

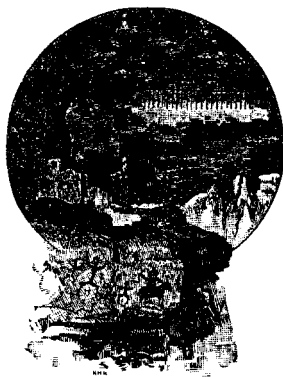
SMITHSONIAN INSTITUTION  
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BULLETIN 107

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# KARUK INDIAN MYTHS

BY

JOHN P. HARRINGTON



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## LETTER OF TRANSMITTAL

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SMITHSONIAN INSTITUTION,  
BUREAU OF AMERICAN ETHNOLOGY,  
*Washington, D. C., May 27, 1931.*

SIR: I have the honor to transmit herewith a manuscript entitled "Karuk Indian Myths," by John P. Harrington, and to recommend that it be published as a bulletin of the Bureau of American Ethnology.

Very respectfully yours,

M. W. STIRLING, *Chief.*

Dr. C. G. ABBOT,  
*Secretary of the Smithsonian Institution.*



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# KARUK INDIAN MYTHS

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By JOHN P. HARRINGTON

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## INTRODUCTION

Indian myths are valuable as literature in direct proportion to the faithfulness to the old style Indian linguistic form in which they are told. Volumes of mythology distorted by being told loosely in English will be of only secondary usefulness in the future, when ethnology and mythology have become more exacting sciences. The only proper method for recording mythology is to obtain the services of a good mythologist and then to take down syllable by syllable in his own language, with unrestrained literary freedom, the story as he tells it, and as nearly as possible as he heard it from those a little farther back in the lines of elders.

These ideal conditions were fulfilled in the following series of texts. Caught exactly as naturally dictated by Mrs. Phoebe Maddux, Indian name 'Imk<sup>7</sup>ánva'<sup>2</sup>n, meaning Wild Sunflower Greens Gatherer, 65-year-old full-blood Indian woman of the Karuk Tribe of north-western California, they not only constitute Karuk as it is spoken and narrated, but Karuk literature, which when its syllables are analyzed and the exquisite force and balance of the elements appreciated, ranks well with the literature of any language.

The Karuk, whose name means "upriver" Indians, hold a stretch of the central course of the Klamath, the most like the Columbia River of any of California's streams. Along the banks of the central Klamath lived the Karuks, their villages of rows of well-built plank houses hugging the stream. Here they knew and named every rock and pool by the river, every gully and fallen tree upslope. With customs leaning on those of the downriver Indians, the Yuruk, and the somewhat more inaccessible Hupa, and with language on the other hand distantly related to that of the upriver Indians, the Shasta, neither of these relationships impressed the Karuk as it does the white investigator, and they regarded themselves as something quite *sui generis*, the one tribe who held the middle of the world and which followed rigidly the mandates of the Ixhareyavs, the Indians who lived in the country before the Karuk came and who have turned into

birds, beasts, rocks, and ceremonies. Karuk myths have as their dramatis personae largely these same Ikkxareyavs. The time that the Karuk came into the country and that the Ikkxareyavs withdrew is imagined to be only a few generations ago, and those myths which do not deal with this ancient Ikkxareyav status of the world usher in with no less imagination mythic animals that still exist; we cite for example the story of the long snake at Sa'vári (p. 7).

Every little detail of nature was apt to be explained by myth. Compare the exquisite story of the little acorn cups which were the hats of the girl acorns of the various species when they came through the sky. The story of Long Snake is a classic. Witness how Long Snake eggs attract money, even as dinosaur eggs. And witness Mr. Snake crawling riverward with only the top hoop of the baby basket sticking out of his mouth to tell of his awful deed. Robin's inordinate appetite for madrone berries does not let him even spare his bride's dress. The Indian who with characteristic love of toughening the body tried to go naked on a cold spring day is brought to terms in the evening by the wood-gathering girl whom he ridiculed in the morning for packing fire. Two brothers, who are jeered at because of their poverty when they go target shooting, acquire untold property when one of them is swallowed and spit forth by a snake at a sacred mountain lake. Bluejay, the characteristic doctor, is detected at first sickening and then curing her patients; the old Indian story of the fee running away with the doctor. Two girls come to apply for marriage with the rich and gay Spring Salmon, but another man passes himself off for a salmon and thereby plays a terrible trick on Salmon and on the girls; this story is told to make girls beware of strangers. Coyote and his boys try various kinds of magic at an Orleans dance. Coyote and Lizard, the two most humanlike animals, tell how humans shall be born. Even the yellow-bellied racer snake was once a powerful Ikkxareyav and slipped about in a vicious way when he snakized. Redfish was also a victim of the fee-seeking doctors. And last in the list we have the touching story of how two Katimin maidens visited the far-off Indian heaven, piloted by Katimin village's guardian spirit, 'A'ikré'n, the Duck Hawk, who lives on top of Sugarloaf Mountain.

Thanks are due to Mrs. Phoebe Maddux and other Indians who have helped in the getting and preparation of these myths, and to Mr. M. W. Stirling, Chief of the Bureau of American Ethnology, for his interest and assistance.



## PHONETIC KEY

### VOWELS

#### Unnasalized vowels:

a, a˙	-----	'árā ras, people.
æ, æ˙	-----	yá'hæé, well!
e, e˙	-----	pehé'raha', tobacco.
i, i˙	-----	pihní'ttci'tcas, old men.
o, o˙	-----	kohomayá'te kô˙, the right size.
u, u˙	-----	'ú˙θ 'ukrâ'm, out in the lake.

#### Nasalized vowel:

ã˙	-----	há˙, yes. The only word that has a nasalized vowel.
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#### Diphthongs<sup>1</sup>:

ay, a'y	-----	'uvúrayvuti', he is going around. 'áttaý, salmon eggs. ta'ay, much.
oy, o'y	-----	hó'y, where?
uy, u'y	-----	'uyccárahiti', it is mixed. 'û'y, mountain.

### CONSONANTS

#### Laryngeal:

ʷ <sup>2</sup>	-----	'as, stone. 'u'á'mti', he is eating. ʷ <sup>2</sup> suʷ, inside. Kaʷtimí'ín, Katimin.
h <sup>2</sup>	-----	háriñay, year. 'akrâ'h, eel.

#### Radical:

x, xx	-----	xas, then. 'u'ux, it is bitter. 'áxxak, two.
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#### Dorsal:

k, kk	-----	káři, then. 'u'ákkati', it tastes.
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#### Antedorsal:

y <sup>2</sup>	-----	yav, good.
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#### Frontal:

t, tt	-----	tayâv, all right. kunkupítii', they do that way. 'ittam, to-day.
θ, θθ	-----	θúkkinkūñic, yellow. yíθθa', one.
s, ss	-----	sárum, pine roots. 'a'as, water. vássi', back (of body).
c, cc	-----	turycíp, mountain. 'ícaha', water.

<sup>1</sup> w is represented in this paper by v, with the result that there are no diphthongs having w or "u" as second element.

<sup>2</sup> Does not occur long.

## Frontal—Continued.

tc, ttc-----	tcó'ra, let us go.	pihní'ttcicé, old man.
r <sup>3</sup> -----	'ára'r, person.	
n, nn-----	nu' <sup>u</sup> , we.	'únnuhičé, kidney.

## Labial:

p, pp-----	pay, this.	'ippi', bone.
f, ff-----	fiθi', foot.	'iffuθ, behind.
v <sup>4</sup> -----	vúra, it is.	'ávan, male, husband.
		'iv, to die.
m, mm-----	ma' <sup>θ</sup> , heavy.	'á'm'ma, salmon.

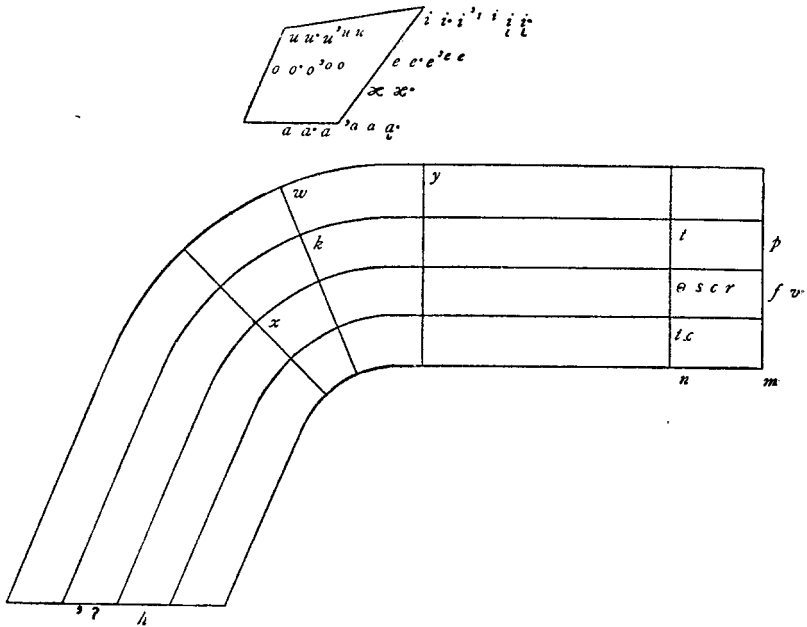


FIGURE 1.—The Karuk phonemes

## DIACRITICALS

## Length:

Unmarked : short

· : long

## Pitch:

' : high

˘ : middle

˘˘ : low

˘˘˘ : final atonic, lower than ˘

<sup>3</sup> r does not begin words, or double.<sup>4</sup> Does not occur long.

Level and falling tones:

Unmarked: short or level

ˉ : high or middle falling

˘ : low falling

˘˘ : low falling atonic

Additional marks:

ː : inlaut form of ˘

˘˘ : inlaut form of ˘

˘˘˘ : inlaut form of ˘

˘˘˘˘ : indicating detached pronunciation of t.s and t.c

˘˘˘˘˘ : indicating vowel nasalization

### 1. THE ACORN MAIDENS

ʔlθá˘n ʔú˘mkun va˘: ʔlksaré˘yavsahanik paxuntáppan. Xás kinip-  
pēʔer: "Teimi kúvyí˘cīprē˘vic, kó˘vúr é˘k yá˘mātcashe˘c pamikʔun-  
ʔápxa˘ʔn, teimi kíkvi˘kvānā˘ʔa." Kárixas kunvíkvānā˘nìk pamukun-  
ʔápxa˘ʔn.Kunpí˘p: "Kó˘vúra hik ʔapxányá˘mateas kuʔixunáttí˘hvè˘c." ʔeimaxmá˘y vúra teé˘mya˘tc pakinippēʔer: "Teimi kívyí˘cīpri˘.  
Káruma yá˘sʔará˘ túʔinìc."

Xás ʔu˘m Xánθi˘p<sup>1</sup> púv ipθiθ pamúpxa˘ʔn. Xas va˘: vúr uʔú˘ssip  
pamuʔasipxánnahite.

Káru ʔu˘m Xúnýá˘v<sup>2</sup> púvatákkukanik pamúpxa˘ʔn. Xás va˘: vúr  
θxú˘nnānìk, ʔuʔú˘vrinānìkìtc. ʔó˘pθiθθanik ʔuma vúra nik.

Xas ʔAxvá˘m<sup>3</sup> kíte ʔu˘m vura tupíkyá˘ná˘yá˘tchānìk pamuʔápxa˘ʔn.  
ʔo˘ptákkūkmārānìk.

Káru ʔu˘m Xánpu˘t<sup>4</sup> ʔu˘m káru yá˘mate tó˘kyà˘v pamúpxa˘ʔn.

Kárixàs Xunýá˘v ʔupí˘p: "Kinikini na˘: vúra xún˘yav, níkʔátà˘v  
nà˘ pananípxa˘˘n takúkkʔí˘ppùx."

Kárixas kunfvyí˘cīprē˘nìk. ʔó˘k yá˘sʔaré˘θivθà˘nnè˘n kunf˘vā˘y-  
rāmnihānìk. Kárixas kunpí˘p: "Yá˘sʔára˘ʔin nu˘ kinpáttatihe˘c."  
ʔó˘mkun kár Iksaré˘yavsahanìk, ʔú˘mkun Pá˘ynanuʔávahkam Vé˘kxar-  
ré˘yavsahanìk. Kúnʔásimtcáktí˘hvānìk xas pamukunʔápxā˘nnàk kun-  
pávpirá˘mnhvānìk paʔó˘k ʔiθivθà˘nnè˘n kunf˘vā˘y-rāmnihānìk. Va˘:  
kunkúphā˘nik Paxuntáppan. Kinfumyhanik ʔAxvá˘m Xánpu˘t  
xákkā˘n Xunýá˘vʔí˘n, hí˘yí ʔú˘mkun yá˘mateas pamukunʔápxa˘ʔn.  
ʔUʔafittú˘nvānìk. Víri ʔu˘m kunfúmyhanìk. ʔArara˘ʔin púv ictá˘n-  
tíhapʔ ʔAxvá˘m. Káru ʔu˘m Xánpu˘t ʔu˘m káru puʔamayá˘hārà  
karu vura sákri˘v. Víri ʔú˘mkun vura puʔamayá˘hārà, ʔikxáram-  
kūnicàs paxú˘n. Káru Xánpu˘t ʔu˘m vura sákri˘v kár ikrà˘v.

<sup>1</sup> Acorn of the black oak, *Quercus kelloggii* Newb.

<sup>2</sup> Acorn of the tan oak, *Lithocarpus densiflora* H. and A.

<sup>3</sup> Acorn of the post oak, *Quercus garryana* Dougl.

<sup>4</sup> Acorn of the Maul oak, *Quercus chrysolepis* Liebm.

'Á·nváká·msähānik pakuní·vā·yrāmnihānik piccī'te. Xánθi·p 'u·m xuriphákā·mhānik. 'Á·pun vura patakun'é·tcip páyváhe'm. Vura kári xuriphákà'm. Kó·vúra 'iθá'i·c vura 'uxúriphāhitihānik, pa'i·fáppi't. Xas Xunyáv tci·mitc vura po·'á·nvanik, 'ayu·'á·te 'úxvi·p·hītihānik, hī·yi "takúkkī·ppux pananípxa'n."

Pakuní·vó·nnihanik, <sup>5</sup> 'ápxā·nnak kunpavpírā·mnhvanik. Payém vura kári vari 'ápxā·nnak sùl pamukún'a<sup>v</sup>.

### 1. THE ACORN MAIDENS

Once acorns were Ikkxareyavs. Then they told them: "Ye are going to go, ye must all have nice hats, ye must weave them." Then they started in to weave their hats. They said: "Ye must all wear good-looking hats." Then all at once they told them suddenly: "Ye would better go! Human is being raised."

Black Oak Acorn did not finish her hat. She picked up her big bowl basket.

And Tan Oak Acorn did not clean her hat [did not clean off the projecting straws from the inside]. She just wore it, she turned it wrong side out. She finished it.

But Post Oak Acorn just finished her hat out good. She cleaned it. Then Tan Oak Acorn said: "Would that I be the best acorn soup, though my hat is not cleaned!"

Then they went. They spilled [from the Heavens] into Human's place. Then they said: "Human will spoon us up." They were Ikkxareyavs too, they were Heavenly Ikkxareyavs. They shut their eyes and then they turned their faces into their hats when they came to this earth here. That is the way the Acorns did. Tan Oak Acorn wished bad luck toward Post Oak Acorn and Maul Oak Acorn, just because they had nice hats. She was jealous of them. They wished her to be black. Nobody likes to eat Post Oak Acorn. And Maul Oak Acorn does not taste good either, and is hard. They [Post Oak Acorn and Maul Oak Acorn] do not taste good, [their] soups are black. And Maul Oak Acorn is hard to pound.

They were all painted when they first spilled down. Black Oak Acorn was striped. When one picks it up on the ground it is still striped nowadays. It is still striped. She was striped all over, that girl was. But Tan Oak Acorn did not paint herself much, because she was mad, because "my hat is not finished."

When they spilled down, they turned their faces into their hats. And nowadays they still have their faces inside their hats.

<sup>5</sup> Ct. pakuní·vā·yrāmnihānik, when they spilled in.

## 2. THE LONG SNAKE AT Sa'váfi

Pi'é·p yíθa pa'áraꝛ vo·kúphā·nik, Sa'várih'áraꝛ vo·kúphā·nik, 'uxxússā·nik: "Tik'án'ū·ffio·vān." Xas 'u'úꝛmmánik 'astī·p. Xás xánnahicite vur utúrá·y'vā. Yánava káꝛn 'úr uθá·nív. Xás ùxxùs: "Íf yá·matcice pa'úru." Xára vura tuθittívanik 'Apsunxarah'úru vo·mmússahiti', tuθittívanik vaꝛ kó·k 'aná·yav, 'ick'í't. Xás 'u'é·tcip. Xás máruk 'u'é·θraꝛ 'í·nná'ak. Xás yó·ram 'ál kúꝛk 'u'é·θ'ma, pahí·ttcak 'uθá·nnám'ni. Vaꝛ kunkupafuhicahiti pa'arará·uꝛp vaꝛ kun'áhakkuveꝛc pa'úru. Xás ùxxùs: "Naꝛ nixút 'Apsunxarah'úru." Yáv úr ó·kyav. Tu'á·pún'ma. Xás ùxxùs: "Púyé·fyáv." Vúra 'uꝛm taꝛy pé·epuk pó·kkó·khiti', vúra 'uꝛm tó·ckī·thā'.

Tcavura pá·npay máh'i't 'úmmū·sti pa'úru. Yánava tukítráhe·en. Yánava vúra 'uꝛm yá·matc po·kkú·nnámniha' 'Apsún'aram'ma. Yánava 'Apsún'anammahate, mukinínnā·sítchānik. Vo·pítihānik: "Vúra 'uꝛm yāv, vúra uꝛm yav pananikinínnā·site pó·θī·tīhānik. Uꝛm vúra múspuk péyú·k takuníra'm.

Tcavura pá·npay 'asiktávaꝛn tó·kvaí. Takké·tc Pa'ápsun. Yó·ram 'ál 'u'ákkīθirív, pahí·ttcak 'u'ákkīθerámniha'. Vúra taꝛy 'u'á·mti', 'á·ma karu vur u'á·mti', Pa'ápsun, puffitēꝛc haru vura kun'ák·kihti'. Vura takké·tc Pa'ápsun. Tcavura pá·npay pamuhró·h axi·tc to·θí·nnāti'. Taxxár ó·kriꝛ Pa'ápsun. Kumákke'·tc, kumákke·tc Pa'ápsun, kúꝛkuꝛm 'im'áꝛn kumákké·cite. Yó·ram vur ó·kri'. Pá·npay kúníc takunví·ha'. Takké·tchirurav. 'Uꝛm vúra tupíhtā·nvūti pa'ávaha', pa'amvé·vaxra 'uꝛm vúra tupíhtā·nvūti 'í·nná'ak.

Káru 'uꝛm pa'asiktávaꝛn 'úkriꝛ 'í·nná'ak, vaꝛ vura xákkaꝛn kun·íꝛn Pa'ápsun, káru páxxī·tc.

Tcavura 'iθán kumamáh'i't tó·kvī·thā' paye·nipaxvúhite, θaxtú·yak tó·kvī·thā', xás 'ùxxùs pa'asiktáva'·n: "Ti 'iccaha' kaniktávan." Tó·kvī·thā paxxī·tc. Xás 'ahinám·tī·mite 'uksáppic. Xás 'uvá·ram. Pa'ávansa 'uꝛm 'ikmaháteraꝛm 'úkri'. Tcavúra tcé·myaꝛtc vura 'ick'í' vúra nik po'áhu<sup>u</sup>, vúra nik 'ick'í po'áhu<sup>u</sup>. 'Axmáy kúníc 'úxxak', tcím ú'í·ponē'·c, musákkukamite tu'íppahu<sup>u</sup>. Víri payú·m páy ukú·pha'. Víri k'vúna vúr uptátēyū·nfák Pa'ápsu<sup>u</sup>. Yánava pamúskū·nnāθvā kite 'uhýárūppā·tī pamúpmā·nnāk. Víri vúra yí·v súvā po·nnú·vha' po·píck'á·kkūri pec·k'é·ccak Sa'várik'usá·m. Ník ukvírīppīni pa'asiktáva'·n. 'Uxxú's: "'Íkkiꝛtc 'upíkyí·mnūpā·víc 'astī·p." Yo·nnú·vha po·píck'á·kkūri Pa'ápsúnxára. Hínupa 'uꝛm vura vaꝛ to·xvírīp paxxī·tc. Hínupa vaꝛ ta'ifutctī·mite, 'ick'é·ccak to·pvá·ram mukrívra'm. 'Ayu'á·tc takké'·tc. Vúra 'ip k'vuru kó·vúra 'u'áve·cat pa'áraꝛ 'í·nná'ak. Pávaꝛ kinínnā·site kunikyá·n'nik, Pa'apsunxára.

## 2. THE LONG SNAKE AT Saḷváfi

Long ago a person did thus, a person of Saḷváfi, <sup>6</sup> thought: "I'll go swimming." Then he got to the river's edge. Then he was looking around. Behold an egg was lying there on the sand. Then he thought: "What a nice-looking egg." He had heard for a long time what a Long Snake egg looks like, that that is the kind which is medicine, is luck. Then he picked it up. Then he carried it upslope to the living house. Then he put it on the bench above the yó·ram, he put it in an Indian trunk. They claim that Indian belongings will come to the egg. He thought: "I think it is a Long Snake egg." He fixed it up good. He knew [that that was the kind], and he thought: "How good." He was winning a lot of money all the time, he was lucky.

Then after a while one morning he looked at the egg. Behold it was hatched out. Behold there was sitting in there [in the Indian trunk] a baby snake. Behold a little snake, that was his pet. He used to say: "He is good, he is good, my pet," when he was gambling. That [snake] was his money whenever they bet on the other side.

Then after a while he bought a woman. The snake was already getting big. It was coiled on the yó·ram bench, coiled up in an Indian trunk. It ate lots of food, salmon too, they fed it deer meat too. That snake was already getting big. Then after a while his wife gave birth to a baby. The snake lived there a long time. The snake was getting bigger all the time, every day it was bigger. It lived in the yó·ram. After a while they got to hate it. It was getting too big. It helped itself to the food, to the dried salmon in the house it helped itself.

And the woman lived in the house, she stayed in there with that snake, and the baby too.

Then one morning the little girl was asleep, she was asleep in the baby basket, and the woman thought: "I'll go and get water." The baby was asleep. Then she stood [the baby basket] up by the fireplace. Then she went. The man was in the sweathouse. She hurried along fast, she hurried. All at once it was like there was a noise, she had not got back yet, she was coming back close below the house. Then she did thus [glanced] down river direction. Then behold the snake was going down slope. Behold only its [the baby's] head hoop [the top hoop of the baby basket] was sticking out of its [the snake's] mouth. Then there was a booming noise heard afar as it jumped into the river, down slope of Saḷváfi. The woman ran downslope. She thought: "Maybe it [the baby] fell back out by the river." It made a big booming sound as it jumped in. It was that it swallowed that baby. That was the last of it, it went to its

<sup>6</sup> A place a little down river of Ishipishrihak.

home in the river. It was getting big. And it could have eaten up all the people in the house. They had made a pet out of it, out of that Long Snake.

### 3. ROBIN PECKS THE MADRONE BERRIES OFF HIS BRIDE'S DRESS

'Uknî. 'Ataháriwa kun'ára:rahiti'.

'U:m vúra va: kite 'ukupitti' p'óphikirí'hvuti' tci:pákpa:k 'ikmahátera'm. Teavura pá'npay kunippé'r: "Té:có:mkiřap." Xás 'uvó'nsip, 'ikmahátera:m vúra, xás 'u'ihivrik, xás 'uppî:p: "Fá:t kuma yáffus?" Xás 'uppî:p: "Xanvátyáffus." Xás 'uppî:p: "Pú-hařa, kamipvá:rañi."

Xás kúkku:m 'upíkvî'tpà'. Kúkku:m 'axmá'y 'ár utnú'pni tárup-pakarñ. Xás kúkku:m 'uppî:p: "Té:có:m kiřap." Xás uppî:p: "Fá:t kuma yáffus?" Xás uppî:p: "Yúx'arányáffus." "Púhařa, kámipvá:rañi." ' "Tcém. Kamipvá:rañi."

Tcávúra kúkku:m 'axmá'y k'úkku:m 'ár utnú'pni'. Kúkku:m kunippé'r: "Té:có:mkiřap." 'Úkvî'thîti'. Xás kúkku:m 'uppî:p: "Fá:t kuma yáffus?" Xás 'uppî:p: "'Axyúsyáffus." "Kámipvá:rañi." Kúkku:m 'upíkvî'tpà'.

'Axmá'y kúkku:m kunippé'r 'ár utnú'pni', kúkku:m kunippé'r: "Té:có:mkiřap." Xás 'uppî:p: "Fá:t kuma yáffus?" "Ípayyáffus." "Pú-hařa, kamipvá:rañi."

Kúkku:m 'axmá'y 'ár utnú'pni'. Kunippé'r: "Té:có:mkiřap." "Fá:t kuma yáffus?" Xás uppî:p: "Úruhsayáffus." "Pú-hařa, kámipvá:rañi." "Tcém."

Xás kúkku:m 'axmá'y 'ár utnú'pni', xás kunipé'r: "Té:có:mkiřap kúkku'm." Xás 'uppî:p: "Fá:t kuma yáffus?" Xás 'uppî:p: "Sáprukyáffus." "Pú-hařa, kamipvá:rañi." "Tcém, kamipvá:rañi."

Xás kúkku:m 'axmá'y 'ar utnú'pni kúkku'm, xás 'uppî:p: "Té:có:mkiřap. 'Itxá:rihvi'." Xás 'uvó'nsip. Xás uppî:p: "Fá:t kuma yáffus?" Xás 'uppî:p: "'Kúsrípicyáffus, 'áxkunicyáffus." Xás 'uv-vó'nsip. "Tcém. Va: 'uim pán nixxúti': kírî nanihró-ha kúsrípicyáffus." Kárixas 'upvónnupuk. 'I'nná: kú:k 'u'í'pma', yánava 'inná:k pamuhró-ha'. Hínupa va: tcim u'ivit.curo'vic pamuyáffus. Hínupa 'u:m tcim u'áve:c pamuyáffus. Tcávúra kó'vúr 'u'áffipcur pakusríppic pamuhró-ha muyáffus. Xás ukx'í'pciř. Tci:pákpa:k xás ukx'í'pciř. Tci:pákpa:k 'ukúphā'ñik.

Payváhi:m vúra kari vo'á'mti payváhi:m vúra kar uvictā'nti', pakusríppic.

Kupánnakanakana'.

Tcé'mya:tc 'ik vúra 'Atáyticúkkinate 'i'ú'nnúprave'c. Tcé'mya:tc 'ik vúra 'Icyá:t 'imcí'nnā'vic. Nanivási va: 'ik'inayá'tc.

<sup>7</sup>The announcing man answers this.

## 3. ROBIN PECKS THE MADRONE BERRIES OFF HIS BRIDE'S DRESS

Ukni. Once upon a time they were living.

He was just doing that way all the time, sweating himself, Robin, in the sweathouse. Then after a while they told him: "Someone has come to marry you." Then he [Robin] got up, he was inside and answered, then he said: "What kind of a dress?" Then he [the announcer] said: "A clam dress." Then he [Robin] said: "No; let her go home."

He went back to sleep again. Again somebody all at once looked in through the sweathouse hatchway. Then he [the announcer] said again: "Someone has come to marry you." Then he [Robin] said: "What kind of a dress?" Then he [the announcer] said: "An abalone dress." "No; let her go home."<sup>8</sup> "All right. Let her go home."

Then later again all at once somebody looked in. Again he [the announcer] said: "Someone has come to marry you." He was sleeping. Then again he [Robin] said: "What kind of a dress?" Then he [the announcer] said: "A Digger pine nut dress." "Let her go home." He went back to sleep again.

Then all at once again somebody told him, looking in, again some one told him: "Some one has come to marry you." Then he [Robin] said: "What kind of a dress?" "A juniper seed dress." "No; let her go home."

Again all at once somebody looked in. They told him: "Somebody has come to marry you." "What kind of a dress?" Then he [the announcer] said: "A disk-bead dress." "No; let her go home." "All right."

Then again all at once somebody looked in, and said: "Somebody again has come to marry you." Then he [Robin] said: "What kind of a dress?" Then he said: "An olivella dress." "No; let her go home." "All right, let her go home."

Then again all at once somebody looked in again, and said: "Somebody has come to marry you. Wake up!" Then he [Robin] said: "What kind of a dress?" Then he [the announcer] said: "A madrone-berry dress, a red dress." Then he [Robin] got up. "All right. That is all I am thinking: I want my wife to have a madrone-berry dress." Then he went out. He went back to the living house; he saw his bride was in the house. He kept pecking off of her dress. He was eating her dress. Then he ate off all the madrone berries from his wife's dress. Then he flew up. Robin then flew up. Robin did this.

Robin still eats it, Robin still is fond of it, madrone berries.

Thus ends the story. Spring up early, Spring Cacomite. Shine early, Spring Salmon, hither upriver. My back is straight.

<sup>8</sup> The announcing man answers this.



## 4. HOW THE GIRL GOT EVEN WITH THE MAN WHO MADE FUN AT HER PACKING FIRE

Ká:n tu'árihraz̄ 'ifáppi:t 'ipputtatc, 'ahup 'uttúrantí' 'u'áhti ka'íru.<sup>9</sup> 'Áxmáy yú'm 'ar u'árihraz̄. Xás 'uhyárihic, xas 'úmm'u'stí'. 'Á? vári kunic 'u'éθti pámu'akkavákkir.<sup>10</sup> Xas 'uppî:p: "Fá:t kumá'íi pe'áhti?" Xas 'uppî:p: "'Aθθi:k ná'ímtí'." "'Æ'·, pik-váhvá·hvē'nate 'uktahá·kvütí', hum kip 'ár u'áhti', hóm káru 'ára 'áθθi:k 'u'ímtíhe'c. Na: 'Amé·kyá·raz̄m taniváram. 'Á·ma tò'ppàx 'Amé·kyá·raz̄m." 'Uksá·hti', vúra 'úksá·hti', 'utákkā·ntí po'áhti'. Xas 'u'árihró'v. Xas pa'siktáva:n 'u:m káru máruk u'árihraz̄. 'Ahup tò'ttúfar.

Tcávúra má·mvánnihite tu'áhu". Xas 'a' uturá·tti'. "Yánava tcim 'upaθríhe'c, tupikxanampáy·tchà'." Xas 'uppî:p: "'Í·, kir upáθrí', 'í·, kir ukyúttuñi." <sup>11</sup> Xas tó·kyav pa'áhuþ. Ta'ittam 'upará·mváhè:n 'upaθákvátsúru". Tcavura pá·npay to·kyúttuñi, tahé·mpuñ,<sup>12</sup> ké'tc to·kyúttuñi tahé·mpuñ. 'Ahka:m tó·kyav pa'ifáppi't, pa'áhuþ 'ukyá·ttíhirak 'áhka:m tó·kyav. Xas uxxus: "Kú·mate;tcvännihite xas ik nipvú·nnihè'c." Va: vura kítc xús 'u'íruvo·ti pa'ávansa. 'Uxviphúnnictí': "Hí· 'ip tanatákkávat? Ta'ip 'úp·pá·t: 'Kú·mate;tc 'θ·k ni'íppaho·vic, tuvákkui'." "Uxxus: "Mínik 'ata tcim u'íppake'c." Xás 'úptú·nsíp. Nássakan vári tó·kyúttuñi. Xas 'u'áhō·tí'. Kúkkuz̄m vúra vo·pá·hsip pa'a'ah, po·pvó·n'ni, vúra vo'áhti 'ássipak. Karu pa'áhuþ 'utú·ntí'.

Tcimaxmay mu'íffuθ 'úxxak. 'Ámay 'úhyiv: "Tcim ihyárihic, maté· núttcū·phí'." Xás 'uhyárihic. Xas 'uppî:p: "Tcimi yáv nè·kyáv, tcimi 'à·h íkyáv. Tanippí·mca'v.<sup>13</sup> Xas 'úksa: pa'siktá-

<sup>9</sup> Or: 'u'áhti k'áru.

<sup>10</sup> With the base of it held forward, as a rich man does.

<sup>11</sup> She was just hoping it would rain or snow, so that the man would feel good and cold as punishment for having laughed at her for packing fire.

<sup>12</sup> Lit., snow meal. That kind of snow piles up quickly.

<sup>13</sup> The man was wearing only his arrowwood armor to keep him warm, and it was late and cold. But the same man would have started out again naked the next day, the narrator commented. Kúkkuz̄m vúra va: fáttá:k 'uvá·rame'c po'súppá·ha'ak. Kúkkuz̄m vúra hō·y vúrav uvá·rá·mè'c 'im'á·nkañ. Puxay vúra té·rahe·caña, nfk atava xás tapí·mca'v. Va: vúra kúkkuz̄m 'ukuphé'c, va: vúra kúkkuz̄m 'ukupavúra·yváhe·c 'í·ckípatc. Vúra 'u·mkun kunxúti yav panukú·pé·fyúkkàhiti'. Pufá·t vúra 'í·n fá·t kin'á·sa·váθè·càp papi'è·p va'ará·ras: He will go some place again when morning comes. He will go some place again the next morning. He will not stop for that, though he nearly got frozen to death. He will do it again that way, will go around again that way, naked. They used to think it was good to go around that way. Nothing could make those old-time Indians wear clothes.

va<sup>'an</sup>. Xas 'uppî:p: "Pikváhva·hvē'natc 'uktahá·kvuti' hum kip 'ár upí·mcámti'. Vó·mkip kari 'ár upí·mcámti'. Hó·y 'if 'ata té·pī·mcáv, na: nixúti 'ipské·yvúti'." "Tcimi 'à:h ikyáv. 'Ō·k 'axvá·xára nickúruhti'. Tcimi va: kumá'i'i 'à:h ikyáv. 'Ō·k nick'úruhti 'axvá·xára." "Pú·hãrà." "Ō·k ni'á·phúti pihyá·ke·rapaθrã·m'var." Xas 'uppî:p: "Pú·hãrà." "Tcimi man va: nuθárihi panani'aka·vãkkiř, kó·vúra passuř, va: vura kó·vúra nu'ákkihe<sup>'c</sup>." "Pú·hãrà." "Tcimi man pananĩmvi:r, 'Ické·cã·tcip̄." <sup>14</sup> "Pú·hãrà." "Ō·kãru va: ni'avíkvuti yuhířim." "Pú·hãrà." "Tcimi man pananippã·sãhã, tcimi ma nu'ē pananippã·ssãhã." "Pú·hãrà." "Tcimi man nuhró·hahi' xã·t ik né·hrũ·vãhã." "Tcimi man 'à:h kaníkyav." Ta'ittam 'à:h ukyã·he<sup>'n</sup>, 'a<sup>'ah</sup>. Ta'ittam 'uppĩmkyúhe<sup>'n</sup>.<sup>15</sup> Tcã·vúra tayav, tupĩmkyuháyã·tchã'.

Xas kunpiyã·řam, Xavnãmnihič,<sup>16</sup> pamukřivra:m pa'asiktáva<sup>'an</sup>. Tó·hrũ·θvãhã, mukřivra:m vúra kun'ĩnne<sup>'c</sup>. Vura tu'ã·tcitcã, 'íkckaitc. Xas kun'ĩ·pma'. Púyava 'u:m 'ukúpphã·nik Xavnãmnihič·asiktáva<sup>'an</sup>.

#### 4. HOW THE GIRL GOT EVEN WITH THE MAN WHO MADE FUN AT HER PACKING FIRE

The girl was walking up to Ipputtatc; she was going for wood, and she was packing along fire at the same time. Then all at once she saw somebody down river coming in upslope direction. Then he stopped; he looked. He was packing his quiver holding it high up. Then he said: "What are you packing fire for?" Then she said: "I am cold." "What, the quail is already hollering, and nobody is carrying fire, nobody will feel cold. [He was laughing as he said this.] I am going up to Amekyaram. They are catching salmon already at Amekyaram." He was laughing, he was just laughing, he was making fun of her packing fire. Then he went on upriver. Then the woman too went on upslope. She was going to get wood.

Then she walked upslope a little way. Then she looked up in the air. "Behold it is going to rain. It is all clouded over." Then she thought: "Oh, I wish it would rain; oh, I wish it would snow." Then she made the wood. Then she was chipping off dry fir bark with a wedge. Then after a while it was snowing, dry snow; it was snowing a big fall of dry snow. The girl made a big fire there, where she was making the wood. Then she thought: "Just a little later now and I will go downslope." All she could think about was that man. She was mad at him because "Why did he laugh at me? That fellow said: 'I will be passing through here on my way back this

<sup>14</sup> Meaning in the middle of the river.

<sup>15</sup> Gesture to show him exposing the different parts of his body in turn to the fire.

<sup>16</sup> The former rancheria at the Knudsen place.

evening, at sundown.'" She thought: "I guess he is about coming back." Then she put the load on her back. The snow was up to her ankles. She was walking along. She carried the fire back again as she went back downslope; she was carrying it in her bowl basket. And she had the wood, too, on her back.

Then all at once there was a noise behind her. All at once he hollered: "Stop, I want to talk with you." Then she stopped.

Then he said: "Do something good for me, make a fire for me. I am cold." Then the woman laughed. Then she said: "The quail is hollering; nobody ever feels cold. Nobody feels cold. You are not cold, I think you are telling a story." "Make a fire for me. I am carrying here in my hand a head-cut of a salmon. Make me a fire for that. I am carrying here in my hand a head-cut of a salmon." "No!" "I have here a pair of hair club bands with woodpecker scalps on it." Then she said: "No!" "Well then, I will give you my quiver, and all that is inside of it, all that I will give you." "No!" "I will give you my fishery, Ickecatcip." "No!" "I am carrying inside here a flint knife." "No!" "Well then, my armor, I will give you my armor then." "No!" "Well then, let me marry you then, you can make a slave out of me." "Well then, I will make a fire." Then she made a fire, a fire. Then he warmed himself. Then he was all right, he warmed himself thoroughly.

Then they went home, to Xavnarnihite, to the woman's house. She had him for her slave, they were going to live at her house. She was happy, she was laughing all the time. Then they got home. That is what Xavnarnihite-woman did.

##### 5. TWO BROTHERS GO TARGET SHOOTING

Kunóttiv yú:m tó'sriv tipáha'<sup>as</sup>. "Tcó'ra nusriván," kunippé'<sup>r</sup>, "tcó'ra nusriván." Xas kuniyáram. Puxay vúra 'á'ap. Takunierívar.

Xás kun'úm. Tó'sriccip. Xára vúra kinimm'ú'stí'. 'Axmáy yí'00a 'ó'k 'u'árihira', pakuniruvé'hrivirak. Xas 'uppî:p: "If kyá-nimitcas kú'srívarukkahe'n? 'Ó'k 'u:m 'uhkiríppux pu'ierímtiha'a. Nu' 'ó'k 'ukiríppuxsa pu'ierímtiha'p. Kó'vúra 'uhkiráyyārās va: xas núsri'mtí'. "É'y," xas uppî:p pakké'<sup>etc</sup>, "tcó'ra, teími nupíyá'ram."

Xas kunpiyáram. Xas 'úxrar pakké'<sup>etc</sup>. Tcávúra kuní'pma karuk mukunirívra'<sup>m</sup>. Kári vur 'uxráratti'. "Puya 'if k'árim takinip-pé'<sup>r</sup>."

Xas 'uppî:p: "Mit nióttí-mvó'tihàł, 'ára:r 'uyá's'arā'rahè:c pó'x-xútiha'<sup>ak</sup>, to'ppá'tváràhà:k pa'úkra'<sup>m</sup>, 'Ára:r 'U'ipamvá'nnatihi-ró'kra'<sup>m</sup>. Tcávúra 'itráhyar takunpíkvé:c, ko'v o'hará'mmāñik, kari vari vura 'uxráratti. kó'v o'ahará'mmāñik. Xas kari 'uppî:p, 'í'nnák 'upvó'nfùruk, xas 'uppî:p: "Nu: teími yí'v nuyá'rame'<sup>ec</sup>,

tcími yí:v nu: máruk nuppá:tvàrè'c, hõ'y vúrava uttá:nvàhà'ak, kó:va tana'ahára'am."

Ta'íttam po'súppá'hà', ta'íttam kunyá:ramàhè'n. Xás 'uppî:p: "Tcími né:mm'û:stihè:c 'ik vúra." Xú:n kite takun'ámki'nvà. Xas kunyá:ram kun'áho:ti vúra. Teávúra tayí:v, teávura yí:v takun'áhu"<sup>17</sup>. Xas pakun'íffukuvra: yánava sám pa'úkra:m 'u'í'θra'. Tákun'û:m. Vírí vo'kupitti kípimnak <sup>17</sup> pa'úkra:m po'í'θra'. Kípimnak po'í'θra'. Vúra 'u:m tu'áy panínamite. Xas 'uppî:p pakké'c: "Na: vúra puna'ávichàrà." Xas 'uppî:p: "Tcími 'ò:k vur ó:kri'<sup>18</sup>, 'itrò:p ik 'ò:k 'ikvécrihè'c. Pávúra puné:pmá:hthà'ak, 'ò:k ik vúra 'ikré:vic. Maník ni'íppake'c."

Xas 'u'árik'ar pa'úkra'am. Pó:'árik'ar, xas 'u'úh <sup>18</sup> pa'íccaha'. 'Aràtvàràfà: s 'u'ífúttí:nciþ, po'árik'ar. Xas panínamite 'úkvip'. Xas pa'íccaha vura ké:tc 'ù'úh. Xas vá: vúra ká:n 'ukrú:nti panínamite. "'Itrò:p 'ik 'ò:k 'ikvé:crihè'c, napáppimtihè:cik 'uknám:tí:m'mitc," vó:ppè:rànik pamúttca's. 'U:m vúra hitíha:n 'upá:pimti'.

Teávúra va: kárita 'itrò:p tusúppá'hà', xás máh'it yá:n vúr umtaránná:mhiti', ká:n 'u'u:m 'umússar po'krámti'm. Xas 'upá:pipív pamutíppa' 'upá:ppiív. Yánav tupivaxráhierihe:n pa'íccaha', paká:n 'u'û:m. Yánava vúra 'u:m ta:y pa'ahuptunvé:ttcas va: ká:n po'knám:tí:m'mitc. 'Atáva kukku:m 'u'úhe:n pa'úkra'am, mupíccí'p. Xas tcím upvápí:rò:ppíθvè:c pa'úkra'am, yánava ká:n 'uθá:niv sah'ahúpnihite, yánava ká:n 'uθá:n'iv, 'árimk'únic 'uθá:n'iv. Xas kú:k 'u'û:m, yánava kari veri vura nik 'á:vaha', po'áfié. Ta'íttam xu:n 'upiktavárahe:n panínamite, pamukve:crihra:m ká:n 'upiktávar paxxú:n. Ta'íttam va: 'úyvá:yk'áràvàθàhè:n paxxú:n, pamutípp'. Xas 'uteú'pha', pamutípp utcuphú:n'nic 'uppî:p: "Tani'íppak, 'Apsunxarahvícvā:nàk tanipáramsí:priv. Xas 'úppát, paxxú:n, pamú'ari. 'Uppî:p: "Tanaxúriha'." 'Iθasúppa: vura ká:n kun'î:n. Teávura kúkku:m va: ká:n kunpikvé:cri'. Xákká:n vúra xuská:mhar kun'á:phuti'.

Xas po'máh'í:tha kunpî:p: "Tcò:rà tcím'mi, tcò:rà tcímì nupiyá:rami." Xas yá:n vúra 'ú:mukite kun'íppáhò:ti', yánava ká:n 'uhyári puffiteta'hko'°. Ta'íttam kunkúnní:hk'áhè'n. Xas kúkku:m yí:músic takun'íppàhù"<sup>19</sup>, yánava ká:n 'uhyári 'ípmi'ífi. Ta'íttam va: kúkku:m kunkúnní:hk'áhè'n. Xas kúkku:m yí:mústic takun'íppàhu"<sup>19</sup>, yánava ká:n 'uhyári 'íp'á:hkúñic. Xas kúkku:m yí:músic takun'íppàhu"<sup>19</sup>, yánava ká:n 'ípámta:p 'uhyári. Pavura

<sup>17</sup> Or: kipikxáram.

<sup>18</sup> Or: 'u'ífi.

kó papúfite kunimússahiti viri va; vura kuní'k'yanafipáyā'tchà pa-kuníppāhō.ti'.<sup>19</sup>

Viri vò'kùpitti tayi;núsite kuníppahu<sup>u</sup>, teavura kó'vúra kuní'k'yanafipáyā'tch' pavura kó' kumá'tevi'iv, 'iktakatákkahē'<sup>en</sup>,<sup>20</sup> kúrat,<sup>21</sup> 'atcívívk'a<sup>a</sup>m,<sup>22</sup> vákka'<sup>r</sup>,<sup>23</sup> kó'vúra kumá'tevi;v va: vúra kuní'kyana-fipáyā'tchà', pavura kó' kumamahátevi'iv. Tapukúnie 'ahó'tihāp, takun'ípe'<sup>ek</sup>. 'Umuk'ítmahite kunpikve'eri'hvutihānik, pekun-íppāhō'tihānik. Va; kumá'í'i pátta;y 'atevi'v kuní'kk'af, pámit va; kun'ahará'm'màt, pámit va; kiníppe'rat: "Pu'ò'k 'icrivē'cāp 'uhkí-rí'ppúxsà'," 'Axakvuhvuhásā'nvá va; kó' kunsáruk pakun'íppak. Pakun'áho'ti', patapukuní'hk'ápha'<sup>ak</sup>, pe'ktakatákkahē'<sup>en</sup>, pak-kúrat, karu vura pe'ktakatákkahē'<sup>en</sup>,<sup>24</sup> pamukun'íthvá'yk'ām 'atevi-ví'n xas tákún'āx,<sup>25</sup> kó'va 'icki;t pakun'áho'ti'.

Viri pakun'í'pma', vura pakó' kumá'tevi;v pakun'áthvátti'. Pa'ara;r pakunipmáhavrik, yánava kun'áthvátti pavura kó' kumaffúrax karu vura pavura kó' kumámma'<sup>an</sup>. Vura kunpíthkú'ypírín pakun-íppak, vura kunxúthānik pakké'tc 'u;um hó'y 'if 'u'íppake'<sup>ec</sup>.

Xas 'imm'á'nkam 'axmá'y tà;y pa'ára;r kunivyíhuk. Xas kunpí'p: "Takí'k'ā'kkùpāp íthit." Puxay fuh'ctihap payí;v tuparamsíp. Xas kumpí'p: "Tcém." Karixas kuníthi'tvānā'<sup>a</sup>. Viri kuna vura taxānnahicite pavura kó' kumá'u;p muvássihk'am to'krí'ttu', pé'c-pùk.<sup>26</sup>

Hínupa vúra va; tcímihe;c kukku;um 'im'á'n takín'ā'kkùp pe'θit. 'Im'á'n kúkku;um yíthkún kuníthittārúkti'. Hínupa pay vúra va; tcími kin'akúpō'ttithē;c pé'θit. 'Ithé'cya; vura kó'vúra súppa; kuníth-tí'tvānā'ti'. Teavura pā'npay yíthā pamukun'íkírvra;um vura tó'xyar pamukún'u<sup>up</sup>, pakunkó'khiti'. Páy k'yù' káru 'u'm 'upítti: "Yaxé'k vúra na; niteíffítte'<sup>ec</sup>." Va; kan; tó'θvava pamú'u<sup>up</sup>, pamukun-íkrivra;um patipáha'<sup>as</sup>, 'Aftáram. Pavura kó; pa'ú'ttithār, pavura kó; kumá'u<sup>up</sup>. Tcávúra va; kó'vúra yítca;tc kunikyā'fipáyā'tchà pa'arara'ù<sup>up</sup>, pakunkó'khiti'. 'Im'á'n kúkku;um yíth kuna'ín takun-

<sup>19</sup> Skins of white, black, red, and gray deer are said to have been of equal value in primitive times. Va; vura kit tcí-mite 'u'ò-rahiti', pavura pufite'ímya;t 'úmyā'thitha'<sup>ak</sup>, that only is cheap which is just the ordinary color of the deer.

<sup>20</sup> The western pileated woodpecker, *Phlaetomus pileatus picinus* Bangs.

<sup>21</sup> The California woodpecker, *Balanosphyra formicivorus bairdi* Ridgway.

<sup>22</sup> The California condor, *Gymnogyps californianus* (Shaw).

<sup>23</sup> The southern bald eagle, *Haliaeetus leucocephalus leucocephalus* (Linnaeus).

<sup>24</sup> Not a mistake or mere repetition, but volunteered this way to show the richness of the scarlet-bearing birds.

<sup>25</sup> Birds of prey came and killed for the travelers the woodpeckers which their arrows missed.

<sup>26</sup> The winnings at Indian cards are piled back of the winning side.

ǰá'kkùp. Páy k'v<sub>u</sub>: káru 'u<sub>m</sub>: upítti: "Yaxé'k vúra na<sub>z</sub> nitciffít-te<sup>e</sup>c." Pufuhí'etíhap payí<sub>v</sub> tuparamsí'prén'nik. Teavura puffá't-í'n teiffí'tteap. Pá'npay vura 'asiktaván'ú:p tápa:n takuní'xrá'm-  
mütí'. Teavura 'axak'íkrívra<sub>m</sub> 'uxya<sub>r</sub> pa'arará'u<sup>up</sup>. Va<sub>z</sub> ko-  
kunkó'kha 'axak'íkrívra<sub>m</sub> 'uxya<sub>r</sub> pa'arará'u<sup>up</sup>.

Teavura yá'ntci<sub>p</sub> ta'íttam kúkkú<sub>m</sub> kunicrívvarahe<sup>en</sup>. Vura furaxmúrax xas pamukún'ú'hkií. Puxay vura kúníc kintcuphú'n-  
nicàp, takun'ahára<sub>m</sub> pamita'í'n kiníppè'rát: "Pu'ò'k 'icrívè'càp  
'uhkírí'pux." Pumit ké'terí'khára 'Aftaram, pe'teivteanè'n'ànàm-  
màhàtc. 'Axxa kite mit vur 'uvumnét pe'krívra<sup>am</sup>, pamitva  
nimm<sup>v</sup>áhat, karu yí<sup>00</sup> ikmahátcra<sup>am</sup>. Viri va<sub>z</sub> kunipítti payém va<sub>z</sub>  
ká'n tapúffa't pa'ára<sup>r</sup>. Viri va<sub>z</sub> vura kó'vúra pakunpé'rú'npañik,  
kó'vúra yá's'áràràshànik va<sub>z</sub> mukuní'ffú<sup>0</sup>thànik. Vura 'u<sub>m</sub>knun  
kunpihní'tchànik xas pakuní'van'nik, va<sub>z</sub> vura 'áxxak. Mita naní-  
ta<sup>at</sup> 'ummáhanik 'axak'í<sup>0</sup>k'áxxára, páva<sub>z</sub> kari va'í<sup>0</sup>k'axxaráhànik,  
páva<sub>z</sub> pamukun'í<sup>0</sup>k'axxaráhànik pa'aficnihánnitcás. Karu na<sub>z</sub> mit  
nimm<sup>v</sup>áhat ya's'ará'ras 'áxxak pihní'tteitcás, 'Aftarampihní'tteitcás.

Va<sub>z</sub> kunkúpha'n'nik 'Aftaram'aficnihánnitcás. Pamukúta<sub>t</sub> 'í'n  
kuní'vùntihànik, 'uxússà'nik: "Hó'y 'if u'ppake<sub>c</sub> yí<sup>00</sup>a."

## 5. TWO BROTHERS GO TARGET SHOOTING

The two brothers heard the target shooting. "Let us target shoot," they said, "let us target shoot." Then they went. They ate no breakfast. They went to target shoot.

Then they got there. They had just started to target shoot. They looked on at them for a long time. Then all at once one of them [the target shooters] came over, to where they [the two boys] were standing. Then he said: "What can such poor fellows have come down for? One who has no woodpecker scalp headband on does not target shoot here. They do not come to us here if they have no woodpecker scalp headband on. When we are all with woodpecker scalp headbands on, it is then that we target shoot." "Yes," the oldest one then said, "Let us go, let us go back."

Then they [the two boys] went back home. Then the older one burst into tears. Then they got back to their living house upriver. He was crying yet. "It was so bad what they told us."

Then he said: "I have heard of it before, that anybody will get rich if he wants to, bathing in the lake, in the Lake of the Place where the Person Eats Himself." After 10 nights he felt so ashamed, he still was crying, he was so ashamed. Then he said, he went in the living house and then he said: "We are going to go a long way, we are going to go to bathe a long way upslope, I do not care if we die anywhere, I am so ashamed."

Then when morning came, then they went. Then he said: "You must be watching for me." They took nothing but acorns along.

Then they went, they traveled. Then they were far; they walked far. Then when they got up on top of the ridge, behold down slope the lake was lying. Then (from the ridge) down there they saw the lake. They reached there. And it was this way, black, that the lake was lying. Black it was lying. The younger brother was afraid of that lake. Then the older one said: "I am not going to be afraid of it." Then he said: "Come on, you must stay here. You must stay here five nights. Though it be that you do not see me any more, you must stay here. I'll come back."

Then he jumped into the lake. When he jumped in, then the water rose. It boiled up riled when he jumped in. Then the younger one ran from there. Then the younger brother was just waiting there. "For five nights you must be looking for me beside the lake," that is what he had told his younger brother. He was steadily looking for him.

Then when it was about to be five dawns, then in the early morning when one could first see, he went to look beside the lake. He was looking for his brother. Behold that water had already gone down, when he got there. Behold there were lots of pieces of wood [lying] there on the shore of the lake. The water had already raised again before he got there.<sup>27</sup> He was about to skirt the lake, when behold he was lying there among the driftwood sticks. Behold he was lying there, like one dead he was lying there. Then he went toward him. Behold he was still alive, when he touched him. Then he went to get acorn soup, the younger brother did, he went to get the acorn soup at his camping place. Then he poured it in his brother's mouth. Then he spoke, he spoke to his brother, he said: "I have come back, I have come back from inside the belly of a Long Snake." Then he spooned it up, the acorn soup, the older brother did.<sup>28</sup> He said: "I am hungry." They stayed there all day. Then they passed the night there again. They were both packing bowguns.

Then when morning came they said: "Let's go, let's go home." Then they were traveling not so far along yet, when behold a white deer was standing there. Then they shot him. Then again they walked a little way farther homeward, when behold there was standing there a black deer. Then they shot him too. Then again they walked a little way farther homeward, when behold there was standing a red deer. Then again they walked a little way farther homeward, when behold a gray deer was standing. All kinds of colored deers they killed as they were traveling along.

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<sup>27</sup> Lit., ahead of him.

<sup>28</sup> He was using a new basket and a new spoon, that had never been used, which he had brought along for the purpose.

Then they did this way when they traveled a little farther homeward, killed all kinds of birds, western pileated woodpecker, California woodpecker, California condor, southern bald eagle, all kinds of birds they killed, all kinds of mountain birds. It was as if they could not walk, they were so heavy on them. Every little way they camped overnight as they traveled homeward. They were killing so many birds, because they had got ashamed, because they had been told: "You fellows must not target shoot here without woodpecker scalp headbands on." Two deerskin dance outfits they brought when they came home. When they were traveling along, when they did not shoot one western pileated woodpecker, California woodpecker, or western pileated woodpecker, in front of them the birds [hawks] killed them; they [the youths] were so lucky.

When they reached home they were packing all kinds of birds on their backs. When the people saw them coming, behold they were packing all kinds of woodpecker scalps and all kinds of skins. They were just surprised when they came back, they did not think that the older one would return. Then the next day a lot of people came there. Then they said: "They have come to challenge you two fellows to gamble at Indian cards with them." They would not believe that they had come back from a long way. Then they [the youths] said: "All right." Then they started in to gamble. Then after a while there was all kinds of property piled behind him [the older brother], money.

Then they started in to gamble at Indian cards every day. Different people were coming to gamble every day. They started in challenging them at Indian cards. For a winter, every day, they were playing Indian cards. Then after a while one house of theirs got filled with property, through their winning. Another fellow would say: "I can beat him." He would pack his things [his stakes] there, to the house of the brothers, at Aftaram. All kinds of flint blades, all kinds of belongings. They [the youths] got together the things, as they were winning. Every day different people challenged them. Different ones said in turn: "I can beat him." They would not believe that he had been a long way. But nothing ever did beat him [the older brother]. Even woman outfits they were betting. Then two living houses were full of the Indian things. They were winning so much that two houses got filled with Indian things.

Then the next year they went down river direction again to target shoot. Their headbands were solid woodpecker scarlet. They [the target shooters] never spoke to them [the youths], they felt ashamed of themselves for having told them: "You fellows will not shoot here without woodpecker scalp headbands on." It was not a big place, Aftaram; it was a small rancheria. Two houses only were standing when I saw it and one sweathouse. And they say that the people



there are all extinct. They all died off, they were all rich people subsequent to these youths. They two were old when they died, those two. My deceased mother had seen two condor plumes, condor plumes from that time, that had been the two youths' condor plumes. And I myself saw two old rich men, Aftaram old men.

That is what the Aftaram youths did. Their mother was crying for them, she thought: "One will not return."

## 6. BLUEJAY DOCTORS CHIPMUNK

'Uknî. 'Ataháriwa kun'ára:rahitihānik.

'U:m káru vúra ká:n 'úkri: katcaká:tcite. Katcaká:tc 'u:m vúra 'apurúvā'nhānik. 'É:m kyárùhānik. Xás pa'akára tu'áppūrāhà'k tukúhī'te'vā. Xás va: tukupavé'nnāhā pamúva:s 'ámta:p tumút-ku"<sup>u</sup>, 'u:m vúra 'ámta:p kite tupiyvúrukva'<sup>n</sup>, kíri kunxus xára tó'kkúha', púya va: patuóttiv 'ára tuvó'nfúrúk. To'xxus: "Káruma takanapíkk'<sup>v</sup>á:rúk." Púyava kari 'í'v tó'mmāhāvrik. Katcaká:tc takká'rim. Xas takuníppé'<sup>r</sup>: "Nupíkk'<sup>v</sup>ā:rúkti." Vírí ū'mta 'ik 'u'ihivrikè'<sup>c</sup>, kó'va ká'rim. Káruma 'iθé'kxāram tu'ápurúvā'nhā 'í'kyam.

Xas pamupí'mate 'ára:rahitihansan 'u'mkun vúra yāv kunkupa'á-ra:rahití. 'Ikcá kite 'upá:tcíprivtí' Katcaká:tc múppí'mate.

Tcímaxmay yíθ ukkúha'. Ká:n Katcaká:tc 'úkri: 'é'm. Xás Katcaká:tc kunpíkkya'<sup>r</sup>. Ta'íttam Katcaká:tc 'uvásmā'hvāhè'<sup>n</sup>. Katcaká:tc 'u:m:

### *Song by the Bluejay*

Ká'y kay kinē.

Pátas kay kinē.<sup>29</sup>

vur hitíha:n 'ù'í'htí po'vásmā'hvūti pamupákkuri, yíθ 'umasva 'u'árihicrí'hvūti':

### *Song by the Bluejay*

"'Áppuro-n,

'Á'ppuro-n."<sup>30</sup>

Xas 'u'árári'hkyānhā'. Hínupa pay 'u:m vura Katcaká:tcí'n kin-ápúnkō'tti'. Káruma 'u:m Katcaká:tc 'uppítti takun'áppu' káruma 'u:m vur u'áppuntí'. Ta'íttam kun'ícavsprihe'n 'aθiθxuntáppan 'iθa'áttiv. Ta'íttam 'u'árári'hk'ānhè'<sup>n</sup>. Ta'íttam 'upvá'rammahē:n Katcaká:tcite, 'uppá:tcíprē'hē'n pa'aθiθxuntáppañ.

Xás kúkku:m 'úpkū'hpà' (± mahnúvañate). Xás kúkku:m Katcaká:tc kunpíkkya'<sup>r</sup>. Kúkku:m kun'ícavsip 'aθiθxuntáppan 'iθa'áttiv. Kárixas Katcaká:tc 'uvásmā'hvā' xas 'upáttūmkà'. Kúk-

<sup>29</sup> No meaning to the words.

<sup>30</sup> But prose 'áppuró'n.

ku:m vura 'upáttũmkà'. Vura ká:n 'aráttá'nva tu'ú:ssur Katcaká'-tcite. "U:m vura 'arara'ín kunxússēnti kiri 'á:pun 'úyrō'hriv," Katcaká'tc uppîp. Káruma 'u:m vura pó'xxúti: "Kiri 'á:pun 'úyrō'hriv." Tupíceupi pa'áráttá'nva pátu'ú:sur. Ta'íttam 'u'á:rarí'hk'ānhe'n. Katcaká'tc to'pváram, tó'pá'tticip 'aθiθxuntáppan 'iθa'áttiiv. Tu'á:rarí'hk'ānhà'.

Tcímáxmay k'úkkũ:m 'úpkũ:hpà', pattuθáffip pa'aθiθxuntáppan kúkkũ:m kári tó'pkũ:hpà'. Xas yíθ uppîp: "Tcimi yí: vúra nusúf-sí'nhàm." Ta'íttam 'uvá:rāmàhè'n. Ta'íttam 'upíkk'á:ràhè:n Xanputcinnivē'nate. 'U:m káru 'é'm. Xas 'u'áhu<sup>u</sup> xas 'uhé'<sup>er</sup>, xas 'uvásmá'hvà'.

*Song by the Humming Bird*

"Katcaká'tcite muvé'nitcvà,  
'U:m 'inuvé'e."

'Uxxúti: "Kiri kanapíccavsip 'aθiθkuntáppan." Xas kun'á:pũ'n'mà Katcaká'tc 'u:m vúra muvé'nitcvà'. 'U:m vúr uxxúti: "Kiri kana'íccavsip 'aθiθxantáppan." Xas vúra takuníxviphinà<sup>a</sup>. Katcaká'tc takun'íxviphũ'n'níc. Takun'á:pũ'n'mà Katcaká'tc 'appurú-va<sup>an</sup>.

Katcaká'tc 'u:m 'apurúvā'nhānik. Katcaká'tc 'ukúphā'nik. Mah-nú-vanate 'u'ápúnkóttihānik. Kupánnakanakana. Tcé'mya:tc 'ík vúr Icyát 'imc'nná'vic. Nanivási vúrav e'kiniyá'tc. Tcé'mya:tc 'ík vúra 'Atáytcúkkinate 'i'ú'nnúprave<sup>ec</sup>.

## 6. BLUEJAY DOCTORS CHIPMUNK

Ukni. Once upon a time they were living.

Bluejay was living there too. Bluejay was a devil. She was a sucking doctor, too. Whenever she deviled anybody she would make believe she was sick. Then the way that she did was that she put ashes on her blanket, just put ashes on, so they would think she had been sick a long time, whenever she heard somebody coming in. She thought: "They are coming to get me." Then she would groan. Bluejay was awfully sick. Then they told her: "We have come to get you." She would hardly answer, she was so sick. But all night she was deviling outside.

The ones living close to Bluejay were living good. Laughter was heard all the time close to Bluejay.

Then all at once one [of these neighbors] got sick. There lived Bluejay, a doctor. Then they went to get Bluejay for a doctor. Then Bluejay danced. Bluejay:

*Song by the Bluejay*

Ká'y kay kinê  
Pátas kay kinê.<sup>31</sup>

dancing a doctress dance, she was starting all the time a different song, she sang another song, she was singing:

*Song by the Bluejay*

"Devil,  
Devil."

Then he got all right. It was that Bluejay was deviling him. Bluejay was saying somebody was deviling him, but she was deviling him herself. Then they paid her for doctor service a pack basket full of hazelnuts. Then he got well. Then Bluejay went home, packing off the hazelnuts.

Then he got sick again. Then they summoned Bluejay again. Then they again paid her a pack basket full of hazelnuts. Then Bluejay doctored him and sucked him. She sucked him again. Bluejay took the pain off of him. "People are wishing that she lie on the ground [sick]," Bluejay said. And it was she herself who was wishing: "May she lie on the ground [sick]." She showed it [the pain, held on palm of her hand]. Then he got all right. Bluejay went home, packing along a load of hazelnuts. He got well.

Then he got sick again; every time just as soon as she ate up the hazelnuts, then he got sick again. Then one of them said: "Let us get a doctor from a long ways off." Then he went. Then he got Hummingbird for a doctor. She was a doctor too. Then she came, then she took a smoke, then she danced. She thought: "I want to get some more hazelnuts."

• *Song by the Hummingbird*

"Bluejay did that,  
She (did that)."

Then they knew that Bluejay was doing it. She was thinking: "I want to eat some more hazelnuts." Then they were all mad when they found it out. They were mad at Bluejay. They knew Bluejay was a devil.

Bluejay was a devil. Bluejay did thus. She was deviling Chipmunk all the time. Thus ends the story. Shine early, Spring Salmon, hither upriver. My back is straight. Spring up early, Spring Cacomite.

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<sup>31</sup> No meaning to the words.

## 7. TWO GIRLS APPLY FOR MARRIAGE WITH SPRING SALMON

'Uknî. 'Ata háriwa kun'árā'rahitihanik.

Va; kunkupítiti pamukun'iví'hk'ám, ata hó'y u'ipanhivó'hiti pamukuntáxyé'm.<sup>32</sup> 'A;t<sup>33</sup> mu'ivíθvā'yk'ám 'u; m 'axra 'úksā'pkú'u. Va; kíte Kunipθivθakúrā'nnàtì pamarukkē'ttcas,<sup>34</sup> pamuktakatakahe-nkininnā'ssítē. Karu 'áxxak va; ká;n muppí'mite uvúmnì pe'krívra'm,<sup>35</sup> yíθθa Púxxa;k<sup>36</sup> mukrívra; m karu yíθθa 'Ihē'rahá'mva'a'n.<sup>37</sup> 'U;mkun 'áxxak vura ká'nnimítcās pakunkupá'ī'nnàhìtì'. 'U;mkun 'áxxak vura ká'nnimítcashanik. 'A;t 'u; m vura pe'kre'yé'cì'phànìk.

Tcavura pā'npay káruk áxxak kun'íruvárakkanik ífáppì'ttca', A;t kunsó'mkirarukti'. Vura nik takiníppē'ranik Pa'a;t mukrívra; m umússahitì'.

Xas patcimik'un'ú'mē'cañik, xas ká;n Ihe'rahá'mva; n kunikmárihivrik'añik.<sup>38</sup> Vura u'm yá'mitcas pa'ífáppì'tca'. Xas yíθθ upí'p, paní'nnamítē: "Tcimi nupatánv'í'cì', núppì'pì': 'Hó'y vári Pa'a;t úkri'ì'".<sup>39</sup> Karixas kunpatánvic. Karixas upí'p: "Mán vúra va; kummáhe'c, súva f'm axra 'úksā'pku ivíθvā'yk'ám. Tcimi maté'ók vura kí'k'ī'n'ni, xas ik kari ku'íruvátta'krahe'c.<sup>40</sup> Va; u; m yav pe'kxurar vari xas ik ku'ú'mmaha'a'k." Karixas u; m u'íppahu', pa'ípa kunikmárihivrikat, uparatánmahpa. Xas ká;n kó'mahitē kun'ínní'c.

Karixas kun'áhu'u. Karixas kun'íruvátta'kra pe'nirahí'fám. Xas kú'kku; m yíθθa paní'nnamítē uppí'p: "Máva 'ók, máva ó'k Pá'a;t mukrívra'm. Máv axra 'úksā'pku'." Xas í'nná'k kun'íruvó'n-fufuk. Yánav ó'kri'ì'. Yánava taprárahak uk'í'nnamnihva. Hínupa u'm yíθθuk u'ávarahe'n<sup>41</sup> pataprá'fa, yíθθuk kumé'krívra'm, 'A;t

<sup>32</sup> Taxyé'm, old word equivalent to 'iví'hk'ám. They claim that a wide and cleanly kept bare plot in front of a living house is the only way one can tell if a man is a Ya-s'ára or rich person. The myths make frequent mention of these nicely kept yards.

<sup>33</sup> 'A't, name in the myths of 'icyá't, Spring Salmon.

<sup>34</sup> Lit., upslope big one, by-name for 'iktakatá'kkahe'en (so called because he hollers tak tak), western pileated woodpecker, *Phlaeotomus pileatus picinus* Bangs.

<sup>35</sup> The living houses of these two men were just down river from Spring Salmon's living house, in the same row. This row of houses lay where John Pepper's hogpen is now, in the down-river part of Katimin rancheria.

<sup>36</sup> Púxxa'a'k, Pacific nighthawk, *Chordeiles minor hesperis* Grinnell. Also puxá'kkítē.

<sup>37</sup> 'Ihē'rahá'mva'a'n, Nuttall's poorwill, *Phalaenoptilus nuttalli nuttalli* (Audubon).

<sup>38</sup> Or: kunikmárihiv'rik.

<sup>39</sup> Or: vári pókri 'A't.

<sup>40</sup> Into the rancheria, into the house row.

<sup>41</sup> He had gone to get it. Ct. tu'ávar, he went to get it.

mukrívra<sup>a</sup>m. VaꞤ káꞤn úkri'i. Upakunihví'tevuti'.<sup>42</sup> Karixas 'as kuníppáric. Teimaxmay kuníhyiv í'kk<sup>a</sup>am: "Puxá'kkite, namtíri pifápta'nnaruki'."<sup>43</sup> "Yæ'hæh,<sup>44</sup> tcimi ó'k vura kí'kí'm'ni. Takane-hyú'n'nic, kané'ppē'nti': Teimi paxyé'ttaruki'.<sup>45</sup> Karixas ík vúra kun'áffice<sup>c</sup>, panipaxyé'tmaraha<sup>a</sup>k." Xas u'árihruk. Karixas kunpú'hyan pasó'mvā'nsas. Xas yíθ upp'p pa'ifáppi<sup>t</sup>: "NaꞤ íp niθíttivat, ip k<sup>y</sup>uníppē'rat: 'Pifáptā'nnaruhki namtíri. Tcó' numússañ."<sup>46</sup> Xas payíθ up'p: "NaꞤ nixúti tánussir. Hóy if ata vaꞤ pay Pá'a<sup>at</sup>." Yánava pa'ás po'viraxvíraxti paparamvará'as. Karixas á'pun vura tupifápsi'prin pa'amva'ictunvé<sup>c</sup>. Karixas panamtíri kun o'pátta'ip. Teimaxmay kunteú'pha', axmay kunp'p: "Yæ'hæh, akkárax pananikininnā'site u'aficé'nnatihe<sup>en</sup>"<sup>47</sup> Yáxa Puxá'kkite muv'í'hk<sup>a</sup>am xas úksā'pku'. Yáxa nanitaprára karu tu'úrupukahē<sup>en</sup>." Xas yíθ up'p: "Há', tcimi nupiθví'ppi'. NaꞤ tana'ahá'ra<sup>a</sup>m. Káruma íp níppa<sup>at</sup>: Tánussir. Tcó'ra." Xas va' vura káꞤn kunpiθvírapiç. Kunpiyá'ram. Súva' vura kari vari kun'ás-suna'ti, yí'músitc takuníppahu<sup>u</sup>.

Kupánnakanakana. Ihé'rahá'mva'n 'ukúphā'n'nik, karu Puxá'kkite. Tcé'mya'tc 'ík vúr Icyá't 'imc'í'nná'vic. Nanivássi vúrav e'kiniyá'<sup>a</sup>tc. Tcé'mya'tc 'ík vúra 'Atáytcukkinatc 'i'ú'nnúprave<sup>c</sup>.

## 7. TWO GIRLS APPLY FOR MARRIAGE WITH SPRING SALMON

Ukni. They were living there.

They fixed their yards so that one could not see the end of their yards. In front of Spring Salmon's house there was a dead tree leaning. The Western Pileated Woodpeckers just kept walking up flutteringly, his Western Pileated Woodpecker pets. And there were two living houses standing near by, one Pacific Nighthawk's and one Nuttall's Poorwill's living house. They were making a poor living, those two. Those two were poor people. But Spring Salmon lived rich.

Then after a while two girls came down from upriver, to apply for marriage with Spring Salmon. They had been told what Spring Salmon's house looked like.

Then when they were about to arrive, they met Nuttall's Poorwill. They were nice-looking girls. Then one of them said, the youngest one: "Let's ask him, let's say: 'Where does Spring Salmon live?'" Then they asked him. Then he said: "Ye will see there is a dead

<sup>42</sup> He was singing by himself to amuse himself, as he sprawled on the tule mat.

<sup>43</sup> Meaning to clean out, using mouth, tongue, hands, or in any way.

<sup>44</sup> Man's interjection of glad surprise.

<sup>45</sup> Referring to dividing the catch of salmon.

<sup>46</sup> Short cut for tcó'ra numússañ.

<sup>47</sup> Lit., was touching.

tree sitting outside in front of the house. Ye stay here a while and then go in there. It will be good if you get there toward evening." Then he went back, the one that they had met, he turned back. Then they sat down there for a while.

Then they traveled. Then they entered the rancheria. Then the younger one said: "Here it is, here is Spring Salmon's living house. Here is the dead tree leaning." Then they went inside the living house. He was there. He was sitting on a tule mat. It was that he had gone to another place to get that tule mat, to another living house, to Spring Salmon's living house. He was sitting there. He was singing for fun. Then they put the [boiling]stones in the fire. Then all at once they hollered outside: "Pacific Nighthawk, come and clean out the wooden plate." "Ah, ye stay here. They hollered to me, they are telling me: 'Come and divide it.' Only then they will touch it, after I get through dividing it." Then he sprang out of the house. Then the girl applicants talked together. Then one girl said: "I heard them tell him: 'Come and clean out the wooden plate.' Let's go and see." Then the other one said: "I think we have made a mistake. I do not think this is the Spring Salmon." Behold he was licking off the stones, the salmon boiling stones. Then he ate up the pieces of salmon meat on the ground. Then he cleaned out the wooden plate. Then all at once there was talking, all at once somebody said: "Ah, who was bothering my pets? Look here, it is leaning outside of Pacific Nighthawk's house. See, he took my tule mat out too." Then one [of the girls] said: "Yes, Let's run off. I am ashamed. I already said: 'We made a mistake.' Let's go." Then they ran home from there. They went home. They could still hear them quarreling, when they were some ways off.

Kupánnakanakana. Nuttall's Poorwill did thus, and Pacific Nighthawk. Shine early, Spring Salmon, hither upriver. My back is straight. Grow early, Spring Cacomite.

#### 8. COYOTE ATTENDS A FLOWER DANCE AT ORLEANS

'Uknî:

Xas Pihné'fite Panámni:k 'u'shükkārānik, u: Masuh'árahānik Pihné'fite. Xas va: ká:n ká:rim ukupavé'nnāhānik. Ma'á'va yúruk 'ukviri'pūpānik. Xas kun'á'haramānik.

Tcavúra Xó'xhīrāk 'ukviri'pmānik. Yánava ka:n 'ikmahátera:m 'u'í'kra'. Ta'ittam va: ká:n su' 'u'árihivra'hahe'n. 'Uxxús: "Tc'mik'án'a'ssic 'ó:k pe'kmahátera'am. Vúra va: mu'ánnavhanik pa'ám-ta'ap.<sup>48</sup> Ta'ittam 'upipatva'vā'nnā'è:n pa'ám-ta'ap. Xás uppí:p: "Pihní'te kūnīc kaní-rū'hri'vī.

<sup>48</sup> Coyote sings before he puts the ashes on himself. There is a coyote song with which the singer rubs ashes on his body for protection so that his enemies will not kill him.

'Ífiti taxánnahicite teimaxmá'y 'urikiríkkihā<sup>a</sup>. Hínupa takunfha-  
mañuk. Teimaxmay 'ar utnú'pni.<sup>49</sup> 'Ífiti kunxussér pihní'tcite.  
Xas vura púxay ðittívára. "Kíri kanaxussér puðití'mtíhāra." Viri  
uꞤm vur 'u'íhivrik yúhihmú<sup>uk</sup>, 'íꞤv 'umáhavrikti'. Kárixas kunpîp:  
"Teiminu'írunna<sup>a</sup>, páy 'uꞤm vúra pihní'tcite.

Kupánnakanakana. Pihné'ffite 'ukúphā'n'nik, 'ámtaꞤp 'upá'tvā-  
nik.

#### 8. COYOTE ATTENDS A FLOWER DANCE AT ORLEANS

Ukni.

Then Coyote went to attend a flower dance at Orleans, he was a  
Salmon River person, Coyote was. Then he did not do right there.  
Then he ran down river. Then they followed him.

Then he ran as far as Martins Ferry. Behold he saw a sweathouse  
standing there. Then he jumped inside of it there. He thought:  
"Let me lie down here, in the sweathouse." Now ashes were his  
medicine. So he rubbed ashes all over himself. Then he said: "Let  
me lie down like an old man."

A while afterwards all at once there was a sound of people walking.  
They were the ones that were following him (they were already on the  
roof). Then all at once some one looked in. Then they thought it  
was an old man. Then he made believe he could not understand.  
"Would that they think he can not understand." He answered as  
if he was sick, groaningly. Then they said: "Let's travel; it is some  
old man."

Kupánnakanakana. Coyote did that, he bathed with ashes.

#### 9. COYOTE AND LIZARD ORDAIN DETAILS ABOUT CHILDBIRTH AND BABIES

'UꞤm vúra Pihné'ffite piccíꞤte paxxíꞤte 'ukyā'tihānik, piccíꞤte  
'axíꞤte 'ukyānik. Xas 'úppā'nik: "Yá'sára 'uꞤm káru vura vaꞤ  
'axíꞤte 'ukupé'kyā'hítihè<sup>c</sup>."

Xas pakunteú'phina'tihañik, hū't 'at o'kupítitheꞤc Yá'sára. Xas  
yíθ 'uppîp: "Vúra kunvutnú'stiheꞤc pa'asiktáva<sup>an</sup>, kun'ê'ðricuk-  
tiheꞤc vicvā'n. Xas Pihné'ffite 'uppîp: "Pú'hāra. VaꞤ 'uꞤm putáy-  
héꞤcara pa'ára<sup>r</sup>. 'If teé'myaꞤte 'uppá'teúrutiheꞤc pamuhrō'ha támit  
taꞤy 'ukvárafat." Xás kó'vúra kunpîp: "Hū't 'ata po'kupa'áhō-  
hítihè<sup>c</sup>?" Xas ká'kkum kunpîp: "'Apmā'nkam kam'áhō'tihì?." Xas  
Pihné'ffite 'uppîp: "Pú'hāra. VaꞤ 'uꞤm pú'hāra." Xas 'uppîp:  
"Xá'tik 'íffuθkam 'uꞤm vur u'áhō'ti paxxí'te." Xas teí'mú'te  
'uppîp: "Hā, vaꞤ 'uꞤm yāv."

Xas 'úppîꞤp Pihné'ffite: "Yíθ 'asiktávā'n'hè<sup>c</sup>, 'íffuθ 'uparamā-  
hpeꞤc 'ávansa'. Vírí vaꞤ vura kunkupítithe<sup>c</sup>. 'AsiktávaꞤn 'íyccará-  
rashe<sup>c</sup> vúra." Xas Teí'mú'te 'uppîp: "VaꞤ yāv." "NaꞤník nik-

<sup>49</sup> Through the táruppakam, the roof hatchway.

yā·vic pamútti'ik, pa'avansáxxi:tc pamútti'ik, karu pamufiθθi' mus-  
si:c k'aru vura nikyá·vic. Picé:tc 'u'í·ftihe:c pamútti'ik karu pamu-  
fíθθi', pakari vari vura 'iccaha kúnic kářihe'c."

Kunsippunvutihānik hū·t 'ata kó·he:c paxxi'c. "Po'íffamyú-  
vaha<sup>a</sup>k pa'asiktáva<sup>a</sup>n vúra kár 'u'í·mtíhe'c," va: kuníppā·nik. "Viri  
va: po'íffamyúvtiha<sup>a</sup>k, va: kari vur 'u'í·mtíhe'c pakké·vri·kca'."  
'Úma vúra píric 'utá:yhítihe'c. 'Úma vúra píric kunipécámkirē vic  
pe·kxaré·yav. 'Uma vúra píric 'utá:yhítihe'c. 'Uppírichítihe'c.

'U:m vúra va: pa'avansáxxi·ttíteas va: vúra kink'upa'ú·nna·hiti:  
"Xay kú·yúkar patteí·mú<sup>u</sup>tc." Káru payé·nipahvúhiteas kiníp-  
pé·nti': "Va· mik'un'ávan patéí·mú<sup>u</sup>tc."

Xas panínamite kářiha<sup>a</sup>k, va: takunippé'er pó·kvī·thiti', pó·kvī-  
thúnnicti' hári 'úksá·hti' 'ikví·thař, xas takuníp·p: "Va: Patéí·mú·tc  
'ukvíthúnnicti, Teí·mú·tc 'i·n kuníppé·nti': 'ikeáhi', 'ikeáhi.' Karu  
hári takunippé: 'ixrán.' " Va: takuníp·p: "Teí·mú·tc 'i·n kuníp-  
pé·nti': 'ixrán, 'ixrán, 'ixrán, ixrán,'" pó·kvī·thitihā:k paxitca-  
'anāmmāhāc.

Viri pē·kvī·thárahā<sup>a</sup>k, pó·xrárāttiha<sup>a</sup>k, takunippé'er: "Teí·mú·tc  
'i·n kúnvīmtcúkteū·kti'."

Yakún Teí·mú·tc 'upa·nnik: "Na: yá·s'ára muyusíttanate niy-  
tcáxteā·xtíhe'c." 'Ikmahátera:m pakunteú·phínā·tíhānik, yá·s'ára  
tcim u'ínnferihe'c, va: kári pakunteú·phínā·tíhānik. Payé·m vúra  
va: 'ikmaháteram'ávahkam 'utapríhvuti teí·mú<sup>u</sup>tc. 'Uθxupkó·tti',  
va: kumá'i'i va: ká:n 'utapríhvuti', 'imínānnihite. Ké·mate kós  
Patéí·mú<sup>u</sup>tc, ta púffa·t pe·kmahátera<sup>a</sup>m. Tapukinmā·htíhāra Pat-  
téí·mú·tc pa'arári<sup>a</sup>k, 'Asarakávri·k kíte takun'árā·rāhiti' payváhi<sup>a</sup>m.  
'Axrá·t kun'á·mvana·ti'. 'Árari:k tapu'arā·rāhitihāp payváhi<sup>a</sup>m

## 9. COYOTE AND LIZARD ORDAIN DETAILS ABOUT CHILDBIRTH AND BABIES

It was Coyote who first made a baby. Then Coyote said: "Human  
will make a baby the same way."

They were talking in the sweathouse what Human is going to do.  
And one said: "They ought to cut a woman open, they ought to  
take the baby out of her belly. Then Coyote said: "No. There  
won't be many people. How quick he will lose his wife, though he  
paid so much for her." Then they all said: "How will he [the baby]  
travel through?" Then some said: "Let him come out of her  
mouth." Then Coyote said: "No. That won't do." Then Coyote  
said: "Let the baby come out behind." Then Lizard said: "Yes;  
that's good."

Then Coyote said: "One will be a female, and the next will be  
born a male. That's the way they will do. The female will be mixed  
with them." Then Lizard said: "That's good." "I am going to  
make the boy's hands, and his feet; and his penis too, I am going to



make. His hands and his feet will grow first of all, when he is water yet [when he is earliest embryo].

They measured what size a baby was to be. "If it grows over this, the woman will die," they said. "If it is growing beyond this, the mother will die." There will be some herb medicine. The Ikxareyavs will leave some herb medicine. There will be lots of herb medicine. Human will have herb medicine.

They instructed the boys that way: "Ye must not kill Lizard." And they told the little girls: "Lizard is your husband."

And it [the baby] is small yet, they [the lizards] tell it when it is asleep, when the baby is dreaming about something sometimes it laughs when asleep, and then people say: "It is dreaming about Lizard; Lizards are telling it: 'Laugh, laugh.' And sometimes Lizards tell it: 'Cry, cry, cry, cry,' " And people say: "Lizards are telling it: 'Cry, cry, cry, cry,' " when the little baby is asleep.

When it is asleep, when it cries, they tell it: "The Lizards are pinching the baby."

Lizard said it: "I will be bothering Human's little baby." They were talking in the sweathouse, that Human is going to come, they were talking about it. And to-day Lizard likes it on top of the sweathouse. He hugs his chest toward it repeatedly [with raising and lowering motion toward the sweathouse roof board]. That's why he likes it there, because it is warm. It is too bad for the lizards, that there are no more sweathouses. We never see lizards any more in the Indian rancherias, they only live in rocky places now. They do not stay around the rancherias any more now.

#### 10. HOW WESTERN YELLOW-BELLIED RACER WAS TRANSFORMED

'Uknî. 'Ata háriya kun'árã:rähithànik.<sup>50</sup>

Xás yíθa 'í'm 'uvó'nnüpük. Xás uxxus: "Tí'kk'árúk kanvã'rami." Kárixas yí'mmúsitc tu'áhu<sup>u</sup>. Teímaxmay hú'tu'ín, máruk 'utáppitcra'<sup>a</sup>.<sup>51</sup> Xas yúru kún utáppitcruþ. Xas káru kun 'utáppitcero'<sup>o</sup>v. Xas sáru kun utáppitcfak. Xas 'asivcúruk su' 'utáppitck'<sup>a</sup>'a. "'É·, 'if 'ó'k 'asayá'matc 'uθá'n'niv." Xas 'u'é'tticip, pa'as, pa'asayá'matc. Xas xára vur 'u'é'θiθun pa'as. Xas 'á'pun 'upθáfic. Xas uxxus: "Tímaté' k'ánpút'yí'nkáçhi' páy pa'asayá'mátçak, vúra 'u'çm yá'matc pa'as." Xas 'upúty'ín k'ýtç. "Tímaté' k'ánipvínna-sunatchi'. Yã'hæh. 'Amayá'icçat. Tí'pây kítç xas kumaté'çitc kuna kapúty'ínk'átçhi'." Xás kúkkuçm 'upvínna-sunatchi'. "'É·, 'a'f kún upákkat." Vo'kúphã'n'nik. 'Apsunmunnukitc xas 'upárihi-çrihañik va: vura ka'n, 'asivcúruk 'utáppitck'<sup>a</sup>'ñik.

<sup>50</sup> Or: hiti'.

<sup>51</sup> An old word equivalent to 'utánnū'nna'<sup>a</sup>, he slipped in upslope direction.

Kupánnakanakana. Tcé·myaꞑtc 'ík vúr Icyá't 'imcí·nná·víc. Nanivássi vúrav e·kiniyá'átc. Tcé·myaꞑtc 'ík vúra 'Atáytcúkkinate 'i'ú·nnúprave'c.

#### 10. HOW WESTERN YELLOW-BELLIED RACER WAS TRANSFORMED

Ukni. They were living [there].

Then one went outside the house. He thought: "Let me go upriver." Then he went a short way. Then behold he slipped in upslope direction. Then he slipped in downriver direction. Then he slipped in upriver direction. Then he slipped in downslope direction. Then he slipped in under a rock. "Oh, what a nice looking rock lying here." Then he picked it up, that rock, that pretty rock. Then he packed that rock around. Then he set it down on the ground again. Then he thought: "Let me do just a little bit of job on this nice rock, it looks so nice." Then he did just a little bit of job on it "Let me taste it by sticking out my tongue. Well. It tastes good. Let me do a little bit more of job on it." Then he tasted it again by sticking out his tongue. "Oh, it tastes like manure." He did thus. Then he turned into 'apsunmunnukič snake sp. right there, he went in under the overhanging rocks.

Kupánnakanakana. Shine early, Spring Salmon, hither upriver. My back is straight. Grow early, Spring Cacomite.

#### 11. BLUEJAY AND BULLHEAD DOCTOR REDFISH

'Uknî. 'Áta hári·va kun'árā·ràhìtìhànik.

Katcaká·tcitc 'u·m 'apurúvā·nhānik, patuxussáha·k tcfmi k'·am·kúhi', vaꞑ vúra tó·kkúha'.

Tcavúra pán·pay yíθa<sup>52</sup> vur uyíkkiha',<sup>53</sup> vur puxx<sup>w</sup>itc 'uyíkkiha, 'asiktáva'<sup>54</sup>n, 'arátā·nvà tó·kké·n 'iθvayá'<sup>54</sup>k. Xas 'áxxak pa'émca<sup>55</sup> 'upíkk'a·v. Xas vura 'áxxak 'ín vúra xus kun'ū·m. Ta'ítam kun·vāsmā·hvàhè'<sup>56</sup>n. Katcaká·tcitc yīθumāsv u'arihicrī·hvūti'.

*Song by the Bluejay*

Ká·y kay kinē·  
Pátas kay kinē·<sup>56</sup>

Xas taxánnahicite Xánkiꞑt kun u'árihic pamuvāsmā·hvàt.

<sup>52</sup> A person in the rancheria. The person who got sick was the Redfish, stunted variety of *Oncorhynchus nerka*.

<sup>53</sup> Equivalent to the more common 'ukkúha', he was sick.

<sup>54</sup> This is what they always say when a person is being deviled. Instead of 'iθvayá'<sup>54</sup>k also 'iθvā·y may be used.

<sup>55</sup> The two doctors were Bluejay and Bullhead. They doctored her, both dancing together.

<sup>56</sup> Onomatopoeic, otherwise without meaning.

*Song by the Bullhead*

Yéhehe hanahê

'Átepu:s kanapicavsi'priñi.<sup>57</sup>

Púyava xùs kunkupá'ũmmahānik, Tef'ppite. Xas 'u'árārī'hk<sup>v</sup>ānhā'. Xas Katcaká'teite 'uppî:p: "Xúric vúra 'u:m kana'íccavsiþ." Karixas Katcaká'teite 'u:m vura 'iθa'áttiv takun'íccavsiþ xúric, to'pá'ttíciþ. Xas Xánki:t 'uppî:p: "'Átepu:s napíccavsiþ." Xas va: 'ievít 'upíccavsiþ pamútepu'<sup>58</sup>. Vura va: 'áxxak 'í'n páxxus kun'ũmmüti', Katcaká'teite Xánki:t xákka'<sup>a</sup>n. Pa'asiktáva:n 'u:m vúra ta:y muxxúrichanik, karu ké'tchānik pamútepu'<sup>58</sup>, ké'tc múte-pū'shānik, Katcaká'teite 'u:m vúra 'u'á'púnmutihanik. "Manik va: na'ákkihe'<sup>c</sup>." Katcaká'teite 'u:m vura hitiha:n 'ávaha kite po'pítii kana'íccavsiþ, 'ávaha kite.

Tcavura pá'npay k<sup>v</sup>úkku:m úpkū'hpá'. Xas kúkku:m vura 'áxxak 'upíkk<sup>v</sup>av'. Xus tákun'ũm. Va: vura kúkku:m kunkupapatúm-kō'hā'. Xas kúkku:m vúra va: kō' kin'ákki pa'émca'. Kúkku:m vura Katcaká'teite kun'ákk iθa'áttiv xúric. Kúkku:m 'ík vúra Xánki:t to'ppî:p: "Pamítepu:s napíccavsiþ." Xas vura 'u:m taní'namite 'ussā:m pamútepu'<sup>58</sup>.

Tcavura pá'npay yíθ kún 'upíkk<sup>v</sup>av pa'ém.<sup>59</sup> Xás uppî:p: "Tcím ik<sup>v</sup>ō' pe'píkk<sup>v</sup>avti Pakatcaká'teite. Katcaká'teite 'u:m vura mu'ápurō'n 'úpsi'nvüti'. 'U:m vúra Katcaká'teif'n 'i'apunkō'tihāþ. 'U:m vúra harivurava patupíkk<sup>v</sup>í'tek<sup>v</sup>āhā:k pamu'ávaha', va: kari ti'ápu'rap. 'U:m vúra Xánki:t xákka:n kunxú'shiti'." Vúra 'u:m Tef'ppite tu'á'pún'ma pa'í'n kun'apúnkō'tti'. Hínupa páy 'u:m Katcaká'teite Xánki:t xákka:n kunxú'shiti'.

Púyava: 'u:mkun kunkúphā'n'nik, Katcaká'teite Xánki:t xákka'<sup>a</sup>n, va: kunkúphā'n'nik. Katcaká'teite 'u:m káru vura mahrá-vā'nhānik. Karu Xánki:t 'u: mahrá'vā'nhāni<sup>60</sup> k<sup>v</sup>aru. Hínupa 'u:m tef'ppite pakukúhithanhanik. Katcaká'teite 'í'n kun'apúnkō'tti'.

Xas 'u:m va: kumá'í'i payváhi:m ní'namite pamútepu:s Tef'ppite, xá:s vúra púffa:t pamútepu'<sup>58</sup>.

Kupánnakanakana. Tcé'mya'te 'ík vúr Icyá't 'imci'nná'vic. Nanivási vúrav e'kiniyá'<sup>ta</sup>c. Tcé'mya'te 'ík vúra 'Atáyt'cukkinatc 'i'ú'nnúprave'<sup>c</sup>.

<sup>57</sup> The last line means: "Pay me some more gut strings."

<sup>58</sup> This is why the bullhead has lots of these strings while the red fish has only a few.

<sup>59</sup> Who this doctor was is not known.

<sup>60</sup> They see what kind of pain is in one while they shut their eyes as they dance.

## 11. BLUEJAY AND BULLHEAD DOCTOR REDFISH

Ukni. They were living [there].

Bluejay was a devil, whenever the Bluejay wanted anyone to get sick, he [that person] would get sick.

Then later on somebody got sick, got very sick, a woman, pain was shaking in her breast. Then she sent for two doctors. Then both doctored her. They danced the doctor dance. Bluejay kept changing the song.

*Song by the Bluejay*

Ká'y kay kinê  
Pátas kay kinê.<sup>61</sup>

Then after a while Bullhead started in to sing her doctoring song.

*Song by the Bullhead*

Yéhehe hanahê  
'Átcpu's kanapicavsí'prîni.<sup>62</sup>

That is the way they doctored her, Redfish. Then she got all right. Then Bluejay said: "Pay me in shelled acorns." Then they paid Bluejay a pack basket full of shelled acorns; she packed it home. Then Bullhead said: "Feed me with gut strings." Then she [Redfish] fed him half of her gut strings. They were both doctoring her, Bluejay along with Bullhead. That woman had lots of shelled acorns and she had a big bunch of gut strings [inside of her], her gut strings were big, and Bluejay knew that. "She will pay me that." Bluejay always wanted to be paid in just food, just in food.

Then later on she got sick again. Then she sent for both of them again. They treated her. They just doctored the same as they had before. Then they paid them again the same kind. They paid Bluejay a pack basket full of shelled acorns. And Bullhead said again: "Feed me with your gut strings." Then she [Redfish] had only a little of them left.

Then after a while she sent for another doctor. Then she [the new doctor] said: "You must quit hiring that Bluejay. She is in with Bullhead. Bluejay acts like she did not know her own devil work. Bluejay is the one deviling you. Whenever Bluejay's food gives out, then she will devil you." Then Redfish knew who was deviling her. The fact was that Bluejay and Bullhead were in together.

That is the way that Bluejay did along with Bullhead, that is the way they did. And Bluejay was a diagnosing doctor. And Bullhead

<sup>61</sup> Onomatopoetic, otherwise without meaning.

<sup>62</sup> The last line means: "Pay me some more gut strings."

was a diagnosing doctor, too. It was Redfish who was sick. Bluejay was deviling her.

And that is why Redfish's gut strings are so small now; she almost has no gut strings at all.

Kupánnakanakana. Shine early, Spring Salmon, hither upriver. My back is straight. Grow early, Spring Cacomite.

## 12. TWO KATIMIN MAIDENS VISIT THE INDIAN HEAVEN

'U:mkun va; ká:n kun'árā'rahitihañik, Yúxtū'yrùp, 'áxxak 'afferíhansa'.<sup>63</sup> Pukúnic 'arara'f'n kfmā'htihàp pa'afferíhansa'. Púyava yantcípva xas vura kfmāhti', pakuníkví'pvāràyvùti'. Yakún 'u:m-kun vúra va; kunkupa'íffahañik.<sup>64</sup> 'Tkvipvaráyvā'sāhāñik. Va; vúra kítc kunkupa'íffahañik. Va; vúra xás ká:n kfmā'hti'.

Hínupa va; vura 'áxxak takuntá:n'va.<sup>65</sup> Xás 'áxxak mukunke;tcikyá;hanik 'ifáppí'tcà'. Vírí va; kunxus: "Nu; karu vura tantán'vā'." <sup>65</sup> Va; kítc kunkupítí pakunixáxxā'tí'. Kúkkum im'yá:n tusúppā'hà 'axviñihiti;m takunpínní'eri', pakunyupastáranhiti'.<sup>66</sup>

Tcavura pá'npaytah, 'axmá'y ká:n 'árár 'uxr'c mukunpí'm'mate, paká:n kunixáxxā'ti 'axviñihiti'im. Hínupa 'u:m 'A'ikné'tchañ.<sup>67</sup> Xas upí:p: "Tcimi k'yō pakúxráti'. Maník na; ni'á'púnmuti paká:n pamik'yunké'tcikyav. Maník va; kuk'yik'ō'nvāvē'cāp. Tcimi k'yí'kyav 'itahannámmahite pamik'yún'pavírutva'. Kó'va yí'v, pánu-írūna'vic. Karu va; kítc kusá'nve;c 'ipí'c'i't. Yakún va; ku'íp-pihítihē'c, paku'ú'fthihē;c pa'ipí'c'i't." <sup>68</sup> Karixas kunpí:p: "Tanu-

<sup>63</sup> The two youths lived at Yuxtuyrup, place name, by the river bank at the upriver end of Katimin rancheria. They lived there not in pikváhahirak, in mythic times, but long ago in human times, of which period the old word 'uhyanaθθé'ppaí is used.

<sup>64</sup> These youths were just raised that way, good and secretly; they were little seen, but spent their time in hunting, practicing dances, and other pursuits of rich people.

<sup>65</sup> Or: tanupuyá'hārāhā'. This was frequently said when crying.

<sup>66</sup> This was the old mourning practice; the bereft stole away to sit on the ground by the grave in the early morning. The old Indians told the younger ones not to cry in the evenings or nights; that no one ever died for feeling bad for dead people, and that these two girls made it this way, so that nobody ever will die of grief. (See p. 33, fn.)

<sup>67</sup> 'A'ikrē'n, diminutive 'A'ikné'tchañ, meaning he who dwells above, name of the mythic Duck Hawk who lives on top of Sugarloaf Mountain, patron of Katimin rancheria. (See p. 2, and p. 32, fn.)

<sup>68</sup> It was the custom to keep and to pack about, when traveling, entire cannon bones of the deer. They were regarded as natural marrow cases, and the marrow was extracted only as used. It was an old expression that this marrow rubbed in well all over the body makes the traveler feel as if he has bones in him, makes him cease to be tired. It was also the girls' blanket against the cold on their long journey. Because the girls and A'ikren used it this way is why people use it now.

píkya<sup>ar</sup>, teimi nuyárame<sup>ec</sup>." Kárixas kunívyihèiprìv. Viri va; vura kuntaxasfipáyā'tchà pamukunyáffuś, kó'va piriçri; k pakuníruna'ti'. Tce'myáteva vura kúkku; m yíθ takunipyáffuś, kukku; m 'ík vura va; tutaxásfip. 'Itahanámmahite<sup>69</sup> yíθ kunipyáffuś. Viri va; kítc kun'úfte' pa'ipici'i't.

Tcavura tayí'v xas upp'p 'A'ikrén: "Tcimi núvyi'hmè<sup>ec</sup>. Va; vúra kummáhe<sup>ec</sup>, va; vura kári kùnkùpitti', mí takunkupittihat, va; vura kári pamukun'ixtí:vha', pakuníkví'pvārayvuti', va; vura kári pamukun'ixtí:vhà'."

Karixás va; ká;n vura takunívyi'hmà'. Tó'kxáramha'. Yánava pavuhvúha tu'icci'p. Viri taxánnahicite tcimaxmay papasniké'ı 'utcu'pha'.<sup>70</sup> Yánava xákkarari takun'inní'crihe<sup>en</sup>,<sup>71</sup> pavuhvuhaxákkarari. Viri níki k tákùnxùs nu'áfiç, pamukunké'teikya'v.<sup>72</sup> Va; vúra ká;n takun'ipci'nk'á'. Níkik teimi kun'áfiç<sup>ec</sup>, kari takun'ipci'nk'á'. Kárixas 'A'ikrén up'p: "Tcém. Tcimi na; tanipvá'ram. Maní kík'pó'nvārùkè'càp." Xás kunp'p: "Tcém." Xas upvá'ram.

Tcimaxmay k'úkku; m u'ippak.<sup>73</sup> Káruma 'u;mkun yá; s kúnic yíθa kuníkvé'crihti'.<sup>74</sup> va; kunkupé'kmahónkō'nnàhiti'. Hínipa u; m 'iθahárinay tákun'ín. Xas kunp'ri'.<sup>75</sup> Xas kinippé'r: "Vúra kupiyá'rámè<sup>ec</sup>. 'I;mk'yun púva kári pa'ó. ku'íne<sup>ec</sup>. 'I;mk'yun púva puyá'hāràhàp." Xas kinippé'r: "Tcimi kípcā'n'vi 'arutá'nnāxiti'hirāk vasúf'irùhāpù'.<sup>76</sup> Yakún vúra pu'arappívè'cātà, pakusá'nmā'hà'ak. Patupuyá'hārāhā; k pici'i'tc, papava 'icūnvāphā'ak, víri va; 'apmā;n kuní'vurùkthè<sup>ec</sup> pa'asúfi'i'c." Viri va; kunsárukkañik. Xás va; kunkú'pha', viri va; pa'apmánti; m takun'í'vurukkaha'ak, va; kari tupímta'v. Kō'mahite va; kari pu'ára 'í'ntíhanik. Pu'ára 'í'ntíhanik kō'mahite. Tcavura pá'npay tó'fí'pha'. Púyava kari k'úkku; m pó'fí'pha passuf'irùhāpù', kúkku; m va; kári tcé'myáteva pakunpuyá'hāràhiti', pó'fí'pha pasuf'irùhāpù'. Viri va; 'u;mkun

<sup>69</sup> Or: 'itahará'n.

<sup>70</sup> Lit., talked.

<sup>71</sup> They were sitting on the ground, each holding his flint blade crosswise on his thighs, waiting for the song to start.

<sup>72</sup> Tried to put their hands about the youths as they sat there.

<sup>73</sup> The Indians have the pretty belief that A'ikren, when he leaves his home on top of Sugarloaf Mountain, migrates to the Indian Heaven, returning the next season. He just made a special trip to conduct the girls there.

<sup>74</sup> Also púva kunic yíθ ikvé'rìhàp, it was like they had not passed one night. This experience of the girls was often referred to by the Indians to convey the day like impression which long visits away from home make after one's return, just as we say "the visit seems like a dream."

<sup>75</sup> They liked the 'ixtí'vha', fun, of the Indian Heaven country. Pavúra kō; kúma'í'hvāna'<sup>a</sup>, pō'í'hvānā'ti', they are dancing all kinds of dances.

<sup>76</sup> This was to be the reviving food, the smearing of which around the mouth would make a dead man revive.

kuníppā'n'nik: "Xá:t h́t'vava 'ukupé'θvúyá'hàhà mupuyá'hafa, vúra puva; 'ahvákkírē'cārà. Vúra 'u:m 'ukkuhé'<sup>c</sup>, xas ík upuyá'hāràhe'<sup>c</sup>." 'Uhyanaθθē'ppāràhànik: "Vúra pu'ívē'cārà, xát 'uθvuyá'ha mupuyá'hafa, 'uxussé'<sup>c</sup> uma vúra ník táni'ív, kuna vura pu'ívē'cārà." <sup>77</sup>

## 12. TWO KATIMIN MAIDENS VISIT THE INDIAN HEAVEN

They were living there at Yuxtuyrup, two youths. Nobody saw those youths much. Behold they saw them every year when they went stepping around [with flint blades in front of the deerskin dancers]. They were just raised that way. They were steppers around. That is the way they were raised. It was then that those youths were seen.

Then behold both died. And they both had girl sweethearts. They thought: "We are dying, too." All that they did was to cry. Every morning they sat down by the graveyard, the water coming out of their eyes.

Then after a while all at once a person sat down by them there, as they were crying there by the graveyard. Behold it was A'ikren. Then he said: "Ye would better quit crying. I know where your sweethearts are. I will take you there. Ye make 10 maple bast dresses. It is a long way where we are going to travel through. And ye must take with you deer cannon bone marrow. They will be your bones, when ye rub it on yourselves." Then they said: "We are through, let's go." Then they all went. Then the strands of their dresses got all pulled out [by the brush], it was so brushy where they were traveling through. Every once in a while they put on another dress, and again it all pulled out. And all that they were painting themselves with was that deer cannon bone marrow.

Then when a long way along, A'ikren said: "We are about to get there. Ye will see what they used to do; they do the same yet, they have the same fun yet, stepping around [before the deerskin dancers], they have the same fun yet."

Then they got there. It was getting dark. Behold the deerskin-dance row. Then after a while behold the whistle sounded. The youths were sitting at both ends, at both ends of the deerskin dance. Then they [the girls] tried to touch them, their sweethearts. They disappeared there. Whenever they were just about to touch them,

<sup>77</sup> When a person is dying, the old people say: "Pu'ívē'cārà, va; kuníppā'nik pi'ē'p 'uhyanaθθē'ppār, xá:t mupuyá'ha'ra 'uθvuyá'ha'." "He is not going to die, they [the two girls who went to the land of the dead] said it long ago; it is old-time talk; I do not care how bad he feels for his dead one." Pi'ē'p 'uhyanaθθē'ppār refers to an early tale of human times, in contrast to pikváhahírak, in mythic times, in the times of the Iksareyavs.

they disappeared. Then A'ikren said: "It is well. I am going home. I will come back for ye." Then they said: "It is well." Then he went home.

Then behold he came back again. They felt like they had only stayed one night, so it seemed to them. Behold they had been there one year. They did not want to leave. Then the people told them: "Ye must go back. It is not time yet for ye to come here. Ye did not die yet." Then the people told them: "Ye take along some heavenly salmon backbone meat. Then nobody will die any more, when ye carry it there. When first he dies, before they bury him, ye shall smear about his mouth the backbone meat of salmon." Then they brought it in [into this middle place]. Then they did that, smeared it around the mouth, and he resuscitated. For a time people did not die. There was no death for a time. Then after a while it gave out. Behold when there got to be no more salmon backbone meat again, then again at intervals they were dying, when there was no more of the salmon backbone meat. They [the two girls] are the ones that said it: "I do not care how bad one feels over his dead one; he will never die for that. When he gets sick, then he will die." It is talk of long ago: "One will not die, I do not care how bad he feels for his dead one, he will think that he is going to die but he will not die."

