kato *-tce'*; Carrier *-ssâ*)

Chasta Costa *sx* is found in:

sxô/lâ "five" (cf. Hupa *tcwō/la*; Chipewyan *sa/sō/la/yai'*)

Athabascan *tc!* remains, *tc!* often being shifted, however, to *ts!* (or *s*³²):

tc!e- verb prefix "across the water" (cf. Hupa *tce-*, i. e., *tc!e-*, "down to the beach, out of the house;" Kato *tc'e-*; Chipewyan *ts'e-* "to a body of water")

-ts!an "toward, to" (cf. Hupa *-tciñ*, i. e., *-tc!in*; Kato *-tc'ûñ*; Chipewyan *-ts'ûn*)

ts!i/de "sickness" (cf. Loucheux *tssik*, i. e., *ts!ik*)

-s'at' "to be hurt" (cf. Hupa *-tcat*, i. e., *-tc!at*, "to be sick, to become ill")

There is still another set of sibilants in Chasta Costa, which go back to original palatalized (anterior palatal) *k*-sounds (*gʷ*, *kʷ*, *kʷ!*). In Kato, Navaho, Apache, Chipewyan, and other Athabascan dialects, as in Chasta Costa, these have become affricative sibilants, without, however, falling together, as a rule, with the original Athabascan *tc-* consonants. In Chasta Costa, *kʷ* has become *tc'*, *kʷ!* has become *tc!* (this *tc!*

³⁰ Petitot's *tss* is our *ts!*.

³¹ Chipewyan forms are taken from P. E. Goddard, "Analysis of Cold Lake Dialect, Chipewyan," *Anthr. Papers Amer. Mus. Nat. Hist.*, vol. X, pt. II. Chipewyan forms taken from Petitot are referred to as Montagnais.

³² It is quite likely that *tc!* and *ts!* are here merely auditory variants of *ts!* (*s* is midway between *s* and *c*). In Kato *tc'*, *ts'* and *s'* also interchange.

does not vary, apparently, with *ts!*); for *g^y* I have no examples. Chasta Costa and Chipewyan are largely parallel in their development of Athabascan *ts*, *tc*, and *k^y* sounds:

Athabascan	Hupa	Chasta Costa	Chipewyan
<i>dz</i>			<i>dʒ, ʒ</i>
<i>ts</i>	<i>ts</i>	<i>θ</i>	<i>tθ, θ</i>
<i>ts!</i>	<i>ts!</i>	<i>tθ!</i>	<i>tθ!, θ'</i>
<i>dj</i>	<i>dj</i>		<i>dz</i>
<i>tc</i>	<i>tc(w)</i>	<i>s</i>	<i>ts</i>
<i>tc!</i>	<i>tc!</i>	<i>tʃ!, ts!</i>	<i>ts!</i>
<i>g^y</i>	<i>g^y</i>		<i>dj</i>
<i>k^y</i>	<i>k^y</i>	<i>tc</i>	<i>tc</i>
<i>k^y!</i>	<i>k^y!</i>	<i>tc!</i>	<i>tc!</i>

There are thus three distinct series of sibilant affricatives (and of sibilants) in Chasta Costa and Chipewyan, none of which is in direct accord with the original Athabascan sounds; Hupa, it is highly important to note, reflects the original sounds almost exactly.³³ Carrier, it would seem, has also preserved the *k^y*-series.

Examples of Chasta Costa *tc'* from original *k^y* are:

áL/tcā/γĭ "big thing" (cf. Hupa *-kya/ō* "large;" Kato *-tca^y, -tca'* "to be large")

³³ In his "Analysis of Cold Lake Dialect, Chipewyan," Goddard treats Chipewyan *ts* and *tc* as though they were one sound corresponding to Jicarilla and Navaho *tc* (p. 86). Examination of the various illustrative forms scattered throughout the paper, however, soon convinces one that Chipewyan *ts*, *dz*, and *ts!* correspond respectively to Hupa, Jicarilla, and Navaho *tc(w)*, *dj*, and *tc!*; whereas Chipewyan *tc*, *dj*, and *tc!* correspond respectively to Southern Athabascan *ts*, *dz*, and *ts!* and to Hupa *k^y*, *g^y*, and *k^y!*. Thus, the Southern Athabascan *ts*-sounds represent both original *ts*-sounds and *k^y*-sounds; perhaps there is a phonetic difference that does not come out clearly in the orthography.

As for Kato, Goddard finds no difference between *tc*-sounds that go back to original *tc*-sounds and those that correspond to Hupa *k^y*-sounds ("Elements of the Kato Language," pp. 16, 51). However, deictic *tc'*-, corresponding to Hupa *tc!*-, varies with *ts'* and *s'*, thus suggesting *tʃ!* as the true sound; on the other hand, *tc'*- (to indicate indefinite third personal object) corresponding to Hupa *k^y!*- occurs consistently as *tc'* (contrast examples of *tc'*-, *ts'*-, *s'*- on p. 50 with those of *tc'*- on p. 51). It seems plausible, then, that in Chipewyan, Chasta Costa, and Kato original *k^y*-sounds became true *tc*-sounds; while original *tc*-sounds were shifted to *ts*-sounds (which are apt to be heard as either *ts*- or *tc*-sounds).

-*tc'u* augmentative suffix (e. g., *ʔi/tc'u* "horse," literally "big dog") (cf. Hupa *-kyō*; Kato *-tcō*)

Examples of *tc!* going back to Athabascan *kʷ!* are:

dAn/tc!i "four" (cf. Hupa *diñk*, i. e., *diŋkʷ!*)

stc!At/dé "seven" (cf. Hupa *xō/kit*, i. e., *-kʷ!it*)

tc!ásL/se "he cries" (cf. Hupa *kya/teL/tcwū* "it cried, i. e., *kʷ!a-*)

tc!- verb prefix indicating indefinite object (cf. Hupa *k-*, *ky-*, i. e., *kʷ!-*; Kato *tc'-*)

Athabascan possessed sonant sibilants (*z*, *j*) and sibilant affricatives (*dz*, *dj*). Of these sounds *z* has been found in Chasta Costa *-Az* "to sneeze;" *dj* is illustrated in several forms, but, as we shall see in a moment, does not in these go back to Athabascan *dj*. *dz* has not been found, though it may exist. *j*, as in Kato and Hupa, has become *c*:

la/cAn "black" (cf. Hupa *Lū/hwin* < **-cin*; Kato *L/cún*;
Jicarilla *Lī/zī*; Nav. *Lī/jin*; Chipewyan *del/zún*;
Loucheux *del-zen*)

Chasta Costa *dj* results from *t* (unaspirated) plus *y*:

q!wAt/tc!At/dja "table" (< **q!wAt/tc!At/ya* "whereon one eats;" *-ya* "to eat")

ya/da/γít/dja "we are ashamed" (< **ya/da/γít/ya*; cf. *yAc* in *ya/dAct/yAc* "I am ashamed")

Of the lateral consonants, only three (*l*, *t*, and *L!*) have been found in Chasta Costa. Original *dl* may have been preserved also, but Athabascan *dlō* was heard rather as *t* (unaspirated) plus *lō*:

γAct/lō "I laugh" (cf. Chipewyan *-dlō*, *-dlōk'* "to laugh")
-t- is very probably third modal *-t-* here; while *-dlō* really appears as *-lō*. After *c* and *s*, *l* becomes *t*:

nā/dAct/nic "I work" (cf. *nā/dAl/nic* "he works")

nā/xwAct/ye "I play" (cf. *nā/xwAl/ye* "he plays")

q!wAt/dasL/nā "it was lying on it"

MORPHOLOGY.

PRONOUNS.

Independent personal pronouns:

<i>cī</i> "I"	<i>nê</i> "we" (probably contracted from * <i>ne/he</i> ; cf. Hupa <i>ne/he</i>)
<i>nAn</i> "you"	<i>nô/nè</i> "you" (plur.)
<i>yū</i> "he, that one" (really demonstrative)	<i>yū/nè, yún/nè</i> "they, those" (really demonstrative)

Examples of possessive pronouns are:

cíc/la "my hand" (*cíc* is independent *cī* combined with possessive prefix *c-*; literally, "I my-hand")

nAn/la "your hand" (that is, *nAn n-*, "you your-hand")

hī la "his hand" (*hī* is demonstrative)

c/na/γâ "my eyes"

s/ts!t/dè "my sickness, I am sick"

n/ts!t/dé "you are sick"

nō/ts!t/dé "our sickness, we are sick"

nō/ts!t/dé/ha "your (pl.) sickness? are you (pl.) sick?"
(-*ha* is interrogative)

xô/ts!t/dè "their sickness, they are sick"

Many nouns, when limited by preceding possessive pronouns, suffix *-e*, as regularly in Athabascan. Thus, from *man* "house:"

cíc/manè "my house"

nAn/mane "your house"

A noun followed by another with suffixed *-e* is to be understood as genitively related to it. Examples are:

dAné' lī/tc!e "person's dog" (*lī/tc!e* from *lī* "dog," with

voicing of *l-* to *l-*; cf. Hupa *liñ* "dog," *xō/liñ/ke*,
i. e., *xō/liñ/kʷ!e* "his dog")
*tAkAc*³⁴ *L'ō"/le* "bowstring" (literally, "bow's string;" cf.
Chipewyan *L'ūL* "rope," possessed form *L'u/le*)
gǎ/yu ts!t!de "baby's sickness, baby is sick"

As reflexive possessive is used *xā/dAt-* (with *-ā/dAt-* cf. Hupa *a/d-*; Carrier *ədəd-*):

xā/dAt/lī/tc!é "his own dog" (used reflexively)

Of demonstrative pronouns there have been found:

hī "that, he" (cf. Hupa *hai*, indefinite demonstrative and article); *hī!/t!i* "that thing"

yū "that one" (cf. Hupa *yō* "that")

yū/ne, *yūn/ne* "those, they"

m- "it" (cf. Hupa *m-*; Kato *b-*): *mat* "with it"

de seems to be used as relative in:

dé ucL/t'e "what I want"

This element is perhaps demonstrative in force and related to Hupa *de* in *ded* "this," *hai/de* "this."

Totality is expressed by *t'wī* "all, everything" (cf. Hupa *a/tiñ* "all"). Compounded with this element are:

t'wī/dé "everything" (*-de* is very likely related to Hupa *dī-* in *dī/hwō* "something," *dī/hwe/e* "nothing")

dō/t'wī/dè "not everything"

t'wī/dAn "everywhere" (literally, "all-at;" cf. Hupa *a/tin/-diñ* "every place")

NOUNS.

Primitive non-descriptive nouns, as in all Athabascan dialects, are relatively frequent in Chasta Costa. Monosyllabic nouns are:

BODY PARTS.

la "hand" (cf. Hupa *-la*; Kato *-la'*)

³⁴ Probably to be understood as *t'Ak/gAc*.

- hwä* "foot" (cf. Kato *-kwe*^ε; Chipewyan *-ke*)
θī "head" (cf. Kato *-sī*^ε; Chipewyan *-θī*, *-tθī*)
-γα "hair" (in *θAγα* "head-hair;" cf. Kato *-ga*^ε "hair;"
 Chipewyan *-ga*, i. e., *-γα*)

ANIMALS.

- tc/ac* "bird"
tī "dog" (cf. Hupa *Liñ*; Chipewyan *Lī*)

NATURAL OBJECTS.

- sê* "stone" (cf. Hupa *tse*; Kato *se*)
cā "sun" (cf. Hupa *hwa*; Kato *ca*)
lat "smoke" (cf. Hupa *lit*; Kato *Lūt*)

CULTURE OBJECTS.

- man* "house" (cf. Hupa diminutive *min-tc* "hut")
L'el "matches" (originally doubtless "fire-drill;" cf. Chipewyan *L'eL* "fire-drill")
gōθ "camass" (cf. Hupa *kos* "bulbs")
L'ō^l-è "(its) string" (cf. Hupa *LōL* "strap;" Chipewyan *L'ūL* "rope")

Primitive, at any rate not easily analyzed, nouns of more than one syllable are:

PERSONS.

- dan/né*, *danê'* "person, man" (cf. Chipewyan *de/ne*, *dūn/ne*;
 Carrier *tæne*)
ts/â/xé "woman" (cf. Carrier *tşèkhè*; Kato *tc'ek*)
dis/né' "male" (with *-né* cf. probably *-né* of *danê'*)
sâ/sas "white man"
tsxâ/xé "child" (cf. Carrier *æzkhéhkhe*; Kato *skī-k* "boys,
 children")
két/'è "boy" (perhaps misheard for *klét/'è*; cf. Kato
k'il/lek "boy")
gâ/yu "baby"

BODY PART.

- na/γά* "eye" (cf. Hupa *-na*; Kato *-na*^ε; Chipewyan *-na/ga*,
-na/ge)

ANIMALS.

- θAγÁt "grizzly bear" (cf. Carrier *sæs-e'æt* "brown or cross bear")
 mís/k(!)i(') "gull" (cf. Kato *bûtc/k'ai'*)
 díS/Llac "fawn"
 dA/mel'/ké "pelican"³⁵
 nat/q'í "duck" (cf. Kato *ná^a/q'í*³⁶)
 mī/tc'á/ts!Al/nī "deer"
 t'e/q!ô/lêc/l'e "mink"
 sã/wAs/ts!é "sandhill crane" (cf. Applegate Creek *tcã'/-wác/tc(!)e*)
 tc!at/tc!ús/dje "ruffled grouse, 'pheasant' "
 θá/gi "kingfisher"
 dAs/nÁt "red-shafted flicker"
 tθ!Aθ/nā/yat/tθ!óθ "hummingbird"
 gī'c/tc!é "bluejay"
 nā/ts!ô/te "horned lark"
 sō's/ga/ga "robin"
 ts!ā/ts!úk "wren"
 kAsís "barn swallow"
 ga/tat!/'é "crow"

Many of these animal names, as well as some of those that follow, are probably descriptive verb forms that have become stereotyped.

PLANTS.

- tcA/pá/yu "flower"³⁷
 mī/t!al/tθAθ "arrow-wood"
 L!ō'/dê "tar-weed" (probably compounded with Athabaskan *L!ō'* "grass;" cf. Hupa *Lō/da-ítc* "an herb")
 tc!At/γat/ts!é "sunflower(?)"

³⁵ This word is humorously used to refer to Democrats, Democrat and *dA/mel'/ké* exhibiting some similarity in sound.

³⁶ This form was obtained independently.

³⁷ This word is remarkable as containing *p*, a sound that is normally absent in Athabaskan.

dAl/si "pine" (cf. Kato *dûl/tcîk* "yellow pine," from *-tcîk* "red")

nâ/L!e "pine-nut"

dA/nAc "manzanita" (cf. Hupa *din/nûw*; Kato *tûn/nûc* "manzanita berries;" Galice Creek *dé/rec*)

maT/tc'î "cat-tail"

cAc/dâ "oak"

CULTURE OBJECTS.

xAnAθ "canoe"

ât/tca "pipe"

tc!A/θA/gAl "sandstone arrow-shaft scraper"

lA/kAc "bow" (probably *t'Ak/gAc*; cf. Kato *gac* "yew")

²q!â/xAθ "arrow"

det/t!é "arrow-point"

ABSTRACT.

tθ!Aθ/dâ "story"

yâ/wîs "whistling" (cf. Carrier *yuyuz* "whistling," as noun)

ts!î/dé "sickness" (used with possessive pronouns to indicate "to be sick")

Several animals are designated by words ending in *-tc'u*, an augmentative suffix, "big" (cf. Hupa and Kato animal and plant names in *-kyō* and *-tcō* respectively). Such are:

hî/tc'û "horse" (literally, "big dog;" cf. Chipewyan *Lîn/tcō*)

xâ/tc'ú "goose" (cf. Applegate Creek *k'â/tc'u*. These words are formed from Athabascan *xa*: Chipewyan *xa* "goose;" Kato *ka'*)

dAc/tc'ú, *des/tc'ú* "grouse" (cf. Kato *dûc/tcō*, *dûs/tcō* "grouse")

t'ét/mō/tc'u "pigeon"

cu/dé'/tc'u "bald eagle"

θAθ/dA/lî/tc'u "owl"

hî/tc!ê/tc'u "red-headed woodpecker"

ga/sâ'/tc'u "raven"

Nouns ending in *-t!i* or *-t!ini* denote "one who has so and so." *-ni* is, likely enough, related to *-ne* of *dAn/né* "person;" *-ne* or *-n* is found in many Athabascan dialects as suffix denoting "person." Examples of *-t!i(ni)* are:

t!i/t!i/nì "dog-owner"

dò/at/t!i/nì, dō/at/t!i "bachelor" (literally, "not-wife-having-person." *dō-* "not;" *at-*, i. e., *at!* "wife," cf. Hupa *úṭ* "wife," Kato *at'* "sister")

Examples of noun compounds consisting of two noun stems are:

θA/γá "head-hair" (shortened from *θi* "head" and *-γα* "hair." Cf. Chipewyan *θi/ga*)

ga/taḷ ḡwá/yu "red-winged blackbird" (literally, "crow('s) brother-in-law." With this cf. Chipewyan *da/tsa/tcel/le* "a small crow," literally, "crow younger-brother"³⁸).

An example of a compound noun consisting of verb and noun is:

Al/Az dAn/ne "sneezer" (literally, "he-sneezes person")

An example of a compound noun consisting of noun and adjective is:

tc!ac t!θó/ē "bluebird" (literally, "bird blue")

A characteristic type of noun in Athabascan is formed by verbs which, while remaining strictly verbal in form, are used to refer to objects, in other words, are logically nouns. As has been already noted, several nouns of more than one syllable listed above as unanalyzable are doubtless, strictly speaking, verb forms. Quite clearly verbal in form are:

nāθ/L!ò "paper" (cf. *naḷ/L!ò* "he writes")

q!wAt/daθt/gac "table-cloth" (literally, "it lies or is thrown

³⁸ Goddard, *op. cit.*, p. 110.

down on top;" cf. Hupa *-k₂as*, i. e., *-gas*, "to throw," and *wes/kas* "it lay"³⁹)

q!wAt/tc!At/djà "table" (literally, "thereon it is eaten")

mAt/t'é/tc!At/ts!Al/lec "smoking materials" (literally, "there-with it is smoked")

NUMERALS.

1. *ta, tã^a/ca* (cf. Hupa *La*; Kato *La/ha^e*)
2. *nã/xi* (cf. Hupa *nax*; Kato *nãk/ka^e*); *nã/xi la* "two hands"
3. *t'à/γi* (cf. Hupa *tak*, i.e. *t'ak!*; Kato *tak'*; Chipewyan *ta, ta/ge*)
4. *dAn/tc!i* (cf. Hupa *diñk*, i. e. *diñk'*; Chipewyan *dĩ/cĩ*)
5. *sxô/lã* (cf. Hupa *tcwô/la*; Chipewyan *sa/sô/la/gai^e*)
6. *k'was/t'à/ne* (cf. Hupa *xôs/tan*)
7. *stc!At/dé* (cf. Hupa *xô/kit*, i. e. *-k'^y!it*)
8. *nã/xAn/dô* (= "it lacks two, two less")
9. *tãn/dô* (= "it lacks one, one less")
10. *hwê'/θe*

Of numeral adverbs there were recorded:

tát/dAn "once" (cf. Hupa *na/diñ* "twice," *min/Lûn/diñ* "ten times")

ta/mé/q!e/ca "in one time"

ADJECTIVES.

Of adjectives, or verb stems with adjectival significance, there have been found:

was/xé, was/xá "good;" *was/xé ñ* "dog is good"

txAS/xé/la "rich" (*-la* is verbal suffix)

dã/An/dé "bad" (evidently verbal in form. *dũ-, dō-* is negative; *-dé* probably misheard for *-t!ê* "to be, exist;" cf. Hupa *ûn/t!e*, i. e. *An/t!e* "there is")

³⁹ Goddard, *op. cit.*, p. 281.

AL/tcā/γī "big thing" (cf. Hupa *-kya/ō* "large;" Kato *-tcaG*)

l/gī "white" (cf. Hupa *-L/kai*; Kato *-L/gai*)

la/cAn "black" (cf. Kato *-L/cûn'*; Chipewyan *del/zûn*)

l/sAk "red" (cf. Kato *-L/tcīk*)

l/θo "yellow, green" (cf. Hupa *Lit/tsō* "green;" Kato *-L/tsō* "blue")

"White," "black," "red," and "yellow, green" are characterized by prefixed *l(a)-*, which is common as adjectival prefix also in other Athabascan dialects.

ADVERBS.

Adverbs of place are:

xun "there" (cf. Hupa third personal pronoun *xōñ?*):

xún t'e/θi/ya "there you go"

hī xún t'eθ/ya "there he goes"

txún/la "where?":

txún/la t'e/θi/ya "where are you going?"

dō/dAt "nowhere" (cf. Hupa *-dit-* in *hai/dai/dit/diñ* "where;" *dō-* is negative)

dAk/gé "up" (cf. Hare *tègè*):

dAk/gé θict/t'āl "I kicked him up"

mā^a/dAn "on edge" (*-dAn* is postposition "at;" *mā^a-* < **mā-* < **maŋ-*; cf. Hupa *niL/man* "each side")

Adverbs of time are:

xat "then" (cf. Hupa *xat* "yet, right")

xā "quickly" (cf. Hupa *xa* "yet")

xun/dé "tomorrow" (cf. Hupa *yis/xún/de* "tomorrow"):

xun/dé dō/wa/γAc/ī "I'll see him tomorrow"

xún/dè tθ!Aθ/dā nał nácl/sī "tomorrow story to-
ycu I-shall-tell"

xun/dé t'Ac/yAc "tomorrow I'll go")

- t'wɪ/dAn* "always" (literally, "all-at"):
t'wɪ/dAn t'Al/dAc "he always runs"
t'wɪ/dAn As/se "I always cry"
xAL/ts!t/dAn "this evening" (doubtless misheard for *xAL!-*;
-dAn is postposition "at." Cf. Hupa *xú/Le* "in the
 night"):
xAL/ts!t/dAn dō/wan/γAc/ī "I'll see you this
 evening"

Modal adverbs are:

dō negative (cf. Hupa *dō*):

- dō/t'Ac* "he won't go"
dō/t'Ac/yic "I'll not go"
dō/yà/t!a "he won't fly"
dō/As/se "I'm not crying"
dō/nā/dAcL/nic "I'm not working"
dō/γAc/ī "I didn't see him"
dō/néct/ī "I'm not looking at him"
dō/uCL/t'e "I do not want"
dō/na/γAct/xwī "I do not vomit"

la prohibitive:

- lá* "don't!"
lá/t'ī/yic "don't go!"
lá/γī/ī "don't see him!"
lá/nū/xwīl/ye "don't play!"
lá/na/dit/t!ō "don't bathe!"
lá/na/γat/xwī "don't vomit!"

dō/dā/q!e "unable"

dō/LAn "not much" (cf. Hupa *LAn* "much," *dō/LAn* "little")

dō/wī/la "of course" (cf. Hupa *dōñ* "it is," *he/dōñ* "at least")

dō/lā emphatic negative (really verbal in form, "to cease;"
 cf. Hupa *-lan*, *-lūñ* with negative prefix *dō-* "to quit,
 leave, desist"):

- dō/lā c/γī/ī* "you didn't see me"

cô^a/djî "all right" (cf. Hupa *nû/hwōñ^ax* "properly"?)

cAt/q!we "to be accustomed to":

cAt/q!wé na/dAct/t!ō "I'm used to bathing"

l!î/xun "to keep on:"

l!î/xún ne/cAt/î "he keeps looking at me"

θAk/gwe "in fragments"

hō future prefix (more properly intentive):

hō/yā/γíc/t!a "I'll fly"

hō/tc!AsL/se "he wants to cry"

hó/il/î γit/lō "stop laughing!"

dō/wa future prefix (probably with dubitative coloring):

dō/wa/c/γî/î/t'e "you'll see me"

s/ts!î/dé dō/wa/Al/lé' "I'll get sick" (literally, "my-sickness will-become")

dō/wa/nâ/yan/nAt "he will upset them"

dō/wa/tt'át/nAt "they will go to pieces"

POSTPOSITIONS.

Athabascan is characterized, among other features, by the use of a considerable number of postpositional elements of chiefly local force. They are appended to nouns or pronominal, numeral, or adverbial stems; less often to verb forms, in which case they have subordinating force. Chasta Costa examples are:

-dAn "at" (cf. Hupa *-diñ*):

xAL(!)/ts!î/dAn "this evening"

t'wî/dAn "everywhere" (literally, "all-at")

łát/dAn "once" (cf. *ła-* "one")

mă^a/dAn "on edge"

at/dAc/nî/dAn "when I tell him" (literally, "I-tell-him at")⁴⁰

⁴⁰ Similarly in Hupa *-mîL* "when," as verb suffix, is doubtless simply pronominal *-mî-* plus postposition *-L* "with."

-*t* "with, to" (cf. Hupa -*L*; Kato -*L*):

xANAθ/t nácx/xé "I paddle canoe" (literally, "canoe-with I-paddle")

tθ!Aθ/dà nAt náct/sī "I tell you story" (literally, "story you-with I-make")

tθ!Aθ/dā cAt na/yésL/sī "he tells me story" (literally, "story me-with he-makes")

mA!t'è/tc!At/ts!Al/lec "wherewith it-is-smoked, materials for smoking" (*MA-t-* "therewith;" cf. Kato *bûL* "with it;" Hupa *miL* "with, in")

This same -*t* is probably also found attached to verbal prefix *a-* (used in verbs of saying):

at/dAc/nī/dAn "when I tell him" (cf. Hupa *aL/-tcit/den/ne* "he talked to")

-*ts!AN* "toward" (cf. Hupa -*tcin̄* "toward;" Kato -*tc'ûñ'* "to, toward"):

s/ts!AN/na/'Ac "to-me he-will-bring-it"

-*me* "in" (cf. Hupa -*me* "in;" Kato -*bī'* "in"):

MAN/mé "in house"

-*me/q!e* "in, around in" (compounded of -*me* and -*q!e*; cf. Chipewyan -*k'e* "on"):

MAN/mé/q!e "around in house"

la/mé/q!e/ca "all in one time" (cf. *ta, tã^a/ca* "one")

VERBS.

As in other Athabascan dialects, the typical Chasta Costa verb consists of one or more adverbial prefixes, which may be followed in order by a deictic or third personal element, a first modal prefix, a second modal element, a first or second person subjective element, and a third modal element or "class" sign; these, not all of which need of course be present, are then followed by the verb stem itself. The stem often ends the verb form, but may be followed by one or more enclitic elements of modal or syntactic force. The verb form is fre-

quently preceded by an adverb or postposition which, while best considered as a non-integral part of the verb, forms a rather close syntactic unit with it. A pronominal object, if present, comes after an adverbial prefix but before a first modal element. Thus, the verb form *t'ā/γā/θōt/nā/hā* "do you (plur.) drink?" consists of seven elements: *t'ā-*, an adverbial prefix referring to water; *γā-*, a second adverbial element; *θ-*, a second modal element of durative significance; *-ō-*, second person plural subjective pronominal element; *-t-*, a third modal element, probably intransitive in force; *-nā*, verb stem "to drink;" and *-hā*, an enclitic interrogative element. The various elements that go to make up verb forms will be taken up in the order indicated.

ADVERBIAL PREFIXES. *ā-*, *a-*, 'A- used with verbs of saying, doing, and being (cf. Hupa and Kato *a-*):

ā/djAn "he says"

at/dAc/nī/dAn "when I tell him" (for *-t-*, see under Postpositions)

dō/dAt 'An/t!e "there is not anywhere"

This *a-* is probably equivalent to an indefinite object, "something," indicating what is said or uttered without definitely referring to it. This comes out rather clearly on comparison with a form like *yā/wīs dAc/nī* "I whistle" (literally, "whistling I-utter"), where no indefinite object *a-* is required, what is uttered being specifically referred to by *yā/wīs* "whistling." That *a-* is somewhat in a class by itself as compared with other adverbial prefixes is indicated by its being followed in forms with indirect object by postpositive *-t-*.

yā-, *ya-* "up (in the air)" (cf. Hupa *ya-*; Kato *ya^ε-*):

yā/γAct/gAθ "I climb"

yā/γAθ/θet "I threw"

yā/γíc/t!a "I fly"

It is not clear what significance is to be attached to *ya-* in:

ya/dAc/yAc "I am ashamed"

ya/da/γít/dja "we are ashamed"

- ye- "into enclosed space (including mouth)" (cf. Hupa ye-; Kato ye'-, yi'-)
 ye/γát/ne/la "he bit it"
- dā-, da- "sitting or lying on something above ground" (cf. Hupa and Kato da-):
 dā/θAθ/dā "I am sitting down"
 dā/de/θíl/tθ'i "we are sitting down"
 dā/nAc/t'ac "I go to bed"
 q'wAt/daθt/gAc "it lies thrown down on top,"
 i. e. "table-cloth")
 q'wAt/dasL/nā "it was lying on it"
- t'e- "in the water" (cf. Hupa te-; Kato te'-):
 t'é/AN/γAc/lAt "I am sinking in the water"
 t'e/níc/lat "I drown"
- t'ā- referring to water (cf. Hupa and Kato ta-):
 t'ā/γAct/nā "I drink"
- tc!e- "across a stream" (cf. Hupa tce- "out of;" Kato tc'e- "out of;" Chipewyan ts'e- "used of approach to a body of water"):
 tc!e/θít/t!ō "I swim across"
- An- implies disappearance or undoing (cf. Chipewyan 'a-, an- "away," implies "desertion or abandonment"):
 t'é/AN/γAc/lAt "I am sinking in the water"
 dō/wá/AN/nā/yan/nAt "he will upset them"
- an- "back, hither" (cf. Chipewyan 'ā- 'an-, ai- "back, toward home"):
 an/γt/at "come here!"
- tc!ā-, tc!a- of unknown significance (cf. Hupa kya⁴¹):
 tc!ā/sAsL/se "I cry" (cf. Hupa kya/teL/tcwe "she heard it cry")
 tc!ásL/se "he cries"
- se'- used with verb of smiling:
 sé'/γAt/lō "he smiles" (cf. γAt/lō "he laughs")

⁴¹ Goddard lists forms in *kya-*, i. e., *kʷa-*, under *ky-*; see *op. cit.*, p. 90. It seems better however, to keep them apart.

- tc!ō-* of unknown significance (cf. Hupa *kyō*⁴²):
tc!ō/γít/siL/la "he pointed with his finger"
né/tc!ūc/lec "I'll bet you"⁴³
- u-* of unknown significance (cf. Hupa verbs in *ō*⁴⁴):
dō/ucl/t'e "I do not want"
dé/ucl/t'e "what I want"
- nā-, na-* indefinite movement on surface of ground or water; horizontality (cf. Hupa and Kato *na-*):
nAn/náθ/yā/la "he went around it"
s/ts!An/na/'Ac "he'll bring (it) to me"
γAn/na/'Ac/t'e "he will bring here"
nā/nī/An "stop him!"
nā/γα "is going about, living"
t/t'í γAn/na/'à "he brags" (literally, "high, important he-has")
nā/xwACL/yè "I play"
nā/dACL/nic "I work"
dō/wa/nā/yan/nAt "he will upset them"
nāc/L!ò "I write"
xAnAθ/t' nac/xē "I paddle canoe"
nac/t!ò "I swim, bathe"
na/tc!íl/de "you wash"
nā/dAcI/dè "I washed myself"
nā/dAt/t!ō/t'e "he'll bathe"
nā/xAt/dAl/el "they'll bathe"
tθ!Aθ/dà cAt nā/θíl/sī "story to-me you-told, caused"
- na-* "back again" (cf. Hupa and Kato *na-*), followed by third modal *-t-*:
na/γǎ/θAθ/xwí "I vomit"
- γAn-* of uncertain significance (cf. Hupa *wūn-* "to pursue

⁴² Goddard lists forms in *kyō*, i. e., *k'y!ō-*, under *ky-*; see *op. cit.*, p. 90. Perhaps *k'y!ō* is compounded of *k'y!*- and *ō-*.

⁴³ This *tc!ū-* is probably better explained as deictic *tc!*- followed by future imperative *ū-*; see note 86.

⁴⁴ Goddard, *op. cit.*, p. 115.

or seek something; to attempt something by persistent effort’):

$\gamma An/na/\acute{A}c/t'e$ “he will bring here”

$l/t'i \gamma An/na/'\grave{a}$ “he brags” (perhaps “important he-seeks-to-have”)

ne- of unknown significance:

$n\acute{e}ct/\bar{i}$ “I’m looking at him” (cf. $\gamma e/\theta ic/\bar{i}$ “I saw him”)

$n\acute{e}s/ts!At/\bar{i}$ “I am seen”

xw(A)- of unknown significance:

$n\grave{a}/xwACL/y\grave{e}$ “I play”

$xwACL/\bar{i}$ “I believe (it)”

$xwAn/n\acute{e}/\theta iL/ya$ “you win” (see under first modal *ne-*)

$\gamma\bar{a}- \gamma a-$, (γ) refers apparently to “mouth”:

$ye/\gamma\acute{a}t/ne/la$ “he bit it” ($\gamma at-$ may, however, have been misheard for $\gamma At-$, with second modal $\gamma-$; see note 92)

$na/\gamma\acute{a}/\theta A\theta t/xw\bar{i}$ “I vomit”

$l\acute{a}/na/\gamma at/xw\bar{i}$ “don’t vomit!”

$t'\bar{a}/\gamma\acute{a}/\theta it/n\bar{a}$ “we drink”

$t'\bar{a}/\gamma\acute{a}t/n\bar{a}$ “you drink” (or is $\gamma-$ here second modal prefix?)

Verbal prefixes of local force which are doubtless primarily postpositions and which are prefixed to adverbial prefixes proper are:

nAn- “around” (cf. Hupa *-nat*; Kato *-na*):

$nAn/n\acute{a}\theta/y\bar{a}/la$ “he went around it”

q'wAt- “on, on top” (cf. Hupa *-k\acute{u}t* “on;” Kato *-k'w\acute{u}t* “on”):

$q'wAt/tc!At/dja$ “whereon one eats, table”

$q'wAt/da\theta t/g\acute{A}c$ “it lies thrown down on top, table-cloth”

$q'wAt/dasL/n\grave{a}$ “it was lying on it”

DEICTIC PREFIXES. Under this head are grouped a small number of quasi-pronominal elements of third personal reference which regularly come after adverbial prefixes, if any of these are present. They cannot be grouped with first or second personal subjective elements, as their position is quite distinct from these; first and second modal prefixes may come between. Of deictic elements there have been found:

tc!- denotes lack or indefiniteness of object of transitive verb (cf. Hupa *k-*, *ky-*, i. e. *kʷ!-*; Kato *tc'-*⁴⁵):

tc!Aγ/γe/θíc/ya "I eat" (i. e. without specific object being designated; cf. Hupa *yik/kyū/-wiñ/yan* "it ate")

q!wAt/tc!At/dja "whereon one eats, table"

nâ/tc!ít/L!ō "you write" (cf. Hupa *na/kis/Lōn*, i. e. *na/kʷ!is/L!ōn* "she made baskets")

nâ/tc!î/t!ō "you swim, bathe"

na/tc!ít/de "you wash" (cf. Kato *te'/na/tc'ûs/dēg* "he washed it")

tc!At/t'ít/θAt "we wash ourselves" (cf. Hupa *wa/kin/nin/seL* "it was heated through")

maAt/t'é/tc!At/ts!Al/lec "wherewith it is smoked" (somewhat doubtful, as *tc!-* here follows first modal prefix *t'e-*; but see note 77)

tc!At/t!ō "he sucks" (cf. Kato *tc'îL/t'ōt* "[make] it suck")

It is possible that in this last example *tc!-* is third personal subjective (cf. Hupa *tc-*, i. e. *tc!-*; Kato *tc'-*, *ts'-*, *s'-*), as suggested by *act/t!ō* "I suck" with its lack of *tc!-* prefix. No other plausible case, however, of third personal subjective *tc!-* is available, so that its existence in Chasta Costa must be considered doubtful as yet.

Generally third person singular subjective forms are distinguished by the lack of any pronominal prefix, but in certain

⁴⁵ Goddard, *op. cit.*, p. 51.

cases deictic elements are found which are clearly third personal (subjective) in value. These are:

- dj-* (cf. Hupa *tc-*, i. e. *tc!-*; Kato *tc'-*, *ts'-*, *s'-*):
đ/djAN "he says" (verb-stem *-n*; cf. Hupa *aL/tcit/den/ne* "he talked to them")
djAN/la "he says" (cf. Hupa *tcin* "they say;"
 Kato *tc'in*)

It is quite likely, however, that *djAN* is to be explained as from **dyAN* (*dy*, as we have seen, becomes *dj*), in which *d-* is first modal prefix (cf. *dī/nī* "you make a sound") and **yAN* is reduced from **yen* (*ye-* as below; *-n* to say).

- ye-*, *ya-* (cf. Hupa *y-*, *yī-* referring to other than adult Hupa; Kato *yī-*):

- nAł na/yéL/sī* "to-you he-tells" (contrast *nácl/sī* "I tell")
cAł na/yésL/sī "to-me he-tells" (with second modal prefix *s-*, *θ-*; contrast *nā/θít/sī* "you tell")
*ya/q!éθ/ya*⁴⁶ "he eats" (contrast *tc!Aγ/γe/θíc/ya* "I eat")

x-:

- tc!é/xAθ/t!ō* "he swims across" (contrast *tc!e/-θít/t!ō* "you swim across")

This *x-* seems to have no parallel in Hupa or Kato (is it connected with third person objective *xō-* of Hupa, *kə-* of Kato?). Were it not that *-t!ō* "to swim, bathe" is used only of singular subjects, one might surmise that *x-* is really plural *xA-* (see below).

Among deictic elements are further to be reckoned certain prefixes that serve to indicate either plurality as such or more specifically third personal plurality. These are:

- ya-* (cf. Hupa *ya-*; Kato *ya^c-*):
yá/wīs ya/dīl/nī "we whistle" (contrast *yá/-wīs dAc/nī* "I whistle")

⁴⁶ *qle-* was very likely misheard for *γe-*.

- yá/wís ya/dAl/nī* "they whistle" (contrast *yá/wís dAl/nī* "he whistles")
- γā-, γa-*:
- tc!a/γá/θil/se* "we cry" (contrast *tc!ā/sAsL/se* "I cry")
- tc!a/γásL/se* "they are crying" (contrast *tc!ásL/se* "he cries")
- tc!ā/γál/se/t'e* "you (pl.) will cry" (contrast *tc!ál/se/t'e* "you (sing.) will cry")
- xA-* third person plural (apparently not found in either Hupa or Kato; but cf., without doubt, Chipewyan *hc-* "used for dual or plural of verbs in third person"):
- yā/xAγ/γí/t!a* "they fly" (*yā/γí/t!a* "it flies")
- dō/yá/xAt/t!a* "they won't fly" (*dō/yá/t!a* "he won't fly")
- xAs/sé/t'e/ha* "will they cry?" (*As/sé/t'e/ha* "will he cry?")
- ∠ dō/xAs/se* "they're not crying" (*dō/As/se* "he's not crying")
- nā/xAt/dAl/nic* "they work" (*nā/dAl/nic* "he works")
- c/xA/γéθ/ī* "they saw me" (*c/γéθ/ī* "he saw me")
- na/xAt/da/γAl/el* "they are bathing"
- t'é/An/xAγ/γAl/lAt* "they sink in the water" (*t'é/An/γAl/lAt* "he sinks")
- xAt/t'Al/lAt* "they are sleeping" (*t'Al/lAt* "he is sleeping")
- dā/xAn/nAt/t'Ac* "they went to bed" (*dā/nAt/t'Ac* "he went to bed")
- xAt/t'Al/xwAθ* "they cough" (*t'Al/xwAθ* "he coughs")
- xA/Al/Az* "they sneeze" (*Al/Az* "he sneezes")

FIRST MODAL PREFIXES. Under this term are comprised a small number of rather frequently occurring elements which regularly come after both adverbial prefixes and deictic elements, but precede another set of modal elements (second

modal prefixes) which are to be taken up shortly. Their meaning is rather colorless. Besides their position they have this peculiarity in common, that they lose their vowel in indefinite tense forms (such as have no second modal prefixes: θ -, γ -, or n -) and are thus reduced to single consonants. They are:

t'e- (definite tenses), *t'-* (indefinite tenses) seems to indicate durative activity (cf. Hupa *te-*; Kato *te-*, *t'-*):

t'e/θíc/ya "I go;" indefinite: *dō/t'Ac/yic* "I'll not go;" *t'ī/yAc/t'e* "you must go"

t'AcL/dAc "I run" (indefinite)

tc!At/t'ō/θAt "you (pl.) wash yourselves" (indefinite)

t'/γt'ī "he looks around" (indefinite; but see note 69)

t'e/θAθ/lal/la "I've been sleeping;" indefinite: *t'Ac/lal* "I'm sleeping"

t'Act/xwAθ "I cough" (indefinite)

mat/t'é/tc!At/ts!Al/lec "wherewith it is smoked" (as following *tc!-* is deictic, it is more likely that *t'e-* here is adverbial prefix, not first modal; see note 77).

de- (definite tenses; *da-* before γ -), *d-* (indefinite tenses) meaning unknown (cf. Hupa *d-*, *dū-*; Kato *de-*, *d-*):

at/dAc/nī/dAn "when I tell him" (indefinite)

yū/wīs dAct/nī "I whistle" (indefinite)

c/na/γä dī/s'at' "my-eyes hurt" (definite; cf. Hupa *dū/win/tcat* "it got sick")

ná/da/γAct/t!ō "I bathe;" indefinite: *nā/dAct/t!ō/t'è* "I'll bathe"

na/da/γil/ét "we are bathing;" indefinite: *nā/dil/et* "we'll bathe"

nā/dAcL/nic "I work" (indefinite)

nā/dAct/dè "I washed myself" (indefinite)

ya/dAct/yAc "I am ashamed" (indefinite)

ya/da/γit/dja "we are ashamed" (definite)

dā/de/θil/tθ'i "we are sitting down" (definite)

$\gamma e-$ (definite tenses), $\gamma-$ (indefinite tenses) meaning unknown:

tc!Aγ/γe/θic/ya "I eat"

ya/q!éθ/ya "he eats" (*q!e-* is probably misheard for $\gamma e-$)

$\gamma e/\theta\dot{i}/\bar{i}$ "you saw him;" indefinite: *dō/wa/γī/ī/-t'e* "you'll see him"

$\gamma\acute{e}\theta t/l\bar{o}$ "he breaks into laughter;" indefinite: $\gamma A t/l\bar{o}$ "he laughs"

an/γī/at "come on!"

This $\gamma e-$, $\gamma-$ should not be confused with second modal $\gamma-$, which will be taken up presently. Two first modal prefixes (t' - and $\gamma-$) occur in $t'/\gamma\dot{i}/\bar{i}$ "he looks around;" that $\gamma-$ is not second modal here is indicated by parallel definite forms with $\gamma e-$ (see $\gamma e/\theta\dot{i}/\bar{i}$ above), further by weak form t' - of first prefix (definite tenses require $t'e$)⁴⁷

ne- (definite tenses), *n-* (indefinite tenses) meaning unknown

(cf. Hupa *ne-*, *n-*; Kato *ne-*, *n-*; Chipewyan *ne-*, *nū-*):

xwAn/né/θiL/ya "you win" (cf. Kato *kūn/ne/sīL/yan* "you win")

dā/nAc/t'Ac "I go to bed" (indefinite; cf. Hupa definite: *tcin/nes/ten* "he lay")

n/da' "it is, stays" (indefinite; cf. Kato definite: *tc'n/nes/dai* "he sat down")

nā/nAc/An "I stop him;" *nā/nī/An* "stop him!" (indefinite)

n/dō "it is not" (indefinite; cf. Kato *n/dō⁴/ye* "there is none")

This *ne-*, *n-* is not to be confused with second modal *n-*, which occurs only in definite tenses.

SECOND MODAL PREFIXES. These comprise three consonantal elements ($\theta-$ or *s-*; $\gamma-$; and *n-*) which are used only in definite tenses and which have reference, as far as any definite

⁴⁷ Moreover, $t'e-$ in definite tenses seems regularly followed by second modal $\theta-$, not $\gamma-$. Yet \bar{i} - of $\gamma\dot{i}$ - causes difficulty; see note 69.

significance is ascertainable at all, to what may be termed range or span of activity, but not to tense as such. θ - (s - in certain forms) is durative or continuative in force (cf. first modal $t'e$ -, which is regularly followed by θ -); n - is cessative, marking the end of an activity or marking an activity which is conceived as the end point of a previous activity (e. g., "to come" as contrasted with durative "to go"); γ - is the most uncertain, being apparently inceptive or momentaneous in some cases, but clearly not so in others.⁴⁸ They are, it seems, mutually exclusive elements. In practice their use seems largely determined by the prefixes that precede. n - and γ - always begin their syllable, being completed either by $-i$ - (< * $-i\eta$ -) or by subjective pronominal or by third modal elements, which are joined to them by means of $-i$ - or inorganic $-A$ -; θ - (s -) is similarly joined to following subjective pronominal elements, if one is present, otherwise it forms part of the preceding syllable.

Examples illustrating θ - (s - before t , L) are:

- $t'e/\theta ic/ya$ "I go;" $t'é\theta/ya$ "he goes" (cf. Hupa
 $te/s\bar{e}/yai$ "I went away")
 $nAN/n\acute{a}\theta/y\bar{a}/la$ "he went around it"
 $tc!A\gamma/\gamma e/\theta ic/ya$ "I eat;" $ya/q!é\theta/ya$ "he eats"
 (contrast Hupa $yik/ky\bar{u}/wi\bar{n}/yan$ "it ate"
 with w -)
 $tc!e/\theta it/t\bar{o}$ "you swim across" (contrast $na/da/-$
 $\gamma it/t\bar{o}$ "you bathe")
 $d\acute{a}\theta/d\bar{a}$ "he is sitting down" (cf. Hupa sit/dai
 "he lived")
 $d\bar{a}/de/\theta il/t\theta!i$ "we are sitting down" (cf. Hupa
 $de/s\bar{o}L/tse/te$ "you will stay")
 $tc!\bar{a}/\theta il/se$ "you (sing.) cry" (contrast Hupa $win/-$
 $tcw\bar{u}$ "you have cried")

⁴⁸ Goddard somewhat doubtfully assigns inceptive force to its Hupa cognate w -; in Kato its cognate g - seems clearly inceptive only in certain verbs; while in Chipewyan Goddard ascribes continuative value to g -. It would be worth while making a somewhat extended comparative study of the second modal prefixes of Athabascan, which form one of the most difficult but at the same time important chapters of its grammar.

- $\gamma e/\theta i c/\bar{i}$ "I saw him" (cf. Hupa $te/s\bar{u}w/i\bar{n}$ "I am going to look")
 $n\bar{a}/\theta i t/s\bar{i}$ "you told story" (cf. Hupa $na/seL/tcwen$ "I made")
 $t'e/\theta i/lal/la$ "you've been sleeping" (cf. Hupa $nit/te/sil/lal/le$ "you would go to sleep")
 $\theta i c t/t'\bar{a}t$ "I kicked him" (contrast Hupa $ye/tc\bar{u}/wiL/taL$ "they landed" with w -)
 $na/\gamma\bar{a}/\theta it/xw\bar{i}$ "you vomit"
 $\gamma e/\theta A\theta t/l\bar{o}$ "I break into laughter"
 $L\bar{a}\theta/\bar{a}/la$ one was (= $L\bar{a}$ "one" plus $\theta/'\bar{a}/la$; cf. Chipewyan $\vartheta e/'\bar{a}$ "was there")
 $q!wAt/da\theta t/g\bar{a}c$ "it lies thrown down on top, table-cloth" (cf. Hupa wes/kas "it lay")
 $q!wAt/dasL/n\bar{a}$ "it was lying on it"
 $xwAN/n\acute{e}/\theta iL/ya$ "you win" (cf. Kato $k\bar{u}n/ne/-s\bar{i}L/yan$ "I win")

Examples illustrating n - are:

- $n\acute{ic}/ya$ "I come" (cf. Hupa nei/yai "I came")
 $n\acute{ic}/dac$ "I dance" (cf. Kato $n\acute{u}c/dac$ "I will dance")
 $t'e/n\bar{i}/lat$ "you drown" (cf. Kato $tc'n/n\bar{u}l/lat$ "it floated there")

Examples illustrating γ - are:

- $\gamma i/dac$ "he dances" (cf. Kato $tc'/g\bar{u}n/dac/kwa\bar{n}$ "he had danced")
 $y\bar{a}/\gamma A c t/gA\theta$ "I climb" (cf. Hupa $ya/wiL/kas$ "he threw up")
 $y\bar{a}/\gamma i/t!a$ "it flies" (cf. Hupa $na/win/tau$ "it will settle down")
 $n\acute{a}/da/\gamma A c t/t!\bar{o}$ "I bathe"
 $na/da/\gamma \bar{u}l/\acute{e}l$ "we are bathing" (cf. Chipewyan $n\bar{r}/\bar{i}/g\bar{i}nL/\bar{u}L$ "take through the water")

t'é/An/γAc/lAt "I'm sinking in the water" (cf.
Hupa da/na/wil/laL "it was floating there")
γAcL/As "I've been sneezing"
tc!ō/γít/siL/la "he pointed with his finger"
ya/da/γít/dja "we are ashamed"

SUBJECTIVE PRONOMINAL PREFIXES. There are three persons and two numbers (singular and plural), making six persons in all. The third persons, as we have seen, are indicated either by the absence of a pronominal element or by deictic prefixes which come between the adverbial prefixes and the first modal elements. There thus remain four persons (first person singular and plural, second person singular and plural) for treatment here. In the definite tenses the pronominal elements are appended to the second modal elements, with which they form a syllable, an inorganic *A* or *i*, if necessary, serving to connect them. In the indefinite tenses the pronominal elements are appended to whatever element (adverbial prefix, deictic element, or first modal prefix in reduced form) happens to precede them. They never begin their syllable except in the comparatively small number of cases in which the verb form, indefinite in tense, has nothing preceding the pronominal element or, in the case of the third person, nothing preceding the third modal prefix or verb-stem. When this happens, the second person singular and plural and the first person plural stand at the very beginning of the verb; the first and third persons singular, however, begin with an inorganic vowel *A*-.

First Person Singular -c- (cf. *Hupa -w-*; *Kato -c-*; *Chipe-
 wyan -s-*):

t'e/θíc/ya "I go"
θícL/t'āl "I kicked him"
níc/ya "I come"
dā/nAc/t'Ac "I go to bed"
t'é/An/γAc/lAt "I am sinking in the water"
γAct/lō "I laugh"

yā/γAcl/gAθ "I climb"
t'ACL/dAc "I run"
nac/t!ò "I swim, bathe"
Acl/t!ò "I suck"
ACL/Áz "I sneeze"

In definite tenses with *θ-* or *n-* as prefix the inorganic vowel connecting these elements with *-c-* is regularly *i*; this is evidently due to the palatal quality of the *-c-*. In definite tenses with *γ-* as prefix, however, the normal inorganic vowel, *A*, is found, due, no doubt, to the velar position of the prefix. In the indefinite tenses the connecting vowel, if required, is always *A*. Where we have *nac-* we are dealing with first modal *ne-*, reduced to *n-*, plus *-c-*, not with second modal *n-* plus *-c-*; contrast definite *níc/ya* with indefinite *dā/nac/t'Ac*.

Before *s-* sibilants *-c-* is assimilated to *-s-*:

dò/As/se "I'm not crying" (< **Ac/se*)

θic- goes back to original **sic-* or **sac-*. When *-c-* came to stand before a dental consonant (*d, t, l*), it was assimilated to *-s-*, and the inorganic vowel preceding it assumed the form *A*; this **sAs-* then regularly became *θAθ-*:

dā/θAθ/dā "I am sitting"
γe/θAθt/lò "I break into laughter"
na/γá/θAθt/xwí "I vomit"
t'e/θAθ/lat/la "I've been sleeping"

Before third modal *-l-*, *θic-* seems to be regularly retained (cf. *θícl/t'āl* above; *θícl/sī* "I make"). Secondary *sAs-*, not shifted to *θAθ-*, is found, however, before *l(L)* when this element is secondarily changed from third modal *-l-*:

tc!ā/sAsL/se "I cry"

That *sAsL-* here is equivalent to **sAsl-* < **sAcl-* is indicated by *tc!ā/θíl/se* "you cry;" contrast *θíl/t'āl* "you kicked him," *θícl/t'āl* "I kicked him."

It is to be carefully noted that *-c-* (or its reflexes *-s-*, *-θ-*) is in Chasta Costa found in both definite and indefinite tenses. There is no trace of an element corresponding to the Hupa *-c-* (*-ē-*), Kato *-ī-*, Chipewyan *-ī-*, which are found in forms of definite tenses. It is quite probable that the *-c-* of the indefinite forms was extended by analogy.

Second Person Singular i- (cf. Hupa *-ñ-*, i. e. *-η-*; Kato *-n-*; Chipewyan *n-*, *ne-*, or nasalization of vowel:

t'íl/dAc "you run"
t'ā/γít/nā "you drink"
nā/tc!ít/L!ō "you write"
na/da/γít/t!ō "you bathe"
nā/dít/t!ō/t'e "you'll bathe"
yā/γíl/gAθ "you climb"
ya/díl/yac "you are ashamed"
nā/θít/sī "you made, told"
nā/xwíl/ye "you play"
xwíl/ī "you believe it"
xwAn/né/θiL/ya "you win"
t'íl/xwAθ "you cough"

In all these cases the *-i-* connects a following third modal element (*-l-*, *-l-*, or *-t-*) with a preceding prefix. Examples of *-i-* beginning its own syllable are:

īl/As "you sneeze"
hó/il/ī "stop!"

If there is no third modal element, the *-i-*, lengthened to close *-ī-*, closes its syllable:

dā/nít/t'Ac "go to bed!"
t'í/lat "you are sleeping"
dā/θít/dā "you are sitting"
yā/γít/t!a "you fly"
dò/ī/se "you do not cry"

This *i-*, *ī-*, is only secondarily the second person singular subjective element. The original element was doubtless *-ŋ-* (cf. Hupa), which was reduced to nasalization of preceding vowels; the inorganic vowel, when nasalized, took on *i-* timbre. Finally, when nasalization disappeared, the *i-* timbre alone remained as the reflex of original *-ŋ-*. Where, in many indefinite tense forms, the nasalized vowel was other than an inorganic one, there was nothing left of the *-ŋ-*:

dō/yă/t!a "you won't fly"
nă/xē "you paddle"
nét/ī "look at him!" (cf. *néct/ī* "I'm looking at him")

In such cases the second person singular fell together with the third, as in *dō/yă/t!a* "he won't fly."

First Person Plural (*i*)*t*-⁴⁹ (cf. Hupa *it/d-*, *-d-*; Kato *d-*; Chipewyan *-t-*, *-d*-⁵⁰):

t'ít/lat "we are sleeping"
tc!At/t'ít/θAt "we wash ourselves"
t'e/nít/lat "we drown"
dā/nít/t'Ac "we went to bed"
γe/θít/ī "we saw him"
yā/γít/t!a "we fly"
t'é/An/γít/lat "we are sinking in the water"
dō/it/se "we are not crying"

In Hupa and Kato regularly, and in Chipewyan often, the first person plural subjective pronominal prefix begins its syllable; in Chasta Costa it regularly ends its syllable, unless it has to stand at the beginning of the verb form, when it constitutes a syllable by itself (cf. *dō/it/se* above; *dō* "not" is independent adverb rather than prefix).

⁴⁹ *t* is here unaspirated, and is thus etymologically identical with *d*.

⁵⁰ In Father Legoff's Montagnais paradigms *-id-* or *-it-* often, in fact regularly, appears: *-i-* seems, as in Chasta Costa, to be organic.

If the prefix preceding the pronominal element ends in a vowel, the *-i-* disappears:

dō/yát/t!a "we won't fly"

This does not mean, however, that this *-i-* is to be considered an inorganic vowel, as is the case in Hupa *it/d-*. If *-it-* is followed by third modal *-t-*, both *-t-* elements combine into a single *-t-*, and all that is left of the pronominal prefix is the *-i-*:

t'ā/γá/θit/nā "we drink" (contrast *t'ā/γáθit/nā*
"they drink")

If the third modal element is *-t-* or *-l-*, *-t-* disappears and *-t-* is changed to *-l-*; thus the first person plural of *t-* verbs and *l-* verbs is always formed alike. In Hupa and Kato third modal *-t-* regularly becomes *-l-*, but *d-* is preserved; hence Hupa *dil-*, Kato *dûl-*. In Chipewyan, however, as in Chasta Costa, *-t-* not only becomes *-l-*, but *-t-* disappears. For Chasta Costa this means that the second person singular and first person plural of *l-* verbs is identical, provided, of course, that there is no deictic prefix of plurality in the latter and that the verb stem does not change for the plural. Examples of *l-* verbs are:

dā/de/θil/tθ!i "we are sitting" (cf. Chipewyan *de/θil/θ'ī*
"we are sitting")

nā/dil/nic "we work" (cf. *nā/dil/nic* "you work")

t'il/xwAθ "we cough" (cf. *t'il/xwAθ* "you cough")

nā/xwíl/ye "let us play" (cf. *nā/xwíl/ye* "you play")

īl/Áz "we sneeze" (cf. *īl/Áz* "you sneeze")

na/da/γíl/ét "we are bathing;" *nā/díl/et* "we'll bathe"

tc!a/γá/θil/se "we cry" (cf. *tc!a/θil/se* "you cry")

Examples of *t-* verbs are:

yá/wīs ya/dil/nī "we whistle" (cf. third person plural:
ya/dÁt/nī)

ná/tc!il/Lō "we write" (cf. *ná/tc!il/Lō* "you write")

If, in an indefinite tense form, the pronominal element is preceded by a prefix ending in a vowel and is, besides, followed by third modal *-t-* or *-l-*, both *-i-* and *-t-* have to disappear and there is nothing left of the pronominal element except, in the case of *t-* verbs, the change of *-t-* to *-l-*:

nél/ī "let us look at him!" (cf. *nét/ī* "look at him!")
tc!ā/γél/se, very likely misheard for *tc!ā/γál/se* "we'll cry"
 (cf. definite: *tc!a/γǎ/θil/se* "we cry")

Second Person Plural *ō-* (cf. Hupa *ō'-*; Kato *ō'-*; Chipewyan *ō'-*):

t'ō/lat "ye sleep"
t'e/θō/lat "ye have been sleeping"
t'e/nō/lat "ye drown"
γā/γō/t!a "ye fly"
t'é/An/γō/lat "ye sink in the water"
t'ā/γǎ/θōt/nā "ye drink"
dō/ō/se "ye are not crying"

No aspiration was heard after *ō* in Chasta Costa. This does not seem due to faulty perception, as *l-* verbs keep their *-l-* after *ō-*, whereas, under similar circumstances, Hupa, Kato, and Chipewyan change *-l-* to *-t-* (*ō'-l-* becomes *ōt-*). Indeed, in Chasta Costa *l-* verbs change their *-t-* to *-l-* after second person plural *ō-*. Examples of *ō-* before *l-* verbs are:

nā/dōl/nic "ye work"
na/da/γōl/ét "ye bathe;" *nā/dōl/et* "ye will bathe"
t'ōl/xwAθ "ye cough"
nā/xōl/yé/le "ye play" (for *-xwōl-*)
ōl/As "ye sneeze"

Examples of *-t-* becoming *-l-* after *ō-* are:

ya/dōl/nī "ye utter, make a sound" (cf. third person plural *ya/dAt/nī*)
ne/xō/ōl/ī "ye look at him" (cf. *nét/ī* "you're looking at him")

When, in an indefinite tense form, *ō-* is preceded by a prefix ending in *a*, *a* and *ō* contract to long *ā* (which, it would seem, remains long even in closed syllables):

dō/yā/t!a "ye won't fly" (< **yaō-*; cf. third person singular *dō/yā/t!a* with original *yā-*; and second person singular *dō/yā/t!a* < **yq-* < **yaŋ*)
tc!ā/γāl/se/t'e "ye will cry" (cf. definite: *tc!a/γā/θōl/se* "ye cry;" and contrast *tc!ā/γāl/se* "we'll cry" with short *-a-*)

Third Person. As already noted, the third person, apart from possible deictic prefixes, is marked by the absence of any pronominal element. If the element preceding the third modal prefix or the stem consists of a consonant which must begin its syllable, an inorganic *-A-* is found between the two; if a third modal prefix is absent, the syllable preceding the stem is closed by a consonant borrowed from the first consonant of the stem. Examples of third persons with *-A-* before a third modal prefix are:

ya/dAl/yAc "he is ashamed"
t'Al/dAc "he runs"
nā/xwAl/ye "he plays"
yā/γAl/gAθ "he climbs"
yū/wīs dAt/nī "he whistles"
t'ā/γAt/nā "he drinks"

Examples of third persons with *-A-* followed by an inorganic consonant are:

dā/nAt/t'Ac "he went to bed" (*-t-* is not third modal; cf. second person singular *dā/nī/t'Ac*)
t'é/AN/γAl/lAt "he is sinking in the water" (*-l-* is not third modal; cf. second person singular *t'é/AN/γī/lAt*)

First modal *n-*, reduced from *ne-*, however, has in several cases been found without following inorganic vowel and consonant.

In such cases it closes the preceding syllable, which may even belong to another word. Examples are:

dô/dAt 'An/tle "not-anywhere there-is" (cf. Kato *qn/t'ē* "it is;" Hupa *ûn/te* "there is")

lân/dô "nine" (really *la n/dô* "one is-lacking"); *nā/xAn/dô* "eight" (reduced from *nā/xi n/dô* "two are-lacking") (cf. Kato *n/dô' /bûñ* "it will not be," but also *nût/dô'* "all gone")

cíc/maNèn/dá' (= *cí c/maNè n/da'*) "I my-house is" (cf. Chipewyan *ne/da* "she sat")

If the verb form consists, properly speaking, of the stem alone, without prefix of any kind, an inorganic *A-* completed by a consonant that depends for its form on the first consonant of the stem is prefixed for the third person:

As/sé/t'e "he must cry" (< **se/t'e*; cf. *dô/As/se* "I'm not crying" < **Ac/se*)

dô/wa/Al/lê' "he will become" (< **lê*; *dô/wa* is adverb not influencing form of verb proper. That *-l-* is here no third modal element is shown by forms like Hupa *ô/le* "let him become")

This *A-* at the beginning of a third personal form appears also when the verb begins with a third modal element:

Al/As "he sneezes"

In this respect Chasta Costa differs from Kato, which need have nothing preceding the stem; with *As/se* compare Kato *tce'* "he cried."

In the third person of definite tenses with second modal γ - or *n-* prefix this element is followed by \bar{i} , in case there is no third modal prefix present. This goes back, without doubt, to nasalized \bar{i} - or \bar{A} -, in turn reduced from original $\bar{i}\eta$ - (or $\bar{A}\eta$ -). This nasal element, characteristic of definite third personal forms (except such as have θ -, Athabascan *s-*, as second

modal prefix) is found also in Hupa (-*iñ-*), Kato (-*ûn-*), and Chipewyan (-*n-*, -*in-*). Examples are:

t'e/nî/lat "he drowns" (cf. Kato *tc'n/nûl/lat* "it floated there," *nûl-* assimilated from *nûn-*; *t'e/nî/lat* also "you drown")

γt̄/dac "he dances" (cf. Kato *tc'/gûn/dac/kwañ* "he had danced")

yā/γt̄/t!a "it flies" (cf. Hupa *ñā/win/t!au* "it will settle down;" *yā/γt̄/t!a* also "it flies")

d̄t̄/s'at' "it pains" (*d̄t̄-* < **d̄iñ-*, contracted⁵¹ from **de/-γiñ-*; cf. Hupa *dū/win/tcat* "it got sick")

Rather hard to understand is:

t'é/An/γAl/lAt "he is sinking in the water"

One would have expected -*γî-*, not -*γAl-* (as seen above, -*l-* is not third modal, but inorganic). Is *γA-* reduced from first modal *γe-*, this form being indefinite in tense?

In Hupa this -*iñ-* does not seem to be found before third modal prefixes; in Chipewyan -*n-* (-*in-*) may, however, occur before -*l-* and, as inferred from Father Legoff's Montagnais paradigms, also -*l-*. As for Chasta Costa, what examples are available on this point show that -*i-* does not occur before -*l-* (e. g. *yā/γAl/gAθ* "he climbs"). For *l-* verbs I have no safe example. Before -*l-* it seems that -*i-* is present in some cases, not in others:

tc!ō/γt̄/siL/la "he pointed with his finger"

but, without -*i-*:

na/da/γAt/t!ō "he is bathing"

On the whole, it seems possible that Athabascan -*Aη-* (or -*An-*) was originally a more freely movable element than it has

⁵¹ Parallel in form to Hupa verbs belonging to Class I, Conjugation 1 D, in which prefixed first modal *d-* or deictic *kʷl-* contracts with -*iñ*, *w-* (Athabascan *γ-*) being lost. See Goddard, *op. cit.*, p. 113.

become in e. g. Hupa, being required by certain verbs in their definite tenses, but not by others. This is suggested also by Father Legoff's Montagnais paradigms.

THIRD MODAL PREFIXES. There are three of these: *-t-*, *-l-*, and *-t-*; they always complete a syllable immediately before the stem. *-t-* is characteristic of many verbs which are either transitive or, at any rate, imply activity directed outward; in some cases, however, this significance is not obvious. As we have seen, this *-t-* becomes *-l-* in the first and second persons plural. Examples of *-t-*(*-L-*) are:

θict/t'āt "I kicked him"
tθ!Aθ/dā cat nā/θit/sī "story to-me you-told, made"
néct/ī "I'm looking at him"
nāt/dè "he washes (something)"
nat/L'ō "he writes"
tc!At/t'ō "he sucks"
yū/wīs dAt/nī "he whistles;" *yū/wīs dAct/nī* "I whistle"⁵²
xwan/né/θiL/ya "you win"

If nothing precedes this element, it seems (unlike *-l-*) to begin its word without preceding inorganic *A-*:

dō/wa/t/t'át/nAt "they will be broken" (*dō/wa* is merely proclitic)
t/t'ī "he is important"

Verbs in *-l-* are regularly intransitive; they denote states of mind or bodily activities that may be thought of as self-contained, not directed outwards. A reflexive meaning is sometimes apparent. After first person subjective *-c-* (*-s-*) it always appears as *-t-*. Hence the first person singular, the first person plural, and the second person plural of *-t-* verbs and *l-* verbs are always alike (but contrast *θict* < **sAct*- with *sAst* < **sAcl-*). As *-l-*, when standing after *s*, becomes *-t-* also in the third person, the second person singular alone remains

⁵² This verb is irregular, inasmuch as *-l-* does not occur in the second person singular: *yū/wīs dī/nī* "you whistle."

as an infallible criterion of whether a verb belongs to the *t*-class or *l*-class. Examples of *-l*- are:

ya/dAl/yAc "he is ashamed"
xwAcL/i "I believe;" *xwil/i/ha* "do you expect?"
t'Al/dAc "he runs"
yā/γAl/gAθ "he climbs"
nā/dAl/dè "he washed himself"
Al/Az "he sneezes"
t'Al/xwAθ "he coughs"
na/xAt/da/γAl/et "they are bathing"
nā/xwAl/ye "he plays"
nā/dAl/nic "he works"
tc!ásL/se "he cries;" *tc!ā/θíl/se* "you cry"
tc!áC/L/se/t'e "I'll cry;" *tc!ál/se/t'e* "you'll cry"
hō/γAcL/i "I stop, cease;" *hō/il/i* "stop!"

Verbs in *-t*- are also intransitive. Examples are:

t'ā/γít/nā "you drink"
ye/γát/ne/la "he bit (it)"
tc!ō/γít/siL/la "he pointed with his finger"
q!wAt/daθt/gAc "it lies thrown down on top,
 table-cloth"
γAct/lò "I laugh" (*-t/lò* may, however, represent
 original Athabascan *-dlò* "to laugh")
ya/da/γít/dja "we are ashamed"

There may be a passive significance in:

q!wAt/tc!At/dja "whereon it is eaten, table"

With iterative *na*-:

na/γá/θAθt/xwī "I vomit"

VERB STEMS. The stems that have been determined for Chasta Costa are:

-'ā,-'a "to have position, to be" (cf. Hupa *-ai, -a*; Kato
-'ai', -'a'): *θ/'ā/la* "(one table) was"

- 'Ac* "to bring" (cf. Hupa *-an*, *-ûñ*, *-auw* "to transport round objects"; Kato *-'qñ*, *-'qc*): *γAn/na/'Ac* "he will bring it"
- 'An* "to bring to a halt, stop" (perhaps another form of preceding stem): *nā/nî/An* "stop him!"
- Az* "to sneeze": *ACL/Az* "I sneeze"
- at* "to come" (cf. Chipewyan *-'as*, *-'az*, *-'ais* "to travel, used of two persons only"?): *an/γî/'at* "come on!"
- êl*, *-el* "to bathe (plur. subject)" (cf. Chipewyan *-el*, *-eL*, *-ûL* "to move on the surface of water"): *na/da/γîl/êl* "we are bathing"
- î* "to see, look at" (cf. Hupa *-en*, *-iñ*; Kato *-'iñ* "to look"): *γe/θíc/î* "I saw him"
- î* "to stop, cease" (cf. Hupa *-en*, *-iñ* "to do, to act, to deport one's self"?): *hð/γACL/î* "I stop (laughing)"
- î* "to believe, expect": *xwACL/î* "I believe"
- ya*, *-yAc*, *-yic* "to go, come" (cf. Hupa *-yai*, *-ya*, *-yauw*; Kato *-yai*, *-ya*, *-yac*): *t'e/θíc/ya* "I go;" *t'Ac/yAc/t'e* "I must go"
- ya* "to eat" (cf. Hupa *-yan*, *-yûñ*, *-yauw*; Kato *-yan* "yîl"): *tc!Aγ/γe/θíc/ya* "I eat;" *q!wAt/tc!At/dja* (<*-t/ya*) "whereon one eats, table"
- ya* "to win" (cf. Kato *-yan*, "Kato Texts," p. 146, l. 13; not listed in "Elements of the Kato Language"): *xwAn/né/θiL/ya* "you win"
- yan* "to upset" (cf. Kato *-yañ* "to clear off"?): *dō/wá/An/nā/yan/nAt* "he will upset them"
- ya*, *-yAc* "to be ashamed" (cf. Kato *-yañ* "to be ashamed"): *ya/dAl/yAc* "he is ashamed;" *ya/da/γít/dja* (<*-t/ya*) "we are ashamed"
- ye* "to play" (cf. Hupa *-ye* "to dance"): *nā/xwAl/ye* "he plays"
- lat* "to sleep" (cf. Hupa *-lal*, *-laL*; Kato *-lal*, *-laL*): *t'êθ/-lat/la* "he's been sleeping"
- lat* "to sink in water;" *-lat* "to drown" (cf. Hupa *-lat*,

- la* "to float"): *t'é/AN/γAc/lat* "I am sinking;" *t'e/níc/lat* "I drown"
- lê* "to become" (cf. Hupa -*len*, -*liñ*, -*lū*, -*le*; Kato -*liñ*⁶, -*le*): *dō/wa/Al/lé'* "it will become"
- lec* "to wager, bet": *né/tc!ūc/lec* "I'll bet you"
- lec* "to smoke": *mat/t'é/tc!At/ts!Al/léc* "wherewith it is smoked"
- lō* "to laugh, smile" (cf. Chipewyan -*dlō*, -*dlōk'*): *γít/lō* "laugh!"
- Lō* "to write" (cf. Hupa -*Lōn*, -*Lō*, -*Lōw*, -*Loi* "to make baskets, to twine in basket-making;" Kato -*Lōi*, -*Lō*, -*Lōn*): *nal/L!ō* "he writes"
- nā* "to drink" (cf. Hupa -*nan*, -*núñ*; Kato -*nqn*): *t'ā/γAct/nā* "I drink"
- nā* "to lie" (cf. Kato *nōL/tin/nā*⁶ "were left"?): *q!wAt/dasL/nā* "it was lying on it"
- ne* "to bite, seize with one's teeth": *ye/γát/ne/la* "he bit it"
- nī*, -*n* "to make a sound, to say" (cf. Hupa -*ne*, -*n* "to speak, to make a sound;" Kato -*nī*, -*ne*, -*n*, -*nec*, -*nīL*): *yā/wīs dAt/nī* "he whistles;" *á/djAN* "he says"
- nic* "to work": *nā/dAl/nic* "he works" (cf. Montagnais -*ni* "exprime l'action des mains"⁵³)
- θAt* "to wash oneself (plur. subject)" (cf. Hupa -*sel*, -*seL* "to be or to become warm;" Kato -*sīl* "to steam," -*sūl*, -*sūL* "to be warm"): *tc!At/t'ít/θAt* "we wash ourselves"
- θet* "to throw": *yā/γí/θet* "you threw"
- se* "to cry" (cf. Hupa -*tcwū*, -*tcwe* "to cry, to weep;" Kato -*tceG*, -*tce'*): *tc!ásL/se* "he cries"
- sī* "to cause" (cf. Hupa -*tcwen*, -*tcwiñ*, -*tcwe* "to make, to arrange, to cause;" Kato -*tcin*, -*tcī*, -*tcīL*): *nác/sī* "I cause"
- sīl* "to point with one's finger": *tc!ō/γít/sīL/la* "he pointed with his finger"

⁵³ Father L. Legoff, "Grammaire de la Langue Montagnaise," p. 139.

- da'*, -*dā* "to sit, stay" (cf. Hupa -*dai*, -*da*; Kato -*da*, -*dai*):
dā/θi/dā "you are sitting"
- dac* "to run" (cf. Hupa -*dal*, -*daL*, -*dauw* "to pass along,
to go, to come;" Kato -*dac* "to travel"): *t'Al/dac*
"he runs"
- dac* "to dance" (cf. Kato -*dac* "to dance"): *ni/dac* "you
dance"
- de* "to wash (sing. subject)" (cf. Kato -*deg*, -*de'*): *nā/-
daL/dè* "he washed himself"
- t'āl* "to kick" (cf. Hupa -*tal*, -*tūl*, -*tūL*, -*tal* "to step, to
kick;" Kato -*tal'*, -*taL*): *θict/t'āl* "I kicked him"
- t'ac* "to lie down, go to bed" (cf. Hupa -*ten*, -*tiñ*, -*tūw* "to
lie down;" Kato -*tin*, -*tūc*): *dā/nac/t'ac* "I go to bed"
- t'at* "to break, go to pieces" (cf. Chipewyan -*tal*, -*tūl* "to
break"): *dō/wa/t/t'át/nat* "they will be broken"
- t'e* "to want" (cf. Hupa -*te* "to look for, to search after?"): *dō/
ucl/t'e* "I do not want;" *dé/ucl/t'e* "what I want"
- t'ī* "to be, make valuable" (cf. Carrier *tūl/thī* "thou makest
him valuable, treatest him as important"): *t/t'ī
γAn/na/'à* "he brags"
- t!a* "to fly" (cf. Hupa -*tau*; Kato -*t'ac*, -*t'a'*): *dō/yác/t!a*
"I won't fly"
- t!e* "to be of (that) sort" (cf. Hupa -*te*; Kato -*t'e*): *dō/dat
'An/t!e* "there is not anywhere (one like him)"
- t!ō* "to swim, bathe (sing. subject)": *nac/t!ō* "I swim,
bathe"
- t!ō* "to suck" (cf. Kato -*t'ōt*): *tc!At/t!ō* "he sucks"
- tθ!i* "to sit (plur. subject)" (cf. Hupa -*tse*; Chipewyan
-*θī*): *dā/de/θil/tθ!i* "we are sitting"
- ts!at* "to hurt, pain (intr.)" (cf. Hupa -*tcat*, -*tca* "to be
sick, to become ill"): *dī/s'at* "(my eyes) hurt"
- γa* "to go about, live" (cf. Hupa -*wai*, -*wa* "to go, to go
about;" Kato -*ga*, -*gai*): *nā/γa* "he goes about, lives"
- xe* "to paddle" (cf. Hupa -*xen*, -*xūw* "to float, used only
of plural objects;" Kato -*ke'* "to bathe (plural only);"

- Chipewyan *-kī* "to paddle a canoe, to travel by canoe":
nác/xé "I paddle"
-xwáθ "to cough" (cf. Kato *kōs* "cough," as noun; Carrier
xwæs): *t'Al/xwáθ* "he coughs"
-xwī "to vomit" (cf. Carrier *khu* "vomiting," as noun):
na/γá/θAθt/xwī "I vomit"
-gAθ "to climb" (cf. Hupa *-kas* "to throw"): *γā/γAl/gAθ*
 "he climbs"
-gAc "to throw"? (cf. Hupa *-kas* "to throw"): *q!wAt/daθt/-*
gAc "it lies thrown down on top, table-cloth"

It will be observed that several verb stems are restricted in their use as regards number of subject (or object). This trait is characteristic of Athabascan, as also of other American linguistic stocks.

DEFINITE AND INDEFINITE TENSES. My material on Chasta Costa is not full enough to enable me to give a satisfactory idea of its tense-mode system. It is clear, however, that absolute time (present, past, future) is quite subordinate to whether activities are thought of as taking place at some definite time (generally present or past) or are more indefinite as to time occurrence. Indefinite forms are apt to be used for general statements that apply irrespective of any particular time, for future acts, for negative (particularly negative future) acts, and regularly for imperative and prohibitive forms. The contrast between definite and indefinite present forms comes out in:

- | | |
|---|--|
| { | definite: <i>ná/da/γAct/t!ō</i> "I bathe" (i. e. am now engaged in bathing) |
| | indefinite: <i>cA!q!we na/dAct/t!ō</i> "I'm used to bathing" (here bathing is not restricted as to time) |
| { | definite: <i>tc!ā/sASL/se</i> "I cry" |
| | indefinite: <i>t'wī/dAN AS/se</i> "I always cry" |
| { | definite: <i>γéθt/lō</i> "he breaks into laughter" (i. e. laughs at one particular point of time) |
| | indefinite: <i>γát/lō</i> "he laughs" |

- { definite: *xAt/t'é/lat/la* "they have been sleeping" (may be said of them at moment of waking up)
- { indefinite: *xAt/t'Al/lat* "they sleep"

Futures, as we shall see, are explicitly rendered by suffixing *-t'e* to present (generally indefinite) forms; but simple indefinite forms, particularly with adverbs pointing to future time, may often be used as futures in contrast to definite present forms. Examples are:

- { definite: *na/da/γil/ét* "we are bathing"
- { indefinite: *nā/dil/el* "we'll bathe"
- { definite: *tθ!Aθ/dā cał na/θit/sī* "story to-me you-told"
- { indefinite: *xún/dè tθ!Aθ/dā nał náct/sī* "tomorrow story to-you I-tell"
- { definite: *n/γe/θic/i* "I saw you"
- { indefinite: *xAL/ts!i/dAN dō/wan/γAc/i* "this-evening I'll-see-you"
- { definite: *t'e/θic/ya* "I go"
- { indefinite: *xun/dé t'ac/yAc* "tomorrow I'll-go"

Negative presents or futures are regularly expressed by prefixing *dō* "not" to indefinite forms; when more explicitly future, *-t'e* is suffixed to them. Examples of indefinite forms preceded by *dō* are:

- { definite: *tc!ac yā/γi/t!a* "bird is-flying"
- { indefinite: *dō/yā/t!a* "he won't fly"
- { definite: *na/γā/θAθt/xwí* "I vomit"
- { indefinite: *dō/na/γAct/xwī* "I do not vomit"
- { definite: *tc!ā/sAsL/se* "I cry;" *tc!ā/θil/se* "you cry"
- { indefinite: *dō/As/se* "I'm not crying;" *dō/i/se* "you're not crying"
- { definite: *γe/θic/i* "I saw him;" *c/γe/θi/i* "you saw me"
- { indefinite: *dō/γAc/i* "I didn't see him;" *dō/lā/c/γi/i* "you didn't see me"
- { definite: *t'e/θic/ya* "I go;" *t'éθ/ya* "he goes"
- { indefinite: *dō/t'Ac/yic* "I'll not go;" *dō/t'Ac* "he won't go" (< *t'A/yAc)

Imperatives are simply second person subjective indefinite forms. Examples are:

$\gamma\acute{t}/\bar{i}$ "see him!" $c/\gamma\acute{t}/\bar{i}$ "see me!"
 $n\acute{e}t/\bar{i}$ "look at him!" (identical with indefinite present:
 $n\acute{e}t/\bar{i}$ "you're looking at him"); $ne/c\acute{t}/\bar{i}$ "look at me!"
 $n\bar{a}/n\acute{t}/An$ "stop him!"

Prohibitives are simply imperative forms preceded by *ta*:

$ta/\gamma\acute{t}/\bar{i}$ "don't see him!"

First person plural indefinite forms may have hortatory significance:

$n\bar{a}/xw\acute{il}/ye$ "let us play!"

As regards form, definite tenses are primarily distinguished from indefinite tenses by the presence of second modal prefixes in the former, often also by the appearance of the first modal prefixes in a fuller form than in the latter; the presence of *-i-* or *-i-* in certain third person definite forms may also be recalled. It seems, further, that certain adverbial prefixes which have a short vowel (even though in an open syllable) in definite forms lengthen it in corresponding indefinite forms:

}	definite: $n\acute{a}/da/\gamma Act/t/\acute{o}$ "I bathe;" $na/da/\gamma\acute{t}/t/\acute{o}$ "you bathe;" $na/da/\gamma At/t/\acute{o}$ "he's bathing"
	indefinite: $n\bar{a}/dAct/t/\acute{o}/t'e$ "I'll bathe;" $n\bar{a}/d\acute{t}/t/\acute{o}/t'e$ "you'll bathe;" $n\bar{a}/dAt/t/\acute{o}/t'e$ "he'll bathe"
}	definite: $na/da/\gamma\acute{u}/\acute{e}t$ "we are bathing;" $na/da/\gamma\acute{o}l/\acute{e}t$ "ye are bathing;" $na/xAt/da/\gamma Al/\acute{e}t$ "they are bathing"
	indefinite: $n\bar{a}/d\acute{il}/\acute{e}t$ "we'll bathe;" $n\bar{a}/d\acute{o}l/\acute{e}t$ "ye will bathe;" $n\bar{a}/xAt/dAl/\acute{e}t$ "they'll bathe"
}	definite: $tc!a/\gamma\acute{a}/\theta\acute{il}/se$ "we cry;" $tc!a/\gamma\acute{a}/\theta\acute{o}l/se$ "ye cry"
	indefinite: $tc!\bar{a}/\gamma\acute{a}l/se$ "we'll cry;" $tc!\bar{a}/\gamma\acute{a}l/se/t'e$ "ye will cry"

These changes of quantity, however, are doubtless only secondarily connected with change of tense, as indicated, e. g., by

tc!ā- in definite singular forms: *tc!ā/sAsL/se* "I cry;" *tc!ā/θíl/se/ha* "do you cry?" It is very likely that we are dealing here primarily with considerations of syllabic and quantitative rhythm or balance.⁵⁴

In Hupa Goddard has exhaustively shown that verb stems often assume different forms for different tenses and modes. This is very likely also true to a considerable extent of Chasta Costa, but I have but little material bearing on this point. A quantitative change is found in:

{ definite *-êl*: *na/da/γíl/êl* "we are bathing"
 { indefinite *-el*: *nā/díl/el* "we'll bathe"

-c characterizes indefinite forms in:

{ definite *-ya*: *t'e/θíc/ya* "I go;" *t'e/θí/ya* "you go"
 { indefinite *-yAc*: *t'Ac/yAc/t'e* "I must go;" *t'ī/yAc/t'e* "you must go"
 { negative indefinite *-yic*: *dō/t'Ac/yic* "I'll not go;" *lá/t'ī/-yic* "don't go!"
 { definite *-ya*: *ya/da/γít/dja* (<*-t/ya*) "we are ashamed"
 { indefinite *-yAc*: *ya/dAc/yAc* "I am ashamed"

PRONOMINAL OBJECTS. Pronominal objects are regularly prefixed to the verb. They come before deictic and first modal elements, but after adverbial prefixes. Thus, while not as thoroughly immersed in the verb form as the subjective pronominal elements, they cannot well be considered apart from it. The third person singular object is not designated. In form the objective elements are, on the whole, identical with the possessive pronominal prefixes of the noun. They are:

Singular 1.	<i>c-</i>	Plural 1.	<i>nō-</i>
2.	<i>n-, ne-</i>	2.	<i>nō-</i>
3.	—	3.	<i>xō-</i>

⁵⁴ Hardly stress accent as such. I cannot help feeling that such rhythmic phenomena will turn out to be of fundamental importance for Athabascan generally.

“He—them” or “they—them” is expressed by means of $xī-$. $c-$ and $n-$, when standing at the beginning of a verb form, take no inorganic $A-$ before them (contrast subjective $Ac-$).

The definite forms of $\gamma\acute{e}\theta/\bar{i}$ “he saw him” with combined pronominal subject and object are:

With first person singular object:

Sing. 2.	$c/\gamma e/\theta\acute{i}/\bar{i}$ “you saw me”	Plural 2.	$c/\gamma e/\theta\acute{o}/\bar{i}$
3.	$c/\gamma\acute{e}\theta/\bar{i}$	3.	$c/xA/\gamma\acute{e}\theta/\bar{i}$

With second person singular object:

Sing. 1.	$n/\gamma e/\theta\acute{i}c/\bar{i}$ “I saw you”	Plural 1.	$n/\gamma e/\theta\acute{u}t/\bar{i}$
3.	$n/\gamma\acute{e}\theta/\bar{i}$	3.	$n/xA/\gamma\acute{e}\theta/\bar{i}$

With first person plural object:

Sing. 2.	$n\bar{o}/\gamma e/\theta\acute{o}/\bar{i}$ “you saw us”	Plural 2.	$n\bar{o}/\gamma\acute{e}/\theta\bar{o}/\bar{i}$
3.	$n\bar{o}/\gamma\acute{e}\theta/\bar{i}$	3.	$n\bar{o}/xA/\gamma\acute{e}\theta/\bar{i}$

For $n\bar{o}/\gamma e/\theta\acute{o}/\bar{i}$ “you saw us” one would have expected $*n\bar{o}/\gamma e/\theta\bar{i}/\bar{i}$. It seems that “ye saw us” has been extended in its usage to embrace also “you (sing.) saw us.” It may indeed be that my data on this point rest on a misunderstanding, but there seems to be something analogous in Hupa. “You (sing.) are picking us up” would be expected in Hupa to be $*y\acute{u}n/n\bar{o}/h\acute{i}l/l\bar{u}\bar{w}$ ($h\acute{i}l-$ assimilated from $h\acute{i}\bar{n}-$). Instead of this form, however, Goddard lists $y\acute{u}n/n\bar{o}/h\bar{o}l/l\bar{u}\bar{w}$, which is not identical with but seems, as regards its second \bar{o} -vowel, to have been influenced by $y\acute{u}n/n\bar{o}/h\bar{o}/l\bar{u}\bar{w}$ “ye are picking us up.”⁵⁵

With second person plural object:

Sing. 1.	$n\bar{o}/\gamma e/\theta\acute{i}c/\bar{i}$ “I saw you (pl.)”	Plural 1.	$n\bar{o}/\gamma e/\theta\acute{u}t/\bar{i}$
3.	$n\bar{o}/\gamma\acute{e}\theta/\bar{i}/l\bar{a}$	3.	$n\bar{o}/xA/\gamma\acute{e}\theta/\bar{i}/l\bar{a}$

⁵⁵ Goddard, *op. cit.*, p. 186.

With third person singular object:

- | | | | |
|----------|---|-----------|--|
| Sing. 1. | $\gamma e/\theta\acute{t}c/\bar{i}$ "I saw him" | Plural 1. | $\gamma e/\theta\acute{t}/\bar{i}$ |
| 2. | $\gamma e/\theta\acute{i}/\bar{i}$ | 2. | $\gamma e/\theta\acute{o}/\bar{i}$ |
| 3. | $\gamma\acute{e}\theta/\bar{i}$ | 3. | $x\bar{i}/\gamma\acute{e}\theta/\bar{i}$ |

With third person plural object:

- | | | | |
|----------|--|-----------|---|
| Sing. 1. | $x\bar{o}/\gamma\acute{e}/\theta\bar{i}c/\bar{i}$ "I saw them" | Plural 1. | $x\bar{o}/\gamma\acute{e}/\theta\bar{i}t/\bar{i}$ (heard also as $x\bar{o}/we-$) |
| 2. | $\gamma e/\theta\acute{o}/\bar{i}$ | 2. | $x\bar{o}/\gamma\acute{e}/\theta\bar{o}/\bar{i}$ |
| 3. | $x\bar{i}/d_A/\gamma\acute{e}\theta/\bar{i}$ | 3. | $x\bar{i}/\gamma\acute{e}\theta/\bar{i}/la$ |

Here again, one would have expected $*x\bar{o}/\gamma e/\theta\bar{i}/\bar{i}$ for "you (sing.) saw them." As it is, "you (pl.) saw him" seems to be used also for "you (sing.) saw them," both forms being logically parallel in that both involve a second person—third person relation, only one of the two persons, however, being plural.

Objective forms of indefinite tenses of this verb are:

With first person singular object:

- $d\bar{o}/wa/c/\gamma\bar{i}/\acute{i}/t'e$ "you'll see me"
 $d\bar{o}/l\acute{a}/c/\gamma\bar{i}/\bar{i}$ "you didn't see me"
 $c/\gamma\acute{i}/\bar{i}$ "see me!"
 $c/\gamma a/\acute{i}/t'\bar{e}$ "he'll see me"

With second person singular object:

- $d\bar{o}/wa/n/\gamma\acute{A}c/\bar{i}$ "I'll see you"

With third person singular object:

- $d\bar{o}/wa/\gamma\acute{A}c/\bar{i}$ "I'll see him"
 $d\bar{o}/\gamma\acute{A}c/\bar{i}$ "I didn't see him"
 $d\bar{o}/\gamma\acute{A}c/\bar{i}/t'e$ "I won't see him"
 $d\bar{o}/wa/\gamma\bar{i}/\acute{i}/t'e$ "you'll see him"
 $\gamma\acute{i}/\bar{i}$ "see him!"
 $l\acute{a}/\gamma\acute{i}/\bar{i}$ "don't see him!"

Objective forms of indefinite tenses of $ne-t-\bar{i}$ "to look at" are:

With first person singular object:

- $ne/c\acute{u}t/\bar{i}$ "look at me!"
 $ne/c\acute{A}t/\bar{i}$ "he looks at me"

With third person singular object:

- néct/ī* "I'm looking at him"
dō/néct/ī "I'm not looking at him"
nét/ī "you're looking at him;" "look at him!"
nél/ī "let's look at him!"
ne/xō/ōl/ī "you (plur.) look at him"

This last form may, likely enough, have been mistranslated for "you (plur.) look at them" (cf. *xō/γé/θō/ī* above).

Other forms with first person singular object are:

- cAsl/sī* "he lets me, causes me to"
cAsl/t'āt "he kicked me"

With second person singular object:

- né/tc/ūc/lec* "I'll bet you"

PASSIVES. As in Hupa, pronominal subjects of passive verbs are objective in form. From *ne-t-ī* are formed:

- | | |
|-----------------------------------|--------------------------------------|
| <i>nés/ts!At/ī</i> "I am seen" | <i>ne/nō/ts!At/ī</i> "we are seen" |
| <i>nén/ts!At/ī</i> "you are seen" | <i>ne/nō/ts!At/ī</i> "ye are seen" |
| <i>né'/ts!At/ī</i> "he is seen" | <i>ne/xō/ts!At/ī</i> "they are seen" |

ts!At-, which appears in these forms, probably contains third modal *-t-* preceded by deictic *ts!-* implying indefiniteness of logical subject: "man sieht mich." Apparently connected with this *ts!At-* is *ts!Al-* in:

- mał/t'é/tc!At/ts!Al/lec* "wherewith it is smoked, smoking utensils"

VERBAL SUFFIXES. A number of enclitic elements of temporal or modal significance are found rather loosely suffixed to verb forms. These, so far as illustrated in our material, are:

-t'e future particle (cf. Hupa *-te, -teL*; Kato *-teL, -tē/le*):

- ACL/Áz/t'e* "I shall sneeze"
t'Ac/lát/t'e "I shall sleep"
nā/dAct/t!ō'/t'e "I shall bathe"
néct/ī/t'e "I'll look at him"
dō/γAc/ī/t'e "I won't see him"

nā/dACL/nic/t'e "I shall work"
dō/nā/dACL/nic/t'e "I shall not work"
tc!áCL/se/t'e "I shall cry"
dō/As/se/t'e "I'll not cry"
tc!áL/se/t'e "you will cry"

-*t'e* seems to imply obligation to some extent, as well as simple futurity, as is shown by its translation as "must" in some cases:

As/sé/t'e "he must cry"
t'Ac/yAc/t'e "I must go"
t'ī/yAc/t'e "you must go"

All forms with suffixed -*t'e*, it will be noticed, are indefinite; none has been found that is definite.

-*nAt* seems to be used for future acts:

dō/wá/An/nā/yan/nAt "he will upset them"
dō/wa/t/t'át/nAt "they will be broken, go to pieces"

-*ha*, -*hā* interrogative:

nā/xwíl/ye/ha "are you playing?"
t'e/θò/lat/ha "have ye been sleeping?"
nō/γe/θò/ī/ha "did you see us?"
net/ī/ha "did you look at him?"
tc!ā/θíl/se/ha "did you cry?"
dō/ō/se/ha "are ye not crying?"
As/sé/t'e/ha "will he cry?"
tc!ā/γál/se/t'e/ha "will ye cry?"
t'ā/γít/nā/hā "do you drink?"

ha seems to both precede and follow in:

ha/xwíl/ī/ha "do you expect?"

-*lā* probably inferential (cf. Hupa -*xō/lan*, -*xō/lúñ*):

t'e/θÁθ/lat/la "I've been sleeping" (said on waking up)
lÁθ/ā/la "there was one (table)"
txAs/xé/la "(evidently) rich"

Probably also in:

dō/wī/la "of course"

-la seems also to be used of simple narrative in past time, with very weak, if any, inferential force:

tc!ō/γít/siL/la "he pointed with his finger"

ye/γát/ne/la "he bit it"

nAN/náθ/yā/la "he went around it"

nō/γéθ/ī/la "he saw you (plur.)" (cf. *nō/γéθ/ī* "he saw us")

nō/xA/γéθ/ī/la "they saw you (plur.)" (cf. *nō/xA/γéθ/ī* "they saw us")

xī/γéθ/ī/la "they saw them" (cf. *xī/γéθ/ī* "they saw him")

I do not know whether the contrasts in person and number found in the last three pairs of forms are real or only apparent.

-le of unknown significance

nā/xōl/yé/le "you (plur.) play"

SYNTACTIC COMBINATION OF VERBS. Two verb forms sometimes combine syntactically, one depending on the other. The second verb is subordinate to the first in:

dō/ucL/t'e nā/xwACL/ye "I-do-not-want I-play," i. e. "I don't want to play"

hō/γACL/ī γAct/lō "I-stop I-laugh," i. e. "I stop laughing"

hō/il/ī γit/lō "stop laugh!" i. e. "stop laughing!"

ha/xwīl/ī/ha γAN/na/Ac "do-you-expect he-will bring?"

It seems that sometimes the first verb, which is then a third personal form, acts as a sort of complementary infinitive to the second:

yā/γī/t!a θict/sī "he-flies I-make-him," i. e. "I let him fly"

yā/γī/t!a cAsl/sī "he-flies he makes-me," i. e. "he lets me fly"

t/t'ī γAN/na/'à "he-is-important he-has-for(?)," i. e. "he brags about him"

TEXT: THE GOOD DOG.⁵⁶

i/t'í ⁵⁷ Make important	γAN/na/'à ⁵⁸ he has	xā/dat ⁵⁹ his own	lī/tc!é. ⁶⁰ dog.	dō/dat ⁶¹ "Nowhere
'An/t!e ⁶² is like him	nā/γα ⁶³ moves about,"	ā/djan. ⁶⁴ he says.	dé/ucL/t'e ⁶⁵ "What I want	hī/t!i ⁶⁶ that thing

⁵⁶ Wolverton Orton claimed not to know any regular Chasta Costa myth texts. The following, which is merely an English joke anecdote taken from a popular periodical that happened to be lying about and translated into Chasta Costa by Mr. Orton, will at least serve to give some idea of Chasta Costa word order and sentence construction.

⁵⁷ *l-*, third modal element. *-l'í*, verb stem. Cf. Carrier *lil/lhí* "thou makest him valuable, treatest him as important."

⁵⁸ *γAN-* and *na-*, adverbial prefixes. *-a*, verb stem. For *na/a-* "to have," cf. Hupa *nañ/a!e* "you will have." "He has his dog made valuable, treated as important," i. e., "he brags about his dog." Indefinite tense, because statement is general and does not refer to any one point of time.

⁵⁹ *x-*, third personal pronominal element. *-ā/dat*, reflexive possessive element.

⁶⁰ Possessed form of *lī* "dog." Observe change of *l-* to *l-*, and suffixing of *-!e*. Cf. Hupa *liñ/k(ʔ)!*; Chipewyan *lin/k'e*.

⁶¹ *dō*, negative adverb. *-dat*, postpositive element.

⁶² *'A-*, reduced from *'a-*, prefix used with verbs of saying, doing, and being. It is probably equivalent to indefinite demonstrative: "(there is of) that (kind)." *-n-*, first modal element. *-!e*, verb stem. Cf. Hupa *ān/!e* "there is;" Kato *qn/l'ē* "it is;" Chipewyan *an/l'e/hī/k'e* "it was." Indefinite tense, because statement is general.

⁶³ *nā-*, adverbial prefix. *-γα*, verb stem. "Moves about," i. e., "is living, is to be found": "there is no (dog) like him anywhere." Cf. Hupa *na/wa* "they were there;" Kato *na/ga/kwqn* "he had walked;" Navaho *na/ḡa*, i. e., *na/γα*, "he is going about" (quoted from Goddard, Analysis of Cold Lake Dialect, Chipewyan). Indefinite tense; general statement.

⁶⁴ *ā-*, prefix used with verb of saying; see note 62. *dj-*, third personal deictic prefix; or perhaps *dja-* = **dya-*, reduced from **dye-*, first modal prefix *d-* and third person deictic prefix *ye-*. *-n-*, verb stem. Probably definite in tense, though it shows no second modal prefix; cf. Hupa present definite third singular *a/den*.

⁶⁵ *de*, apparently relative in force. *u-*, adverbial prefix. *-c-*, first person singular subjective element. *-L-*, third modal prefix. *-l'e*, verb stem. Indefinite tense; general statement.

⁶⁶ *hī*, demonstrative stem. *-!i*, suffix applying, it would seem, to things. Perhaps *hī/!i* is assimilated from **hī/!la*; for *-!la*, cf. Chipewyan *!la* "that; often used to point out one of several persons or things characterized by a descriptive phrase or clause."

s/ts!An/na/'Ác ⁶⁷	ai/dAc/ní/dAn. ⁶³	dó	t'wī/dè ⁶⁹	Lá	ā/djan.
to me he brings	when I tell him."	"Not	everything,"	one	says.
lf/t'li/nī ⁷⁰	MAN/mé/q!e ⁷¹	t'/γí/ī. ⁷²	xat	q!wát/tc!At/djà ⁷³	
Dog-owner	around in house	he looked around.	Then	table	
Lāθ/ā/la ⁷⁴	MAN/mé ⁷⁵	WAS/xé	q!wát/daθt/gàc ⁷⁶	nāθ/L!ó ⁷⁷	
one there was	in house.	Good	table-cloth,	paper	
hī	q!wát/dasL/nā ⁷⁸	ī/γí/tc'u ⁷⁹	maí/t'é/tc!At/ts!Al/léc. ⁸⁰		
that	was lying thereon,	that	wherewith it is smoked.		

⁶⁷ *s-*, assimilated from *c-*, objective (or possessive) first person singular pronominal element. *-ts!An*, postposition. *na-*, adverbial prefix. *'Ác*, verb stem. Cf. Hupa *dō-xō/liñ/na/ta/auw* "he won't carry." Indefinite tense; general statement.

⁶⁸ *a-*, as in notes 62 and 64. *-l-*, postposition; refers to implied third person indirect object of verb. *-d-*, first modal prefix. *-c-*, as in note 65. *-nī*, verb stem. *-dAn*, postposition; here used to subordinate verb. Cf. Hupa *án/nīL/dūw/ne* "I am telling you." Indefinite tense; general statement.

⁶⁹ *t'wī*, pronominal stem denoting totality. *-de*, indefinite demonstrative stem.

⁷⁰ *li* "dog." *-li/nī* "one who has;" evidently contains common Athabascan suffix *-n*, *-nī* "person."

⁷¹ *MAN* "house." *-me/q!e*, compound postposition.

⁷² *t'*-, first modal prefix reduced from *t'e-*. *γī-*, first modal prefix *γ-* reduced from *γe-*, *-ī-* remaining unexplained. *-ī-*, verb stem. According to this analysis, *t'/γī/ī* is indefinite in tense; this seems hard to understand, as it refers to one act in past time. Another analysis seems more likely: *t'*-, instead of or misheard for *t'e-*, form regularly used in definite tenses; *γ-*, second modal prefix; *-ī-*, definite third person ending for *γ-* verbs. Cf. Hupa *kci/te/we/iñ/ū* "he looked about as he went along."

⁷³ *q!wAt-*, postposition "upon" used as adverbial prefix. *tc!*-, deictic prefix here indicating indefiniteness of object. *-t-*, third modal prefix presumably with passive force. *-dja*, from *-ya* after *-t-*, verb stem "to eat." "It is eaten thereon," i. e., "table."

⁷⁴ *Lā*, numeral "one," to which verb proper, *θ/ā/la*, is attached. *θ-*, second modal prefix. *ā-*, verb stem. *-la*, verb suffix. Definite past tense, because referring to definite point of time in narrative. Cf. Chipewyan *θe/ā/hī/k'e/lai* "(lake) was there."

⁷⁵ *-me*, postposition.

⁷⁶ *q!wAt-*, as in note 73. *da-*, adverbial prefix. *θ-*, second modal prefix. *-t-*, third modal prefix. *-gAc*, verb stem. Verb form ("it lies thrown on top") used as noun.

⁷⁷ *nā-*, adverbial prefix. *θ-*, second modal element. *-L!ō*, verb stem. Verb form ("whereon there is writing") used as noun.

⁷⁸ *q!wAt-*, as in note 73. *da-*, adverbial prefix. *s-*, second modal prefix. *-L-*, third modal prefix; doubtless original *-l-* changed to *-t-*, *-L-*, because of preceding *s-*, which in turn is prevented by it from changing to *θ-*. *-nā*, verb stem. Definite past tense.

⁷⁹ Analysis uncertain, presumably demonstrative in force.

⁸⁰ *ma!*-. "therewith" consists of pronominal stem *m-* followed by postposition *-t-*. *t'e-*, adverbial prefix. *tc!*-, deictic prefix indicating indefiniteness of object. *-t-*, consonant borrowed from following *-ts!*, to complete syllable begun by *tc!*-. *ts!Al-*, apparently passive in force. *-lec*, verb stem. Verb form used as noun: "smoking materials."

txAs/xé/la⁸¹ dō/at/tlī.⁸² q!wát/tc!At/djā xá s/ts!An/na/Ác
 He was rich bachelor. "Table quickly he'll bring to me,"
 dján/la⁸³ h̄i/tlī/ni. dō/LAN⁸⁴ xwACL/ī⁸⁵ dján/la dú/at/tlī/ni.
 said dog-owner. "Not much I believe it," said bachelor.
 né/tc!ūc/lec.⁸⁶ cō^a/djī.⁸⁷ an/γī/aL⁸⁸ dján/la h̄i/tlī/ni tc!ō/γit-
 "I'll bet you." "All right!" "Come here!" said dog-owner, he pointed
 /sīL/la⁸⁹ h̄i q!wát/tc!at/dja lát/dAn⁹⁰ nAn/náθ/yā/la⁹¹
 with his finger. Dog table once he went around.
 xat ye/γát/ne/la⁹² mā^a/dAn.⁹³ lá dján/la dō/at/tlī/ni
 Then he bit it at edg. "Don't!" said bachelor,
 t'wī/dé dō/wa/nā/yan/nAī.⁹⁴ dō/wī/la⁹⁵ dján/la q!wát/tc!At/dja
 "everything he will upset." "Of course," he said, "table"

⁸¹ txAs/xé, adjective stem "rich;" perhaps related to wAs/xé "good." -la, verb suffix of probably inferential value.

⁸² dō, negative. at = at! "wife." -tlī, noun suffix denoting "one who has." "One who has no wife," i. e., "bachelor."

⁸³ dján, as in note 64. -la, verb suffix.

⁸⁴ dō, negative. LAN, adverb "much."

⁸⁵ xw-, adverbial prefix. -c-, first person singular subjective pronominal element. -L-, third modal prefix; from -l-, because of preceding -c- (cf. note 98). -ī, verb stem. Indefinite present, negative adverb preceding.

⁸⁶ ne-, second person singular objective pronominal element. tc!ū-, adverbial prefix; very likely really compound of deictic element tc!- (indicating lack of specified object, namely wager) and modal ō-, ū- denoting future imperative. -c-, as in note 85. -lec, verb stem. Indefinite present, because of future or slight hortatory meaning: "let me bet with you!" Cf. Chipewyan tūs/be "let me swim."

⁸⁷ With cō^a-, cf. Hupa -h̄wōñ "good;" Kato -cōñ "to be good."

⁸⁸ an-, adverbial prefix. γ-, first modal prefix. -ī-, second person subjective pronominal element. -aL, verb stem. Indefinite tense, used as imperative.

⁸⁹ tc!ō-, adverbial prefix; perhaps compound of deictic element tc!- (object pointed out is not specified) and first modal ō- of unknown significance. γ-, second modal prefix. -ī-, connecting element between second and third modal elements, characteristic of third person of definite tenses with γ-. -t-, third modal prefix. -sīL, verb stem. -la, verb suffix. Definite past; marks point in narrative.

⁹⁰ Numeral adverb of la "one." -dAn, postposition.

⁹¹ nAn- and na-, adverbial prefixes. -θ-, second modal prefix. -yā, verb stem. -la, verb suffix. Definite past; refers to definite point of time in narrative.

⁹² ye-, adverbial prefix. γa-, second adverbial prefix. -t-, third modal prefix. -ne, verb stem. -la, verb suffix. According to this analysis, this verb is indefinite in tense, which is difficult to understand. More plausibly, γat- may be considered as misheard for γAL-; γ- second modal prefix. In that case, it is definite past.

⁹³ mā^a-, noun stem "edge." -dAn, postposition.

⁹⁴ dō/wa, proclitic adverb indicating futurity, probably not with absolute certainty. nā-, adverbial prefix. -yan, verb stem. -nAī, verb suffix. Indefinite in tense, because future in meaning.

⁹⁵ Adverb containing inferential -la.

dō/wá/An/nā/yan/nal ⁹⁶	t'wī/dé	dō/wa/i/t'át/nal ⁹⁷	θAk/gwé
he will upset,	everything	will go to pieces,	in fragments
s/ts!An/na/Ác.	ha/xwil/f/ha ⁹⁸	ÁL/tcā/γī ⁹⁹	γÁN/na/Ác ¹⁰⁰
he will bring to me.	Do you expect	big thing	he will bring here
la/mé/q!e/ca. ¹⁰¹	was/xé	hí.	nā/ní/An ¹⁰²
all in one time?	Good	dog."	"Stop him,
			stop him!"
			said
dó/at/tlī/ni.	dō/dá/q!e ¹⁰³	nā/nÁc/An ¹⁰⁴	djÁN/la
bachelor.	"Unable	I stop him,"	said
			dog-owner,
t'wī	γÁN/na/Ác/t'e ¹⁰⁵	xwAn/né/θiL/ya ¹⁰⁶	djÁN/la
"all	he will bring here."	"You win,"	said
			bachelor

⁹⁶ As in note 94, except that another adverbial prefix, *An-*, is present.

⁹⁷ *dō/wa* and *-nal*, as in note 94. *í-*, third modal prefix. *-t'át*, verb stem.

⁹⁸ *ha*, interrogative adverb. *xw-*, adverbial prefix. *-i-*, second person singular subjective pronominal element. *-l-*, third modal prefix. *-í*, verb stem. *-ha*, interrogative suffix. Indefinite present in tense.

⁹⁹ *A-*, of unknown significance. *L-*, prefix common to several adjectives. *-tcā/γī*, adjective stem "big."

¹⁰⁰ *γAn-* and *na-*, adverbial prefixes. *-Ac*, verb stem. Indefinite tense, because pointing to future time.

¹⁰¹ *la*, numeral stem "one." *-me/q!e*, compound postposition. *-ca*, found also with *la* alone: *lá^a/ca* "one."

¹⁰² *nā-*, adverbial prefix. *n-*, first modal prefix. *-í-*, second person singular subjective pronominal element. *-An*, verb stem. Imperative mode.

¹⁰³ Adverb containing negative *dō-*. Perhaps *-q!e* is postposition (cf. *-me/q!e*).

¹⁰⁴ *nā-*, *n-*, and *-An*, as in note 102. *-c-*, first person singular subjective pronominal element. Indefinite in tense, because of preceding negative adverb.

¹⁰⁵ As in note 100. *-t'e*, future suffix; here used because idea of futurity is more explicit.

¹⁰⁶ *xwAn-*, adverbial prefix. *ne-*, first modal prefix. *θ-*, second modal prefix. *-i-*, second person singular subjective pronominal element. *-L-*, third modal prefix. *-ya*, verb stem. Definite present in tense.

APPENDIX.

A few Galice Creek words were obtained from Mrs. Punzie, a few Applegate Creek words from Rogue River Jack. These two Athabascan dialects are probably practically identical. *ś* indicates something acoustically midway between *s* and *c*; *r* (tongue-tip trilled) and *l* occur as reflexes of Athabascan *n*; nasalization (indicated by ') seems to occur. *k'* and *k'w* are found as contrasted with Chasta Costa *x* and *xw*.

GALICE CREEK.

- ya'/k'ās* "seeds (sp.?)"; said to be called *bānax* or *bāyu* in Chinook Jargon
tc!a/ba/ā/k'wa's "brush used for medicinal purposes (sp.?)"
L!ō'/dāi "tar-weed" (cf. Chasta Costa *L!ō'/dé*; Hupa *Lō/daitc*)
yél/γat/ts!ai/yè "sunflower" (cf. Chasta Costa *tc!A!t/γat/ts!è*)
gus "camass" (cf. Chasta Costa *gōθ*; Hupa *kos* "bulbs")
dāl/si "pine" (cf. Chasta Costa *dAl/si*; Kato *dūl/tcīk*)
lā /L!i "pine-nut" (cf. Chasta Costa *nā/L!e*)
dé/reś "manzanita" (cf. Chasta Costa *dA/nAc*; Hupa *din/nūw*; Kato *tūn/nūc*)
má'/ts!i "cat-tail" (cf. Chasta Costa *mat/tc!i*)
śás/da' "oak" (cf. Chasta Costa *cAc/dā'*)
t/dá/ge "acorn" (perhaps misunderstood; cf. Kato *L/tag* "black oaks")

APPLEGATE CREEK.

- k'q'/tc'u* "goose" (cf. Chasta Costa *xā'/tc'ú*; Kato *ka'*)
dAc/tc'ù "grouse" (cf. Chasta Costa *dAc/tc'ú*; Kato *dAc/tcō*)

- dac/t'è'/tc'u* "bob-white, quail"
k'ai'/díc/tca/wè "ruffed grouse, pheasant"
k'án/ta/tc'u "pigeon" (cf. Kato *kwī/yīnt*)
dō/s'án/ts!a/ya "screech-owl"
sī/tc!e/les "kingfisher"
tc!à/ke/di "red-headed woodpecker"
tcā'/wác/tc(!)e "sandhill crane" (cf. Chasta Costa *sā'/was/-ts!é*)

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