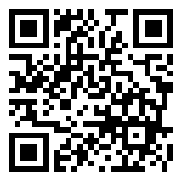


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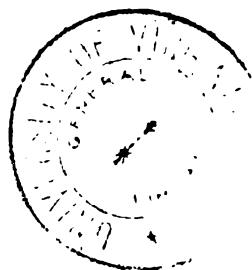




SMITHSONIAN INSTITUTION  
BUREAU OF AMERICAN ETHNOLOGY  
BULLETIN 109 7

# A DICTIONARY OF THE OSAGE LANGUAGE

BY  
FRANCIS LA FLESCHÉ



UNITED STATES  
GOVERNMENT PRINTING OFFICE  
WASHINGTON : 1932

FOR SALE BY THE SUPERINTENDENT OF DOCUMENTS, WASHINGTON, D. C.



## LETTER OF TRANSMITTAL

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SMITHSONIAN INSTITUTION,  
BUREAU OF AMERICAN ETHNOLOGY,  
*Washington, D. C., June 11, 1931.*

**SIR:** I have the honor to submit the accompanying manuscript, entitled "A Dictionary of the Osage Language," by Francis La Flesche, 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.*

III



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# A DICTIONARY OF THE OSAGE LANGUAGE

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By FRANCIS LA FLESCHÉ

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## INTRODUCTION

After several years of thoughtful work and study, this dictionary is presented in the hope that it will assist those seeking a knowledge and understanding of the Osage language and its usages. Much of this work has been made possible by association with personal friends among the Osage tribe. Living with them brought out more perfectly the words and their meanings. Although many of the expressions of the Osage are similar to those of the Omaha, the terms in their rituals and songs varied.

Particular attention is called to the fact that little or no reference has been made to the grammatical construction or meaning of words. The Osage, like many other tribes, do not discriminate between or know the various parts of speech. By a careful study of this dictionary the student or casual reader will find the same word has many meanings, which to the white man would be confusing. In almost every instance a verb has been indicated by (to) being placed after the word; then the expressions in three persons have been added as illustration for use. Throughout the English to Osage will be found "see" or "which see," suggesting that the full meaning or sense of the word is worth referring to. It has been the desire to give in the Osage-English a full derivative and meaning and use of the word, while in many instances the English simply has the Indian word. Where subject matter refers to "the back of the book," interesting paraphrasing has been given; legends applying strictly to certain words or expressions will be referred to, giving a better understanding to the reader. Many references are made to *wi-gi-es* (rituals), which play an important part in the construction of this dictionary.

Personal names given in this volume are found among several gentes; these have the references as to meaning. There are many sayings appearing in the back of the book, which have been revised to the modern expressions, taken from a primer prepared by Raqua & Montgomery, published in 1834. These will be of great interest. Some might be classed as wise sayings.

While it has not been possible to give all words known to the Osage, those of greatest importance have been given. Some of the words

and expressions of this tribe can not be rendered in English; that is, there is no English equivalent. Those taken from the rituals are of great importance, as the rites among the Osage are still held sacred.

In many instances I have found it necessary to change the original spelling of the words to conform to modern times: s has been changed to ç (as th in thin); rh has been eliminated; l and j have also been discarded; the continental vowel is used entirely; the nasalized <sup>a</sup> is used, giving the French nasal sound in many of the words where the letter "n" is found, other than at the beginning of a word or syllable. In all words in the Osage language the most important item to be considered is the accent; attention is called to the medial letters k, p, and t which have a different sound than the plain letters in the English. A study of the phonetic key which follows will be of great assistance.

Acknowledgment is here made of the courtesy of Chief Fred Look-out and his wife, who were very helpful; also of former Chief Bacon Rind and others, of Pawhuska, Okla., who gave me many facts that otherwise could not have been given in this book. While a guest in Oklahoma I found everyone willing to give the information that has made it possible for me to perform the task of writing this volume. I wish also to acknowledge to Grace D. Woodburn my appreciation for her untiring efforts in carefully and accurately continuing my work, without whose assistance this dictionary could not have been completed.

Few abbreviations have been recorded; those that have been used are self-explanatory. However, it is a simple matter to refer to them: Om. same, Omaha same; f, feminine; m, masculine.

All references for details will be found in the Thirty-sixth, Thirty-ninth, Forty-third, and Forty-fifth Annual Reports of the Bureau of American Ethnology.

#### PHONETIC KEY

- a. .... as in father.
- b. .... as in bad.
- ç. .... as in thin.
- d. .... as in dog.
- e. .... as in prey.
- 'e. .... exploded e.
- g. .... as in go.
- h. .... as in he.
- i. .... as in pierce.
- 'i. .... exploded i.
- i<sup>a</sup>. .... nasalized i.
- 'i<sup>a</sup>. .... nasalized exploded i.
- k. .... as in kin.
- k. .... a medial k (between k and g).
- m. .... as in man.
- n. .... as in no.
- <sup>a</sup>. .... nasalized n.

- hn-----the sound of the initial letter is expelled from the nostrils and is scarcely audible.  
o-----as in note.  
'o-----exploded o.  
o<sup>a</sup>-----nasalized o.  
p-----as in pipe.  
p-----a medial p (between p and b).  
s-----as in sit.  
sh-----as in shun.  
t-----as in ten.  
t-----medial t (between t and d).  
th-----as in then.  
u-----as in rule.  
'u-----exploded u.  
w-----as in wet.  
x-----rough German ch.  
sh-----as in azure.





# OSAGE-ENGLISH

## A

a, an interrogation sign, used at the end of a sentence.

she the be a(?) who is that going?

a, arm; that part of the shoulder to and including the hand.

a, they said.

a, on.

ka'-wa-to<sup>a</sup> a-a-gthi<sup>a</sup>, I rode on a horse.

a'-gthi<sup>a</sup> tho<sup>a</sup> a-a-gthi<sup>a</sup>, I sat on a chair.

pa-he'tho<sup>a</sup> a-a-gthi<sup>a</sup>, I sat on a hill.

a'-ba, they are (moving); he or they (moving).

a'-ba-ço<sup>a</sup>-dse, to lace up (as a shoe).

a'-pa-ço<sup>a</sup>-dse, I laced up (a shoe).

a'-shpa-ço<sup>a</sup>-dse, you laced up (a shoe).

o'-ga-ba-ço<sup>a</sup>-dsa i, we laced up (a shoe).

a'-ba-ço<sup>a</sup>-dse (Om. same), to push one against a tree or a door.

zho<sup>a</sup> a'-pa-ço<sup>a</sup>-dse, I pushed him against the tree.

zho<sup>a</sup> a'-shpa-ço<sup>a</sup>-dse, you pushed him against the tree.

a'-ba-çta (Om. same), to patch.

a'-pa-çta, I patch.

a'-shpa-çta, you patch.

o'-ga-ba-çta i, we patch.

a'-ba-çu (Om. same), to indicate, to point at; (2) to select. (See a'-tha-dse.)

a'-pa-çu, I select.

a'-shpa-çu, you select.

o'-ga-ba-çu i, we select.

zho<sup>a</sup>-tse a'-pa-çu, I point at the tree.

zho<sup>a</sup>-tse a'-shpa-çu, you point at the tree.

zho<sup>a</sup>-tse o'-ga-ba-çu i, we point at the tree.

a'-ba-do, a small hill.

a'-ba-do<sup>a</sup>, to freshen a fire by putting on wood.

a'-pa-do<sup>a</sup>, I freshened the fire.

a'-shpa-do<sup>a</sup>, you freshened the fire.

o'-ga-ba-do<sup>a</sup>, we freshened the fire.

a'-ba-dsu-ge, bent downward.

a'-ba-du, a knoll or hillock.

a'-ba-gtha (Om. same), backward; bashful; diffident; shy.

a'-pa-gtha, I am shy.

a'-shpa-gtha, you are shy.

o'-ga-ba-gtha i, we are shy.

wi'ti-mi a-a-gi-pa-gtha, I feel bashful toward my aunt.

a'-ba-ha çi-hi, rifle, with yellow or brass sight.

a'-ba-k'u, to cover anything by the use of a spade.

a'-pa-k'u, I covered it with a spade.

a'-shpa-k'u, you covered it with a spade.

o'-ga-ba-k'u i, we covered it with a spade.

a'-ba-ku, the part of a man's back between the shoulders.

a'-ba-ku-t'o-ra, humpback.

a'-ba-shda, to cut the hair.

a'-pa-shda, I cut my hair.

a'-shpa-shda, you cut your hair.

o'-ga'-ba-shda i, we cut our hair.

a'-ba-sho<sup>a</sup>-tha, trickled down. An expression used in rituals, as "the blood trickled down from his mouth."

a'-ba-ça, a fence; a stockade.

a'-ba-ça a-ga-ha a-a-zhu i<sup>a</sup> da, I put them on the fence.

a'-ba-ça a-ga-ha a-tha-zhu i<sup>a</sup> da, you put them on the fence.

a'-ba-ça a-ga-ha o'-ga-zhu i<sup>a</sup> da i, we put them on the fence.

a'-ba-ça a'-u-wi-çi, to jump over a fence.

a'-ba-ça a'-a-o<sup>a</sup>-çi, I jump over the fence.

a'-ba-ça a'-tha-o<sup>a</sup>-çi, you jump over the fence.

a'-ba-ça o'-ga-o<sup>a</sup>-çi i, we jump over the fence.

a'-ba-ta ga-ta-tha, to break a fence.  
 a'-ba-ta a-ta-the, I broke down the fence.  
 a'-ba-ta tha-ta-the, you broke down the fence.  
 a'-ba-ta o'-ga-ta-tha i, we broke down the fence.  
 a'-ba t'o-xa, my stooping shoulders. (From a ritual.)  
 a'-ba-tai-zhe, to act in desperation regardless of consequences.  
 a'-pa-tai-zhe, I acted in desperation.  
 a'-shpa-tai-zhe, you acted in desperation.  
 o'-ga-ba-tai-zha i, we acted in desperation.  
 a'-ba-t'u, to prevent one from moving by holding one back.  
 a'-pa-t'u, I prevented him from moving.  
 a'-shpa-t'u, you prevented him from moving.  
 o'-ga-ba-t'u i, we prevented him from moving.  
 the go'-tha tho'-zha a'-pa-t'u, he wished to go but I held him back.  
 the go'-tha tho'-zha a-spha-t'u, he wished to go but you held him back.  
 a'-ba t'u-xa, the bending or the stooping shoulders.  
 a'-ba-xu, door latch.  
 a'-be (Om. same), foliage; leaves; leaf.  
 a'-be ge da-t'se-ga, the leaves are withered.  
 a'-be-to', to wind as a lariat around the tree.  
 a'-pe-to', I wind the lariat around the tree.  
 a'she-to', you wind the lariat around the tree.  
 o'-ga-be-to' i, we wound the lariat around the tree.  
 A'-be-zhi'-ga, Slender-leaf. Personal name. Refers to the cattail.  
 a'-bi-ge, to become dry.  
 a'-bi-go'-dae, to press to the ground.  
 a'-pi-go'-dae, I pressed it to the ground.  
 a'-shpi-go'-dae, you pressed it to the ground.  
 o'-ga-ba go'-dsa i, we pressed it to the ground.

a' bi' da, it has been said. An expression used in rituals.  
 a' bi' do, they say or have said.  
 a'-bi'-no'-tha, to obliterate or wipe out.  
 a'-pi-no'-tha, I wiped it out.  
 a'-shpi-no'-tha, you wiped it out.  
 o'-ga-bi no'-tha i, we wiped it out.  
 a'-bi, spoken of as. This expression is found in the sayings of the wi-gi-e or ritual.  
 a bi a, they have said. A term used when reciting a ritual by the Tai'-zhu Wa-shta-ge gens.  
 a'-bi-ta (Om. same), to touch with the flat (palm) of the hand.  
 a'-pi-ta, I touched it with the flat of my hand.  
 a'-shpa-ta, you touched it with the flat of your hand.  
 o'-ga-bi-ta i, we touched it with the flat of our hands.  
 a-biu'-ge, to check the flow of blood; to staunch.  
 a'-bi-xe (Om. same), the boiling of water.  
 a'-bo-u, they said.  
 a'-btho, shoulder or shoulder blade; upper arm.  
 a'-bthu-tse, I violated the law.  
 a'-bthu-zhi'-ga, little wing; shoulder blade.  
 a'-bu-zha-zha-ta, to fly about in forked lines.  
 a-gi'-ga, same as gi'-ge.  
 a-gi'-ga a-ka i'-dae gthu-zha bi a, little sister washed her face.  
 a'-gi' zhi'-ga, special kinship term for the fourth daughter.  
 a'-gi-thu-ge, to take footsteps toward.  
 a'-sku, hair growing on the temples.  
 a'-da (Om. same), to freeze, as water on some object.  
 ni' te o'-da ha, water freezes on me.  
 ni'-te a-thi-da ha, water freezes on you.  
 ni te wa' da i, water froze on us.  
 a'-da-ga-gi-kahe, crust; bread crust.  
 a'-da-ga-xe, to macadamize a road.  
 a'-da-pa-xe, I macadamized the road.

a'-da-ga-xe—continued.

a'-da-shpa-xe, you macadamised the road.

a'-da-o<sup>a</sup>-ga-xa i, we macadamised the road.

a'-da ga-xe u-zho<sup>a</sup>-ge, to cover or pave a road with broken stone; to macadamize.

a'-da-pa-xe u-zho<sup>a</sup>-ge ke, I paved the road.

a'-da shka-xe u-zho<sup>a</sup>-ge ke, you paved the road.

a'-da o<sup>a</sup>-ga-xa i u-zho<sup>a</sup>-ge ke, we paved the road.

a'-da-ka-dse, to be hot from the heat of a fire or from the sun's rays.

o<sup>a</sup>-da-ka-dse, I am hot from the fire.

da'-thi-ka-dse, you are hot from the fire.

da'-wa-ka-dsa i, we are hot from the fire.

a'-da-ko<sup>a</sup> (Om. a-na-ko<sup>a</sup>), a light; artificial light.

a'-da-ko<sup>a</sup>-gthe—a, on or upon (i. e., the surroundings); da-ko<sup>a</sup>, light; gthe, placed upright or in a standing position: a lamp or candle.

a'-da-ko<sup>a</sup>-the, a lantern.

a'-da-ko<sup>a</sup> we-gthi<sup>a</sup>—a-da-ko<sup>a</sup>, light thrown upon the surroundings; we-gthi<sup>a</sup>, grease: kerosene oil; petroleum.

a'-da-ko<sup>a</sup> we-gthi ni-hni, oil well.

a'-do<sup>a</sup>-ko<sup>a</sup> we-gthi<sup>a</sup> ni-hni wi<sup>a</sup> mo<sup>a</sup>-sho<sup>a</sup> tho<sup>a</sup>-di a-bthi<sup>a</sup> ha, an oil well is on my land.

a'-da-ta<sup>a</sup>-e-ga, to wither in the flesh, as by the heat of the sun; to wilt.

a'-da-xi-dse, the glare of the sun; a strong sun light.

i<sup>a</sup>-shta' wi-ta a'-da-xi-dse o<sup>a</sup>-ni-e ha, the glare of the sun hurts my eyes.

a'-da-xthi<sup>a</sup> (Om. a-xthi<sup>a</sup>), fire blister for curative purposes.

a'-do<sup>a</sup>-be, to escort.

a'-to<sup>a</sup>-be, I escorted him.

a'-shto<sup>a</sup>-be, you escorted him.

o<sup>a</sup>-ga-do<sup>a</sup>-ba i, we escorted him.

a'-do-do<sup>a</sup>, incursion.

a'-do<sup>a</sup>, because; for that reason.

a'-do<sup>a</sup>-ba shi, unconcerned; nonchalant.

a'-to<sup>a</sup>-ba mo<sup>a</sup>-shi, I am unconcerned.

a'-do<sup>a</sup>-ba shi—continued.

a'-shto<sup>a</sup>-ba a-shi, you are unconcerned.

o<sup>a</sup>-ga-do<sup>a</sup>-ba ba-shi i, we are unconcerned.

a'-do<sup>a</sup>-be, to watch over with care; to guard; to aim carefully.

sho<sup>a</sup>-ge a-ka tsi tse a-do<sup>a</sup>-be i ha, the dog guards the house.

a'-dse, to embrace; to clasp in the arms with affection; to climb a tree.

a'-a-dse, I clasped in my arms.

a'-tha-dse, you clasped in your arms.

o<sup>a</sup>-ga-dsa i, we clasped in our arms.

a'-dse-the, to build a fire on some place or object.

a'-a-dse-the, I built a fire on (a stone).

a'-tha-dse-the, you built a fire on (a stone).

o<sup>a</sup>-ga'-dse-tha i, we built a fire on (a stone).

a'-dsu-ta, the limbs of an animal or man.

a'-ga, to slice meat for drying.

a'-a-ga, I sliced the meat for drying.

a'-tha-ga, you sliced the meat for drying.

o<sup>a</sup>-ga-ga i, we sliced the meat for drying.

ta'-do-ka tho<sup>a</sup> a-a-ga, I cut the meat into slices.

ta'-do-ka tho<sup>a</sup> a-tha-ga, you cut the meat into thin slices.

a'-ga-btha, to open the eyes on something.

i<sup>a</sup>-shta' a-a-ga-btha, I opened my eyes on it.

i<sup>a</sup>-shta' a-tha-ga-btha, you opened your eyes on it.

i<sup>a</sup>-shta' o<sup>a</sup>-ga-ga-btha i, we opened our eyes on it.

a'-ga-qa-thu, sounding the rattle.

a'-ga-ci-ge, to sprinkle water with the fingers.

a'-a-ga-ci-ge, I sprinkled water.

a'-tha-ga-ci-ge, you sprinkled water.

o<sup>a</sup>-ga-ga-ci-ga i, we sprinkled water.

a'-ga-go<sup>a</sup>-dse, to shingle the roof of a house.

a'-a-ga-go<sup>a</sup>-dse, I shingled the roof.

a'-ga-*qo*-*dse*—continued.  
 a'-*tha-ga-qo*-*dse*, you shingled the roof.  
 o'-*ga-ga-qo*-*dsa* i ha, we shingled the roof.  
 a'-*ga-qpe*, the falling of something heavy on a person or thing.  
 sho<sup>a</sup> o'-*ga-qpe*, a tree fell on me.  
 sho<sup>a</sup> a'-*thi-ga-qpe* a, did a tree fall on you?  
 sho<sup>a</sup> wa-*ga-qpa* i, a tree fell on us.  
 a'-*ga-qpe*, to cover up an object.  
 a'-*a-ga-qpe*, I cover up an object.  
 a'-*tha-ga-qpe*, you cover up an object.  
 o'-*ga-ga-qpa* i, we cover up an object.  
 a'-*ga-qpe* gthu-*qe*, extricate.  
 a'-*ga-qpe* a-gthu-*qe*, I extricated.  
 a'-*ga-qpe* tha-gthu-*qe*, you extricated.  
 a'-*ga-qpe* o'-gthu-*qa* i, we extricated.  
 a'-*ga-qta*, to stack; to close.  
 a'-*a-ga-qta*, I stack.  
 a'-*tha-ga-qta*, you stack.  
 o'-*ga-ga-qta* i, we stack.  
 a'-*ga-qto*<sup>a</sup> (Om. same), to shave the hair from a deer or an elk skin.  
 a'-*a-ga-qto*<sup>a</sup>, I shaved the hair from the elk skin.  
 a'-*tha-ga-qto*<sup>a</sup>, you shaved the hair from the elk skin.  
 o'-*ga-ga-qto*<sup>a</sup> i, we shaved the hair from the elk skin.  
 a'-*ga-qto*<sup>a</sup>, to trim the web of the feathers of an arrow to make it strike accurately.  
 a'-*a-ga-qto*<sup>a</sup>, I trimmed the web of the feathers.  
 a'-*tha-ga-qto*<sup>a</sup>, you trimmed the web of the feathers.  
 o'-*ga-ga-qto*<sup>a</sup> i, we trimmed the web of the feathers.  
 a'-*ga-qu*, to examine; to inspect; to probe; to inquire into; to test by questions.  
 a'-*a-ga-qu*, I inspected it.  
 a'-*tha-ga-qu*, you inspected it.  
 o'-*ga-ga-qu* i, we inspected it.  
 a'-*ga-qu*, inquisition.  
 a'-*ga-qu* wa-*to*<sup>a</sup>-*ga*, the justice; the judge. One who inquires into.  
 a'-*ga-ha*, upon the brow of. Term used in ritual.

a'-*ga-ha* (Om. same), on top of, or on the outside.  
 tsi tee a-*ga-ha* ta a-no<sup>a</sup> zhi, I am outside of the house.  
 tsi tee a-*ga-ha* ta tho<sup>a</sup>-no<sup>a</sup> zhi, you are outside of the house.  
 a'-*ga-ha* kahe, the exterior.  
 a'-*ga-ha-mi*—a-*ga-ha*, over; mi, blanket or robe: a coat; a long cape; a mantle.  
 a'-*ga-ha-mi* u-*pa* ho<sup>a</sup>, I wear a coat.  
 a'-*ga-ha-mi* u-*shpa* ho<sup>a</sup>, you wear a coat.  
 a'-*ga-ha-mi* o'-*gu*-*ba* ho<sup>a</sup> i, we wear coats.  
 a'-*ga-ha* mi a-*gi-pi* thi-*ge* xtsi mo<sup>a</sup> ha, my coat is threadbare.  
 a'-*ga-ha-pa*, vest.  
 a'-*ga-ha-pa* a-*gi* o'-*btha* a-*tsi* mi<sup>a</sup>-kahe o, I left my vest home.  
 a'-*ga-ha-ta*, on the outskirts.  
 a'-*ga-ha-ta* gthe kahi-the, exile; to expel.  
 a'-*ga-ha-ta* mo<sup>a</sup>-*thi*<sup>a</sup>—a-*ga-ha-ta*, on the outskirts; mo<sup>a</sup>-*thi*<sup>a</sup>, a recluse.  
 a'-*ga-hi-tha*, the blowing of dust, sand, or chaff upon a person or thing.  
 a'-*ga-k'u*, to hoe the earth over some object.  
 a'-*a-ga-k'u*, I hoe the earth.  
 a'-*tha-ga-k'u*, you hoe the earth.  
 o'-*ga-ga-k'u* i, we hoe the earth.  
 a'-*ga-shke*, to tie a knot; to tie a scalp lock on a pole.  
 a'-*a-ga-shke*, I tie a knot.  
 a'-*tha-ga-shke*, you tie a knot.  
 o'-*ga-ga-shka* i, we tied a knot.  
 a'-*ga-stae-dse*, overhanging.  
 a'-*ga-ta* (Om. same), to aim at some object with a gun.  
 a'-*a-ga-ta*, I aim at it.  
 a'-*tha-ga-ta*, you aim at it.  
 o'-*ga-ga-ta* i, we aim at it.  
 a'-*ga-ts'e*, to drop water on some object.  
 a'-*a-ga-ts'e*, I drop water.  
 a'-*tha-ga-ts'e*, you drop water.  
 o'-*ga-ga-ts'a* i, we drop water.  
 a'-*ga-xa-dse*, to cover up something.  
 a'-*a-ga-xa-dse*, I cover it up.  
 a'-*tha-ga-xa-dse*, you cover it up.  
 o'-*ga-ga-xa-dsa* i, we cover it up.

a'-ga-xthe a-ta, toward the wind.  
 a'-ga-xthe bthe a-tho, I went with the wind.  
 a'-ga-xthe, away from the wind; lee side.  
 a'-ga-xthe pa-gtha, to lie with the head toward the wind.  
 a'-ga-xthe u-ga-xthe, following the wind.  
 a'-ga-xto<sup>a</sup>, to shed tears.  
 a'-ga-xto<sup>a</sup>, I shed tears.  
 a'-tha-ga-xto<sup>a</sup>, you shed tears.  
 o'-ga'-ga-xto<sup>a</sup> i, we shed tears.  
 a'-ga-shi (Om. same), to dictate, command, or order.  
 a'-a-ga-shi, I commanded him.  
 a'-tha-ga-shi, you commanded him.  
 o'-ga-ga-shi i, we commanded him.  
 a'-ga-zho<sup>a</sup>, fetlock of a horse.  
 A'-ga-zho<sup>a</sup>, Bushy. Personal name.  
 Refers to the bushy hair on the front legs of the buffalo bull.  
 a-gi, returned.  
 a'-gi-do<sup>a</sup>-be, watches over whatever is his own.  
 a-gi'-gtha-ahe, to deliver or rescue.  
 a-gi'-gthi, to come home after something.  
 a-gi'-a-gthi, I came home after something.  
 a-shki'-tha-gthi, you came home after something.  
 o'-ga'-gi o'-ga-gthi i, we came home after something.  
 a-gi'-hi, he has been after something.  
 a'-gi-no<sup>a</sup>-zhi<sup>a</sup>, to succor; to give help or aid when one is in distress.  
 a'-a-gi-no<sup>a</sup>-zhi<sup>a</sup>, I stood by him.  
 a'-tha-gi-no<sup>a</sup>-zhi<sup>a</sup>, you stood by him.  
 o'-ga-gi-no<sup>a</sup>-zhi<sup>a</sup> i, we stood by him.  
 a'-gi-o<sup>a</sup>, to fly on or over, as the crow flies over that upon which it wishes to feed.  
 ka-xe a'-gi-o<sup>a</sup> i, the crow flies over.  
 a'-gi-pa-mo<sup>a</sup>-gthe, with heads bowed over the people.  
 a'-gi-ahka-de, to play; gambol upon his own property.  
 a-gi'-the, to go after something.  
 a'-gi-thi-ta, cross their tracks.  
 a'-gi-xe, all around a place.  
 a'-gtha, to impute; to accuse.  
 a'-a-gtha ha, I accuse him.  
 a'-tha-gtha ha, you accuse him.  
 o'-ga-gtha i, we accuse him.

a'-gtha-ge, revulsion; a sudden withdrawal.  
 a-gtha'-ge mo<sup>a</sup>-thi<sup>a</sup> o, go after the thing that belongs to you.  
 a-gtha'-ge pahi a tho, I have been after it or them.  
 a'-gtha-ge a-tai a-tho, he has come after that which belongs to him.  
 a'-gtha-ge thi<sup>a</sup>-ge, robust; (2) nothing to complain about.  
 a'-a-gtha-ge thi<sup>a</sup>-ge, I have nothing to complain about.  
 a-tha'-gtha-ge thi<sup>a</sup>-ge, you have nothing to complain about.  
 o'-ga-gtha-ge thi<sup>a</sup>-ga i, we have nothing to complain about.  
 a'-gtha-ha (Om. same), to wear one's own clothing.  
 a'-a-gtha-ha, I wear my own.  
 a'-tha-gtha-ha, you wear your own.  
 o'-ga-gtha-ha i, we wear our own.  
 a'-gtha-no<sup>a</sup>, he is accused of wrongdoing.  
 a-gtha'-thi<sup>a</sup> (On. same), to have or keep one's own.  
 a-gtha'-bthi<sup>a</sup> I have my own.  
 a-tha'-gtha-ni, you have your own.  
 o'-ga-gtha thi<sup>a</sup> i, we have our own.  
 a-gtha'-thi<sup>a</sup> (Om. same), to inherit; inheritance.  
 mo<sup>a</sup>-ce aka a-gtha-bthi<sup>a</sup>, I inherited money.  
 mo<sup>a</sup>-ge aka a-gtha-ni, you inherited money.  
 mo<sup>a</sup>-ce aka te o'-ga'-gtha-thi<sup>a</sup> i, we inherited money.  
 a'-gthe, to place on top of another in an upright position.  
 a'-a-gthe, I placed on top.  
 a'-tha-gthe, you placed on top.  
 o'-ga-gtha i, we placed on top.  
 a-gthi', returning. This expression is found frequently when referring to the return of one who has been searching for some particular thing. It is a ritual expression.  
 A'-gthi-he-the, Returns-to-the-place. Personal name. Refers to the symbolic hawk returning after the ceremony.  
 a'-gthi<sup>a</sup>, to sit upon a cushion, robe, or chair.  
 a'-a-gthi<sup>a</sup>, I sit on a cushion.  
 a'-tha-gthi<sup>a</sup>, you sit on a cushion.  
 o'-ga-gthi<sup>a</sup> i, we sit on a cushion.



a-gthi'-ga-to<sup>a</sup> (Om. same), fifteen.  
 a'-gthi'-go<sup>a</sup>-go<sup>a</sup>-tha—a-gthi<sup>a</sup>, a chair;  
 go<sup>a</sup>-go<sup>a</sup>-tha, swaying motion back  
 and forth; a chair-back-and-forth-  
 swaying-motion: rocking-chair.

a'-gthi<sup>a</sup> da-pa—a-gthi<sup>a</sup>, chair; da-pa,  
 round, round chair; a stool.

a-gthi<sup>a</sup> do-ba (Om. same), fourteen.  
 sho'-ge a-gthi<sup>a</sup> do-ba wa-bthi<sup>a</sup>, I  
 have fourteen dogs.

ka-wa a-gthi<sup>a</sup> do-ba wa-ni, you have  
 fourteen horses.

a'-gthi'-gi-wa-to<sup>a</sup>-ga, chairman. To  
 preside.

a'-gthi'-gi-wa-to<sup>a</sup>-ga bthe, I preside.

a'-gthi'-gi-wa-to<sup>a</sup>-ga ni, you preside.

a-gthi<sup>a</sup> gthe-btho<sup>a</sup> tse wi<sup>a</sup> thi<sup>a</sup>-ge—  
 a-gthi<sup>a</sup>, plus ten; gthe-btho<sup>a</sup>, ten;  
 tse, of; wi<sup>a</sup>, one; thi<sup>a</sup>-ge, less, ten-  
 less-of-one-plus-ten: nineteen.

a'-gthi<sup>a</sup> ha, excellent; excess.

a'-gthi<sup>a</sup> ha, to exceed; to excel.

a'-a-gthi<sup>a</sup> ha, I excel.

a'-tha-gthi<sup>a</sup> ha, you excel.

wo<sup>a</sup>-ga'-gthi<sup>a</sup> ha i, we excel.

a-gthi<sup>a</sup> ha wa-ni-shiu bi a, we had a  
 superabundance of rain.

a-gthi<sup>a</sup> ki-e do-ba, eighteen.

a-gthi<sup>a</sup> no<sup>a</sup>-shi<sup>a</sup>, he returned and  
 paused. (From a ritual.)

a-gthi<sup>a</sup> pe-tho<sup>a</sup>-ba (Om. same),  
 seventeen.

a-gthi<sup>a</sup> sha-pe (Om. same), sixteen.

a-gthi<sup>a</sup> stse-dse—a-gthi<sup>a</sup>, a chair;  
 stse-dse, long: long chair—a settee.

a-gthi<sup>a</sup>-tha-bthi<sup>a</sup> (Om. same), thir-  
 teen.

ka'-wa a-gthi<sup>a</sup> tha-bthi<sup>a</sup>, thirteen  
 horses.

giu'-ka shi<sup>a</sup>-ga a-gthi<sup>a</sup> tha-bthi<sup>a</sup>,  
 thirteen chickens.

a-gthi<sup>a</sup> tho<sup>a</sup>-ba, two sixes; twelve; a  
 dozen.

giu'-ka shi<sup>a</sup>-ga a-gthi<sup>a</sup> tho<sup>a</sup>-ba wa-  
 ko<sup>a</sup>-btha, I want twelve chickens.

giu'-ka shi<sup>a</sup>-ga a-gthi<sup>a</sup> tho<sup>a</sup>-ba wa-  
 shko<sup>a</sup>-sda, you want twelve chick-  
 ens.

a-gthi<sup>a</sup>-tho<sup>a</sup>-ba ki-cto—a-gthi<sup>a</sup>-th-  
 o<sup>a</sup>-ba, twelve men; ki-cto, a coun-  
 cil: a council of twelve men—a jury.

a-gthi<sup>a</sup>-wi<sup>a</sup>-xtai (Om. a-gthi<sup>a</sup>-wi<sup>a</sup>),  
 eleven.

a'-gtho<sup>a</sup> (Om. same), to place one  
 thing upon another.

a'-a-gtho<sup>a</sup>, I placed it upon another.

a'-tha-gtho<sup>a</sup>, you placed it upon  
 another.

o<sup>a</sup>-ga'-gtho<sup>a</sup> i, we placed it upon  
 another.

a'-gtho<sup>a</sup>-thi<sup>a</sup>, to forget; failure to  
 remember; unable to recall some-  
 thing that is past.

a'-a-gtho<sup>a</sup>-bthi<sup>a</sup>, I failed to remember.

a'-tha-gtho<sup>a</sup>-ni, you failed to re-  
 member.

o<sup>a</sup>-ga'-gtho<sup>a</sup> thi<sup>a</sup> i, we forgot.

a'-gthu-cta, to bandage one's own  
 leg.

a'-a-gthu-cta, I bandaged my own  
 leg.

a'-tha-gthu-cta, you bandaged your  
 own leg.

o<sup>a</sup>-ga-gthu-cta i, we bandaged our  
 own legs.

a'-gu-di (Om. same), where.

a-hi', he has been to.

a-hi-a'bo, coming; he is coming; they  
 are coming.

a-hi-de', arm, from the middle to the  
 shoulder joint.

a-hi'-gthi<sup>a</sup>, having arrived there I sit.  
 A ritual expression.

a'-hi<sup>a</sup>, (Om. same), wings.

a hi<sup>a</sup> a, interrogative particle.

a'-hi-no<sup>a</sup>-shi<sup>a</sup>, he stood on the  
 summit.

a'-hi<sup>a</sup> u-ga'-gi (Om. same), the hard  
 part of a wing.

A'-hi<sup>a</sup>-u-ha-shi-hi, Red-fore-legs.

Personal name. Refers to the  
 reddish brown of the buffalo's legs.

A'-hi<sup>a</sup>-u-k'u-dse, Holes-in-the-wings.

A personal name. Refers to the  
 spaces in the wings of an eagle.

a'-hiu mo<sup>a</sup>-thi<sup>a</sup>, wings walking; the  
 turkey cook.

a'-hiu-ta-ta, the sacred eagle. A  
 symbol of the Ho'-ga a-hiu-to<sup>a</sup>-  
 gena.

a'-hiu, wings. This expression is also  
 found in a ritual.

A'-hiu-gka, White-wings. Personal  
 name.

A'-hiu-do-ba, Four-wings. Female  
 personal name.

a'-hiu-ha, their arms. A ritual term.  
 a'-hiu-he, alighted upon.  
 a'-hiu-to', who possesses wings. A ritual term.  
 A'-hiu-shi-ga, Little-wings. Personal name.  
 a'-ho'-ba, daylight came while they were yet at the same place where they had halted.  
 a'-ho-pahe, contrary; stubborn; obstinate.  
 a-ho'-pahe wa-gthi' bi a, he is very stubborn.  
 a'-hu-shi-ge, compulsion; to force one to yield.  
 a'-a-hu-shi-ge ha, I compelled him.  
 a'-tha-hu-shi-ge ha, you forced him to yield.  
 o'-ga-hu-shi-ga i, we forced him to yield.  
 a'-i-the, to discuss.  
 i-a'-the, I discuss.  
 i'-tha-the, you discuss.  
 i'-o'-tha i, we discuss.  
 a'-i-tai', to strike with the arm.  
 a-i-tha'-tai' ha, I struck him with my arm.  
 a-i'-tha-tai' ha, you struck him with your arm.  
 a-k'a', is.  
 a'-k'a, the south wind.  
 A'-k'a, South-wind. Personal name. Refers to a life symbol.  
 a-k'a-dai, archaic name for south.  
 A'-k'a-hiu-e, Wind-is-from-the-south.  
 a-ka i' da, he is.  
 A'-k'a-mi-tse-xi, South-wind-Mi-na-the-favorite. The term Mi-na is given to the first daughter.  
 A'-k'a-wi', South-wind-woman. Female personal name.  
 a'-kia-gta, in a pile.  
 sho'-tee a-kia-gta pa-xe, I piled the wood.  
 sho'-tee a-kia-gta shka-xe, you piled the wood.  
 sho'-tee a-kia-gta o'-ga-xa i, we piled the wood.  
 a-kia'-sha, equal in numbers.  
 a'-ki-da, officer or soldier; grenadier; policeman.  
 a'-ki-da a-ba ba-dse btha-gka wi'-ga-xa bi a, the soldiers made a pontoon.

a'-ki-da a-ba sho'-she-ga-u-gthe wi'-a-thi' bi a, the soldier has a wooden leg.  
 a'-ki-da do-do'-ho'-ga, an army officer of rank.  
 A'-ki-da-ga-hi-ge, Chief-protector. Personal name. Refers to the one who protects the chiefs.  
 a'-ki-da ga-hi-ge, captain. Also used as a personal name by the Osage and Omaha tribes.  
 a'-ki-da mo'-hi'-a-ki-da, soldier; mo'-hi', knife; a sword.  
 a'-ki-da to'-wo', a fort, fortification.  
 a'-ki-da-tai, officer's house.  
 a'-ki-da u-k'o', to drill; to engage in military exercises.  
 a'-ki-da u-no'-shi tse-ga—a-ki-da, soldier; u-no'-shi, standing in; tse-ga, recent: a recent-soldier-standing-in; a recruit.  
 a'-ki-da wa-gi-shi-be—a-ki-da, soldiers; wa-gi-shi-be, payment of or to; payment-of-or-to-soldiers: pension.  
 a'-ki-da wa-to'-ga—a-ki-da, guards, soldiers; wa-to'-ga, great ones or principals: officers.  
 a'-ki-da wa-to'-ga, an officer of high rank, a general.  
 a'-ki-da zhi'-ga, a private (soldier).  
 A'-ki-da-zhi'-ga, Little soldier. Personal name.  
 a'-ki-dai-ge, sweep aside in masses.  
 a-ki'-e tha-ha, when I get home.  
 a-ki'-gtha-thi', to keep for themselves.  
 a-ki'-gthi', returns to his own seat.  
 a'-ki-gthi' (Om. same), to sit upon one another.  
 a'-ki-gthi'-gthi', sitting on one another.  
 a'-ki-gtho', to place one round object on top of another round object.  
 a'-ki-hi-de, to care for, as to care for a child; to attend to.  
 a'-a-ki-hi-de, I attended the child.  
 a'-tha-ki-hi-de, you attended the child.  
 o'-ga-ki-hi-da i, we attended the child.  
 a'-ki-ho', to go beyond a certain place.  
 a'-ki-ho' bthe ha, I went beyond the place.

a'-ki-ho<sup>n</sup>—continued.

a'-ki-ho<sup>n</sup> stse ha, you went beyond the place.

a'-ki-ho<sup>n</sup> o<sup>n</sup>-ga hi i, we went beyond the place.

a'-ki-ho<sup>n</sup> xo-ka, one chosen who is competent to properly conduct a ceremony; a substitute.

a'-ki-ho<sup>n</sup> the tse, a deeper abyss.

a'-ki-k'e, to swarm, as a large crowd.

a'-ki-ki-gthe, to join poles or boards.

a'-a-ki-ki-gthe, I joined two boards.

a'-tha-ki-ki-gthe, you joined two boards.

o<sup>n</sup>-ga-ki-ki-gtha i, we joined two boards.

a'-ki-ki-pa, to meet together; to meet one another.

u-xtha-be ke-dse o<sup>n</sup>-ga-ki-ki-pa i ha, we met in the forest.

wa'-a-ki-ki-pa, I met with them.

wa'-tha-ki-ki-pa, you met with them.

a'-ki-ko<sup>n</sup>, leaning against each other.

a'-ki-no<sup>n</sup>-zhi<sup>n</sup>, to protect.

a'-a-no<sup>n</sup>-zhi<sup>n</sup> ha, I protect.

a'-tha-no<sup>n</sup>-zhi<sup>n</sup>, you protect.

o<sup>n</sup>-ga'-gi-no<sup>n</sup>-zhi<sup>n</sup> i, we protect.

a'-ki-o<sup>n</sup>-the u-mo<sup>n</sup>-ka, spread easily; infectious.

a'-ki-pa (Om. same), to meet another.

a'-a-ki-pa, I met him.

a'-tha-ki-pa, you met him.

o<sup>n</sup>-ga-ki-pa i, we met him.

a'-ki-pa-mo<sup>n</sup>-gthe, to lie with head to head.

a'-ki-pa-tse'u, the blocking of a narrow passage by men or animals.

a'-ki-pe-to<sup>n</sup>, tangled up in a rope, as a tethered horse.

a'-ki-sho-ga, dense; density; a dense crowd; a dense forest.

a'-ki-tha (Om. same), to contend as in a fight.

a'-a-ki-btha, I contend.

a'-tha-ki-na, you contend.

o<sup>n</sup>-ga-ki-tha i, we contend.

a'-ki-tha-gka-be (Om. same), to attach two objects together.

a'-ki-tha-gta, the sticking of one object to another.

a'-ki-tha tse, defiance; to defy.

a'-ki-tha-sha-ta, the parting of in forked lines. (From a ritual.)

a'-ki-tha-sha-ta, make way for them.

a'-ki-the, I cause myself to. A ritual term.

a'-ki-thi-gta, double; to double a shawl or a blanket.

ha-xi<sup>n</sup> a'-ki-thi-gta pa-xe, I doubled a blanket.

ha-xi<sup>n</sup> a'-ki-thi-gta shka-xe, you doubled a blanket.

ha-xi<sup>n</sup> a'-ki-thi-gta o<sup>n</sup>-ga-xai, we doubled the blanket.

a'-ki-thi-tse, that which lies across; the breast.

a'-ki-thu-to<sup>n</sup>, opposite.

a'-ki-to<sup>n</sup>-be (Om. same), discreet; to guard one's self against trouble. (See no<sup>n</sup>-xe ga-gi.)

a'-a-ki-to<sup>n</sup>-be, I am discreet.

a'-tha-ki-to<sup>n</sup>-be, you are discreet.

o<sup>n</sup>-ga-ki-to<sup>n</sup>-ba i, we are discreet.

a'-ki-wi-gi-gi, the little animals that leap upon one another when at play. (From a ritual.)

a'-ki-xo-be, to have respect for another.

a'-a-xo-be ha, I have respect for him.

a'-tha-xo-be ha, you have respect for him.

o<sup>n</sup>-ga-xo-ba i, we have respect for him.

a'-ki-zhi, one piece of tree piled on another.

a'-ki-zhi<sup>n</sup>, self-esteem.

a'-ko-i-pahe, to have misgivings.

a'-a'-ko-i-pahe, I had misgivings.

a'-tha-ko-i-pahe, you had misgivings.

o<sup>n</sup>-ga-ko-i-pahe i, we had misgivings.

a'-ko<sup>n</sup> (Om. a'-ko<sup>n</sup>-ta), muscle of the arm.

a'-ko<sup>n</sup> o<sup>n</sup>-ni-e ha, my muscle is sore.

a'-ko<sup>n</sup> bu-gi-gi, a pulsating vein in the arm.

a'-ko<sup>n</sup> (Om. same), to lean on a post, tree, or rock.

a'-a-ko<sup>n</sup>, I lean on a rock.

a'-tha-ko<sup>n</sup>, you lean on a rock.

o<sup>n</sup>-ga-ko<sup>n</sup> i, we lean on a rock.

a'-k'o<sup>n</sup>-gi-the (Om. same), to falter; to hesitate.

a'-k'o<sup>n</sup> a-gi-the, I hesitate.

a'-k'o<sup>n</sup> tha-gi-the, you hesitate.

a'-k'o<sup>n</sup> o<sup>n</sup>-gi-tha i, we hesitate.

a'-ko-gthe, to envy.  
 a'-a-ko-gthe, I envy.  
 a'-tha-ko-gthe, you envy.  
 o'-ga-ko-gtha i, we envy.  
 a'-ko-gthe, whippoorwill.  
 a'-k'o-he, to sign a name on paper.  
 wa-gthe-çe i-sha-zhe a'-a-k'o he, I signed.  
 wa-gthe-çe i-sha-zhe a'-tha-k'o he, you signed.  
 wa-gthe-çe i-sha-zhe o'-ga-gi-k'o ha i, we signed.  
 a'-ko-ža, wristband; wrist guard.  
 a'-ko žo'-ga, muscle of the arm or foreleg.  
 a'-kahe, a sleeve.  
 a'-kahi-dae, I struck a blow that glanced away.  
 tha'-kahi-dae, you struck a blow that glanced away.  
 o'-ga'-kahi-dsa i, we struck a blow that glanced away.  
 a'-mi-de (Om. same), to creep or crawl on a log.  
 zho' ke a'-a-mi-de ha, I crept on the log.  
 zho' ke a'-tha-mi-de ha, you crawled on the log.  
 zho' ke o'-ga-mi-da i, we crawled on the log.  
 a'-mi-xe, a crowd; a great gathering; a throng; a legion.  
 a'-mo-gthe, to plant a pole upright.  
 a'-mo-ka-e wa-tha-shi, intolerable.  
 a'-mo-ka-shi, to become impatient with another; a nuisance.  
 a'-mo-ka-shi wa-tha, he is a nuisance.  
 a'-a-mo-ka mo-zhi, I am impatient with him.  
 a'-tha-mo-ka a-shi, you are impatient with him.  
 o'-ga'-mo-ka ba-shi i, we are impatient with him.  
 a'-mo-ko u-shi, to vaccinate.  
 a'-mo-ko o'-wo-shi bi a, I have been vaccinated.  
 a'-mo-ko u-thi-shi bi a, you have been vaccinated.  
 a'-mo-ko u-wa-shi bi a, we have been vaccinated.  
 a'-mo-shi, upstairs.  
 a'-mo-shi bthe ha, I went upstairs.

a'-mo-shi—continued.  
 a'-mo-shi ne ha, you went upstairs.  
 a'-mo-shi o'-ga tha i ha, we went upstairs.  
 a'-mo-shi-a-ža, above; up there.  
 a-ni', having in your hands.  
 a'-ni-do ga-xe, to make farm lands wet by artificial means; to irrigate.  
 a'-ni-do pa-xe, I irrigated.  
 a'-ni do shka-xe, you irrigated.  
 a'-ni-do o'-ga-xa i, we irrigated.  
 a-ni'ka-shi-ga, I am a person having that power. An expression from a ritual.  
 a'-no-çe, to surround; to cut off a retreat.  
 a'-a-no-çe, I surround.  
 a'-tha-no-çe, you surround.  
 o'-ga-no-ça i, we surround.  
 a'-no-ço-dae, to prevent paper from blowing away by placing the foot on it.  
 a'-no-ge, to run over a person.  
 a'-a-no-ge ha, I ran over him.  
 a'-tha-no-ge ha, you ran over him.  
 o'-ga'-no-ga i, we ran over him.  
 a'-no-ko-ge, floor; porch.  
 a'-no-k'o, to cause to be heard by Wa-ko'da.  
 a'-no-k'o (Om. same), to harken; to listen to; to obey.  
 a'-a-no-k'o, I listen to.  
 a'-tha-no-k'o, you listen to.  
 o'-ga-no-k'o i, we listen to.  
 a'-no-k'o shi, to disobey.  
 a'-a-no-k'o mo-zhi, I disobey.  
 a'-tha-no-k'o a-zhi, you disobey.  
 o'-no-ko ba-zhi i, we disobey.  
 a'-no-k'u (Om. same), to cover a thing with dirt by use of the foot.  
 a'-a-no-k'u, I covered it.  
 a'-tha-no-k'u, you covered it.  
 o'-ga'-no-k'u i, we covered it.  
 a'-no-ku-ge—a, upon; no, action of the feet; ku-ge, thud—thud-upon-by-action-of-the-feet: a porch.  
 a'-no-ku-ge tha-gthi wi a-bthi, I have a nice porch.  
 a'-no-ku-ge gtho-the wi a-ni, you have a nice porch.  
 a'-no-stau-dae, to kick off moccasins on some object.

a'-no<sup>a</sup>-ta-xi—a, on which to; no<sup>a</sup>, action of the feet; ta-xi, clattering noise: shoes.

a'-no<sup>a</sup>-ta-xi wi-ta a-ka ça-be bi a, my shoes are black.

a'-no<sup>a</sup>-tha (Om. same), to overshadow; to obscure.

mi a-ka mo<sup>a</sup>-xpi a-no<sup>a</sup>-tha bi a, the sun is obscured by a cloud.

a'-no<sup>a</sup>-xthe (Om. same), to hide something; to secrete; to conceal.

a'-a-no<sup>a</sup>-xthe, I concealed it.

a'-tha-no<sup>a</sup>-xthe, you concealed it.

o<sup>a</sup>-ga-no<sup>a</sup>-xtha i, we concealed it.

a'-no<sup>a</sup>-zhi<sup>a</sup>, to stand on.

a'-a-no<sup>a</sup>-zhi<sup>a</sup>, I stand on something.

a'-tha no<sup>a</sup>-zhi<sup>a</sup>, you stand on something.

o<sup>a</sup>-ga no<sup>a</sup>-zhi<sup>a</sup> i, we stand on something.

a'-no<sup>a</sup>-zhi<sup>a</sup> (Om. same) to rain on.

o<sup>a</sup>-no<sup>a</sup>-zhi<sup>a</sup>, it rained on me.

a-thi'-no<sup>a</sup>-zhi<sup>a</sup>, I rained on you.

wa'-no<sup>a</sup>-zhi<sup>a</sup> i, it rained on us.

a-no<sup>a</sup>-zhi<sup>a</sup> a-to<sup>a</sup> hi o, I stand up.

a'-no<sup>a</sup>-zhi<sup>a</sup>-gthe—a, on which to; no<sup>a</sup>-zhi<sup>a</sup>, stand; gthe, a thing placed in an upright position—thing-placed-in-an-upright-position-on-which-to-stand: stairs.

a'-no<sup>a</sup>-zhi<sup>a</sup>-gthe tee o<sup>a</sup>-wo<sup>a</sup>-xpa-the, I fell down the stairs.

a'-no<sup>a</sup>-zhi<sup>a</sup>-zho<sup>a</sup>, I took the Rite of Vigil. This is a ceremonial occasion, and lasts from six to seven days, during which time the person seeks quiet and solitude. He fasts and cries to Wa-ko<sup>a</sup>-da, and waits for a sign of approval from the Supernatural. (For fuller account see pp. 69 and 70, 36th Ann. Rept. B. A. E; also No<sup>a</sup>-zhi<sup>a</sup>-zho<sup>a</sup>, same volume.)

a-pa', they are.

a'-pa-bo, a slope

a'-pa-çe, to remain in camp for two or more days.

a'-pa-k'e, to cut meat close to the bone.

A-pa'-tai, Apache.

a'-pa-xthu-dse, to flesh the hide.

a'-pe, to invite one to go on a journey, or on a fishing trip; to persuade.

a'-a-pe, I invited him to go fishing.

a'-tha-pe, you invited him to go fishing.

o<sup>a</sup>-ga-pe i, we invited him to go fishing.

a'-po-ga, downward; the descent of the sun.

mi a'-po-ga do<sup>a</sup>, when the sun takes its downward course.

a'-po-ki, I struck with a noise. Used in a ritual.

a'-pshe, to walk on, or to go from house to house.

a'-pshe bthe ha, I go.

a'-pshe ne ha, you go.

a'-pshe o<sup>a</sup>-ga tha i, we go.

a'-shi-be, evade or overcome. I evade all difficulties. A ritual term.

a'-shi-mo<sup>a</sup>-ko<sup>a</sup> (Om. same), to kneel on something.

a'-a-shi-mo<sup>a</sup>-ko<sup>a</sup>, I kneel on something.

a'-tha-shi-mo<sup>a</sup>-ko<sup>a</sup>, you kneel on something.

o<sup>a</sup>-ga'-shi-mo<sup>a</sup>-ko<sup>a</sup> i, we kneel on something.

a'-shi-o<sup>a</sup>-tha, to oust; to eject; to be put out of one's own house.

a'-shi-o<sup>a</sup>-btha, I ousted him.

a'-shi-o<sup>a</sup>-shta, you ousted him.

a'-shi-o<sup>a</sup>-o<sup>a</sup>-tha i, we ousted him.

a'-shi-ta, outside.

a'-shi the (Om. same), exit; to go out.

a'-shi bthe a tha, I am going out.

a'-shi ne a tha, you are going out.

a'-shi o<sup>a</sup>-ga tha i a-tha, we are going out.

a'-shka (Om. same), near; close by; short distance.

a'-shka xtsi mo<sup>a</sup>-bthi<sup>a</sup>, I walked a short distance.

a'-shka xtsi mo<sup>a</sup>-ni ha, you walked a short distance.

a'-shka xtsi o<sup>a</sup>-mo<sup>a</sup>-thi<sup>a</sup> i, we walked a short distance.

a'-ta, beyond.

a'-ta-gthe, to place a small object on a saddle.

a'-a-ta-gthe, I placed a small object on a saddle.

a'-ta-gthe—continued.

a'-tha-ta-gthe, you placed a small object on a saddle.

o'-ga-ta-gtha i, we placed a small object on a saddle.

a'-ta-kshi<sup>a</sup>, to stumble; to stub the toe.

a'-a-ta-kshi<sup>a</sup>, I stubbed my toe.

a'-tha-ta-kshi<sup>a</sup>, you stubbed your toe.

o'-ga-ta-kshi<sup>a</sup> i, we stubbed our toes.

a'-tha, indeed; truly.

a'-tha-a-be, the side of a hill; a steep incline.

a'-tha bi e-gko<sup>a</sup>, perhaps he has gone.

a'-tha-co-dae (Om. same), to hold an object firmly with the teeth; to close the teeth tightly.

a'-tha-gta, to stick together as two pieces of wood are stuck with glue.

a'-tha-gta-no<sup>a</sup>-shi<sup>a</sup>, to stand close to a trunk of a tree.

a'-tha-de, to recite.

a'-btha-de, I recite.

a'-na-de, you recite.

o'-ga-tha-da i, we recite.

a'-tha-dae, to make a motion; motion to adjourn.

ba'-no<sup>a</sup>-the a-btha-dae, I move to adjourn.

ba'-no<sup>a</sup>-the a-shta-dae, you move to adjourn.

ba'-no<sup>a</sup>-the o'-ga-tha-dsa i, we move to adjourn.

a'-tha-dae, to nominate; to make a motion.

a'-btha-dae, I nominate.

a'-na-dae, you nominate.

o'-ga-tha-dsa i, we nominate.

a'-tha-ge, to feather arrow shafts.

mo<sup>a</sup>-a-btha-ge, I feathered the arrow shafts.

mo<sup>a</sup>-a'-shda-ge, you feathered the arrow shafts.

mo<sup>a</sup>-o'-ga-tha-ga i, we feathered the arrow shafts.

a'-tha-ha (Om. same), to stick to one as does mud.

o'-tha-ha, mud sticks to me.

a'-thi-tha-ha, mud sticks to you.

a'-tha-ha thi<sup>a</sup>-ge, entirely naked; nude.

a'-tha-k'a be (Om. same), slope of a hill.

a'-tha-xi<sup>a</sup>, has shrunk.

a'-tha-xi<sup>a</sup>, the receding waters in a flood; (2) to subside.

a'-thi-a, to drop medicine into water.

a'-thi-btha, to spread oilcloth.

a'-bthi-btha, I spread oilcloth.

a'-ni-btha, you spread oilcloth.

o'-ga-thi-btha i, we spread oilcloth.

a'-thi-go-dae, to clasp one's legs around a horse when riding bareback; (2) to hold firmly between the hands or fingers; to squeeze.

a-bthi-go-dae, I squeeze.

a'-ni-go-dae, you squeeze.

o'-ga-thi-go-dsa i, we squeeze.

a'-thi-do<sup>a</sup>, to pull over one, as a blanket; (2) to shut, as a door.

a'-bthi-do<sup>a</sup>, I pulled it over me.

a'-shni-do<sup>a</sup>, you pulled it over.

o'-ga-thi-do<sup>a</sup> i, we pulled it over.

a'-thi-do<sup>a</sup> hi e-go<sup>a</sup>—a-thi-do<sup>a</sup>, to pull on; hi, to arrive at; e-go<sup>a</sup>, like: sudden.

a'-thi-gi-xe, the bend in a road; a circle.

a'-thi-ko<sup>a</sup> sho<sup>a</sup>—a-thi-ko<sup>a</sup>, lay on either side; sho<sup>a</sup>, sleep: to recline.

a'-thi-ko<sup>a</sup> a-sho<sup>a</sup>, I recline.

a'-thi-ko<sup>a</sup> tha-sho<sup>a</sup>, you recline.

a'-thi-ko<sup>a</sup> o'-sho<sup>a</sup> i, we recline.

a'-thi-k'u (Om. same), to pull earth over some object.

a'-bthi-k'u, I pull earth over it.

a'-shni-k'u, you pull earth over it.

o'-ga-thi-k'u i, we pull earth over it.

a'-thi-ku-sha, a tine in an elk's horn; brow antlers.

a'-thi-shto<sup>a</sup> (Om. same), the stopping of a fever or a pain.

a-thi<sup>a</sup> (Om. same), to have.

a-bthi<sup>a</sup>, I have.

a-ni<sup>a</sup>, you have.

o'-ga-thi<sup>a</sup> i, we have.

a'-thi<sup>a</sup> (Om. same), a ridge or divide.

a'-thi-bo-ga, on a slant; oblique.

a'-thi-gki-da, a gap in a ridge.

a'-thi-da-ge wa-tha zhi, a copper-head snake. A person bitten by a copperhead is not able to reach his home.

- a-thi'** da-ge-wa-the, an adder. It is commonly believed that a person bitten by an adder can not reach the nearest hill toward home, so deadly is its poison.
- a-thi'** gi (Om. same), to fetch.
- a'-bthi'** pi, I fetch.
- a'-ni** shki, you fetch.
- o'-ga'-thi'** o'-ga-gi i, we fetch.
- a-thi'-gthe** (Om. same), to take something home.
- a-bthi'-a-gthe**, I took something home.
- a-ni'** tha-gthe, you take something home.
- o'-ga'-thi'** o'-ga-gtha i, we took something home.
- a-thi'-gthi** (Om. same), to bring something home.
- a-bthi'** a-gthi, I brought something home.
- a-ni'** tha-gthi, you brought something home.
- o'-ga'-thi'** o'-ga-gthi i, we brought something home.
- a-thi'** he no<sup>a</sup>, in my walk of life.
- a-thi'** he, in my life movements. A ritual term.
- a-thi'-he i'** da, in the course of my life. A ritual term.
- a-thi'** he no<sup>a</sup>, I am in the habit of doing this as I travel in life's pathway. (From a ritual.)
- a-thi'** he o (Om. same), as I go forth.
- a-thi'** he the (fem. sp.), as I travel or go forth.
- a-thi'-hi** (Om. same), to reach a place with some object.
- a-thi'-hi'-da**, I have always.
- a'-thi'** pa-qi (Om. same), the summit of a hill.
- A-thi'** pa-qi shu-dse, Red-hill-top. According to Bacon Rind the name should be Mo<sup>a</sup>-ha pa-qi shu-dse, which means Red Cliffs. This was the sixteenth camp of the first trail; (2) this was also the sixteenth camp of the second buffalo trail.
- a-thi'-the** (Om. same), to take away an object.
- a-bthi'** bthe, I took it away.
- a-ni'** stee, you took it away.
- o'-ga'-thi'** o'-ga-gtha i, we took it away.
- a'-thi-ta** (Om. same), to go across country; across the bend of a river; to violate a law.
- a'-thi-ta-bthe**, I went across country.
- a'-thi-ta stee**, you went across country.
- a'-thi-ta o'-ga-gtha i**, we went across country.
- a'-thi-ta**, one who violates a taboo.
- a'-thi-ta dai i-e**, to interrupt a conversation between two people; (2) to interpolate.
- a'-thi-xe** (Om. same), the marriage of a woman.
- a'-tho'-cka a(?)**, of what size is it? how large?
- a'-tho-to<sup>a</sup>**, to oppose.
- a'-a-ki-tho-to<sup>a</sup>**, I oppose.
- a'-tha-ki-tho-to<sup>a</sup>**, you oppose.
- o'-ga'-ki-tho-to<sup>a</sup> i**, we oppose.
- a'-thu-gta**, to bind a leg.
- zhe-ga a'bthu-gta**, I bind a leg.
- zhe-ga a'-ni-gta**, you bind a leg.
- a-thu'-ha**, again.
- a'-thu-ta**, to go across country by the most direct way.
- a'-thu-ta the**, to diverge.
- a'-thu-tse**, violation of a taboo or law.
- a'-bthu-tse**, I violated the law.
- a'-ni-tse**, you violated the law.
- o'-ga-thu-tsa i**, we violated the law.
- a'-thu-xe**, to take a husband.
- a'-to<sup>a</sup>** (Om. same), to tread upon; to step upon.
- a'-a-to<sup>a</sup>**, I tread upon (the ground).
- a'-tha-to<sup>a</sup>**, you tread upon (the ground).
- o'-ga'-to<sup>a</sup> i**, we tread upon (the ground).
- a-to<sup>a</sup>-he**, I stand. A ritual term.
- a-to<sup>a</sup> he i'** da, as I stand. A ritual term.
- a-tai'-tha**, to pass by.
- a-tai'-bthe o'-tho<sup>a</sup> tha-the**, you saw me pass along.
- a-tai'-e tho**, I have come.
- a-tai' i'** do, I have come.
- a'-tai'** ga-ba-xe—a-tai<sup>a</sup>, fever; ga-ba-xe, demolisher; fever-demolisher: quinine.
- a-tai'-no<sup>a</sup>-zhi<sup>a</sup>**, came and stood.
- a-u**, masculine oral stop.
- a-u'-btha-cka**, lower part of arm.
- a-u'-qki-da**, armpit.

a-u'-ki-te (Om. same), joints of the arms.  
 a'-u-aho'-aho', the wrist.  
 a'-u-aho'-aho' tse o'-ni-e ha, my wrist pains.  
 a-u-to'-ga, the arm above the elbow.  
 a'-u-zhi'-ga (Om. same), lower or forearm, from the elbow down to and including the wrist.  
 a'-wa-no'-bthe—a, on which to; wa-no'-bthe, eat—on-which-to-eat: a table.  
 a'-wa-no'-bthe a-thi-btha, oilcloth for table use; as a tablecloth.  
 a'-wa-no'-bthe tse-dai a-gthi'-ge i-tse-tha i-a he, place the chairs at the table.  
 a'-wa-thi-gtho' (Om. same), to deliberate; to consider.  
 a'-wa-bthi-gtho', I considered it.  
 a'-wa-ni-gtho', you considered it.  
 o'-ga-wa-thi-gtho' i, we considered it.  
 a-wa-zha, to doubt another's statement.  
 e'-zha, I doubt his statement.  
 the-zha, you doubt his statement.  
 gi'-zha, they doubt his statement.  
 a-xi'-be, lower arm; the foreleg.  
 a-xi'-be tha-ta tse a bi a, the left wrist it is said. This is an expression taken from a ritual.  
 a'-xo-ba-bi, inviolable; can not be violated.  
 a'-xo-ba zhi, to desecrate.  
 a'-a-xo-ba mo'-zhi, I desecrated it.  
 a'-tha-xo-ba a-zhi, you desecrated it.  
 o'-ga-xo-ba-ba-zhi i, we desecrated it.

a'-xo-be, deference; respect.  
 a'-a-xo-be, I respected it.  
 a'-tha-xo-be, you respected it.  
 o'-ga'-xo-ba i, we respected it.  
 a'-xthu-e (Om. same), to exude, as from the gum weed; (2) dripping of sap from a tree or plant after flowing.  
 a-zhi', is not.  
 a'-zhi', to think or suppose that.  
 a'-zhi'-mi, I think or suppose.  
 a'-zha-zhi', you think or suppose.  
 a'-zhi-do', dew falling on a person.  
 a-zhi' tha, think you.  
 a'-zho' (Om. same), to lie upon.  
 a'-zho' (Om. same), bed; bedstead; couch; lounge.  
 a-zho' ke a'-a-zho', I lie upon a couch.  
 a-zho' ke a-tha-zho', you lie upon a couch.  
 a'-zho'-go'-go'-tha, a cradle; a crib.  
 a'-zho'-gi-the, to meet; join another.  
 a'-zho'-mo'-ge—a, on which to; zho', sleep; mo'-ge, iron—iron-on-which-to-sleep: bed.  
 a'-zho' zhi'-ga, a divan.  
 a'-zho' zhi'-ga thi-ta, your divan.  
 a'-zho' zhi'-ga wi-ta, my divan.  
 a'-zhu, to put a number of articles on a rack.  
 a'-zhu, the arm above the elbow.  
 a'-zhu-ba, solemn; solemnity.  
 a'-zhu-ga-wa, muscles of the arm grown flaccid with age. A ritual term.

## B

ba, a prefix to denote the act of cutting with a knife.  
 ba, they.  
 ba, a plural sign.  
 ba (Om. ma), snow.  
 ba, a verb prefix denoting an act is done with a stick, spear, or any other sharp thing.  
 ba-a'-ge, to repel; to drive back; to check the advance of.  
 pa'-a'-ge, I check the advance.

ba-a'-ge—continued.  
 shpa'-a'-ge, you check the advance.  
 o'-ba'-a'-ga i, we check the advance.  
 ba-a'-ki-gtha-zho', to turn an object upside down by pushing.  
 pa'-a'-ki-gtha-zho', I turned it upside down.  
 shpa'-a'-ki-gtha-zho', you turned it upside down.  
 o'-ba'-a'-ki-gtha-zho' i, we turned it upside down.



**ba-ba'-ç'i²**, to cause one's head to bend down by pushing.

**pa'-ba-ç'i²**, I caused his head to bend down.

**shpa'-ba-ç'i²**, I pushed his head down.

**o²-ba'-ba-ç'i²** i, we pushed his head down.

**ba'-ba-ba-xe**, to cut a cord or rope in pieces.

**pa'-ba-ba-xe**, I cut a rope in pieces.

**shpa'-ba-ba-xe**, you cut a rope in pieces.

**o²-ba'-ba-xa** i, we cut a rope in pieces.

**ba'-ba-xe**, to cut a cord or a rope with a knife.

**ba'-a-ba-xe**, I cut the rope with a knife.

**ba'-tha-ba-xe**, you cut the rope with a knife.

**ba'-o²-ba-xa** i, we cut the rope with a knife.

**ba-be'-ç'i²**, to turn the edge of any piece of thin metal, by punching or bending.

**pa'-be-ç'i²**, I turn the edge by bending.

**shpa'-be-ç'i²**, you turned the edge by bending.

**o²-ba'-be-ç'i²** i, we turned the edge by bending.

**ba-btha'-btha-xe**, pushed the water into ripples or into waves. A ritual term.

**ba'-btha-çe**, to cut an animal (buffalo) open when butchering.

**ba'-a-btha-çe**, I cut the animal open.

**ba'-tha-btha-çe**, you cut the animal open.

**ba'-o²-btha-ça** i, we cut the animal open.

**ba'-btha-k'a**, to flatten a piece of wood, or make smooth as with a plane.

**ba'-a-btha-k'a**, I flattened the wood by cutting.

**ba'-tha-btha-k'a**, you flattened the wood by cutting.

**ba'-o²-btha-k'a** i, we flattened the wood by cutting.

**ba-btha'-xe**, wavelets.

**ba'-bthe-ka**, to cut meat or bread in thin slices.

**ta'-do-ka tho² ba-a-bthe-ka**, I cut the meat thin.

**ta'-do-ka tho² ba-tha-bthe-ka**, you cut the meat thin.

**pa-bthe-ka**, I cut the meat in thin slices.

**shpa'-bthe-ka**, you cut the meat in thin slices.

**o²-ba'-bthe-ka** i, we cut the meat in thin slices.

**ba-ça'-da**, to stretch out.

**pa'-ça-da**, I stretch out (a blanket).

**shpa'-ça-da**, you stretch out (a blanket).

**o²-ba'-ça-da** i, we stretch out (a blanket).

**ba-ça'-thu**, to make a rattling sound as does the gourd rattle.

**pa'-ça-thu**, I made a rattling sound.

**shpa'-ça-thu**, you made the gourd rattle.

**o²-ba'-ça-thu** i, we made the gourds rattle.

**ba'-çe**, to cut hair, cord, or rope with a knife.

**we'-thi² ke ba'-a-çe** o, I cut the rope.

**we'-thi² ke ba'-tha-çe** o, you cut the rope.

**we'-thi² ke o²-ba-ça** i, we cut the rope.

**ba-çe'**, a woman's breast.

**ba-çe'-i²**, a child suckling at its mother's breast.

**ba-çe'i²**, same as **wa-tha'do²**.

**ba-çe-i'-ta-xe**, the tip of a woman's breast; the nipple.

**ba-çe'-k'i**, the act of a mother suckling her child.

**ba-çe'-ni**, milk—**ba-çe'**, udder; **ni**, water.

**ba-çe'-ni tse a-tse**, I skim the milk.

**ba-çe'-ni ça-gi—ba-çe'-ni**, milk; **ça-gi**, hard: cheese.

**ba-çe'-ni ça-gi o²-çu**, I like cheese.

**ba-çe'-ni ça-gi thi-çu**, you like cheese.

**ba-çe'-ni çki-the**, sweet milk.

**ba-çe'-ni hi** (Cersium), a plant used for fattening horses.

**ba-çe'-ni ni-we-k'u-dse wi²**, a quart of milk.

ba-ge'-ni thi-stsu-e, to milk.  
 ba-ge'-ni, bthi-stsu-e, I milk.  
 ba-ge'-ni hni, stsu-e, you milk.  
 ba-ge'-ni o'-thi, stsu-a i, we milk  
 ba-ge'-ni ts'a-the, sour milk.  
 oa-ge'-ni we-gthi, butter.  
 ba-ge'-ni-we-gthi, cream.  
 ba-ge'-ni-we-gthi wa-cki-the i-da'-be  
 o'-gu, I like cream on fruit.  
 ba-ge'-ni-we-gthi wa-cki-the i-da'-be  
 thi-gu, you like cream on fruit.  
 ba-ge'-pa, nipple; teat.  
 ba-ge' tha-shto', wean; weaned; to  
 stop nursing.  
 ba-ge'-thu-ge, cutting out the udder  
 of a buffalo when butchering.  
 ba-ge'-wa-tha-ge, katydid. The  
 Osage women lived in fear of the  
 katydid.  
 ba'-gi, hailstones. This is a life sym-  
 bol of the Ni'-ka wa-ko'-da-gi gens  
 of the Osage. This gens represents  
 the cloud region of the sky. When  
 the people of this gens descended  
 from the sky to make the earth  
 their home, they came to the first  
 division of the sky where their  
 runner met Ni'-ka wa-ko'-da-gi,  
 the ruler of the cloud region. On  
 reporting this meeting to the  
 people the runner described him as  
 a fear-inspiring man, and therefore  
 his name must be "Fear-inspiring,"  
 they, said. The people then  
 adopted this as a personal name,  
 No'-pe-wa-the. Ni'-ka wa-ko'-  
 da-gi offered to the people his pro-  
 tection, and gave them two sacred  
 names, Gthe-do' zhi'-ga, "Little  
 Hawk," and Gthe-do'-wi', "Hawk  
 woman," which they use to this  
 day. (See pp. 278 and 279, lines  
 36-51, 36th Ann. Rept. B. A. E.)  
 ba-gi', to drive away.  
 pa'-gi, I drive away.  
 shpa'-gi, you drive away.  
 o'-ba'-gi i, we drive away.  
 ba-gi'ge, to sting; stung by a bee or a  
 wasp.  
 ba-gi'-ge, spiked.  
 ba-gi'-tha, wrinkles.  
 Ba'-giu-to'-ga, Big-tail. Personal  
 name.

ba-gke'-be, to scrape water from a hide  
 in the process of tanning.  
 pa'-gke-be, I scraped the water from  
 the hide.  
 shpa'-gke-be, you scraped the water  
 from the hide.  
 o'-ba'-gke-ba i, we scraped the water  
 from the hide.  
 ba'-gke-be, to hew or shave to the  
 desired size.  
 ba'-a-gke-be, I shaved it.  
 ba'-tha-gke-be, you shaved it.  
 o'-ba'-gke-ba i, we shaved it.  
 ba-gkiu', near; side by side; contiguous;  
 adjacent.  
 ba-gno'-tha-gthi', cutlet.  
 ba-gno', to roast meat of any kind  
 over the fire on a sharpened stick.  
 The meat on the shoulder blade is  
 usually roasted in such fashion,  
 and it is from this that the shoulder  
 blade got its name (wa-ba'-gno'-  
 wa-hi).  
 pa'-gno', I roast meat on a sharpened  
 stick.  
 shpa'-gno', you roasted meat on a  
 sharpened stick.  
 o'-ba'-gno'i, we roasted meat on a  
 sharpened stick.  
 ba-gno'-tha, to shell corn by running  
 a sharp stick between the rows of  
 grain in a cob.  
 pa'-gno'-tha, I shelled the corn with  
 a sharp stick.  
 shpa'-gno'-tha, you shelled the corn  
 with a sharp stick.  
 o'-ba'-gno'-tha i, we shelled the corn  
 with a sharp stick.  
 ba'-go', from the cedars; the north. A  
 ritual term.  
 ba'-go'-dsi, north.  
 ba'-go'-hi, spruce or pine trees.  
 ba'-go' hi, tee u-thi-btha xta a-the  
 ha, I like the smell of the pine tree.  
 ba'-go' hi ga-xa wa-hu-stsa wi'  
 ko'-btha, give me a sprig of the  
 pine tree.  
 ba-gpo', to nudge with the hand, the  
 elbow, or with a stick to attract  
 the attention of another.  
 pa'-gpo', I nudged with my hand.  
 shpa'-gpo', you nudged with your  
 hand.

**ba-gpo'**—continued.

**o'-ba'-gpo'** i, we nudged with the our hands.

**ba-gu'**, pokeweed (*Veratrum viride*).

This is similar to the Indian poke used as an emetic.

**ba-da'-ka-dse**, to be hot from a fever.

**o'-ba-da-ka-dse**, I am hot from fever.

**thi'-ba-da-ka-dse**, you are hot from fever.

**ba'-da-pa**, to cut a piece of skin round like a shield, or a piece of wood into the shape of a ball.

**pa'-da-pa**, I cut the skin round.

**ba'-tha-da-pa**, you cut the piece of wood round.

**o'-ba'-da-pa** i, we cut the wood round.

**ba-da'-zhe**, to blister the hands by the use of a tool requiring pushing.

**sha'-ge pa-da-zhe**, I blistered my hands.

**sha'-ge shpa-da-zhe**, you blistered your hands.

**sha'-ge o'-ba'-da-zha** i, we blistered our hands.

**ba-da'-zhi**, to extinguish a fire by poking.

**pa'-da-zhi**, I extinguish the fire by poking it.

**shpa'-da-zhi**, you extinguish the fire by poking it.

**o'-ba'-da-zhi** i, we extinguish the fire by poking it.

**ba-do'**, a knoll; a small hill; hillock.

**ba-do'**, to push.

**pa'-do'**, I push.

**shpa'-do'**, you push.

**o'-ba'-do'** i, we push.

**ba-do'**, they were. A ritual term.

**ba-dse'**, any kind of a boat.

**ba-dse' a-ba u'-ga-bi-xo' tha-bthi' wa-to' bi a**, the boat has three sails.

**ba-dse' btha-cka**—**ba-dse**, boat; **btha-cka**, flat: flat boat; (2) a pontoon.

**ba-dse' ha**, a skin boat.

**ba-dse' ni pa ha i-the**, the sinking of a boat.

**ba-dse' ni pa-ha i-the a-the**, I sink the boat.

**ba-dse' ni pa-ha i-the tha-the**, you sank the boat.

**ba-dse' ni pa-ha i-the o'-tha** i, we sank the boat.

**ba-dse' o-pahe-tse**, a boat landing; a wharf; a dock.

**ba-dse' o-pahe tse**, ferry.

**ba-dse' pe-dse**—**ba-dse**, boats; **pe-dse**, fire: steamboat.

**ba-dse u'-thu-ga-hi**—**ba-dse**, boat; **u-thu-ga-hi**, to row with, an oar: a rowboat.

**ba-dse' zhi'-ga**—**ba-dse**, boat; **zhi'-ga**, small: small boat; pirogue.

**ba-dsu'-tha**, any article of clothing punched full of holes with sharp sticks.

**pa'-dsu-tha**, I punched the clothes full of holes.

**shpa'-dsu-tha**, you punched the clothes full of holes.

**o'-ba'-dsu-tha** i, we punched the clothes full of holes.

**ba-dsu'-zhe**, to open a sore to let the pus out.

**pa'-dsu-zhe**, I opened the sore.

**shpa'-dsu-zhe**, you opened the sore.

**o'-ba'-dsu-zha** i, we opened the sore.

**ba'-ga-sho-dse**, blizzard; snow driven by the wind like smoke.

**ba-gi'-dse**—**ba**, an act of pushing; **gi-dse**, squeak: a fiddle.

**ba-gi-dse ke spa'-gi-dse ha**, you play the fiddle.

**ba'-gi-xe**, to cut a finger or hand.

**no'-be pa'-gi-xe**, I cut my finger.

**no'-be shpa'-gi-xe**, you cut your finger.

**no'-be o'-ba'-gi-xa** i, we cut our fingers.

**ba'-go'**, to whittle a piece of wood down to the desired size.

**ba'-a-go'**, I whittle a piece of wood.

**ba'-tha-go'**, you whittle a piece of wood.

**o'-ba'-go'** i, we whittled the piece of wood.

**ba-gu'-dse**, to probe into a hole, as cleaning a pipe with a stick.

**pa'-gu-dse**, I cleaned my pipe with a stick.

**shpa'-gu-dse**, you cleaned your pipe with a stick.

**o'-ba'-gu-dsa** i, we cleaned our pipes with a stick.

**ba-ha**, to exhibit; to hold to view; to offer. These terms are used in the ritual also.

**ba-ha'**, to show; to display.  
**pa'-ha**, I show.  
**shpa'-ha**, you show.  
**o'-ba'-ha i**, we show.  
**ba-ha' i-ba-ho' wa-k'i—ba-ha**, to present; **i-ba-ho'**, for purpose of knowing; **wa-k'i**, give: to-present-for-purpose-of-knowing; to introduce.  
**ba-he'**, the height of the wigwam.  
**From a wi-gi-e.**  
**ba'-he-i-the-a-tha**, to cause one to stagger, by pushing.  
**pa'-he i-the-a-tha** I caused him to stagger.  
**shpa'-he i-the-tha-the**, you caused him to stagger.  
**o'-ba'-he i-the-o'-tha i**, we caused him to stagger.  
**ba-hi'**, to pick, as selecting one from many; (2) to sort; to sort the good from the bad; (3) picked; selected; the best.  
**pa'-hi**, I picked.  
**shpa'-hi**, you picked.  
**o'-ba'-hi i**, we picked.  
**ba-hi'-dse**, to point the muzzle of a gun lower; (2) to aim lower than the mark.  
**pa-hi'-dse**, I aimed the gun lower.  
**shpa'-hi-dse**, you aimed the gun lower.  
**o'-ba'-hi-dsa i**, we pointed the gun lower.  
**ba-hiu'-the—ba**, snow; **hiu-the**, coming: snowstorm.  
**ba-hi'-xtal**, elite; picked from the best of the people.  
**ba-hni'-tee**, an attack of malaria or chills.  
**ba-ho'**, pounded parched corn, served with broth.  
**ba-ho'**, to raise an object by pushing.  
**ba-hu'-to'**, to make an animal cry or growl by punching with a stick.  
**ba'-i'-zhi**, to fail to cut because of dull knife.  
**ba'-a-i' mo'-zhi**, I failed to cut it.  
**ba'-tha-i' a-zhi**, you failed to cut it.  
**ba'-k'a-be**, to make a notch in a stick with a sharp knife.  
**ba'-a-k'a-be**, I made a notch in a stick.  
**ba'-tha-k'a-be**, you made a notch in a stick.

**ba'-k'a-be—continued.**  
**ba'-o'-k'a-ba i**, we made a notch in a stick.  
**ba'-k'a hi**, cottonwood tree (*Populus sargentii*). This is a sacred tree and is used as a symbol in the Osage rites.  
**ba'-k'a-k'a-be**, to cut notches in a piece of wood.  
**ba'-a-k'a-k'a-be**, I cut notches in the wood.  
**ba'-tha-k'a-k'a-be**, you cut notches in the wood.  
**o'-ba'-k'a-k'a-ba i**, we cut notches in the wood.  
**Ba'-k'a Zho-i-ga-the**, Cotton-tree People. A subgens of the **Ke'-ki'** gens; acts as **Sho-ka** for itself and the **Ke-k'i'**.  
**ba-ki'-gtha-sho'**, to push an object so that it turns upside down.  
**pa'-ki-gtha-sho'**, I pushed it upside down.  
**shpa'-ki-gtha-sho'**, you pushed it upside down.  
**o'-ba'-ki-gtha-sho' i**, we pushed it upside down.  
**ba-k'i'-tha**, the wrinkles. (From a ritual.)  
**ba-k'i'-tha**, to give a dig or punch or to scratch an itching part of the back to get relief.  
**no'-ka o'-tha-k'i'-tha**, I scratched my back.  
**no'-ka thi-tha-k'i'-tha**, you scratched your back.  
**ba-ki'-tha-ha**, to push apart two objects with a stick or pole.  
**pa'-ki-tha-ha**, I pushed them apart with a pole.  
**shpa'-ki-tha-ha**, you pushed them apart with a pole.  
**o'-ba'-ki-tha-ha i**, we pushed them apart with a pole.  
**ba-ko'-ge**, a thud, caused by thrusting a stick against an object.  
**pa'-ko-ge**, I caused a thudding sound.  
**shpa'-ko-ge**, you caused a thudding sound.  
**ba'-ko no'-zhi' o'**, to stand bent over.  
**ba'-ko a-no'-zhi'**, I stood bent over.  
**ba'-ko tha-no'-zhi'**, you stood bent over.

**ba-kshi'-dse**, to miss an object at which a thrust is made; to scrape a hide.

**pa'-kshi'-dse**, I missed the object.

**shpa'-kshi'-dse**, you missed the object.

**o'-ba'-kshi'-dsa i**, we missed the object.

**ba-k'u'**, to dig a ditch.

**pa-k'u**, I dig a ditch.

**shpa'-k'u**, you dig a ditch.

**o'-ba'-k'u i**, we dig a ditch.

**ba-ku'-wi'-xe**, to make an object turn by pushing; to make a horse turn by driving.

**a'-wa-no'-bthe tho<sup>a</sup> pa-ku-wi'-xe**, I turned the table.

**ka'-wa the pa-ku-wi'-xe**, I made the horse turn.

**ka'-wa the shpa-ku-wi'-xe**, you made the horse turn.

**ka'-wa the o'-ba-ku-wi'-xa i**, we made the horse turn.

**ba-mo'**, to remove the outer skin of corn by rubbing; to file.

**pa'-mo'**, I removed the outer skin.

**shpa'-mo'**, you removed the outer skin.

**o'-ba'-mo' i**, we removed the outer skin.

**zho<sup>a</sup> ke pa-mo'**, I filed the wood.

**zho<sup>a</sup> ke shpa-mo'**, you filed the wood.

**ba-mo'-da-da**, to rub the hands with joy; satisfaction.

**ba-mo'-shi**, to raise an object by pushing it upward with the hands or with a pole.

**pa'-mo'-shi**, I raised the object with my hands.

**shpa'-mo'-shi**, you raised it with your hands.

**o'-ba'-mo'-shi i**, we raised it with our hands.

**ba-mo'-tha i-the-the**, to push a person backward.

**pa'-mo'-tha i-the-a-the**, I pushed him backward.

**shpa'-mo'-tha i-the-tha-the**, you pushed him backward.

**o'-ba'-mo'-tha i-the-o'-tha i**, we pushed him backward.

**ba-mo'-xe**, bowed; bent low. A ritual term.

**ba-ni'-gu-dse**, to mash potatoes or other vegetables.

**pa-ni'-gu-dse**, I mashed the potatoes.

**shpa-ni'-gu-dse**, you mashed the potatoes.

**o'-ba'-ni'-gu-dsa i**, we mashed the potatoes.

**ba-ni'-gthu-ge**, to soften mush or corn meal by adding water and stirring it.

**pa'-ni'-gthu-ge**, I softened the mush with water.

**shpa'-ni'-gthu-ge**, you softened the mush with water.

**ba-ni'-ta**, to shake with cold; to shiver.

**pa-ni'-ta**, I shiver.

**shpa-ni'-ta**, you shiver.

**o'-ba-ni'-ta i**, we shiver.

**ba-ni'-tse**, malaria.

**ba-no'-tha**, to disband; to adjourn a meeting. (Same as **u-ga'-e-btha**.)

**ba-no'-the**, recess.

**Ba'po**, the name of a subgens of the Tsi'-zhu Wa-shta-ge (Peace) gens of the Tsi'-zhu tribal division. The office of the Ba'-po subgens is to make the pipestem for the sacred pipe of the Tsi'-zhu gens; its meaning is elderberry bush, out of which the pipestem is made.

**ba-po'-ki**, popgun made from the stalk of the elder bush. The Osage boys knew how to make a popgun before contact with the whites.

**ba-po'-ki wi<sup>a</sup> a-bthi<sup>a</sup>**, I have a popgun.

**ba-po'-ki wi<sup>a</sup> a-ni**, you have a popgun.

**ba-po'-ki hi or hiu**, elderberry bush or tree (*Sambucus canadensis*).

**ba-shda'-dse**, to lift something out of a hole on the end of a stick or long pole.

**pa'-shda-dse**, I lifted it out of the hole.

**shpa'-shda-dse**, you lifted it out of the hole.

**o'-ba'-shda-dsa i**, we lifted it out of the hole.

ba-shda'-ha, to make a smooth surface by planing.

pa'-shda-ha, I planed the surface smooth.

shpa'-shda-ha, you planed the surface smooth.

o'-ba'-shda-ha i, we planed the surface smooth.

ba-shta'-dse, to lift anything by the aid of a stick or pitchfork.

pa'-shta-dse, I lifted it with a pitchfork.

shpa'-shta-dse, you lifted it with a pitchfork.

o'-ba'-shda-dsa i, we lifted it with a pitchfork.

ba-shi'-be, the escape of horses or cattle by the breaking of a fence.

ba-shi'-zhe, curved (as applied to the horns of a deer).

ba-shku'-shku-da, to make many dents in a piece of wood.

pa'-shku-shku-da, I made several dents.

shpa'-shku-shku-da, you made several dents.

o'-ba'-shku-shku-da i, we made several dents.

ba-aho'-, incurve, the bend of a river.

ba-aho'-, crooked.

ba-aho'--zho', in a zigzag way.

ba-aho'-tha, to spill water from a vessel, either by accident or on purpose.

pa'-sho'-tha, I spilled the water on purpose.

shpa'-sho'-tha, you spilled the water by accident.

o'-ba'-sho'-tha i, we spilled the water by accident.

ba'-shpa-shpa, to cut an apple or a potato into many pieces with a knife.

ba'-a-shpa-shpa, I cut it in many pieces.

ba'-tha-shpa-shpa, you cut it in many pieces.

o'-ba'-shpa-shpa i, we cut it in many pieces.

ba'-shpe, to cut a piece of fruit or vegetable with a knife.

ba'-a-shpe, I cut a piece of fruit.

ba'-tha-shpe, you cut a piece of fruit.

o'-ba'-shpa i, we cut a piece of fruit.

ba-shpe', to punch a piece out of the trunk of a tree or some other object by hard thrusting with a sharp iron bar or a heavy pole.

ba-shpi', to shell corn with a knife or with other sharp-edged instruments by running the edge between the grains.

pa'-shpi, I shelled the corn with a knife.

shpa'-shpi, you shelled the corn with a knife.

o'-ba'-shpi i, we shelled the corn with a knife.

ba-shta', coneflower; a hair cut. The coneflower is a life symbol of the Tsi'-zhu Wa-shta-ge (Peace) gens of the Osage Tribe. The flower was called ba-shta because the people of the gens cut the hair of their children in such a fashion as to resemble the head and petals of the flower. Sometimes this is mentioned in the rituals Ba-shta'-e-go'-zhi'-ga (*Ratibida columnaris*).

ba-shta' e-go', same as ba-shta (which see).

No Anger said to them: Of a little yellow flower I, as a person, have verily made my body.

The little Ba-shta' e-go' (*Ratibida columnaris*).

When the little ones make of it their bodies,

They shall cause themselves to live together

without anger or violence.

(From a ritual).

ba-shta'-ha, to polish wood or stone.

pa'-shta'-ha, I polished the wood.

shpa'-shta'-ha, you polished the wood.

o'-ba'-shta-ha i, we polished the stone.

ba-stse'-ga, strawberry.

ba-stse'-ga a-ba no'-bthe tha-gthi', strawberries are good to eat.

ba-stse'-ga o'-tha-gthi' no'-a-tha, I like strawberries.

ba-stse'-ga-hiu, strawberry vine; the berry is called ba-stse'-ga.

ba'-stse-ge, to gash the skin with a knife.

ba'-stse-stse-ge, to cut skin or meat into many strips with a knife.

ba'-a-stse-stse-ge, I cut into strips.

ba'-tha-stse-stse-ge, you cut into strips.

o'-ba'-stse-stse-ga i, we cut into strips.

ba'-ta, an egg.  
 ba'-ta-ta, faction.  
 ba'-ta-the, to make a house fall to pieces by pushing it down.  
 pa'-ta-the, I pushed the house down.  
 shpa'-ta-the, you pushed the house down.  
 o'-ba'-ta-tha i, we pushed the house down.  
 ba'-ta zhe-gtho, omelet.  
 ba'-ta zhe-gtho o'-tha-gthi, I like an omelet.  
 ba'-ta zhe-gtho thi-tha-gthi a, do you like an omelet?  
 ba'-tha btha-ge, you cut the skin open with a knife.  
 ba'-the, winter.  
 ba'-the dse sho u'-tha-o'-ta-tse a-ni ke a-hi, have you wood for the winter?  
 ba'-the tse sho a-bthi-ha, I have my wood for the winter.  
 ba-thi'-ge, to rid the ground of roots, preparatory to planting.  
 pa'-thi'-ge, I rid the ground of roots.  
 shpa'-thi'-ge, you rid the ground of roots.  
 o'-ba'-thi'-ga i, we rid the ground of roots.  
 ba thi ha, in your movements.  
 ba thi ho, an emphatic expression used at the end of a sentence.  
 u-no-xthi ba thi ho, hurry up.  
 xi-tha-tha ba thi ho, be quick.  
 ba'-tho, harvest fly; locust.  
 ba'-tho a-ba zho-a-be ge tha-gni a bo, the locust eats the leaves of trees.  
 ba'-tho-ba-ha, to cut an object in two parts.  
 ba'-to-be, to slice; to cut up.  
 pa'-to-be, I sliced (the bread).  
 shpa'-to-be, you sliced (the bread).  
 o'-ba'-to-ba i, we sliced (the bread).  
 ta'-do-ka tho ba-a-to-be, I cut up the meat.  
 ta'-do-ka tho ba-tha-to-be, you cut up the meat.  
 ba-to', to thrust a stick into the ground as a feeler.  
 pa-to', I thrust a stick into a hole as a feeler.

ba-to'-continued.  
 shpa'-to', you thrust a stick into a hole as a feeler.  
 o'-ba'-to i, we thrust a stick into a hole as a feeler.  
 ba-tse', to sew.  
 pa'-tse, I sew.  
 shpa'-tse, you sew.  
 o'-ba'-tse i, we sew.  
 ba-tse, a bunch of. A ritual term.  
 ba-tse', or ba-ta'ta, faction.  
 ba-tse', group; clump; clump of grass; bunch.  
 ba-tai'-tai-zhe, to push through thickets with a crashing noise.  
 pa'-tai'-tai-zhe, I made a crashing noise in going through the forest.  
 shpa'-tai'-tai-zhe, you made a crashing noise in pushing through the forest.  
 o'-ba'-tai'-tai-zha i, we made a crashing noise in pushing through the forest.  
 ba-tai', head down and feet up; headlong; head foremost.  
 ba-tai' sha, to bend the top of a stick or pole by pushing it against a tree or stump.  
 pa-tai'-sha, I pushed the stick and bent it.  
 shpa'-tai'-sha, you pushed the stick and bent it.  
 ba-xa'-dse, hair roached, a style of hair cut.  
 ba-xa'-dse pa-xe, I roached my hair.  
 ba-xa'-dse shka-xe, you roached your hair.  
 ba-xa'-dse o'-ga-xa i, we roached our hair.  
 ba-xi', to arouse one from sleep by pushing.  
 pa'-xi, I aroused him.  
 shpa'-xi, you aroused him.  
 o'-ba'-xi i, we aroused him.  
 ba-xi'-dse, to perspire.  
 o'-ba-xi-dse, I perspire.  
 thi'-ba-xi-dse, you perspire.  
 wa'-ba-xi-dsa i, we perspire.  
 ba-xi'-tha, to push a person down.  
 pa'-xi-tha, I pushed him down.  
 shpa'-xi-tha, you pushed him down.  
 o'-ba'-xi-tha i, we pushed him down.

**Ba'-xo-dae**, the name of the Iowa tribe of Indians living in the State of Nebraska.

**ba-xo'**, to break.

pa'-xo<sup>a</sup>, I break, by pushing.

shpa'-xo<sup>a</sup>, you break, by pushing.

o<sup>a</sup>-ba'-xo<sup>a</sup> i, we break, by pushing.

**ba'-xo<sup>a</sup>**, to cut a stick or log across the grain.

pa'-xo<sup>a</sup>, I cut across the grain of the log.

shpa'-xo<sup>a</sup>, you cut across the grain of the log.

o<sup>a</sup>-ba'-xo<sup>a</sup> i, we cut across the grain of the log.

**ba-xo'**, to break a stick, tent pole, or an awl by pushing.

pa'-xo<sup>a</sup>, I broke the tent pole by pushing.

shpa'-xo<sup>a</sup>, you broke the tent pole by pushing.

o<sup>a</sup>-ba'-xo<sup>a</sup>, we broke the tent pole by pushing.

sho'-xa ke pa-xo<sup>a</sup>, I broke the stick.

sho'-xa ke bthi-xo<sup>a</sup>, I broke the stick in two.

zho'-xa ke shpa'-xo<sup>a</sup>, you broke the stick.

zho'-xa ke stsi-xo<sup>a</sup>, you broke the stick in two.

**ba-xpe**, small stunted oaks. A ritual term.

**ba-xthe'-ge**, to crack pottery by thrusting.

pa'-xthe-ge, I crack pottery.

shpa'-xthe-ge, you crack pottery.

o<sup>a</sup>-ba'-xthe-ga i, we crack pottery.

**ba-xtho'-ga**, to pierce or wound.

pa'-xtho-ga, I wounded.

shpa'-xtho-ga, you wounded.

o<sup>a</sup>-ba'-xtho-ga i, we wounded.

**ba-xtho'-ge**, to perforate; to perforate the ear.

no<sup>a</sup>-ta'-pa-xtho-ge, I perforated my ears.

no<sup>a</sup>-ta'-shpa-xtho-ge, you perforated your ears.

no<sup>a</sup>-ta'-o<sup>a</sup>-ba-xtho-ga i, we perforated our ears.

**ba-xtho'-ge**, to punch; to make a hole in a piece of leather.

pa'-xtho-ge, I punched a hole in the leather.

**ba-xtho'-ge**—continued.

shpa'-xtho-ge, you punched a hole in the leather.

o<sup>a</sup>-ba'-xtho-ga i, we punched a hole in the leather.

**ba-xthu'**, to stoop and push a way through a fence or a thicket.

ba-xthu' bthe, I stooped and pushed through.

ba'-xthu' stae, you stooped and pushed through.

ba-xthu' o<sup>a</sup>-ga-tha i, we stooped and pushed through.

**ba-xthu'-dae**, to push the bark off a tree.

pa'-xthu-dae, I pushed the bark off the tree.

shpa'-xthu-dae, you pushed the bark off the tree.

o<sup>a</sup>-ba'-xthu-dsa i, we pushed the bark off the tree.

**ba-xthu'-ge**, to punch holes through skin with an awl in sewing.

pa'-xthu-ge, I punched a hole with an awl.

shpa'-xthu-ge, you punched a hole with an awl.

o<sup>a</sup>-ba'-xthu-ga i, we punched a hole with an awl.

**ba-xthu'-the**, to crawl under a fence.

ba-xthu'-bthe, I crawl under the fence.

ba-xthu'-stae, you crawl under the fence.

ba-xthu'-o<sup>a</sup>-ga-tha i, we crawl under the fence.

**ba-xto'**, to spill the contents of a vessel by pushing.

pa'-xto<sup>a</sup>, I spilled the water by pushing the vessel.

shpa'-xto<sup>a</sup>, you spilled the water by pushing the vessel.

o<sup>a</sup>-ba'-xto<sup>a</sup> i, we spilled the water by pushing the vessel.

**ba-xtae'**, to manacle, handcuff, shackle.

pa'-xtae, I handcuffed (him).

shpa'-xtae, you handcuffed (him).

o<sup>a</sup>-ba'-xtsa i, we handcuffed (him).

**ba-xtae'**, to tie up into bundles as a sheaf.

pa'-xtae, I tied it into bundles.

shpa'-xtae, you tied it up.

o<sup>a</sup>-ba'-xtsa i, we tied it up.



ba'-xtse, the waist line.

ba-xu', a hill; a ridge.

Ba-xu da-pa, Round Hills. This was near the farm of Henry Pratt, a distance of about 45 miles from the first camp. This was the site of the second camp of the third buffalo trail.

ba-xu'-da-pa, solitary hill; round hill.

ba-xu'-du-ba, four-cornered, as a box.

ba-xu'-e, to make an object slide along the ground by pushing.

pa'-xu-e, I pushed it and made it slide.

shpa'-xu-e, you pushed it and made it slide.

o'-ba'-xu-a i, we pushed it and made it slide.

ba-xu'-e-k'o', shoving game; checkers; draughts.

ba-xu'-e-k'o' o'-tha-gthi' a tho, I like to play checkers.

ba-xu'-e-k'o' thi-tha-gthi' a-tho, you like to play checkers.

ba-xu'-e-k'o' wa-tha-gthi' bi a, we like to play checkers.

ba-xu'-pa-qi, the top of a hill; a peak.

ba-xu'-shda, a bare hilltop.

ba-xu'-stse-dse, a tall mountain.

ba-xu' to'-ga, a mountain.

ba-xu'-shi'-ga, a small hill.

ba-sha'-be, to scrape, as scraping particles of meat left on a green hide.

pa'-zha-be, I scraped the meat off the hide.

shpa'-zha-be, you scraped the meat off the hide.

o'-ba'-zha-ba i, we scraped the meat off the hide.

ba'-zha-be, to pare; to pare the skin off potatoes or apples.

pa'-zha-be, I pared the apple.

shpa'-zha-be, you pared the apple.

o'-ba'-zha-ba i, we pared the apples.

ba'-zha-ge, to enlarge a hole with a knife.

ba'-a-zha-ge, I enlarged it with a knife.

ba'-tha-zha-ge, you enlarged it with a knife.

o'-ba'-zha-ga i, we enlarged it with a knife.

ba'-zha-ta, to mark an animal, as a horse, cow, or pig, by slitting the ears.

ba'-a-zha-ta, I slit the horse's ear to mark it.

ba'-tha-zha-ta, you slit the horse's ear to mark it.

ba'-o'-zha-ta i, we slit the horse's ear to mark it.

ba-zhu'-zhu, hilly.

be, any one of them. A ritual term.

Be, spring of the year.

be, whoever.

be a(?) who is it?

be a-ka hni bi a, it is a cold spring.

be do' u-i no' bi a xtha-cka tsu-hu a-ba, violets grow in the spring.

be' e-a-wa-ke a, who do I mean?

be' e-wa-tha-ke a, who do you mean?

be' e-wa-ke a, who does he mean?

Be-ga-xa-shi, Never beaten. Personal name.

be' ga-xa shi, invincible; unconquerable. This is also used as a personal name.

be'-go'-tha e-wa-tha-shi, undesirable.

be'-i-tha-shi, seen by no one; unseen; invisible.

be'-ni-ha, languid; wretched.

be' o'-wo'-ga-g'i' ba tho' ta shi, it is not possible for any person to look in on me stealthily. (From the ritual relating to the black bear.)

be'-shi', the shape of a china cup which flares at the top.

be'-thi'-ge, nobody.

be-to', to fold goods.

pe-to', I fold goods.

shpe-to', you fold goods.

o'-be-to' i, we fold goods.

bi, they.

bi-be'-xo'-xo', wrinkles.

bi'-ge, dry.

bi-gpa'-gpa, to hide repeatedly while waylaying a person.

bi-gpe', to crouch.

bi-gpe' a-zho', I crouch.

bi-gpe' tha-zho', you crouch.

bi-gpe' o'-zho' i, we crouch.

bi-gpe', to lurk; to lie in wait; to crouch; to hide.

bi-da'-zhi, to extinguish; to cause to become extinct.  
 pi'-da-zhi, I cause it to become extinct.  
 shpi'-da-zhi, you cause it to become extinct.  
 o'-bi'-da-zhi i, we cause it to become extinct.  
 bi-do', when.  
 bi-dsiu'-tha, to wear clothes into shreds, or rags.  
 pi'-dsiu'-tha, I wore my clothes to rags.  
 shpi'-dsiu'-tha, you wear your clothes to shreds.  
 o'-bi'-dsiu'-tha i, we wear our clothes to rags.  
 bi'-gtho'-tha, missing hold of a rabbit which is pressed to the ground.  
 pi'-gtho'-tha, I let the rabbit go.  
 shpi'-gtho'-tha, you let the rabbit go.  
 o'-bi'-gtho'-tha i, we let the rabbit go.  
 bi-hu'-to', blowing a wind instrument.  
 pi'-hu'-to', I blow (a flute).  
 shpi'-hu'-to', you blew (a flute).  
 o'-bi'-hu'-to' i, we blew (a flute).  
 bi-ka' (Om. same), to efface; to erase;  
 (2) to obliterate; to wipe out.  
 pi'-ka, I erase.  
 shpi'-ka, you erase.  
 o'-bi'-ka, we erase.  
 bi-ahu'-ka, rolled up; position of an animal when killed.  
 bi-thi'-ge, worn down; threadbare.  
 pi'-thi'-ge, I wore down to nothing.  
 shpi'-thi'-ge, you wore down to nothing.  
 o'-bi'-thi'-ga i, we wore down to nothing.  
 bi-thu'-to', to straighten by pressure of the hand.  
 pi'-thu'-to', I straightened it by hand.  
 shpi'-thu'-to', you straightened it by hand.  
 o'-bi'-thu'-to' i, we straightened it by hand.  
 bi-tse'-ga, to make bright; to polish.  
 pi'-tse'-ga, mo'-ge tse, I polish the metal.  
 shpi'-tse'-ga, mo'-ge tse, you polish the metal.

bi-tse'-ga—continued.  
 o'-bi'-tse'-ga i, mo'-ge tse, we polish the metal.  
 wa-ho'-to'-the a-gi pi-tse'-ga, I polish my gun.  
 wa-ho'-to'-the tha-gi shpi-tse'-ga, you polish your gun.  
 biu'-ge, dry; withered.  
 xtha-gka te biu'-ge ha, the rose is withered.  
 bi'-wa-shta'-ge, to break a wild horse.  
 pi'-wa-shta'-ge, I broke the wild horse.  
 shpi'-wa-shta'-ge, you broke the wild horse.  
 o'-bi'-wa-shta'-ga i, we broke the wild horse.  
 bi'-xo', to make a fire burn by blowing.  
 pi'-xo', I made the fire burn by blowing.  
 shpi'-xo', you made the fire burn by blowing.  
 o'-bi'-xo' i, we made the fire burn by blowing.  
 bi-xo', to crease.  
 pi'-xo', I crease.  
 shpi'-xo, you crease.  
 o'-bi'-xo' i, we crease.  
 bi-xo'-i-the-the, blow; a thistle, called so because the down of the thistle was used for the wings of the arrows of the blowgun.  
 bo, black hawk. The fruit of the black hawk (*Viburnum prunifolium*) was used for food by the Osage.  
 bo'-btha-gka, to flatten by shooting.  
 bo'-bthi, skins that sway in the wind.  
 bo'-bthi, water continually bubbling up; a spring.  
 bo'-bthi, to go forth in a body as though in a swarm.  
 bo'-ga, to plant a post in the ground.  
 zho' gthe ke bo'-a-ga to'-dse ke dsi, I placed a pole in the ground.  
 zho' gthe ke to'-dse ke no'-tha-ge, you placed a pole in the ground.  
 bo'-gi-gi-dse, shooting upward with a hissing sound.  
 bo'-gu, rice.  
 bo'-gu o'-tha-gthi', I like rice.  
 bo'-gu thi-tha-gthi', you like rice.  
 bo'-de-k'a-gthe, head of a ravine.

bo'-gtho<sup>a</sup>-tha, to miss any mark.  
 bo'-a-gtho<sup>a</sup>-tha, I missed a mark.  
 bo'-tha-gtho<sup>a</sup>-tha, you missed the mark.  
 bo'-o<sup>a</sup>-gtho<sup>a</sup>-tha i, we missed the mark.  
 bo'-ki-tha-tai-ge, somersault.  
 bo'-ki-tha-tai shu, somerset.  
 bo'-ki-tha tsi shu o<sup>a</sup> bi tse thi-pi xtsi  
 o<sup>a</sup> bi a, he made a complete somer-  
 set.  
 bo<sup>a</sup>, to call; to shout.  
 a-po<sup>a</sup>, I call or shout.  
 tha'-shpo<sup>a</sup>, you call or shout.  
 o<sup>a</sup>-bo<sup>a</sup> i, we call or shout.  
 Bo'-gui-da, Lowing. Female person-  
 al name. Refers to the lowing of a  
 herd of buffalo in the distance.  
 bo<sup>a</sup> hu'-ga-gi, to call or shout loudly.  
 a-hu'-ga-gi, I call loudly.  
 tha-hu'-ga-gi, you call loudly.  
 o<sup>a</sup>-hu'-ga-gi i, we call loudly.  
 bo'-ta-to-xa, foam.  
 bo'-the, to winnow.  
 bo'-xpa-ni-dse-gka, red-headed wood-  
 pecker.  
 bo'-xpa ni-dse-xo-dse, golden-fronted  
 woodpecker.  
 btha'-k'a, flat board.  
 btha-btha'-ge, ragged; tattered, as  
 clothes; shabby.  
 btha-btha'-ge ha, u-do<sup>a</sup>-be tse, he  
 looks shabby.  
 btha'-tha, broad; wide.  
 btha-xe, spread out.  
 btha'-xe, mountainous.  
 btha'-xu-e, I dragged it with my  
 teeth. (From a ritual.)  
 bthe a-thi<sup>a</sup> he-tha mi-hi-the kshe  
 ta-he, I go onward toward the  
 west.  
 bthe'-ka, thin.  
 bthi<sup>a</sup> i<sup>a</sup> da, I am.  
 bthi-to<sup>a</sup>, I touched it with my hand.  
 bthi wi<sup>a</sup> ko<sup>a</sup>-btha e-go<sup>a</sup> da-do<sup>a</sup>  
 e'-pa-ha, I made him an offer.

btho'-ga, round; cylindrical.  
 btho'-ga, entire; a whole thing.  
 btho'-ga, a whole; a dollar.  
 btho'-ga wi<sup>a</sup>-xtsi, one dollar.  
 btho'-ga tho<sup>a</sup>-ba, two dollars.  
 btho'-ga wi<sup>a</sup> xtsi u-tha-kshe-to<sup>a</sup>, you  
 earned a dollar.  
 btho'-ga wi<sup>a</sup> xtsi u-wa-kshe-to<sup>a</sup>, I  
 earned a dollar.  
 Btho'-ga-hi-ge, Chief-of-all. Per-  
 sonal name. Refers to the sacred  
 character of the hereditary chief.  
 btho<sup>a</sup>, odor; scent.  
 btho'-tha'-gthi<sup>a</sup>—btho<sup>a</sup>, odor, smell;  
 tha-gthi<sup>a</sup>, good—odor smell good:  
 fragrance; pleasing odor.  
 btho<sup>a</sup>-tha'-gthi<sup>a</sup> u-ga-btho<sup>a</sup>—btho<sup>a</sup>,  
 odor; tha-gthi<sup>a</sup>, good; u-ga-btho,  
 scattered—good-odor-scattered:  
 redolence.  
 btho<sup>a</sup>-xe, cracked.  
 btho<sup>a</sup> pi-ahi, an offensive smell.  
 bthu'-shke i<sup>a</sup>-do, I untie the knot.  
 bu, black haws.  
 bu, to shoot and send a thing rolling.  
 bu'-a-to<sup>a</sup>-tha, I shot and sent it  
 rolling.  
 bu'-tha-to<sup>a</sup>-tha, you shot and sent it  
 rolling.  
 bu'-ce, to cut by shooting.  
 bu'-a-ge, I cut it by shooting.  
 bu'-tha-ge, you cut it by shooting.  
 bu'-gi-gi, the pulse. (Refers to the  
 throbbing of the pulse.)  
 bu'-shpe, to shoot a piece out of a tree.  
 bu'-a-shpe, I shoot a piece out of a  
 tree.  
 bu'-tha-shpe, you shoot a piece out  
 of a tree.  
 bu-o<sup>a</sup>-shpa i, we shoot a piece out of  
 a tree.  
 bu'-ta-ta, actions of a bucking horse.  
 bu'-xpa, a woodpecker.  
 bu'-xpa xo-dse, red-headed wood-  
 pecker.

## Q

qa, rush (*Eleocharis interstinda*) out  
 of which mats are made.  
 qa-ba' bi o, be cautious (advice from  
 an older person).  
 qa-ba'-zhi, suddenly; without warn-  
 ing.

qa'-be (Om. same), black.  
 qa'-be tse ko<sup>a</sup>-btha, I prefer black.  
 qa-be tse shko<sup>a</sup>-shta, you prefer  
 black.  
 qa'-be, the black. A ritual term refer-  
 ring to the black bear.

ɕa-be', to be cautious.  
 a-ɕa'-be, I am cautious.  
 tha-ɕa'-be, you are cautious.  
 o<sup>a</sup>-ɕa'-ba i, we are cautious.  
 ɕa'-btha-ɕka, grows in ponds.  
 ɕa'-da, stretched; stretch.  
 bthi'-ɕa-da, I stretch.  
 ni'-ɕa-da, you stretch.  
 o<sup>a</sup>-thi'-ɕa-da i, we stretch.  
 ɕa'-da, stiff; rigid; stiff-jointed.  
 ɕa-da' ga-xe—ɕa-da, stiff; ga-xe, to make—to make stiff: stiffen.  
 ɕa-dae', hair grown scant with age.  
 (From a ritual.)  
 ɕa-ge'-wa, Sac and Fox. This term is used when speaking of these tribes by the Osage.  
 ɕa-gi', durable; hard; lasting; tough; tough meat; (2) strong; (3) inflexible; (4) not easily bent.  
 ɕa-gi', firm; solid; strong; hard.  
 ɕa-gi'a bi, spoken of as strong. A ritual term.  
 ɕa-gi'-ga-xe, to solidify; to make hard.  
 ɕa-gi' pa-xe, I made it hard.  
 ɕa-gi'-shka-xe, you made it hard.  
 ɕa-gi' o<sup>a</sup>-ga-xa i, we made it hard.  
 ɕa-gi'sho'-sho'-e—ɕa-gi, solid, strong; sho'-sho'-e, always: permanency, permanent.  
 ɕa-gi' u-thi-mo<sup>a</sup>, to make fast; to secure; to fasten.  
 ɕa-gi' u-bthi-mo<sup>a</sup>, I made secure.  
 ɕa-gi u-stsi-mo<sup>a</sup>, you fastened it.  
 ɕa-gi' o<sup>a</sup>-gu-thi-mo<sup>a</sup> i, we fastened it.  
 ɕa-gi'-u-thi<sup>a</sup>-ge, to hold one fast.  
 ɕa-gi'-u-bthi<sup>a</sup>-ge, I held him fast.  
 ɕa-gi'-u-stsi<sup>a</sup>-ge, you held him fast.  
 ɕa-gi'-o<sup>a</sup>-gu-thi<sup>a</sup>-ga i, we held him fast.  
 ɕa-gi'-zhi<sup>a</sup>-ga, slim; slender; thin.  
 ɕa'-gthu-ha-sho-ga, thick-barked hickory tree.  
 ɕa'-gthu-hi, hickory tree; pignut.  
 ɕa'-gthu hi u-gthe, Hickory Creek, Okla.  
 ɕa'-ka, loose; scattered. (Refers to stones.)  
 ɕa'-ka, raw; uncooked.  
 ɕa'-ki'-ba, side by side; parallel.  
 ɕa'-kiu, watermelon.  
 ɕa'-kiu tha-tse o<sup>a</sup>-ɕu shna a-tha, I like watermelon.

ɕa'-kiu i<sup>a</sup>-shta-xi<sup>a</sup> i-ta, white man's melon; muskmelon; cantaloupe.  
 ɕa'-ku e-go<sup>a</sup> btho<sup>a</sup>, smells like watermelon; the acacia (*Mimosaceae*).  
 ɕa-mo<sup>a</sup>, a scar.  
 i<sup>a</sup>-dse ɕa-mo<sup>a</sup> o<sup>a</sup>-gtho<sup>a</sup> ha, I have a scar on my face.  
 no<sup>a</sup>-be'-he ɕa-mo<sup>a</sup> a-thi-gtho<sup>a</sup> ha, you have a scar on your hand.  
 ɕa-ni', all; everything; everybody.  
 (See btho-ga.)  
 ɕa-ni a-tha bi a, everybody is going.  
 ɕa-ni', total, all.  
 ɕa-thu, to rattle.  
 bthi'-ɕa-thu, I made it rattle.  
 ni'-ɕa-thu, you made it rattle.  
 o<sup>a</sup>-thi'-ɕa-thu i, we made it rattle.  
 ɕa'-to<sup>a</sup> a-zhi—ɕa-to<sup>a</sup>, five; a-zhi, scattered upon: five-spot in deck of cards.  
 ɕa' u-dse-to<sup>a</sup>-ga, the rush (*Scirpus occidentalis*). This rush is much larger at the base than at the top. It was rejected by the No<sup>a</sup>-ho<sup>a</sup>-zhi<sup>a</sup>-ga as not being suitable for use in making the shrine for the sacred hawk, because of its uneven shape.  
 ɕa zhi<sup>a</sup>-ga, the little rush (*Eleocharis interstincta*). This was chosen by the No<sup>a</sup>-ho<sup>a</sup>-zhi<sup>a</sup>-ga as being suitable for making the symbolic shrine for the sacred hawk. It is very nearly the same size from the base to the top and with it the weaver could do better work than with the larger rush. One part of the rush shrine symbolizes the sky with its stars and clouds and the other part the earth, to which all forms of life descend from the sky.  
 ɕa-zhi<sup>a</sup>-ga, brushwood; dead branches used for making fires.  
 ɕe'-ɕa-ɕa (Om. same), trot; the trotting of a horse.  
 ɕe'-ɕa-gi-da, Returns-trotting. Personal name.  
 ɕe'-ɕe-k'o<sup>a</sup>-ɕa-gi, a fast trotter.  
 ɕe'-ɕe-mo<sup>a</sup>-i<sup>a</sup>, Trots-as-he-travels. Personal name. Refers to the restless movements of the elk.  
 ɕe gtha-gtha, with a line of groves upon its banks. A ritual term.

**Chi-she'-wa-the**, Rustles-the-leaves. Personal name. Refers to the noise made by the deer among the leaves in the forest as he feeds.

**gi**, foot.

**gi** (Om. same), yellow.

**gi-a'-shi'**, the ear of corn has kernels; seeds.

**gi ba-xo'**, the act of cutting off the feet of a buffalo when butchering.

**gi bi-da'-ts'e-ga**, numbness in the hands or feet; feet or hands asleep.

**gi te pi-da'-ts'e-ga**, my feet are numb.

**gi te shpi-da'-ts'e-ga**, your feet are numb.

**gi'-btha-k'a**, web-footed; (2) flat foot. **mi-xa' shi'-ga a-ba gi-ge-btha-k'a bi a**, the duck is web-footed.

**Gi'-ga-be**, Blackfeet. A tribe of Indians.

**gi'-gi**, stalwart; brave; active.

**gi'-gi bi a**, he is stalwart.

**gi'-gi-e**, spotted with yellow. A ritual term.

**Gi-gi'-ka a-ki-gi'**, Republican Pawnee. A tribe of Indians.

**gi-gu'**, thigh.

**gi'-da**, ripe corn.

**ha-ba a-ba gi-da bi o**, the corn is ripe.

**gi-do'-dai**, yesterday.

**gi-do'-dai wa-ko'-da-gi thi'-kahe-dai pshi**, I went to the doctor's yesterday.

**gi-du'-hi**, slough grass (*Spartina michauxiana*).

**gi'-ge**, the third daughter (special kinship term).

**Gi-ha'**, Soles. Personal name. Refers to the footprints of the buffalo.

**gi'-ha**, horse's hoof.

**gi-hi'**, legs.

**gi-hi' wi-ta ni-e ha**, my legs ache.

**gi'-hi**, pallor; an unhealthy color.

**gi'-ka hiu-ka**, a steel needle. This article was not known among the Osage until introduced by the traders.

**gi'-ki-gtha-ge**, to cut a foot accidentally with an ax.

**gi-ko'**, ankle.

**gi'**, *Sagittaria latifolia*. The root of this plant was used for food by the Osage Indians. It is also used in the war ceremonies as a symbol.

**Gi'-dse-go-ta**, Slender-tail. Personal name. Refers to the slender tail of the buffalo.

**gi'-dse a-gthe-gi'-dse**, tail; a-gthe, to wear on the head as an ornament: Wearers-of-the-symbolic-locks. The name of a gens, one of whose life symbols is the buffalo tail.

**gi'-dse tse**, the refrain; the repetition of the last part of a song to which only two or three select men dance. This word also means the tail; it is the last of the dance that those, aside from the select men, must pay in order to dance in the tail.

**gi'-dse-u-o'-he-gi'-dse**, tail; u-o'-he, lay: crupper.

**gi'-dse-xa-tha-gi'-dse**, tail; xa-tha, thrown backward: scorpion.

**Gi'-dse-thi'-ge**, No-tail. Personal name. Refers to the red-black bear.

**Gi'-dse-wa-ko'-da**, Mystic-tail. Personal name. Refers to the scalps attached to the tail of the sacred hawk.

**Gi'-dse-shi'-ga**, Little-tail. Personal name. Refers to the tail of the buffalo.

**gi'-e-sta**, opossum. The opossum is used by the Osage for food.

**gi'-ga**, squirrel. The squirrel figures in the myths of the Osage and the Omaha.

**gi'-ga ga-be**, black squirrel. The black squirrel is not known to the Omaha.

**Gi-gthe'-wa-thi-ta**, Crosses-trail. Personal name. Refers to the wandering of a bear who crosses the trails of other animals.

**gi'-mo'-no'-ta**, *Nymphaea advena*, a plant used by the Osage in their ceremonies.

**gi-no'-bthe e-go'**, resembling a kidney in shape.

gi-o'-ni e, I have a pain in my foot.  
gi-thi'-ni-e, you have a pain in your foot.

gi-wa'-ni ai, we have pains in our feet.

gi-pa' (Om. same), toes.

gi-pa'-ha, the skin of my toes.

gi-pa'-ha, toenail.

gi-pa'-hi, all of the toes.

gi-pa'-i-ta-xe tse, the tip of the toe.

gi-pa'-u-ga-be, the toes.

gi-pa'-u-stse-dse tse, the second toe.

gi-pa'-u-stse'-dse wa-ho'-k'a tse, the third or middle toe.

gi-pa'-wa-ho'-k'a tse, the fifth or little toe.

gi-ahto'-sha tse, instep.

gi-the'-dse, heels.

Qi-the'-dse-xo-dse, Gray-heels. Personal name.

gi'-thu-ga, they took footsteps.

gi'-thu-ga stse-dse, to stride.

gi-thu'-ka-thi', barefoot.

gi-thu'-ka-bthi', I am barefoot.

gi-thu'-ka-ni, you are barefoot.

gi-thu'-ka-o'-thi i, we are barefoot.

Qi'-to'-ga, Big-feet. Personal name.  
Refers to the great size of the feet of the buffalo.

gi tse, the foot or the feet.

gi tse a-ki-u ha, I have a wound on my foot.

gi-tse o'-tho'-ba, my feet are swollen.

gi-tse u-ba-ha de e-thi-tho'-be ha, your foot protrudes.

gi tse u-ba-ha ta e o'-tho'-be ha, my foot protrudes.

gi-u'-cki-da, the hollow in the sole of the human foot.

giu'-ka-do-ga, a rooster—giu'-ka, chicken; do-ga, male.

giu'-ka-hiu-ko' ta-xe—giu'-ka, turkey; hiu-ko', leg bone; ta-xe, knobbed: pin.

giu'-ka mi-ga shi'-ga—giu'-ka, chicken; mi-ga, female; shi'-ga, little—little-female-chicken: pullet.

giu'-ka mi-ga shi'-ga aka wi' a-bthi', I have a white pullet.

giu'-ka mi'-ga, female turkey.

giu'-ka mo'-hi'-shu—giu'-ka, turkey; mo'-hi'-shu, breast of: breast of a turkey.

Giu'-ka'-sha-ge e-go', resembling a turkey track, Flat Rock, Okla.

giu'-ka tha-tse ho'-ba—giu'-ka, turkey; tha-tse, eat; ho'-ba, day: Thanksgiving day.

giu'-ki-no'-go', to lie feet to feet.

gi sha'-ta—gi, foot; sha-ta, cloven: cloven-foot.

aka'-aka, white spots; flecked with white spots.

aka' aka-be, sticky or miry; muddy.

aka'-ga-mo', the downy feather of an eagle worn by chiefs on the scalp lock.

aka'-ga-xe, whiten.

aka'-gthe, a white downy feather taken from the under part of an eagle's wing or tail and used as a symbolic or decorative plume. Used as a symbol in the tribal rites, it represents the white light of the sun. In the ceremonies two downy plumes are used, one white and the other red. The red plume is used to represent the red dawn and is called Cka'-gthe shu-dse.

aka'-gthe-shu-dse, a red eagle plume used in the tribal rites as a symbol of the red of dawn.

Qka'-gthe, White-plumes. Personal name.

cki'-da, a gap in a ridge.

cki'-the (Om. same), sweet.

gna'-the, to grease a wagon or oil machinery.

gna'-a-the, I grease machinery.

gna'-tha-the, you grease.

gna'-o'-tha i, we grease.

gna'-the, to heal the wound of a child by using an ointment made from buffalo grease.

gnu'-ka, oval; egg-shaped.

ba-ta a-ba gnu'-ka no' bi a, the egg is oval.

go'-gi-ga (Om. same), the flicker; yellow hammer; belongs to the woodpecker family.

Go'-gi-gthe, Foot-prints-in-the-woods. Female personal name. Refers to the footprints made by the deer.

go'-go', to tremble.

a-go'-go', I tremble.

tha-go'-go', you tremble.

o'-go'-go' i, we tremble.

ço'-ço'-ga, archaic name for creeks.  
ço'-dse, upland forest.

Ço'-dse'-ko'-tha, Edge-of-the-forest.  
Personal name.

ço'-dseu'-gthi', Dwellers-in-the-upland-forest. This was a name given to a group of Osage Indians who fled from their village at the time of an overflow of the river, and halted at a forest, there pitching their camp. This group now dwells in what is known as Hominy, Okla.

Ço'-dse u'-gthi', the upland forest, near a village on the Wa-çe-to'-xo-e (Verdigris River). This was the starting point of the third buffalo trail.

Ço'-dse-u'-gthi', Dwellers-in-upland-forests. Personal name.

Ço'-dse zhi'-ga, Little Upland Forest; this is often referred to as Ni-hni'-bo-shta, Shooting Springs. A camp was made in the woods, these two places being so close together were associated as the location of the thirteenth camp of both the first and second buffalo trail.

ço'-ho', whitened animal skins; (2) resembling white.

ço'-ho' ti'-tha-tha, white puffs of smoke raised by fighters.

ço'-tha'-i-tha-tha, to rock to and fro as in a rocking-chair.

Ço'-to'-ça-be, Black-dog. Personal name.

çta-go', even; level; uniform; smooth.

çta-i' ga-xe, persimmon preserving.

For this process a flat board two spans long and one span wide, made with a handle, is used. Upon this board seeded persimmons are arranged in layers for preserving. Before placing the fruit on the board buffalo grease is spread on it; then some three or four layers of persimmons are put on the drying board, which is held over a fire until the first layer of fruit is about cooked; then the cake is removed and put away to cool off. When the cake is thoroughly cooled it is put in a parfleche pack with others till the pack is full. Several packs are made of these persimmon cakes which will last till the next season. Several families go and camp in the woods, even to this day, to preserve persimmons.

çta-i'-ge, persimmon (*Diospyros virginiana*). This fruit was used for food by the Osage. When ripe it was gathered, the seeds taken out, then dried for winter use. They were dried on a rack made of long woven saplings.

çta-i'-ge hi, persimmon tree (*Diospyros virginiana*).

çto-the' ahu, gathered them together.  
A ritual expression.

çu, to cut or make a slit in a hide.

a-çu', I cut the skin.

tha-çu' you cut the skin.

o'-çu' i, we cut the skin.

çu-e, foot (archaic).

## D

da, contraction of da-do', whatever or whomever.

da, a prefix denoting fire or the effects of fire in its destruction.

Da, to freeze; frozen.

o'da', I am frozen.

thi da', you are frozen.

wa da'i, we are frozen.

no'-ta' tse o'-da, my ears are frozen.

no'-ta' tse thi-da, your ears are frozen.

da, to ask for; beg; request; solicit.

a-da' ha, I asked for it.

tha-da' ha, you asked for it.

o'-da' i, we asked for it.

we'-thi' wi' a-da, I asked for a lariat.

we'-thi' wi' tha-da, you asked for a lariat.

da'-a-do'-be pi-o', competent to look after his own affairs.

- da'-a-ga-ha, scum; any impure matter that rises to the surface of stagnant water.
- da' a-mo'-ka, patience; persistence; endurance.
- da' a-a-mo'-ka, I have endurance.
- da'-tha-mo'-ka, you have endurance.
- da o'-ga-mo'-ka i, we have endurance.
- da'-a-ki-ki, discord; controversy.
- Da'-ba-dai', Swollen. Personal name. Refers to the wounded buffalo in a state of decomposition.
- da'-ba-xe, to burn a cord in two.
- da'-ba-xe a-the, I caused it to burn in two.
- da'-ba-xe tha-the, you caused it to burn in two.
- da'-ba-xe o'-tha i, we caused it to burn in two.
- da'-bi-ge-ga-xe—da, by heat; bi-ge, to dry; ga-xe, to make: to dry wet clothing by either direct heat or sun.
- da'-bi-ge pa-xe, I dried my clothes in the sun.
- da'-bi-ge shka-xe, you dried your clothes in the sun.
- da'-bi-ge o'-ga-xa i, we dried our clothes by the fire.
- da'-btha-ge, to be torn open by action of heat.
- da'-btha-ge a-the, I caused it to burst open by heat.
- da'-btha-ge tha-the, you caused it to burst open by heat.
- da'-btha-ge o'-tha i, we caused it to burst open by heat.
- da'-btho', to smell something cooking or burning.
- da'-btho' u-bthi-btho', I smell something burning.
- da'-btho' u-stai-btho', you smell something burning.
- da'-btho' o'-gu-thi-btho' i, we smell something burning.
- da'-ga-ge, to become hardened with heat, as jerked meat.
- ta-tho' da'-ga-ge a-the, I caused the meat to become hardened by heat.
- ta-tho' da'-ga-ge tha-the, I hardened the meat with heat.
- ta-tho' da'-ga-ge o'-tha i, we hardened the meat with heat.
- da'-ge, unawares; to attack from the rear.
- ni'-ka-shi-ga thi' da'-ge a-the, I took the man unawares.
- ni'-ka-shi-ga thi' da'-ge tha-the, you took the man unawares.
- ni'-ka-shi-ga thi' da-ge o'-tha i, we took the man unawares.
- da'-ge-ta-ha, in the rear; behind.
- da'-ge-ta-ha a-gthi' ha, I sat in the rear.
- da'-ge-ta-ha tha-gthi' ha, you sat in the rear.
- da'-ge ta-ha o'-gthi' i, we sat in the rear.
- da'-ge-the, to waylay; to attack from behind; to take by surprise.
- da'-ge-a-the, I waylaid him.
- da'-ge-tha-the, you waylaid him.
- da-ce' o'-tha i ha, I was taken by surprise.
- da-ce'-thi-tha i ha, you are surprised.
- da'-gi-ge, to harden the point of a stick or pole by scorching it.
- da'-gi-ge a-the, I hardened the point of a stick by scorching it.
- da'-gi-ge tha-the, you caused the point of the stick to be hardened.
- da'-gi-ge o'-tha i, we caused the point of a stick to be hardened.
- da'-gi-ge, sparks that fly from burning wood.
- da'-gi-ge, to burn away; to cleanse by heat.
- da'-gi-ge a-the, I caused it to burn away.
- da'-gi-ge tha-the, you caused it to burn away.
- da'-gi-ge o'-tha i, we caused it to burn away.
- da'-gi-hi, burned yellow; smoke-tanned. The Osage give a smoke tan to the buffalo, elk, or deer skins to be used for moccasins. This they do by digging a round hole in the ground in which they put corncobs for making the smoke; then they sew up the whole skin like a large bag, which they draw over a framework of saplings built over the hole. The fire of corncobs is then started and kept slowly burning till the whole skin is smoked a dark brown.



da'-gi-hi, to burn a stick until it becomes yellow.

da'-çu-da, to make the ground bare of old grass, by burning.

da'-çu-da a-the, I made the ground bare by burning the old grass.

da'-çu-da tha-the, you made the ground bare by burning the old grass.

da'-çu-da o'-tha i, we made the ground bare by burning the old grass.

da'-gi-hi, to cleanse with heat; to purify. This term is frequently found in rituals.

da'-gi-hi a-ki-the, I cleansed or purified myself with heat.

da'-gi-hi tha-ki-the, you cleansed or purified yourself with heat.

da'-gi-hi o'-ki-tha i, we cleansed or purified ourselves with heat.

da'-čko, to melt; to make into a liquid; to liquefy.

mo'-çe-mo' da'-čko a-the, I melted the lead.

mo'-çe-mo' da'-čko tha-the, you melted the lead.

mo'-çe-mo' da'-čko o'-tha i, we melted the lead.

da-gni'-tə ts'e, you will get choked on it.

da-da'-çe, grasshopper.

da-da'-çe ça-be, cricket; black grasshopper.

da-da'-çe ho to'-ga, great green grasshopper.

da'-da-da-çe, throwing out sparks, as do some kinds of wood when burning.

da'-da-tse-ga, the effect of hot water on vegetables and other foods.

da'-do, what, interrogation.

da'-do a-gi-tha-da, a decree; an order; edict; a proclamation.

da'-do a-gtha-thi, inheritance.

da'-do a-gthi'-ha u-tai, superabundance.

da'-do a-no'-xthe shto' bi a, he is secretive.

da'-do a-thi' hi, delivery of gifts.

da'-do ba-ha, an exhibition; an offer; a proposal; a proposition.

bthi wi' ko'-btha e-go' da-do' e'-pa-ha, I made him a proposition.

da'-do' ba-ha—continued.

shni wi' shko'-shda e-go' ba-do' the-shpa ha, you made him a proposition.

da'-do'-ça-ni mo'-gthe tha bi-ge—da'-do', whatever things; ça-ni, all; mo'-gthe, to grow up; tha, causes; bi-ge, the: The Creation.

da'-do' çiu-we, economical.

da'-do' a-çiu-we, I am economical.

da'-do' tha-çiu-we, you are economical.

da'-do' o'-çiu-wa i, we are economical.

da'-do' ga-the, to donate; to give away; to contribute.

da'-do' pa-the, I donate.

da'-do' shka-the, you donate.

da'-do' o'-ga-tha i, we donate.

da'-do' gi-çi, to lay away a thing for future use; economy; reservation.

da'-do' a-gi-çi, I lay away for future use.

da'-do' tha-gi-çi, you lay away for future use.

da'-do' o'-gi-çi i, we lay away for future use.

da'-do' ho-i-sta-sta, various kinds of articles.

da'-do'-i-ba-ho', a wise or learned man.

da'-do'-i-ba-ho' ni'-ka-shi-ga bi a, he is a wise man.

da'-do' i-ta gi-da, to demand a thing belonging to one's self.

da'-do' a-gi-da, I demand.

da'-do' tha-gi-da, you demand.

da'-do' o'-gi-da i, we demand.

da'-do' i-tha-pe, to expect; to anticipate.

da'-do'-pi-zhi, rubbish; trash; refuse; anything discarded.

da'-do'-shki, something.

da'-do'-shki ho'-zhi wi' e-dai a-ka e-sha-mi, something is wrong.

da'-do' shko' shda, what do you want.

da'-do' to', having plenty of this world's goods; to be rich; wealthy.

da'-do' a-to', I am rich, or I have plenty.

da'-do' tha-to', you have plenty.

da'-do' o'-to' i, we have plenty.

da'-do<sup>a</sup> u-gi-gtho<sup>a</sup> ga-the, to donate; to contribute to some one or something.

da-do<sup>a</sup>-u'-sha, he has plenty; careful not to waste.

da'-do<sup>a</sup> u-thi-bo-dse, to lavish affection; extravagant attention.

da'-do<sup>a</sup> u-bthi-bo-dse, I lavish affection.

da'-do<sup>a</sup> u-ni-bo-dse, you lavish affection.

da'-do<sup>a</sup> o<sup>a</sup>-gu-thi-bo-dsa i, we lavish affection.

da'-do<sup>a</sup> u-stse'-tse, what is left over; remainder; residue.

da-do<sup>a</sup> u-tsi-da-do<sup>a</sup>, riches; u-tsi, full of—full-of-riches: superabundance.

da'-do<sup>a</sup> wa-gi-she, spoils; plunder; booty.

da'-do<sup>a</sup> wa-gtha-wa, the taking of an inventory; the taking of stock.

da'-do<sup>a</sup> a-gtha-wa, I took an inventory.

da'-do<sup>a</sup> tha-gtha-wa, you took an inventory.

da'-do<sup>a</sup> o<sup>a</sup>-gtha-wa i, we took an inventory.

da'-do<sup>a</sup> wa-no<sup>a</sup>-sha, robbery.

da'-do<sup>a</sup> wa-we-ta, property of any kind owned by a person or persons; an estate.

da'-do<sup>a</sup> we-thi-wi<sup>a</sup>, a sale; an exchange of anything for a money consideration.

da'-do<sup>a</sup> xa-tha gi-k'i, to rehabilitate.

da'-dse tho<sup>a</sup> ni-e a-ki-pa-xe ha, I hurt the back of my head.

da'-e tha-gthi<sup>a</sup>, dutiful; obedient.  
shi'-to shi-ga da'-e tha-gthi<sup>a</sup> bi a, he is a dutiful son.

da'-e tha-gthi<sup>a</sup> a-zhi-da'-e, request; tha-gthi<sup>a</sup>, good; a-zhi, not: request-not-good, unaccommodating; (2) an unruly person; a disobedient child; willful; obstinate; forward; iniquitous; (3) intractability.

da'-e tha-gthi<sup>a</sup> ni-a-zhi, you are unaccommodating.

da-ga'-xe, to make things; manufacture.

da-pa'-xe, I make things.

da-shka'-xe, you make things.

da-o'-ga-xa i, we make things.

da-ga'-xe pi-o<sup>a</sup> bi a, he is a good performer.

da-ge<sup>a</sup>, to fight; engagement; dissension; battle; (2) pugilism.

a-da'-ge, I fight.

tha-da'-ge, you fight.

o<sup>a</sup>-da'-ga i, we fight.

da-ge'-i-e, an angry dispute; quarrel; altercation.

da'-ge ni'-ka-shi-ga, a pugilist.

da'-ge ni-ka-shi-ga pi-o<sup>a</sup> the do<sup>a</sup>-be o<sup>a</sup>-cu no<sup>a</sup> a-tha, I like to see a good pugilist.

da'-ge-ahto<sup>a</sup>, quarrelsome; contentious.

da-ge<sup>a</sup> tse e-wo<sup>a</sup> a-ka e-e-bia, he is the cause of the fight.

da'-gthe, slave; captive. Before the contact with the white race the Osage adopted the captive taken in war. The adopted captives were the servants of all the people, but they were kindly treated. In performance of the tribal rites the captive is preferred as ceremonial messenger to the Osage messenger because the captive is the real servant.

da'-gthe ki-no<sup>a</sup>, Painting of the Captive. When a captive has partaken of the food, which has been kept sacred, the Sho'-ka is given yellow clay and charcoal, with which he ceremonially paints the captive. His face and body are first painted yellow; then two black lines are drawn from the side of the forehead diagonally across the face to the jaw below the ear. If the captive is taken by a Ho'-ga the two black lines start from the left side of the forehead; if by the Tsi'-zhu, the lines start from the right side. Both shoulders of the captive are painted black, as are his breast, hands, and feet.

da'-gthe u-k'u-pi-e, comely captive.  
da'-gthe-she the, to print; this expression is also used to refer to imprints made by a burning process.

da'-gthe she a-the, I print.

da'-gthe-she tha-the, you print.

da'-gthe zhe o<sup>a</sup>-tha i- we print.

da'ho<sup>a</sup>, rising by heat, as light bread.

da'-i-ba-ho<sup>a</sup>, wisdom; versed; knowledge; sagacious; wise.

da'-i-ba-ho<sup>a</sup> wa-gthi<sup>a</sup> bi a, he has great wisdom.

da'-i-ba-ho<sup>a</sup> a-shi, ignorance; ignorant; lack of wisdom or learning.

da'-i-ba-ho<sup>a</sup> pi-o<sup>a</sup> hi, experienced.

da'-i-ba-ho<sup>a</sup> pi-mi<sup>a</sup>-kahe o, I am experienced.

da'-i-ba-ho<sup>a</sup> pi-o<sup>a</sup> she ni she o, you are experienced.

da'-i-ba-ho<sup>a</sup> o<sup>a</sup>-ga-hi bi o, we are experienced.

da'-i-ba-ho<sup>a</sup> wa-gthi<sup>a</sup> bi a, he has great wisdom.

da'-i<sup>a</sup>-a-she, the failure to cook food properly because the fire is not hot enough.

da'-i-tha-do<sup>a</sup>-ba bi, a person cared for by another; a protégé.

da'-i-tha-do<sup>a</sup>-be, a guardian.

da'-i-tha-do<sup>a</sup>-be thi-ta a-ka, your guardian.

da'-i-tha-do<sup>a</sup>-be wi-ta a-ka, my guardian.

da'-i-the, discourse.

da'-i-the tha-gthi<sup>a</sup> xtsi ga-xa bi o, he made a fine discourse.

da'-ka-dae, hot.

da'-ka-dae i-tho<sup>a</sup>-be, scarlatina.

da'-ko<sup>a</sup>, light; luminous.

da'-ko<sup>a</sup> aka, white light; incandescent.

da'-ko<sup>a</sup>-ga-xe, to make a bright light; to illuminate.

da'-ko<sup>a</sup>-pa-xe, I made a bright light.

da'-ko<sup>a</sup> shka-xe, you made a bright light.

da'-ko<sup>a</sup> o<sup>a</sup>-ga-xa i, we made a bright light.

da'-ko<sup>a</sup> i-ga-xe, flambeau; torch.

da'-ko<sup>a</sup> i-ga-xe tee i-tha-the, I saw the light on the torch.

da'-ko<sup>a</sup>-i-the, radiant; refulgent.

Da'-ko<sup>a</sup>-mo<sup>a</sup>-i<sup>a</sup>, Walks-in-the-fire-light. Personal name.

da'-pa, disk; round; globular; orbicular; rotund.

da'-po-ki, to explode; percussion.

wa-hu-to<sup>a</sup>-the a-ka da'-po-ki bi a, the gun exploded.

da'-shi-she, to blunt an arrow, for small game, by burning the end.

da'-shi-she a-the, I made the arrow blunt by burning.

da'-shi-she—continued.

da'-shi-she tha-the, you made the arrow blunt by burning.

da'-shki we-thi-wi<sup>a</sup>, a salesman of miscellaneous goods, as in a general store.

da'-shta, to singe; to scorch.

da'-stau-dae, radiate.

da'-stau-stau-dae, a mirage. (*Compare u-da'-bthu-bthu-e.*)

mo<sup>a</sup>-xe da'-stau-stau-dae to<sup>a</sup>-be ha, I saw a mirage.

mo<sup>a</sup>-xe da'-stau-stau-dae shto<sup>a</sup>-be ha, you saw a mirage.

da'-tha-gthi<sup>a</sup>, decency; propriety in conduct, speech.

da'-thi'-ka-dae, you are feverish.

da'-thi'-ge ga-xe, to make to burn; incinerate; to reduce to ashes.

da'-thi'-ge pa-xe, I reduced it to ashes.

da'-thi'-ge shka-xe, you reduced it to ashes.

da'-thi'-ge o<sup>a</sup>-ga-xa i, we reduced it to ashes.

da'-thu-ta<sup>a</sup>-ge, inability; lack of power to do a thing.

da'-tse-ga, wilted; withered.

da'-ts'i<sup>a</sup>-tha, to become shriveled up from heat.

da' u-i-e, dispute.

da'-wa ga-xa—da-wa, efforts; ga-xa, excel—superior; efforts—superior; preeminence.

da-we-gi'-do<sup>a</sup>-be, a guardian of things.

da'-wi<sup>a</sup>-xe, faggot; firebrand; a torch.

da'-xia tha, to burn a tree until it falls.

da'-xthi be, to boil meat till tender.

da-xthi'-be pa-xe, I boiled it till tender.

da-xthi'-be shka-xe, you boiled it till tender.

da-xthi'-be o<sup>a</sup>-ga-xa i, we boiled it till tender.

da'-xthi<sup>a</sup>, flames from a fire.

da'-xthi<sup>a</sup>, to scald; to scorch; to burn.

da'-xthu-dae, to burn the bark off a tree.

da'-xu-we, the simmering sound in a kettle when fat is cooking.

da'-shi, to extinguish a fire.

pe'-dae bthi-da-zhi ha, I extinguished the fire.

da'-zhi—continued.

pe'-dse ni-da-zhi ha, you extinguished the fire.

pe'-dse o'-thi-da-zhi i, we extinguished the fire.

da'-zhu-dse, crimsoned or reddened by heat.

do, potato. Before the Irish potato was introduced by traders, the Osage used a wild potato which tastes like sweet potato. When the Irish potato became known to the Osage they applied to it the name "do" (*Glycine apios*). The "do" is mentioned in one of the tribal rituals as a sacred food. (Om. nu.)

do'-ba, some; a part of.

do'-ba a-bthi<sup>a</sup> a tho, I have some.

do'-ba, four.

tsé'-čka do-ba wa-bthi<sup>a</sup>, I have four cattle.

Do'-ba-mo<sup>a</sup>-thi<sup>a</sup>, Walk-by-fours. Personal name. Refers to the habit of the buffalo walking in groups of four.

do'-ba o'-tha, to deduct; to take from.

do'-ba a-zhi—do-ba, four; a-zhi, scattered about: four spot in a deck of cards.

do'-bi-o<sup>a</sup>, the fourth time, or four times.

do'-çe ға-be, the black loon.

do'-čka, white potatoes. Irish potatoes.

do'-čka tse ba-a-zha-be, I pared the potatoes.

do'-čka tse ba-tha-zha be, you pared the potatoes.

do'-čka tse ba-tha-zha-ba i, we pared the potatoes.

do'-čka u-tha ni kshe o, you are planting potatoes.

do'-čka we-ga-xto<sup>a</sup> wa-ho-stsa wi<sup>a</sup> a-xtai shko<sup>a</sup>-shta, you want a peck of potatoes.

do'-čka we-ga-xto<sup>a</sup> wa-ho-stsa wi<sup>a</sup> a-xtai ko<sup>a</sup>-btha, I want a peck of potatoes.

do'-čka u-wa-zhu mi kshe o, I am planting white potatoes.

do'-čka tse ba-tha-zha-be, you pared the potatoes.

do'-giu', armpits.

do'-çkiu, hiccup.

do'-çkiu mo<sup>a</sup> ha, I have the hiccups.

do'-çkiu sho<sup>a</sup> ha, you have the hiccups.

Do'-çkiu-e ga-xa, Sweet potato branch; sometimes called Ni-u-zhu (Neosho); Spring River.

Do'-çkiu ga-xa ke a-shka dsi a-gthi<sup>a</sup>, I live near Spring River.

do'-da, in this direction.

do'-da gi-o, come this way.

do-do<sup>a</sup>, to go to war.

do-do<sup>a</sup> bthe, I go to war.

do-do<sup>a</sup> ne-ha, you go to war.

do-do<sup>a</sup> o<sup>a</sup>-ga-tha i, we go to war.

do-do<sup>a</sup>-hi<sup>a</sup>-to<sup>a</sup>-ga, a large war party.

do-do<sup>a</sup> hi<sup>a</sup>-to<sup>a</sup>-ga wa-tse<sup>a</sup>-gthi<sup>a</sup>, war party composed of all the warriors of the tribe and returning victorious. (One of the o'-do<sup>a</sup>.)

do-do<sup>a</sup> hi<sup>a</sup>-to<sup>a</sup>-ga wa-ga-xthi, striking the enemy while with a large war party. (One of the o'-do<sup>a</sup>.)

do-do<sup>a</sup> stse, you go to war.

do-do<sup>a</sup> tha bi tho<sup>a</sup> shki, when they go to war.

dse'-pa, short.

do'-dse, throat; gullet.

do'-dse-ha, glutton; gourmand.

do'-dse-i-ba, mumps.

do'-dse ni-e, diphtheria.

do'-dse ni-e, sore throat; laryngitis.

do'-dse o<sup>a</sup>-ni-e, I have a sore throat.

do'-dse thi-ni-e, you have a sore throat.

do'-dse-ta-xe, Adam's apple; the knob on the throat.

do'-dse-to<sup>a</sup>-ga—do'-dse, throat; to<sup>a</sup>-ga, big: the pelican. In the Osage tribal rites the pelican is a symbol of long life and old age. Splinters of the wing bone of the pelican were used in tattooing ceremonies for pricking the skin to let in the pigments. (See mo<sup>a</sup>-thi<sup>a</sup> the do<sup>a</sup>-ts'a-ge.)

do'-dse u-ga-wa, the muscles of the throat. (From a ritual.)

do'-dse u-stai<sup>a</sup>-ge, you took him by the throat.

do'-dse-xi-be, the windpipe.

do-ga', the male. A ritual expression.  
Do-ga', summer.

do-ge'-dsi, last summer.

a-gthe' ha, do-ge a-dsi, I went home last summer.

do-ge'-do², in the summer time; (2) during the summer.

Do'-gthe, *Psoralea esculenta* Pursh, commonly called "pomme blanche" by the whites. The root is gathered in large quantities by the women. It is eaten raw or cut into slices and dried for winter use. When dried it is nearly as hard as wood. The dried do'-gthe is always boiled, with meat of some kind, in preparing it to be eaten. It forms one of the staple foods of the people. The Omahas and Poncas call it nu'-gthe, and use it in the same manner as do the Osage. This root is still used for food by these tribes.

do'-gthe to²-a—do-gthe, pomme blanche; to²-a, big; turnip.

do'-gthe-shu-e—do'-gthe, pomme blanche; shu-e, red; beet.

do'-gthe-shu-e, radish.

do'-gthe shu-e o²-qu no² a-tha, I like radishes.

do'-ka, damp; wet; moist.

gi te do'-o²-ka ha, my feet are wet.

gi te do'-thi-ka a(?) are your feet wet?

do-k'e shi a(?) have you been to dig potatoes?

do², a.

do², because; when; did.

do², such a place.

do², were.

Do²-a-bi, Looked-upon; Gazed-upon. Female personal name. Refers to the sun.

Do²-a-ba-bi, Seen-by-all. Female personal name.

do²-be, to see; to perceive; to scrutinize; to watch.

a'-to²-be, I watched over him.

a'-shto²-be, you watched over him.

o²-ga-do²-ba i, we watched over him.

do²-be, to see.

wa-to²-be, I saw them.

wa-shto²-be, you saw them.

do²-be go²-ge'-go², alike; look alike; similar.

do²-be go²-ge-go² bi a, wa-u no²-ba a-ka, the women look alike.

do²-be tha-gthi² a shi, eyesore; anything disagreeable to the eye to look upon.

do²-be the-the, to see at a distance; farsighted.

to²-be the-a-the, I am farsighted.

shto²-be the-tha-the, you are farsighted.

o²-do²-be the-o²-tha i, we are farsighted.

do²-be xtal, ocular; pertaining to the eye; (2) to look at a person with contempt or disgust.

Do²-do²-ba, Seen-from-time-to-time. Female personal name.

do²-he', decent, clean—of good character.

do²-he, following requirements of married life. A man who has followed all the requirements of a married life must first have purchased his wife, either through his father or by some near relative who had the care of him; second, he must by his own efforts have set up a house for himself and supported himself and family; third, he must have had children and grandchildren. He must have purchased a wife for his son; he must have sold a daughter, and have had her married publicly. Only when he has had grandchildren is he allowed to call himself Do²-he or allow others to do so. One man spoke of himself as Do²-he'; the other man said, "You are not yet Do²-he, but you are coming near to it. You were not married according to the usages of the tribe, but in the secret depths of the tall grasses and among the shadows of the leaves of the trees; nobody knew about your marriage. However, by your own efforts you set up a house and have supported yourself and the woman you call your wife; you have entertained, freely, both men and women of prominence and ele-

do'-he—continued.

vated yourself in that way. You now have a son and a daughter; both are to be married; you will marry them off according to our old-time custom. They will have children; then, and not till then, you may call and be called Do'-he, and not be flattered."

do'-he, generous.

do'-he a-ka tho'-zha wa-xpa' thi' a bo, he is generous but poor.

do'-he' a-zhi', to think well of a person.

do'-he' a-a-zhi', I think well of him.

do'-he' a-tha-zhi', you think well of him.

do'-he' o'-ga-zhi' i, we think well of him.

do'-ka, short or stubby, as a bear's tail.

do'-stse-dse—do, potato; stse-dse, long; the sweet potato.

do'-zha'-the, rotten; putrefied; decomposed. (See xthi-ba'the.)

she' a-ka xthi-ba-tha bi a, the apple is rotten.

dse'-pa, short; a short man; anything not long.

dse, a lake; small inland body of water.

dse'-do'-k'o'-ha-kahe, shore of a lake.

dse'-do'-k'o'-ha-kahe a-a-mo'-bthi', I walked on the shore of the lake.

dse'-do'-k'o'-ha-kahe a'-tha-mo'-ni, you walked on the shore of the lake.

dse'-do'-k'o'-ha-kahe o'-ga-mo'-thi' i, we walked on the shore of the lake.

Dse ga-xa, Lake Branch; Little Pond Creek, Okla.

dse ko'-ha, the edge of the lake.

dse'-the, to kindle the fire.

dse'-a-the, I kindled the fire.

dse'-tha-the, you kindled the fire.

dse-o'-tha i, we kindled the fire.

Dse thi'-kahe, Big Lake. An additional 20 miles had been traveled when the trail (the third) reached this place where they camped, which was the fifth camp in the third buffalo trail.

dse'-to'-ko'-ha, littoral; shore of the lake.

dse u'-sko'-zka dai, in the middle of the lake.

Dse u'-ga-gi-xe, a long crooked lake. The twelfth camp of the first trail, also the site of the twelfth camp of the second trail. The Osage name for Crooked Lake, Okla.

Dse' u-xthu-xtha, deep pond on a branch of the Caney River, Okla.

dai, there, designating place.

dai'-tha' to'-ga, a great butterfly. This is used as a symbol of the Ho'-ga U'-ta-no'-dai gens.

dai-o'-dai-o', a butterfly.

dai-o'-dai-o' wa-po-ga, the owl butterfly.

daiu'-dse, ripe; mature; as applied to fruit and grain.

ko'-dse xo-dse a-ba dsiu-da bi o, the plum is ripe.

dsiu'-the, ragged; worn out; frayed; shabby.

o'-dsiu'-a-tha, I am ragged.

thi-dsiu'-a-tha, you are ragged.

wa-dsiu'-a-tha, we are ragged.

(Compare btha-btha-ge.)

dso'-ba-no'-the ga-xe, to do or make a little at a time.

dso'-ba-no'-the pa-xe, I do a little at a time.

dso'-ba-no'-the shka-xe, you do a little at a time.

dso'-ba-no'-the o'-ga-xa i, we do a little at a time.

dsu'-ba, few; scant; not sufficient.

dsu'-ba e-go'-ga-xe, to reduce the amount; to lessen.

dsu'-ba e-go' pa-xe, I reduced the amount.

dsu'-ba e-go' shka-xe, you reduced the amount.

dsu'-ba e-go' o'-ga-xa i, we reduced the amount.

dsu-da-zhi, unripe or uncooked; applied to fruit.

dsu'-dse-zhi e-go', rare; not well done.

dsu'-dse, cooked well done.

dsu'-dse, mellow; softened with ripeness.

du'-ba, some.

du'-da thi'-kahe, the one sitting on this side.

du'-da -thi-sho<sup>a</sup>, on this side.

du'-da to<sup>a</sup>, the one standing on this side.

## E

e, to say.

e-pshe, I say.

e-she, you say.

e-o<sup>a</sup>-gi-tho<sup>a</sup> i, we said.

e, those (as those apples; those things).

e, he, she, it, or that.

e-a'-wa-kahe, that is what I meant.

E-a'-wa-wo<sup>a</sup>, the cause of our being; another name for Wa-ko<sup>a</sup>-da.

e-be'a, who is it?

e'-cka, in truth.

e'-cko<sup>a</sup>, an expression used when provoked, causing a desire to strike.

e'-de, one that is.

e'-di, a, indefinite article.

e-do<sup>a</sup>, when. This term is frequently found in rituals.

e-do<sup>a</sup>, therefore.

e-dsi', there.

e-dsi'mo<sup>a</sup>-thi<sup>a</sup>, go there.

e-dsi, ha, thither.

e-dsi'-hi, when that happens; when I get there.

e-dsi hi' a(?) did he arrive at that place?

e-dsi'-to<sup>a</sup>, thence; from that place.

e-dsi' to<sup>a</sup>-do<sup>a</sup>, from that time.

e-dsi' to<sup>a</sup> the-the, thenceforth.

e-dsi' zhi the thi<sup>a</sup>-ge, one who is never absent.

e-e' tho, it is that.

e-e'-ki-ka-xe—e-e', person; ki-ka-xe, look like; look like a person; to personate; personation.

e-e'-wa-tho<sup>a</sup>-a-do<sup>a</sup>, because of that, for that reason.

e'-gi-o<sup>a</sup>, to do so.

e'-gi-o<sup>a</sup>-no<sup>a</sup>, usage; custom.

e'-gi-pi-o<sup>a</sup>, adapted; accustomed or used to.

e'-gi-pi-mo<sup>a</sup>, I am accustomed to it.

e'-gi-shpi-zho<sup>a</sup>, you are accustomed to it.

e'-a-wa-gi-pi-o<sup>a</sup> i, we are accustomed to it.

e'-gi-wa-gi-k'o<sup>a</sup>, revenge; injury for injury received; retaliation of one tribe on another tribe.

e'-gi wa-o<sup>a</sup>, he does so to them.

e-go<sup>a</sup>, verily; very.

e-go<sup>a</sup> a-zhi e'-cko<sup>a</sup>, improbable.

e'-go<sup>a</sup>-gi-k'o<sup>a</sup>, retaliation of one individual upon another.

e'-go<sup>a</sup> i<sup>a</sup> da, it is so.

e'-go<sup>a</sup> gi-k'o<sup>a</sup> ga-go<sup>a</sup> a-ka—e-go<sup>a</sup>, like; gi-k'o<sup>a</sup>, back again; ga-go<sup>a</sup>, scold; a-ka, the act of—the-act-like-scolding-back-again: recrimination.

e'-go<sup>a</sup> he-bthe, I think it is true.

e'-go<sup>a</sup> no<sup>a</sup> bi a the, they usually do.

e'-go<sup>a</sup>-sho<sup>a</sup>-sho<sup>a</sup> e<sup>a</sup>, invariable.

e'-go<sup>a</sup> thi<sup>a</sup>-ge, nothing like it.

mo<sup>a</sup>-zho<sup>a</sup> the-ga'-ha e-go<sup>a</sup> thi<sup>a</sup>-ge a-tho, there is nothing like it in the land.

e'-go<sup>a</sup> tho<sup>a</sup>-ta zhi, impossible; futile; done in vain; of no avail; useless.

e'-go<sup>a</sup> tho<sup>a</sup>-tse—e-go<sup>a</sup>, like; tho<sup>a</sup>-dse, perhaps: possible.

bthe' tho<sup>a</sup>-tse a-tho, it is possible I can go.

stse' tho<sup>a</sup>-tse a-tho, it is possible you can go.

o'-ga'-the tho<sup>a</sup>-tse a-tho, it is possible we can go.

e'-go<sup>a</sup> tho<sup>a</sup>-zha, nevertheless; however.

e-go<sup>a</sup>-xtai, exact; precise; downright; (2) real; in reality.

e'-go<sup>a</sup> xtai zhi, not exact; imperfect.

e'-go<sup>a</sup> xti e-wa-tha-ke, you meant it.

e-go<sup>a</sup> zhi kahi-the, injustice.

e-go<sup>a</sup>-zhi u-tha-ge, to make a false statement; to misrepresent.

she' thi<sup>a</sup>-ke i-e-go<sup>a</sup>-zhi u-btha-ge mi<sup>a</sup>-kahe, I made a false statement.

i'-e-go<sup>a</sup>-zhi u-sta-ge bi a, you made a false statement.

i'-e-go<sup>a</sup>-zhi o'-gu-tha-gi o<sup>a</sup> ga-to<sup>a</sup>, we made a false statement.

e'-hiu, an elm tree.

E-hiu-gthe, Elm Creek, a branch of Beaver Creek, Okla. It was the site of the eighth camp in the second trail.

**E-hiu-gthe**, Elm-creek. Personal name. This was given in honor of a father who was killed at this place.

**e'-hiu hi'-dse ni-shtu-shtu**, slippery elm.

**e'-ki-a**, said to one another.

**e'-ki'-ge**, to say to one another.

**e'-ki-pa**, returning to the same place.

**e'-ki-tha-bthi<sup>a</sup>**, corresponding in numbers; equal in numbers.

**e'-ki-the**, he thought of himself.

**e'-ki-tho<sup>a</sup>-ba**, together; they too; they also.

**zhu-ki-gthe a-tha i-ha e'-ki-tho<sup>a</sup>-ba xtsi**, they went together.

**e-no<sup>a</sup> a'-ba-ço<sup>a</sup>**, special.

**e'-no<sup>a</sup> bi no<sup>a</sup>**, spoken of (as words).

Term used in rituals.

**E-no<sup>a</sup>-do<sup>a</sup>-a-bi**, Only-one-seen-by-all.

Female personal name. Refers to the sun.

**e-no<sup>a</sup>-gi-tha-bi**, the fourth daughter, the favorite.

**e-no<sup>a</sup>-ha**, as many as there are.

**E-no<sup>a</sup>-mi<sup>a</sup>-dse-ço<sup>a</sup>**, Sole-owner-of-the-bow. Personal name. Refers to the man selected to make the bows and arrows symbolic of day and night.

**E-no<sup>a</sup> Mi<sup>a</sup>-dse-ço<sup>a</sup>**, Exclusive owners of the bow. Refers to its office of making the ceremonial bow and arrows that symbolize night and day. A subgens of the Ho'-I-ni-ka-shi-ga gens; acts as Sho'-ka to both itself and the gens.

**E-no<sup>a</sup>-mi<sup>a</sup>-dse-ço<sup>a</sup> Wi-gi-e**, ritual of the Bow gens.

**e-no<sup>a</sup> tha'gthi<sup>a</sup>**, first class; (2) that only is good.

**e-no<sup>a</sup> u-ko<sup>a</sup>-dsi**, to except; exclude; leave out.

**e-no<sup>a</sup> u-ko<sup>a</sup>-dse bthi dsi-ge ha**, I left it out.

**e-no<sup>a</sup> u-ko<sup>a</sup>-dsi u-he tha-tha shi**, you excluded him.

**e-no<sup>a</sup>-xtsi**, he, she, or it alone.

**e'-pa-çe**, to stay over for a day; to tarry.

**e'-a-pa-çe**, I tarried.

**e'-tha-pa-çe**, you tarried.

**o<sup>a</sup>-ga'-pa-ça i**, we tarried.

**e'-pahe i<sup>a</sup> da**, I have said.

**e'-pahe no<sup>a</sup>**, that I had spoken of.

**e'-she do<sup>a</sup>**, you have said.

**e-shki'**, he, she, or it too.

**e'-shki**, even (God).

**e-sho<sup>a</sup>**, near; close to.

**e-ťa'**, thitherward; toward the person.

**e-ťa'-o-ba-he—e-ta**, in that time;

**o-ba-he**, following—pertaining to; having reference to.

**e'-ťa pa-mo<sup>a</sup>-gthe**, with heads inclined in that direction.

**e'-ťa-pa-gthe**, he lay with his head in that direction.

**e-ťa'-thi-sho<sup>a</sup>**, in the direction of; toward.

**to<sup>a</sup>-wo<sup>a</sup> tho<sup>a</sup> e-ťa -thi-sho<sup>a</sup> bthe**, I go toward the village.

**to<sup>a</sup>-wo<sup>a</sup> tho<sup>a</sup> e-ťa'-thi-sho<sup>a</sup> ne ha**, you go toward the village.

**to<sup>a</sup>-wo<sup>a</sup> tho<sup>a</sup> e-ťa'-thi sho<sup>a</sup> o<sup>a</sup>-ga the**, we go toward the village.

**e-ťa u'-ga-xthe**, facing in that direction.

**e'-the**, to think.

**e'-gi-bthe**, I think.

**e'-gi-etse**, you think.

**e'-tho<sup>a</sup>-ba**, he also.

**e'-tho<sup>a</sup>-ba**, of these two divisions.

Ritual term.

**e'-tho<sup>a</sup>-be**, rises and appears. Ritual term.

**e'-tho<sup>a</sup>-çka**, to fit.

**ho<sup>a</sup>-be' tho<sup>a</sup> e-o<sup>a</sup>-tho<sup>a</sup>-çka mo<sup>a</sup>-zhi ha**, my moccasins do not fit.

**ho<sup>a</sup>-be' thi-ta tho<sup>a</sup> e-thi-tho<sup>a</sup>-çka ha**, your moccasins fit.

**e-o<sup>a</sup>-tho<sup>a</sup>-çka**, it fits me.

**e'-thi-tho<sup>a</sup>-çka**, it fits you.

**e-a'-wa tho<sup>a</sup>-çka i**, it fits us.

**e'tho<sup>a</sup>-sha**, even though this be true; nevertheless.

**e'-to<sup>a</sup>**, even to them.

**e'-to<sup>a</sup>-ha**, the same height.

**ni-ka' no<sup>a</sup>-ba she a-ka go<sup>a</sup>-çe ki to<sup>a</sup>-ha bi a**, the two men are the same height.

**e'-o<sup>a</sup>-to<sup>a</sup>-ha**, he is as tall as I am.

**e-thi-to<sup>a</sup>-ha**, he is as tall as you are.

**e'-a'-wa-to<sup>a</sup>-ha i**, he is as tall as we are.

**e'-to<sup>a</sup>-ha**, distance; equal distance.

**e'-wa-gi-tho<sup>a</sup>**, he said it to them.



e'-wa-ka, to mean; to have in mind.  
 i<sup>a</sup> da-do<sup>a</sup> e'-wa-tha-ke tse a-no<sup>a</sup>-  
 bthi<sup>a</sup>, I do not know what you  
 mean.  
 e'-go<sup>a</sup>-xti e-a-wa-ke, I mean it.  
 e'-go<sup>a</sup>-xti e-wa-tha-ke, you mean it.  
 e'-wa-ke, he means that.  
 e'-wa-ke thi<sup>a</sup>-ge, it has no meaning.  
 e'-wa-kahe, he means that.  
 e-wa'-shi<sup>a</sup>, voluntarily; of his own  
 volition.  
 e-wa'-shi<sup>a</sup>-no<sup>a</sup>-ge—e-wa'-shi<sup>a</sup>, of its  
 own volition; no<sup>a</sup>-ge, runs: an  
 automobile.  
 e-wa'-shi<sup>a</sup>-no<sup>a</sup>-ge wi<sup>a</sup> a-bthi<sup>a</sup> ha, I  
 have an automobile.  
 e-wa'-shi<sup>a</sup>-no<sup>a</sup>-ge wi<sup>a</sup> a-ni, you have  
 an automobile.  
 e-wa'-shi<sup>a</sup>-po-e—e-wa'-shi<sup>a</sup>, of its  
 own volition; po-e, ignites: the  
 Osage word for gas. (This word  
 is also used for electric lights.)  
 e-wa'-shi<sup>a</sup>-po-e wi-u-tha-ho<sup>a</sup> no<sup>a</sup> bi a,  
 you cook with gas.  
 e-wa'-shi<sup>a</sup> po-e po-dse o<sup>a</sup>-tho<sup>a</sup> ga-xe  
 no<sup>a</sup> bi a, we burn gas.  
 e-wa'-shi<sup>a</sup> po-e ni-hni, gas well.  
 e-wa'-shi<sup>a</sup> po-e ni-hni wi<sup>a</sup> mo<sup>a</sup>-sho<sup>a</sup>  
 tho<sup>a</sup>-di a-bthi<sup>a</sup> ha, a gas well is on  
 my land.  
 e'-wo<sup>a</sup>, motive; reason for doing a  
 thing.  
 e'-wo<sup>a</sup>-thi<sup>a</sup>, by his power (motive).  
 e'-wo<sup>a</sup> a-ka, the causer; one who  
 caused the mischief.  
 wi-e'-wa-mo<sup>a</sup>, I was the cause of it.  
 thi-e'-wa-zho<sup>a</sup>, you were the cause of  
 it.

e'-wo<sup>a</sup> a-ka—continued.  
 o<sup>a</sup>-gu<sup>a</sup> o<sup>a</sup>-wa i, we are the cause of it.  
 e'-xtai-e, identical; the same.  
 e'-sha-mi i<sup>a</sup> da, I believe.  
 e'-zhi, not that kind.  
 e'-zhi-cka, not the right kind.  
 e'-zhi ga-xe, to make different.  
 e'-zhi pa-xe, I made different.  
 e'-zhi shka-xe, you made different.  
 e'-zhi o<sup>a</sup>-ga-xa i, we made different.  
 E'-zhi-ga-xthi, Slew-the-wrong-man.  
 Personal name.  
 e'-zhi ki-ka-xe, to disguise one's self.  
 e'-zhi a-ki-pa-xe ha, I disguised my-  
 self.  
 e'-zhi tha-ki-shka-xe ha, you dis-  
 guised yourself.  
 e'-zhi-no<sup>a</sup>-the, a variety; an assort-  
 ment.  
 e'-zhi-no<sup>a</sup>-the a-bthi<sup>a</sup> ha wa-no<sup>a</sup>-  
 p'i<sup>a</sup> te, I have a variety of neck-  
 laces.  
 ha-xi' te a-zhi-no<sup>a</sup>-the xtai a-ni ha,  
 you have a good assortment of  
 blankets.  
 e'-zhi-no<sup>a</sup>-the xtai, a great variety.  
 e'-zhi-no<sup>a</sup>-tho<sup>a</sup>, diverse; miscellane-  
 ous.  
 e-zhi o-ko<sup>a</sup>-dsi, separate; distinct;  
 belonging to another class.  
 e'-zhi u-gi-no<sup>a</sup> zhi<sup>a</sup> kshi-the, a  
 substitute.  
 e'-zhi wi<sup>a</sup> u-k'o<sup>a</sup> he, in the place of  
 another; instead.  
 e'-zhi xtai, singular; unlike.  
 e'-zhi-zhi-cka, not the right kind.

## G

ga, thus.  
 ga, by blows.  
 ga, these grasses. A ritual expression.  
 ga, these; the playgrounds. A ritual  
 expression.  
 ga, him.  
 ga, in this. A ritual expression.  
 ga, that.  
 ga-a'-ki-gtha-sho<sup>a</sup>, blown over by  
 the wind.  
 u-thi'-to<sup>a</sup>-tha ke ga-a'-ki-gtha sho<sup>a</sup>,  
 the wagon was blown over.

ga-a'-thi-ko<sup>a</sup>, a boat being tilted to  
 one side by the waves.  
 ga-ba'-ts'i<sup>a</sup>, to strike a blow and  
 cause one to bow his head.  
 ga-ba'-xe, to break a string by striking  
 with a stick.  
 a'-ba-xe, I break a string with a  
 stick.  
 tha'-ba-xe, you break a string with  
 a stick.  
 o<sup>a</sup>-ga'-ba-xa i, we broke the string  
 with a stick.

ga-bí'-ge, the drying of the ground, the tent, or articles of clothing by action of the wind.

ha-xi' tho<sup>a</sup> ga-bi-ge a-gi-the ha, I dried my blanket in the wind.

ha-xi' tho<sup>a</sup> ga-bi-ge tha-gi-the ha, you dried your blanket in the wind.

ga-btha'-btha-zhe, the running of a horse at full speed.

ga-btha'-ge, to burst, or cause to rip open by falling, a sack of anything.

ga-btha'-ge a-the ha, u-zhi ha ke, I burst the sack.

ga-btha'-ge tha-the ha u-zhi ha ke, you burst the sack.

ga-btha'-ge o<sup>a</sup>-tha i u-zhi ha ke, we burst the sack.

go-btha'-cka, to flatten out by hammering.

a'-btha-cka, I flattened it by hammering.

tha'-btha-cka, you flattened it by hammering.

o<sup>a</sup>-ga'-btha-cka i, we flattened it by hammering.

ga-btha'-zhe, to sit Turk fashion, as a tailor.

ga-btha'-zhe a-gthi<sup>a</sup> ha ki-ku tse-dsi, I sit Turk fashion at a feast.

ga-btha'-zhe tha-gthi<sup>a</sup> ha ki-ku tse-dsi, you sit Turk fashion at a feast.

ga-btha'-zhe o<sup>a</sup>-gthi<sup>a</sup> i-ha ki-ku tse-dsi i, we sit Turk fashion at a feast.

ga-bthi'-zhe, to knock one down with the fist.

a'-bthi-zhe, I knocked him down with my fist.

tha'-bthi-zhe, you knocked him down with your fist.

o<sup>a</sup>-ga'-bthi-zha i, we knocked him down with the fist.

ga-btho<sup>a</sup>, a pleasing fragrance, carried by the winds.

ga-ga'-ga-be, to whip with a switch or a quirt; to thrash.

a'-ga-ga-be, I whip with a switch.

tha'-ga-ga-be, you whip with a switch.

o<sup>a</sup>-ga'-ga-ga-ba i, we whip with a switch.

ga-ga'-da hi-zho<sup>a</sup>, prostrate, as to spread out flat from a fall.

o<sup>a</sup>-a'-ga-da hi-zho<sup>a</sup>, I fell prostrate. thi-a'-ga-da hi-zho<sup>a</sup>, you fell prostrate.

ga-ga' dse, hair thinned with age, as a person's hair begins to fall out.

ga-ga'-gi, to give a stunning blow; to knock down; to thrash or kill; to stun.

a'-ga-gi, I gave a stunning blow.

tha'-ga-gi, you gave a stunning blow.

o<sup>a</sup>-ga'-ga-i, we gave a stunning blow.

ga-ga', to cut by a striking blow.

i<sup>a</sup>-dse' tho<sup>a</sup> 'a-ge gthe ha, I cut his face.

i<sup>a</sup>-dse' tho<sup>a</sup> tha-ge gthe ha, you cut his face.

i<sup>a</sup>-dse' tho<sup>a</sup> o<sup>a</sup>-ga-ge gtha i, we cut his face.

ga-gi', the game of shinny; ball game; lacrosse.

ga-gi'-ge, to throw with a quick movement; to toss; to hurl.

a'-gi-ge, I hurled it.

tha'-gi-ge, you hurled it.

o<sup>a</sup>-ga'-gi-ga i, we hurled it.

ga-gke'-be, to scrape, as bits of flesh from a green hide.

ga-gki'-ga zhi, indefatigable; not easily tired.

ga-gki'-ge, tedious; wearisome; lassitude; fatigue; to be weary; exhausted.

ga-gki'-t'e, he died of exhaustion.

ga-gki-tha-t'e te ha, you might die of exhaustion.

o<sup>a</sup>-a'-gki-ge, I am weary (from running).

thi-a'-gki-ge, you are weary (from running).

wa-gki-ga i, we are weary (from running).

ga-go<sup>a</sup>, censure; abuse; reprimand; to scold.

a'-go<sup>a</sup>, I scold or censure.

tha'-go<sup>a</sup>, you scold or censure.

o<sup>a</sup>-ga'-go<sup>a</sup> i, we scold or abuse.

ga-go<sup>a</sup>-gi, a maiden; a virgin.

ga-go<sup>a</sup>-dse, to braid; to weave; to plait.

a'-go<sup>a</sup>-dse, I weave.

tha'-go<sup>a</sup>-dse, you weave.

o<sup>a</sup>-ga'-go<sup>a</sup>-dsa i, we weave.

ga-ço'-i<sup>a</sup>, the morrow; dawn of another day.  
 ga-ço'-i<sup>a</sup> do<sup>a</sup>, to-morrow; some time.  
 ga-ço'-i<sup>a</sup>-xtai, early morning.  
 ga-ço'-i<sup>a</sup> xtai wa-no<sup>a</sup>-bthe, early morning meal; breakfast.  
 ga-ço'-i<sup>a</sup> xtai zhi<sup>a</sup>-ga, early in the morning; when the morning is young or little.  
 ga-ço'-i<sup>a</sup> xtsi wa-zhi<sup>a</sup>-ga a-ba hu-to<sup>a</sup> shna bi a, the birds sing early in the morning.  
 ga-ço' thi<sup>a</sup> te she-to<sup>a</sup> o<sup>a</sup>-tho<sup>a</sup>pa ga ha, wait for me till to-morrow.  
 ga-ço' thi<sup>a</sup> te she-to<sup>a</sup> o<sup>a</sup>-tho<sup>a</sup>-a-pa ga ha e-di hi o<sup>a</sup>-ga-the ʔa-ʔe ha, wait for me till to-morrow, then we will go.  
 ga-çpe', clear, as clear water, free from mud; limpid.  
 ni ke ga'-çpe, the water is clear.  
 ga-çta', to beat or hammer metal.  
 mo<sup>a</sup>-çe çka tee a-çta ha, I hammered the silver.  
 mo<sup>a</sup>-çe çi te tha-çta ha, you hammered the gold.  
 ga-çu'-gu-e, rustling of footsteps.  
 ga-çu'-the, sounding a rattle with a stroke.  
 a'-çu-the, I sounded the rattle.  
 tha'-çu-the, you sounded the rattle.  
 o<sup>a</sup>-ga'-çu-tha i, we sounded the rattle.  
 ga-da-da'-pa, to cut a log into short pieces.  
 a'-da-da-pa, I cut the log into short pieces.  
 tha'-da-da-pa, you cut the log into short pieces.  
 o<sup>a</sup>-ga'-da-da-pa i, we cut the log into short pieces.  
 ga-da'-dse, miry; boggy; marsh mire.  
 Ga-da'-dse ga-xa, Miry Creek; Mud Creek, Okla.  
 ga-da'-ʔs'e-ga, the action of the wind upon meat that is hanging up, partly dried.  
 ga-da'-da-xe, to knock at the door.  
 ʔsi'zhe-be-te a-da-da-xe, I knocked at the door.  
 ʔsi'zhe-be-te tha-da-da-xe, you knocked at the door.  
 ʔsi'zhe-be-te o<sup>a</sup>-ga-da-da-xa i, we knocked at the door.

ga-da'-xe, to drench; to saturate; to soak through.  
 ni-zhu' wa-gthi<sup>a</sup> ha o<sup>a</sup>-da'-xe, the rain drenched me.  
 o<sup>a</sup>-a'-da-xe, I am drenched.  
 thi-a'-da-xe, you are drenched.  
 ga-da'-she, smallpox. (See zhu-dse zhi-a.)  
 ga-da'-zhe, to blister the hands by the use of tools.  
 a'-da-zhe, I blistered my hand using a tool.  
 tha'-da-zhe, you blistered your hand using tools.  
 o<sup>a</sup>-ga'-da-zha i, we blistered our hands using tools.  
 ga-da'-zhi, to extinguish a fire by beating it with wet cloths.  
 a'-da-zhi, I extinguished the fire with a wet cloth.  
 tha'-da-zhi, you extinguished the fire with a wet cloth.  
 o<sup>a</sup>-ga'-da-zhi, we extinguished the fire with a wet cloth.  
 ga-dai', to hoe snow away from around the house.  
 a'-dsi, I hoed away the snow.  
 tha'-dsi, you hoed the snow.  
 o<sup>a</sup>-ga'-dsi i, we hoed the snow.  
 ga-dai'-çe, to scrape; to sweep away bits of wood.  
 a'-dsi-çe, I swept away pieces of wood.  
 tha'-dsi-çe, you swept away pieces of wood.  
 o<sup>a</sup>-ga'-dsi-ça i, we swept away pieces of wood.  
 ga-dai', across; at right angles with.  
 Ga-dai'-gthi-tho<sup>a</sup>, Crosses. Personal name. Refers to the hungry calf who runs across in front of the mother to stop her.  
 ga-dai'-op-she—ga-dai', crosswise; op-she, a modification of the word tha-pahe, to bite and carry in the mouth: bridle bit.  
 ga-dai' op-she i-ko<sup>a</sup>-the, a bridle rein.  
 ga-dai' tha-pahe, a bridle bit.  
 ga-dai' tha-pahe i-ko<sup>a</sup>-the—ga-dai' tha-pahe, bridle bit; i-ko<sup>a</sup>-the, strap—bridle-bit-strap: rein.

ga-dsu'-xe, to sweep with a broom;  
swept.

a'-dsu-xe, I sweep.

tha'-dsu-xe, you sweep.

o'-ga'-dsu-xa i, we sweep.

ʔai tee a-dsu-xe, I swept the house.

ga'-ge, these.

ga'-gi-e, to say to another.

ga-gi'-gi-dae, swaying from side to  
side, as the running of a man.

ga-gi'-xe, to strike; to disfigure.

a'-gi-xe, I disfigured him.

tha'-gi-xe, you disfigured him.

o'-ga'-gi-xa i, we disfigured him.

ga'-go<sup>a</sup>, in this manner.

ga-go<sup>a</sup>, to hew or cut pieces of wood  
into shape for use.

a'-go<sup>a</sup>, I hew.

tha'-go<sup>a</sup>, you hew.

o'-ga'-go<sup>a</sup> i, we hew.

zho<sup>a</sup> ke a'-go<sup>a</sup>, I hew the wood.

zho<sup>a</sup> ke tha'-go<sup>a</sup>, you hew the wood.

zho<sup>a</sup> ke o'-ga'-go<sup>a</sup> i, we hew the  
wood.

ga'-go'-do<sup>a</sup>, when this was done, or  
being done; therefore; then.  
(From a ritual.)

ga-go'-e-tho, that is all.

ga-go' no<sup>a</sup> shki-do<sup>a</sup>—ga-go<sup>a</sup>, this  
manner; no<sup>a</sup>, usually; shki-do<sup>a</sup>,  
alone—usually-this-manner-alone:  
sufficient.

ga-gtha', to make one's hair become  
undone by accident.

ga-gthe'-ge, showing the outline of  
the ribs.

ga-gthe'-zhe, the act of putting out  
a fire by striking with a wet  
blanket.

a'-gthe-zhe, I put the fire out with a  
wet blanket.

tha'-gthe-zhe, you put the fire out  
with a wet blanket.

o'-ga'-gthe-zha i, we put the fire out  
with a wet blanket.

ga-gtho'-tha, failure to knock a man  
down by striking him.

a'-gtho'-tha, I failed to knock him  
down.

tha'-gtho'-tha, you failed to knock  
him down.

o'-ga'-gtho'-tha i, we failed to knock  
him down.

ga-gtho'-thi<sup>a</sup>, to knock a person  
senseless.

a'-gtho'-thi<sup>a</sup>, I knocked him sense-  
less.

tha'-gtho'-thi<sup>a</sup>, you knocked him  
senseless.

o'-ga'-gtho'-thi<sup>a</sup> i, we knocked him  
senseless.

ga-ha'-ha, swinging up and down to  
the rhythm of the waves.

ga-he'-xpa, the small branches of a  
tree.

Ga-hi'-ga-zhi, Not-a-chief. Personal  
name. Could not be chosen as a  
chief because his gens believes in  
war.

ga-hi'-ge, the great one; the chief.  
ga-hi'-ge o'-tha bi o, the chief was  
removed from his office.

Ga-hi'-ge-no'-zhi<sup>a</sup>, Standing-chief.  
Personal name. So named on  
account of position of the chief,  
permanent, chosen to represent a  
division.

Ga-hi'-ge-tha-gthi<sup>a</sup>, Good-chief.  
Personal name. Refers to one  
who promotes peace among the  
men.

Ga-hi'-ge-to<sup>a</sup>, Standing-chief. Per-  
sonal name.

Ga-hi'-ge-to'-ga, Big-chief. Personal  
name. Refers to the high position  
of the hereditary chief.

ga-hi'-ge ʔs'e-the, the murder of a  
chief.

ga-gi'-ge u-wa'-to<sup>a</sup>, the second chief.  
This is a modern term, originated  
since the removal of the Osage  
from Kansas to their present  
reservation in the early seventies.  
Before that time the Osage were  
governed by two hereditary chiefs  
with no second chiefs.

Ga-hi'-ge-xtai, Real-chief. Personal  
name.

Ga-hi'-ge-zhi'-ga, Young-chief. Per-  
sonal name.

ga-hi'-tha, an object blown by the  
wind, or driven by the current of  
a stream.

o'-a'-hi-tha, I was blown by the  
wind.

thi-a'-hi-tha, you were blown by the  
wind.

- ga-hin'-dse, to strike close to the roots of a tree when cutting it down.
- ga-ho'-sho'-u-ha, to strike with a sudden shock; to cause one to fall down or forward.
- ga i-a'-xa, covering being blown off a child by the wind.
- ha-xi' tho' ga-i-a'-xa i ha zhi'-ga zhi'-ga ke, the blanket was blown off the baby.
- ga-i'-ba-shi, failure to chop wood because the ax is dull.
- ga-ka'-a'-xe, to make a grating sound by striking on metal.
- ga-ke'-tha, clouds blown by the wind making the sky clear.
- ga-ki'-tha-ha, to separate by force. (See thi-ki-tha-ha.)
- a'-ki-tha-ha, I separate by force.
- tha'-ki-tha-ha, you separate by force.
- o'-ga'-ki-tha-ha i, we separate by force.
- ga-ko'-ge, a thud or heavy sound caused by dropping a stick.
- ga-ko'', to shake a rug or blanket.
- a'-ko'', I shook a blanket.
- tha'-ko'', you shook a blanket.
- o'-ga'-ko' i, we shook a blanket.
- ga-kahi'-dse, a blow that glanced away without doing harm.
- a-kahi'-dse, I struck a blow that glanced away.
- tha'-kahi'-dse, you struck a glancing blow.
- o'-ga-kahi'-dsa i, we struck a glancing blow.
- ga-ku'-wi'-xe, the soaring of a hawk; the running of a windmill turned by the wind.
- ga-mi'-mi, fringes of hair; leaves or vines that are blown and waved by the winds.
- ga-mi'-mi-tha, swaying in the water, as algae or grasses.
- ga-mo'', feathery (down). Used in ceremonies.
- ga-mo'-dse, the dust within the symbolic rattle.
- ga-mo'-thi'', scattering and floating in the air, as falling leaves blown by the wind.
- ga-ni'-tha, without order; chaotic.
- ga' no'', this much; this or that many.
- ga-pa'-xe, to break or cut a rope.
- a'-pa-xe, I break a rope.
- tha'-pa-xe, you break a rope.
- o'-ga'-pa-xa i, we break a rope.
- ga-po'-ki, to make a dull thud or sound by striking a soft object.
- a'-po-ki, I made a dull sound.
- tha'-po-ki, you made a dull sound.
- o'-ga'-po-ki i, we made a dull sound.
- ga-po'-ki-o'-he, to crash with a blow.
- a'-po-ki-o'-he, I crashed it with a blow.
- tha'-po-ki-o'-he, you crashed it with a blow.
- o'-ga'-po-ki-o'-ha i, we crashed it with a blow.
- ga-pu'-e, blown into flames by the wind.
- ga-sdo'-dse, to disjoint.
- a'-sdo-dse, I disjointed it.
- tha'-sdo-dse, you disjointed it.
- o'-ga'-sdo-dsa i, we disjointed it.
- ga-sdo'-sdo-dse, to dismember.
- ga-shda', to cut grass short.
- a'-shda, I cut the grass short.
- tha'-shda, you cut the grass short.
- o'-ga'-shda i, we cut the grass short.
- ga-sho', to force one to abandon his property.
- a'-she, I forced him to abandon his property.
- tha'-she, you forced him to abandon his property.
- o'-ga'-sha i, we forced him to abandon his property.
- ga-shi'-be, escape.
- ga-shi'-be, to pay a debt.
- a'-shi-be, I paid him.
- tha'-shi-be, you paid him.
- o'-ga'-shi-ba i, we paid him.
- wa-thu'-ge tee a-shi-be, I paid the debt.
- wa-thu'-ge tee tha-shi-be, you paid the debt.
- wa-thu'-ge tee o'-ga-shi-ba i, we paid the debt.
- ga-shi'-be a-ta xtaí-ga-shi-be, outside; a-ta, there; xtaí, very: the outermost.
- ga'-shke, to tie.
- a'-ga-shke, I tie.
- a-tha'-ga-shke, you tie.
- o'-ga'-ga-shka i, we tie.

ga-ahki'-ge, to make an indentation by striking.

ga-sho'-dse, the filling of the air by dust blown by strong wind.

ga-aho', it is enough; sufficient.

ga-aho' ga-xe, to stop work.

ga-sho' pa-xe, I stopped work.

ga-sho' shka-xe, you stopped work.

ga-sho' o'-ga-xa i, we stopped work.

ga-sho'-ge, to pulverise.

ga-sho'-tha, to spill water from a vessel by striking against it.

a'-sho'-tha, I struck the vessel, spilling the water.

tha'-sho'-tha, you struck the vessel, spilling the water.

o'-ga'-sho'-tha i, we struck the vessel, spilling the water.

ga-sho'-the, to go forth regardless of danger; without precaution.

ga-sho'-to'-gthe, end of a ravine.

ga-sho'-to'-gthe te u-thu wa-gthe mo'-thi' pi ha, I walked to the end of the ravine.

ga-sho'-to'-gthe te u-thu wa-gthe mo'-shni ha, you walked to the end of the ravine.

ga-sho'-to'-gthe te u-thu wa-gthe o'-mo'-thi' i, we walked to the end of the ravine.

ga sho' xtsi do', when this lapse of time had passed. (From a ritual.)

ga-ahpa'-ahpa, to hack a man to pieces.

a'-ahpa-ahpa, I hacked him to pieces.

tha'-ahpa-ahpa, you hacked him to pieces.

o'-ga'-ahpa-ahpa i, we hacked him to pieces.

ga-ahpe', bit; a small coin valued at about 12½ cents.

ga-ahpe' tho'-ba wi' o'-k'i o, give me two bits.

ga-ahpe', to cut one's hand by accident.

a'-shpe, I cut my hand accidentally.

tha'-shpe, you cut your hand accidentally.

o'-ga'-shpa i, we cut our hands accidentally.

ga-ahpe' du-ba, four bits; half a dollar.

ga-ahpe' sha-pe, six bits; 75 cents.

ga-ahpe' tho'-ba, two bits; 25 cents.

ga-ahto', to stop; applied to hitting, or beating a drum.

ga'-stae, split.

ga-stae a-gi'-the, I split my own arrows, so accurate is my aim. (From a ritual.)

ga-stae'-ge, to cut meat into strips.

a'-stae-ge, I cut meat into strips.

tha'-stae-ge, you cut meat into strips.

o'-ga'-stae-ga i, we cut meat into strips.

ga-stae'-stae, frill; fringe.

ga-stae'-stae-ge, to gash the skin repeatedly.

ga-ta'-kahi', struck with a shock; stunned.

ga'-ta'-ta-the, scattered as dirt over the land. (From a ritual.)

ga-ta'-the, to break down a house by heavy blows.

a'-ta-the, I broke the house down with heavy blows.

tha'-ta-the, you broke the house down with heavy blows.

o'-ga'-ta-tha i, we broke the house down with heavy blows.

ga-ta'-the, a wreck of a building struck by a cyclone.

tsi ge ga-ta'-the, the house was wrecked by wind.

ga'-ta-to', from that direction.

ga-ta'-xe, to make a cracking sound by striking.

ga-thi'-gki, gathering together corn or wheat.

ga-thi'-da, disturbed, as is water when anything is thrown into it.

ga'-thi', that person moving.

ga'-thi'-kshe, this (person) sitting. (From a ritual.)

ga'-thi'-kshe-ta-ha, sit closer to that person.

ga'-tho'-dai, at this place. (From a ritual.)

ga'-thu, at that time and place.

ga'-thu a-di-to', from that time on.

ga'-thu hi, when reaching that place.

ga'-thu-hi ki, at that time.

ga'-thu-ti-hi-ki, when we reached yonder point something happened.

ga-to'-be, to shatter; to pulverise.

a'-to-be, I shattered it.

tha'-to-be, you pulverised it.

o'-ga'-to-ba'i, we pulverized it.

ga-to<sup>a</sup>-he, to pound into fine powder, as seeds for perfume.

ga-to<sup>a</sup> she'-no<sup>a</sup>-zhi<sup>a</sup> o, wait a while, stand there.

ga-to<sup>a</sup> she'-no<sup>a</sup>-zhi<sup>a</sup> bi o, you stand there a while.

ga'tse, this; this pile of things before us.

ga-tse', serrations. These refer to the serrations on the tail of the turtle.

ga-tse', to skim grease off the surface of water in a kettle.

ga-tse'e, rendered unconscious by a fall; the appearance of being dead.

o<sup>a</sup>-xi'-tha go<sup>a</sup> o<sup>a</sup>-'a-tse' ha, I was made unconscious.

ga'-tse shki, of this also.

ga-tse'u, to shave the head; to make shavings from a stick.

ga-wa', to open wide.

tai-zhe-be-te thi-i-ga-wa, open wide the door.

ga-wi<sup>a</sup>, cut in a circle. Refers to the cutting of a buffalo skin.

ga-xa', a branch; a creek.

ga-xa, ko<sup>a</sup>-ha kshe u-wa-pa-bthe-a-tho, I walked along the bank or stream.

ga-xa zhi<sup>a</sup>-ga ke zhu-a'-he, I waded across the creek.

ga-xa zhi<sup>a</sup>-ga ke zhu-tha-he, you waded across the creek.

ga-xa', to excel; outrun; outstrip; to outdistance.

a'-xa, I excel.

tha'-xa, you outstripped him.

o<sup>a</sup>-ga'-xa i, we outran him.

ki'-ba-no<sup>a</sup> tse wi-a-xa tse zha-mi, I can outrun you.

ki'-ba-no<sup>a</sup> tse o<sup>a</sup>-tha-xa tse zha-mi, you can outrun me.

ga-xa'-a-gthe, the large limbs of a tree.

ga-xa'-ge, to cause one to cry by hitting.

xa'-ge a-the ha, I caused him to cry.

xa'-ge tha-the ha, you caused him to cry.

xa'-ge o<sup>a</sup>-tha i, we caused him to cry.

ga-xa' gtho<sup>a</sup>-the kshe, the river.

ga-xa' gtho<sup>a</sup>-the kshe zhi<sup>a</sup>-ga u-bi go<sup>a</sup>-dae, the large branch of the river is narrow.

Ga-xa ko<sup>a</sup>-ge ha, two creeks running parallel to each other. This was the third camp of the second buffalo trail.

ga-xa shdo'-zha ga-ge, the branches that are bent down.

ga-xa'-ta, at a distance away.

Ga-xa'-to<sup>a</sup>-ga, Big Branch; Big Pawnee, Okla.

ga-xa', wa-hu-staa, a sprig; twig; small branch of a tree.

ga-xa' zhi<sup>a</sup>-ga, small limbs of a tree; (2) a little branch or runlet.

Ga-xa' zhi<sup>a</sup>-ga ke zhu'-tha-he, you waded across the creek.

ga'-xe, to make; to perform.

pa'-xe, I make.

shka'-xe, you make.

o<sup>a</sup>-ga'-xa i, we make.

ga'-xe a-ka—ga'-xe, to perform or to make; a-ka, one who: a performer.

ga'-xe go<sup>a</sup>-tha, to make; to desire; to intend.

pa-xe ko<sup>a</sup>-btha ha, I intend to do it.

shka-xe shko<sup>a</sup> shda ha, you intend to do it.

o<sup>a</sup>-ga-xe o<sup>a</sup>-go<sup>a</sup>-tha i, we intend to do it.

ga-xi'-tha, to make fall by striking; to chop a tree; to knock down a man.

xtha-be' wi<sup>a</sup> 'a-xi-tha, I chop down a tree.

xtha-be' wi<sup>a</sup> tha-xi-tha, you chopped down a tree.

xtha-be' wi<sup>a</sup> o<sup>a</sup>-ga-xi-tha i, we chopped down the tree.

ga-xi'-xe, to break or crack hard substance like corn, nuts, etc., by striking.

ga-xo'-e, a top; a hummer. The top season is in the winter when the ice in the river is thick. Tops are made out of cedar or cottonwood.

ga-xo'-e wi<sup>a</sup> a-bthi<sup>a</sup> ha, I have a top.

ga-xo'-e wi<sup>a</sup> a-sti<sup>a</sup>, you have a top.

ga-xo'<sup>a</sup>, to break anything by striking it.

a'-xo<sup>a</sup>, I broke it by striking.

tha'-xo<sup>a</sup>, you broke it by striking it.

o<sup>a</sup>-ga'-xo<sup>a</sup> i, we broke it by striking it.

**ga'-xpa**, the east, where the sun rises.  
**mo'-zho'** **ga-xpa dsi a-gthi'** ha, I dwell in the east.

**ga'xpa dsi**, where rises the sun in the east. Old **Sho'-ge-mo'-i'** said that originally this meant the setting sun, but by careless reciting, where the term appears in the Fire **wi'-gi-e**, the meaning was changed to the rising sun.

**ga-xthe'ge**, to crack something brittle like glass, china, or stone.

**i'w'** **xe tse 'a-xthe'ge ha**, I cracked the stones.

**i'w'** **xe tse tha-xthe'ge ha**, you cracked the stone.

**i'w'** **xe o'-ga'-xthe-ga i**, we cracked the stones.

**ga-xthe'-xthe-ge**, to crack into small pieces.

**a'xthe-xthe-ge**, I cracked it in small pieces.

**tha'-xthe-xthe-ge**, you cracked it in small pieces.

**o'-ga'-xthe-xthe-ga i**, we cracked it in small pieces.

**ga-xthi'**, the killing of an enemy by a war party, the striking of an enemy by a warrior, an act which entitles him to a military honor.

**ni'-ka-shi-ga wi' a-xthi**, I killed an enemy.

**ni'-ka-shi-ga wi' tha-xthi**, you killed an enemy.

**ni'-ka-shi-ga wi' o'-ga-xthi i**, we killed an enemy.

**ga-xtho'e**, horned toad.

**ga-xtho'-e wi' i'-tha'-the ha**, I found a horned toad.

**ga-xtho'-e wi' i'-tha-the**, you found a horned toad.

**ga-xtho'-e wi' o'-tho'-tha i**, we found a horned toad.

**ga-xtho'-gthi**, return of people from a hunt.

**ga-xtho'-the**, to migrate; to go on a hunting expedition.

**ga-xtho' u-zho'-ge**, a migration or hunting trail.

**ga-xtho'-zhe**, to crush with the hand.  
**wa-dsu-e gki-the tho' 'a-xtho'-zhe** he, I crushed the cake.

**Wa-dsu-e gki-the tho' stsi-xtho'-zhe** ha, you crushed the cake.

**ga-xthu'-ge**, an incision.

**she-ga wi'-ta a-xthu'-ge ha**, I made an incision in my leg.

**she-ga thi'-ta tha-xthu'-ge ha**, you made an incision in your leg.

**ga'xto'**, to acquit themselves in this manner. (From a ritual).

**ga'-xtai**, in this manner.

**ga-xu'-xu-e**, sighing continuously (refers to the wind in the trees).

**ga-zhi'**, to drive a team of horses or an automobile.

**ka-wa tho'-ka a-wa-ga-zhi' a-gthi'-ta mi'-ke ha**, I can drive the horses home.

**ka-wa tho'-ka wa-tha-ga-zhi' tha-gthi' ta-te ha**, you can drive the horses home.

**ga-zho'**, windfall.

**ga-zhu'**, to hull walnuts by pounding.

**a'zhu**, I hull walnuts by pounding.

**tha'-zhu**, you hull walnuts by pounding.

**o'-ga'-zhu i**, we hull walnuts by pounding.

**ge**, the; these. Sign of plural used to qualify plural nouns.

**ge**, among.

**ge dsi**, the places; such places.

**ge'-go'**, to be ineffective.

**ge'-no'**, inanimate objects scattered here and there.

**gi**, he approaches; he comes.

**gi'-a**, is he coming home?

**gi-a-da'-xe**, that will easily sink into the skin; refers particularly to tattooing.

**gi'-ba-ha**, to show anything to another.

**ka-wa wi'-ta e-pa-ha do'-be a-ki-the ha**, I showed him my horse.

**mo'-zho' thi'-ta tho' the-shpa-ha**, you showed him your land.

**gi'-ba-ko'**, to be angry; to be in a rage; to become piqued; to rancor.

**o'-ba-ko'**, I am angry.

**thi'-ba-ko'**, you are angry.

**wa'-ba-ko' i**, we are angry.

**gi'-ba-ko' ga-xe**, to offend; to give offense.

**gi'-ba-ko' pa-xe**, I offend.

**gi'-ba-ko' shka-xe**, you offend.

**gi'-ba-ko' o'-ga-xa i**, we offend.

**gi-ba'-xa**, to break apart.



gi'-ba-xtho-ga, wounded by harmful grasses. (From a ritual.)  
 gi-bi'-shu-dse, rubbed away the sacred soil from his brow. (From a ritual.)  
 gi'-bo<sup>a</sup>, to call from a distance.  
 gi'-bo<sup>a</sup>, to summon; to call to appear.  
 o<sup>a</sup>-bo<sup>a</sup> i ha, I was summoned.  
 thi'-bo<sup>a</sup> i ha, you were called to appear.  
 gi'-ga-thu, shall rattle with a clear sound. (From a ritual.)  
 gi'-ge, to cut wood for some one.  
 a-gi'-ge, I cut wood for him.  
 tha-gi'-ge, you cut wood for him.  
 o<sup>a</sup>-gi'-ga i, we cut wood for him.  
 gi'-ci'-tha-zhi, to forget.  
 a-gi'-ci-tha-mo<sup>a</sup>-zhi, I forgot.  
 tha-gi'-ci-tha zhi, you forgot.  
 o<sup>a</sup>-gi'-ci-thi ba-zhi i, we forgot.  
 gi'-gi'-the, to remember; recollect; to memorize.  
 a-gi'-ci-the, I remember.  
 tha-gi'-ci-the, you remember.  
 o<sup>a</sup>-gi'-ci-tha i, we remember.  
 gi'-gi'-the ga-xe, to remind one.  
 gi'-ci'-the pa-xe, I reminded him.  
 gi'-ci'-the shka-xe, you reminded him.  
 gi'-ci'-the o<sup>a</sup>-ga-xa i, we reminded him.  
 gi'-ci-the wa-the, memento; memorable.  
 o<sup>a</sup>-ba<sup>a</sup> the gi-ci-the wa-the ha, a memorable day.  
 gi'-cta'-ge, to lie flattened on the ground. (From a ritual.)  
 gi'-cu, to be happy.  
 o<sup>a</sup>-cu, I am happy.  
 thi'-cu, you are happy.  
 wa'-cu i, we are happy.  
 gi'-cu a-zhi—gi-cu, happy; a-zhi, not: disconsolate.  
 o<sup>a</sup>-cu mo<sup>a</sup>-zhi, I am disconsolate.  
 thi'-cu a-zhi, you are disconsolate.  
 wa'-cu ba-zhi i, we are disconsolate.  
 gi'-cu a-zhi, he is not happy over it.  
 gi'-cu-ga-xe, gladden; to make glad.  
 tho<sup>a</sup>-dse wi-ta gi-cu-shka-xe ha, it gladdened my heart.  
 gi'-cu thi<sup>a</sup>-ge, without mirth; unhappy.  
 thi-cu zhi xtsi ni-ke ha-go<sup>a</sup>, you look very unhappy, what it it?

gi'-cu-zhi, crestfallen; despondent; disconsolate; dispirited; downcast.  
 o<sup>a</sup>-cu mo<sup>a</sup>-zhi, I am downcast.  
 thi-cu a-zhi, you are downcast.  
 wa-cu ba-zhi i, we are downcast.  
 gi'-do-do<sup>a</sup>, to invade; to go on the warpath against the enemy.  
 e'-do-do<sup>a</sup>, I invaded.  
 the'-do-do<sup>a</sup>, you invaded.  
 o<sup>a</sup>-ga-do-do<sup>a</sup> i, we invaded.  
 gi-do<sup>a</sup>-be, to view one's own property.  
 mo<sup>a</sup>-zho' tho<sup>a</sup> a-gi-to<sup>a</sup>-be ha, I am looking at my land.  
 mo<sup>a</sup>-zho<sup>a</sup> tho<sup>a</sup> tha-gi-shto<sup>a</sup>-be ha, you are looking at your land.  
 mo<sup>a</sup>-zho<sup>a</sup> tho<sup>a</sup> a-gi-to<sup>a</sup>-be o<sup>a</sup>-ga-hi i, we have been to look at our land.  
 gi-do<sup>a</sup>-he, he is better.  
 gai-do<sup>a</sup>-ho<sup>a</sup>, happy. (See gi'-cu.)  
 gi'-e-go<sup>a</sup>, fortunate, lucky. (From a ritual.)  
 gi'-ga-sho<sup>a</sup>, to suit; to approve; suitable.  
 gi-ga'-xe, vamp; repair; mend. (See pi'-gi-k'o<sup>a</sup>.)  
 a-gi'-pa xe, I repaired.  
 tha-gi'-shka-xe, you mended.  
 o<sup>a</sup>-gi-ga-xa i, we mended.  
 gi'-go<sup>a</sup>-tha, to want a thing, as property belonging to another; to want a person to do some particular thing; to covet.  
 e'-ko<sup>a</sup>-btha, I want what is his.  
 the shko<sup>a</sup>-shta, you want what is his.  
 gi-gtha'-she, to deliver; set free; rescue; retake.  
 a-gi'-gtha-she, I set him free.  
 tha-gi'-gtha-she, you set him free.  
 o<sup>a</sup>-gi'-gtha-sha i, we set him free.  
 gi-gthe'-she, fade; to lose color.  
 wa-tee wi-ta a-ka gi-the'-zha be-the, my dress is faded.  
 gi'-ha-ge, to shun; to avoid; to evade.  
 e'-ha-ge, I avoid.  
 the-ha-ge, you avoid.  
 ni-ka thi<sup>a</sup> e-ha-ge, I avoid the man.  
 ni-ka thi<sup>a</sup> the-ha-ge, you avoid the man.  
 gi'-ha-gi-the, to be in doubt.  
 o<sup>a</sup>-ha-gi-the, I am in doubt.  
 thi-ha-gi-the, you are in doubt.  
 gi-ha'-go<sup>a</sup>, to succeed.  
 o<sup>a</sup>-ha'-go<sup>a</sup>, I have succeeded.  
 thi-ha'-go<sup>a</sup>, you have succeeded.

gi-ha'-go<sup>a</sup>, there appeared to him.  
 gi'-hi do<sup>a</sup>-he, a hospitable person.  
 gi'-hi-ge, to be chief of a tribe.  
 gi-hi'-xa, to felicitate.  
 a-hi'-xa, I felicitate.  
 tha-hi'-xa, you felicitate.  
 gi'-hi-tho<sup>a</sup>-be, shall appear for them.

Ritual term.

gi'-ho<sup>a</sup> a-zhi, to displease; to give dissatisfaction; to repine; to resent.  
 o<sup>a</sup>-ho<sup>a</sup> mo<sup>a</sup>-zhi, I am displeased.  
 thi'-ho<sup>a</sup> a-zhi, you are displeased.  
 wa'-ho<sup>a</sup> ba-zhi i, we are displeased.

gi-ho<sup>a</sup>-a-zhi, grief; sorrow.

gi'-ho<sup>a</sup> a-zhi, he does not like it.

gi'-ho<sup>a</sup> a-zhi ga-xe, made to grieve.

gi-ho<sup>a</sup> a-zhi pa-xe, I made him grieve.

gi-ho<sup>a</sup> a-zhi shka-xe, you made him grieve.

gi-ho<sup>a</sup> a-zhi o<sup>a</sup>-ga-xa i, we made him grieve.

gi'-ka, to appeal to.

gi-k'a-be, the waning of the moon.

gi-ka'-xe, to repair a house or some implement.

gi'-k'i, to give back something to the owner; to restore.

a-gi'-k'i, I restored it to him.

tha'-gi-k'i, you restored it to him.

o<sup>a</sup>-gi'-k'i i, we restored it to him.

gi-k'i<sup>a</sup>, to carry something belonging to him; to carry his child, or his gun.

gi-k'i<sup>a</sup> a-tha i-ha, zhi<sup>a</sup>-ga zhi<sup>a</sup>-ga thi<sup>a</sup>-ke, I carried his child.

gi'-ko, invitation to dinner or a formal feast.

e'-ko, I invited him to a feast.

tha'-ko, you invited him to a feast.

o<sup>a</sup>-ko i, we invited him to a feast.

we'-we-ko, I invited them to a feast.

we-the-ko, you invited them to a feast.

gi'-ko<sup>a</sup>, to mourn; to lament.

a-gi'-ko<sup>a</sup>, I mourn for him.

tha-gi'-ko<sup>a</sup>, you mourn for him.

o<sup>a</sup>-gi'-ko<sup>a</sup> i, we mourn for him.

gi-k'o<sup>a</sup> ge ki-the, to rest one's self;

(2) to take pleasure; to recreate.

gi-k'o<sup>a</sup>-ge a-ki-the, I am resting.

gi-k'o<sup>a</sup>-ge tha-ki-the, you are resting.

gi-ko'-tha, to reclaim property wrongly in the possession of another.

mo<sup>a</sup>-sho<sup>a</sup>'tho<sup>a</sup> a-gi-ko<sup>a</sup>-btha ha, I reclaimed my land.

mo<sup>a</sup>-sho<sup>a</sup>'tho<sup>a</sup> tha-gi-shko<sup>a</sup>-shda ha, you reclaimed your land.

gi-ni'-ga-xe, to heal; restore to health.

gi-ni', to recover from sickness.

o<sup>a</sup> gi'-ni bthe ha, I am getting well.

gi-no<sup>a</sup>'-ko<sup>a</sup>, he had already heard the message sent to him.

gi'-no<sup>a</sup>-she, to dispossess. (Om. same.)

mi<sup>a</sup>-dse ke e'-no<sup>a</sup>-she ha, I dispossessed him of his bow.

mi<sup>a</sup>-dse ke the'-no<sup>a</sup>-she ha, you dispossessed him of his bow.

gi-no<sup>a</sup>'-thi<sup>a</sup>, forgets.

gi-no<sup>a</sup>'-thi<sup>a</sup> ga-xe, to puzzle; to bewilder.

gi-no<sup>a</sup>'-thi<sup>a</sup> pa-xe ha ni'-ka-shi-ga thi<sup>a</sup>, I bewildered him.

gi-no<sup>a</sup>'-thi<sup>a</sup> shka-xe ha, you bewildered him.

gi-no<sup>a</sup>'-thi<sup>a</sup> o<sup>a</sup>-ga-xa i, we bewildered him.

gi-no<sup>a</sup>'-xe-cka, to regain consciousness; to revive.

wa-k'o thi<sup>a</sup>-ke gi-no<sup>a</sup>'-xe-cka pa-xe, I revived the woman.

wa-k'o thi<sup>a</sup>-ke gi-no<sup>a</sup>'-xe-cka shka-xe, you revived the woman.

wa-k'o thi<sup>a</sup>-ke gi-no<sup>a</sup>'-xe-cka o<sup>a</sup>-ga-xa i, we revived the woman.

gi-o, to come.

gi-o<sup>a</sup>, to fly.

gi-o<sup>a</sup> i-the, flown; flew away.

wa-zhi-ga ca-be ab-a gi-o<sup>a</sup> a-tha bi a, the blackbird flew away.

gi-o<sup>a</sup>'-tha, to discharge.

gi'-o-pa-the, to know and understand; to discern.

o<sup>a</sup>-wo<sup>a</sup>-pa-the, I know and understand.

thi'-o-pa-the, you know and understand.

wo-o<sup>a</sup>-pa-the i, we know and understand.

gi'-o-shki-ga, disrespect.

gi'-o-ts'e-ga, easy to obtain; (2) satisfying to the desire.

gi-pa-çi, to drive one's own horses.  
 a-gi-pa-çi, I drive my own horses.  
 tha-gi-shpa-çi, you drive your own horses.  
 o<sup>a</sup>-gi'-pa-çi i, we drive our own horses.  
 gi-pa'-hi, sharp for use. Term used in ceremonial rites.  
 gi-pa'-ho<sup>a</sup>, to rise.  
 a-gi'-pa-ho<sup>a</sup>, I rise.  
 tha-gi'-shpa-ho<sup>a</sup>, you rise.  
 o<sup>a</sup>-gi'-pa-ho<sup>a</sup> i, we rise.  
 gi'-pi-zhi, shock; grief; sorrow.  
 o<sup>a</sup>-pi'-zhi, I am in sorrow.  
 thi'-pi-zhi, you are in sorrow.  
 gi'-pshe, walking on the earth.  
 gi-sha'-be, theirs shall be black.  
 (From a ritual.)  
 gi'-sho<sup>a</sup>-tha, to make loose.  
 gi'-sho<sup>a</sup>-tha, to droop or fall.  
 gi'-sho<sup>a</sup>-tha, loose jointed; broken.  
 gi'-sho<sup>a</sup>-zhi, to dislike; disagree; to disapprove.  
 gi'-shu-be, to pay a debt (sometimes gi'-shi-be).  
 a'-shu-be, I paid the debt.  
 tha'-shu-be, you paid the debt.  
 o<sup>a</sup>-ga-shu-ba i, we paid the debt.  
 gi-ta'-pe, approach in hunting.  
 gi-te'-xi, it is hard for him.  
 ga'-the, he who is moving yonder.  
 A ritual expression.  
 gi-tha', made to be.  
 gi-the, make to be.  
 gi'-tha, to make to be of themselves.  
 A ritual expression.  
 gi'-tha-gthi<sup>a</sup>. (See gi-çu.)  
 gi'-tha-gthi<sup>a</sup>, he is pleased.  
 gi'-tha-wa-cka, to inform; to explain.  
 e-btha-wa-cka, I explained to him.  
 gi-the', they shall make of it a symbol.  
 (From a ritual.)  
 gi'-thi-do<sup>a</sup>, to pull an object or thing for another.  
 u-thi'-to<sup>a</sup>-tha ke bthi-do<sup>a</sup> ha, I pulled the wagon for him.  
 u-thi'-to<sup>a</sup>-tha ke ni-do<sup>a</sup> ha, you pulled the wagon for him.  
 u-thi'-to<sup>a</sup>-tha ke o<sup>a</sup>-thi-do<sup>a</sup> i, we pulled the wagon for him.  
 gi'-thi-ho<sup>a</sup>, remote.

gi'-thi-ko<sup>a</sup>, to get out of the way of another; to make room.  
 e'-bthi-ko<sup>a</sup>, I got out of his way.  
 the-ni'-ko<sup>a</sup>, you got out of his way.  
 Gi'-thi-ko<sup>a</sup>-bi, One-for-whom-they-make-many. Personal name.  
 gi'-thi-zha, to wash an article for another.  
 ha-cka' tho<sup>a</sup> i-wi-bthi-zha te he, let me wash your shirt.  
 gi'-thu-ça-zhi, to spurn; to reject.  
 a-bthu-ça-zhi, I spurn.  
 tha-shnu'-ça-zhi, you spurn.  
 gi-to<sup>a</sup>, to regain.  
 a-gi'-to<sup>a</sup>, I regain (consciousness).  
 tha-gi'-to<sup>a</sup>, you regain (consciousness).  
 o<sup>a</sup>-gi'-to<sup>a</sup> i, we regain (consciousness).  
 gi'-ts'e, to lose a relative by death.  
 wa-tho'-da ki-the wi<sup>a</sup> o<sup>a</sup>-ts'e, I lost a relative by death.  
 wa-tho' da ki-the wi<sup>a</sup> thi-ts'e, you lost a relative by death.  
 gi-tse'-ga, to renew or refresh.  
 gi'-tse-gi-the, respite; delay; to suspend action.  
 gi'-tai-ça, run evenly, accurately.  
 gi-tai'-ça, counted with accuracy.  
 gi'-ts'u, to shave a man's head.  
 gi'-wa-to<sup>a</sup>-ga, to act as chief for another tribe.  
 gi'-wa-to<sup>a</sup>-i<sup>a</sup>, same as i'the.  
 gi'-wa-ta'e-ga, easy to obtain.  
 gi'-wa-xthi, to prize very highly that which is one's own.  
 mi u'-tha-ge tho<sup>a</sup> o<sup>a</sup>-wa-tse-xthi ha, I prize my watch.  
 no<sup>a</sup>-be u-thi'-xtha tho<sup>a</sup> o<sup>a</sup>-wa-tse-xthi ha, you prize your ring.  
 gi'-wa xthi, to value highly some particular property.  
 ts'i'-tse o<sup>a</sup>-wa-xthi ha, I value my home.  
 ts'i'-tse thi-wa-xthi, you value your home.  
 ts'i'-tse wa-wa-xthi i, we value our home.  
 gi'-wa-xthi-zhi, liberal; generous.  
 ni'-ka-shi-ga gi-wa-xthi-zhi bi a, he is a generous man.

**Gi-wa'-xthi-zhi**, Not-stingy. Personal name.

**gi-wi'-do<sup>a</sup>**, to reconcile; to come together; to reunite as a family or friends; (2) reconciliation.

**gi'-wi<sup>a</sup>-ka zhi**, to be disloyal, unfaithful, false.

**e'-wi<sup>a</sup>-ka mo<sup>a</sup>-zhi**, I was disloyal to him.

**the'-wi<sup>a</sup>-ka a-zhi**, you were disloyal to him.

**gi'-wi<sup>a</sup>-ke**, loyal or loyalty.

**e'-wi<sup>a</sup>-ke**, I am loyal.

**the'-wi<sup>a</sup>-ke**, you are loyal.

**i<sup>a</sup>-wi<sup>a</sup>-ka i**, we are loyal.

**gi-xe'**, to bury one's relation.

**u'-tha-de ki-the wi<sup>a</sup> a-gi-xe**, I buried a relative.

**u'-tha-de ki-the wi<sup>a</sup> tha-gi-xe**, you buried a relative.

**u'-tha-de ki-the wi<sup>a</sup> o<sup>a</sup>-gi-xa i**, we buried a relative.

**gi-xi'tha**, to fall or droop.

**gi'-zha**, to doubt another's word.

**e-de she-te wi'-zha ha**, I doubt what you say.

**gi-zhu**, sweepstakes.

**go'da**, ahead.

**go-da'-ha**, go away; depart.

**go-da'-ha mo<sup>a</sup>-thi<sup>a</sup> o**, go farther away.

**go'-da thi-sho<sup>a</sup>**, on the other side.

**go'-da to<sup>a</sup>**, that person standing yonder. Ritual term.

**Go'-ba-kahe**, The-light. Female personal name. Refers to the light in the eyes of the bear.

**go<sup>a</sup>-be'**, the hackberry.

**go<sup>a</sup>-be' hi**, hackberry tree (*Celtis occidentalis*). The fruit of this tree is mashed in a mortar and then used for food.

**go<sup>a</sup>-be' hi ba-tse**, grove of hackberry trees.

**go<sup>a</sup>-ce'**, to feign; to make believe.

**po<sup>a</sup>-ca'mo<sup>a</sup>-zhi he no<sup>a</sup>-be hi u-to<sup>a</sup>-ga ni-e a-ki pa-xe te**, I did not feign a hurt thumb.

**po<sup>a</sup>-ce**, I pretend.

**o<sup>a</sup>-go<sup>a</sup>-ca i**, we pretend.

**go<sup>a</sup>-ce'-go<sup>a</sup>**, alike in appearance; similar; uniform.

**go<sup>a</sup>-ce'-go<sup>a</sup> ga-xe**, to make as one; unify.

**go<sup>a</sup>-ce'-go<sup>a</sup> zhi**, not alike in appearance.

**ka'-wa a-ka go<sup>a</sup>-ce'-go<sup>a</sup> a-zhi a-ka**, the horses are unlike.

**go<sup>a</sup>-ce' ki-go<sup>a</sup>**, alike; resembling.

**go<sup>a</sup>-ce' ki-to<sup>a</sup>-ha**, equal in height.

**go<sup>a</sup>-ce' 'tho<sup>a</sup>-cka**, same in size; as large as.

**go<sup>a</sup>-tha**, to want; to desire; (2) to prefer.

**ko<sup>a</sup>'-btha**, I want.

**shko<sup>a</sup>'-shda**, you want.

**o<sup>a</sup>'-go<sup>a</sup>-tha i**, we want.

**go<sup>a</sup>'-tha wa-tha zhi**, undesirable.

**go<sup>a</sup>'-tha-wa-the**, desirable.

**go<sup>a</sup>' tha wa-gthi<sup>a</sup>**, to crave; a longing.

**ku-ku'-ma ko<sup>a</sup>-btha wa-gthi<sup>a</sup>**, I have a longing for cucumbers.

**zho<sup>a</sup>-ni shko<sup>a</sup>-shda wa-gthi<sup>a</sup>**, you crave sugar.

**go<sup>a</sup>'-zhi<sup>a</sup>-ga**, failure to do a thing for lack of skill; (2) unskilled.

**po<sup>a</sup>'-zhi<sup>a</sup>-ga**, I am unskilled.

**shko<sup>a</sup>'-zhi<sup>a</sup>-ga**, you are unskilled.

**o<sup>a</sup>-go<sup>a</sup>'-zhi<sup>a</sup>-ga i**, we are unskilled.

**gtha'-de**, to approach a foe or game; to creep upon stealthily.

**a-gtha'-de**, I crept up stealthily.

**tha-gtha'-de**, you crept up stealthily.

**o<sup>a</sup>-gtha'-da i**, we crept up stealthily.

**gtha'-po<sup>a</sup>-ge**, a mosquito.

**gtha'-po<sup>a</sup>-ge wi<sup>a</sup> o<sup>a</sup>-tha-xta-ga bi a**, the mosquito bit me.

**gtha'-tha**, to unraid or untie.

**gtha'-tha'**, to become raveled as a braided or plaited lariat.

**gtha'-tse**, to eat what is set before one.

**btha'-tse**, I eat what is set before me.

**shna'-tse**, you eat what is set before you.

**o<sup>a</sup>-gtha'-tsa i**, we eat what is set before us.

**gthe**, to go home.

**a'-gthe**, I go home.

**tha'-gthe**, you go home.

**o<sup>a</sup>-ga'-gtha i**, we go home.

**gthe'-be**, to vomit; retch; spew.

**a'-gthe-be**, I vomited.

**tha'-gthe-be**, you vomited.

**o<sup>a</sup>-gthe'-ba i**, we vomited.

**gthe'-be mo<sup>a</sup>-ko<sup>a</sup>**, an emetic. The root of the pokeweed (*Phytolacca decandra*) is used by the Osage for an emetic and purgative. Every spring men would get together to chew the root. If one takes an overdose and becomes sick he is carried to the creek and plunged into the water. This peculiar remedy takes effect immediately.

**gthe'-bthi<sup>a</sup> o<sup>a</sup>**, ten times.

**gthe'-btho<sup>a</sup>**, ten.

**gthe'-btho<sup>a</sup> a-zhi**—**gthe-btho<sup>a</sup>**, ten; a-zhi, scattered upon: ten spot in deck of cards.

**gthe'-btho<sup>a</sup> ga-to<sup>a</sup>**—**gthe-btho<sup>a</sup>**, ten; ga-to<sup>a</sup>, five—five tens: fifty.

**gthe-btho<sup>a</sup> do-ba**—**gthe-btho<sup>a</sup>**, ten; do-ba, four—four tens: forty.

**gthe-btho<sup>a</sup> do'-ba-zho<sup>a</sup>**—**gthe-btho<sup>a</sup>**, ten; do'-ba, four; zho<sup>a</sup>, sleeps—ten-fours-sleep, or forty nights: the season of Lent.

**gthe'-btho<sup>a</sup>-hu-zhi<sup>a</sup>-ga**, one hundred.

**gthe'-btho<sup>a</sup> ki-e do-ba**—**gthe-btho<sup>a</sup>**, ten; ki-e do-ba, eight—eight tens: eighty.

**gthe'-btho<sup>a</sup> pe-tho<sup>a</sup>-ba**—**gthe-btho<sup>a</sup>**, ten; pe-tho<sup>a</sup>-ba, seven—ten sevens: seventy.

**gthe'-btho<sup>a</sup> sha-pe**—**gthe'-btho<sup>a</sup>**, ten; sha-pe, six—six tens: sixty.

**gthe'-btho<sup>a</sup> tha-bthi<sup>a</sup>**—**gthe'-btho<sup>a</sup>**, ten; tha-bthi<sup>a</sup>, three—three tens: thirty.

mi-xa zhi<sup>a</sup>-ga **gthe-btho<sup>a</sup> tha-bthi<sup>a</sup>**, thirty ducks.

ni'-ka-shi-ga **gthe-btho<sup>a</sup> tha-bthi<sup>a</sup>**, thirty men.

**gthe'-btho<sup>a</sup> tho<sup>a</sup>-ba**—**gthe-btho<sup>a</sup>**, ten; tho<sup>a</sup>-ba, two—two tens: twenty.

**gthe'-btho<sup>a</sup> tho<sup>a</sup>-ba ki-e-di tho<sup>a</sup>-ba**, twenty-two.

**gthe'-btho<sup>a</sup> tho<sup>a</sup>-tho<sup>a</sup>**, ten each.

**gthe'-btho<sup>a</sup> tse wi<sup>a</sup> thi<sup>a</sup>-ge**, ten minus one: nine.

**gthe-ça'-ça**, striped in parts.

**gthe-çe'**, striped.

wa-tse' **gthe-çe wi<sup>a</sup> a-bthi<sup>a</sup>**, I have a striped dress.

a-ga-ha-mi **gthe-çe' wi<sup>a</sup> a-ni**, you have a striped coat.

**gthe-çe' ga-xe**, same as no<sup>a</sup>-ha btha-k'a.

**gthe-do<sup>a</sup>**, hawk; falcon. Used also as a personal name in the Osage Tribe.

**Gthe-do<sup>a</sup>-a-xe**, Hawk-maker. Personal name.

**gthe-do<sup>a</sup> ça-be**, black hawk. In the Osage war rites the black hawk symbolizes the courage of the warriors. It also represents night.

**Gthe-do<sup>a</sup>-çka**, White-hawk. Personal name.

**Gthe-do<sup>a</sup>-ço'-wi<sup>a</sup>**, White-hawk-woman. Female personal name.

**Gthe-do<sup>a</sup>-mi-tse-xi**, New-hawk-woman. Female personal name.

**Gthe-do<sup>a</sup>-mo<sup>a</sup>-çe**, Iron-hawk. Personal name.

**Gthe-do<sup>a</sup>-stse-dse**, Long-hawk. Personal name. Refers to the long scalp locks attached to the sacred hawk.

**gthe-do<sup>a</sup> to<sup>a</sup>-ga**, the large hawk; Cooper's hawk.

**Gthe-do<sup>a</sup>-tse**, New-hawk. Personal name.

**Gthe-do<sup>a</sup>-tsi-e**, Hawk-passing-by. Personal name. Refers to the hawk attacking prey.

**Gthe-do<sup>a</sup>-wa-ko<sup>a</sup>**, Mystery-hawk. Personal name.

**Gthe-do<sup>a</sup>-wa-ko<sup>a</sup>-tha**, Attacking-hawk. Personal name.

**Gthe-do<sup>a</sup>-wi<sup>a</sup>**, Hawk-woman. Female personal name. Refers to the sacred hawk.

**Gthe-do<sup>a</sup>-wi<sup>a</sup>-zhi<sup>a</sup>-ga**, Little-hawk-woman. Female personal name. Refers to the smallest of hawks.

**gthe-do<sup>a</sup>-xo-dse**, brown hawk.

**gthe-do<sup>a</sup> shi<sup>a</sup>-ga**, the little hawk.

This is the smallest of the hawk family and the most courageous. In the tribal war rites the little hawk figures as a symbol of the warrior's courage.

**Gthe-no<sup>a</sup>-zhi<sup>a</sup>**, Returns-and-stands. Personal name. Refers to the return of the war-hawk after a successful attack.

**gthe-sha'-sha**, spotted in different parts of the body.

**gthe-she'**, spotted.

**mi'-xa shi'-ga thi'-kahe gthe-she'**,  
the duck is spotted.

**gthi**, to come home; to return home.

**a-gthi'**, I come home.

**tha-gthi'**, you come home.

**o'-ga'-gthi i**, we come home.

**a-gthi' a tho**, I have come home.

**tha-gthi' a tho**, you have come home.

**gthi**, drew toward himself. A ritual expression. Refers to the grass that has been gathered by him.

**gthi-gthe'**, to pass by.

**gthi' i-he-a-tha**, here laid it down.

**gthi' i-he-a-the i' da**, I made it here to fall.

**Gthi' I-he-the Wa-tho'**, songs of bringing home and laying down the bird. In company with this song is another entitled "Wa-tse Wa-tho'", The Songs of Triumph." This song shows the symbol of courage of the warriors, and the entire war party are spoken of as going home in triumph when the sacred birds are returned to their respective places among the various gentes. When the **Xo-ka** lets the bird fall to the ground, the people remain silent if it falls in the proper position, taking this as a sign that the warrior will be successful.

**Gthi'-kahe**, The-returned. Personal name. Refers to the new moon.

**gthi'**, he sat down. (From a ritual.)

**gthi'**, to sit.

**a-gthi'**, I sit.

**tha-gthi'**, you sit.

**o'-gthi' i**, we sit.

**gthi'-i'-ga o-u**, sit down.

**gthi'-i'-tho'-tho'**, pausing for a rest from time to time as one comes home.

**gthi no'-the to'**, placed close to where he stood.

**gthi'-no'-shi**, having returned, he stood.

**gthi'-shpi**, to shell one's corn by hand.

**a'-gthi-shpi**, I shell by hand.

**tha'-gthi-shpi**, you shell by hand.

**o'-gthi-shpi i**, we shell by hand.

**gthi'-shto'**, to finish a weapon.

**a-gthi'-shto'** **mi'-dse ke**, I finished the bow.

**tha-gthi'-shto'** **mi'-dse ke**, you finished the bow.

**o'-gthi'-shto'** **i mi'-dse ke**, we finished the bow.

**gthi'-tho-to'**, rectify.

**a-gthi'-tho-to'**, I rectified it.

**tha-gthi'-tho-to'**, you rectified it.

**o'-gthi'-tho-to'** **i**, we rectified it.

**gthi'-tse-ga**, to renew; to renovate; to freshen.

**a-gthi'-tse-ga**, I renewed it.

**tha-gthi'-tse-ga**, you renovated it.

**o'-gthi'-tse-ga i**, we renewed it.

**gthi'-u-bthi'**, to brandish with a quick motion. (From a ritual.)

**gthi'-wi'**, to redeem; to repurchase.

**a-gthi'-wi'**, I redeemed it.

**tha-gthi'-wi'**, you redeemed it.

**o'-gthi'-wi' i**, we redeemed it.

**gthi'-wi'** **wa-the**, redeemable.

**gthi'-xthu-ge**, to disinter.

**ni'-ka a-ka gthi-xthu-ga i shi'-to shi'-ga ke**, the man disinterred his son.

**gthi'-shi'**, to stretch a skin.

**ta-ha' tho' a-gthi-shi'**, I stretch my deerskin.

**ta-ha' tho' tha-gthi-shi'**, you stretch your deerskin.

**Gtho'**, Thunder deity.

**gtho'**, to call one bad names; to revile.

**a-gtho'**, I reviled him.

**tha-gtho'**, you reviled him.

**o'-gtho' i**, we reviled him.

**gtho'-ge**, the smell or odor from spoiled food.

**gtho'-ge**, to take a wife; to marry.

**gtho'-ge**, to dive.

**a-gtho'-ge**, I dive.

**tha-gtho'-ge**, you dive.

**o'-gtho'-ga i**, we dive.

**gtho'-ge bthe**, I went diving.

**gtho'-ge the**, he went diving.

**gtho'-ge-shto'**, coot, a kind of sea duck.

**gtho'-gtho'**, repeated mutterings, as when one is angry.

**gtho'-gtho' bthe**, I muttered.

**gtho'-gtho' ne**, you muttered.

gtho'-hi, a hat with ornaments worn by a bride at a wedding.

gtho'-ho'-to, thunder.

gtho'-ho'-to wa-gthi bi a, the thunder was loud.

Gtho'-i, the Thunder deity.

Gtho'-i-ni-ka-shi-ga, People of the Thunder. The name of a gens in the Osage Tribe.

gtho'-pa, a cherry.

gtho'-pa du-ba bthu-e he, I picked some cherries.

gtho'-pa hi, cherry tree.

gtho'-pa hiu—gtho'-pa, choke cherry; hiu, tree: choke cherry tree. The fruit of this tree is used for food by the Osage, and the bark (*Prunus virginiana*) for medicine.

gtho'-tha-ha. (See go-da'-ha.)

gtho'-tha ha the ga-xe, to expel; to drive away.

gtho'-tha ha the pa-xe, I drove (it) away.

gtho'-tha ha the shka-xe, you drove (it) away.

gtho'-tha ha the o'-ga-xa i, we drove (it) away.

gtho'-tha ha the ga-xa bi o, they expelled him.

gtho'-the, magnitude; greatness; (2) broad; wide; stupendous; prodigious.

gtho'-the-ha, extending over a broad or wide tract.

gtho'-the wa-gthi, enormous; exceedingly large; huge.

xtha-be gtho'-the wa-gthi to-be ha, I saw huge trees.

gtho'-the-wo, to be hurt in an accident.

gtho'-the-wo a-dai no'-o'-ka ha, I was hurt in an accident.

gtho'-the-wo a-dai no'-thi-ka ha, you were hurt in an accident.

gtho'-the-wo a-dai no'-a-wa-ka i, we were hurt in an accident.

gtho'-thi, to be drunk.

a-gtho'-bthi, I am drunk.

tha-gtho'-ni, you are drunk.

wa-gtho'-thi i, we are drunk.

gtho'-thi ga-xe, to make drunk; to intoxicate.

gtho'-thi i-gi-ha, habitual drunkard; a sot.

gtho'-thi-shto, intemperance; drunkenness.

gtho' wa-gthe-ge, lightning (zigzag).

gtho' wa-ga-xthi, to be killed by lightning.

gtho' wa-ga-xthi bi a ka-wa tho'-ka, the horses were killed by lightning.

gtho'-xe, the practice of magic upon another.

gthu'-ge, to recover; to take back one's own property.

a-gthu'-ge, I took back (recovered) my land.

tha-gthu'-ge, you took back (recovered) your land.

o'-gthu'-ga i, we took back (recovered) our land.

gthu'-sha, to wash (one's face).

gu'-da, facing the opposite direction.

gu'-da thi'-shke, the one sitting on the opposite side.

gu'-dai, farther into the house.

gu'-dai, in times past; a long time ago (primitive).

## H

ha, skin of any animal; the bark of a tree; shell of nuts; cuticle.

ha, ho; O.

ha'-ba, corn on the cob.

ha'-ba-gi-ko'-pa-gi, yellow transparent corn.

ha'-ba aka, white corn.

ha'-ba da-po-ki, pop corn.

ha'-ba da-po-ki o'-gu no' a-tha, I like pop corn.

ha'-ba ga-xthe-xthe-ga, striped corn.

ha'-ba-gthe-ge, spotted corn.

ha'-ba gthe-she, speckled corn.

For the fourth time the Buffalo threw himself upon the earth,

And the speckled corn,

Together with the speckled squash,

He tossed into the air,

Then spake, saying: What living creature is there that has no mate?

And thus he wedded together the speckled corn, a male, to the speckled squash, a female.

He continued: The little ones shall use this plant for food as they travel the path of life.

ha'-ba gthe-she—continued.

Thus they shall make for themselves to be free from all the causes of death as they travel the path of life.

(30th Ann. Rept. B. A. E., p. 281, lines 103-110.)

ha'-ba-hi, corncobs.

ha'-ba-hi pe'-dse i-pa-xe he, I made a fire of corncobs.

ha'-ba ko"-çe-çi-da, the blazing star.

This flower was used by the Tho'-xe gens as a symbol.

Then Tho'-xe spake, saying: I am a person of whom the little ones may make their bodies (symbol).

Thereupon he threw himself upon the earth.

And the blazing star (*Lacinaria pycnostachya*)

Sprang up from the soil and stood pleasing to the sense of sight with its beauty.

Of this plant the little ones shall also make of their bodies (symbols), said the Tho'-xe.

ha'-ba no", mature cornstalks.

ha'-ba sha-be, dark-colored corn.

ha'-ba-thi-shpi, corn shelling.

ha'-ba bthi-shpi, I am shelling corn.

ha'-ba ni-shpi, you are shelling corn.

ha'-ba o"-thi-shpi i, we are shelling corn.

ha'-ba thu-çe, the picking of the corn.

ha'-ba bthu-çe, I pick corn.

ha'-ba ni-çe, you pick corn.

ha'-ba o"-thu-ça i, we pick corn.

ha'-ba ço-ho, blue corn. For the legend of the blue corn see back of book.

ha'-ba-tsi, a corn house or a corncrib; (2) a granary.

ha'-ba-tsi ke u-gi-pi ha, the corncrib is full.

ha'-ba wa-xo-be çi-hi, a sacred yellow corn.

ha'-ba xu-dse, gray corn.

ha'-ba zhi hi, pink corn.

Ha'-ba-zhu-dse, Red-corn. Personal name. Refers to a life symbol.

ha'-ba zhu-dse, red corn.

ha'-bi-ta-the, gathered together in a pile.

ha'-bthe-ka, ribbon.

ha'-bthe-ka ke zhu-dse, çka, tu-hu u-ki-ki-ba he, the ribbon is red, white, and blue striped.

ha'-bthe-ka sho-ga, thick ribbon, or velvet.

ha'-bthe-ka-sho-ga, ça-be, black velvet.

ha'-bthe-ka-sho-ga, ça-be wa-tse wi" a-bthi" he, I have a black velvet dress.

ha'-bthe-ka sho-ga, zhu-dse, red velvet.

ha'-çe, to flee from danger; to run away out of harm's reach; to escape. a'-ha-çe, I fled from danger.

tha'-ha-çe, you fled from danger.

o"-ha'-ça i, we fled from danger.

ha'-çi, grapes.

ha'-çi zhu-dse o"-tha-gthi" ha, I like red grapes.

ha'-çi a-be shta-ha, large wild grapes, with smooth leaves.

ha'-çi biu-çe, dried grapes; raisins.

ha'-çi hi, grapevine—ha'-çi, grape; hi, vine.

ha'-çi-ni, juice of grapes; wine.

ha'-çi-ni e-go", winelike.

ha'-çi-ni gi-tha-gthi"—ha'-çi-ni, wine; gi-tha-gthi", fond of: a winebibber.

ha'-çi-ni-ka-ço"—ha'-çi, grape; ni-ka-ço", that has a husband: the female grape; a smaller grape than the smooth-leaved.

ha'-çi-ni we-thi-wi", a merchant who sells wine.

ha'-çi ço"-ga, big grapes; cultivated grapes.

ha'-çi-xo-dse—ha'-çi, grapes; xo-dse, gray: fox grapes.

ha'-çi zhi"-ga, little grapes; raisins.

ha-çka', calico, gingham, canvas, or any cotton goods; (2) gingham or calico shirt; a woman's jacket.

ha-çka' dsiu-tha, rotten rags.

ha-çka'-mi—ha, skin; çka, white; mi, robe: shawl.

ha-çka'-mi wi-ta tho" ça-be, my shawl is black.

ha-çka'tse ni-ga-shpo" a-the, I soaked the clothes in water.

ha-çka' tsi, a canvas tent.

ha-çka' u-ba-tai a, tuck your shirt tail in.

ha-çka' u-ki-pa-tse, a patch quilt.

ha-çka' u-mi-zhe, a bed sheet.



ha-čka' wa-xthe-xthe, ensign; flag; banner; symbolic standard. To distinguish the American flag from the feathered standard of the Osage, the word wa-xthe-xthe was preceded by the word ha-čka' which meant cloth. Cloth standard: the American flag.

ha'-do-ga, nettleweed (*Urtica gracilis*). This is a sacred plant. Its fiber was used for woof in weaving the sacred rush mat case for the wa-xo'-be or sacred hawk.

ha'-do-ga i-bi-gta, stung by a nettle.

ha'-go-e, what has happened.

ha'-go<sup>a</sup>, wherefore; what has happened; what is it?

ha'-go<sup>a</sup> a-tha-zhi<sup>a</sup> a(?) what do you think?

ha-go<sup>a</sup> do<sup>a</sup>, why; for what reason; what for.

ha'go<sup>a</sup> do<sup>a</sup> sta zhi a(?) why did you not go?

ha-go<sup>a</sup> e', what is it? what is the matter?

ha'-go<sup>a</sup>-tho<sup>a</sup> ta zhi a-zhi, doubtful.

ha'-go<sup>a</sup> ts'e tse thi'-u-pa-the, an inquest; an inquiry into the cause of the death of a person.

ha-gtha'-thi<sup>a</sup>, carry with you.

ha-gthe'-zhe wa-tha-ge, handkerchief.

ha-gthe'-zhe wa-tha-ge o<sup>a</sup>-wo<sup>a</sup>-xpa-the mi<sup>a</sup>-kshe o, I lost my handkerchief.

ha'-ha, light; not heavy.

ha'ha, to be ready; (2) readiness.

ha'-ha a-ki-the, I am ready.

ha'-ha tha-ki-the, you are ready.

ha'-ha o<sup>a</sup>-ki-tha i, we are ready.

ha'-ha ki-tha ba thi<sup>a</sup> ho, hold yourselves in readiness.

ha-ho<sup>a</sup> zhi<sup>a</sup>-ga, twine; string; cord; small rope.

ha-ho<sup>a</sup> zhi<sup>a</sup>-ga i-tha-ko<sup>a</sup>-to<sup>a</sup>, I tied it with twine.

ha'-ni-ta wa-qa-i, a commander's orders to his warriors.

ha'-no<sup>a</sup>, how much or how many?

ha'-shda ha, broadcloth. This is a very highly prized material; it is worn by the women on dress occasions for a robe or a skirt. It was introduced to the Indians by French traders.

ha'-shi, the last one.

ha'-shi, to strike so that one whirls around when falling.

ha'-shi, the end of things; Omega.

ha'-shi-ta, in times past; in the rear.

ha'-shi'-ta wa-do<sup>a</sup>-be—ha-shi-ta, to the rear; wa-do<sup>a</sup>-be, act of seeing; looking backward; retrospect.

ha shki, in every direction; in any place.

ha'-shki-pa, returning to the starting point.

ha'-shki-pa-gthe, to lay the head anywhere, in restlessness.

ha'-ta, why.

ha'-ta-ha, how has it fared with you?

ha'-tho<sup>a</sup> ba-da-pa, to cut a piece of skin round.

ha'-tho<sup>a</sup> ba-a-da-pa, I cut the piece of skin round.

ha'-tho<sup>a</sup> ba-tha-da-pa, you cut the piece of skin round.

ha'-tho<sup>a</sup> ba-o-da-pa i, we cut the piece of skin round.

ha'-tho<sup>a</sup>-čka, the size of a coat or of anything that is measurable.

ha'-tho-xtha thi<sup>a</sup>-ge, to turn aside from the right direction; to go astray.

ha-to<sup>a</sup>, how far; what distance.

ha-to<sup>a</sup>-do<sup>a</sup> tha-gthe ta -tse a(?) when will you go home?

ha-to<sup>a</sup>-dai, when; at what time.

ha-to<sup>a</sup>-dai tha tai a(?) when did you come?

ha'-to<sup>a</sup>-shki, whenever.

ha'-to<sup>a</sup> shki e-she do<sup>a</sup>, whenever you say.

thi-e ha'-to<sup>a</sup> shki do<sup>a</sup> bthe te e-she do<sup>a</sup> e-go<sup>a</sup> ta-te ha, whenever you say I will go.

ha-tse' thi<sup>a</sup>-ge—ha-tse, fear; thi<sup>a</sup>-ge, without, or nothing to cause: safe, tai wi-ta tse-dai ha-ts'e-o<sup>a</sup> thi<sup>a</sup>-ge. I am safe at home.

hau, now.

ha-u'-ki-gthi-xtha, attire.

ha-u'-xi, the husks are brown. Refers to the corn when it has ripened. (Om. same.)

ha-we' (fem. ha-ve'), to greet.

ha-we-a-ge—ha, skin; we-a-ge, with which to lace: thread.

ha-we-a-ge-qa-be he-be-o<sup>a</sup>-ki a, give me some black thread.

**ha-xi'**, a woolen blanket. Before the introduction of woolen blankets by traders, the Osage Indians used buffalo skins for robes and bedding.  
**ha-xi'** a-gi-gtha-ko', I shake my blanket.  
**ha-xi'** tha-gi-gtha-ko', you shake your blanket.  
**ha-xi'** thi'-kshe bthe-ka, the blanket is thin.  
**ha-xi'**, tho' bthi-btha, I spread the blanket.  
**ha-xi'** tho' stsi-btha, you spread the blanket.  
**ha-xi'** wi' a-thi' a-ka ha u-ta-ça xta, he has a showy blanket.  
**ha-xi'** wi-ta tho' a-gi-pi-thi xthi-ge, my blanket is worn.  
**Ha-xi'**-gthe-she-ga-xe, Navajo. The blankets made by this tribe of Indians are considered to be very choice.  
**ha-xi'** shu-dse, a scarlet blanket.  
**ha'-xti-k'o'**, to put forth great effort.  
**ha'-xti-a-ki-k'o'**, I put forth great effort.  
**ha'xti-tha-k'o'**, you put forth great effort.  
**ha-xti-o'-ki-k'o'** i, we put forth great effort.  
**ha'-sho'**, what are you doing? what did you do?  
**ha' shu-dse**, red strouding.  
**he** (Om. same), louse.  
**he**, horn.  
**He-ba'-to'-he**, Stubby-horns. Personal name. Refers to the worn-down horn of the buffalo.  
**he'-be**, a piece; a part; portion.  
**he'be**, the half of. A ritual expression.  
**he'-be** ba-no'-the, intermission; a pause; a temporary discontinuance.  
**he'-be** ba-no'-the tse o'-tho' a-ga-pa bi a, I waited for an intermission.  
**he'-be** ho'-zhi, a defect; defective; (2) part not good.  
**He-ba-ku-ge**, Blunt-horns. Personal name.  
**he'-be-no'**, partly; not whole; partial.  
**he-be** tha-shpe, to bite off a piece.  
**he-be** btha-shpe, I bit off a piece.  
**he-be** sta'-shpe, you bit off a piece.

**he'-be-tho'-tho'**, piece by piece.  
**he'-bthe**, I think.  
**He'-gka-mo'-i'**, White-horn-walks. Personal name. Refers to the buck deer with white horns.  
**He'-go'-ho'**, White-horns. Personal name.  
**he-go'** zhi'-ga, little white louse; a nit.  
**he-ga'** (Om. same), turkey buzzard.  
**he-ga'-za**, scalp lock; horn.  
**he'-ga-za** u-gtho'-the, the large branches on the horns.  
**he'-go'**, possible.  
**he-he'**, rapid breathing; to pant; respiration.  
**a'-he-he**, I pant.  
**tha-he'-he**, you pant.  
**o'-he'-ha** i, we pant.  
**he'-no'-no'-ge**, to come running.  
**he'-shka-shka-tho'**, to hop.  
**he'-shka-shka-tho'** bthe, I hopped.  
**he'-shka-shka-tho'** stse, you hopped.  
**he'-shka-shka-tho'** o'-ga-tha i, we hopped.  
**he'-tai'**, to sneeze. When one sneezes an Osage will say, "Ah! somebody is slandering me."  
**he-a'-tsi'**, I sneeze.  
**he'-tha-tsi'**, you sneeze.  
**he'-xpa**, frowzy; unkempt.  
**wa-k'u** a-ka ta-xpi tho' he'-xpa bi a, the woman has a frowzy head.  
**ni'-ka** a-ka he'-xpa bi a, the man is unkempt.  
**he'-xthi'**, a mink; a ferret; a weasel.  
**a'-ga-ha-mi** wi-ta tho' he-xthi' ha a-ba-ta bi a, my coat is trimmed with mink.  
**he'-xthi** zhi'-ga, little ground squirrel.  
**hi**, to.  
**hi**, to arrive at a place.  
**hi**, stalk; trunk of a tree or vine; legs.  
**hi** (Om. same), tooth or teeth.  
**hi'-ga-da**—hi, leg; ga-da, outstretched: outstretched legs; this refers to the eagle's leg fastened to the shrine. This gens belongs to the Ho'-ga division.  
**hi'-dse-the**, hurry; hasten.  
**hi'-dse-a-the**, I hurried him.  
**hi'-dse-tha-the**, you hurried him.  
**hi'-dse-o'-wo'-tha** i, we hurried him.

hi'-e, it disappears.

hi'-e ge, the setting of the sun.

Hi'-ga-mo"-ge, Eagle-down. Female personal name. Refers to the use of the eagle down in ceremonies.

hi'-gi-ga-xe, teeth repairer; dentist.  
hi'-gi-ga-xe a-ka dsi bthe ha, I am going to the dentist.

hi'-gi-ga-xe a-ka dsi mo"-thi" o, you must go to the dentist.

hi'-go, a fable; a myth; a story not to be taken literally. Fables and myths are told only in the winter-time, when the snakes lie frozen underground. They are the guardians of truth, and an untrue story arouses the anger of a snake.

hi'-gthi", to sit in lonely places.

hi'-k'e', muscles of the chin.

hi'-k'e, teeth.

hi'-ke no"-be-te a-btha-ço"-dse, I held him firmly with my teeth.

hi'-ke-no"-be-te a-shda-ço"-dse, you held him firmly with your teeth.

hi'-ko", ankles.

hi'-ko" wi-ta zhi"-ga ha, my ankles are small.

hi'-ko"-a-çe, to fetter a horse. This duty was never a pleasant one to the boy of the family.

ka'-wa wi-ta to" hi'-ko"-a-çe pa-xe, I fettered my horse.

ka'-wa thi-ta to" hi'-ko"-a-çe shka-xe, you fettered your horse.

ka'-wa o"-gu-to" hi'-ko"-a-çe o"-ga-xa i, we fettered our horses.

hi'-ko"-i-no"-do", a hamstring.

hi'-ko"-i-thi-çe, to hobble.

hi'-ko" i-zhi"-ga, small of the leg; the ankle.

hi'-ko" ta-xe, the ankle bone.

hi'-ko" wi-ta a-no"-xo" ha, I broke my ankle bone.

hi'-ko" thi-ta tha-no"-xo" ha, you broke your ankle bone.

hi'-kshe ta u-ba-he, pertaining to the teeth.

hi", an interrogative sign, indicating that a question has been asked.

hi", hair of the human body; also the hair of an animal.

hi", hair or fur.

hi"-ba-ço-dse, to molt; to shed.

Hi"-ba-sda, Sheds-his-hair. Personal name. Refers to the shedding of the hair of the buffalo.

Hi"-çi"-mo"-i", Brown-hair-walker. Personal name. Refers to the color of the buffalo calf.

hi"-çka' zhi"-ga, small beads.

hi"-ço-dse, sleek; smooth; glossy hair of an animal.

ka'-wa a-ka hi"-ço-dsa bi a, the horse has glossy hair.

hi"-çka'—hi", modification of the word i", stone; çka, white. This is a word applied to beads of all colors by the Osage and Omaha.

hi"-çka' wa-no"-p'i", bead necklace.

hi"-da', now; at this moment; at once.  
hi"-da' to"-be tse, now, let me see.

hi"-dse, the linden tree and its bark.

The inner bark of this tree was often used in making twine and for rough weaving. The inner bark of the following trees was also used:  
hi"-dse xo-dse, gray linden (sap-lings).

hi"-dse zhu-dse, red linden.

hi"-dse sha-be, dark linden.

hi"-dse wa-xtha, the papaw.

hi"-dse xtsi hi tse-dse u-hni-tse u-wa no"-zhi", I stood under the linden tree.

hi"-dse xtsi hi tse-dse u-tha no"-zhi", you stood under the linden tree.

hi"-dse a-zhi, shelf of a cupboard.

hi"-dse be-shi", any piece of china that flares, like a bowl or cup.

hi"-dse btha-k'a, a plate.

hi"-dse btha-k'a tse a-wa-no"-bthe ga-ha i tse a-the, I put the plates on the table.

hi"-dse btha-tha—hi"-dse, bowls made of basswood; btha-tha, widened: the Osage name for china plate.

hi"-dse btha-xe, china plate.

hi"-dse-e zhi"-ga, a small china cup.

hi"-dse gthi-gthi-e, slippery elm.

hi"-dse hiu, the papaw (*Asimina triloba*). The fruit of this tree is used for food by the Osage. When the banana became known to them they applied the name to'-zho"-ge, because of the ressem-

hi'-dse hiu—continued.

blance to the shape of the papaw and also to its taste.

hi'-dse ni-stse-stse. (See hi'-dse gthi-gthi-e.)

hi'-dse ni-stai-stue, slippery elm (*Ulmus fulva*).

hi'-dse-pe, a wooden tray or bowl for bread or meat.

hi'-dse pe u-zhi, a place for keeping dishes or cooking utensils; a cupboard.

hi'-dse pe zhi'-ga, a dish or dishes.

hi'-dse pe zhi'-ga tee-ga o'-k'i a, give me new dishes.

hi'-dse thi-zha. (See shi thi'-zha.)

hi'-dse tu-hu, a piece of wood used for fire drill.

hi'-dse xtai hi, the bass or linden tree.

hi'-dse xtai hi tee-dai u-hni-tee u-wa no'-zhi ha, I stood under the linden tree.

hi'-dse xtai hi tee-dai u-hni-tee u-tha no'-zhi ha, you stood under the linden tree.

Hi'-ga-mo'-ge, Feathers-scattered-by the wind. Female personal name. Refers to the dropping of the downy feathers as the eagle rises to fly.

hi-ni'-e mo'-ko'-hi-ni'-e, toothache; mo'-ko', medicine: toothache medicine; creosote.

hi'-ga mo'-thi', scattered in the wind when the bird was struck.

hi-ni'-e, pain in tooth; toothache.

hi o'-ni-e, I have a toothache.

hi'-thi-ni-e, you have a toothache.

Hi'-i'-ki'-da-bi, Feather-fought-over. Female personal name.

hi'-no'-xpe ga-xe. (See tsui-i-btha u-thi-sho'.)

hi'-no'-xpe-gthe, bird's nest.

wa-zhi'-ga hi'-no'-xpe-gthe wi'-i-tha'-the ha, I found a bird's nest.

wa-zhi'-ga hi'-no'-xpe-gthe wi'-i'-tha'-the ha, you found a bird's nest.

hi' no', come to.

hi' no'-no', to come habitually.

hi'-no'-zhi', having arrived there and stood. (From a ritual.)

hi'-pa', glue. The Indians made glue of turtle shells.

Hi'-sha', Caddo Indian Tribe.

hi' shko-be, hairy; covered with hair.

hi'-stse-dse, shaggy or long haired.

sho'-ge a-ka hi'-stse-dsa bi a, the dog is shaggy.

Hi'-wa-xa-ga, Rough-hair. Personal name.

hi'-wa xa-ga, the porcupine. This is also the name of a subgens of the I'-gtho'-ga gens; acts as Sho'-ka to both itself and the gens.

hi'-xa, to felicitate; to compliment.

a-hi'-xa, I felicitate.

tha-hi'-xa, you felicitate.

o'-hi'-xa i, we felicitate.

hi'-xe-be, shallow fur. An expression used by the Osage to indicate the fur is short.

hi'-xe go'-ge, flattery; false praise.

hi'-pa-hi-kshe, incisors; the sharp teeth.

hi-pe', the gum of the mouth.

hi-pe' ni-e, gumboil.

hi-pe' ke o'-ni-e ha, I have a gumboil.

hi-pe' ke thi-ni-e ha, you have a gumboil.

hi'-pshe, to stumble and fall; to trip.

hi'-pshe pa-xe ha, I tripped him.

hi'-pshe o'-shka-xe ha, you tripped me.

hi'-pshe o'-ga-xa i, we tripped him.

hi'-shno'-shno', taking rapid strides.

hi'-shno'-shno' a-tha, I took rapid strides.

hi'-shno'-shno' tha-the, you took rapid strides.

hi'-shno'-shno' o'-tha i, we took rapid strides.

hi-tha', to bathe in a stream.

hi-tha' bthe ha, I go to bathe.

hi-tha' ne ha, you go to bathe.

hi-tha' o'-ga-tha i ha, we go to bathe.

hi-tha'-da-da-xe, chatterer; screech owl. To the Osage and the Omaha the screech owl is a bird of ill omen. When the cries of a screech owl are heard near a house the occupants hurry out to scare the bird away.

hi-tha'-gi-gi-dse, to gnash; the gnashing of the teeth; the grinding of the teeth when in a rage.

hi'-tha-xa, loin cloth; diaper; breech-cloth.

hi-the', to have gone; to have departed; (2) to cause to reach there; to send thither.

Hi'-tho-ka-thi<sup>a</sup>, Bare-legs. Personal name.

Hi'-tho-ka-thi<sup>a</sup>, Long-bow. Personal name.

hi'-tho<sup>a</sup>-be, made to appear; exposed.

hi'-tho<sup>a</sup>-be a-gthi<sup>a</sup>, I am exposed.

hi'-tho<sup>a</sup>-be tha-gthi<sup>a</sup>, you are exposed.

hi'-tho<sup>a</sup>-be o<sup>a</sup>-ga-gthi<sup>a</sup> i, we are exposed.

hi'-to-we, kettle with four legs, like an old-fashioned iron pot.

hi-tse'-the, he placed upon the ground.

hiu, a leg; trunk of a tree; vines; stalks of plants.

hiu, several; many; more than one or two.

mo<sup>a</sup>-zho<sup>a</sup> wi-ta tho<sup>a</sup> xtha-be ke hiu, there are many trees on my land.

hiu' a-tha bi, increase in numbers.

hiu'dse, same as u-ga'-hu-dse.

hi-u'dse—hi, modification of the word he, vermin; u-dse, hunt or hunter—vermin-hunter: monkey.

hiu'dse ta, down below.

hiu'dse to<sup>a</sup>-ga, a gorilla; a big monkey.

hiu'-dse to<sup>a</sup>-ga a-ka o<sup>a</sup>-ba ha-ça bi a, the gorilla frightened me.

hiu' e tho, there are many.

ha'-ba ke hiu' e tho, there are many ears of corn.

hiu'-ga-sha-ge, particles of food that lodge between the teeth while eating.

hiu'-ga-sha-ge i-ba-gu-dse, a toothpick.

hiu'-ga-sha-ge i-ba-gu dse wi<sup>a</sup> a-k'i o, give me a toothpick.

hiu'gthe, upright poles of a house.

hiu'gthe, frame of a house.

tsi tse hiu'gthe ge thi-shto<sup>a</sup> bi a, the frame of the house is finished.

Hiu'-gthe-to<sup>a</sup>-ga, Big-legs. Personal name. Refers to the great size of the buffalo bull's legs.

hiu'-he-ga, sick; ill; sickness.

o<sup>a</sup>-hiu'-he-ga, I am sick.

tha-hiu'-he-ga, you are sick.

wa-hiu'-he-ga i, we are sick.

hiu'-he-ga ga-xe—hiu-he-ga, sick; ga-xe, to make: to sicken.

hiu'-he-ga tsi, sick house; hospital.

hiu'-he-ga tsi tse ta o<sup>a</sup>-ga-thi<sup>a</sup> o<sup>a</sup>-ga hi bi a, we took him to the hospital.

hi'-u-i, dentition.

zhi<sup>a</sup>-ga zhi<sup>a</sup>-ga a-ka hiu'-i a-ka tho, the child is teething.

hiu'-i<sup>a</sup>-ge, leggings (man's).

hiu'-i<sup>a</sup>-ge da-pa, leggings (woman's).

hiu'-i-ni, garter.

hi' u-mo<sup>a</sup>-ka, easy to reach.

tsi wi-ta tse i'-the u-mo<sup>a</sup>-ka ha, my house is easy to reach.

tsi thi-ta te u-hi a-shka, your house is easy to reach.

tsi o<sup>a</sup>-gu-ta i-te u-hi a-shka, our house is easy to reach.

hiu'-the, to cause to come. A ritual expression.

hiu to<sup>a</sup>-ga, the large teeth; the molars.

hiu to<sup>a</sup>-ga wi<sup>a</sup> o<sup>a</sup>-tha gu-dse ha, I have a hole in one of my molars.

hiu-to<sup>a</sup>-ga, a great many; a multitude.

hiu-wa'-gthi<sup>a</sup>, very many.

hiu'-wa-thi-xtha-dse, sensitive plant (*Morongia uncinata*), sometimes called leg clutcher. No use has been found for this plant. It received its latter name because hunters were annoyed by its hooklike thorns clutching their leggings.

Hiu'-wa-thi-xtha-dse zhu-dsa bi, when the sensitive rose becomes red in bloom: the month of June.

Hiu'-wa-thi-xtha xtha zhu-dsa bi, when blooms the sensitive rose: the month of May.

hiu'-zhu, gums of the mouth.

hi-zhu', the calf of the leg.

hi'-zhu-ga-wa, the muscles of my jaw.

hi'-zhu-ga-wa ke o<sup>a</sup>-ni-e, the muscles of my jaw ache.

hna'-to<sup>a</sup>, you drink.

**hni'-tse**, cold.

**hni-o'-tse**, I am cold.

**hni-thi'-tse**, you are cold.

**hni-a-wa-tsa i**, we are cold.

**hni wa'-gthi<sup>a</sup>**, very cold; frigid.

**hni'-wa-tse**, to be cold.

**hni'-wa-tse**, cold weather; a cold day.

**hni'-wa-tse wa-gthi<sup>a</sup>**, very cold.

**hni'-wa-tse wa-gthi<sup>a</sup> bi a**, **hni'-wa-tsi** **kshe** **ta ha**, it is very cold in the north.

**ho**, fish. Both Osage and Omaha use fish for food.

**ho' a-hi<sup>a</sup>**—**ho**, fish; **a-hi<sup>a</sup>**, wings—fish wings: fins.

**ho-btha'-cka**, flat fish, perch.

**ho-btha'-cka a-ba** **tha-tse** **tha-gthi<sup>a</sup> bi a**, perch is good to eat.

**ho'-ca-gi**, to call loudly; to yell.

**a-ho'-ca-gi**, I called loudly.

**tha-ho'-ca-gi**, you called loudly.

**o<sup>a</sup>-ho'-ca-gi i**, we called loudly.

**Ho'-ca-zhi<sup>a</sup>-e**, Young-strong-voice. Personal name.

**ho-cka'**: crappie—**ho**, fish; **cka**, white.

**Ho-ço<sup>a</sup>**, Braided-fish. Personal name.

Refers to the braidedlike appearance of the scales.

**ho'-e**, a mortar.

**ho'-e-ga**, snares for the animals. A ritual expression.

**ho'-e-ga**, bare spot (symbolic meanings). This bare spot on the ground has a dual symbolism. It represents the center of the forehead of the mythical elk, which is called **ho'-e-ga**, a term for an inclosure in which all life takes on bodily form, never to depart therefrom except by death. It also stands for the earth which the mythical elk made to be habitable by separating it from the water. Often this term is used to express the camp of the tribe when ceremonially pitched. The deeper significance refers to the ancient conception of life as proceeding from the combined influences of the cosmic forces. This word **ho'-e-ga** corresponds to the Omaha word **hu'-thu-ga**, which has the same meaning.

**ho'-e-ga gi-pshe wa-tho<sup>a</sup>**, Song of Walking Over the Earth. The words of this song imply that they proceed from a person who had just accomplished a difficult task, and are addressed to one for whom the great task was performed. This is a version of the **Tsi'-zhu Wa-shta-ge** gens.

**Ho-ga'-xa**, Fish-fins. Personal name. **ho-gtho'-zhe**, a spotted fish (picker-el?).

**ho'-ho gtho<sup>a</sup>-the cki-ge ke do<sup>a</sup>-be**, see the ponderous fish.

**ho'-i-ci**, fishhook.

**ho-i'-ha to<sup>a</sup>-ga**, big-mouthed fish; the bass. (See **ho-ko<sup>a</sup>-ha-sha-be**.)

**ho-i'-ha zhi<sup>a</sup>-ga**, small-mouthed fish, the sucker; buffalo fish.

**ho-i'-ko<sup>a</sup>-the** (Om. same), fishline.

**Ho' I-ni-ka-shi-ga**, Fish People. The name of a gens.

**ho-i'-tha-ge**, gills.

**ho-i'-zha-pshe**, a fish spear.

**hu-hu' to<sup>a</sup>-ga** **kshe** **ho-i'-zha-pshe ke i-tse a-the ha**, I killed the big fish with a spear.

**ho'-ka-ci**, kidney fat.

**Ho'-ki-a-ci**, Wriggling-fish. Personal name.

**Ho'-ki-e-ci**, Splashing-fish. Personal name. Refers to the splashing of the fish in the water as it plays.

**ho-ko<sup>a</sup>-ha sha-be**, black-edged fish; black bass.

**ho<sup>a</sup>**, night.

**ho<sup>a</sup> a-di**, last night.

**ho<sup>a</sup> a'-do<sup>a</sup>**, why; what.

**ho<sup>a</sup>-ba**, day. In the Osage tribal rites the cloudless day is used as an emblem of peace. It is a life symbol of the Peace gens. The sacred personal name adopted by this gens is **Ho<sup>a</sup>-ba** **tha-gthi<sup>a</sup>**, Peaceful day.

**ho<sup>a</sup>-ba ca-ni**, daily; from day to day.

**ho<sup>a</sup>-ba cka**—**ho<sup>a</sup>-ba**, day; **cka**, white: daylight.

**ho<sup>a</sup>-ba do<sup>a</sup>**, in the daytime. This term is from a ritual.

**ho<sup>a</sup>-ba gi-tha-de**, a sentence pronounced by a court; a day of reckoning.

ho<sup>n'</sup>-ba gi-tha-de—continued.

ho<sup>n'</sup>-ba wa-gi-tha-de wi<sup>a</sup> e-dsi a-ka ni<sup>a</sup>-ka-shi-ga ça-ni, there is a day of reckoning for everybody.

Ho<sup>n'</sup>-ba-hiu, Day-comes. Personal name. Refers to the passing of night.

ho<sup>n'</sup>-ba i'-ta-xe, the tip or beginning of day.

ho<sup>n'</sup>-ba i-ta-xe tho<sup>n</sup> dsi, at the beginning of the day.

ho<sup>n'</sup>-ba-ki, when it is day.

Ho<sup>n'</sup>-ba pa-ho<sup>n</sup>-gthe—Ho<sup>n'</sup>-ba, day; pa-ho<sup>n</sup>-gthe, first—first day: Monday.

ho<sup>n</sup>-ba-ha<sup>n</sup>-shi tse, the last day; (2) Judgment day.

Ho<sup>n'</sup>-ba stse-dse, moon of the long days; January. This is the version of Black Dog, but according to Fred Lookout it is the month of February.

Ho<sup>n'</sup>-ba-tha-gthi<sup>a</sup>, Peaceful-days. Personal name. Refers to the office of peacemaker.

ho<sup>n'</sup>-ba the-ga, this day; to-day.

ho<sup>n'</sup>-ba the-go<sup>n</sup>-dai, nowadays.

ho<sup>n'</sup>-ba u-ga-sha-be, dusk; evening of the day.

Ho<sup>n'</sup>-ba u-ga-xe-thi<sup>a</sup>-ge—Ho<sup>n'</sup>-ba, day; u-ga-xe, in which things are done; thi<sup>a</sup>-ge, none—the day on which nothing is done: Saturday.

ho<sup>n'</sup>-ba-wa-cka, the whiteness of day.

ho<sup>n'</sup>-ba wa-ko<sup>n</sup>-da-gi, a week.

ho<sup>n'</sup>-ba i-zho<sup>n</sup>, to sleep during the day.

ha<sup>n</sup>-ba i-tha<sup>n</sup>-zho<sup>n</sup>, I sleep during the day.

ho<sup>n'</sup>-ba i'-tha-zho<sup>n</sup>, you sleep during the day.

ho<sup>n'</sup>-ba u-ga-ço<sup>n</sup>-ho<sup>n</sup>—ho<sup>n</sup>-ba, day; u-ga-ço<sup>n</sup>-ho<sup>n</sup>, stricken with light: dawn.

ho<sup>n'</sup>-ba wa-çu, that is clean; spotless; cloudless. These are expressions also found in rituals.

Ho<sup>n'</sup>-ba Wa-ko<sup>n</sup>-da-gi—ho<sup>n'</sup>-ba, day; Wa-ko<sup>n</sup>-da-gi, sacred—sacred day: Sunday.

ho<sup>n'</sup>-ba wa-thi-tho<sup>n</sup>-ba ha ta bi tse, the day on which we will be separated: doomsday.

Ho<sup>n'</sup>-ba we-do-ba—ho<sup>n'</sup>-ba, day; we-do-ba, fourth—the fourth day: Thursday.

ho<sup>n'</sup>-ba we-tha-bthi<sup>a</sup>, the third day, or Wednesday.

Ho<sup>n'</sup>-ba we-tho<sup>n</sup>-ba—ho<sup>n'</sup>-ba, day; we-tho<sup>n</sup>-ba, second—the second day: Tuesday.

ho<sup>n</sup>-be', moccasins.

ho<sup>n</sup>-be' a-ba-çta, to patch moccasins.

ho<sup>n</sup>-be a-pa-çta, I patched the moccasins.

ho<sup>n</sup>-be' a-shpa-çta, you patch the moccasins.

ho<sup>n</sup>-be' o<sup>n</sup>-ga-ba-çta i, we patched the moccasins.

ho<sup>n</sup>-be' a-gi-no<sup>n</sup>-ça-da, I stretched my moccasins by wearing them.

ho<sup>n</sup>-be' tha-gi-no<sup>n</sup>-ça-da, you stretched your moccasins by wearing them.

ho<sup>n</sup>-be' a-gtho<sup>n</sup>, moccasin sole.

Ho<sup>n</sup>-be'-çu Wi-gi-e, cutting of moccasin ritual. In this ritual full details of the ceremonial movements of the cutting of the buffalo skin and the sewing of the symbolic moccasins are given. During the recital of this ritual there are three pairs of moccasins made, two of which are specially for the Xo-ka for his sacerdotal attire.

Ho<sup>n'</sup>-be-do-ka, Wet-moccasins. Female personal name.

ho<sup>n</sup>-be i<sup>n</sup>-dse ha, the face of the moccasin; the lappets.

ho<sup>n</sup>-be ko<sup>n</sup>, moccasin or shoe string.

ho<sup>n</sup>-be'-ko<sup>n</sup> a-gi-no<sup>n</sup> ba-xe, I broke my moccasin string.

ho<sup>n</sup>-be ste-tse—ho<sup>n</sup>-be, moccasins; ste-tse, long or tall—tall moccasins: boots.

ho<sup>n</sup>-be' u-ga-wi<sup>n</sup>-xe—ho<sup>n</sup>-be, moccasins; u-ga-wi<sup>n</sup>-xe, in which a winding is made: socks.

ho<sup>n</sup>-be u-ga-wi<sup>n</sup>-xe to-ho ge xta a-the, I like blue socks.

ho<sup>n</sup>-be'-u-pe, the ground wasp. This name was given because the wasp sometimes enters a moccasin and the owner gets stung when putting the foot in the moccasin.

- ho'-be'-u-to<sup>a</sup>, to put on moccasins.  
 ho'-be' u-wa-to<sup>a</sup>, I put on moccasins.  
 ho'-be' u-tha-to<sup>a</sup>, you put on moccasins.  
 ho'-be'-o'-gu-to<sup>a</sup> i, we put on moccasins.  
 ho'-bthe, to dream.  
 ho'-a'-bthe, I dream.  
 ho'-tha'-bthe, you dream.  
 ho'-o'-btha i, we dream.  
 ho'-bthi' ba-hi, sand-hill crane; bean picker.  
 ho'-bthi'- ga-be, black beans.  
 ho'-bthi'-gu, bean seed (*Falcata comosa*). This is used as a symbol in the Osage rites.  
 ho'-bthi'-ge, beans.  
 ku-ku-ci ta ho'-bthi'-ge u-thu-ki-  
 ho'-o'-cu shna a-tha, I like beans cooked with pork.  
 ho'-bthi'-ge tee pa-hi, I sorted the beans.  
 ho'-bthi'-ge gi-gthe-gi, yellow spotted beans.  
 ho'-bthi' hi, the wild-bean vine; belongs to the same family as ho'-bthi' gu. The plant is considered a delicious food.  
 ho'-bthi'-sha-be' e'-go<sup>a</sup>, black bean like, water beetle. This is used as a symbol by the Wa-ça'-be gens.

## LEGEND

The people spake to the Water-beetle, saying "O, grandfather  
 It is not possible for the little ones to dwell upon the face of the water.

We ask you to make search for a way out of our difficulty."

The Water-beetle replied: "O, my children,  
 You ask me to search for a way out of your difficulty."

Thereupon he pushed forth, even against the current.

Running swiftly upon the surface of the water,  
 He came to a bend of the water,

Then spake, saying: "It is impossible for me to give you help, O, my grandchildren.

Although it is not possible for me to give you help,

I will say to you; My walk of life is upon the surface of the water.

The little ones shall make of me their symbols,  
 When the little ones make of me their symbols,  
 They shall be free from all causes of death as they travel the path of life."

- Ho'-çka', White-fish. Personal name.  
 ho'-çka, any kind. (From a ritual.)

- ho'-çka-do<sup>a</sup>, no particular size.  
 ho'-çko'-çka, midnight.  
 ho'-do<sup>a</sup>, during the night.  
 Ho'-do'-wa-k'u, Woman-of-the-night. Female personal name.  
 ho'-e-do<sup>a</sup>, same as wa-ha'gi-the.  
 Ho'-ga, The-sacred-one. Personal name.  
 Ho'-ga, the name of one of the two great tribal divisions of the Osage Tribe, the division representing the earth with its water and dry land. The word signifies sacred or holy, an object that is venerated. It is also the name of a subdivision representing the dry land of the earth. The dark-plumed eagle is spoken of by this term, because of its symbolic use; a child chosen as an emblem of innocence in a peace ceremony is called Ho'-ga. The origin of the word, being obscure, can not be analyzed.  
 Ho'-ga-a-gthi<sup>a</sup>, Good-eagle. Personal name. Refers to the eagle that is friendly to the people.  
 ho'-ga a-ki-tse, watching the Ho'-ga or child representing a symbol in this ceremony.  
 Ho'-ga-gthe-she, Mottled-eagle. Personal name. Refers to the immature golden eagle.  
 ho'-ga gthe-she, the mottled sacred one, the immature golden eagle.  
 Ho'-ga-ha-bi, He-who-is-called-Ho'-ga. Personal name.  
 ho'-ga o'-be gthe-she, spotted eagle.  
 Ho'-ga-to<sup>a</sup>-ga, Great-eagle. Personal name.  
 ho'-ga u-ça-no<sup>a</sup>-dsi, the name of a gens taking part in the I'-ça-gthe Bo-do Wa-tsi (Dance of the supporting poles of a loom frame). All the various groups having taken part in this dance, the leader of the Ho'-ga u-ça-no<sup>a</sup>-dsi gens recites a wi'-gi-e relating to the symbolic significance of the drum rattle. After this the Mi-k'i<sup>a</sup> wa-no<sup>a</sup> leader begins to beat the drum carried by a servant of the Ho'- I-ni-ka-shi-ga gens and sings a song,



ho'-ga u-ta-no-dsi—continued.  
the words of which are addressed to the young women and men as though a father were singing to his daughters and sons, using the special paternal kinship term. After the first phrase of this song the Ho'-ga U-ta-no-dsi leader beats his rattle and in his turn starts the song and then all the No'-ho-shi-ga join in the singing. This name was also applied to a strange people, by the leader of the Wa-sha-she division, who found them while wandering over the earth in company with the Ho'-ga and Tsí-zhu divisions, after the three great divisions had left the sky for the earth. These strangers were in the habit of destroying life.

Ho'-ga-wi<sup>a</sup>, Eagle-woman. Female personal name.

Ho'-gthi', Night-has-returned. Personal name.

ho' i-ni-ka-shi-ga—ho', night; i, by whom; ni-ka-shi-ga, became people: they became the people of the night.

ho'-i-thi<sup>a</sup>-do<sup>a</sup>, pertaining to the night; nocturnal.

ho'-ka-shi, no; not so.

Ho'-mo<sup>a</sup>-da-k'o<sup>a</sup>, Light-on-the-earth. Personal name.

Ho'-mo<sup>a</sup>-i<sup>a</sup>, Moves-in-the-night. Personal name.

ho'-ni, nearly; almost.

ho'-ni u-wa-tsi<sup>a</sup>, I nearly struck him.

ho'-ni u-tha-tsi<sup>a</sup>, you nearly struck him.

ho'-ni o<sup>a</sup>-gu-tsi<sup>a</sup> ba-thi<sup>a</sup> i, we nearly struck him.

ho'-no<sup>a</sup>-pa-ge—ho<sup>a</sup>, night; no<sup>a</sup>-pa-ge, darkness: night darkness—jail. This refers to the gloomy aspect of the prison.

ho'-no<sup>a</sup>-pa-ge tsi, guardhouse; prison.

ho'-no<sup>a</sup>-pa-ge tsi tee u-gthi<sup>a</sup> a-tha bi a, he went to prison.

ho'-no<sup>a</sup>-pa-ge u-gthi<sup>a</sup>, a jail sentence.

ho'-no<sup>a</sup>-pa-ge u-gtho<sup>a</sup>, to arrest one; to place in jail.

ho'-no<sup>a</sup>-pa-ge o<sup>a</sup>-wo<sup>a</sup> gtho<sup>a</sup> i, they put me in jail.

ho'-be-pa-ge u-thi-gtho<sup>a</sup> i, they put you in jail.

ho'-no<sup>a</sup>-pa-ge u-k'o<sup>a</sup>-he, to imprison; imprisonment; to place in confinement.

ho'-no<sup>a</sup>-pa-ge u-mo<sup>a</sup>-thi<sup>a</sup> bi o, they walked in darkness.

ho'-no<sup>a</sup>-ka, back of fish.

ho'-shki, any; at random; no definite aim;

ho'-shki a-tha bi a, he went at random.

ho'-ta-tse gi'-wa-tse-xi, undecided.

ho'-ta-tse o<sup>a</sup>-wo<sup>a</sup>-tse-xi ha, I am undecided.

ho'-ta-tse thi-wa-tse-xi ha, you are undecided.

ho'-tse-ga, common house fly.

ho'-tse-ga to-ho, blue fly; the blowfly.

ho'-tse gi-wa-tse-xi, dilemma; perplexing; intricate; embarrassing.

ho'-tse wa-ha-gi-the, precarious; uncertain.

ho'-tse o<sup>a</sup>-ha-gi-the, I am uncertain.

ho'-tse thi-ha-gi-the, you are uncertain.

ho<sup>a</sup> u-to<sup>a</sup>-ga, night at its greatest strength; middle of the night; midnight.

Ho'-wa-k'u, Night-woman. Female personal name.

ho<sup>a</sup> wa'-tho<sup>a</sup>, night singing. These songs have no particular association with the actions of the ceremony or the rituals; they are sung between the making of the ceremonial moccasins and the symbolic painting of the Sho'-ka and the Xo'-ka preparatory to their approach to the entrance of the sacred house with the candidate. These songs are always sung in the evening, and the reason is for the purpose of lightening the ceremonial task of the following day and making it less burdensome for those who are to sit through all the ceremony. While they are of

ho'-wa'-tho<sup>a</sup>—continued.  
 minor importance, they can not be omitted.

ho'-wo'-xpa-the, I am lost.

ho'-xti o'-xti a, what kind?

ho'-o-gtho<sup>a</sup>, to fish; to go fishing.

ho'-o-gtho<sup>a</sup> a-wi-pe, I invite you to go fishing.

ho'-o-gtho<sup>a</sup> o'-tha-pe, you invited me to go fishing.

ho'-o-gtho<sup>a</sup> o'-ga-thi-pa i, we invited you to go fishing.

ho'-o-gtho<sup>a</sup> bthe a tho, I am going fishing.

ho'-o-gtho<sup>a</sup> stee a(?) are you going fishing?

Ho-pa', Fish-head. Personal name.

ho-pa'-gu-stae-e—ho, fish; pa'gu, tip of nose; stae-e, long: garfish.

ho-pa'-ni-dae, a tadpole.

ho-pe'cka, a small fish with a white spot on the head.

ho'-pi-qi, fish gall.

ho'-sha, wart. Among the Osage they have a cure for warts, by rubbing a number of small sticks together on a wart, then strewing them on a much-traveled path. When the sticks are worn out the wart will disappear.

ho-she' i-thi-gta covered with warts; warty.

ho'-sha-tai-the, to startle.

ho'-sha-tai-the pa-xe, I startled him.

ho'-sha-tai-the o'-shka-xe, you startled me.

ho'-sha-tai-the o'-thi-ga-xa i, we startled you.

ho'-stae-e-shi-ga—ho, fish; stae-e, long; shi-ga, little—little long fish: the pickerel.

ho'-thi-ge i-ko'-the, fishhook line.

ho'-to<sup>a</sup>, the cry or call of animals or birds.

ho'-to'-be, to search.

hu-xtha-be ke ho'-to'-be pa-xe mo'-shti-ge wi<sup>a</sup> i-tha-the ko'-btha, I searched the woods for a rabbit.

ho'-to'-ga, large fish; whale. This is also the name by which the Osage call the Winnebago Tribe.

ho'-tse-dae-xe, fish bladder.

ho'-u-thu-thi'-ge, to catch fish with; a fishhook.

ho'-wa-ge stai-wi<sup>a</sup> (?) where did you buy it?

ho'-wa-ge thi'-ge, nowhere.

ho'-wa-gi to<sup>a</sup> tha-tai a(?) where did you come from?

Ho-wa'-hi, Fish-bone. Personal name.

ho'-wa-i'-ge, where; in what place.

ho-wa-i'-gi'-to'-tse, from what source, what direction.

ho'-wa-ki-pa-tse, of the groups of gods. (From a ritual.)

ho'-wa-the, where; which one.

ho'-wa-thi'-ke, which one (sitting).

ho-we', yes.

ho'-we, mortar; coffee mill; gristmill.  
 The mortar is made out of a piece of wood hollowed out by burning. The lower part is cut down and sharpened for thrusting into the ground to hold the mortar in place.

ho'-we e-dai a-hi bi o, yes, he arrived there.

ho'-we-pa, pestle.

ho'-we-tse'a, snakefish; eel. Not used by the Osage for food.

ho'-we-tai—ho-we, mortar; tai, house: gristmill.

ho'-we tai tee pshi ha, I went to the gristmill.

ho'-we tai tee shi ha, you went to the gristmill.

ho'-we-tai a-thi<sup>a</sup>, keeper of a gristmill; a miller.

ho'-we-shi-ga, small coffee mill.

Ho-xi'-ha, Fish-skin. Personal name.

Ho-xo', Fish-scales. Personal name.

ho'-xpa-xpa, consumption (disease of the lungs).

ho'-xpe-xthi-xthi, phlegm.

ho'-xtho<sup>a</sup> ta-xe, a plant used by the Osage in their ceremonial rites (Sparganium).

ho-zhu'-dae, sun perch.

hu, to be coming to this place.

hu, voice.

ni'-ka wi<sup>a</sup> hu a-no'-k'o<sup>a</sup> ha, I heard a man's voice.

hu' o'-tha-no'-k'o<sup>a</sup> ha, you heard my voice.

hu-a'-bi-dae, a fish snare, made of willow saplings tied together so as to make one long piece. When

hu-a'-bi-dse—continued.

the snare is finished it is stretched across the creek and at each end a man is given the task of pulling the snare upstream while men and boys push it, making much noise. A number of boys are employed to find a shallow place farther up the stream to head off the fish and the snare with its catch is dragged to the shallow point and the fish are distributed among the people taking part in the sport.

hu btha'-gka to'-ga, buffalo fish.

hu btha'-gka shi'-ga, little flat fish; perch.

hu'-ga-gi, to exclaim; to shout.

a-hu-ça'-gi, I exclaimed.

tha-hu'-ça-gi, you exclaimed.

o'-hu-ça-gi i, we exclaimed.

hu-çi'-dse, fishtail.

hu gthe'-zhe, pickerel (fish).

hu-i'-ha to'-ga zhi'-ga, trout.

hu i'-ha zhi'-ga, sucker (fish).

hu-i'-ko'-the—hu, fish; i-ko'-the, line: fishline.

hu i'-thu-xe, fish net.

hu'-ka-gi, fat around the kidneys.

hu pa'-gi stse-e, long-nosed fish; garfish.

hu pa'-ni-dse, tadpole.

hu pa' u-ga-hi, wags his head; drumfish.

hu pe'-gka, fish with white spot in head.

hu'-tha-xi-dse, to be hoarse.

hu-btha'-xi-dse, I am hoarse.

hu'-tha-xi-dse—continued.

hu-sta'-xi-dse, you are hoarse.

hu'-o'-tha-xi-dse i, we are hoarse.

Hu'-to'-ga, Big Fish, the name given to the Winnebago by the Ojage.

Hu'-to'-ga i-e, Winnebago language.

Hu'-to'-mo'-i', Roars-as-he-comes.

Personal name.

hu-u-tha'-da-tho', a sound given back; an echo.

hu-u-tha da-tho' u-wi' a-no'-k'o' ha, I heard an echo.

hu-u-tha da-tho' wi' tha-no'-k'o' ha, you heard an echo.

hu-u-tha-da-tho' wi' o'-no'-k'o' i, we heard an echo.

hu'-u-thu-thi'-ge, a fish catcher; a seine.

hu'-wa-ga, where.

hu we'-ts'a, snakefish; eel.

Hu'-we-tai, mortar house (gristmill).

hu-xi'-ha, fish scales.

hu'-xpe, to hawk; to clear one's throat.

hu'-a-xpe, I cleared my throat.

hu'-tha-xpe, you cleared your throat.

hu'-o'-xpa i, we cleared our throats.

hu'-xpe-o', croup; a hard cough.

hu'-xpe-pi-shi, bad cough; grippe; influenza.

hu'-xpe xthi-xthi, to cough mucus; to expectorate.

hu'-xpe xthi i-tha'-to, I expectorated.

hu'-xpe xthi i'-tha-to, you expectorated.

hu'-xtha-be, fat that covers the stomach of a buffalo.

hu zhu'-dse, redfish; sun perch.

## I

i, mouth.

i, they.

i' a-zhi—i, speak; a-zhi, not—speak not; a mute; (2) reticent.

i'-a zhi wa-gthi', a taciturn person.

i'-ba, haft; the handle of a sharp weapon.

i'-ba, trope for pipestem.

i'-ba, to swell; to become swollen.

sha'-ge tee o'-tho'-ba, my hand is swollen.

sha'-ge tee i-thi-ba, your hand is swollen.

i'-ba-ge, to cut with a knife.

i'-pa-ge, I cut with a knife.

i'-ba-ge—continued.

i'-shpa-ge, you cut with a knife.

o'-tho'-ba-ça i, we cut with a knife.

i'-ba-btha-gka, to make a smooth surface on a board.

i'-ba-çi, to chase passers-by.

i'-pa-çi, I chased the passer-by.

i'-shpa-çi, you chased the passer-by.

o'-tho'-ba-çi i, we chased the passer-by.

i'-ba-çpo', to nudge or thrust at (as with a knife).

i'-pa-çpo', I thrust at (with a knife).

i'-shpa-çpo', you thrust at (with a knife).

- i'-ba-çpo**—continued.  
 o'-tho'-ba-çpo<sup>a</sup> i, we thrust at  
 (with a knife).
- i'-ba-ho**<sup>a</sup>, to know.  
 i'-pa-ho<sup>a</sup>, I know.  
 i'-shpa-ho<sup>a</sup>, you know.  
 o'-tho'-ba-ho<sup>a</sup> i, we know.  
 i'-pa-ho<sup>a</sup> mo'-zhi, I do not know.  
 i'-shpa-ho<sup>a</sup> a-zhi, you do not know.  
 o'-tho'-ba-ho<sup>a</sup> ba-zhi i, we do not  
 know.
- i'-ba-shta-dse**, to pick up something  
 with the end of a stick.  
 i'-pa-shta-dse, I picked it up with a  
 stick.  
 i'-shpa-shta-dse, you picked it up  
 with a stick.  
 o'-tho'-ba-shta-dsa i, we picked it  
 up with a stick.
- i'-ba-shta-ha**, to make a smooth  
 surface.  
 i'-pa-shta-ha, I make a smooth sur-  
 face.  
 i'-shpa-shta-ha, you make a smooth  
 surface.  
 o'-tho'-ba-shta-ha i, we make a  
 smooth surface.
- i'-ba-tse**, to apply a firebrand to a  
 pipe or a bowl.
- i'-ba-tse**, the name of an Osage  
 gens that has the office of light-  
 ing the sacred pipe used in a  
 ceremony; they also have the  
 office of dismissing the spirits of  
 the dead.
- i'-ba-tse ça-dse**, the-gathering-of-the-  
 winds. The name of a subgens of  
 the Ho'-ga Zhi'-ga gens; acts as  
 Sho'-ka to both itself and the  
 gens.
- i'-ba-xo**<sup>a</sup>, to break an object by strik-  
 ing it with a stick.  
 i'-pa-xo<sup>a</sup>, I broke it by striking it with  
 a stick.  
 i'-shpa-xo<sup>a</sup>, you broke it by striking it  
 with a stick.  
 o'-tho'-ba-xo<sup>a</sup> i, we broke it by  
 striking it with a stick.
- i'-ba-xthu-dse**, to flesh a hide with  
 some instrument.
- i'-ba-xtse**, to tie with a cord.  
 we'-thi<sup>a</sup> zhi'-ga i'-pa-xtse ha, I tied  
 it with a cord.

- i'-ba-xtse**—continued.  
 we'-thi<sup>a</sup> zhi'-ga i-shpa-xtse ha, you  
 tied it with a cord.  
 we'-thi<sup>a</sup> zhi'-ga o'-tho<sup>a</sup> ba-xtsa i,  
 we tied it with a cord.
- i'-ba-zhu-dse**, Red-handled. Personal  
 name. Refers to the red-handled  
 knife kept by the Black Bear  
 (Wa-ça-be) gens.
- i'-be hi**<sup>a</sup>, a cushion; a pad.  
 i'-be-hi<sup>a</sup> shu-dse wi<sup>a</sup> a-bthi<sup>a</sup>, I have  
 a red cushion.  
 i-be-hi<sup>a</sup> ça-be wi<sup>a</sup> a-shni, you have  
 a black cushion.  
 i'-be-hi<sup>a</sup> to'-ga wi<sup>a</sup> o'-ga-thi<sup>a</sup> i,  
 we have a large cushion.
- i-be-to**<sup>a</sup>, to go around.  
 i'-pe-to<sup>a</sup>, I go around.  
 i'-shpe-to<sup>a</sup>, you go around.  
 o'-tho'-be-to<sup>a</sup> i, we go around.
- i'-bi-çe**, thirsty.  
 o'-tho'-bi-çe, I am thirsty.  
 i'-thi-bi-çe, you are thirsty.  
 we-a'-bi-ça i, we are thirsty.
- i'-bi-ço-dse**, close upon his body.
- i'-bi-çta**, to put one object in contact  
 with another.
- i'-bi-k'-u-tha**, touching my face with  
 the symbolic clay. (From a rit-  
 ual.)
- i'-ça-e**, ridgepole.
- i'-ça-gthe**, a post planted in the  
 ground; a cane or a walking stick.
- i'-ça-gthe Bo-do-wa-tai**, dance of  
 thrusting the loom poles into the  
 ground. The women dance with-  
 out moving, the official weavers  
 accenting time by thrusting the  
 ends of their loom poles into the  
 ground. The young men of each  
 division, led by the carriers of the  
 standards, dance in a circle, keep-  
 ing up the double lines, those of  
 the Tsi'-zhu on their side and those  
 of the Ho'-ga on theirs. At the  
 last note of the song the weavers  
 violently throw down their poles  
 to the ground toward the west,  
 an act which is equivalent to  
 wishing the warriors of their ene-  
 mies to fall as do the poles.
- i'-ça-gthe da-pa**, loom stakes.
- i'-ça-gthe u-gthe**, crutch.
- i'-çda-the**, grease for the hair.

i'-gi, to dislike; to hate; to abhor;  
 (2) repugnance.  
 pa'-xe ʔa-te i'-tha-ʔi ha, I dislike  
 doing it.  
 i-tha'-ʔi, I hate.  
 i'-tha-ʔi, you hate.  
 o<sup>a</sup>-tho<sup>a</sup>-ʔi i, we hate.  
 i'-ʔi-e wa-the, a knave; a tricky,  
 deceitful person.  
 i'-ʔi-wa-gthi<sup>a</sup>, to detest; great con-  
 tempt.  
 i-tha'-ʔi-wa-gthi<sup>a</sup>, I detest.  
 i'-tha-ʔi-wa-gthi<sup>a</sup>, you detest.  
 on-tho<sup>a</sup>-ʔi-wa-gthi<sup>a</sup> i, we detest.  
 i'-ʔi-wa-the, contemptible; despice-  
 able; base; vile; infamous.  
 i-ʔo<sup>a</sup>-ga, a younger brother.  
 i-ʔo<sup>a</sup> ga u-gi'-ki-e a-ka, he spoke to  
 his younger brother.  
 i-ʔtu'-hi, elbow.  
 i-da'-be, together with or in addition  
 to what one has.  
 i'-da-ʔi-hi, sweat lodge.  
 i'-da-the, to bear a child; to give birth  
 to an offspring.  
 i'-da-a-the he, I gave birth to a  
 child.  
 i'-da-tha-the he, you gave birth to a  
 child.  
 i-do<sup>a</sup>, a greater number; a majority.  
 i'-do<sup>a</sup>-be ga-xe, to imitate; to en-  
 deavor to do like someone else.  
 i'-do<sup>a</sup>-be pa-xe, I imitated him.  
 i'-do<sup>a</sup>-be shka-xe, you imitated him.  
 i'-do<sup>a</sup>-be o<sup>a</sup>-ga-xa i, we imitated him.  
 i'-do<sup>a</sup>-be ga-xe, a facsimile.  
 i-dse'-gi, uncle; father's or mother's  
 brother.  
 i'-e, to speak.  
 i-tha'-e, I speak.  
 i'-tha-e, you speak.  
 i'-e, a language.  
 i'-e-a-no<sup>a</sup>-ʔe, to interrupt.  
 i'-e-a-a-no<sup>a</sup>-ʔe, I interrupted.  
 i'-e-a-tha-no<sup>a</sup>-ʔe, you interrupted.  
 i'-e-o<sup>a</sup>-ga-no<sup>a</sup>-ʔa i, we interrupted.  
 i'-e a-thu xu-ge, to drawl; slowness  
 of speech.  
 I'-e-ʔka-wa-the, Giver-of-speech.  
 Personal name.  
 i'-e-e-go<sup>a</sup>-zhi u-tha-ge, to misrep-  
 resent.  
 i'-e-e-go<sup>a</sup>-zhi u-btha-ge, I misrep-  
 resent.

i'-e-e-go<sup>a</sup>-zhi u-tha-ge—contd.  
 i'-e-e-go<sup>a</sup>-zhi u-shta-ge, you misrep-  
 resent.  
 i'-e-e-go<sup>a</sup>-zhi o<sup>a</sup>-gu-tha-ga i, we mis-  
 represent.  
 i'-e-go<sup>a</sup>-ʔe-go<sup>a</sup>, dialect.  
 i'-e go<sup>a</sup>-zhi<sup>a</sup>-ga, little to say; dumb.  
 i'-e ʔi-pa-xtha-dse—i-e, to talk;  
 ʔi-pa-xtha-dse, face to each other:  
 to tattle.  
 i'-e-ʔi-the, two persons chosen to act  
 as ceremonial heralds. These per-  
 sons are selected by the No<sup>a</sup>-ho<sup>a</sup>-  
 zhi<sup>a</sup>-ga from the Wa-ʔa'-be gens  
 and also from the Mi-k'i<sup>a</sup> or  
 Tse-do-ga-i<sup>a</sup>-dse gens. These  
 heralds are sent out to give notice  
 to the people that on the following  
 morning the Do-do<sup>a</sup>-ho<sup>a</sup>-ga from  
 other gentes will offer themselves  
 to serve. These heralds at once  
 start out to cry aloud the notice,  
 the one from the Wa-ʔa'-be gens  
 carrying the knife, going around  
 the village by way of the ʦsi'-zhu,  
 and the other herald, carrying the  
 hatchet, goes by the way of the  
 Ho<sup>a</sup>-ga side. When these two  
 heralds are confirmed each is given  
 a downy eagle feather to wear on  
 the crown of his head as a badge  
 of his office.  
 i'-e o<sup>a</sup>-pa-zhi, to disobey.  
 i'-e o-psha bi go<sup>a</sup>-tha, insist on being  
 obeyed.  
 i'-e o-psha bi ʔo<sup>a</sup>-btha, I insist on  
 being obeyed.  
 i'-e o-psha bi shko<sup>a</sup>-shda, you insist  
 on being obeyed.  
 i'-e o-psha bi o<sup>a</sup>-go<sup>a</sup>-tha i, we insist  
 on being obeyed.  
 i-e' pi-o<sup>a</sup>, skilled in the use of lan-  
 guage.  
 i'-e-pi-zhi-ga-xe, to curse; to revile.  
 i'-e-shto<sup>a</sup>, a talkative person.  
 i'-e tha-e-zhi—i-e, speech; tha-e-zhi,  
 repeating falsely: to misconstrue.  
 i'-e btha-e-zhi, I misconstrue.  
 i'-e-shta-e-zhi, you misconstrue.  
 i'-e o<sup>a</sup>-tha-e-zhi i, we misconstrue.  
 i'-e tha-gthi<sup>a</sup> ga-xa bi a, he de-  
 livered a fine oration.  
 i'-e tha-gthi<sup>a</sup> shka-xe o, your oration  
 was good.

i'-e-tha-xu-ge, or i'-e-wa-ctu-dse, to drawl.

i'-e u-gi-pa no<sup>a</sup> e-gi-tho<sup>a</sup>—i-e, speech; u-gi-pa, to follow; no<sup>a</sup>, usually; e-gi-tho<sup>a</sup>, to say—speech-to-follow-usually-to-say: to repeat.

i'-e u-ki'-pa-zhi, dissent; to disagree in opinion.

i'-e-wa-cka, an interpreter; translator. ni'-ka-shi-ga a-ka i-e-wa-cka tha-gthi<sup>a</sup> bi a, that man is a good translator.

i'-e wa-ctu-dse, to drawl. (See i'-e a-thu-xu-ge.)

i'-e wa-tha-zhu-zhi, diatribe; a discussion; an argument; an abusive harangue.

i'-e-wa-to-ge, to talk rapidly.

i'-e-o'-wo'-to-ge, I speak rapidly.

i'-e-wa-thi-to-ge, you speak rapidly.

i'-e wa-we-ga-cko<sup>a</sup>-the, not in the real sense; figuratively.

i'-e wi'-kshe, the truth.

i'-ga-bi-zhe, winkers; eyelids.

I'-ga-bu, a Kickapoo Indian.

i'-ga-ge, to cut wood with an ax.

zho<sup>a</sup> a-ge tse zhi'-ga pa-xe ha, I cut the wood small.

zho<sup>a</sup> tha-ge tse stse-dse shka-xe ha, you cut the wood long.

zho<sup>a</sup> o'-ga-ça i, we cut wood.

i'-ga-gi-ge, to stretch, as limbs in growing.

i'-ga-cki-ge, tedious.

i'-ga-cki-ge wa-tha i ha, it is very tedious.

i'-ga-cko<sup>a</sup>-the, to test; to try out; to examine.

ka'-wa to<sup>a</sup> i-tha-ga-cko<sup>a</sup>-bthe ha, I tested the horse.

we'-thi<sup>a</sup> kshe i-tha'-ga-cko<sup>a</sup>-bthe ha, you tested the rope.

i'-ga-dai-ge, to sweep along; (2) a parade.

i'-ga-dai-o<sup>a</sup>, to stand abreast in single line.

i'-ga-dso<sup>a</sup>-the, abreast; rank and file.

i'-ga-dso<sup>a</sup>-the mo<sup>a</sup>-i<sup>a</sup>, to walk abreast.

i'-ga-dso<sup>a</sup>-the no<sup>a</sup>-zhi<sup>a</sup>, to stand abreast.

i'-ga-dso<sup>a</sup>-the no<sup>a</sup>-zhi<sup>a</sup> bu a a-ki'-da a-ka, the soldiers stood abreast.

i'-ga-hi, the mixing of several ingredients.

i'-ga-ki'-tha, spurs.

i'-ga-pu-ki, slapping with it (refers to a fish or beaver hitting the water with the tail).

i'-ga-ta-mo<sup>a</sup>—i, with which; ga, strike; ta-mo<sup>a</sup>, ringing sound as of metal: a bell.

i'-ga-to<sup>a</sup>, to groan; to moan.

i-tha'-ga-to<sup>a</sup>, I groan.

i'-tha-ga-to<sup>a</sup>, you groan.

o'-tho<sup>a</sup>-ga-to<sup>a</sup> i, we groan.

i'-ga-tse, an implement for skimming grease from food that is cooking.

i'-ga-xu-xu, streaked with color.

I'-gi-a-ba-zhi, Lost. Personal name.

Refers to the waning moon.

i'-gi-ba-ho<sup>a</sup>, to identify; to recognize.

i'-tha'-gi-pa-ho<sup>a</sup>, I identified him.

i'-tha-gi-shpa-ho<sup>a</sup>, you identified him.

o'-tho<sup>a</sup>-gi-ba-ho<sup>a</sup> i, we identified him.

i'-gi-ha, always; ever; often; frequent; incessant.

i'-gi-ha u-i—i'-gi-ha, always; u-i, growing—always-growing: perennial.

i'-gi-k'-u-tse, to rehearse; rehearsal.

i-tha'-gi-k'-u-tse, I rehearsed.

i'-tha-gi-k'-u-tse, you rehearsed.

o'-tho<sup>a</sup>-gi-k'-u-tsa i, we rehearsed.

i'-gi-ni-tha, to make a protection of.

i'-gi-no<sup>a</sup>-hi<sup>a</sup>, to permit, or to give permission.

i-tha'-gi-no<sup>a</sup>-hi<sup>a</sup>, I give permission.

i'-tha-gi-no<sup>a</sup>-hi<sup>a</sup>, you give permission.

o'-tho<sup>a</sup>-gi-no<sup>a</sup>-hi<sup>a</sup> i, we give permission.

i'-gi-no<sup>a</sup>-hi<sup>a</sup> tho<sup>a</sup>-tse, permissible.

i'-gi-no<sup>a</sup>-zhi<sup>a</sup>, to depend on some one.

i'-wi-gi-no<sup>a</sup>-zhi<sup>a</sup>, I depend on you.

i'-tha-gi-no<sup>a</sup>-zhi<sup>a</sup>, you depend on him.

i'-gi-shto<sup>a</sup>, to comply; to approve.

i-tha'-gi-shto<sup>a</sup>, I approve.

i'-tha-gi-shto<sup>a</sup>, you approve.

o'-tho<sup>a</sup>-gi-shto<sup>a</sup> i, we approve.

i'-gi-the, to see; to discover or find something belonging to one's self.

i-tha'-gi-the, I see or discover for myself.

*i'-gi-the*—continued.

*i'-tha-gi-the*, you see or discover for yourself.

*o'-tho'-gi-tha i*, we see or discover for ourselves.

*i'-gi-thi-gtho'* (Om. same), to decide or plan for another; to have control of another.

*i'-gi-thi-shki*, to wring clothes.

*a-the-tse i-the'-bthi-shki*, I wring the clothes.

*a-the-tse i-tha'-ni-shki*, you wring the clothes.

*i'-gi-thi-sha*, to wash a garment for another.

*i'-the-bthi-zha*, I wash for another.

*i'-tha-shni-zha*, you wash for another.

*o'-tho'-thi-zha i*, we wash for another.

*i'-gi-zhu-shi*, to dissuade; to inhibit.

*i'-gi-thi-shki*, to wring out a garment for another.

*i'-go'-ge*, the use of something already made, as a pattern in making an article like it; facsimile.

*i'-gtha-no'*, guilt; gullyty; disgrace; dishonor.

*i'-gtha-no' bi tse gi'-ho'-a-zhi wa-gthi' bi a*, he is in disgrace.

*i'-gtha-no' a-gtha*, to inculpate; to blame; to accuse; to involve in guilt; to implicate.

*i'-gtha-no' a-ka*, felon; depraved in thought; wicked in heart or action.

*i'-gtha-no'-ki-gtu*—*i-gtha-no'*, accusations or offenses; *ki-gtu*, assemblage; court.

*i'-gtha-no' thi'-ge*, guiltless; blameless; innocence.

*i'-gtha-no' wa-gi-shi-be*, a fine; the payment of money for some offense.

*i'-gtha-wa*, account, as the accounting of property.

*i'-gthi-gtho'*, to refresh one's memory; to recall; to think back.

*i-tha'-gthi-gtho'*, I recalled.

*i-tha-gthi-gtho'*, you recall.

*o'-tho'-gthi-gtho' i*, we recall.

*i'-gtho'-xe*, to make inquiry concerning a relative or some personal belonging.

*i-tha'-gtho'-xe*, I made an inquiry about a relative.

*i'-gtho'-xe*—continued.

*i'-tha-gtho'-xe*, you made an inquiry about a relative.

*o'-tho'-gtho'-xa i*, we made an inquiry about relatives.

*i'-ha*, mouth.

*i'-ha te o'-ni'-e ha*, my mouth is sore.

*i'-ha a-ki-gthe*, to kiss.

*zhi'-ga zhi'-ga to' i'-ha a-a-ki-gthe*, I kissed the child.

*zhi'-ga-zhi'-ga to' i'-ha a'-tha-ki-gthe*, you kissed the child.

*zhi'-ga zhi'-ga to' i'-ha o'-ga'-ki-gtha i*, we kissed the child.

*i'-ha-gka-shi*, a mouselike animal; a shrew.

*i'-ha i-bi-ka*, a napkin.

*i'-ha ko'-ha*, the edge of the mouth; the lips.

*i'-ha ko'-ha ke o'-zhu-dae he*, my lips are red.

*i'-ha i-tha-ba-gu*, to point at the lips.

*i'-ha kahe*, the lips.

*i'-ha u-tai*, garrulity; to jabber; to talk rapidly.

*i'-ha o'-wo'-tai*, I talk rapidly.

*i'-ha u-thi-tai*, you talk rapidly.

*i'-ha u-wa-tai i*, we talk rapidly.

*i'-ha sha-ta*, broken lip; harelip.

*shi'-to zhi'-ga a-ka i'-ha-sha-ta i ha*, the boy has a broken lip.

*i'-he'-the*, to lay down a long object.

*i-he'-a-the*, I laid down a long object.

*i-he'-tha-the*, you laid down a long object.

*i'-he'-o'-tha i*, we laid down a long object.

*sho' ke ki'-i-he a-the ha*, I put down the log.

*sho' ke ki'-i-he tha-the ha*, you put down the log.

*i-he'-the*, to put a thing down.

*i-he'-a-the*, I put it down.

*i-he'-tha-the*, you put it down.

*i-he-o'-tha i*, we put it down.

*i-he'-the*, made to lie in death. (From a ritual.)

*i-he'-wa-tha-the*, you shall make them to lie vanquished. (From a ritual.)

i'-hi-dse, eager; earnest; impatient.  
 o-tho'-hi-dse, I am impatient.  
 i-thi'-hi-dse, you are impatient.  
 i'-hi-a-gi-dse-zhe zhi'-ga, a kid; a young goat.  
 i'-hi ga-ts'u—i'-hi, beard; ga-ts'u, to shave: shaving the beard.  
 I'-hi-u-ba-do, Pointed-beard. Personal name. Refers to the beard of the buffalo.  
 i'-hi-the-be, the means by which to make them appear. (From a ritual.)  
 i'-hiu, beard or mustache. Both are spoken of by the use of the same word.  
 i'-hiu-dse, by its aid downward. Refers to the downward course of an eagle. (From a myth.)  
 i'-ho-bthe, to dream of a certain thing.  
 i-tha'-ho-bthe, I dreamed of a certain thing.  
 i'-tha-ho-bthe, you dream of certain things.  
 o-tho'-ho-btha i, we dream of certain things.  
 i-ho'-ga (Om. same), a sister-in-law. This term is used also when referring to the sister of a mother.  
 i-ho'-the, to have one for a mother.  
 i-ho'-zhi'-a, little mother; a mother's sister or niece.  
 I'-hu-tha-bi, From-whom-permission-is-obtained. Personal name. Refers to the authority vested to give orders to go on a buffalo hunt.  
 i'-i-to, an earring.  
 I'-ka-pu, Kickapoo.  
 i-ki (Om. same), chin.  
 i'-ki-a-dsi, a fan.  
 mo'-aho i'-ki-a-dsi wi a-bthi ha, I have a feather fan.  
 i'-ki-gi, enemy; to hate one another.  
 i'-ki-da-the, to breed together or among themselves.  
 i'-ki-da-the wa-pa-xe, I breed fine horses.  
 i'-ki-da-the wa-shka-xe, you breed fine horses.  
 i'-ki-da-the o'-wo-ga-xa i, we breed fine horses.  
 i'-ki-da-the-the, posterity.

i'-ki-gtha-e, to divide; to distribute.  
 i'-ki-gtha-hi, to mix together, as beans and corn.  
 i'-ki-gthe, the manner of wearing a blanket.  
 i'-ki-gthi-shto, preparation; to prepare; ready.  
 ta u-wa-ho ko-btha tho i'-ki-gthi-shto pa-xe he, I prepared the meat for cooking.  
 i-ki'-i-he-the, with the sacred arrows, you shall make them to lie down in death. (From a ritual.)  
 i'-ki-ka-wi the, to exchange; to trade; to barter.  
 i'-ki-wa-wi a-the, I exchange.  
 i'-ki-ka-wi tha-the, you exchange.  
 i'-ki-ka-wi o'-tha i, we exchange.  
 i'-ki-ki-the, to find one another; to see one another.  
 i'-ki-k'o, to put upon the face as a symbol. (From a ritual.)  
 i'-ki-mo'-thi, a visitor; a guest.  
 i'-ki-mo'-thi wi o'-ta-pe a-tai bi a, I have a guest.  
 i'-ki-mo'-thi wi thi-ta-pe a-tai bi a, you have a guest.  
 i'-ki-ni, a muddle; to confuse; to mix up.  
 da'-do ca-ni i'-ki-ni i-tsa bi a, everything is mixed up.  
 da'-do ca-ni i-ki-ni tha-the, you mixed everything.  
 da'-do ca-ni i-ki-ni o'-tha i, we mixed everything.  
 i'-ki-no, to paint one's self ceremonially.  
 i'-ki-no-xthe, to hide one's self.  
 i-tha'-ki-no-xthe, I hid myself.  
 i'-tha-ki-no-xthe, you hid yourself.  
 o'-tho'-ki-no-xtha i, we hid ourselves.  
 i'-ki-pa-no-xe-cka, with the use of the bone awl as a scarificator they shall bring themselves back to consciousness.  
 i'-ki-pa-no-xhi'-zhi, feebly trying to stand by the aid of a staff. (From a ritual.)  
 i-ki-sho-dse, haze; mist; fog.  
 o'-wo'-xpa-the ha, i'-ki-sho-dse ke, I was lost in the fog.  
 u-thi'-xpa-the ha, i'-ki-sho-dse ke, you were lost in the fog.



**i-ki-sho-dse**—continued.

**ba-dse a-ba u-xpa'-tha i ha, i'-ki-sho-dse** ke, the boat was lost in the fog.

**i'-ki-thi-do<sup>a</sup>**, suspender.

**i'-ki-thi-do<sup>a</sup> a-gi-pi-çe ha**, I broke my suspender.

**i'-ki-tha-dai<sup>a</sup>**, a fan.

**i'-ki-the**, to find that which is lost.

**i'-tha'-ki-the**, I found what was lost.

**i'-tha-ki-the**, you found what was lost.

**o<sup>a</sup>-tho<sup>a</sup>-ki-tha i**, we found what was lost.

**i'-ki-the**, to be awake.

**i-tha'-ki-the**, I am awake.

**i'-tha-ki-the**, you are awake.

**i'-ki-thi-btho<sup>a</sup>**, to mix together; intermixing; to mix things that are unlike.

**i'-ki-thi<sup>a</sup>**, to tangle; to entangle; to complicate.

**i'-ki-thi<sup>a</sup> pa-xe**, I tangled it.

**i'-ki-thi<sup>a</sup> shka-xe**, you tangled it.

**i'-ki-thi<sup>a</sup> o<sup>a</sup>-ga-xa i**, we tangled it.

**wa'-ço<sup>a</sup>-dse kshe bthi-i-ki-thi<sup>a</sup>**, I tangled the weave.

**wa'-ço<sup>a</sup>-dse kshe stsi-i-ki-thi<sup>a</sup>**, you tangled the weave.

**i-ki-thi-ço<sup>a</sup>-ga**, to interchange; permutation.

**i'-ki-tai<sup>a</sup>** (Om. same), to hit against each other.

**i-ko'**, grandmother.

**i'-ko-e**, my grandmother, used when addressing her.

**i'-ko-i-pahe**, to distrust; hazard; peril; perilous.

**i-tha'-ko-i-pahe**, I distrust.

**i'-tha-ko-i-pahe**, you distrust.

**o<sup>a</sup>-tho<sup>a</sup>-ko-i-psha i**, we distrust.

**i-ko<sup>a</sup>**, a man's mother-in-law, his wife's mother.

**i'-ko<sup>a</sup>**, to gamble; to contend in gambling.

**i'-k'o<sup>a</sup>**, to cultivate growing corn, beans, and squash.

**i-tha'-k'o<sup>a</sup>**, I cultivate.

**i'-tha-k'o<sup>a</sup>**, you cultivate.

**o<sup>a</sup>-tho<sup>a</sup>-k'o<sup>a</sup> i**, we cultivate.

**i'-ko<sup>a</sup>-the**, the pot hanger.

**i'-ko<sup>a</sup>-ço<sup>a</sup>**, to tie with a rope.

**i-tha'-ko<sup>a</sup>-ço<sup>a</sup>**, I tie with a rope.

**i'-tha-ko<sup>a</sup>-ço<sup>a</sup>**, you tie with a rope.

**o<sup>a</sup>-tho<sup>a</sup>-ko<sup>a</sup>-ço<sup>a</sup> i**, we tie with a rope.

**i-ko'-tha**, fellow; a friend.

**i-ko'-tha u-wa-gi-ki-e**, I spoke to a friend.

**i-ko'-tha u-tha-gi-ki-e**, you spoke to a friend.

**i-ko'-tha zhu-gi-gthe gthi<sup>a</sup> a-ka tha**, he sat with his friend.

**i-ko'-tha wi-ṭa u-zhu a-a' shi<sup>a</sup> mi-kshe o**, he is my friend; I hold him in esteem.

**i-ko'tho<sup>a</sup> ki-ka-xe**, making friends.

**i'-ku-dse**, to shoot at with a gun, or with a bow and arrow.

**i'-ku-i-pahe thi<sup>a</sup>-ge**, nothing to fear.

**i-ku'-tha**, crony.

**i-k'u-tse**, to risk. (See *ga-sho<sup>a</sup>-the*.)

**i-tha'-k'u-tse**, I risk.

**i'-tha-k'u-tse**, you risk.

**o<sup>a</sup>-tho<sup>a</sup>-k'u-tsa i**, we risk.

**i-k'u-tse**, to test the taste.

**i-ku-wa-ku shi<sup>a</sup>-ga**, a little old woman. A term used through marriage.

**i'-mo<sup>a</sup>**, the other one.

**i'-mo<sup>a</sup>-xe**, to inquire.

**i-tha'-mo<sup>a</sup>-xe**, I inquire.

**i'-tha-mo<sup>a</sup>-xe**, you inquire.

**o<sup>a</sup>-tho<sup>a</sup>-mo<sup>a</sup>-xa i**, we inquire.

**i<sup>a</sup>**, to wear, as a robe or a blanket.

**i<sup>a</sup>**, to suckle.

**i<sup>a</sup>**, rocky cliff; a stone.

**i'-ba-xtha**, stone that flakes.

**i<sup>a</sup>-be** (Om. same), the tail of a bird.

**i<sup>a</sup>-be-çi-ga**, red-tailed hawk.

**I<sup>a</sup>-be-çka**, White-tail. Personal name. Refers to the tail of the mature eagle.

**i<sup>a</sup>-be-hi<sup>a</sup>**, a pillow.

**i<sup>a</sup>-be-hi<sup>a</sup> shto<sup>a</sup>-ga xta a-the ha**, I like a soft pillow.

**i<sup>a</sup>-be-hi<sup>a</sup> tho<sup>a</sup>-ba xta tha-the ha**, you like two pillows.

**i<sup>a</sup>-be-hi<sup>a</sup> ça-gi**, a hard pillow.

**i<sup>a</sup>-be-hi<sup>a</sup> ço<sup>a</sup>-ga**, a large pillow.

**i<sup>a</sup>-be-stæ-e-shi<sup>a</sup>-ga**, the mocking bird.

**i<sup>a</sup>-be-ṭa-xe çka**, tip of tail white: an eaglelike hawk.

**i<sup>a</sup>-be u-ho<sup>a</sup>-ga-çka**, slate-colored bird.

**i<sup>a</sup>-be zha-ṭa**, swallow-tailed kite.

**I<sup>a</sup>-be-zha-ṭa Ku-da-bi ga-xe**, where fork-tailed hawks were shot: Big Elk Creek, Okla.

**i'-be-sho'-ka-wi'**, Fork-tailed-kite-woman. Female personal name.

**i'a bo-ga**, a tombstone.

**i'a'-ga-ka**, loose rocks.

**i'a'-cho'** (Oz. same), at this moment; now; immediately; right away.

**i'a-cho'-btha-xe**, a flying squirrel.

**i'a-cho' gka**, white mouse; ermine.

The skin of the ermine was used for ornamenting dress jackets by the Osage and other Siouan Tribes. The skin had a high market value.

**i'a-cho'-ga zhi'-ga**, a mouse.

**i'a-cho' to'-ga**, a rat.

**i'a-cho'-to'-ga i-ts'e-the-i'a-cho'-ton-ga**, rat; **i-ts'e-the**, to kill with—to-kill-rat-with: rat poison; ratsbane.

**i'a-cho'-ton-ga u-thi'-ge-in-cho'-ton-ga**, rat; **u-thi'-ge**, catches—catches-rats: the butcher bird; a shrike.

**i'-gka' bo-ga**, a white stone monument.

**i'-gka'-pa-gi ga-xa**, White Rock Creek; Flint Rock Creek, Okla.

**i'-da**, I am.

**i'-da-pa u-pahe**, Round-stone Ford.

**i'-da-pa-we-tai'**, Sling people (Pueblo). The Osage fought these people years ago when they used slings.

**i'-da'-po-ki**, rock that explodes with heat.

**i'-do-ka-wa-da-i'-ga**, Playful-wet-stone. Personal name.

**i'-dse'**, face.

**i'-dse' a-da ga-xe-i'-dse**, face; **a-da**, frozen on; **ga-xe**, to make; to-make-face-frozen-on; a statue.

**i'-dse'-a-thi-go'**, head frame for a baby board. This is used as a protection when covering the baby's eyes with a soft material to keep off either wind or strong light. It is frequently ornamented with bright-colored strips of braided worsted and bells.

**i'-dse' ga-gi-gi-xe**, to disfigure the face by gashing with a knife.

**i'-dse' gthe-zhe-i'-dse**, face; **gthe-zhe**, spotted; freckles.

**i'-dse'-ha**, the skin of the face; the forehead.

**i'-dse'-ha mo'-gta-i'-dse-ha**, skin of the face; **mo'-gta**, sores: pimples.

**i'-dse'-hi'-i-ga-ts'u-i'-dse**, face; **hi'**, hair; **i**, with which to; **ga-ts'u**, scrape: a razor.

**i'-dse'-hi'-i-ga-ts'u ke pa-hi wa-gthi'**, the razor is sharp.

**i'-dse' tha u-ga-gi-gi-hi bi a ni'-ka-shi-ga a-ka**, his face is sallow.

**i'-dse' thi-pi-zhi**, grimace.

**i'-dse' tho' o'-g'i'-tha**, I have wrinkles.

**i'-dse' u-gtho'-i'-dse'**, face; **u-gtho'**, to thrust in: a halter.

**ka'-wa a-ka i'-dse' u-gtho' thi-ba-xa bi a**, the horse broke the halter.

**i'-dse' wa-gthe-ge-i'-dse**, face; **wa-gthe-ge**, paper: photograph.

**i'-dse-xe**, a stone jug.

**i'-dse' xtho-xtho-ge**, a pockmark. A scar made by some scab or sore being rubbed off.

**i'-dse' zhu-dse-i'-dse**, face; **zhu-dse**, red: red-face; ruddy.

**i'-dse-zhu-zhu-dse**, disfigured by pimples on the face.

**i'-ga-gi-tha**, a stone club; a sling shot.

**i'-ga-gi-tha wi' pa-xe**, I made a sling shot.

**i'-ga-gi-tha wi' shka-xe**, you made a sling shot.

**i'-gal-gi-tha wi' o'-ga-xa i**, we made sling shots.

**i'-gthe'**, dung; excrement.

**i'-gthe' ni-gthu-ge**, cholera morbus; dysentery; diarrhea.

**ni'-ka-shi-ga hiu ts'a bi a**, **i'-gthe' ni-gthu-ge o' bi a**, many people die from cholera morbus.

**i'-gthe' u-da-ga-gi**, constipation.

**i'-gthe u'-thi-ke'**, a syringe.

**i'-gthe' u-to'-ga**, large intestines.

**i'-gtho'**, special kinship term for the first son; one that only the immediate family uses.

**i'-gtho'-ga**, puma; also the name given to the domesticated cat when it was first introduced by the early settlers. The flesh of the puma was never used for food by the Osages. The skin served for ceremonial robes in the war rites and for ornaments. In the war

i<sup>a</sup>-gtho'-ga—continued.

rites the puma symbolised courage; the black on the tip of the tail, on its ears, and on tip of its nose and on its feet symbolized the charcoal and fire of the home which the warrior must strive to keep burning. This is also a name of a gens of the Ho'-ga division.

i<sup>a</sup>-gtho'-ga a-ka ni-ka-shi-ga to<sup>a</sup> a u-i-gi bi a, the panther sprang on the man.

I<sup>a</sup>-gtho'-ga ga-xa, Panther Creek (branch of Birch Creek, Okla.).

i<sup>a</sup>-gtho'-ga mo'-zhu, puma-skin quiver.

i<sup>a</sup>-gtho'-ga mo'-zhu wi<sup>a</sup> a-bthi<sup>a</sup> ha, I have a puma-skin quiver.

i<sup>a</sup>-gtho'-ga ni mo'-tse, puma in the water. A subgens of the Wa-sha'-she aka gens; acts as Sho'-ka both for itself and the gens.

i<sup>a</sup>-gtho'-ga shi'-ga, little puma; the name given to a domestic kitten.

I<sup>a</sup>-gtho'-ga-shi'-ga, Little-puma. Personal name.

i<sup>a</sup>-gtho'-gthe-zhe, the lynx. This animal figures prominently in the Osage war rites as a symbol of courage.

i<sup>a</sup>-gtho'-gthe-zhe wa-tse-ze, wild cat.

i<sup>a</sup>-gtho'-pa-ta, a bobcat kitten.

i<sup>a</sup>-gtho'-the, rock.

i<sup>a</sup>-gtho'-wa-thu-gthe-ge, lightning.

i<sup>a</sup>-gtho'-ze (Om. same), ghost.

i<sup>a</sup>-gthu'-ba-to'-tha, the tumbling or dung beetle.

i<sup>a</sup>-gthu'-ahka, the name of a dance which originated with the Omaha and Ponca, borrowed from them by the Osage.

i<sup>a</sup>-hi<sup>a</sup>, beard.

I'-ni-a-bi, Protector. Female personal name. Refers to the duty of protecting those who flee to the house of refuge.

i'-i<sup>a</sup>-to<sup>a</sup>, earrings.

f'-ni-i-she, gourd; a gourd dipper.

i'-i<sup>a</sup>-aka wa-no'-p'i<sup>a</sup>, wampum necklace.

i-ni'-ka, her man; her husband.

i<sup>a</sup>-ke'-de i-ko'-the, shoulder strap.

i'-ki-the, to cause another to carry a load.

i<sup>a</sup>-a'-ki-the, I caused him to carry a load.

i'n'-tha-ki-the, you caused him to carry a load.

i'n'-tha-ki-tha i, we caused him to carry a load.

i'<sup>a</sup>-ki-the-i<sup>a</sup>, a stone; ki-the, turn into: petrify.

i'<sup>a</sup>-ko'-ba-i<sup>a</sup>, stone; ko'-ba, light, transparent: transparent stone, glass; also used for the word mica.

i'<sup>a</sup>-ko'-ba, a tumbler for drinking water.

i'<sup>a</sup>-ko'-ba a-xthe-ge ha, I broke a tumbler.

i'<sup>a</sup>-ko'-ba ni u-tho-shu-i<sup>a</sup>, stone; ko'-ba, translucent; ni, water; u-tho-shu, put into—stone-translucent-water-put-into: a pitcher.

i'<sup>a</sup>-ko'-ko'-tha, friable rock or stone. A symbol used in rituals.

i<sup>a</sup>-kahe'-de, shoulder.

i<sup>a</sup>-kahe'-de wa-hi pi'-xo<sup>a</sup> ha, I broke my shoulder.

i<sup>a</sup>-kahe'-dse a-ga-shke, the stick used as a pin for fastening the blanket at the shoulder.

i'<sup>a</sup>-mo'-hi'-gi, stone arrowhead.

i'<sup>a</sup>-mo'-hi'-gi wi<sup>a</sup> i-tha'-the ha, I found a stone arrowhead.

i-no'-a'-the i<sup>a</sup> da, I have placed them where they are. (From a ritual.)

i'-no'-go'-dse, to take shelter behind something, as a protection.

i-tha'-no'-go'-dse, I took shelter behind a tree.

i'-tha-no'-go'-dse, you took shelter behind a tree.

o'-tho'-no'-go'-dsa i, we took shelter behind a tree.

f'-no'-do<sup>a</sup>, the cords that strengthen the ankles; the tendon of Achilles.

f'-no'-dse, to be full and satisfied with food.

i-tha'-no'-dse, I am satisfied with the food.

i'-tha-no'-dse, you are satisfied with the food.

f'-no'-hi<sup>a</sup>, to be willing.

bthe ta-te i-tha'-no'-hi<sup>a</sup> ha, I am willing to go.

i'-no<sup>a</sup>-hi<sup>a</sup>—continued.

ne ta-te i'-tha-no<sup>a</sup>-hi<sup>a</sup> a, you are willing to go.

i'-no<sup>a</sup>-hi<sup>a</sup> a-zhi, to loath; to dislike.

i'-no<sup>a</sup>-hi<sup>a</sup> zhi, lazy.

i'-no<sup>a</sup>-hi<sup>a</sup>-zhi wa-gthi<sup>a</sup> bi a, he is very lazy.

i-no<sup>a</sup>-ho<sup>a</sup>, my mother.

i-no<sup>a</sup>-the, to put upon the ground.

(From a ritual.)

i-no<sup>a</sup>-a'-the, I put (it) on the ground.

i-no<sup>a</sup>-tha-the, you put (it) on the ground.

i-no<sup>a</sup>-the, dispersed the clouds.

i-no<sup>a</sup>-zhi<sup>a</sup>, with the close of the words (of the pelican) he arose. (From a ritual.)

i<sup>a</sup> pe-dse u-dse-the—i<sup>a</sup>, stone; pe-dse, fire; u-dse-the, put fire into: a fireplace.

pe-dse u-dse-the wi<sup>a</sup> o<sup>a</sup>-ga-thi<sup>a</sup> bi-a, we have a fireplace in our house.

i<sup>a</sup>-pe-ga-gta, a stone war club.

i<sup>a</sup>-shta' (Om. same), eye; eyes.

i<sup>a</sup>-shta' ni o<sup>a</sup>-wo<sup>a</sup>-gi-pi, my eyes are full of tears. Used in rituals as an expression for "his eyes."

i<sup>a</sup>-shta'-bthi, tears.

i<sup>a</sup>-shta' ga-btha, to open the eyes.

i<sup>a</sup>-shta' a-btha, I open my eyes.

i<sup>a</sup>-shta' tha-btha, you open your eyes.

i<sup>a</sup>-shta' ha (Om. same), skin of the eye.

i<sup>a</sup>-shta'-hi<sup>a</sup>, eyebrows.

i<sup>a</sup>-shta'-hi<sup>a</sup> o<sup>a</sup>-xe-be, my eyebrows are thin.

i<sup>a</sup>-shta'-mo<sup>a</sup>-ge, Flashing-eyes. Personal name. Refers to the flashing eyes of the black bear.

i<sup>a</sup>-shta'ni-e, sore eyes.

i<sup>a</sup>-shta' o<sup>a</sup>-ni-e, my eyes are sore.

i<sup>a</sup>-shta' thi-ni-e, your eyes are sore.

i<sup>a</sup>-shta' ni o<sup>a</sup>-wo<sup>a</sup>-gi-pi, my eyes are full of water.

i<sup>a</sup>-shta' no<sup>a</sup>-xo-xe hi<sup>a</sup>, eyebrows.

i<sup>a</sup>-shta'-pe-dse, Fire-eyes. Personal name.

i<sup>a</sup>-shta'-zha-be, Dark-eyes. Personal name.

i<sup>a</sup>-shta'-the-dse, corner of the eye.

i<sup>a</sup>-shta' thi-do-zhe, to wink; to nictitate.

i<sup>a</sup>-shta' e-bthi-do-zhe, I winked at her.

i<sup>a</sup>-shta' thi-do-zhe—continued.

i<sup>a</sup>-shta'-the ni-do-zhe, you winked at her.

i<sup>a</sup>-shta-u'-cka, the white of the eyes.

i<sup>a</sup>-shta'-u-gtho<sup>a</sup>, eye sockets.

i<sup>a</sup>-shta' u-sa-be, the dark of the eye; the pupil.

i<sup>a</sup>-shta' u-thi-ho<sup>a</sup>-ho<sup>a</sup>, flies-around-the-eyes: a gnat.

i<sup>a</sup>-shta' u-thi-ke, to drop anything into the eye, as an eyewash.

i<sup>a</sup>-shta' u-ta'u-xe, drowsy; lethargic; sleepiness.

i<sup>a</sup>-shta' o<sup>a</sup>-ta'u-xe, my eyes are sleepy.

i<sup>a</sup>-shta' thi-ta'u-xe, your eyes are sleepy.

i<sup>a</sup>-shta'-u-xta-da, snow-blindness.

i<sup>a</sup>-shta' wa-ko<sup>a</sup>-da-gi, eye doctor; oculist.

i<sup>a</sup>-shta' wa-ko<sup>a</sup>-da-gi a-ka, the eye doctor (oculist).

i<sup>a</sup>-shta' wa-ko<sup>a</sup>-da-gi wi<sup>a</sup> to<sup>a</sup>-be, I went to an oculist.

i<sup>a</sup>-shta' wa-ko<sup>a</sup>-da-gi wi<sup>a</sup> shta-be shi, you went to an oculist.

i<sup>a</sup>-shta' xi-dse—i<sup>a</sup>-shta, eyes; xi-dse, dim: dim eyes—blind.

i<sup>a</sup>-shta' o<sup>a</sup>-xi-dse, my eyes are dim.

i<sup>a</sup>-shta' thi-xi-dse, your eyes are dim.

i<sup>a</sup>-shta'-xi<sup>a</sup>, yellow eyes, a white man.

i<sup>a</sup>-shta'-xi<sup>a</sup> ga-kiu, white man's melon; a cantaloupe.

i<sup>a</sup>-shta'-xi<sup>a</sup> ga-kiu tha-tse o<sup>a</sup>-tha gthi<sup>a</sup>, I like cantaloupe.

i<sup>a</sup>-shta'-xi<sup>a</sup> da-da-ge, the white man's grasshopper. This refers to the red-winged grasshopper that is believed to have been introduced by the white people. It makes a crackling noise as it flies up and down in the air.

i<sup>a</sup> shta-ga, soft stone; sandstone. (See i<sup>a</sup>-ko<sup>a</sup>-ka-tha.)

i<sup>a</sup> tha-gthi<sup>a</sup>, stone (describing the kind of an object, as a stone pitcher or stone vessel).

i<sup>a</sup> to<sup>a</sup>, now changed to white; the snowy owl.

i<sup>a</sup> to<sup>a</sup>-ga, big rock.

i<sup>a</sup> to<sup>a</sup>-ga wi<sup>a</sup> a-a-gthi<sup>a</sup> mi<sup>a</sup>-kahe, I sat on a big rock.

i<sup>a</sup> ta<sup>a</sup>-xe—i<sup>a</sup>, stone; ta<sup>a</sup>-xe, pot—stone pot: jug.

- i'-**tsai**, a stone house.  
 i'-**tsai gtho**-the wi<sup>a</sup> u-tha'-gthi<sup>a</sup>  
 ni-ke ha, you live in a stone house.  
 i'-**tsao**, modern; new.  
 i'-**u-gthi** **tsai**—i'-**a**, stone; u-gthi<sup>a</sup>, sit  
 in; **tsai**, house—sit-in-stone-bath-  
 house: a sweat bath house; a  
 sudatory. A special little house  
 is set up for this kind of a bath; it  
 is well covered with robes and in  
 the center of it are placed red-hot  
 stones; all openings are closed and  
 the sweating begins.  
 i'-**u-stae**-ge, a crack in stones or  
 rocks; a crevice.  
 xtha-**cka a-ka** i'n u-stae tse **tsai** u-i bi  
 a, the flower grew in a crevice.  
 i'-**u-xta** wi<sup>a</sup>, a precious stone.  
 i'-**u-xta** we'-thi-wi<sup>a</sup> no<sup>a</sup> bi a, he  
 sells precious stones.  
 i'-**wa-ho-stsa zhi**-ga wi<sup>a</sup> a-bthi<sup>a</sup>,  
 I have a tiny stone.  
 i'-**we-ga-to**, the under stone of the  
 two used in pounding corn.  
 i'-**we-tai**, the upper and smaller  
 stone used in pounding corn.  
 i'-**xe shto**-ga, soft stone.  
 i'-**zhi**-ga, little stones; gravel; coarse  
 sand.  
 i'-**shu-cka**, stone; rock; or boulder.  
 i'-**zhu-dae**—i'-**a**, stone; shu-dae, red—  
 redstone; name applied to a col-  
 ored granite.  
 i'-**zhu-dae i-tai**, brick house.  
 i'-**zhu-dae tsai** wi<sup>a</sup> u-wa-gthi<sup>a</sup> ha, I  
 dwell in a brick house.  
 i'-**pi-tha**, belt; sash; girdle.  
 i'-**pi-shi**, distress; to languish.  
 i'-**pshe**, to pass by a certain way or  
 place.  
 i'-**ado**-ge, the right side; the right  
 hand; the right arm.  
 to-wo<sup>a</sup> i'-**ado**-ge a-ta thi sho<sup>a</sup>, the  
 village on the right.  
 i'-**she**, abundant.  
 ko<sup>a</sup>-dse ke i'-**she**, the plums are  
 abundant.  
 i-shi'-**k'e**, a woman's brother-in-law;  
 her sister's husband or her hus-  
 band's brother.  
 i-shi'-**ko**, a woman's sister-in-law;  
 her brother's wife or her husband's  
 sister.

- I'-**shka-da-bi**, Playful. Personal  
 name. Refers to the sport  
 afforded the hunter by a herd of  
 buffalo.  
 i'-**shno**-shno<sup>a</sup> the, tripping as he  
 hastens.  
 i'-**shpa-ho**, you know.  
 she-the e-be te i'-shpa-ho<sup>a</sup> a(?) do  
 you know who that is?  
 i'-**shtae** wa-the, shameful.  
 I'-**spa**'-tho, the Osage word for Span-  
 ish.  
 i'-**stai-sho**-ha, you go around.  
 i'-**stu**-ge, on the right hand or side.  
 i'-**ta**', his or hers.  
 i'-**ta**'-bi, the things that are theirs.  
 i'-**ta**'-ho<sup>a</sup>, brother-in-law; his sister's  
 husband; his father's sister or his  
 wife's brother.  
 i'-**ta i shki** do<sup>a</sup>, they may belong.  
 A ritual expression.  
 i'-**ta**'-ki-the, presumption.  
 i'-**ta**'-ta, beyond the river.  
 i'-**ta**'-xa, topmost branches of a tree,  
 or of a stream.  
 wa-zhi'-ga a-ka xtha-be i'-**ta**-xe tse  
 a-i-tho<sup>a</sup> bi a, the bird is on the  
 topmost branch.  
 i'-**ta**'-xe, the tip or top of an object.  
 i'-**ta**'-xe-thi-ge—i'-**ta**-xe, top; thi-ge,  
 none: no-top—seven spot in play-  
 ing cards.  
 i'-**ta**'-xe tse, topmost branches.  
 i'-**tha**'-a-pe, I wait for some one.  
 i'-**tha**'-ba-qu, to point at with the  
 finger.  
 ni-ka'-shi-ga to<sup>a</sup> a-ba-qu a-zhi ga ha,  
 you must not point at the man.  
 i'-**tha**'-ba-ts'u, to brace or support  
 that which is liable to fall.  
 xtha-be' tse zho<sup>a</sup>-ke i'-**tha**-pa-ts'u, I  
 braced the tree.  
 no<sup>a</sup>-ca a-shpa-ts'u ha, you braced  
 the fence.  
 i'-**tha**'-di o<sup>a</sup>-gi-the ta bi a-tha, we  
 shall make him to be our father.  
 (From a ritual.)  
 i'-**tha**'-dsi (Om. same), his or her  
 father.  
 i'-**tha**-dsi a-ka hui-he-ga bi a, his  
 father is ill.  
 i'-**tha**'-dsi i-e u-gi-pa a-ka o, he  
 obeyed his father's words.

i-tha'-ga-ko--the, I have made them to symbolize (from a ritual); (2) I have likened myself to (from a ritual).

i'-tha-gtha-no<sup>a</sup> ʔa ki<sup>a</sup> do, you will hurt yourself.

i-tha'-ʔi-tho--ba, coupled with the cedar. (From a ritual.)

I-tha'-no--ga, Head-them-off. Personal name. Refers to the effort of the hunter to prevent the buffalo escaping.

i-tha'-no--ge, obstruction.

i-tha'-pe, to wait for some one.

i-tha'-a-pe, I wait for some one.

i-tha'-tha-pe, you wait for some one.

o--tho--a-gi-pa i, we wait for some one.

i-tha'-tha-ge, feathers of an arrow.

i'-tha-tse, to eat one thing with another.

i-tha'-btha-tse, I eat one thing with another.

i-tha'-na-tse, you eat one thing with another.

i'-the, live to see. Term used in ceremonial ritual.

i'-the, to discover.

i-tha'-the, I discovered.

i'-tha-the, you discovered.

o--tho--tha i, we discover.

i-tha'-thi-go--dae (Om. same), to hold firm, as by means of a vise.

i-tha'-thi<sup>a</sup>, to have or keep a thing for another.

i-tha'-bthi<sup>a</sup>, I kept it for him.

i-tha'-ni, you kept it for him.

i-tha'-thi--the, to take a thing back to the owner.

ʔa-wa to<sup>a</sup> i-tha-bthi--bthe ha, I took his horse back to him.

i-tha'-thu-ge, to take into, as into a snare.

i-tha'-thu-ge, to bring with their strength. A ritual expression.

i'-the, to see; to find; to discern.

i-tha'-the, I discern.

i'-tha-the, you discern.

o--tho--tha i, we discern.

i-the<sup>a</sup>, he has gone.

i'-the-dae, corners of the mouth.

i'-the-dae bi-xo<sup>a</sup>, the folds or wrinkles at the side of the mouth.

i'-thi-bi-ge, you are thirsty.

i'-thi-ʔki-ʔki, tangled; snarled.

pa-xi<sup>a</sup> tho<sup>a</sup> o--tho<sup>a</sup> thi-ʔki-ʔki, my hair is tangled.

i'-thi-gpo<sup>a</sup>, scales for weighing.

i'-thi-do<sup>a</sup>, to pull with a rope, cord, or strap.

i'-bthi-do<sup>a</sup>, I pulled with a rope.

i'-ni-do<sup>a</sup>, you pulled with a rope.

o--tho--thi-do<sup>a</sup> i, we pulled with a rope.

we'-thi<sup>a</sup> ke thi-do<sup>a</sup>bi a, the rope is pulled taut.

i'-thi-gtho<sup>a</sup>, to think; to consider; to study; to contemplate. (See a'-i-the.)

hi-da i'-bthi-gtho<sup>a</sup> ʔe ha, let me think.

a'-wa-bthi-gtho<sup>a</sup>, I consider.

a'-wa-shti-gtho<sup>a</sup>, you consider.

o--tho--thi-gtho<sup>a</sup> i, we consider.

i'-thi-gtho<sup>a</sup>, slowly, or at a slow pace.

i'-thi-gtho<sup>a</sup> thi--ge, reckless; recklessness.

i'-thi-gtho<sup>a</sup> thi--ge pa-xe, I am reckless.

i-thi'-gtho<sup>a</sup> thi--ge shka-xe, you are reckless.

i'-thi-gtho<sup>a</sup> thi--ge i-e, offhand; said without preparation.

i'-thi-gtho<sup>a</sup> thi-shto<sup>a</sup>, to decide; to reach a decision.

i'-bthi-gtho<sup>a</sup> bthi-shto<sup>a</sup> ha bthe ʔa-te, I have decided to go.

i'-ni-gtho<sup>a</sup> ni-shto<sup>a</sup> ha shne ʔa-te, you have decided to go.

i'-thi-hi-dae, to overcome the foe (by sorcery). (From a ritual.)

i'-thi-aha-wi<sup>a</sup>, they shall tie up as with cords. (From a ritual.)

i'-thi-sh'e-do<sup>a</sup>, profusely adorned.

i'-gi-thi-shki, to wash for some one.

i'-the-bthi-shki ʔa mi--ke he, I shall wash for him.

i'-thi-shno<sup>a</sup>, odd one in number (7).

i'-thi-sho--ha, to detour; to go around.

i'-bthi-sho<sup>a</sup> ha, I go around.

i'-sti-sho<sup>a</sup> ha, you go around.

o--tho--thi-sho<sup>a</sup> i, we go around.

i'-thi-sho<sup>a</sup> thi--ge, no way out of it.

i-thi-shto<sup>a</sup>, has already become one and has passed into the spirit world. (From a ritual.)

i'-thi xo-ba zhi, you did not lie (un-truth).  
 i'-thi xo-be a-tha, you perjured yourself; you have spoken mysteriously.  
 i'-tho'-be, to appear; come into sight.  
   mi a-ka i'-tho'-ba bi a, the sun has appeared.  
 i'-tho'-bi-o', a second time.  
 i-tho'-bo', a second time; again.  
   we'-tho'-ba o'-shi a -wa-btha-ge ha, I told him a second time.  
 i-tho'-gi-the, to put one's own things away.  
   i-tho'-a-gi-the, I put my things away.  
   i-tho'-tha-gi-the, you put your things away.  
   i'-tho'-o'-gi-tha i, we put our things away.  
 i-tho'-tha-ha, time to come; the future.  
 i-tho'-the, to put something away that is round.  
 i-tho' tho', repeatedly.  
 i'-tho'-xe, to ask a question; to question.  
   shi'-to-zhi'-ga the i'-btho'-xe ha, I questioned the boy.  
   i'-shto'-xe a(?) did you question him?  
 i'-thu-to', in a straight line, or to cut across.  
 i'-thu-ts'a-ga, fail to obtain.  
 i-to', whence. (*See e-dsi'-to'.*)  
 i-to', the horned owl. The horned owl figures in the tribal war rites of the Osage as a symbol.  
 i'-to'-gi-hi, the yellow owl.  
 i'-to'-gka, the snowy owl.  
 i-to'-de, son-in-law.  
 i-to'-dse, son-in-law.  
 i-to'-e zhi'-ga, his or her younger sister.  
 i-to'-ge, his elder sister.  
 i-to'-thi'-a-ta, to the front.  
 i-to'-thi' ki-the, to go first; to go ahead.  
   i-to'-thi' ki-the bthe, I go ahead.  
   i-to'-thi' ki-the mo'-thi' o, you go ahead.  
 i'-to'-thi'-thi'-ga-ga, running, then stopping, then running again as he hastens. (From a ritual.)

i'-to'-wo'-gtho', the one for whom the village is founded.  
 i'-to'-wo'-gtho'-bi, One-for-whom-villages-are-built. Female personal name.  
 i'-ts'a, causes of death.  
 i-ts'a-ge zhi'-ga, little old man. My sister-in-law's father.  
 i'-ts'a-the, rare; unusual.  
 i-tse'-a'-the i' da, I have made them to stand for; to symbolize.  
 i-tse'-tha, where he placed them.  
 i-tse'-the, to place with some one for safe-keeping.  
   i-tse'-a'-the, I place away.  
   i-tse'-tha-the, you placed away.  
   i-tse-o'-tha i, we placed away.  
 i'-t'se-the, with which to kill.  
 i-tai'-a-ta, to place a gun or quiver of bows and arrows between the legs while resting.  
 i-tai'-go, grandfather.  
 i-tai'-mi, aunt, his or her father's sister.  
 i'-tsi', club (hatchet). This article is not a club but a hatchet, a substitute that has a history. It is the original weapon of the Tsi'-zhu division, the story of which is recounted in a wi-gi-e given by Xu-tha'-wa-to'-ia. After the Osage came in contact with the white man their ancient club seems to have been superseded by a more effective weapon, the so-called battle-ax. (For wi-gi-e see back of book.)  
 i-tai'-do, her elder brother. Ritual term.  
 i'-tsi' ki-no' kahi-the, Decorating of the Club. These songs, five in number, immediately follow the rain songs, and have to do with the symbol of indestructible life: the first is the request to decorate the club; the second refers to the sacred emblems put upon the mystic club. These two songs have a subtitle i'-tsi' ki-k'o', The Act of Decorating the Club. The third and fourth songs of this group have a subtitle Mo'-i'-ka i-ga-xthi Wa-tho', Songs of Strik-

**i'-tai'-ki-no'-kahi-the**—continued.

ing the Earth. The first of these refers to the mark made on the earth directly under the zenith; in the second song of this last group the club is brought down to the earth with a thud, striking at the spot made beneath the zenith, repeating this several times as he sings, then describes a mystic path from the sky to the earth, thus giving a symbolic expression of unity between sky and earth.

**i-tai'-ni**, daughter-in-law.

**i-tai'-ke**, a mythical person appearing in story among the Osage, Omaha, Ponca, and other Siouxan tribes.

**i'-tai-o'-cka**, legging straps.

**i-tai'-wa-shko**, groin.

**i-tai'-zho**, niece; daughter of a sister or a father's sister.

**i'-tso'-ga**, recent; very new.

**i-tsu'-shka**, nephew; son of a sister or a father's sister.

**i-tsu'-shpa**, to issue; to bring forth.

**i-tsu'-shpa**, his or her grandchild.

**i-tsu'-zho'-ge**, a niece; her brother's daughter.

**i'-u**, to wound with an arrow or other weapon.

**a-u**, I wound.

**tha-u**, you wound.

**i-u'-gtha-kahi**, to moisten the fingers in the mouth.

**i'-u-dse**, at the base of. A ritual term.

**I-u-dse'-ta**, Dwellers below. This was the name of a group of Osage Indians who fled when the banks of a river (Mississippi) overflowed and then pitched their camp at the foot of the hill. Their identity is lost.

**Iu-dse' thi'-ge**, river or creek having no mouth.

**i-u'-gthe**, to put a stick or pipestem in the mouth.

**i-u'-wa-gthe**, I put a pipestem in my mouth.

**i-u'-tha-gthe**, you put a pipestem in your mouth.

**i-u'-o'-gu-gtha i**, we put a pipestem in our mouth.

**i-u'-p'u-the**, vapor issuing from the mouth of a deer or any other animal.

**i-u'-tha-btho'-ge**, to crunch or to crush within the mouth, between the teeth.

**i'-u-tha-mo'-ge**, rolled it in their mouths.

**i'-u-tha-zhu-zhu**, they thrust in their mouths.

**i-u'-thu-ga**, cavity; or roof of the mouth.

**i-u'-wa-pa**, bitter to taste.

**i-u'-wa-ta'u-xe**, astringent to the taste.

**iu'-zhe** (Om. same), urethra.

**I'-wa bi**, April; moon of the planting.

**i-wa-bi' a-gi-no'-zhi**, stepping in the blood that issues from the mouth of the animal. (Mythical.)

**I'-wa-shko**, Dependable. Personal name.

**i'-wa-tai**, songs to which the people dance.

**i'-xa**, to laugh; to titter.

**i-tha'-xa**, I laugh.

**i'-tha-xa**, you laugh.

**i'-xa-e-wa-the**, humorous; ludicrous.

**i'-xa-e-wa-tha bi a ni'-ka-shi-ga**, he is very humorous.

**i'-xa i-ga'-cki**, a hearty laugh; a laugh that makes the sides ache.

**i'-xa-shto**, flirt.

**ni'-ka-shi-ga she i-xa-shto bi a**, he is a flirt.

**i'-xa-shto shni ha**, you are a flirt.

**i-xa'-xa**, to ridicule.

**ni'-ka-shi-ga wa-we'-xa-xa the i-tha'-ci**, I do not like to ridicule the man.

**i'-xa zhi'-ga**, a grin; a smile.

**i'-xo-be**, to fib; to tell a falsehood; to perjure one's self.

**o'-tho' xo-ba mo'-zhi**, I did not perjure myself.

**i-thi-xo-be**, you perjured.

**i'-xo-be shto-i'-xo-be**, lying, falsehood; **shto**, habitually—habitually lying; a liar.

**ni'-ka-shi-ga i-xo-be shto the i-tha'-ci ha**, I hate a liar.



i'-xta, to abuse or maltreat.  
 i-tha'-xta, I abuse.  
 i'-tha-xta, you abuse.  
 i'-xthi-tu, to expectorate.  
 i'-xthi a-tu, I expectorate.  
 i'-xthi tha-tu, you expectorate.  
 i'-xthi, saliva.  
 i'-xthi-u-tu, cuspidor.  
 i'-xthi-wa-the shi'-ga—i'-xthi, sore  
 mouth; wa-the, causes; zhi'-ga,  
 little: humming bird.  
 i'-zhe-mo'-ko—i-zhe, passage; mo'-  
 ko, medicine: a laxative.  
 i-shi'-ge, his or her son.

i-shi'-the, his elder brother (brother  
 older than himself).  
 i-sho'-ge, his or her daughter.  
 i-sho'-the, her elder sister.  
 i'-sho'-sho, to change the place of  
 rest repeatedly.  
 i'-shu-shi, refusal.  
 i'-shu-shi, to object; to deny; to  
 forbid; (2) to protest.  
 i-tha'-shu-shi ha, I protest.  
 i'-tha-shu-shi ha, you protest.  
 o'-tho'-shu-shi i, we protest.  
 i'-shu-shu-ba, with rapid strides.

## K

k'a'-be, serrature.  
 k'a-k'a-be (Om. same), serrated, hav-  
 ing teeth like a saw or the edge of  
 an elm leaf.  
 ka-mo', the sound produced by the  
 striking of a bell.  
 ka'-shi, a long time; long ago.  
 Ka'thu-wa, the Osage name for the  
 Kiowa Tribe.  
 ka'-wa, horse; nag; pony. This word  
 is a corruption of the Spanish  
 word for horse, caballo.  
 ka'-wa a-ba wa-ba'-hi bi o, the horses  
 are grazing.  
 ka'-wa-a-gthi, to ride horseback.  
 ka'-wa a-a-gthi, I ride horseback.  
 ka'-wa a-tha-gthi, you ride horse-  
 back.  
 ka'-wa o'-ga-gthi i, we ride horse-  
 back.  
 ka'-wa a-gthi-xu-e, I led my horse.  
 ka'-wa a-ka wa-ta'e-ga bi a, the  
 horse is gentle.  
 ka'-wa a-wa-gi-o'-btha i' da, I  
 abandoned my horses.  
 Ka'-wa-qi, Yellow horse. Personal  
 name.  
 ka'-wa-qi-ha, hoof of a horse.  
 ka'-wa gi'-dse, a horse's tail.  
 ka'-wa do-ga, stallion.  
 ka'-wa dsu-ba wa-bthi, I have a  
 few horses.  
 Ka'-wa gtho'-ga-xthi bi, Lightning  
 Creek, a tributary to the Neosho  
 River; its meaning is horse killed  
 by lightning. (From Father Shoe-  
 maker's ms.)  
 ka'-wa hiu bi a, many horses.

ka'-wa-ho-to, the neighing or the  
 whinnying of a horse.  
 ka'-wa-i-ga-pahe, currycomb.  
 ka'-wa-i-ga-pahe wi' o'-thi gi o,  
 bring me a currycomb.  
 ka'-wa i-ki-ka-wi' a-gi-the, I traded  
 off my horse.  
 ka'-wa i-ki-ka-wi' ga-xe—ka-wa,  
 horse; i-ki-ka-wi', exchange; ga-xe,  
 make—make-exchange-horses: re-  
 lay.  
 ka'-wa i-ki-ka-wi' pa-xe, I relayed.  
 ka'-wa i-ki-ka-wi' shka-xe, you re-  
 layed.  
 ka'-wa i-ki-ka-wi' o'-ga-xa i, we  
 relayed.  
 ka'-wa i-ki-ka-wi' tha-gi-the, you  
 traded off your horse.  
 ka'-wa i'-gthe, horse dung; manure.  
 Ka'-wa i'-gtho'-ga-xthi-bi, creek  
 where a horse was struck by light-  
 ning. Branch of Caney River,  
 Okla.  
 ka'-wa mi-ga, a mare.  
 ka'-wa niu-ga shi, to water a horse,  
 or to drive a horse to water.  
 ka'-wa ni u-ga-shi bthe, I go to drive  
 horses to water.  
 ka'-wa ni u-ga-shi stee, you go to  
 drive horses to water.  
 ka'-wa no'-xe-gka shi, a spirited  
 horse.  
 ka'-wa o'-tha i-the-the, to be thrown  
 by a horse.  
 ka'-wa a-ka o'-o'-tha i-the-the bi a,  
 the horse threw me.  
 ka'-wa a-ka o'-tha i-the-the bi a, the  
 horse threw him.

ka'-wa pa-xi<sup>a</sup>, a horse's mane.  
 ka'-wa pe-tho<sup>a</sup>-ba wa-bthi<sup>a</sup> ha, I have seven horses.  
 ka'-wa sho<sup>a</sup>-dse thi<sup>a</sup>-ge, gelding.  
 ka'-wa thi-ta e-a'-wa-khee, I meant your horse.  
 ka'-wa thi-thi<sup>a</sup>-ge, you have no horse.  
 ka'-wa to<sup>a</sup> bthi-wa-shta-ge, I tamed the horse.  
 ka'-wa to<sup>a</sup> i-tha'-gi-the, I found my horse.  
 ka'-wa to<sup>a</sup> i'-tha-gi-the, you found your horse.  
 ka'-wa to<sup>a</sup> i-tha'-the, I see the horse.  
 ka'-wa-to<sup>a</sup> i'-tha-the, you see the horse.  
 ka'-wa to<sup>a</sup> no<sup>a</sup>-a-pe, I fear the horse.  
 ka'-wa to<sup>a</sup> no<sup>a</sup>-tha-pe, you fear the horse.  
 ka'-wa to<sup>a</sup> u-wa-ga-shke, I tied the horse.  
 ka'-wa to<sup>a</sup> u-tha-ga-shke, you tied the horse.  
 ka'-wa tsi—ka'-wa, horse; tsi, house—horse-house: barn.  
 ka-wa tsi tee u-wa-gtho<sup>a</sup> ha ka'-wa to<sup>a</sup>, I put the horse in the barn.  
 ka'-wa u-he-ga-shi, a wild and spirited horse.  
 ka'-wa u-ga-shke-gtho<sup>a</sup>, to hitch or tether a horse.  
 ka'-wa u-ga-shke-a-gtho<sup>a</sup>, I hitched or tethered a horse.  
 ka'-wa u-ga-shke tha-gtho<sup>a</sup>, you hitched or tethered a horse.  
 ka'-wa u-no<sup>a</sup>-shi<sup>a</sup>, a horse stall.  
 ka'-wa u-ta-ga-shi, it is an ugly horse.  
 ka'-wa u-tha-gi-dse, you are hunting for your horse.  
 ka'-wa u-thu-ga-shke—ka-wa, horse; u-thu-ga-shke, to tether or fasten to: a picket.  
 ka'-wa u-wa-gi-dse, I am hunting for my horse.  
 ka'-wa wa-ko<sup>a</sup>-da-gi, a horse doctor; a veterinarian.  
 ka'-wa wa-no<sup>a</sup>-bthe, horse feed.  
 ka'-wa wa-no<sup>a</sup>-bthe u-we, oat field.  
 ka'-wa wa-tse-xi, a wild horse; an unruly horse.  
 ka'-wa-we-ki-gthi<sup>a</sup>—ka'-wa, horse; we-ki-gthi<sup>a</sup>, apparel—horse apparel: harness.

ka'-wa wi<sup>a</sup>-a-ki, I gave a horse to him.  
 ka'-wa wi<sup>a</sup>-ko<sup>a</sup>-btha, I want a horse.  
 ka'-wa wi<sup>a</sup> pa-the, I gave away a horse.  
 ka'-wa wi<sup>a</sup> shka-the, you donated a horse.  
 ka'-wa wi<sup>a</sup> shko<sup>a</sup>-shda, you want a horse.  
 ka'-wa wi<sup>a</sup> tha-ki, you gave a horse to him.  
 ka'-wa wi-ta e-go<sup>a</sup> xtsi i<sup>a</sup> da, it is very like my horse.  
 Ka'-wa-xo-dse, Roan-horse. Personal name.  
 ka'-wa-xo-dse, a roan horse.  
 ka'-wa zhi<sup>a</sup>-ga—ka'-wa, horse; zhi<sup>a</sup>-ga, little: little horse; a colt; a pony.  
 ka'-wa zhi<sup>a</sup>-ga a-a-gi-gthi<sup>a</sup>, I ride my pony.  
 ka-wa zhi<sup>a</sup>-ga a-tha-gi-gthi<sup>a</sup>, you ride your pony.  
 Ka'-wa-zhi<sup>a</sup>-ga, name given to the town of Bartlesville, Kans., by the Osage.  
 ka'-wa-zhi<sup>a</sup>-ga, little horse. Children pull the plant up by the roots and play horse with it; hence its name.  
 ka'-a-xe, the sound of scraping china dishes.  
 ka'-xe (Om. same), crow. To the Osage the crow is a mysterious bird. He figures prominently in the tribal rites as a symbol. He is regarded as a very wise bird. When he sees a large body of men marching over the prairies he knows that there will be a fight and follows, because there is a promise of a feast for him. He is always first to appear on the deserted battlefield. He follows the great herds of buffalo to feed upon those that die. The hunter knows where to find a herd, because he sees the crows flying over. This is also the name given a belt (symbolic) worn by members of the He-thu'-shka Society who have won military honors. In this symbolic badge are represented the crow, the eagle, the wolf, as the birds and animals that feed upon the bodies of the warriors slain in battle.

**ka'-xe ho-to²**, the cry of a crow; a croak.

**ka'-xe mi-gtho²**, crow belt. For reference and symbolic use *see* **ka'-xe** (crow).

**Ka'-xe-tho²-ba**, Two-crows. Personal name. Refers to the feathers used in making the staff of authority in buffalo hunting.

**ka'-xe to²-ga**, big crow; a raven.

**Ka'-xe wa-hu-ga**, youngest brother. A subgens of the **Mi-ke'** the-stee-dse gens; acts as **sho'-ka** for both itself and the gens.

**ka'-xe wa-o²-the**, large intestines of the buffalo, a butchering term; one of the entrails of a cow.

**Ka'-xe Wa-tho²**, the Crow songs. In these songs the rallying of the people is dramatized to go and chastise their foe. The two songs of this group are addressed to the crows by the symbolic men who symbolically act as the protector of the tribal life.

**Ka'-xe Wa-tho²**, Crow songs. This group of two songs picture the crow flying by couples toward the battlefield to feast upon the bodies of the slain warriors; they fittingly follow the **Sho²-ge Wa-tho²** (Wolf song). The first of these songs has one stanza of six lines. The second is similar to the first in words but unlike in rhythm and music, the first being slow time, the second fast time and gleeful in expression.

**Ka'-xe Wa-tho²**, Crow songs. These songs are of the **Tai'-zhu Wa-shta-ge** version. They are, however, used by the various gentes, each having a slight difference.

**ka'-shi²-ga**, the third son (special kinship term).

**ka'-shi²-ga a-ka wa-e ni-ka-shi-ga bi a**, my third son is a farmer.

**ka'-shi²-ga a-ka i²-dse gthu-sha bi a**, little brother washed his face.

**chi'-o²-ge**, to teach; to instruct.

**a-kchi'-o²-ge**, I teach.

**tha-kchi'-to²-ge**, you teach.

**kchi'-o²-ge**, to teach another; to instruct.

**Ka'-shi²-ga mo²-thi-do² a-kchi-mo²-ge a-tho**, I taught **Ka'-shi²-ga** to draw the bow.

**Ka'-shi²-ga mo²-thi-do² tha-kchi-o²-ge a-tho**, you taught **Ka'-shi²-ga** to draw the bow.

**kchi'-xe**, to make something for another.

**i'-no² ho²-be o²-kchi-xe o**, mother make me moccasins.

**ke'**, turtle; tortoise; terrapin.

**ke'**, to dig.

**do ke' bthe i² do**, I go to dig potatoes.

**a-ke'**, I dig.

**tha-ke'**, you dig.

**o²-k'a i**, we dig.

**ke-gi²-dse ga-tse**, snapping turtle.

This figures as a symbol in the Osage rites.

**ke da'-pa shi²-ga**, little round turtle.

**ke'-da-xe**, shadow.

**ke'-da-xe wi² no²-pa bi a shi²-to shi²-ga a-ka**, the boy was afraid of the shadow.

**ke'-da-xe wi² pa-xe**, I cast a shadow.

**ke'-da-xe wi² shka-xe**, you cast a shadow.

**ke'-da-xe wi² o²-ga-xa i**, we cast a shadow.

**ke'-da-xe-shko²—ke-da-xe**, shadows or shadow; **shko²**, moving: moving pictures.

**ke'-da-xe shko² wo²-ga-ba-no² o²-ga-the ʔe ha**, let us go to a moving picture.

**ke-gthe'-ge**, box turtle—**ke**, turtle; **gthe'-ge**, striped.

**Ke'k'i²**, Carrier-of-the-turtle. The name of a gens.

**ke-mo²-ge u-bi-tho²-dse**, narrow-chested turtle.

**ke-mo²-ge shu-dse**, red-breasted turtle. The red-breasted turtle figures as a symbol in the Osage rites.

**Ke-no²-xu-xe**, Cracks-the-turtle-with-his-foot. Personal name.

**ke'-pa**, diamond in a deck of cards.

**ke'-pa i-tha-ki-de**, I played a diamond.

**ke'-pa**—continued.

**ke'-pa wi<sup>a</sup> a-ni-a-zhi a-do<sup>a</sup>**, did you have a diamond?

**ke-ah-to'-ga**, soft-shelled turtle.

**ke'-tha**, the sky; the unclouded or clear sky.

**Ke'-tha-mo<sup>a</sup>-i<sup>a</sup>**, Clear-day-approaching. Personal name. Refers to the clearing of the sky after a storm.

**ke'-thi<sup>a</sup>-ke gtho<sup>a</sup>** the o, a very large terrapin.

**ke'-to'-ga**. (*See ke-ci'-dse ga-tse.*)

**ke-u'-gthe e-go<sup>a</sup>** (Psoralda), a weed, the pods of which are shaped like the bean.

**ke-u'-gthe hi** (Baptisia), a perennial herb of the bean family used by the Osage for eyewash.

**ke'-xtha-tse**, war club.

**ki**, to reach home.

**a-ki'**, I reached home.

**tha-ki'**, you reached home.

**o<sup>a</sup>-ga'-k'i i**, we reached home.

**ki**, down upon the ground (figuratively for vanquished).

**ki**, to give; to present to another.

**a-k'i'**, I give.

**tha-k'i'**, you give.

**o<sup>a</sup>-k'i' i**, we give.

**ki-a'-hi-hi-tha**, disturbance; excitement.

**ki-a'-hi-hi the**, flying hither and thither in swarms.

**ki-a'-hi tha-tha**, in a bounding motion.

**ki'-ba-no<sup>a</sup>**, to run a race.

**a-ki'-ba-no<sup>a</sup>**, I run a race.

**tha-ki'-ba-no<sup>a</sup>**, you ran a race.

**o<sup>a</sup>-ki'-ba-no<sup>a</sup> i**, we ran a race.

**ki'-ba-xtha**, to go to one approaching from the opposite direction.

**ki-çda'**, leech. The leech figures prominently in the Osage rites and the origin myths.

**ki-ço<sup>a</sup>**, some; as some water, some bread.

**ki-ço<sup>a</sup> ki-gthi-dai-çe**, the withdrawal of some of the people from the tribe; a separation.

**ki-çta'-ka**, kingfisher.

**ki-çto'**, same as **ki-gthi'-thi-çki**.

**ki-çto'**, a council; an assemblage; a meeting; United States Congress, the Senate; a court; a session.

**ki-çto'-i-e**, to declaim; an oration; a formal speech at a council.

**ki-çtu'çai**, council house; council house at the agency.

**Ki-çtu' u-mo<sup>a</sup>-thi<sup>a</sup>**, a member of the United States Congress; a Senator or Representative.

**ki-çtu' wa-gthe-çe-ga-xe**, secretary of a council.

**ki'-e-do-ba**, eight; the archaic word for eight is **pe-tha-bthi<sup>a</sup>** (Om. same).

**ki'-e-do-ba a-zhi-ki-e-do-ba**, eight; a-zhi, scattered about: eight spot (in playing cards).

**ki'-e-do-bi-o<sup>a</sup>**, eight times.

**ki-gtha'-çi** (Om. same), to stretch one's self.

**a-ki'-gtha-çi**, I stretch myself.

**tha-ki'-gtha-çi**, you stretch yourself.

**ki-gtha'-zho<sup>a</sup>-zho<sup>a</sup>**, a horse shaking itself after rolling on the ground.

**ki-gthe'**, he has passed by going homeward.

**ki-gthi'-do<sup>a</sup>-do<sup>a</sup>**, pulling himself repeatedly.

**ki-gthi'-dai<sup>a</sup>-gthe**. (*See çsi' hi-gthi<sup>a</sup>.*)

**ki-gthi'-e-zhi**, to disguise one's self; to be incognito.

**a-ki'-gthi-e-zhi**, I disguised myself.

**tha-ki'-gthi e-zhi**, you disguised yourself.

**o<sup>a</sup>-ki'-gthi e-zhi i**, we disguised ourselves.

**ki-gthi'-gtho<sup>a</sup>**, to mate; to court.

**ki-gthi'-k'i-tha**, an irritation of the skin; to itch; a desire to scratch.

**a-ki'-gthi-k'i-tha**, I itch.

**tha-ki'-gthi-k'i-tha**, you itch.

**o<sup>a</sup>-ki'-gthi-k'i-tha i**, we itch.

**ki-gthi'-k'i-tha**, hives; shingles.

**ki-gthi'-k'i-tha**, mange.

**sho<sup>a</sup>-ge thi-ça a-ka ki-gthi'-k'i-tha**

**o<sup>a</sup> bi a**, your dog has the mange.

**ki-gthi'-sha**, to disrobe; to undress; to remove one's clothes.

**a-ki'-gthi-sha**, I undressed.

**tha-ki'-gthi-sha**, you undressed.

**o<sup>a</sup>-ki'-gthi-sha i**, we undressed.

**ki-gthi'-shko<sup>a</sup>**, to move.

**a-ki'-gthi-shko<sup>a</sup>**, I move.

**tha-ki'-gthi-shko<sup>a</sup>**, you move.

**o<sup>a</sup>-ki'-gthi-shko<sup>a</sup> i**, we move.

**ki-gthi' thi-çki**, to convene or to assemble.

**ki-gthi'-wa-xpa-thi<sup>a</sup>**, to impoverish one's self.

**a-ki'-gthi wa-xpa-thi<sup>a</sup>**, I impoverished myself.

**tha-ki'-gthi wa-xpa-thi<sup>a</sup>**, you impoverished yourself.

**o<sup>a</sup>-ki-gthi-wa-xpa-thi<sup>a</sup> i**, we are impoverished.

**ki-gthi'-wi<sup>a</sup>-do<sup>a</sup>**, to unite and become as one; to resume friendly relations. (*See ki-wi<sup>a</sup>-do<sup>a</sup>.*)

**ki-gthi'-xo-be**, reciprocate.

**ki-gthi'-xu-e**, to move to make room for another.

**a-ki'-gthi-xu-e**, I moved to make room.

**tha-ki'-gthi-xu-e**, you moved to make room.

**o<sup>a</sup>-ki'-gthi-xu-a i**, we moved to make room.

**ki-gthi'-zha**, to wash one's self.

**a-ki'-gthi-zha**, I wash myself.

**tha-ki'-gthi-zha**, you wash yourself.

**o<sup>a</sup>-ki'-gthi-zha i**, we wash ourselves.

**ki-gtho<sup>a</sup>-ge**, intermarrying into another tribe.

**ki-gtho<sup>a</sup>-xe**, to practice magic upon each other.

**ki-gtho<sup>a</sup>-xe u-mo<sup>a</sup>**, the bee.

**ki-gtho<sup>a</sup>-xe-u-mo<sup>a</sup> sho<sup>a</sup> ni**, the honey bee. The honey made by the wild bee is used by both the Osage and the Omaha for food.

**ki-gthu'-ni-ka**, the swallow.

**ki-gthu'-ge**, to retreat before an enemy; to withdraw.

**a-ki'-gthu-ge**, I withdraw.

**tha-ki'-gthu-ge**, you withdraw.

**o<sup>a</sup>-ki-gthu-ge i**, we withdraw.

**ki-gthu'-ni-ka-ka**, there is some doubt, but it is generally believed to be the Osage for the buzzard. Used as a symbol.

**ki-gthu'-zha**, to wash one's self.

**a-ki'-gthu-zha**, I wash myself.

**tha-ki'-gthu-zha**, you wash yourself.

**o<sup>a</sup>-ki'-gthu-zha i**, we wash ourselves.

**ki-hi<sup>a</sup>-xa**, vain; vanity; self-importance; (2) to brag; to boast; to vaunt.

**a-ki'-hi<sup>a</sup>-xa**, I boast.

**tha-ki'-hi<sup>a</sup>-xa**, you boast.

**o<sup>a</sup>-ki'-hi<sup>a</sup>-xa i**, we boast.

**ki'-i-he-the**, to put down a long object, as a man or a log.

**ki'-i-he gi-the**, he put down his gun.

**ki' i-no<sup>a</sup>-the**, to put down to rest.

**ki' i-no<sup>a</sup>-a-the**, I put it down to rest.

**ki' i-no<sup>a</sup>-tha-the**, you put it down to rest.

**ki' i-no<sup>a</sup>-o<sup>a</sup>-tha i**, we put it down to rest.

**ki'-i-tse-the**, to put down a thing that can stand, as a filled bag, a pole, or a gun.

**ki'-i-tse-a-the**, I put it down.

**ki'-i-tse-tha-the**, you put it down.

**ki'-i-tse-o<sup>a</sup>-tha i**, we put it down.

**Ki-ka'-xe I-ki-tai<sup>a</sup> Wa-tho<sup>a</sup>**, Songs of Striking One against the Other. This is an act which is symbolic and refers to the striking of the scalp wound around the **Wa-ro'-be** (sacred hawk) with the war club.

**ki-ki'-da-ge**, strife, or a fight.

**ki-ki'-zhi<sup>a</sup>**, to disagree; to quarrel; division; discord.

**ki-ki'-zhi<sup>a</sup>**, each has a grudge against the other.

**ki-ko<sup>a</sup>-ge**, the act of religious devotion.

**ki'-ko<sup>a</sup>-to<sup>a</sup>-ga**, long-billed curlew. This bird clears away the sky with the magical powers of its voice.

**ki'-ku**, a feast.

**ki'-ku bthe**, I go to a feast.

**ki'-ku stse**, you go to a feast.

**ki'-ku o<sup>a</sup>-ga-tha i**, we go to a feast.

**ki'-mo<sup>a</sup>-ho<sup>a</sup>**, to face the wind; against the wind, current or upstream; windward.

**ki'-mo<sup>a</sup>-ho<sup>a</sup> bthe ha**, I go facing the wind.

**ki'-mo<sup>a</sup>-ho<sup>a</sup> stse ha**, you go facing the wind.

**ki'-mo<sup>a</sup>-ho<sup>a</sup> o<sup>a</sup>-ga-tha i**, we go facing the wind.

**Ki'-mo<sup>a</sup>-ho<sup>a</sup>**, Against-the-wind. Personal name. Refers to the habit of the elk facing the wind.

**ki'-mo<sup>a</sup>-ho<sup>a</sup>-pa-gthe**, to sleep with the head toward the wind.

**ki'-mo<sup>a</sup>-ho<sup>a</sup> u-ga-xthe**, facing the wind.

**ki'<sup>a</sup>**, to carry.

**a-ki'<sup>a</sup>**, I carry.

**ki'-**—continued.

tha'-k'i'a, you carry.

o-a-k'i'a i, we carry.

**ki'-da-ga bi the**, the foe; the enemy.

**ki'-da-ge i-e**, a threat.

**ki'-no**, symbolic paintings.

**ki-no'-ci-ge**, to kick one another.

When two tribes met together the boys of each fight one another by kicking.

**Ki-no'-do**, Springs-forth. Personal name.

**Ki'-no U-tha-ge**, Telling of the Symbolic Painting.

**Ki'-no Wa-tho** and **Wi-gi-e**, Painting songs and Rituals (alternating four in number, refers to the four water insects); mythical.

**Ki'-no Wi'-gi-e**, Adornment ritual. This ritual refers to the decorating of the **Xo-ka** and makes particular mention of the mussel from which the gorget that hangs from the **Xo-ka's** breast is made. In this ritual full detail is given as to the symbolic articles used in the adornment.

**Ki'-no Wi'-gi-e**, Ritual of the Symbolic Painting. This refers to the painting of the **Xo-ka**. This ritual beautifully presents how the colors are obtained, and what are the symbols of strength.

**Ki'-no Wi'-gi-e**, the painting ritual of the **No'-ho'-zhi'-ga**; belongs exclusively to the **Tsi'-zhu Wa-no** gens. At the close of the recitation of the **Ki'-no Wi'-gi-e** the **No'-ho'-zhi'-ga** begin to paint themselves. The members of the **Tsi'-zhu Wa-no** gens paint the entire face and body red. This manner of painting at the ceremony of the **Wa-sha'-be A-thi** belongs exclusively to the members of the **Tsi'-zhu Wa-no** gens; it is commemorative of the events given in the **wi-gi-e**:

The bodies of the people of the **Tsi'-zhu** Seven fireplaces,

Became stricken with the red of the fire, leaving no spot untouched.

**Ki'-o**, Wounded. Personal name.

**ki-o'-tha**, to throw each other away; divorce.

**o-a-ki'-o-a-tha**, I am divorced.

**tha-ki'-o-a-shta**, you are divorced.

**ki-o'-pa-the**, to understand it means one's self.

**a-ki-o'-pa-the**, I understand it to mean me.

**a-ki'-o-a-pa-the**, you understand it to mean you.

**o-a-ki'-o-pa-tha i**, we understand it to mean us.

**ki-pa'-do**, to push one's self along as in a boat.

**a-ki'-pa-do**, I push myself in a boat.

**tha-ki'-pa-do**, you push yourself in a boat.

**o-a-ki'-pa-do**, we push ourselves in a boat.

**ki-pa'-hi**, to choose a man or woman from their own number, as in a ball game.

**ni'-ka tho'-ba wa-pa'-hi ta mi'-ke**, I choose two men.

**wa-k'u tho'-ba thi wa-ba-hi o**, you choose two women.

**ki-pa'-no'-no'-the**, rising up and down in a tangled mass.

**ki-pa'-to-a bi o**, he rowed himself over (the lake).

**ki-pa'-xthu-tse**, to shed old skin, as does a snake.

**ki-ta'-ni-ga**, blue jay. The blue jay figures in the Osage peace rites as the symbol of a gray sky with blue spots here and there which indicate the coming of a peaceful day.

**ki'-tha-ha**, separate; apart; moving in opposite directions; separation.

**pa'-ki-tha-ha**, I pushed them apart.

**shpa'-ki-tha-ha**, you pushed them apart.

**o-a-ki'-ki-tha-ha i**, we pushed them apart.

**ki'-tha-ha ga-xe**, to separate a part of a group of things from the others; to separate a number of things from others.

**ki'-tha-ha pa-xe**, I separated a number of things.

**ki'-tha-ha shka-xe**, you separated them.

**ki'-tha-ha o-a-ga-xa i**, we separated them.

**ki'-tha-ha ki-the**, a separation of some of the gentes from the tribe.  
**ki'-tha-ha-pa-hi—ki-tha-ha**, at both ends; pa-hi, pointed, sharp: a centipede.

**ki'-tha-ha-pa-hi no<sup>a</sup>-a-wa-pe ha**, I am afraid of a centipede.

**ki-the'**, enable themselves to conceal their trails from the gods. (From a ritual.)

**Ki-thi'-to<sup>a</sup> Wa-tho<sup>a</sup>**, The Song of Reversal. This is the title of the third song in the series to the Wa-xo-be and is sung four times; each time the shrine is reversed so that the sacred hawk's head may point to the Tsi'-zhu or toward the Ho<sup>a</sup>-ga side of the house.

**ki'-thi-xa**, the mating of birds. (*See ki-gthi-gtho<sup>a</sup>.*)

**ki-to<sup>a</sup>-ba**, or **ki-to<sup>a</sup>-be**, looked over one's self.

**Ki-tsa'-i**, the name of an Indian tribe.

**ki'-u**, to maim; to wound.

**a-ki-u**, I am wounded.

**tha-ki'-u**, you are wounded.

**ki-xi'-tha**, to despair; to become hopeless; disheartened.

**a-ki'-xi-btha**, I am in despair.

**tha-ki'-xi-sda**, you are in despair.

**o<sup>a</sup>-ki'-xi-tha i**, we are in despair.

**Ki-xi'-tha-ba-zhi**, Self - confident. Personal name. Refers to the warlike spirit of the gens.

**ki-xi'-tha-zhi**, undismayed.

**ki-zhi<sup>a</sup>**, to quarrel.

**a-ki'-zhi<sup>a</sup>**, I quarrel.

**tha-ki'-zhi<sup>a</sup>**, you quarrel.

**o<sup>a</sup>-ki-zhi<sup>a</sup> i**, we quarrel.

**ko-ge'**, the sound produced by striking a drum; the sound of something soft and heavy falling to the ground; a thud.

**ko'-i-pshe**, to fear, as the fear of some unseen danger; (2) misgiving; a feeling of doubt.

**a-ko-i-pshe**, I had misgivings.

**tha-ko-i-pshe**, you had misgivings.

**o<sup>a</sup>-ga-ko-i-psha i**, we had misgivings.

**k'o'-k'o**, a commotion; a disturbance; a violent agitation.

**k'o-k'o'-bi**, alarm; fear of an attack; excitement; stirring of people in alarm; a tumult.

**ko-ko'-ga e-go<sup>a</sup>**, like a hog; hoggish.  
**ko-ko'-ga we-gthi—ko-ko-ga**, hog; we-gthi, grease: lard.

**ko-ko'-gi zhi<sup>a</sup>-ga**, a young pig; a shoat.

**ko-ko'-gi a-ba-ta**, a hog fence; a sty.

**ko-ko'-gi ta**, pork; pig meat.

**ko-ko'-gi ta o<sup>a</sup>-gu no<sup>a</sup> a-tha**, I like pork.

**ko-ko'-gi ta thi-gu a(?)**, do you like pork?

**ko-ko'-ma**, cucumbers.

**ko-ko'-ma thi-gu a(?)** do you like cucumbers?

**ha-we**, **ko-ko'-ma o<sup>a</sup>-gu**, yes, I like cucumbers.

**ko-ko'-ma gku-the—ko-ko'-ma**, cucumbers; gku-the, sweet: sweet pickles.

**ko-ko'-ma ts'a-a-the**, pickles.

**ko<sup>a</sup>**, roots of trees or plants; (2) a vein, or blood vessel.

**ko<sup>a</sup>**, to wish or to desire.

**k'o<sup>a</sup>**, to gamble; to bet.

**a-k'o<sup>a</sup>-bthe ha**, I go to gamble.

**tha-k'o<sup>a</sup> stae ha**, you go to gamble.

**o<sup>a</sup>-k'o<sup>a</sup> o<sup>a</sup>-ga-tha i**, we are going to gamble.

**ko<sup>a</sup>-bo'-gi-ci**, a throbbing blood vessel; (2) pulsation; (3) to throb.

**ko<sup>a</sup>-btha'-dae**, the roof of the mouth.

**ko<sup>a</sup>-btha'-dae u-ba-cta-ge**, pressing the gums of the upper teeth. This is done by the mother of an infant, so that when it begins to learn to talk it would not stutter or lisp. The projecting of the gums of the upper teeth, it is believed, interferes with clear speaking.

**k'o<sup>a</sup>-ga-gi**, fleet; swift; very fast.

**a-k'o<sup>a</sup>-ga-gi**, I am swift of foot.

**tha-k'o<sup>a</sup>-ga-gi**, you are swift of foot.

**o<sup>a</sup>-k'o<sup>a</sup>-ga-gi i**, we are swift of foot.

**ko<sup>a</sup>-ga-ha gthi<sup>a</sup>**, to sit side by side.

**ko<sup>a</sup>-ga-ha mo<sup>a</sup>-thi<sup>a</sup>**, to walk side by side.

**ko<sup>a</sup>-ga-ha o<sup>a</sup>-mo<sup>a</sup>-thi<sup>a</sup> tee a-tho**, let us walk side by side.

**ko<sup>a</sup>-ga-ha sho<sup>a</sup>**, to lie side by side.

**ko<sup>a</sup>-ga-ha o<sup>a</sup>-sho<sup>a</sup>**, let us lie side by side.

**ko<sup>a</sup>-ga' shko<sup>a</sup>**, simultaneous.

**Ko<sup>a</sup>-ge**, Kaw Indian.

ko'-çe-gi-the, to rest, as when weary.

ko'-çe-a-gi-the ha, I am resting.

ko'-çe-tha-gi-the ha, you are resting.

ko'-çe o-a-gi-tha i, we are resting.

ko'-çe wa-xa-bi, a ko'-çe Indian won a race at this place. This was the site of the third camp of the first buffalo trail.

ko'-çi, tacks; brass tacks; small nails.

ko'-dse, plums.

ko'-dse-btha-tse mi-kshe o, I am eating plums.

ko'-dse stea-tse ni-kshe o, you are eating plums.

ko'-dse-ça-be, black plums dried; prunes.

ko'-dse-çi, an orange.

ko'-dse çi wi<sup>a</sup> ko'-btha, I want an orange.

ko'-dse çi wi<sup>a</sup> shko<sup>a</sup>-shda, you want an orange.

ko'-dse-çi hi, an orange tree.

ko'-dse-çi ts'a-the, sour orange; lemon.

ko'-dse hi<sup>a</sup> stse-e, hairy plums; peaches.

ko'-dse hi<sup>a</sup> stse-e tse çi, yellow peaches.

ko'-dse hi<sup>a</sup> stse-e a-ba dsu-dse a bo, the peaches are ripe.

ko'-dse hi<sup>a</sup> stse-e tse çi a-ka dsu-dse a-ko, the peach is mellow.

ko'-dse sta-tse ni kshe o, you are eating plums.

ko'-dse thu-we, fruit picking.

ko'-dse bthu-we, I pick fruit.

ko'-dse stsu-we, you pick fruit.

ko'-dse u-gtho<sup>a</sup>—ko'-dse, any kind of fruit, as plums, peaches, apples; u-gtho<sup>a</sup>, a place of deposit. The word ko'-dse is applied to fruit in general; this particular word is used for pie, as its analysis shows a place to deposit fruit.

ko'-dse u-gtho<sup>a</sup> i-ga-xe, a cultivated herb used for cooking; rhubarb (*Rheum raphaniticum*).

ko'-dse xo-dse, the wild plum.

ko'-dse xo-dse hi, wild plum tree (*Prunus americana*).

ko'-ha (Om. same), the edge, margin, selvage, welt, of certain goods.

ko'-ha, near to us.

ko'-ha-ha, to meander along the bank.

ni-ko'-ha ke u-wa-pa, I meandered along the bank.

ni-ko'-ha ke u-tha-pa, you meandered along the bank.

ni-ko'-ha ke o-gu-pa i, we meandered along the bank.

ko'-ha-ha kshe, the vicinity; neighborhood; surroundings.

ko'-ha-ha-kshe ni'-ka-shi-ga do<sup>a</sup>-ha bi a, a good neighborhood.

ko'-ha-ha-kshe ni'-ka-shi-ga i-çi wa-tha bi a, a bad neighborhood.

ko'-ha ke to<sup>a</sup>-ga, wide margin.

ko'-ha ke shi<sup>a</sup>-ga, narrow margin.

ko'-ha-u-thi-stse, a style of wearing the hair among the children of certain gentes in the Osage Tribe.

ko'-tha, to attack; to charge upon an enemy; to raid; to threaten; (2) a menace.

a-ko'-btha ha, I made an attack.

tha-ko'-shna ha, you made an attack.

o<sup>a</sup>-ko'-tha i ha, we made an attack.

ko'-thi-xthe-ga, base of the trunk that sends forth roots.

ko'-to<sup>a</sup>, to tie, as with a string or cord.

a'-ko'-to<sup>a</sup>, I tie.

tha'-ko'-to<sup>a</sup>, you tie.

o<sup>a</sup>-ko'-to<sup>a</sup> i, we tie.

ko'-to<sup>a</sup>-ga, one of the large muscles.

ko'-tai, menstruation.

ko'-pshe, to run off; to elope.

a-ko'-pshe, I eloped.

tha-ko'-pshe, you eloped.

o<sup>a</sup>-ko'-psha i, we eloped.

ko'-tha a-ka ka-wa no<sup>a</sup>-ba go<sup>a</sup>-çe ki-go<sup>a</sup> wa-thi<sup>a</sup> bi o, my friend has two horses alike.

ko'-tha e-tho<sup>a</sup>-ba, my friend and I.

ko-we-tha', come hither.

ko'-shi-gi-gthe, Tracks - far - away. Personal name.

ko'-shi-mo<sup>a</sup>-i<sup>a</sup>, Travels-in-distant-lands. Personal name.

kshe, he lay. (From a ritual.)

kshe, the length of time from the beginning of a vigil (see no<sup>a</sup>-shi<sup>a</sup>-sho<sup>a</sup>); (2) to lay down; to place flat on the ground, or to be prostrate on any surface.



**kshe**, that lies. (From a ritual.)  
**kshe-dai**, there.  
 ní kshe-dai, there where lies the river.  
 u-xtha'-be kshe-dai, there where lies the forest.  
**kshe no'**, that lies outstretched.  
**kahi**, to reach home.  
 kshí' a(?), has he reached home?  
 ho'-we, a-kshí' bi a, yes; he has reached home.  
**kahi-gthe'**, to have gone home.  
 kshi gthe' a(?), has he gone home?  
 ho-we', a-kshi-a' gtha bi a, yes; he has gone home.  
**kshí'-no'-shi'**, to reach home and be standing there.  
**kshí'-o'-ge**, to teach another; to instruct.  
**kshi the**, to cause to do a thing.  
 gthe' tha kshi-the a(?), did you let him go?  
 ho-we', gthe a-kshi the o, yes; I let him go home.  
**kshí'-xe**, to make or do something for another.  
 a-kshi-xe, I made something for him.  
 tha-kshi-xe, you made something for him.  
 o'-kshi-xa i, we made something for him.

**Kshí'-shi**, Never-reaching-home. Personal name.  
**Kshí'-shi-wa-ga-xe**, Causes-them-to-fail-to-reach-home. Personal name. Refers to the attack of the eagle on its prey.  
**ksho'-ga**, a special kinship term used by members of a family only.  
**k'u**, to give away.  
 a-k'u', I give away.  
 tha-k'u', you give away.  
**ku'-dse**, to shoot.  
 a-ku'-dse, I shoot.  
 tha-ku'-dse, you shoot.  
 o'-ku'-dsa i, we shoot.  
**ku-dse thi-shto'**, to have shot.  
 a-ku'-dse bthi-shto', I have shot.  
 tha-ku'-dse ni-shto', you have shot.  
 o'-ku'-dse o'-thi-shto' i, we have shot.  
**ku-ge'**, sound of a drum when beaten.  
**ku-ku'-dse**, shooting repeatedly; used in describing a fight.  
**ku'-shi**, gulped into the earth.  
**ku'-tha**, a friend.  
 i-ku'-tha wi-ta, he is a friend of mine.  
**ku'-zhi**, far away; at a great distance.  
**ku'-zhi-a-ha mo'-thi'**, to live in seclusion; to withdraw from society of others; to live as a hermit.

## M

**ma'-cki-da**, to cut a notch in an ax handle or a hoe.  
**ma'-a-cki-da**, I notched the ax handle.  
**ma'-tha-cki-da**, you notched the ax handle.  
**mi** (Om. same), sun.  
**mi**, moons. (From a ritual.)  
**mi**, a blanket.  
**mi to'** a, a robe.  
**mi'-a-bi-go'-dse**, to rape.  
**mi-a'-gtho'-ge i'** do, I am married; I have been married.  
**mi'-a-gthu-shka**, elf; sprite.  
**mi'-a-ka thi-gthi-gthi-a i ha**, the sun is radiant.  
**mi'-a-po-ga**, afternoon; sundown.  
**mi-chí'**, a sharp stick used for perforating meat to be fastened together for jerking. Also used in weaving rush mats.

**Mi'-go'-e**, White-sun. Female personal name.  
**Mi-da'-i'-ga**, Playful-sun. Personal name. Refers to the sun as one of the symbols.  
**mi da'-stsu-dse**, sunbeam.  
**Mi'-do'-a-bi**, Sun-that-is-looked-up-on. Female personal name.  
**Mi-do'-be**, Sees-the-sun. Female personal name.  
**mi'-i-tho'-be**, the sun appears; sunrise.  
**mi-ga'**, female.  
 tse mi'-ga, female buffalo.  
 ka'-wa mi-ga, female horse (mare).  
**mi-ga' do-ga i-da-be**, male and female.  
**mi ga-gthe' ce** (sun's rays). The sun as he rises throws up broad, spreading rays. Thirteen of these rays are the war symbols of the Tsi'-

mi-ga-the' ce—continued.

shu Wa-no<sup>a</sup> gens. The rods used by the warriors in recounting their military honors are made to symbolize these thirteen rays.

Mi'-ga-sho<sup>a</sup>-i<sup>a</sup>, Sun-that-travels. Female personal name.

mi-go<sup>a</sup> tha, a man married by purchase. When he reaches an advanced age, he finds it useless to do any courting, so he purchases a woman. A suitor. (See mi-thi'-gtho<sup>a</sup>.)

Mi'-gthe-do<sup>a</sup>-wi<sup>a</sup>, Sun-hawk-woman. Female personal name.

mi'gtho<sup>a</sup>-ge (male), matrimony.

mi'-ha-shi-the, a robe worn with the hair outside.

mi'-he-ga, rush (*Equisetum hiemale*).

mi hi-e-ge'-ta, toward the setting of the sun.

mi'-hi-the, sun gone; sundown; sunset.

Mi'-hi-the, Sun-down. Personal name.

mi'-hi-the do<sup>a</sup>, at sunset, when the sun goes down.

mi'-hi-the te wax-ka-da-shi do<sup>a</sup>-be u-xta, a wonderful sunset.

mi'-hi-tho<sup>a</sup>-be dai, where the sun appears; the east.

Mi'-ho<sup>a</sup>-ga, Sacred-sun. Female personal name.

mi'-ho-wa-gi tho<sup>a</sup> shi a(?) where was the sun when you started; at what time did you start?

mi'-i-da-ga-be, sunburn.

mi'-tho<sup>a</sup> da-ka-de i-thi da-ça-be ha, you sunburn.

mi'-tho<sup>a</sup> o<sup>a</sup>-tho<sup>a</sup> da-ça-be ha, I sunburn.

mi-ka', raccoon. The raccoon was used for food by both the Osage and the Omaha. When the fur traders came among the Omaha they never paid more than a quarter of a dollar for a raccoon skin, so they called the coin mi-ka'-ha-i-tha-wa, raccoon money.

mi-ka'-k'e, mushroom.

mi-ka'-k'e, star.

mi-ka'-k'e gi<sup>a</sup>-dse stse-dse, long-tailed star; comet.

mi-ka'-k'e ho<sup>a</sup>-ba-do<sup>a</sup> thi<sup>a</sup>-kahe, the morning star. Used in rituals.

mi-ka'-k'e ho<sup>a</sup>-do<sup>a</sup> thi<sup>a</sup>-kahe, evening star.

mi-ka'-k'e mo<sup>a</sup>-thi<sup>a</sup> a-shi, lode star; magnetic ore, from mi-ka'-k'e, a star; mo<sup>a</sup>-thi<sup>a</sup>, moving; a-shi, not—star-moving-not. This star is known among astronomers as the guiding or Pole star.

mi-ka'-k'e to<sup>a</sup>-a, the great star; the morning star.

mi-ka'-k'e u-ki-tha-ta<sup>a</sup>, double star.

mi-ka'-k'e u-xpa-the, meteor; falling star. The year 1833 was known as the year of falling stars.

mi-ka'-k'e u-sho<sup>a</sup>-ge, the path of a star; orbit.

mi-ka'-k'e wa-gpe, the inactive star.

Mi-ka'-k'e-shi<sup>a</sup>-ga, Little-star. Personal name.

mi-ka'-k'e shu-dse, red star; Pole star.

Mi-ka'-ki-thi-xa bi, when the raccoons rut, November.

mi-ka'-pahe, hairbrush grass (*Stipa spartea*).

mi-ka'u-thu-thi<sup>a</sup>-ge, a trap (for catching raccoons).

Mi-ka'-wa-da-i<sup>a</sup>-ga, Playful-raccoon. Personal name.

Mi-ka'-xa-ge, Crying-raccoon. Personal name.

mi-ke' the-stse-dse, cattail (*Typha latifolia*). This is also the name of a gens.

mi-ke'-the-stse-e, the common cattail, used for coarse weaving (*Typha latifolia*).

Mi-k'i<sup>a</sup>, the Sun Carrier. The name of a gens.

Mi-k'i<sup>a</sup> Wa-no<sup>a</sup>, Carriers of the sun and moon. This refers to the life symbols, all the heavenly bodies.

mi-kahe, me. (From a ritual.)

mi-kahi<sup>a</sup>-da, I am.

mi<sup>a</sup>, a robe. In the shrine, Rite of Vigil, scalp and bird degrees of the Tribal Rites, the ceremonial robe, called Xo'-ka mi<sup>a</sup>, was made of a puma skin which symbolised fire. In the weaving of the Shrine, the

**mi'**—continued.

burden strap sayings of the Ancient Men, degrees of the Tribal Rites, the ceremonial robe was a buffalo robe (of the *Wa-tse-tsi* gens the robe was made of deerskin). In the Tattooing ceremony the ceremonial robe was made of a black bearskin. This ceremony is apart from the tribal rites. The *Mi-ki'i'a* and *Tho'-xe gentes* use seven raccoon skins.

**mi'-na**, this is a special kinship term used by a father and mother for their first daughter. The term is also used by other members of the family. It is not a personal name; it is, however, a gentile name, by which she may be addressed by anybody.

**mi'-dse'**, to creep; to crawl on the hands and knees.

**zho' ki-gthe' ke dsi a-mi'-dse bthe ha**, I crawled under the log.

**mi'-dse**, bow. The Osage made their bows of the Osage orange saplings. When this wood is not obtainable, they use the hickory or the ash sapling.

**mi'-dse ke a-gthu-çe**, I recovered my bow.

**mi'-dse ke tha-gthu-çe**, you recovered your bow.

**mi'-dse ke o'-gthu-ça i**, we recovered our bow.

**Mi'-dse-çta ga-xa**, Bow-wood Creek. The site of the eleventh camp of the first trail of the buffalo hunt. Also the site of the tenth camp of the second trail.

**mi'-dse ga-xe pi-mo'**, I am skilled in bow making.

**mi'-dse ga-xe pi-o' bi a**, he is skilled in bow making.

**mi'-dse ga-xe ship-zho'**, you are an expert bow maker.

**mi'-dse-ko'**—**mi'-dse**, bow; **ko'**, sinew; bow-sinew: bowstring. The Osage made their bowstrings out of a buffalo sinew. A good hunter is always supplied with extra bowstrings in his quiver.

**Mi'-dse-ko'**, Bow-string. Personal name.

**mi'-dse-ko'**, the trigger of a gun.

**wa-hu'-to'-the mi'-dse-ko' tse bthi'-do' ha**, I pulled the trigger.

**Mi'-dse-ni-e**, Fences-with-a-bow. Personal name.

**mi'-dse-shta hi**, smooth bowwood, the Indian name for the Osage orange (*Toxylon pomiferum*). The Pawnees and Omahas pay a big price for this wood because of its lasting qualities.

**mi'-dse ça-shpi**, the nock of a bow or of an arrow.

**mi'-dse wi'e-pa-xe o**, I am making a bow for him.

**mi'-dse wi' shka-xe**, you are making a bow.

**mi'-dse wi' wi-pa-xe o**, I am making a bow for you.

**mi'-kshhe**, I, who sit here. An expression found in rituals.

**Mi'-kshhe-çka ga-xa**, Dogie Creek. A small branch of the Arkansas River.

**mi'-no'**, the first daughter (special kinship term).

**mi'-to'-a**, a buffalo robe.

**mi'-to'-a gtho'-the wi' a-bthi'**, I have a large buffalo robe.

**mi'-to'-ga**, a large robe.

**mi'-to-o-xthe**, sunflower, looks always to the sun. The compass weed; from this weed there is a gum that exudes from the stalk. (See **mi'-ta-o-ga-xthe**.)

**mi'-tse**, bow.

**mi'-tse-ko'**, bowstring.

**mi'-tse-ta-spe**, notches of bow.

**Mi'-tse-xi**, Sacred Robe. A personal name.

**Mi'-tsiu'-sha-ge ga-xa**, Grizzly Bear Claw Creek.

**Mi'-tsiu'-zhi'-ga**, Little-grizzly-bear. Personal name.

**mi'-tsu'**, grizzly bear.

**mi'-o'-ba**, the moon.

**mi'-o'-ba a-thi-ge-zhe**, a half moon; a crescent.

**mi'-o'-ba gi-k'a-be gi-gthe**, the waning of the moon.

**mi'-o'-ba the**, this month.

**mi'-o'-ba tho' da-pa**, the moon is round.

**mi'-o<sup>a</sup>-ba u-ki-cte hi e no<sup>a</sup>,** semi-monthly.

**Mi'-she-tai-the,** Yonder - the - sun-passes. Personal name.

**mi'-ta o-ga-xthe,** a sun-gazer plant; the gum plant (*Silphium laciniatum*).

**Mi'-tha-gthi<sup>a</sup>,** Good-sun. Female personal name.

**mi'-tha gtho<sup>a</sup>-ge i<sup>a</sup> do,** you are married.

**mi-thi'-gtho<sup>a</sup>,** a suitor; a lover.

**mi-thi'-gtho<sup>a</sup>,** to woo; to make love.

**mi-bthi'-gtho<sup>a</sup>,** I woo.

**mi-ni'-gtho<sup>a</sup>,** you woo.

**mi'-tho<sup>a</sup> a-gthi-tse-ga ha,** I renovated my blanket.

**mi'-tho<sup>a</sup> da-ka-dse,** the sun is hot.

**Mi-tho<sup>a</sup>-to<sup>a</sup>-mo<sup>a</sup>-i<sup>a</sup>-zhi<sup>a</sup>-ga,** Young-mid-day. Personal name. Refers to the sun at early noon.

**Mi-tho'-to<sup>a</sup> Wa-tho<sup>a</sup>,** Mid-day Songs. These are given according to the Tsi'-zhu Wa-shta-ge version. It was a custom long before the white man came for the Osage to offer supplication at dawn, mid-day, and sunset, as the sun was considered one of the abiding places of Wa-ko<sup>a</sup>-da. The first refers to the red eagle, the white eagle, and the bald eagle as the giver of the three symbols for the three periods of the day; the second relates to the sun, who is spoken of as father; songs 3 and 4 are sung twice.

**Mi'-tse-xi,** Sacred-sun. Female personal name.

**mi'-u-bthi-wi<sup>a</sup>,** a ring around the moon or the sun; a halo.

**Mi'-u-ko<sup>a</sup>-dsi,** the solitary moon; month of February. This is the version of Black Dog, while Chief Look-out says it is the month of January.

**Mi u'-k'o<sup>a</sup> thi<sup>a</sup>-ge,** Moon of the Idle days, March.

**mi'-u-tha-ge—mi,** sun; u-tha-ge, reporter—sun reporter: a clock.

**mi'-u-tha-ge wi-ta tho<sup>a</sup> wa-hu-stsa,** my clock is small.

**mi-u'-tha-ge-i-ko<sup>a</sup>-the,** watch chain. **mo<sup>a</sup>-ce-cka ci mi'-u-tha-ge-i-ko<sup>a</sup>-the** wi<sup>a</sup> a-ni ni-ke ha, you have a gold watch chain.

**miu'-tha-ge i-ko<sup>a</sup>-the wi-ta stse-dse,** my watch chain is long.

**mi-u'-tha-ge u-ta-no<sup>a</sup>,** one of the spaces of time as marked out on the face of a clock or watch; an hour.

**mi-u'-xpe,** sun falls; sunset.

**mi-u'-xpe gi-thi-ko<sup>a</sup>,** clouds making way for the sun as it approaches the western sky.

**mi'-wa-ba-tse,** bands of ribbon on a woman's blanket.

**mi'-wa-da,** to be jealous (as a man of a woman).

**wa-u' wi<sup>a</sup> mi-a-da ha,** I am jealous of a woman.

**wa-u' wi<sup>a</sup> mi-a-tha-da ha,** you are jealous.

**Mi'-wa-ga-xe,** Child-of-the-sun. Personal name.

**mi'-wa-gthu-shka,** fay; an elf; a fairy.

**mi wa'-o<sup>a</sup> zhi<sup>a</sup>-ga,** little songs of the sun. These songs are the Tsi'zhu version and are appeals for aid from that heavenly body for success in defeating the enemies of the tribe. In these songs the Sun is referred to as Grandfather; reference is made to its rising—first, its outspreading rays; second, its appearance above the horizon visible to the supplicant; third, the appearance of plumelike shafts; and, fourth, when it has fully arisen.

**mi'-xa cka,** the white swan. (See legend.)

**mi'-xa-cka ha,** white swanskin.

**mi'-xa-cka to<sup>a</sup>-ga,** the white swan. This bird figures in the Osage tribal rites as a symbol of strength and endurance.

**mi'-xa-do-ga,** a drake.

**mi'-xa-ghto<sup>a</sup>-ge shto<sup>a</sup>,** diver; a coot

**mi'-xa-pa-to<sup>a</sup>-ho,** mallard duck. The skin of the neck and head of the mallard duck was used by the Osage and Omaha as a symbol of peace on their peace pipes.

**mi'-xa-sha-be**—**mi-xa**, goose; **sha-be**, dark goose. The goose is used by both the Osage and Omaha for food.

**mi'-xa sha-be zhi'-ga**, a gosling.

**mi'-xa zhi'-ga**, a teal duck.

**mi'-zhi'**, the name of a marriage custom which takes place between a youth and a maiden. The marriageable age is reached shortly after puberty, and those who have attained that period of life are known as **Tse ga-no'**, "newly grown." These young people, unless near relatives, are not allowed to mingle or even speak to one another. They are strictly guarded, so that no couple can arrange their own marriage affairs, and open courting or love-making is quite impossible.

The initiatory steps toward marriage must come from the family of the young man. No one having a marriageable daughter can do anything looking toward her marriage; she must wait to be sought. It, therefore, becomes necessary for the parents or near relatives of the youth to seek for him a suitable wife, who must be chosen from a gens other than the gentes to which the father or mother of the youth belongs.

When a suitable maiden has been found—one who in the opinion of the young man's family would make him a good wife—the parents summon four old men, each of whom has won the title of **Ni'-ka do'** he, or Good Men. This title belongs to a man who has been married according to the established customs of the tribe, has successfully raised and married off his own children, and lived to become a grandfather. The **Ni'-ka do'** he are employed to conduct the negotiations between the family of the youth and that of the chosen maiden, and for their services they receive a fee. When the four men present the proposal of marriage, they extol the char-

**mi'-zhi'**—continued.

acter of the family of the young man and also that of the young man himself.

There is one point on which every self-respecting family is particular, and that is that the daughter shall marry only into a family the parents of which have been properly united in accordance with the recognized tribal custom. One of the first inquiries made of the four old men by the parents of the girl is upon this subject. When the answers given are satisfactory as to the standing of the youth's family, the next step is the consideration of the number and character of the gifts to be made by the parents of the young man. As all the near relatives of the maiden must each have a gift, it becomes necessary to canvass carefully the amount and value of the gifts offered to insure satisfaction on the part of all entitled to share in them. These negotiations often consume considerable time. When at last this matter is adjusted the four old men are bidden to inform the family of the youth that the relatives of the maiden will be consulted. This form of message is regarded as an assurance to the four men that their mission will be successful. At this point it is possible for the parents of the girl to reject the proposal, but if they are favorably inclined they now communicate with the maternal uncle and consult with him. If he gives his consent, all the other relatives agree to the proposed marriage.

The parents of the maiden send a messenger whose duty it is to convey their consent to the parents of the young man and to announce the time when the ceremony of the delivery of the gifts, the maiden, and the young man shall take place. On the appointed day the parents of the young man lead a procession com-

mi'-shi—continued.

posed of all the relatives of the youth, each one bearing a gift of a horse or a blanket to be delivered among the relatives of the maiden. When all the promised gifts have been delivered to the relatives of the girl and accepted by them, the relatives of the young man return to their home.

On the following day the parents of the maiden send her, accompanied by a prominent man, to the home of the prospective bridegroom to be delivered to him and to his parents and relatives. This act is spoken of as a declaration: "We give to you our daughter." The bride takes with her gifts of blankets and horses to be distributed among the relatives of the young man. The next morning the bridegroom's relatives again form a procession and take both bride and groom to the house of the bride's parents and deliver her and her husband to her parents' relatives. This act, which completes the marriage, is equivalent to the declaration by the youth's parents: "We give to you our son."

mi'-xa shi'-ga xo-dse, teal duck.

mo<sup>a</sup>, an arrow. The Osage made their arrows out of a wood they call mo<sup>a</sup>-ça hi, arrow wood (*Cornus asperifolia*). When this wood is not obtainable they use the ash. Two arrows, ceremonially made, are used in some of the Osage tribal rites, one painted black and the other red, to represent night and day, they being symbols of everlasting life.

mo<sup>a</sup>-a-do-we, trump in a game of cards.

mo<sup>a</sup>-a-tha-ge, arrow feathers.

mo<sup>a</sup>-ba'-tai-he, a hummock; a gopher hill.

mo<sup>a</sup>-bi'-ga, drought; continued dry weather; absence of rain.

mo<sup>a</sup>-bi-dse, sumac. The leaves of the sumac were dedicated by the

mo<sup>a</sup>-bi-dse—continued.

No<sup>a</sup>-ho<sup>a</sup>-zhi-ga to use for smoking when performing the ceremonies relating to the making of the rush shrine for the sacred hawk, the emblem of the courage of the warrior; the smoke of the leaves was very mild and could be inhaled.

mo<sup>a</sup>-bi-dse ba-ko<sup>a</sup> (*Rhus glabra*), the common sumac (smooth) used for smoking.

mo<sup>a</sup>-bi-dse xtai hi, the real mo<sup>a</sup>-bi-dse, the leaves of which the No<sup>a</sup>-ho<sup>a</sup>-zhi-ga declared to be suitable for use for ceremonial smoking. The leaves of the tall sumac were always used for smoking at the tribal ceremonies.

mo<sup>a</sup>-bi-xo<sup>a</sup>, columbine and other sweet-smelling seeds used among the Osage for perfumery.

mo<sup>a</sup>-bi-xo<sup>a</sup> ça-be, black perfume; columbine seeds.

Mo<sup>a</sup>-btho<sup>a</sup>-ba, Corn-hill. Female personal name.

mo<sup>a</sup>-btho<sup>a</sup> ga-xe—mo<sup>a</sup>-btho<sup>a</sup>, corn hills; ga-xe, to make: to-make-corn-hills. Preparation for planting corn.

mo<sup>a</sup>-btho<sup>a</sup> pa-xe, I am making corn hills.

mo<sup>a</sup>-btho<sup>a</sup> shka-xe, you are making corn hills.

mo<sup>a</sup>-btho<sup>a</sup> o<sup>a</sup>-ga-xe, we are making corn hills.

mo<sup>a</sup>-ça, arrow shaft.

mo<sup>a</sup>-ça-ga-ts'u, gun wad. When the Osage came into possession of the flintlock musket he saved all the arrow-shaft shavings for use as gun wad. The word is a composite: mo<sup>a</sup>-ça, arrow shaft; ga-ts'u, shavings. In his bullet pouch the hunter carried a large supply of the shavings.

mo<sup>a</sup>-ça hi, arrowwood. (See mo<sup>a</sup>.)

Mo<sup>a</sup>-ça hi, A Thicket of Arrowwood. This was the site of the fourteenth camp of the second trail in the hunt for buffalo.

Mo<sup>a</sup>-ça-no<sup>a</sup>-pa-i<sup>a</sup>, Dreaded-arrow-shaft. Personal name.

mo'-ga-xo-ta hu, gray arrowwood (*Cornus circinata* L'Her). This tree was used for making arrows.

mo'-ge', woman's breast.

Mo'-ge, Metal. Personal name.

mo'-ge, iron or any kind of metal.

mo'-ge-mo<sup>a</sup> da-čko<sup>a</sup> a-the, I melt the metal.

mo'-ge-mo<sup>a</sup> da-čko<sup>a</sup> tha-the, you melt the metal.

mo'-ge, steel trap; a beaver or raccoon trap.

mo'-ge a-ba-ta, wire fence.

mo'-ge a-da-ko<sup>a</sup>-gthe, a metal lamp.

mo'-ge a-ga-tsa-ge, a rivet.

Mo'-ge ga-be, Black-breast. Personal name. Refers to the black hair on the breast of the elk.

mo'-ge-ga-gi, hard iron; steel.

mo'-ge-qi—mo'-ge, metal; qi, yellow: yellow-metal—brass.

mo'-ge qi a-ba-gta—mon'-ge, iron; qi, foot; a-ba-gta, patch; foot-iron-patch; horseshoe.

mo'-ge-čka, white metal (money).

mo'-ge-čka o<sup>a</sup>-thi<sup>a</sup>-ge, I have no money.

mo'-ge-čka thi-thi<sup>a</sup>-ge, you have no money.

mo'-ge-čka wa-thi<sup>a</sup>-ga i, we have no money.

mo'-ge-čka a-do<sup>a</sup>-be, treasurer.

mo'-ge-čka a-gi-da ha, I am asking for my money.

mo'-ge-čka ga-gi, a coin.

mo'-ge-čka gi—mo'-ge-čka, money; gi, yellow; yellow money: gold.

mo'-ge-čka gi'-ba hi, they are collecting money from him.

mo'-ge-čka i-ts'a-the, a spendthrift.

mo'-ge-čka i-ts'a-the ma e-go<sup>a</sup> i ha, he is a spendthrift.

mo'-ge-čka thi<sup>a</sup>-ge—mo'-ge-čka, money; thi<sup>a</sup>-ge, none, not any: not-any-money—penniless.

mo'-ge-čka o<sup>a</sup>-thi<sup>a</sup>-ge, I have no money.

mo'-ge-čka thi-thi<sup>a</sup>-ge, you have no money.

mo'-ge-čka wa-thi<sup>a</sup>-ga i, we have no money.

mo'-ge-čka to<sup>a</sup>, rich in money and chattels.

mo'-ge-čka tsi—mo'-ge-čka, money; tsi, house: money-house—bank.

mo'-ge-čka tsi a-thi<sup>a</sup>—mo'-ge-čka, money; tsi, house; a-thi<sup>a</sup>, owner: money-house-owner—banker.

mo'-ge-čka tsi a-thi<sup>a</sup> to<sup>a</sup> a-gi-to<sup>a</sup> be bthe ta mi<sup>a</sup>-ke ha, I will see my banker.

mo'-ge-čka u-da wa-gthe-ge, paper or writing for borrowing money; a note.

mo'-ge-čka u-thu-da wi<sup>a</sup> a-wa-ki, I gave a promissory note.

mo'-ge-čka u-zhu, purse; pocket-book; wallet.

mo'-ge-čka u-zhu o<sup>a</sup>-wo<sup>a</sup> xpa-the ha, I lost my wallet.

mo'-ge-čka wa-no<sup>a</sup>-p'i<sup>a</sup>, silver medal; peace medal.

mo'-ge-e, hoe.

mo'-ge ga-xe—mo'-ge, iron; ga-xe, maker: iron-maker—a blacksmith.

mo'-ge ga-xe to<sup>a</sup>dsi ka-wa to<sup>a</sup> a-gtha-bthi bthe ta mi<sup>a</sup>-kshe, I must take my horse to the blacksmith.

mo'-ge-ga-xe tsi—mo'-ge, iron; ga-xe, to make; tsi, house: house-to-make-iron; a blacksmith shop.

mo'-ge i<sup>a</sup>-shta u-gtho<sup>a</sup>—mo'-ge, metal; i<sup>a</sup>-shta, eyes; u-gtho<sup>a</sup>, to put in: eyeglasses; lorgnette.

mo'-ge i<sup>a</sup>-stu-gtho<sup>a</sup> wi-ta tho<sup>a</sup> mo'-sho-sho-dse i<sup>a</sup>-tha ha, my spectacles are dirty.

mo'-ge ki-tha-ha-pa-hi, a pickax with edges like a chisel instead of pointed; a mattock.

mo'-ge k'o<sup>a</sup>-ga-gi—mo'-ge, iron; k'o<sup>a</sup>-ga-gi, swift: telegraph.

mo'-ge-mo<sup>a</sup>—mo'-ge, metal; mo<sup>a</sup>, arrow; the word applied to a bullet. (Om. same.)

mo'-ge mo<sup>a</sup>-hi<sup>a</sup>-gi, an iron arrow-head.

mo'-ge-mo<sup>a</sup> u-ga-xto<sup>a</sup>, a bullet mold.

mo'-ge ni-xo-dse, iron ashes; gun-powder.

Mo'-ge-no<sup>a</sup>-p'i<sup>a</sup>, Iron-necklace. Personal name.

mo'-ge pe-dse i-shko<sup>a</sup>—mo'-ge, iron; pe-dse, fire; i-shko<sup>a</sup>, to warm one's self. The Osage name for a stove.

mo'-ge ta-ta-ge—mo'-ge, iron; ta-ta-ge, ticking—ticking-iron: typewriter.

mo'-ge ta-ta-ge tse-ga wi<sup>a</sup> a-bthi<sup>a</sup>, I have a new typewriter.

mo'-ge tse-xe wi<sup>a</sup> a-ni, you have a tin pail.

mo'-ge tse-xe wi<sup>a</sup> pa-xe, I made a tin pail.

mo'-ge tsu-ge—mo'-ge, metal; tsu-ge, mussel shell, a name applied to spoons; an iron spoon.

mo'-ge tsi u-thu-ga-do<sup>a</sup>—mo'-ge, metal; tsi, house; thu, with which to; u-ga-do<sup>a</sup>, peg down; metal-with-which-to-peg-house-down: nail.

mo'-ge tsu-ge, an iron spoon or shell.

mo'-ge u-ga-tsa-ge, a rivet.

mo'-ge u-ga-tsa-ge to<sup>a</sup>-ga ge-wi<sup>a</sup> o<sup>a</sup>i o, give me a large rivet.

mo'-ge u-gtho<sup>a</sup>—mo'-ge, trap; u-gtho<sup>a</sup>, putting in (the act of putting the trap in the mouth of a beaver hole): trap setting. (Om. same.)

mo'-ge u-ki-ki-e—mo'-ge, iron; u-ki-ki-e, talk together, or to each other: telephone.

mo'-ge u-ki-thu-cha-ge—mo'-ge, iron; u-ki, together; thu-cha-ge, welded—iron-welded-together: a chain.

mo'-ge u-tha-ge, telltale wire; telegraph wire.

mo'-ge u-xtho-k'a, a stovepipe.

mo'-ge u-xtho-k'a tse u-ci'ha, the stovepipe is rusty.

mo'-ge we-ba-k'u—mo'-ge, iron; we-ba-k'u, to dig with: a spade.

mo'-ge we-ba-tse—mo'-ge, iron; we, with which to; ba-tse, sew—iron-with-which-to-sew: a sewing machine.

mo'-ge we-e, a plow. Before the iron plow was introduced among the Osage they used the shoulder blade of the elk or bison for hoes. Traders introduced the iron hoes, and when the plow was brought the Indians gave it this name, which meant iron hoe.

mo'-ge we-e a-gthi-xo<sup>a</sup>, I broke my plow.

mo'-ge we-e—continued.

mo'-ge we-e tha-gthi-xo<sup>a</sup>, you broke your plow.

mo'-ge we-e o<sup>a</sup>-wo<sup>a</sup> ki o, lend me your plow.

mo'-ge we-ga-k'u, an adze.

mo'-ge we-ki-k'o<sup>a</sup>, hardware; any useful article made of iron.

mo'-ge wiu-ga-do<sup>a</sup>, an iron wedge.

mo'-ge wi-u-ho<sup>a</sup>—mo'-ge, iron; wi, modification of we, with which to; u-ho<sup>a</sup>, cook: iron-with-which-to-cook—a cooking stove.

mo'-ge zhu-dse—mo'-ge, metal; zhu-dse, red: red-metal—copper.

mo'-ge zhu-dse the-xe tse o<sup>a</sup>-tho<sup>a</sup>-thi<sup>a</sup> gi o, bring me my copper kettle.

mo'-gi hi, arrowhead (Viburnum).

Mo'-gi-tse-xi, Sacred-arrow-shaft. Female personal name.

mo'-go<sup>a</sup>-i'-ta, at the other side.

mo'-go<sup>a</sup> thi'-ta-a-ba-sda—mo'-go<sup>a</sup> thi'-ta, on one side (of the head); a-ba-sda, shave: shave-on-one-side-of-the-head—penitentiary.

Mo'-go'-tse ga-xa, Whistle Creek, so called because reeds out of which whistles were made grew there. Mission Creek, Okla.

mo'-cto'-cto, soft mud; a muddy road.

u-zho<sup>a</sup>-ge ke mo'-cto'-cto, the road is muddy.

mo'-gu'-dse-e-gon. (See zho'-xa-shto<sup>a</sup>-ga.)

mo'-do'ka, moist. (See do'ka.)

mo'-e'-go<sup>a</sup>, resembling an arrow.

mo'-ga, skunk.

mo'-ga'-bu, same as a-ga-ha-mi.

Mo'-ga'-shu-dse, Dust-maker. Personal name. Refers to the dust made by the rushing of the buffalo.

Mo'-ga-xe, Arrow-maker. Personal name.

mo'-ge, breast or chest of a human being.

Mo'-ge'-gi, Yellow-breast. Personal name.

mo'-ge ni-e—mo'-ge, breast; ni-e, ache: breast-ache, chest-ache; consumption.



**mo'-ge thi-cto-the**, the muscles of my breast gathered in folds with age. (From a ritual.)

**mo'-ge u-ça-gi**, the hard muscle of a buffalo's breast; a term used in butchering.

**mo'-gthe**, vertical or the beginning.

**mo'-gthe-the**, originator or author.

**mo'-gthi<sup>a</sup> o'**, go home.

**mo' gthu-stse-dse Wa-tho<sup>a</sup>**, songs of drawing the arrows. This is a version of the Tsi'-zhu Wa-shta-gens. The word gthu implies a complex symbolism, and is here personified as the one who draws the arrows. In song 1 of this group reference is made to the two birds used in the ceremony; in the second song the theme refers to the red and black arrows sent in pursuit of Day and Night; in the third song reference is made to the homecoming attended with success; in this little drama there is the thought of courage and valor against danger.

**mo' - gthu - stse - dse Wa - tho<sup>a</sup>**, Songs of Drawing His Arrows. These songs are supplicatory in character. The ceremonial acts accompanying these songs express a desire that the initiate shall not only be successful in his military career but that he shall also have an endless line of descendants. Reference is made in the song to a little bow and two arrows; these are made according to ritual form.

**mo'-ha**, a cliff. This term is frequently found in ritual ceremonies.

**mo'-ha**, where the sun sets; west.

**mo'-ha stse-dse—mo'-ha**, a cliff; stse-dse, tall; cliff-tall; a precipice.

**mo'-ha tu i-the**, wind from the west.

**Mo'-ha-u-gthi<sup>a</sup>**, Sits-under-a-bank. Personal name.

**Mo'-ha u-gthi<sup>a</sup> to'-wo<sup>a</sup>**, cliff village.

**mo'-ha u-wa-ki-ho<sup>a</sup>**, cliff upon cliff, as terraces.

**mo'-ha zhu-dse**, red clay; vermilion.

**Mo'-hi-çi thu-ça-bi**, name of a place on the Verdigris River where flint for arrows was quarried.

**mo'-hi-çi-u-gthe**, slit for arrowhead.

**mo'-hi-çi wa-k'u kshe a-bthi<sup>a</sup>**, I have the queen of spades.

**mo'-hi-dse ça-xe**, a blunt arrow used in shooting game, especially birds.

**mo'-hi<sup>a</sup>**, grass.

**mo'-hi<sup>a</sup>**, knife (ceremonial). In the early days a red-stone knife was used in the various ceremonies. (For the story of the finding of these (two) knives see Ni-ki-e ritual, 36th Ann. Rept. B. A. E., pp. 206-208, lines 1391-1446.) The knife belonged to the Ho'-ga division. Children to this day are named for this ancient ceremonial weapon. Under the changed conditions the stone knife has disappeared and is now represented by a carving knife, which must always be a new one.

**mo'-hi<sup>a</sup> btha-čka**, flat grass that grows in damp soil.

**mo'-hi<sup>a</sup>-btho<sup>a</sup> çe**, buffalo grass (*Bueloe dactyloides* (Nutt.) Eugeleu; *Bulbilis dactyloides* (Nutt.) Raf.)

**Mo'-hi<sup>a</sup> btho<sup>a</sup>-çe ga-xa**, Small Grass Creek, a branch of Soldier Creek, near Pawhuska, Okla.

**Mo'-hi<sup>a</sup>-çi**, Fire. Personal name. Refers to fire drawn from stone or arrowhead.

**Mo'-hi<sup>a</sup>-çi**, Flint-arrow-point. The name of a subgens of the Ho'-ga U-ça-no<sup>a</sup>-dsi gens; acts as Sho'-ka to itself and the gens.

**mo'-hi<sup>a</sup>-çi ba-xtha**, fire flint.

**mo'-hi<sup>a</sup>-çi i-ça-xe-tse**, the point of an arrowhead.

**Mo'-hi<sup>a</sup>-çi thu-ça bi**, Flint Quarry; Flint Rock, Okla.

**mo'-hi<sup>a</sup>-çpe—mo'-hi<sup>a</sup>**, knife; çpe, meaning lost; ax.

**mo'-hi<sup>a</sup>-çpe i-ba**, a helve; an ax handle.

**mo'-hi<sup>a</sup>-çpe i-ba bthi<sup>a</sup>-xo<sup>a</sup>**, I broke an ax handle.

**mo'-hi<sup>a</sup>-çpe i-ba stsi-xo<sup>a</sup>**, you broke an ax handle.

**mo'-hi<sup>a</sup>-çpe i-ba o<sup>a</sup>-gthi-xo<sup>a</sup> i**, we broke the ax handle.

**Mo'-hi<sup>a</sup>-çpe-we-tai<sup>a</sup>**, Battle-ax. Personal name.

mo'-hi'-*gpe zhi'-ga*, a tomahawk, a battle-ax or a hatchet.  
 mo'-hi'-*ga-ge mo'-zho*, meadow-land; portion of land used for grazing.  
 mo'-hi'-*ga-shda*, to hoe the field; to cut weeds.  
   mo'-hi' a-shda, I hoe the field.  
   mo'-hi' tha-shda, you hoe the field.  
   mo'-hi' o'-ga-shda i, we hoe the field.  
 mo'-hi'-*ci ba-xtha*, fire flint. So called on account of the ease with which fire was produced when bringing it in contact with hard material. Used to produce fire till the time of matches.  
 mo'-hi' i - ba - xtho - ge—mo'-hi', grass or hay; i, with which to; ba-xtho-ge, thrust or pierce: with-which-to-thrust-or-pierce-grass-or-hay; pitchfork.  
   mo'-hi' i-ba-xtho-ge thi-thi-*ta ke* o'-wo'-*k'i* o, lend me your pitchfork.  
 mo'-hi'-*i-ga-ge*—mo'-hi', grass; i, with which to; ga-ge, cut: with-which-to-cut-grass; a mowing machine.  
   mo'-hi' a-*ce*, I am mowing the grass.  
   mo'-hi' tha-*ge*, you are mowing the grass.  
   mo'-hi' o'-ga-*ca* i, we are mowing the grass.  
 mo'-hi'-*ga-ge i-ba*, long curved handle of a scythe; a snath.  
 mo'-hi'-*ga-ge mo'-zho*, meadow-land; a portion of land producing grass which may be used for hay, also for good grazing.  
 mo'-hi'-*i-thi-be-xi*, a hayrake drawn by a horse.  
 mo'-hi'-*i-thi-mo*—mo'-hi', knife; i-thi-mo, to grind with: a whetstone; a hone.  
 mo'-hi'-*i-thi-xe*, a sulky hayrake.  
 mo'-hi'-*kshe*, knife lying on the ground.  
 mo'-hi'-*pa*, bitterweed, ragweed or hogweed (*Artemisia folia*). It is said that meat from animals feeding upon this weed becomes tainted.

mo'-hi'-*pa-ci-go-be*, a dagger; a dirk; sharp-pointed knife.  
 mo'-hi' *to-ho*, greens; vegetables.  
   mo'-hi' *to-ho tha-tse o'-cu*, I like vegetables.  
 mo'-hi' *to'-ga*, a cutlass; sword; saber; a large knife.  
 Mo'-hi'-*to'-ga*—mo'-hi', knife; *to'-ga*, big: big-knife. The Osage name for an Englishman.  
 Mo'-hi'-*to'-ga ga-hi-ge*—mo'-hi', knife; *to'-ga*, big; ga-hi-ge, chief: big-chief-knife; Indian agent.  
 mo'-hi'-*ts'a-zhi*, sedge grass (*Carex lurida*). This grass grows along the edges of the water and remains green throughout the summer and winter; it is one of the symbols of long life, or continuity of life.  
 mo'-hi'-*u-he*, knife scabbard.  
 mo'-hi'-*u'-zhu*, manger.  
 mo'-hi'-*u'-zho zhi'-ga*—mo'-hi', grass; u-zho, lies in; zhi'-ga, little. The Osage name for the marsh wren.  
 mo'-hi'-*wa-gthi*, the garden is very weedy.  
 Mo'-hi'-*wa-ko'-da*, Mysterious-knife. Personal name.  
 mo'-hi'-*wa-xto ha-do-ga*, the caterpillarlike weed: the nettle.  
 mo'-hi'-*xa*, the clearing of a field of old stalks and dead weeds in preparing the soil for planting.  
   mo'-hi'-*bthi-xa*, I cleared the field.  
   mo'-hi'-*ni-xa*, you cleared the field.  
 mo'-hi' *zhi'-ga*, little knife; penknife.  
   mo'-hi' *zhi'-ga wi a-k'i ha*, I gave him a penknife.  
   mo'-hi' *zhi'-ga wi tha-k'i*, you gave him a penknife.  
   mo'-hi' *zhi'-ga wi o'-k'i i*, we gave him a penknife.  
 mo'-hi'-*zhu*. (See wa-zhu.)  
 mo'-i', to walk.  
   mo'-i' bthe *ta mi'-ke ha*, I am going for a walk.  
   mo'-i' shne a? are you going for a walk?  
 Mo'-i'-*gthe-do*, Walks-home. Personal name.

mo'-i'-ka, ground; earth; soil; clay; mud.

mo'-i'-ka a-thi-tha-ha e tho, the mud sticks to you.

mo'-i'-ka o'-tha-ha e tho, the mud sticks to me.

mo'-i'-ka ba-k'u, to excavate.

mo'-i'-ka pa-k'u, I excavated.

mo'-i'-ka shpa-k'u, you excavated.

mo'-i'-ka o'-ba-k'u i, we excavated.

mo'-i'-ka aka, white clay; gypsum.

Lime made from this kind of stone was used by both the Osage and Omaha for whitening the sinew used in making arrows; a variety of selenite; calcium sulphate.

Mo'-i'-ka ga-xe, Maker-of-the-Earth. The name of a gens. Also found among the Omahas.

mo'-i'-ka i-thi shto'-ga—mo'-i'-ka, earth, soil; i-thi, with which to; shto'-ga, make soft; a harrow.

Mo'-i'-ka-mo'-i', Walks-on-the-earth. Personal name.

mo'-i'-ka mo'-tse kahe, the inner soil; the undersurface or strata.

mo'-i'-ka tse-xe, pottery; earthenware.

mo'-i'-ka tse-xe tse mo'-i'-ka-aka i-ga xa bi a, pottery is made from clay.

Mo'-i'-ka-zhi'-ga, Little-clay. Personal name. Refers to the four different colors of clay, given by the crawfish.

Mo'-i'-ku-a-ha, a man by this name died at this spot; he was of the Tho'-xe gens. This was the fifteenth camp in the second buffalo trail.

Mo'-i'-zhi, Does-not-walk. Personal name. Refers to the eagle. mo'-i-tha-tha, arrow feather.

Mo'-kehi'-xa-bi, For-whom-arrows-are-made. Personal name. Refers to the arrows made for use during the deer-hunting season.

mo'-ke da'-bthe-bthi', the arrow is warped.

mo'-ke da'-gi-ge tha-gi-the a(?) are you hardening the point of your arrow by scorching it?

mo'-ke da'-gi-ge a-gi-the, I hardened the point of my arrow by scorching it.

mo'-ki-cho'-dse, to wrestle.

mo'-ki-cho'-dse o'-gi-tha-gthi bi a, ni-ka-shi-ga a-ka, the man likes to wrestle.

Mo'-ko', Medicine. Personal name. mo'-ko', drugs; any kind of medicine except poisons.

mo'-ko' a-thi', a druggist; one who sells drugs.

mo'-ko' ca-be—mo'-ko', medicine; ca-be, black: medicine-black; coffee.

mo'-kon' ca-be ko'-btha, I want some coffee.

mo'-kon' ca-be shko'-shta, you want some coffee.

mo'-kon' ca-be, o'-go'-tha i, we want some coffee.

mo'-kon' ca-be tse cki-the wa-gthi', the coffee is too sweet.

mo'-ko'-ca-be u-tha-to', coffee cup.

Mo'-ko'-ca-e To'-won, the Osage name for Coffeyville, Kans.

mo'-ko' ci, yellow medicine; sulphur.

mo'-ki-gi'-dse, threw himself upon the earth.

mo'-ko'-aka, white pepper.

mo'-ko'ni-ka-shi-ga, man medicine (*Curcubita perennis*). One of the medicines revealed by the buffalo bull to the Osage people. See legend.

mo'-ko'-pa, bitter medicine; pepper.

mo'-ko'-pa ca-be, black pepper.

mo'-ko'-pa shu-dse, red pepper.

mo'-ko'-pi-zhi, bad medicine; poison.

mo'-ko' pi-zhi tha-to' bi o, he drank poison.

mo'-ko'-pi-zhi a-u-thi-k'e, bad medicine put in the arm; morphine.

Mo'-ko'-thi', Possessors-of-medicine. Personal name.

mo'-ko' to'-a zhi'-ga, little big medicine. This is the poppy mallow (*Callirrhoe triangulata*), which was also miraculously revealed to the Osage by a buffalo bull for healing of flesh and fractured bones.

mo'-ko' to'-ga, big medicine (*Curcubita foetidissima*). This is one of the medicines revealed by the buffalo bull to the Osage people.

**mo'-ko'-to'-ga shi'-ga**, poppy mallow, little medicine. The poppy mallow is used by the Tsi'-zhu Washtage gens as a symbol. See legend, back of book.

**mo'-ko'-tsi**, medicine house; dispensary; pharmacy.

**mo'-ko'-u-tha-to'-e-no'**, strong; forcible; potent; said of a drug. Used also to represent a dose.

**mo'-ko'-u-thi-k'e**, to inoculate.

**mo'-ko'-we-tse'the**, medicine for killing secretly; poison.

**mo'-ni'-ga**, pocket gopher. The Osage have a superstitious fear of this animal. They think it has power to do them harm.

**mo'-ni'-shki-shki-ga**, a slough; a marsh; a stagnant swamp; a mire; a place of deep mud.

**mo'-no'-i'**, prairie chicken. Both the Omaha and Osage use this fowl for food.

**mo'-no'-ti-de**, rumbling of feet.

**mo'-no'-ti-de a-wa-no'-o'** ha, I heard the rumble of feet.

**mo'-no'-to-ba**, where the earth has been softened by continued tramping, especially by animals.

**mo'-o'-ka hi'-dse**, crockery.

**mo'-pahe**, birth; the beginning of a family; the start of a generation.

**mo'-sha-ko'**, burden strap. The burden strap was the holiest of the sacred symbols, surpassing even the hawk, the symbol of the warrior's courage. When a husband wishes to honor his wife he has one made for her ceremonially. This was one of the first ceremonies to die out when new religious ideas were introduced by missionaries.

**mo'-sha-ko'-u-gtho'**, putting the burden straps into or adding them to the shrine.

**mo'-sha-ko'-Wa-ko'-da-gi**, burden strap (mysterious). This name refers to the finding of the first buffalo and the dedication of a certain part of the skin to ceremonial uses. The term **Wa-ko'-da-gi** implies: imbued with mystical powers; it was from this consecrated part that the mysterious burden straps were made.

**mo'-sha-ko'-shu-dse**, red burden strap (ceremony). At the close of the **Wi-gi-e To'-ga** the left half of a buffalo hide is placed before the leader of the Tsi'-zhu **Wa-no'** gens, who proceeds to cut it into seven strips, each representing the seven fireplaces of the Tsi'-zhu division. Each of these straps is painted red on one side only; then each strap is carefully folded and placed in a buffalo bladder sac to which for convenience a strap is fastened for carrying.

**mo'-shi**, up above; the arch of heaven; zenith.

**mo'-shi'-a-dai**, high; lofty, as a mountain; tall.

**Mo'-shi-ha-mo'-i'**, One-who-moves-above. Personal name. Refers to the eagle.

**Mo'-shi'-ge u-we i-ta**, **Mo'-shi'-ge's** field.

**mo'-shi ta**, at the upper part.

**Mo'-shi'-ta-mo'-i'**, Moves-on-high. Personal name. Refers to the eagle.

**Mo'-shko'-ge**, the Osage name for the Creek Tribe of Indians.

**mo'-shko'**, crawfish. The crawfish in Osage mythology was the person who brought from the recesses of the earth four kinds of clay—blue, red, black, and yellow—which he presented to the people for use as signs when they approach **Wa-ko'-da** with their prayers.

**mo'-sho'-dse**, dust blown or carried by the wind.

**mo'-sho'-dse i'-shta tho' o'-wo'-ga hi-tha**, the dust blew in my eyes.

**Mo'-sho' dse-mo'-i'**, Travelers-in-the-mist. The name of a subgens of the **O-qu' ga-xe** gens; acts as **Sho'-ka** to both itself and the gens.

**mo'-sho'**, feather; plume; plu age.

**mo'-sho'-dse**, a cave; a hole in the ground, as a gopher, badger, or squirrel makes.

**Mo'-sho' Ga-sdu-dse**, dropping the feather. A part in the Peace ceremony.

**Mo'-sho'-ho'-ga**, Sacred-plume. Personal name. Refers to eagle plumes worn by priests.

**mo'-sho'** i-gi-the—**mo'-sho'**, feathers; i, with; gi-the, making yellow; making-feathers-with-yellow; the art of dying feathers yellow. Sorrel. (Rumex.)

**mo'-sho'** i'-be-hi', a feather pillow.

**mo'-sho'-ka**, a burden strap.

**mo'-sho'** u-ça-gi, hard part of the feather, the quill.

**mo'-sho'** u-gtho'-ge, feather bonnet, such as warriors wore when they went into battle.

**mo' - sho' - u - thi'-ge**—**mo'-sho'**, feather or quill; u-thi'-ge, to touch: voting; indorsing a check.

**mo'-sho'** u-bthi'-ge, I indorsed it.

**mo'-sho'** u-stai'-ge, you indorsed it.

**mo'-sho'** o'-gi-thi'-ga i, we indorsed it.

**mo'-sho'** wa-gthe, ornamental or symbolic plume worn on top of the head.

**mo'-sho'** xu-be, a pinion.

**mo'-sho'-sho-dse**, soft mud along the edges of a stream; dust or dusty.

**mo'-sho'-sho-dse** tha-tha bi a, you are raising the dust.

**mo'-shta'-ha**, slippery ground; wet ground.

**mo'-shte** kshe e-ta'-thi-sho' bthe ha, I went via the south.

**mo'-shti'-ge**, the cottontail rabbit. This little animal figures in the myths of the Osage.

**mo'-shti'** no'-ta-stse-e—**mo'-shti'**, rabbit; no'-ta, ears; stse-e, long: long-eared rabbit; jack rabbit.

**mo'-shti'** no'-ta-stse-e wi' a-ku-dse ha, I shot a jack rabbit.

**mo'-shto'**, to steal.

**mo'-btho'**, I stole.

**mo'-shno'**, you stole.

**mo'-stse**, hot weather; a hot day.

**mo'-stse'wa-gthi'**, it is very hot; very hot weather.

**mo'-ta-spu-tse**, nock of an arrow; to put in position for shooting.

**mo'-tha-wa**, the immature red-headed woodpecker. This bird is frequently called the arrow counter, because when shot at with the arrow by unskilled boys it would dodge and act as though counting the shots.

**mo'-thi'**, to exist; to walk.

**mo'-bthi'**, I exist.

**mo'-ni**, you exist.

**mo'-thi'** a-ki-da, soldiers walking; infantry.

**mo'-thi'** ba-dsu, gopher hill; the soil raised by a gopher in digging a hole.

**mo'-thi'-k'o**, to dig into the earth.

**mo'-thi'-ga**, a gopher.

**mo'-thi'-ka**, earth; soil; clay; mud. (See **mo'-i'-ka**.)

**mo'-thi'-ka** gi, a kind of yellow clay, on the order of a faded red clay.

**mo'-thi'-ka-cka**, white clay.

**mo'-thi'-ka** i-tai, earth lodge.

**mo'-thi'-ka** ke bi-çe, the ground is dry.

**mo'-thi'-ka-to**, a clay with a blue or green shade in it.

**mo'-thi'-ka tse-xe**, pottery.

**Mo'-thi'-ka shi'-ga**, Little-earth. A personal name of the Crawfish gens.

**mo'-thi'-ka** shu-dse, dirt or soil red; red clay.

**mo'-thi'** o-u, begone.

**mo'-thi'-the**, onward.

**mo'-thi'-the**, to go afoot; walking. **mo'-thi'-bthe**, I go afoot.

**mo'-thi'-ne**, you go afoot.

**mo'-thi'** the do' ts'e-ge, the symbolic name, among the Osage, given to the white pelican, life symbol of the Ho'-ga great tribal division. The translation of the name is: he-who-becomes-aged-while-yet-traveling.

**mo'-thi'-to'**, the act of touching the earth.

**mo'-thi'-xo-dse**, a prairie dog. (Om. same.)

**mo'-thi'-xo-dse** wa-da-gthe, the burrowing owl; servant of the prairie dog.

**mo'-thi-stsu**, an arrow straightener. It was a very important thing to have the arrow true, so the Indians kept them straight.

**Mo'-thiu-xe**, Ground-cleared-of-grass. Personal name. Refers to the bare ground around the home of the bear.

**mo'-tho'**, to steal; filch; or rifle.

mi-tho'-to<sup>a</sup> wa-no<sup>a</sup>-bthe, dinner.  
 mi-tho'-to<sup>a</sup> a-wa-no<sup>a</sup>-bthe, I had dinner.  
 mi-tho'-to<sup>a</sup> wa-tha-no<sup>a</sup>-bthe, you had dinner.  
 mo'-thu-gthe-ge, the grooves made in an arrow shaft. These waving grooves made in the arrow shafts are explained by various writers to mean lightning or blood to run through, but the Omaha arrow makers said that they were made to prevent the arrow shaft from bending or springing back into its imperfection when it had once been straightened.  
 mo'-thu-xtha-dse, arrow-shaft polisher. This was made of sandstone.  
 Mo'-to-e, The-earth. Personal name.  
 mo'-tse, in the deepest of secret places.  
 mo'-tse-dse, a bank or precipice.  
 mo'-tse-ta, inside; interior of anything.  
 mo'-tse-ta-ha, inward; toward the center.  
 mo'-tse-ta xtal, inmost; innermost.  
 mo'-tu-tu-be, a hummock.  
 mo'-stee u'-thi-ge, sunstroke.  
 mo'-stee u'-thu-thi-ge, he had a sunstroke.  
 mo'-xe, the sky.  
 mo'-xe-a-gthe, Reaches-the-sky. Personal name. Refers to the wind.  
 mo'-xe-ki-the, an error; a departure from the truth without intention; a mistake.  
 mo'-xe-a'-ki-the, I made a mistake.  
 mo'-xe-tha-ki-the, you made a mistake.  
 mo'-xe o'-ki-tha i, we made a mistake.  
 mo'-xe tha-gthi<sup>a</sup>, a good sky; a clear day. The unclouded sky is a symbol of peace.  
 mo'-xe-the, to deceive; swindle; hoodwink; delude or defraud.  
 mo'-xe-a-the, I deceived him.  
 mo'-xe-tha-the, you deceived him.  
 mo'-xe o'-tha i ha, he swindled me.  
 mo'-xe, thi-hi-dse, conjuring the sky.  
 mo'-xi-ga, diffident; shy; modest.

mo'-xpi', cloud; cloudy.  
 Mo'-xpi'-mo'-i<sup>a</sup>, Traveling-cloud. Personal name.  
 mo'-shi', I do not.  
 mo'-shi, a quiver. A quiver for common use is made of dressed buffalo skin. The ornamental ones were made of otter, puma, or fox skins.  
 Mo'-shi-gka-k'i<sup>a</sup>-ga-xthi, Slayer-of-the-warrior-with-the-white-quiver. Personal name.  
 mo'-shi i<sup>a</sup> da, I have not. (From a ritual.)  
 mo'-shi-ga u-shi-mo<sup>a</sup>, bullet; zhi-ga, small; u-zhi, load—single-barrel shotgun.  
 mo'-shi tha-gthi<sup>a</sup>, the gray fox. The Osage used the skin of the gray fox for making quivers. The fox-skin quiver was ornamental as well as useful. The value put upon a fox-skin quiver was equal to that of a horse.  
 Mo'-sho', Earth. Personal name. Refers to the legend of descent from sky to earth.  
 mo'-sho' (Om. same), earth; country; farm; world; land.  
 mo'-sho' a bi ge, the land became dry.  
 Mo'-sho'-a-ki-da, Watches-over-the-land. Personal name.  
 Mo'-sho'-a-ki-da ga-xa, at this place a man died while in camp; the spot was named for him. It was the site of the fifth camp of the buffalo trail.  
 mo'-sho' a-pahe, a wanderer over the earth; vagabond.  
 Mo'-sho'-a'-shi-e, Travels-over-the-land. Personal name.  
 mo'-sho'-a'-ta, inland; away from the water.  
 mo'-sho' a'-tsi-gthe, to live on a farm; to erect a house on a farm.  
 mo'-sho' a'-a-tsi-gthe, I live on a farm.  
 mo'-sho' a'-tha-tsi-gthe, you live on a farm.  
 mo'-sho' o'-ga-tsi-gtha i, we live on a farm.  
 mo'-sho' be u-shko'-shi, a wilderness; a desert; uninhabited land.

mo<sup>a</sup>-sho<sup>a</sup> btho'-ga, the whole earth.  
 mo<sup>a</sup>-sho<sup>a</sup>'do<sup>a</sup>-be, to see the land; an explorer.  
 Mo<sup>a</sup>-sho<sup>a</sup>'-dai-qi-gthe, Tracks-on-the-prairies. Personal name. Refers to the bear tracks.  
 mo<sup>a</sup>-sho<sup>a</sup>'-dai ga-xthi, first to strike while on the march (one of the o-do<sup>a</sup>).  
 Mo<sup>a</sup>'-sho<sup>a</sup>-dai-i-ta, Born-on-the-earth. Female personal name.  
 mo<sup>a</sup>-sho<sup>a</sup>'dai u-tai<sup>a</sup>, winning the honor of first to strike while on the march (one of the six o-do<sup>a</sup>).  
 Mo<sup>a</sup>'-sho<sup>a</sup>-ga-xe, Earth-maker. Personal name. Refers to the elk, separating the waters from the earth, making it habitable for the people.  
 Mo<sup>a</sup>-sho<sup>a</sup>'-ha-sho<sup>a</sup>, Travels-above-the-earth. Personal name.  
 mo<sup>a</sup>-sho<sup>a</sup>'hi ta bi thi<sup>a</sup>-kshe, a destination; at the end of a journey.  
 mo<sup>a</sup>-sho<sup>a</sup>'i-k'u-tse, one who looks over the land; a surveyor.  
 mo<sup>a</sup>-sho<sup>a</sup>'i-k'u-tse the a-gi-shi-be i<sup>a</sup> do, I paid the surveyor.  
 mo<sup>a</sup>-sho<sup>a</sup>'i-ta-bi, the land that is theirs.  
 mo<sup>a</sup>-sho<sup>a</sup>'ko<sup>a</sup>-ha, the edge of the land; horizon.  
 Mo<sup>a</sup>-sho<sup>a</sup>'-op-she-wi<sup>a</sup>, Woman-who-travels-over-the-earth. Female personal name.  
 mo<sup>a</sup>-sho<sup>a</sup>'shko<sup>a</sup>, earthquake.  
 mo<sup>a</sup>-sho<sup>a</sup>'sho<sup>a</sup>-e-go<sup>a</sup>, verily the whole world.  
 mo<sup>a</sup>-sho<sup>a</sup> the ga-ha, native of this land.  
 mo<sup>a</sup>-sho<sup>a</sup>'thi<sup>a</sup>-kshe ni-ka-shi-a thi<sup>a</sup>-ge ga-xa, to depopulate; to unpeople the land.  
 mo<sup>a</sup>-sho<sup>a</sup>'-thi-xu, landmark; anything to serve as a guide along a road.  
 mo<sup>a</sup>-sho<sup>a</sup>'-thi-xu kahe, the outline.  
 mo<sup>a</sup>-sho<sup>a</sup>'tho<sup>a</sup> a-gi-ko<sup>a</sup>-btha ha, I reclaimed my land.  
 mo<sup>a</sup>-sho<sup>a</sup>'tho<sup>a</sup> o-xta, the land is valuable.  
 mo<sup>a</sup>-sho<sup>a</sup>'-to<sup>a</sup>, landholder; land-owner.  
 Mo<sup>a</sup>-sho<sup>a</sup>'-u-ko<sup>a</sup>-ga, Center-of-the-earth. Personal name.

mo<sup>a</sup>-sho<sup>a</sup>'u-da, lessee.  
 mo<sup>a</sup>-sho<sup>a</sup>'u-da wa-ga-shi-be, money paid for rent.  
 Mo<sup>a</sup>-sho<sup>a</sup>'-u-ga-sho<sup>a</sup>, Wanderer. Personal name. Refers to the buffalo that roams over the ground.  
 mo<sup>a</sup>-sho<sup>a</sup>'u-gthi<sup>a</sup>,—mo<sup>a</sup>-sho<sup>a</sup>, land; u-gthi<sup>a</sup>, occupy: tenancy.  
 mo<sup>a</sup>-sho<sup>a</sup>'u-gthi<sup>a</sup> thi<sup>a</sup>-ke—mo<sup>a</sup>-sho<sup>a</sup>, land; u-gthi<sup>a</sup>, occupy; thi<sup>a</sup>-ke, one who—one-who-occupies-land: a tenant.  
 mo<sup>a</sup>-sho<sup>a</sup>'u-gthi<sup>a</sup> a-ka wa-hio<sup>a</sup> bi tee, the tenant moved away.  
 mo<sup>a</sup>-sho<sup>a</sup>'u-ho<sup>a</sup>-ge, the horizon; the edge of the earth.  
 mo<sup>a</sup>-sho<sup>a</sup>'u-ki-ho<sup>a</sup>-ge, border of the land; the frontier.  
 mo<sup>a</sup>-sho<sup>a</sup>'u-ki-ho<sup>a</sup>-ge, boundary lines of land.  
 mo<sup>a</sup>-sho<sup>a</sup>'u-shko<sup>a</sup>, active on the land they inhabit.  
 mo<sup>a</sup>-sho<sup>a</sup>'u-shpe—mo<sup>a</sup>-sho<sup>a</sup>, land; u-shpe, part—land division: a section.  
 mo<sup>a</sup>-sho<sup>a</sup>'u-shpe he-be we-bthi<sup>a</sup> wi<sup>a</sup> ha, I sold a section of land.  
 mo<sup>a</sup>-sho<sup>a</sup>'u-to<sup>a</sup>'-ga, the earth when it is the greatest in its fruitfulness. The season when all fruits are ripe.  
 mo<sup>a</sup>-sho<sup>a</sup>'u-wa-k'i, lease; lessor.  
 mo<sup>a</sup>-sho<sup>a</sup>'wa-gthe-ge, maps; charts; plats.  
 mo<sup>a</sup>-sho<sup>a</sup>'wa-shpe-e-shi, homestead.  
 mo<sup>a</sup>-sho<sup>a</sup>'wa-tha-da-bi, a mile.  
 mo<sup>a</sup>-sho<sup>a</sup>'we-k'u-tse—mo<sup>a</sup>-sho<sup>a</sup>, land; we-k'u-tse, measure: an acre.  
 mo<sup>a</sup>-sho<sup>a</sup>'wi-ta wa-we-ta wa-gthe-ge o'i bi a, I have a title to my land.  
 mo<sup>a</sup>-sho<sup>a</sup>'-xe, onions; garlic. Garlic was plentiful on the prairies, but until the Indians saw white men using it for food they did not use it because its odor was offensive.  
 mo<sup>a</sup>-sho<sup>a</sup>'-xe o<sup>a</sup>-tha-gthi<sup>a</sup>, I like onions.  
 mo<sup>a</sup>-sho<sup>a</sup>'-xe thi-tha-gthi<sup>a</sup> a, do you like onions?  
 mo<sup>a</sup>'-zhu, a quiver. The fine quivers of the Osage Tribe were made of gray fox and otter skin. The common quivers were made of buffalo skin.

## N

ni (Om. same), water; river; rivulet; creek.

ni, to exist; to live.

a-ni'e tho, I live.

tha-ni' e tho, you live.

o"-ni' bi a tho, we live.

ni, sap, the water that courses through the various parts of a tree or other plants.

ni'-a-ba-ta, a dam such as a beaver builds.

sha-be ni'-a-ba-ta, a beaver dam.

Ni'-a-bi, Permitted-to-live. Female personal name. Refers to the fawn which the hunter allows to escape.

ni' a-ga-gi-ge, to sprinkle water on some object.

ni a-a-ga-gi-ge, I sprinkle water.

ni a-tha-ga-gi-ge, you sprinkle water.

ni a'-ga-ha, on the surface of the water.

ni-a'-gtha-gtha e, to limp; walk lame.

ni-a'-gtha-gtha, I limp.

ni'-a-tha-gtha-gtha, you limp.

ni-a'-ko", same as ni a'-ko"-gthe.

ni-a'-ko" gthe, the windpipe.

ni-a'-mo"-thi"-ni, water; a-mo"-thi", walks on. The name given to the water strider by the Osage; this bug figures in the origin myth.

ni-a'-ni-o", a disagreeable skin affection: eczema.

ni'-a-shi-ga a-mi-xe xtal a-ki-pa a-hi bi a, a great throng met him.

ni, juice; the juices of fruit.

ni a'-tha-do", receding of the waters.

mo"-ki-gi"-des tsí-the do" a'

ni' a-tha-do" i-he-the to" a.

He threw himself upon the waters,  
And the waters receded. (From a ritual.)

ni'-a-xe-xe, shallow rapids.

Ni'-a-xe-xe shku-be, Deep Ford. At this place there was a bad crossing. The location was near what is now the cemetery of Pawhuska, Okla. This was the sixth camp of the first trail.

ni-ba'-ge, land out of water. (See ni-u'-tho" da.)

ni-ba'-btha-xe—ni, water; ba-btha-xe, ripples; the ripples of the surface of a stream caused by the wind, or by a beaver or other animal swimming across. In some of the tribal rituals the ripples caused by the swimming of the beaver are mentioned as symbolizing old age; the furrows on the brow of an aged man.

Ni-btha'-cka, Flat water, Platte River, Nebr.

Ni'-cka, White River. Little Osage River (Mo.).

Ni'-cka'-tho"-cka, Place between two rivers, now called Beaver Creek. Also Tse no"-ga kchi-xa bi, where a fence was built as a protection against the buffalo who would break into camp. This was the sixth camping place in the second buffalo trail.

Ni'-cka u-thi-sho"-ka tse, the confluence of the Osage and Little Osage Rivers. Sometimes called Mi'-xa-cka u-tai, where white swan are plentiful.

ni-cki'-the, salt. The Osage knew salt and the use of it long before the coming of the white man. They knew the salt springs and the places where rock salt could be obtained.

ni-cki'-the ga-gi, hard salt (rock).

Ni-cki'-the ga-shki bi, the name of the places where the Osage supply themselves with rock salt. This was the nineteenth and final stop in the first buffalo trail.

Ni-cki'-the ga-xa, Salt Creek, near the town of what is now known as Fairfax, Okla. This was the seventh camp of the first trail.

Ni-cki'-the u-gu u-gtho", Salt-low-land-forest; salt plains. The people gathered large quantities of salt (rock) at this place. This was the fourteenth camp of the first buffalo trail.

Ni-ckiu'-e ga-shki bi, cutting of Rock Salt River; Cimarron River. On this river the Osage pounded rock salt.



Ni-gkiu'-e ga-xa, Salt Branch, branch of the Verdigris River; Onion Creek, Kans.

Ni-gkiu'-e ga-xa, Salt Creek; Buck Creek, Okla.

Ni-gkiu'-e to'-ga, Big Salt River. The name by which the Osage called Salt Fork of the Arkansas River.

Ni-gko'-gka ga-xe, Middle Creek. The name by which the Osage called Beaver Creek, Okla.

Ni-gko'-gka to'-wo, name given to Arkansas City by the Osage.

ni-gni', a spring of cold water.

ni-gni'te shta-ge, a stagnant spring.

ni'-da, elephant. The bones of great animals were frequently found in banks by the people of this tribe, the Osage, which they indiscriminately called by this name. When they saw the elephant in a circus they applied this name to it.

ni da'-ka-dse, hot water; boiling water.

ni'-da-ka-dse e-dai-gthe, The Hot Water ceremony. This ceremony was performed in the Mourning rite and its purpose is explained by Xu-tha'-wa-to'-i' as follows: "It sometimes happens that one or more of the men who volunteer to act as Do-do'-ho'-ga for their gentes have not taken the Ni'-ki-e degree of the war rites, an act necessary to make them eligible for the position. In order to obviate this deficiency and to make each man eligible for the office of Do-do'-ho'-ga the ceremonies of the Ni'-ki-e degree are performed in a modified abbreviated form to serve as a sort of initiation to these candidates.

ni'-da-ka-dse i-da-xthi, a burn from boiling water; a scald.

ni'-da-ka-dse o'-tho da-xthi ha, I am scalded.

ni' da-ka-dse i-thi da-xthi a(?) are you scalded?

ni'-da-pa, round water; a pond.

ni'-da-stsu-e, lukewarm; warm water.

ni'-do, a flood; the overflowing of a stream; a freshet.

be-do the thu ni-do' bi a, we had a freshet this spring.

ni-do'-ga-xa, driftwood.

ni-do' to'-ga, great flow of water: deluge.

ni'-dse, haunch; body.

ni'-dse, the lower part of the back; the hips.

ni'-dse-gi to'-ga—ni-dse-gi, yellow rump; to'-ga, big: bumblebee.

ni'-dse-gthe-ge hi, posterior striped; refers to the acorn.

ni'-dse ta-be, ball-like rumps.

ni'-dse wa-gpe wi-gi-e, Ritual used at the Installation of a widow.

This ritual is divided into three parts; the first part belongs to the I'-gtho'-ga (Puma) gens and the Wa-qa-be (Black Bear) gens of the Ho'-ga subdivision; the second part to the Wa'-tse-tai gens of the Wa-zha'-zhe subdivision; and the third part to the E-no' Mi'-dse-to'-gens of the Wa-zha-zhe subdivision. This ritual has reference to the woman who is to be installed, and as it is from her that all sources of life spring, all references to the destruction of life are avoided.

ni-dse'-wa-the, that is of the water; garter snake.

ni'-dsi, to go and fetch water.

ni'-dsi bthe ha, I go to fetch water.

ni'-dsi ne ha, you go to fetch water.

ni'-dsi-da, horse mint (Monarda); used by the Osage for perfume.

ni'-dsi wa-tho, Songs of the Water.

By some these are spoken of as ni-thi'-tse wa-tho, Songs of Crossing the River, because when the men of a war party had to cross a large river they sang these songs as an appeal to the Supernatural for aid that they might reach the other side in safety. These are the Tai'-shu Wa-shta-ge version. The first five songs of this group of six refer to the symbolic painting of the faces and body when

**ni'-dai wa-tho<sup>a</sup>**—continued.

attending ceremonies of the tribal rites; in the sixth the four symbolic animals appeal for Supernatural aid.

**ni'-dau-ba** **ko<sup>a</sup>-btha**, I want some water.

**ni'-e**, an ache; a pain.

**we'-thi-xthi o<sup>a</sup>-ni-e ha**, my head aches.

**we'-thi-xthi thi-ni-e ha**, your head aches.

**o<sup>a</sup>-ni'-e**, I have pain.

**thi-ni-e**, you have pain.

**ni-e' i-gda-the**, a salve; a medicine for healing; vaseline; ointment.

**ni-e' i-gda-the de-ba o<sup>a</sup>-ki o**, give me some salve.

**ni-e' i-gda-the du-ba o<sup>a</sup>-ki o**, give me some vaseline.

**ni'ga-btha-xe**, a wave or waves driven by the wind.

**ni'-ga-gi-ge**, to splash water.

**ni'-a-gi-ge ha**, I splash water.

**ni'-tha-gi-ge ha**, you splash water.

**ni'-o<sup>a</sup>-ga-gi-ga i**, we splash water.

**ni'ga shko<sup>a</sup>**, disturbing of the waters. (From a ritual.)

**ni'-ga-ahpo<sup>a</sup>**, water soaked. (*See* **shpo<sup>a</sup>-the**.)

**ni-ga'-to-xe**, to splash water with the hands.

**Ni-ga'-ru-e**, Roaring-waters. Personal name. Refers to the waters disturbed by herds of buffalo crossing a stream.

**ni'-ga-xe**, to save the life of a man or woman; to spare a life.

**ni'-pa-xe**, I saved his life.

**ni'-shka-xe**, you saved his life.

**ni o<sup>a</sup>-ga-xa i**, we saved his life.

**ni'-ga-xto<sup>a</sup>**, to pour water; to spill water.

**ni' a-xto<sup>a</sup>**, I spill water.

**ni' tha-xto<sup>a</sup>**, you spilled water.

**ni' o<sup>a</sup>-ga-xto<sup>a</sup> i**, we spilled water.

**ni-gthu'-ge**, watery; like soft mush.

**ni'-ha**, algæ, a green, red, and brown plant found in both sea and fresh water; commonly called kelp or seaweed. Belongs to the *Thallophyta* family.

**ni'-hi**, you frightened an animal (made it leave its hiding place).

**ni'-hi-dse pa-gthe**, you reduced the price of an article.

**ni-hni'**, water cold; a spring or well.

**ni-hni'-bo-shta**, two springs not far from each other, one clear and sweet, the other black and bitter. A strange feature in connection with these springs was that there was a peculiar movement that caused the Indians to call them shooting springs. This was the final camp of the second buffalo trail.

**ni-hni' mo<sup>a</sup>-zho<sup>a</sup>-ta—ni-hni'**, cold water; **mo<sup>a</sup>-zho<sup>a</sup>**, land; **ta**, of the—cold-water-of-the-land: a spring.

**ni'-i-bi-ge**, to be thirsty for water.

**ni'-o<sup>a</sup>-tho<sup>a</sup>-bi-ge**, I am thirsty for water.

**ni'-i-thi-bi-ge**, you are thirsty for water.

**ni'-i-gi-gi-ge ga-xe**, to make water unfit for use by pollution; to make water unclean.

**ni'-i-gi-gi-ge pa-xe**, I made the water unclean.

**ni'-i-gi-gi-ge shka-xe**, you made the water unclean.

**ni'-i-gi-gi-ge o<sup>a</sup>-ga-xa i**, we made the water unclean.

**ni' i-tha-to<sup>a</sup>** (Om. same), cup; mug; drinking glass; tankard.

**ni' i'-thi-ge**, a pump.

**ni' i'-thi-ge te dse ni a-pi pi ha**, I went to the pump for water.

**ni'-ka**, man.

**ni-ka' a-ba wa-mo<sup>a</sup>-thi<sup>a</sup> a-tha bi a**, the men marched away.

**ni'-ka a-ka ka-wa to<sup>a</sup> a-gthi<sup>a</sup> bi a**, the man rode the horse.

**ni'-ka a-ka to<sup>a</sup>-ga bi a**, the man is large.

**Ni'-ka-a-ki-ba-no<sup>a</sup>**, Runs-to-meet-men. Personal name.

**ni'-ka a-no<sup>a</sup>-bthi-shto<sup>a</sup>**, I am mature.

**ni-ka' ga-be—ni-ka**, man; **ga-be**, black: negro.

**ni-ka'-ga-be wa-ga-rtho<sup>a</sup>**, a negro servant.

ni'-ka' ga-e wa-k'o, a negro woman;  
a negress.

ni'-ka ga-e wa-k'o wi<sup>a</sup> u-ho<sup>a</sup> ki-the  
a-bthi<sup>a</sup>, I have a negress for a  
cook.

ni'-ka' ga-e wa-k'o wi<sup>a</sup> u-ho<sup>a</sup> ki-the  
a-ni a, have you a negress cook?

ni'-ka-gi-gi-do<sup>a</sup> bi a, a vigorous man.

ni'-ka-gko<sup>a</sup>-cka, a middle-aged man.

Ni'-ka-gtu-e, Gathering-of-men. Per-  
sonal name.

ni'-ka do<sup>a</sup>-he, a grandee; good man;  
illustrious; a hero; distinguished;  
a prosperous man; a man honored  
by his people.

ni'-ka dsa-pa, a dwarf.

ni'-ka du-ba i-pshe, men pass by.

ni'-ka-i-gi wa-the, a villain; a de-  
testable man.

Ni'-ka-i-gi wa-the, Hated-man. Per-  
sonal name. Refers to the aggres-  
sive character of this gens.

ni'-ka i-thi-gtho<sup>a</sup>, fondness for men.

ni'-ka i-wa-tho<sup>a</sup>, songs of the sayings  
of the ancient men. The title of  
the first degree of the Osage tribal  
rites. Sometimes Ni'-ki no<sup>a</sup>-k'o<sup>a</sup>,  
Hearing the sayings of the ancient  
men.

ni'-ka kshe, the man is lying on the  
ground.

ni'-ka no<sup>a</sup> thi-shto<sup>a</sup>, one who has  
reached the age of manhood;  
mature age; majority.

ni'-ka o<sup>a</sup>-thi<sup>a</sup>-ge, I have no man;  
I am a widow.

ni'-ka-o-ta-ça, a handsome man.

ni'-ka-shi-ga, a people. A ritual term.

ni'-ka-shi-ga a-ba she u-thu-to<sup>a</sup>  
ba-zhi i ha, the man is unreliable.

ni'-ka-shi-ga a-ba u-shki-ga bi a,  
an unprincipled man.

ni'-ka-shi-ga a-ba wa-xpa-thi<sup>a</sup> bi  
a-tha, the people are poverty  
stricken.

ni'-ka-shi-ga a-ga-ha ta kshe, people  
of the outside; the uninitiated; the  
laity.

ni'-ka-shi-ga a-ka dsa-pa bi a, he is  
short.

ni'-ka-shi-ga a-ka o-tho-to<sup>a</sup> ba-shi  
i ha, the man is wicked.

ni'-ka-shi-ga a-mi-xe—ni'-ka-shi-ga,  
people; a-mi-xe, pile on top of each  
other: a mob.

ni'-ka-shi-ga ça-ni—ni'-ka-shi-ga,  
people; ça-ni, all: the public.

ni'-ka-shi-ga e-go<sup>a</sup>, human; mankind.

ni'-ka-shi-ga e-shi, stranger.

ni'-ka-shi-ga e-shi bthi<sup>a</sup> ha, I am a  
stranger.

ni'-ka-shi-ga ga-xe—ni'-ka-shi-ga,  
person or man; ga-xe, to make of  
him: to personify.

ni'-ka-shi-ga hiu bi a, many people.

ni'-ka-shi-ga i-gi wa-the, a desper-  
ado; one who has no regard for  
the law.

ni'-ka-shi-ga i-gi wa-the-the o-  
bthi<sup>a</sup>-geha, I caught the villain.

ni'-ka-shi-ga i-mo<sup>a</sup>-the, the other of  
the two persons going.

ni'-ka-shi-ga i-mo<sup>a</sup>-thi<sup>a</sup>-kshe, the  
other of two persons sitting.

ni'-ka-shi-ga pi-shi—ni'-ka-shi-ga,  
man; pi-shi, bad: man-bad—  
ruffian.

ni'-ka-shi-ga the be-go<sup>a</sup>-tha e-wa-  
tha-shi, the man is undesirable.

ni'-ka-shi-ga thi<sup>a</sup>-ke mo<sup>a</sup>-ge-çka  
thi<sup>a</sup>-ge, the man is a pauper.

ni'-ka-shi-ga u-no<sup>a</sup>-shi<sup>a</sup>, persons  
reflected in another's eyes.

ni'-ka-shi-ga u-thu-to<sup>a</sup> bi a, an  
upright man.

ni'-ka-shi-ga u-tsi, a village or  
country full of people; a populous  
country.

ni'-ka-shi-ga wa-ba-ko<sup>a</sup> e-wa-the,  
a rascal; a bad man; one who  
provokes anger by his bad conduct.

ni'-ka-shi-ga wa-hi, the bones of a  
man; the skeleton of a human  
being.

ni'-ka-shi-ga wa-ho-k'a, a youth; the  
youth; the young men and women  
of a tribe.

ni'-ka-shi-ga wa-ko<sup>a</sup>-tha a-ba  
a-ba-ta ga-ta-tha bi a, the  
enemy broke the stockade.

ni'-ka-shi-ga wa-shko<sup>a</sup> to<sup>a</sup>ga bi a,  
he is a strong man.

ni'-ka-shi-ga thi<sup>a</sup>-ke wa-no<sup>a</sup>-pe  
pa-xe, I terrified him.

ní'-ka-shi-ga thi'-ke tha-k'e'-a-the, my sympathy is for the man who suffers.  
 ní'-ka-shi-ga thi'-ke tha-k'e'-tha-the, your sympathy is for the man who suffers.  
 ní'-ka-shi-ki-the, to cause themselves to live as human beings.  
 Ní'-ka-shi-tai-the, Persons-passing-by. Female personal name.  
 ní'-ka-thi'-ge, a woman who has lost her husband by death; a widow. Among the Osage a widow remains as such for a period of two years, during which time she mourns for her husband. For ceremony and conditions relative to a second marriage see o-mí'-ho².  
 ní'-ka-tha-no²-stai-shto², you are mature.  
 Ní'-ka-tho²-ba, Two-men. Personal name.  
 ní'-ka to² tha-gi-shi-be, you paid the man.  
 ní'-ka ts'e-ga, a simpleton; a weak-minded person.  
 ní'-ka u-ko²-gka, a man who has attained middle life.  
 Ní'-ka wa-qa-e, Hol ye who are my comrades. (Introduction in formal address.)  
 ní'-ka wa-qi-ci-ge, a valorous man.  
 Ní'-ka-wa-da-i²-ga, Playful-man. Personal name.  
 ní'-ka wax-ka'-da-shi, great man; prominent man.  
 Ní'-ka-wa-shi²-to²-ga, Man-of-great-courage. Personal name.  
 ní'-ka xo-be, the holy man.  
 Ní'-ka shu-dse, Red man; Indian.  
 ní'-ke-dai, at the river or the water.  
 Ní'-ki-to²-ga, Great Words of the Ancient (old) People.  
 ní'-ko²-ha, edge of the water.  
 Ní'-ki-wa-tho², Songs of the Ancient People. Sometimes called Ní'-ki-no²-k'o², Hear the Words of these People.  
 ní'-mo², to swim. (See hi-tha'.)  
 a-ní'-mo², I swim.  
 tha-ní'-mo², you swim.  
 o²-ní'-mo² i, we swim.  
 ní'-mo²-ho², a marsh; marshy land.  
 ni-mo²-i², to live.

ni mo²-shki'-shki-ge, a swamp; swampy.  
 ni-ní'-ba sho², pipestem wood; Wahoo bush, commonly known as Burning Bush (*Euonymus atropurpurea*).  
 ni-ní'-ga-hi, kinnikinnick; a leaf mixed with tobacco.  
 ní'-no²-qi-ge, the spattering of water.  
 ni-a'-no²-qi-ge, I spattered the water.  
 ni-tha'-no²-qi-ge, you spattered the water.  
 ni-o²-no²-qi-ga i, we spattered the water.  
 ni-o², breath.  
 ni-o² a-ka, he breathes.  
 ni-o² a-no²-ge—ni-o², breath; a-no²-ge, to check or to stop; to stifle; to suffocate; to smother.  
 ni-o² a-thi-no²-ge, you smother.  
 ni-o² wa-no²-qa i, we smother.  
 ni-o²-gthu-ge (Om. same), the respiration of breath; a sigh.  
 ní'-o²-tho²-bi-ge, to drain.  
 ní'-o²-tho²-pi-ge, I drained.  
 ní'-o²-tho²-shpi-ge, you drained it.  
 ní'-we-a-bi-qa i, we drained it.  
 ni o²-tho² ga-tse, I strangled on water.  
 ni-o² thu-ts'a-ge, to be unable to breathe; difficulty of breathing; asthma.  
 ni-o²-u-sho²-ge, the path of the breath; the windpipe.  
 ní' o²-wo²-ta-thi², they become exhausted before I do.  
 ni o-sho²-de, the water is smoky with mud.  
 ni-shku-shku, the sand martin, or bank swallow. The swallow is one of the life symbols of the Ní'-ka wa-ko²-da-gi gens of the Osage. The swallow is believed to be associated with the clouds and thunder. It is most active when a storm approaches.  
 ni-shku'-shku, a swallow. A symbol of the Tsí'-zhu Wa-shta-ge gens.  
 ní'-o-sho-dse (Om. same), smoky, muddy, turbid, and roily water.  
 ni-pa'-ha-i-the, to drown; drowned.  
 ni-pa'-ha i-bthe, I drowned.  
 ni-pa'-ha i-stee, you drowned.  
 ni-pa'-ha o²-ga i a-tha i, we drowned.

ni te shta'-ge ha, the water is tepid.  
**Ni-sho'-dse** (Om. Ni-shu-de), Smoky River; the name given the Missouri River because of the smoky or muddy appearance.

**Ni-sho'-dse to'-wo'**, the name given to Kansas City, Mo., by the Osage.

**ni'-sho'-sho'-e**, life sentence.

**ni'-sho'-sho'-e a-gi-tha da bi a**, he was given a life sentence.

**Ni'-tha-gthi'**, Good water. This stream passes by the railroad station of the same name. It is the site of the fifth camp in the first buffalo trail. It is also the name given by the Osage to Nilogony Creek.

**ni'-tha-xtho-dse**, choke with water. (Om. ni'-tha-xtho-de.)

**ni'-tha-to'**, to drink water.

**ni'-btha-to'**, I drink water.

**ni'-shna-to'**, you drink water.

**ni-o'-tha-to' i**, we drink water.

**ni'-the**, to exterminate; to destroy utterly; annihilate.

**wa-zhi'-ga ça-ni ni-a-wa-the ha**, I destroyed all the birds.

**ni'-the**, to permit to live. When captives are brought in, it is the Tsi-zhu Wa-shta-ge gens that makes the decision as to which one may live. (*See da-gthe.*)

**ni'-the**, to spend money; to give away one's own possessions, till all are gone.

**ni'-a-gi-the**, I spend.

**ni'-tha-gi-the**, you spend.

**ni'-o'-gi-tha i**, we spend.

**ni'-thi-bi-ge**, to drain.

**ni'-bthi-pi-ge**, I drained it.

**ni'-shni-bi-ge**, you drained it.

**ni'-o'-thi-bi-ça i**, we drained it.

**ni'-to'**, you touched it with your hand.

**ni'-ts'a-the**, sour water; vinegar. Vinegar was not known to the Osage before the white man came in contact with them.

**niu**, to utter a cry.

**Ni'-u-ba-shu-dse**, Muddies-the-water. Personal name. Refers to the mud stirred up by fish as they move in the bottom of a stream.

**ni-u'-ba-xi**, to douse; to duck; to push into the water.

**ni-u'-pa-xi**, I push into the water.

**ni-u'-shpa-xi**, you push into the water.

**ni-o'-gu'-ba-xi i**, we push into the water.

**ni-u'-bi-do'**, to dip; to immerse; to plunge into water.

**niu'-pi-do'**, I plunged into the water.

**niu'-shpi-do'**, you plunged into the water.

**niu-o'-gu-bi-do'**, we plunged into the water.

**ni-u'-ga'-gi**, the strongest flow of water in a stream; the body of a river.

**ni-u'-ga-hi-tha**, flow of water; a torrent; a current; the flow of a stream.

**ni-u' ga-xthi i-ha tse**, known to the Osage Indians as the mouth of an island; a peninsula.

**ni-u'-gi'-pi**, full of water, said of a juicy fruit.

**ko'-dse ni u'-gi'-pi**, the plum is full of juice.

**niu'-gthu-ge**, to sigh; to breathe deep.

**niu'-a-gthu-ge**, I sigh.

**niu'-tha-gthu-ge**, you sigh.

**niu'-i-xa-xa**, rushing waters; rapids.

**ni-u'-ki-gtha-ts'i'-ni**, water; **ki**, one's self; **u-gtha-ts'i'**, from **u-ga'-ts'i'**, to peep or peer into: to-peer-at-one's-self-in-the-water—a mirror.

**Ni-u'-ki-thi-sho'-ka tse**, The Forks, the confluence of the Osage and the Little Osage Rivers.

**Ni'-u-ko'-gka (Wa-sha-she)**, the ancient name of the **Wa-sha'-zhe** and signifies they of the mid-waters. **Wa-tse'-tsi**, also of the **Wa-sha'-zhe**, signifies they who came from the stars; both belong to the same gens. This information was given by **Wa-tse'-mo'-i'**.

**niu'-mo'-thi'**, walking in the water.

**niu'-mo'-bthi'**, I am walking in the water.

**niu'-mo'-ni**, you are walking in the water.

**niu'-o'-mo'-thi' i**, we are walking in the water.

- ni u'-*ta* thi<sup>a</sup>, shall become exhausted.  
(From a ritual.)
- ni-u'-*tha*-*thu*-*zhe*, to gargle.  
ni-u'-*btha*-*thu*-*zhe*, I gargled.  
ni-u'-*shta*-*thu*-*zhe*, you gargled.  
ni-o'-*gu*-*tha*-*thu*-*zha* i, we gargled.
- ni-u'-*thi*-*bthi*, an eddy; the whirling motion of water; the vortex.
- ni-u-*thi*'-*xa*-*xa*, the shallows of a river where the water rushes noisily over the rocks.
- ni-u'-*tho*<sup>a</sup>-*da*, an island. (*Compare* ni-ba'-*ge*.)
- niu'-*thu*-*btha*-*ge*, placid water.
- ni-u'-*thu*-*ga*, the channel.
- ni u'-*thu*-*ga*-*to*<sup>a</sup>-ni, water; u-*thu*-*ga*-*to*<sup>a</sup>, with which to dip: a dipper.
- ni'-u-*thu*-*zhu*, a pitcher; glass water pitcher.
- Ni-u *to*<sup>a</sup>-*ga*, Big water, the Osage name for the Mississippi River.
- ni'-u-*tsi*, juicy.
- Ni-u'-*tsi*-*gthe*, Rumbling-in-the-distance. Personal name. Refers to the low rumbling of thunder in an approaching storm.
- Ni'-u-*zhu*, Main River; Neosho River.
- ni'-*wa*-*ga*-*xe*, the name of the officer who has the authority to decide as to whether a captive shall live or not.
- Ni'-*wa*-*the*, Giver-of-life. Personal name. Refers to the authority of those who permit a captive to live.
- ni'-*wa*-*tse*, it is cold.
- ni'-*wa*-*tse* i-*gi*-*ha*, cold; rigors of the winter weather; severity of the weather.
- ni'-*we*-*k*'u-*tse*, a quart, liquid measure.
- ni'-*xe*, waterfalls.
- Ni'-*xe*, Water Falls, a tributary to Cowskin Creek. (Shoemaker's MS. calls it Falls Hord Mill.)
- ni'-*xe*-*be*, shallow water.
- Ni'-*xe* *ga*-*xa*, Falls Creek, near Caney, what is now known as Elgin, Kans. Also Gthe-do<sup>a</sup>-wi<sup>a</sup> zhi<sup>a</sup>-*ga* u-*çu*, a grove where Gthe-do<sup>a</sup>-wi<sup>a</sup> zhi<sup>a</sup>-*ga* (Little Hawk Woman) camped. This was the fourth camping place in the second buffalo trail.
- ni-xo'-*dse*, ashes.
- ni-xo'-*dse* *we*-u-*zhi*, flask; powder flask.
- ni-xthu'-*zhi*, quiet water; placid; peaceful.
- ni-xu'-*dse*, external opening of the ear.
- ni-zhiu', rain.
- ni-zhiu'*ba* i-*da*-*be*, rain and snow mixed; sleet.
- Ni-zhiu'-*ga*-*ge*, Violent-rain. Personal name.
- ni-zhiu'-*gi*-*k*'o<sup>a</sup>, sunshine after a shower.
- Ni - zhiu' - *mo*<sup>a</sup> - *i*<sup>a</sup>, Traveling - rain. Personal name.
- Ni-zhiu'-*to*<sup>a</sup>-*ga*, Big-rain. Personal name.
- ni-zhiu *wa*'-*gthi*<sup>a</sup> bi a-*tho*, it is raining very hard.
- ni-zhiu' *wa*-*tho*<sup>a</sup>, Rain Songs. There are four songs in this group; the first two are identical and refer to the mystery of the clouds as they rise from the horizon; in the third song the beauty of the clouds is referred to as they vary in color; and the fourth song expresses awe in the mind of the warrior as the colors change into angry turmoil and sweep through the sky. These songs are a version of the Tsi'-zhu *Wa*-*shta*-*ge* gens.
- ni-zhiu' *xo*-*dse*, gray rain; drizzle.
- ni-zhu' a-*ka* *thi*-*shto*<sup>a</sup> a-*ka* o, the rain has stopped.
- Ni zho'-i-*ga*-*tha*, name of the gens in the *Wa*-*zha*'-*zhe* division in whose keeping is the *Wi*-*gi*-*e* of the Water of Life.
- ni-zhu'-a-*xa*-*ge*, toad—ni-zhu, rain; a-*xa*-*ge*, cries for rain.
- Ni-zhu'-*dse*, Red River; the Arkansas River. The site of the eighth camp of the first trail near a creek called *Mi*<sup>a</sup>-*kshe*-*cka*.
- Ni' *zhu*-*dse* *btha*-*tha*, Wide River; Canadian River, Okla.
- ni'-*zhu*-*dse* *ko*<sup>a</sup>-*dse*, the sand plum.
- Ni *zhu*'-*dse* i-*ta*-*ta*, beyond the Arkansas River.
- Ni' *zhu*-*dse* *To*<sup>a</sup>-*ga*, Big Red River. This is the name given to the Arkansas River by the Osage.
- ni-zhiu' *xu*-*ta*, a gray, fine, misty rain.
- ni-zhiu' *zhi*<sup>a</sup>-*ga*, a small rain; a shower.

**Ni shu'-dse zhi'-ga**, Little Arkansas River. This was the ninth camp of both the first and second buffalo trail.

**ni-shu'-ha**, hair of the head. (See *pa-xi'*.)

**no'**, does.

**no'**, lo!

**no'**, an adult.

**ni'-ka-shi-ga thi'-ke no' hi-a-ho'**, the person has grown to be an adult.

**no'**, usually; customarily.

**pa'-ce hi-ki o'-ga-gthe no' i ha**, we usually go home in the evening.

**no'**, look you.

**no'**, the.

**no'**, to grow; to age; to mature.

**she'-mi zhi'-ga to' no' a-ho'**, the girl has grown up.

**a-no' a-tha**, I have grown to maturity.

**tha-no' a-tha**, you have grown to maturity.

**o'-no' bi a tha i**, we have grown to maturity.

**no'-a'-ki-gtha-sho'**, to upset with the foot.

**ka'-zhi'-ga a-ka ne-xe ni-u-zhi te no'-a'-ki-gtha-sho' i ha**, little brother has upset the bucket of water.

**a-no'-a'-ki-gtha-sho'**, I upset it with my foot.

**tha-no'-a'-ki-gtha-sho'**, you upset it with your foot.

**o'-no'-a'-ki-gtha-sho' i**, we upset it with our feet.

**no'-a'-pe**, I am afraid.

**sho'-ge to' no'-a-pe ha**, I am afraid of the dog.

**no'-a'-p'i'a**, I wear it around my neck.

**no'-a'-p'i'a ta mi'-ke ha**, I wear this (necklace) around my neck.

**no'-tha'-p'i'a ta-te ha**, you wear the (necklace) around your neck.

**no'-ba'-da—no'-ba**, two; **da**, born—born two: twins.

**No'-ba'-mo'-thi'a**, Two-walking. Personal name. Refers to two buffalo walking side by side.

**no'-ba'-xe**, to break a cord with the feet; the breaking of a moccasin string.

**no'-ba'-xe**—continued.

**ho'-be'-ko' a-no'-ba'-xe**, I broke my moccasin string.

**ho'-be'-ko' tha-no'-ba'-xe**, you broke your moccasin string.

**ho'-be'-ko' o'-no'-ba'-xa i**, we broke our moccasin strings.

**no'-be'**, the hand.

**no'-be ba-ha**, showing the hand, as when taking an oath.

**No'-be-gi**, Yellow-hands. Personal name. Refers to the yellow feet of the eagle.

**no'-be' hi wi-ta no'-be hi tha bi tho' shki**, and when they make my hands to be their hands. An expression frequently used by the Osage in rituals.

**no'-be i-sdo-ge tse**, the right hand.

**no'-be tha-ta tse**, the left hand.

**no'-be' thi'-cki-ge**, hand folded; the fist.

**no'-be' thi'-cki-ge i-tha'-tsi'a ha**, I struck him with the fist.

**no'-be' thi'-cki-ge i'-tha'-tsi'a ha**, you struck him with the fist.

**no'-be'-u-thi-xtha—no'-be**, finger; **u-thi-xtha**, to thrust into—to thrust-finger-into: a ring.

**no'-be' u-tho'-da—no'-be**, hand; **u'-tho'-da**, center: the center of the hand; the palm of the hand.

**no'-be u-zhi'-ga**, the little finger.

**No'-be'-wa-ko'-da**, Mysterious-hand. Mythical personal name.

**no'-be zha-ta**, cloven hand. (From the Crawfish ritual.)

**no'-btha'-ge**, to tear one's trousers by kicking.

**a-no'-btha-ge**, I tore my trousers.

**tha-no'-btha-ge**, you tore your trousers.

**no'-btha'-cka**, to flatten out by treading upon.

**a-no'-btha-cka**, I flattened it by treading on it.

**tha-no'-btha-cka**, you flattened it by treading on it.

**no'-bthe**, to eat; to consume.

**a-wa-no'-bthe**, I eat.

**wa-tha-no'-bthe**, you eat.

**o'-wo'-no'-btha i**, we eat.

**no'-bthe tha-gthi'a**, edible.

no<sup>a</sup>-bthi'-zhe, to kick one over on the ground.

a-no<sup>a</sup>-bthi-zhe, I kicked him over.  
tha-no<sup>a</sup>-bthi-zhe, you kicked him over.

no<sup>a</sup>-ga, intrenchment. There is a place near Arkansas City which the Osage call Tse-no<sup>a</sup>-ga kchi-xa-bi, The Buffalo Intrenchment. The Osage thought they were being attacked by some hostile warriors and hastily built the intrenchment, but soon found that it was a stampeding herd of buffalo that was rushing madly toward them. This was long before there were any white people in the country.

ne<sup>a</sup>-ga'-da, to stretch anything with the foot, as one stretches a tight pair of moccasins.

a-no<sup>a</sup>-ga-da, I stretched it with my foot.

tha-no<sup>a</sup>-ga-da, you stretched it with your foot.

o<sup>a</sup>-no<sup>a</sup>-ga-da i, we stretched it with the foot.

ho<sup>a</sup>-be' a-gi-no<sup>a</sup>-ga-da, I stretch my moccasins by wearing them.

ho<sup>a</sup>-be' tha-gi-no<sup>a</sup>-ga-da, you stretch your moccasins by wearing them.

no<sup>a</sup>-ga-thu, to jingle, as bells.

no<sup>a</sup>-ga'-thu, the rattling of the grass by the feet of the traveler.

no<sup>a</sup>-ge', to cut, as grass, very short; to mow.

a-no<sup>a</sup>-ge, I cut the grass short.

tha-no<sup>a</sup>-ge, you cut the grass short.

o<sup>a</sup>-no<sup>a</sup>-ga i, we cut the grass short.

no<sup>a</sup>-chi'-ge, rustling sound, as of leaves when walking through them.

no<sup>a</sup>-gi'-ge, lifting or kicking aside with the foot.

no<sup>a</sup>-gi'-hi, to scrape the foot clean before entering a house.

a-no<sup>a</sup>-gi-hi, I scraped my feet clean.

tha-no<sup>a</sup>-gi-hi, you scrape your feet clean.

o<sup>a</sup>-no<sup>a</sup>-gi-hi i, we scrape our feet clean.

no<sup>a</sup>-gi'-o<sup>a</sup>, to skate.

no<sup>a</sup>-gi'-o<sup>a</sup> mo<sup>a</sup>, I skated.

no<sup>a</sup>-gi'-o<sup>a</sup> zho<sup>a</sup>, you skate.

no<sup>a</sup>-gi'-o<sup>a</sup> i, we skate.

no<sup>a</sup>-go<sup>a</sup>-de, to dodge; to get out of the way of some object.

a-no<sup>a</sup>-go<sup>a</sup>-de, I dodged.

tha-no<sup>a</sup>-go<sup>a</sup>-de, you dodged.

o<sup>a</sup>-no<sup>a</sup>-go<sup>a</sup>-da i, we dodged.

no<sup>a</sup>-gpo<sup>a</sup>, to nudge with the foot to attract attention.

a-no<sup>a</sup>-gpo<sup>a</sup>, I nudged with my foot.

tha-no<sup>a</sup>-gpo<sup>a</sup>, you nudged with your foot.

o<sup>a</sup>-no<sup>a</sup>-gpo<sup>a</sup> i, we nudged with our feet.

no<sup>a</sup>-gta'-ge, trample down; crush the grass.

a'-no<sup>a</sup>-gta-ge, I trampled it down.

tha'-no<sup>a</sup>-gta-ge, you trampled it down.

o<sup>a</sup>-no<sup>a</sup>-gta-ga i, we trampled it down.

no<sup>a</sup>-gu-e, sound made by footsteps, as when going through the grass, either by men or horses.

no<sup>a</sup>-gu'-ge, tramped to the earth, so that the object pointed in the direction where the trail led.

no<sup>a</sup>-da'-ts'e-ga, to cause green corn or other vegetables to wither by walking upon them.

no<sup>a</sup>-da'-zhi, to stamp out a fire.

a-no<sup>a</sup>-da-zhi, I stamped out the fire.

tha-no<sup>a</sup>-da-zhi, you stamped out the fire.

o<sup>a</sup>-no<sup>a</sup>-da-zhi i, we stamped out the fire.

no<sup>a</sup>-do'-ka, to get moccasins wet by wearing them in the rain.

a-no<sup>a</sup>-do-ka, I got my moccasins wet

tha-no<sup>a</sup>-do-ka, you got your moccasins wet.

no<sup>a</sup>-dae, the heart.

no<sup>a</sup>-dae, the back of the house; the walls or sides.

no<sup>a</sup>-dae a-ahka, heart quickly moved; quick to anger; a quarrelsome disposition.

no<sup>a</sup>-dae-ko<sup>a</sup>, a vein passing through the heart.

no<sup>a</sup>-dae u-thi-go<sup>a</sup>-ha, a shock to the heart; a scare; a fright: heart palpitates quickly.

no<sup>a</sup>-dae'-u-thi-xi<sup>a</sup>, that which covers the heart; heart sac: the pericardium.



**No'-dse-wa-gpe**, Quiet Hearts. The name of a group of Osage who became attached to a certain locality which they would never leave, but always remained there, being contented.

**No'-dse-wa-gpe**, Heart's contented. The name of the village from which the second buffalo trail started.

**no'-ge**, to run; the running of a 4-legged animal; to gallop.

**a-no'-ge**, I galloped.

**tha-no'-ge**, you galloped.

**o'-no'-ga i**, we galloped.

**no'-ha**, the bark of a tree. (*See sho'-ha.*)

**no'-ha—no'**, archaic word for wood; **ha**, skin or bark: board.

**no'-ha kshe bthe'-ka**, the board is thin.

**no'-ha-a-no'-ku-ge**, a floor board or plank.

**no'-ha btha-gka shi'-ga**, small flat boards; shingles.

**no'-ha btha-gka**, a board; a plank.

**no'-ha btha-gka a-a-pahe**, I walked the plank.

**no'-ha btha-gka a-tha-sphe**, you walked the plank.

**no'-ha btha-k'a**. (*See no'-ha.*)

**no'-ha bthi-xthu-dse**, I pulled the bark off.

**no'-ha-ga shto-e**, stripping a tree of its bark.

**no'-ha' i-tai**, a bark lodge.

**no'-ha ke u-pa stae-ge**, I split the board.

**no'-ha kshe bthe'-ka**, the board is thin.

**no'-ha stai-xthu-dse**, you pulled the bark off.

**no'-ha-tai—no'-ha**, bark; **tai**, house: a frame house.

**no'-ha tai i-ga-xe—no'-ha**, bark; **tai**, house; **i**, with which to; **ga-xe**, make— with-which-to-make-bark-house: lumber.

**no'-ha tai i-ga-xe u-thi'-to'-tha u-gi'-pi wi' bthi-wi' ha**, I bought a wagonload of lumber.

**no'-hi'**, senility.

**no'-hi'**, reaches mature age.

**no'-hi'-shi**, immature; not fully grown.

**no'-ho'**, older person.

**no'-ho'-shi'-ga**, old men. The title of a man who has been initiated into the mysteries of the tribal rites.

**no'-ho'-shi'-ga wa-thi' tai**, The House of the **no'-ho'-shin-ga** keeper. From the earliest time there was among the Osage a "House" or place of gathering called by this name. Here it was that the **No'-ho'-shi'-ga** met every morning, sometimes officially but more often in an informal manner. At the informal gatherings the conversations turned to matters of importance to the tribe, especially those that might become a menace to the tribe. Some means would be brought about to overcome these evils. Those acts that tended to promote a friendly feeling or kindness toward the people found hearty expression of approval in this sacred "house." Often the "house" selected was one whose owner was known by his valor, generosity, and hospitality and who had won the esteem of all the people. The keeper of this house where the **No'-ho'-shi'-ga** made their home was known as **No'-ho'-shi'-ga wa-thi' tai**.

**no' i'-da**, it is my habit. (*From a ritual.*)

**no'-ka**, the back; the part of the body from the shoulders to the hips.

**No'-ka-a-ba-sha-ta**, Straddles-the-back. Personal name. Refers to the packing of the buffalo meat on the backs of the horses after a hunt.

**No'-ka-gka**, White-back. Female personal name. Refers to the whitish color of the deer at certain seasons.

**No'-ka-dai-wi'**, Woman-of-the-spine. Female personal name.

**no'-ka-gthe**, a saddle. The horse and saddle were not known to the Osage until contact with Europeans.

no'-ka-gthe ga-xe—no'-ka-gthe, a saddle; ga-xe, to make, or the art of making: a saddler; one skilled in making saddles.

no'-ka-gthe-pa, saddle head; the pommel.

no'-ka-ko<sup>a</sup>, tenderloin.

no'-ka o<sup>a</sup>-he, length of the back or spine.

no'-ka-she, you who are sitting there.

No'-ka-to-ho, Blue-black. Personal name. Refers to the raccoon skin used in ceremonies.

no'-ko'-ge, a thud, as of stamping the foot.

no'-k'o<sup>a</sup>, to hear.

a-no'-k'o<sup>a</sup>, I hear.

tha-no'-k'o<sup>a</sup>, you hear.

o<sup>a</sup>-no'-k'o<sup>a</sup> i, we hear.

no'-k'o<sup>a</sup> wa-kshi-the, to give notice to the people.

no'-k'o<sup>a</sup> a-wa-kshi-the, I gave notice.

no'-k'o<sup>a</sup> wa-tha-kshi-the, you gave notice.

no'-kshi<sup>a</sup>-dse, barely missing an object in kicking at it.

a-no'-kshi<sup>a</sup>-dse, I barely missed kicking it.

tha-no'-kshi<sup>a</sup>-dse, you barely missed kicking it.

o<sup>a</sup>-no'-kshi<sup>a</sup>-dsa i, we barely missed kicking it.

no'-k'u<sup>a</sup>, to dig the earth with the foot.

a-no'-k'u<sup>a</sup>, I dig with my foot.

tha-no'-k'u<sup>a</sup>, you dig with your foot.

o<sup>a</sup>-no'-k'u<sup>a</sup> i, we dig with our feet.

no'-ku-wi<sup>a</sup>, the two; both.

no'-ku-wi<sup>a</sup>-xe, to cause an object to turn by touching it with the foot.

a-no'-ku-wi<sup>a</sup>-xe, I caused it to turn by touching it with my foot.

tha-no'-ku-wi<sup>a</sup>-xe, you caused it to turn.

o<sup>a</sup>-no'-ku-wi<sup>a</sup>-xa i, we caused it to turn.

zho<sup>a</sup>ke a-no'-ku-wi<sup>a</sup>-xe, I turned the log with my foot.

zho<sup>a</sup>ke tha-no'-ku-wi<sup>a</sup>-xe, you turned the log with your foot.

No'-mi-tse-xi, Beloved-children-of-the-sun. Female personal name.

No'-ni' A-tha-sho-dse Wi'-gi-e, Smoking Tobacco upon the Animal Skins ritual. In this ceremony there are two rituals; the first is called Wa-k'o<sup>a</sup>-ci Thu-ge Pe-tho<sup>a</sup>-ba tse, The taking of the Seven Animals. In this ritual a description is given of the manner in which the smoke is blown on the skin of the animal chosen as a symbol; the second ritual is called Wa-k'o<sup>a</sup>-ci Thu-ge Sha-pe tse, The taking of the Six Animals. In this mention is made of the symbols to be used, but two of the six are not animals as the name implies, one being the little pipe and the other buffalo hair.

no'-ni' a-tha-shu-dse wi'-gi-e, Ritual of the Four Symbolic Animals. In this ritual the people speak among themselves asking questions that are answered by the four symbolic animals, being personified. These are held sacred by certain gentes; therefore the animals may be said to preside over and to lend courage and strength to the warriors.

no'-ni'-ba-tse, mistletoe (*Viscum album*). When tobacco is scarce the mistletoe is substituted.

no'-ni'-hi, tobacco; white man's tobacco; trade tobacco.

no'-ni'-hi, archaic Osage name for plants used for smoking. The story of the discovery of the plant used for ceremonial smoking is given in the ritual of the making of the rush shrine for the sacred hawk, the emblem of the courage of the warriors. When the first shrine was being made, the priests sent their ceremonial messenger to find a plant that would be suitable for use in smoking at the ceremony of consecrating the finished shrine and the hawk. The messenger first returned with the hui'-e-ga-ckiu-e (plant not identified), which was rejected. Next he brought in the sha'-hiu (*Rudibeckia sub-*

no<sup>a</sup>-ni'-hi—continued.

*tomentosa*), which was also rejected. Then he brought in a plant (not identified) the leaves of which resembled elk's ears; this was also rejected. Then he brought in the mi-to-o-xthe hi (compass weed), which was rejected. Then he brought in the mo<sup>a</sup>-bi-dse zhi<sup>a</sup>-ga, sumac (*Rhus glabra*); but although it could be smoked, it was rejected. The messenger then brought in the seventh plant, the mo<sup>a</sup>-bi-dse hi stse-dse, the tall sumac. The leaves were tried by the priests, who found it to be pleasant to the taste. They accepted the plant and dedicated it to the people of the Tsi'-zhu, Ho<sup>a</sup>-ga, and Wa-zha'-zhe tribal divisions for use in their ceremonies and supplications. The name no<sup>a</sup>-ni'-hi was not used in the body of the ritual, but was used as a part of the title in the No<sup>a</sup>-ni'-hiu wi'-gi-e, the Smoking ritual.

no<sup>a</sup>-ni'-hi we-thi-wi<sup>a</sup>, a tobacconist; one who deals in tobacco.

no<sup>a</sup>-ni'-ni-tha, treading upon softly, stealthily.

No<sup>a</sup>-ni'-o<sup>a</sup>-ba, Pipe of Peace. This is used as a symbol of the Tsi'-zhu Wa-shta-ge gens.

Of a little pipe (Peace Pipe) I have made my symbol.

When the little ones also

Make of it their symbols,

They shall live without anger or violence as they travel the path of life.

When they use the pipe in seeking earthly riches  
They shall enable themselves to find riches in abundance.

no<sup>a</sup>-ni-o<sup>a</sup>-ba, a pipe.

no<sup>a</sup>-ni'-o<sup>a</sup>-ba-zhi<sup>a</sup>-ga, a little sacred pipe, a symbol of the Wa-zha'-zhe gens.

no<sup>a</sup>-ni'-o<sup>a</sup>-ba zhu-dse, red pipe; pipe made of catlinitite, a red clay.

no<sup>a</sup>-nu'-ba wa-ko<sup>a</sup>-da-gi, a sacred pipe (mysterious).

no<sup>a</sup>-nu'-zhi-ha, a tobacco pouch.

no<sup>a</sup>-pa'-ho<sup>a</sup>, made it to rise by treading upon it.

no<sup>a</sup>-pa-zhi, not afraid; not afraid to face danger.

no<sup>a</sup>-a'-pa-mo<sup>a</sup>-zhi, I am not afraid.

no<sup>a</sup>-tha'-pa-zhi, you are not afraid.

no<sup>a</sup>-o<sup>a</sup>-pa-ba-zhi i, we are not afraid.

no<sup>a</sup>-pe, to fear; to dread; to have a horror; to be afraid; to be timid.

no<sup>a</sup>-a-pe, I am timid.

no<sup>a</sup>-tha-pe, you are timid.

no<sup>a</sup>-o<sup>a</sup>-pa i, we are timid.

no<sup>a</sup>-pe e-wa-the, hideous.

no<sup>a</sup>-pe'-hi, to be hungry.

no<sup>a</sup>-pe-o<sup>a</sup>-hi, I am hungry.

no<sup>a</sup>-pe-the-hi, you are hungry.

no<sup>a</sup>-pe-a-wa-hi i, we are hungry.

no<sup>a</sup>-pe'-hi-tse, to be famished; to suffer for want of food; to starve.

no<sup>a</sup>-pe'-hi a-tse, I am famished.

no<sup>a</sup>-pe'-hi tha-tse, you are famished.

no<sup>a</sup>-pe'-hi o<sup>a</sup>-ts'a i, we are famished.

no<sup>a</sup>-pe thi-ge, fearless.

no<sup>a</sup>-pe o<sup>a</sup>-thi-ge, I am fearless.

no<sup>a</sup>-pe thi-thi-ge, you are fearless.

no<sup>a</sup>-pe-wa-the, dangerous; formidable; hideous; horrible; terrible; frightful; dreadful.

No<sup>a</sup>-pe-wa-the, Fear-inspiring. Personal name.

no<sup>a</sup>-p'i<sup>a</sup>, to wear around the neck, as a necklace.

no<sup>a</sup>-p'i<sup>a</sup> kshi-the, to cause one to wear something around the neck.

wa-k'u the wa'-no<sup>a</sup>-p'i<sup>a</sup> to<sup>a</sup> a-kshi-the ha, I caused the woman to wear a necklace.

No<sup>a</sup>-po-e, Flames-at-every-step. Personal name. Refers to the white spot on the throat of the black bear, a symbol of fire.

no<sup>a</sup>-po-da, the meaning of this word is lost, but is used when speaking of the Deer people, who belong to the Water division.

no<sup>a</sup>-pu'-gthe, soft to the tread.

no<sup>a</sup>-pu'-ki, the thud of many feet.

no<sup>a</sup>-sha'-tha-ge, to tread down and crush with the foot.

no<sup>a</sup>-sha'-thu, small bells tied to clothing which rattle when dancing.

no<sup>a</sup>-sho<sup>a</sup>, to dislocate a joint in the leg or arm.

ci' a-no<sup>a</sup>-sho<sup>a</sup>, I dislocated my foot.

ci'-tha-no<sup>a</sup>-sho<sup>a</sup>, you dislocated your foot.

no<sup>a</sup>-shpe', to have flesh torn from the leg by the kick of a mule.  
 no<sup>a</sup>-shto', to stop, as when walking or running one will halt.  
 a-no<sup>a</sup>-shto<sup>a</sup>, I stop.  
 tha-no<sup>a</sup>-shto<sup>a</sup>, you stop.  
 o<sup>a</sup>-no<sup>a</sup>-shto<sup>a</sup> i, we stop.  
 no<sup>a</sup>-ta', the lobe of the ear.  
 no<sup>a</sup>-ta', ears, term used in rituals.  
 no<sup>a</sup>-ta'-ba-xthu-ge, perforations in the ear lobe for earrings.  
 No<sup>a</sup>-ta'-gka, White-ears. Female personal name. Refers to the white hair on the ears of the deer.  
 no<sup>a</sup>-ta i'-ta-xe, the tip of the ear.  
 no<sup>a</sup>-ta'-pa-qi, the outer bend of the ear; the lobe.  
 no<sup>a</sup>-ta'-to<sup>a</sup> a ho-to<sup>a</sup>, the bray of a mule.  
 no<sup>a</sup>-ta' to<sup>a</sup>-ga—no<sup>a</sup>-ta', ears; to<sup>a</sup>-ga, big; a mule.  
 no<sup>a</sup>-ta'-xtho-ge, a perforation of the outer ear for earrings.  
 non-ta' wi-ta pa-xtho-ge, I perforated my ears.  
 no<sup>a</sup>-the, placed on the ground. Used in a ritual.  
 no<sup>a</sup>-thia, to fail to understand; to misunderstand; to be in a quandary; a perplexity.  
 i-da'-do<sup>a</sup> e'-wa-tha-ke tee a-no<sup>a</sup>-bthi<sup>a</sup> ha, I do not understand what you mean.  
 a'-no<sup>a</sup>-bthi<sup>a</sup>, I fail to understand.  
 tha-no<sup>a</sup>-ni, you fail to understand.  
 o<sup>a</sup>-no<sup>a</sup>-thi<sup>a</sup> i, we fail to understand.  
 no<sup>a</sup> thi'-shto<sup>a</sup>, mature; maturity.  
 no<sup>a</sup>-thu'-to<sup>a</sup>, to straighten with the foot.  
 a-no<sup>a</sup>-thu-to<sup>a</sup>, I straightened it with my foot.  
 tha-no<sup>a</sup>-thu-to<sup>a</sup>, you straightened it with your foot.  
 no<sup>a</sup>-to<sup>a</sup>, to feel one's way in the water with the foot.  
 a-no<sup>a</sup>-to<sup>a</sup>, I felt my way in the water.  
 tha-no<sup>a</sup>-to<sup>a</sup>, you felt your way in the water.  
 o<sup>a</sup>-no<sup>a</sup>-to<sup>a</sup> i, we felt our way in the water.  
 no<sup>a</sup>-ts'a-ge, failure to accomplish an act with the foot.  
 a-no<sup>a</sup>-ts'a-ge, I failed to do it with my foot.

no<sup>a</sup>-ts'a-ge—continued.  
 tha-no<sup>a</sup>-ts'a-ge, you failed to do it with your foot.  
 o<sup>a</sup>-no<sup>a</sup>-ts'a-ge i, we failed to do it with our feet.  
 no<sup>a</sup>-tal'-de, the thud of feet, as when men or women dance and run.  
 non-wa'-gthi<sup>a</sup>, superannuated; very old age.  
 no<sup>a</sup>-wo<sup>a</sup>-qi, jealousy by a woman.  
 a-no<sup>a</sup>-wo<sup>a</sup>-qi he, I am jealous.  
 tha-no<sup>a</sup>-wo<sup>a</sup>-qi he, you are jealous.  
 no<sup>a</sup>-xa'-ge, to make one cry out by kicking him.  
 a-no<sup>a</sup>-xa-ge, I made him cry out by kicking him.  
 tha-no<sup>a</sup>-xa-ge, you made him cry out by kicking him.  
 o<sup>a</sup>-no<sup>a</sup>-xa-ga i, we made him cry out by kicking him.  
 no<sup>a</sup>-xa'hi (Om. same), spine; backbone.  
 no<sup>a</sup>-xa-hi ni-e, backache.  
 no<sup>a</sup>-xa-hi u-ki-tse, a joint of the spine.  
 no<sup>a</sup>-xe, spirit; sanity.  
 no<sup>a</sup>-xe, ice.  
 no<sup>a</sup>-xe a-ka da'-cko<sup>a</sup> bi a, the ice has melted.  
 no<sup>a</sup>-xe a-da, iciness; icy.  
 no<sup>a</sup>-xe-gka, staid; dignified; spirit; white; clearness of mind; return to consciousness; sane; sober.  
 no<sup>a</sup>-xe-o<sup>a</sup>-gka, I am sober.  
 no<sup>a</sup>-xe thi gka, you are sober.  
 no<sup>a</sup>-xe gka bi a, he is sober.  
 no<sup>a</sup>-xe gka zhi, to become dizzy.  
 no<sup>a</sup>-xe o<sup>a</sup>-gka mo<sup>a</sup> zhi, I am dizzy.  
 no<sup>a</sup>-xe thi-gka zhi ha, you are dizzy.  
 no<sup>a</sup>-xe ga-qi, surprise; wary.  
 no<sup>a</sup>-xe u-ba-do<sup>a</sup>-the, icicle.  
 no<sup>a</sup>-xe u-zhi, ice chest; refrigerator.  
 no<sup>a</sup>-xi', to awaken a sleeping person by walking heavily or by dancing around him.  
 a-no<sup>a</sup>-xi, I awoke him by heavy walking.  
 tha-no<sup>a</sup>-xi, you awoke him by heavy walking.  
 no<sup>a</sup>-xo<sup>a</sup>, to hurt one's self by breaking a board in a floor by heavy walking or jumping.  
 a-no<sup>a</sup>-xo<sup>a</sup>, I hurt myself by breaking the board in the floor.

no<sup>a</sup>-xo<sup>a</sup>'—continued.

tha-no<sup>a</sup>-xo<sup>a</sup>, you hurt yourself by breaking the board in the floor.

o<sup>a</sup>-no<sup>a</sup>-xo<sup>a</sup> i, we hurt ourselves by breaking the board in the floor.

no<sup>a</sup>-xpe, a stick used as a poker.

no<sup>a</sup>-xpe-hi, that part of the leg between the knee and the ankle: the shin.

no<sup>a</sup>-xpe-hi ke ni-e a-ki-pa-xe ha, I hurt my shin.

no<sup>a</sup>-xthe', charcoal. (From a ritual.)

no<sup>a</sup>-xthe' ça-gi—no<sup>a</sup>-xthe, coal; ça-gi, hard—hard coal: anthracite coal.

no<sup>a</sup>-xthe' i-ki<sup>a</sup>-dse, fighting for charcoal or fire.

no<sup>a</sup>-xthe' i-ki<sup>a</sup>-dse wa-tho<sup>a</sup>, Songs of the fight for the symbolic charcoal. These songs belong to the great Tsi'-zhu division of the tribe and form a part of the ritual which starts with the reciting of a wi-gi-e very elaborate in ceremonial form. The theme of this ritual is the courage of the three animals designated by the Ancient Men, together with certain qualities of a given bird. They were used to typify the angry fire that destroys all things that happen to be in its pathway. The group of Wa-tho<sup>a</sup> Sha-pe Tse, six songs, follow the ritualistic ceremony; the first refers to the calling of all the men to assemble for the ceremony pertaining to the Wa-sha'-be A-thi<sup>a</sup>; the second refers to the prompt response of the men as individuals who are called to offer their services as warriors; the third refers to the part to be taken by the men of the gentes having office of making the standards to be carried; the fourth is descriptive of the cries of the warriors who, at break of day, almost nude, plunge into the two great sacred fires and fight with each other for the burning brands from which to obtain the symbolic charcoal; the fifth has a theme of unity of the two fires; which, built opposite each other, are regarded as one; this represents the unity of the tribe; the sixth and last of these

no<sup>a</sup>-xthe' i-ki<sup>a</sup>-dse wa-tho<sup>a</sup>—con. songs directs the attention of the initiate to the four symbols, the deerskin, two standards, and the day; this song is sung twice.

no<sup>a</sup>-xthe' i-ki<sup>a</sup>-dse wa-tho<sup>a</sup>, Songs of the fight for the charcoal. In connection with this song there is a wi-gi-e, entitled "The Rush for the Charcoal"; this directs the attention to three animals and two birds chosen by the Ancient Men to be used in the war rites as symbols of fire and charcoal. The song refers to the warriors and to the gentes officiating throughout the ceremony.

no<sup>a</sup>-xthe' i-thi-ge—no<sup>a</sup>-xthe, coal; i, with which; thi-ge, to take—with-which-to-take-coal: a fire shovel.

no<sup>a</sup>-xthe' i-thi-ge to<sup>a</sup>-ga—no<sup>a</sup>-xthe, coals; i, with which to; thi-ge, take; to<sup>a</sup>-ga, large—with-which-to-take-large-coals: scoop shovel.

no<sup>a</sup>-xthe' i-thu-ge, coal shovel.

No<sup>a</sup>-xthe' k'a bi, Where coal was dug.

no<sup>a</sup>-xthe' wa-ko<sup>a</sup>-da-gi, mysterious charcoal. Ceremonially made, this symbolizes the wild fire that is merciless when it takes a destructive course. Each warrior must carry with him a supply of charcoal tied up in a bit of deerskin and fastened to his belt or to his necklace, together with his other bundles of paints. When he is about to join in an attack upon the enemy he must blacken his face with the mysterious charcoal, thus indicating his determination to show no mercy toward the foe. Should he neglect to put on his face this symbol he will not be permitted to count his o-do<sup>a</sup> (war honors) even if he were to perform all the deeds necessary for the winning of individual o-do<sup>a</sup>, nor will he be permitted to count his share of the o-do<sup>a</sup> won by the war party as a body.

no<sup>a</sup>-xthe' sha-e, black coal. This name is applied to a certain kind of grasshopper which figures in the mythical tales.

no<sup>a</sup>-xtho' wa-tsee, charcoal victory.  
 no<sup>a</sup>-xtho'-ha, privacy; retirement;  
 secrecy; underhand; to have a  
 private consultation.  
 no<sup>a</sup>-xtho'-ha u-wa-ki-e ko<sup>a</sup>-btha ha,  
 I want a private consultation with  
 him.  
 no<sup>a</sup>-xtho'-ha u-wa-ki-e, I am under-  
 handed.  
 no<sup>a</sup>-xtho'-ha u-tha-ki-e, you are  
 underhanded.  
 no<sup>a</sup>-xtho'-ha a-do<sup>a</sup>-be, espionage.  
 no<sup>a</sup>-xtho'-ha ga-xe, surreptitious.  
 no<sup>a</sup>-xtho'-ha u-thi<sup>a</sup>-ge, a detective.  
 no<sup>a</sup>-xtho'-ha wa-no<sup>a</sup>-k'o<sup>a</sup>, an eaves-  
 dropper.  
 no<sup>a</sup>-xtho' i-no<sup>a</sup>-the, to hide a thing  
 behind a screen; to secrete.  
 no<sup>a</sup>-xtho' i-no<sup>a</sup>-a-the, I secreted it.  
 no<sup>a</sup>-xtho' i-no<sup>a</sup>-tha-the, you se-  
 creted it.  
 no<sup>a</sup>-xtho' i-no<sup>a</sup>-o<sup>a</sup>-tha i, we se-  
 creted it.  
 No<sup>a</sup>-xtho'-she, Tramples-the-grass.  
 Personal name. Refers to the dis-  
 covery of tracks of buffalo by an  
 official runner.  
 no<sup>a</sup>-xu'-dse, the internal ear; that  
 which holds the hearing orifice.  
 no<sup>a</sup>-xu'-dse ba shko<sup>a</sup>, to dig the ears.  
 no<sup>a</sup>-xu'-dse ni-e, earache.  
 No<sup>a</sup>-xu'-dse-thi<sup>a</sup>-ge, No-ears. Per-  
 sonal name.  
 no<sup>a</sup>-xu'-dse thi<sup>a</sup>-ge, same as da'e  
 tha-gthi<sup>a</sup> a-zhi.  
 no<sup>a</sup>-xu'-dse-u-thi-po-ki, ear pop;  
 oak gall. Children gather the oak  
 gall and pop them in each other's  
 ears; hence the name.  
 no<sup>a</sup>-xu'-dse xe-ga—no<sup>a</sup>-xu-dse, ears;  
 xe-ga, that which is dead: deafness.  
 no<sup>a</sup>-xu'-dse o<sup>a</sup>-xe-ga, I am deaf.  
 no<sup>a</sup>-xu'-dse thi-xe-ga, you are deaf.  
 no<sup>a</sup>-xu'-dse xtho<sup>a</sup>-ge—no<sup>a</sup>-xu-dse, ear;  
 xtho<sup>a</sup>-ge, opening or passage: ear  
 opening or passage.  
 no<sup>a</sup>-xu' tsee ni-e, earache.  
 no<sup>a</sup>-zhi<sup>a</sup>, stood. (From a ritual.)  
 no<sup>a</sup>-zhi<sup>a</sup>, to rise or stand.  
 a-no<sup>a</sup>-zhi<sup>a</sup>, I rise.  
 tha'-no<sup>a</sup>-zhi<sup>a</sup>, you rise.  
 o<sup>a</sup>-no<sup>a</sup>-zhi<sup>a</sup> i, we rise.  
 no<sup>a</sup>-zhi<sup>a</sup>-da, they shall stand. (From  
 a ritual.)

no<sup>a</sup>-zhi<sup>a</sup> i<sup>a</sup> da, shall stand.  
 no<sup>a</sup>-zhi<sup>a</sup> o-u, get up; arise!  
 No<sup>a</sup>-zhi<sup>a</sup>-tai-e, Rises-suddenly. Per-  
 sonal name. Refers to the alert-  
 ness of the buffalo.  
 No<sup>a</sup>-zhi<sup>a</sup>-wa-the, Causes-them-to-  
 stand. Personal name.  
 no<sup>a</sup>-zhi<sup>a</sup> wa-tho<sup>a</sup>, the rising song.  
 This song refers to the rising of  
 the Xo-ka after the symbolic moc-  
 casins have been placed on his  
 feet.  
 no<sup>a</sup>-zhi<sup>a</sup>-zhi<sup>a</sup>, repeatedly to stand.  
 (From a ritual.)  
 No<sup>a</sup>-zhi<sup>a</sup>-zho<sup>a</sup> wa-tho<sup>a</sup>, songs of the  
 Rite of Vigil. These songs are  
 the version of the Tsi'-zhu gens,  
 there being four in this group; the  
 first expresses the wailing of the  
 supplicant, who by tears and bodily  
 suffering seeks to arouse the com-  
 passion and help of Wa'-ko<sup>a</sup>-da;  
 the second relates the manner in  
 which the supplicant puts upon  
 himself the sign of Fasting; the  
 third relates the greeting of the  
 ancient men by the gens giving  
 the ceremony; and the fourth  
 signifies the sacred duty of the  
 chosen man who is to continue his  
 wailing and fasting for the full  
 period.  
 no<sup>a</sup>-zhi<sup>a</sup>-zho<sup>a</sup> wa-tho<sup>a</sup>, songs of the  
 Rite of Vigil. The name of the  
 fourth degree of the Tribal rites  
 as observed by the Tho'-xe or  
 Buffalo gens. This degree is held  
 as next in importance to the Ni'-  
 ki-e, because it contains nearly all  
 the symbols and ceremonial forms  
 essential to the other degrees.  
 These songs follow the Spirit  
 songs. The man chosen for this  
 must keep awake as he offers  
 prayers and his mind must be  
 fixed only upon the supplications  
 of the people. To insure wake-  
 fulness the supplicant must stand  
 or must move about, or if from  
 exhaustion he desires rest he may  
 sit in an upright position. There  
 are two songs, the first having  
 seven stanzas and the second five.

**no'-shi'-sho'**, the Rite of Vigil. Among the Osage this is considered one of the longest and next in importance of the seven degrees; it contains practically all the symbols and ceremonial forms (**we'-ga-xe**), which places it in a higher rank than other degrees. In connection with this Rite are 116 songs (**wa-tho'**); these, with

**no'-shi'-sho'**—continued. the Rite of Vigil, are used by the **Hon'-ga** and **Puma gentes**.  
**no'-zhu'-we**, to hull walnuts by jumping on them.  
**a-no'-zhu-we**, I hull walnuts by jumping on them.  
**tha-no'-zhu-we**, you hull walnuts by jumping on them.  
**nu-ka'-thi'**, nude; naked.

## O

**o**, a masculine imperative sign.  
**o-ba'-da-she**, a flute. The Osage made their flutes out of the red cedar and sumac; the wood is split in two pieces and scooped out and shaped, then glued together again with the gum from the gum weed.  
**O-ba'-ho'-mo'-i'**, Walking-within. Personal name.  
**o'-ba-ko'**, cause for offense; resentment.  
**o-ba'-no'-the**, a place of gathering; station.  
**o'-ba-xo'**, a cut, as a cut of meat.  
**o'-be-hni**, an omen; a foreboding.  
**o'-be-hni ge wi' ke a-zhi a bo**, he believes in omens.  
**o'-be-hni**, the detection of a contemplated crime; (2) a ghostly appearance.  
**o-gdo' a-shi—o-gdo**, in a row; **a-zhi**, scattered upon: three spot in a deck of cards.  
**o-gko' gka-dai ga-ga-gi**, striking any one of the enemy approaching the center of the camp. (One of the **o-do'**.)  
**o-gu'**, a lowland forest.  
**O-gu' ga-xe**, they-who-make-clear-the-way. The name of a gens.  
**o-da'-pa**, the third stomach of an ox. This is used by the Indians for food and is considered a delicious delicacy.  
**o-da'-p'o'-the**. (See **p'o'-tho'**.)  
**O-do'**, War Honors (Ceremonial). Those warriors who have won **o-do'** in the war expeditions are ceremonially painted by the officer having charge of the painting of

**O-do'**—continued. the sacred hawk at initiation ceremonies. The gray paint designs only are put on these men, the red paint being omitted below the mouth; also the round spot on the forehead and the eagle down on the crown of the head are omitted.  
**o-do'**, military honors.  
**o-ga'-e btha**, to disperse.  
**o-ga'-gtho'-ge**, abyss.  
**o'-ga-she**, obstacles in the path of life, such as disease and accidents which interfere with the enjoyment of life and health.  
**o'-ga-she thi'-ge**, no interference in the enjoyment of good health; hale; hearty.  
**o-ga-to'-tha**, sent rolling upon the ground.  
**o-ga'-wi'-xe**, soaring in circles.  
**o'-ga-xe thi'-ge—o'-ga-xe**, value; **thi'-ge**, nothing—value-nothing: value-less.  
**o-gtha'-ge**, to tell of one's own experience.  
**o-gtha'-ge**, to start a prairie fire.  
**o'-gtho'-ge**, a hat or a cap.  
**o-ho-ho**, same as **o-hu-hu**.  
**O-ho'-bi**, One-who-is-cooked. Personal name. Refers to the deer for food.  
**o'-ho-shi-ge**, sickly or fretful.  
**o'-ka-wa-the**, weak; feeble; languid; sickly.  
**o'-wo' ka-wa-the**, I am sickly.  
**o'-thi ka-wa-the**, you are sickly.  
**o'-ka-wa-the a-ka**, the act of being sickly; an invalid.  
**o-k'o'-be**, dale; valley; ravine.

o'-k'o", habit; a tendency to follow certain inclinations continuously.

o'-ko" a-zhi, tardy; slow in coming.

o'-ko" mo"-zhi i" da, I was tardy.

o'-ko" ni a-zhi i" da, you are tardy.

o-ko'-gka, the middle part of the house.

o'-ko"-di-the, great excitement; tumult; violent commotion; panic.

o'-ko"-di-the gtho"-the a-zho"-a-gi-the, I was in a great panic.

o'-ko"-di-the u-mo"-ni, you were in a great panic.

o'-k'o" do"-he—o'-k'o", habit; do"-he (see refinement).

o'ko"-dse tsi-gthe, to live by one's self; solitary; a hermit.

o'-ko"-dse tsi-a-gthe, I live alone.

o'-ko"-dse tsi-tha-gthe, you live alone.

o-ko'-dai, distinct. (See e'-zhi.)

o'-ko"-dai, individual; one single person.

O-ko'-dai-wa-ahko", Struggles-by-himself. Personal name. No one to help him fight.

o'k'o" tha'-gthi" bia, he has good manners.

o'-k'o" wa-no"-tha zhi, perplexity; bewilderment.

o'-kahe-fo", profits earned; proceeds.

o-mi'-ho", a ceremony by which a widow marries the second time.

In this form of marriage the man sends messages to the widow with his offer of marriage, accompanied by gifts consisting of horses and blankets. While the offer of marriage is made direct to the widow, she, wishing to conform as nearly as possible to the Mi'shi" (which see) form, refers the messenger and gifts to her parents, if living, or to her nearest relatives, in order that they may decide for her. These relatives consult on the proposal, and if they are satisfied with the negotiations they convey to the messenger their consent and by him send for the man offering himself in marriage. Arriving at the house of the relatives of the woman, he is given a seat beside

o-mi'-ho"—continued.

her, and the marriage is consummated without further ceremony. This form of marriage must be observed by widowed or divorced persons if they are to retain their social position in the tribe and if the man desires to keep in line to win the title of Ni'-ka-do"-he, provided he has not already achieved it.

o", yes.

o", hazelnut.

o"-ba'-gi, we drive away.

o'-ba-ha, he showed (it) to me.

o'-ba-hi bi a, I am elected.

o'-ba i'-gi-ha, diurnal; daily.

o'-ba-ko", I am angry; I am piqued.

o"-ba tha'-gthi", the name given one of the gods of the Tsi'-zhu gens, meaning Peaceful Days.

O'-ba wa-ko"-da-gi, Sunday; Sabbath; Holy Day.

O'-ba wa-ko"-da-gi ki bthe ta mi"-ke he, I go away on Sunday.

o'-ba wa-ko"-da-gi tho"-ba, once in two weeks; a fortnight.

o"-be, the buttocks.

o"-be, the tail of a bird.

o'-be gi-ga, the red-tailed hawk.

O'-be-gu-zhi"-ga, Small-hips. Personal name. Refers to the smallness of the hips of the buffalo.

o'-be gthe-she, spotted tail feathers.

o"-be stae-dse zhi"-ga, a hawk smaller than the fork-tailed hawk.

o'-be ta-xe cka, hawk with white tail feathers.

o'-be zha-ta, fork-tailed hawk.

o'-bo-zha-ga, fly around me in forked lines. (From a ritual.)

o"-ga'-be, the blackening of myself. (From a ritual.)

o"-do"-ba, behold me.

o"-ga'-dsu-xe, we sweep.

o'-ga-fo", we who are here.

o"-ga'-xe, we shall make them to be. (From a ritual.)

o"-gi'-tha, make me to be theirs. (From a ritual.)

o"-gi'-the, make to be ours.

o"-gi-tha, we make to be ours.

o"-gi-thi-ta, to cross or interrupt.



o'-gthi<sup>a</sup>, we sat.  
 o'-gtho<sup>a</sup>, to revile; to call one names.  
   a-gtho<sup>a</sup>, I reviled.  
 tha-gtho<sup>a</sup>, you reviled.  
 o'-gu'-e, we.  
 o'-gu'-ki-ki-e, we speak to one another.  
 o'-gu'-o'-ga-to<sup>a</sup>, we who stand here.  
 o'-ha-go<sup>a</sup> mo<sup>a</sup>-shi, nothing of importance revealed itself to me.  
 o'-ho<sup>a</sup>-ba, brightened by the light;  
   (2) the light comes upon me.  
 o'-ka mo<sup>a</sup> shi, I do not.  
 o'-ka shi, no; not.  
 o'-k'i', give me or give to me.  
 o'-ki-tha-sha-*ta*, parting to make way for me.  
 o'-ki'-to<sup>a</sup>, we will take his name.  
 o'-ki'-to<sup>a</sup>, adopt for ourselves.  
 o'-ko'-tha i-thi-gtha bi a, he threatened me.  
 o'-kahi'-the, we shall make it to be.  
   (From a ritual.)  
 o'-mo<sup>a</sup>, one of two things.  
 o'-mo<sup>a</sup>-a-*ta*, same as thi'-u-ba-he.  
 o'-mo<sup>a</sup> e-shki, one or the other; either one.  
 o'-mo<sup>a</sup> no<sup>a</sup> shki o'-ka-shi, no one or the other; neither one.  
 o'-mo<sup>a</sup> no<sup>a</sup> shki u-thi-*go*-ha shi, not taking part on one side or the other of a conflict; neutral.  
 o'-mo'-thi<sup>a</sup>, as we travel the path of life. (From a ritual.)  
 o'-ni'-mo<sup>a</sup>, we swim.  
 o'-ni'-mo<sup>a</sup> *ta* bi, let us swim.  
 o'-no<sup>a</sup>-bthe gi-gu, to like the taste of; to enjoy food.  
   o'-no<sup>a</sup>-bthe o'-gu, I enjoy food.  
   o'-no<sup>a</sup>-bthe thi-gu, you enjoy food.  
   o'-no<sup>a</sup>-bthe wa-gu i, we enjoy food.  
 o'-no<sup>a</sup>-xthi<sup>a</sup> the wa-ga-xe, to dispatch; to send them (messengers) in a hurry.  
   o'-no<sup>a</sup>-xthi<sup>a</sup> the wa-pa-xe, I dispatched.  
   o'-no<sup>a</sup>-xthi<sup>a</sup> the wa-shka-xe, you dispatched.  
   o'-no<sup>a</sup>-xthi<sup>a</sup> the o'-wa-ga-xa i, we dispatch.  
 o'-o-xta, fond of; to like.  
   ni'-ka-shi-ga the o'-o-xta, I am fond of that man.  
   ni'-ka-shi-ga the thi'-o-xta, you are fond of that man.

o<sup>a</sup> pa-da i ha, I had a surgical operation.  
 o'-*ta*-kahi<sup>a</sup>, stumbled over me.  
 o'-*tha*, to throw away; to dispense.  
   a-o'-btha, I throw away.  
   tha-o'-shta, you throw away.  
 o<sup>a</sup>-o'-tha i, we throw away.  
 o'-tha-gthi<sup>a</sup>, same as gi'-tha-gthi<sup>a</sup>.  
 o-tha'-ha, to follow.  
   o'-btha-ha, I follow.  
   o-sda'-ha, you follow.  
   o-gu'-tha-ha, we follow.  
 o-tha'-ha, attached.  
 o'-tha i-the-the, to fling or to toss.  
   o'-btha the-a-the, I fling it.  
   o-sda i-the-the-the, you fling it.  
   o<sup>a</sup>-o'-tha i-thi-o'-tha i, we fling it.  
 o-the, they make of me. (From a ritual.)  
 o'-thi'-a-xa, we uncover the blanket.  
 o'-thi-do<sup>a</sup>, drawn over me. (From a ritual.)  
 o'-thi'-to<sup>a</sup> i, we touched it with our hands.  
 o'-thi-xa i ha, they pursued me.  
 o'-tho'-gi-ni-tha, seek protection in me.  
 o'-tho'-gi-tha, they find me.  
 o'-wo'-bi, I am bleeding.  
 o'-wo'-ga-g'i<sup>a</sup>, look in upon me stealthily.  
 o'-wo'-ki-tha *ta*, (my shoe) is too tight for my foot.  
 o'-wo'-no<sup>a</sup>-shi ba-shi<sup>a</sup>, no one shall stand in my way nor intercept me.  
 o'-wo'-sho-she, I am courageous; I am dauntless; I do not fear.  
 o'-wo'-*ta*-thi<sup>a</sup>, none equal to me.  
 o'-wo'-tha-shi shko'-sta a(?), do you wish to secure my services?  
 o'-zhi'-ga xtsi do<sup>a</sup> wa-bthi-xe, I married when I was a young woman.  
 o-pa'-ge, in the evening of the day.  
 O-pa'-stae-dse, Long-body. Personal name.  
 O'-po<sup>a</sup>, Elk. The name of the Ho'-ga gantes who adopted the Elk as their Gentile name. It was the Elk who made the earth habitable to all animals.  
 o'-po<sup>a</sup> ha, elk skin.  
 o'-po<sup>a</sup> hi<sup>a</sup> e-go<sup>a</sup>, dun colored, the color of the elk.

**o'-po'-wa-tho'**, Elk Songs. There are six songs in this group from the Tsi'-zhu Wa-shta-ge version. In the first, reference is made back to the mystic story of the descent of all forms of life from the sky to the earth and implies an expectation of the subsidence of the water and the earth to become beautiful with verdure. In this and the second song the Elk is represented as speaking; the two songs imply the same meaning; the third has for its theme the gift made by the Elk of the brow tines of his antlers for ceremonial use; in the fourth song reference is made to the various symbolic articles and ceremonial form given by the Elk; the fifth song relates to the man who has won all thirteen **o'-do'** (war honors); and the sixth and last song expresses approval by the two great divisions of the recount made by the warrior.

**o-pahe'**, a ford.

**op'-ahe**, that which is walked upon: a bridge.

**op'-ahe**, passing from one group to another.

**o-pahi'**, I have come to.

**o'-ahki-ga**, dissipated; dissolute.

she **ni'-ka-shi-ga a-ba o'-shki-ga bi a**, he is very dissipated.

**o-ahko'-bi-ge**, frequented places.

**o-sho'-de**, smokelike appearance of water when the soft mud at the bottom is stirred.

**o-tha'-ge**, to tell, recite, relate, narrate.

**o-btha'-ge**, I relate.

**o'-shta-ge**, you relate.

**o-btha'-ge the-the**, to proclaim.

**o-btha'-ge the-a-the**, I proclaim.

**o-sta'-ge the-tha-the**, you proclaim.

**o'-gu'-tha-ge the-o'-tha i**, we proclaim.

**o'-tha-ge wa-gthe-ge—o-tha-ge**, story or news; wa, thing; **gthe-ge**, striped: newspaper.

**O'-tha-ha-mo'-i'**, The follower. Personal name.

**o-thi'-i-hni**, that-which-is-used-to-make-it-cool; an umbrella.

**o-thi' i-hni o'-wo' k'i a**, lend me your umbrella.

**o-tho'-da**, interest paid for the use of money.

**o-tho'-gi-no'-zhi'**, trousers.

**o-tho'-ha-ge**, same as **ha-shi**.

**o-tho'-ha-ge i-gthi-gtho'**, to reconsider.

**o-tho'-ha-ge i-tha'-gthi-gtho'**, I reconsidered.

**o-tho'-ha-ge i'-tha-gthi-gtho'**, you reconsidered.

**o-tho'-ha-ge o'-tha'-gthi-gtho' i**, we reconsidered.

**o-tho'-da wa-tsi**, The Dance in the Center. This is descriptive of the position of the dancers and the spectators. When the two divisions meet at their starting point the **Xthe'-ts'a-ge** dismount, and as their horses are led away the officers take their seats on the ground between the two ceremonial houses, together with their volunteer warriors—those of the Tsi'-zhu in a semicircle on their side and those of the **Ho'-ga** sitting in a semicircle on their side. After all have taken their places, one of the chief **Xthe'-ts'a-ge** rises and recounts in an excited manner his winning of a war honor; then the singers strike up the first of the four songs now to be sung, beating their drums to accentuate the rhythm. The two **Xthe'-ts'a-ge**, carrying their respective standards, begin to dance in a circle, followed by others, the Tsi'-zhu taking the outer circle and moving to the right, the **Ho'-ga** taking the inner circle and moving to the left. As the men of each division complete the circle they halt, face the center, and continue to dance till the singing ceases; then all sit down.

**o'-tho'-ki-pa-no'-xe-gka**, their use of me as a scarificator shall bring him back to consciousness. (From a ritual.)

o'-tho'-kahi-tha, see the trail that I make in my travel. Ceremonial expression.  
 o'-tho-to<sup>a</sup>, rectitude; moral integrity; good behavior.  
 o'-tho-to<sup>a</sup> a-ki-gtha thi<sup>a</sup>, demeanor; deportment; behavior.  
 o'-tho-to<sup>a</sup> a-shi, depraved; corrupt; wicked.  
 ni'-ka-shi-ga wi<sup>a</sup> o'-tho-to<sup>a</sup> a-shi ha, a depraved man.  
 o'-to<sup>a</sup>-be, to search.  
 o'-to<sup>a</sup>-be pa-xe, I made a search.  
 o'-to<sup>a</sup>-be shka-xe, you made a search.  
 o'-to<sup>a</sup>-be o<sup>a</sup>-ga-xa i, we made a search.  
 o'-to<sup>a</sup>-be ga-xe. (*Ses a-ga-qu.*)  
 o'-ts'e ga, easy.  
 o'-xe ga-be—o-xe, in which to bury; ga-be, black: a coffin.  
 o'-xo-be xta<sup>a</sup>, fortunately; luckily.  
 o'-xo-be xta<sup>a</sup> btha mo<sup>a</sup>-zhi<sup>a</sup> ha, fortunately I did not go.

o'-xta, a thing of great value; a captive; a favored person.  
 o'-xta o<sup>a</sup>-gi-tha i ha, I am favored.  
 o'-xta thi-gi-tha bi a, you are favored.  
 o'-xta a-wa-gi-tha i, we are favored.  
 o-xtha'-be, a forest; a jungle; a dense grove.  
 o-xtho'-k'a, a hollow place; an oven.  
 mo<sup>a</sup>-ce' o-xtho-k'a wa-she a-gtho<sup>a</sup> no<sup>a</sup>, I roast meat in the oven.  
 mo<sup>a</sup>-ce' o-xtho-k'a wa-she tha-gtha no<sup>a</sup>, you roast meat in the oven.  
 o-xhe'-tai, the fireplace.  
 o'-zhi-to-ho—o-shi, modification of the word u-zhi, a hollow receptacle; to-ho, blue or green: a bottle.  
 o'-zhi to-ho tee u-gi-pi, the bottle is full.  
 o'-zho-ha, a bag.  
 o'-zhu to ho u-tha-do<sup>a</sup>, cork stopper.  
 o'-zhu-to-ho zhi<sup>a</sup>-ga, a small glass bottle.

## P

pa, the head.  
 pa, bitter.  
 pa, snout, the projecting nose of an animal.  
 pa, whole of the head.  
 Pa'-ba-wa-xo<sup>a</sup>, Head-cutter. Personal name. Refers to the cutting off of the head of the enemy.  
 Pa'-ba-wa-xo<sup>a</sup>, The Osage name for the Sioux Tribe of Indians. It means Head-cutters.  
 pa'-ba-xthu-ge, perforation in the septum of the nose.  
 pa'-be-gi, to bend a knife blade when cutting with it.  
 pa'-bo-gthi-ha-ha, sapsucker, the downy woodpecker; head downward repeatedly. The bird works downward in picking its food from the rough bark of a tree.  
 pa-bu', down hill, a steep incline.  
 pa'-ce, evening; close of the day.  
 pa'-ce wa-no<sup>a</sup>-bthe, an evening meal.  
 pa-ci', point; top of a tree.  
 Pa-ci', Brown-nose. Personal name.  
 pa-ci', the top of a tree; the top of a pole; a peak.  
 pa-gi-a'-gtho<sup>a</sup>, the two spot in a deck of cards; deuce.

Pa-ci-do-ba, Four-hills. Personal name. Refers to the descent of a herd of buffalo from a hill in four lines.  
 pa-ci' he-be u-stae, the part of a piece of goods left over; a remnant.  
 Pa'-ci-hi, Brown-head. Female personal name. Refers to the brown head of the eagle.  
 pa-ci' stae-dae wa-tho<sup>a</sup>, Songs of the High Hills. The title of this group is metaphorical and refers to the clouds that appear along the horizon like lofty hills. The first song is a call to these hills to come and give aid, also to the clouds to come. These are the version of the Tsi'-zhu Wa-shta-ge gens.  
 pa-ci' tae, the top.  
 Pa-giu'-gthi<sup>a</sup>, Dwellers-upon-the-hill-top. When the river (Mississippi) overflowed its banks, a group of Osage Indians fled from their village and sought the high hills and there established a camp. They were known by the name of Pa-giu-gthi<sup>a</sup> and settled in Gray-horse.

**pa'-gka u-gtho' e-go'**, like putting on a white cap, they shall see themselves. Refers to old age.

**pa'-da-bi**, operation; surgical operation.

**pa'-da ci thi'-kshe—pa-da**, egg; ci, yellow; thi'-kshe, that is—egg—that-is-yellow: yelk.

**pa-da zhi'-ga**, infancy; babyhood.

**Pa'-do'-ka**, the Osage name for the Comanche Tribe.

**pa'-dse**, to butcher; to dissect.  
**a-pa'-dse**, I butcher.  
**tha'-pa-dse**, you butcher.  
**o'-pa'-dsa i**, we butcher.

**pa'-dai-ge**, to move an object by pushing with a broom.

**pa-ga'-da-da-xe**, woodpecker.

**pa gi'-stee-ge**, The Nose Splitting. A leader of the **Wa-ça'-be** or the **I'-gtho'-ga** gens takes the sacred knife and with its sharp point scratches the tip of the nose of the captive, who bends over the fire (sacred) and lets the blood drip into it. Then the leader of the **Po'-ka Wa-shta-ge** directs the **Sho'-ka** to bring water, which is placed before the leader, who recites the **wi-gi-e** relating to the life-giving power of the water.

**pa-gthe'**, placing the head when reclining for rest.

**pa-gthe'**, to fall with head backward or forward.

**pa-he'** (archaic), a hill; a mountain. Among the Omaha this word is still used.

**pa-he'-tho'**, a round hill.

**pa-hi'**, sharp.  
**mo'-hi' pa-hi**, the knife is sharp.

**pa-hi'-i-ga-gtha—pa-hi**, hair; i, with which to; **ga-gtha**, untangle: a comb.

**pa-hi'**, porcupine. This animal was useful to both the Osage and the Omaha, only, however, for its quills, which were used for decorating moccasins, leggings, and other articles of clothing. The quills were colored with native dyes and flattened before using.

**pa'-hi'-he-xpa**, disheveled; unkempt.

**pa'-hi' tho' o'-he-xpa**, I am disheveled.

**pa'-hi' tho' thi-he-xpa**, you are disheveled.

**pa'-hi' tho' wa-he-xpa i**, we are disheveled.

**pa'-hi' thi-ta a-ki sho-ga'**, your hair is thick.

**pa'-hi-tu**, the mallard duck. The skin of the neck and breast of this bird are put upon the sacred pipes of the Osage, Omaha, and Pawnee Tribes.

**pa-hiu'**, the hair of a man's head.

**Pa-hiu'-gka**, White-hair. Personal name. Refers to the sacred white buffalo.

**Pa-hiu'-ga-zho'**, Hairy-head. Personal name.

**Pa-hiu'-gthe-ge**, Spotted-hair. Female personal name.

**Pa-hiu'-gthe-she**, Spotted-hair. Female personal name. Refers to the spots on the fawn.

**pa-hiu'-thi-ge—pa-hiu**, hair; **thi-ge**, cutter: scissors.

**pa-hiu'-thi-ge to'-ga**, large scissors; shears.

**pa-hiu'-thi-ge zhi'-ga**, small scissors.

**Pa-hiu'-thi-sho'**, Shaggy-head. Female personal name.

**pa-ho'**, to rise from a reclining position; to arise from bed.  
**a-gi'-pa-ho'**, I rise.  
**tha-gi'-shpa-ho'**, you rise.  
**o'-gi'-pa-ho' i**, we rise.

**pa-ho'-gthe**, in advance of (the storm).

**pa-ho'-gthe**, in the first order of time; original; primary.

**pa'-ho'-gthe i-ta-ki-the**, to preempt.  
**pa'-ho'-gthe i-ta-a-ki-the**, I preempt.  
**pa'-ho'-gthe i-ta-tha-ki-the**, you preempt.

**pa-ho'-gthe the**, to go before, in advance of; to precede.  
**pa-ho'-gthe bthe ha**, I precede.  
**pa-ho'-gthe shne ha**, you precede.  
**pa-ho'-gthe o'-ga-tha i**, we precede.  
**pa-ho'-gthe tee**, at the outset; from the beginning.

**pa-ho'-gthe** *dal to'a*, inception, at the beginning; the initial.

**pa-ho'-gthe** *xtai*, the very first.

**Pa-i'**, the Osage name for the Pawnee Tribe.

**Pa-i'** *mo'-hon*, the Osage name for a band of the Pawnees known as Shki-thi.

**pa-i'-ta-xe**, the tip of the nose.

**pa-mo'-gthe**, with heads inclined toward a person.

**pa-mo'-ki-da**, to bend the body forward, as when picking something from the ground or floor.

**pa'-pa-gi**, tip of the nose.

**pa'-ta ci thi'-kshe**, the yolk of an egg.

**Pa'-ta-hi'-shku-e**, Hairy-head. Personal name. Refers to the hairy head of the buffalo.

**pa'-ta shi'-ga**, baby; an infant; infancy.

**pa'-thi-ba-xe**, decapitate.

**Pa'-thi'**, a general term for tribes not related to the Osage.

**Pa'-thi'-ho'-ga**, Sacred Stranger. A personal name.

**Pa'-thi'-mo'-ho'**, the Osage name for the Pawnee Indians.

**Pa'-thi'-paga-xa**, Pawnee head Creek. Here the Osage killed a Pawnee and stuck his head on a pole. Pawnee Creek, Okla.

**Pa'-thi'-wa-ko'-da-gi ga-xa**, Medicine man Creek, near Coffeyville, Kans. A strange Indian was found dead in a cave at this place. This was the first camping spot on the first buffalo trail.

**Pa'-thi'-wa-we-xta**, Annoyer-of-the-enemy. Personal name.

**Pa'-thi'-wa-xpa-thi'**, Poor-Pawnee. Personal name. Refers to a killing of a starved Pawnee.

**pa'-tse**, butcher: surgical (operation).

**pa-u-pa'-kshe**, ridge on the nose.

**pa-u-sho'-sho'**, the neck where it joins the head.

**pa-wa-thu-ge**, Cutting off the head. The men who cut off the heads of the enemy then approach the sacred bird and make their claims to the *o-do'*, which is known by this name.

**pa-xa'-dae**, a peculiar style of hair cut among the Osage Indians and also in other tribes.

**Pa - x e - ga**, Brown - nose. Personal name. Refers to the brown nose of the black bear.

**pa'-xe i'-da**, I have made them to be.

**pa'-xe-no'-ta**, inner muscles of the ribs; midriff.

**pa-xi'**, hair of the head.

**pa'-xi'-gka**, a white mane (horse's).

**pa'-xi' he-xpa**, disheveled; hair disarranged.

**Pa'-xo-dae**, the Osage name for the Iowa Indians.

**pa'-xpe**, grove of stunted (short) oaks.

**Pa-xpe-go'-dae**, Frequenter-of-the-bushes. Female personal name.

**pa'-xpe tse-shka**, the short stunted oak.

**Pa'-xpi-go'-dae**, Stunted-oaks. Female personal name.

**pa-xthi'**, mucus from the nose.

**pa-xthi' a-gtu-e**, glanders, a horse disease.

**pa-xtho'-ge**, nostrils.

**pa-xu'-xe**, the ridge of the nose.

**pa-shu'she**, the bill of a swan, and other birds.

**Pa-shi'-hi**, Reddish-head. Female personal name. Refers to the red-headed eagle.

**pa-shu'-she**, the tip of the nose.

**pa-shu'-she u-xthu-k'a**, the nostrils.

**pe'**, the forehead.

**pe'-a-thi-gta**, to tie anything around the forehead to relieve a pain in the head.

**pe'-btha-xe**, a tuft of feathers upon the head of a bird, as on the scarlet tanager.

**pe'-gi-ga** (Om. *pe'-gi*), gooseberries.

**pe'-gka shu-dae**, blue joint grass (*Andropogon furcatus* muhl, red). This plant is referred to in one of the recited parts of the tribal ritual relating to the making of the first portable shrine for the sacred hawk, the emblem of the warrior's courage.

**pe'-gto-gta**, blackberry.

pe'-sto-gta hi, blackberry vine.  
 pe'-de ni, fire water; intoxicant.  
 pe'-dse (Om. pe'-de), fire.  
 pe'-dse gi-tse, live coals.  
 pe'-dse da-stau-dse, blaze.  
 pe'-dse da-shi, fire burned out.  
 pe'-dse ga-xe, a match.  
 pe'-dse ga-xthi'-zhe, shooting sparks from a fire or from burning brands.  
 pe'-dse i-tha-thi-go'-dse, fire tongs or a split stick for holding live coals.  
 pe'-dse ho'-zhi sho-dse—pe-dse, fire; ho'-zhi, bad; sho-dse, smokes—a smoky fire.  
 pe'-dse ko'-ha, edge of the fire.  
 Pe'-dse-mo'-ko'-ga-xa, Fire-Medicine-Creek, Bad water. Smoke was seen rising from this Creek all the time. It must have been a salt branch from the stream, for the horses became unmanageable when they reached this creek. This was the second camp of the first buffalo trail.  
 Pe'-dse-mo'-i', Fire-walker. Personal name. Refers to the finding of the red bear walking in the night; a light like a fire shone from his breast.  
 pe'-dse-ni-gka—pe-dse, fire; ni, water; gka, white—fire-water-white: alcohol.  
 pe'-dse-ni-tai, fire-water house; a saloon; whisky house.  
 pe'-dse po-e gi-the, fire rebuilt. (Om. ne-gi-the.)  
 pe'-dse u-gi-zhi, fire house. Every gens of the Osage Tribe possessed a house where any family belonging to it could go and get a brand with which to start its fire. At the beginning of the tribal organization each gens was given a fire house in which each family of the gens is supposed to have deposited a burning brand which keeps burning forever.  
 pe'-dse u-k'i wi-gi-e, Contributing to the Fire. This ritual pertains to the ceremonial kindling of the fire by which the sacred water is to be heated. This ritual belongs to all the gentes of the two great

pe'-dse u-k'i wi-gi-e—continued.  
 tribal divisions. An established rule was followed in laying the wood for this fire. If a Tsi'-zhu member was conducting the ceremony, the first symbolic firebrand was laid toward the west; second, toward the north; third, toward the east; and the fourth toward the south. If the ceremony was conducted by a Ho'-ga, the first fire was laid toward the east, the second toward the north, the third toward the west, and the fourth toward the south. The time for kindling the fire was just at sunrise.  
 pe'-dse wi-gi-e, The Fire Ritual. This is allegorical and its acts are common throughout the tribal rites. The meaning of the expressions and ceremonial acts are discussed and explained by those versed in the rites at the informal gatherings of the No'-ho'-zhi'-ga. In this way the knowledge of the inner meanings of the wi-gi-es and their accompanying acts are transmitted from one generation to the other.  
 Pe-ga'-gon-de, the Nez Percé Tribe.  
 Pe-ga'-go'-dse, Crow Tribe, so called by the Osage Indians.  
 pe-ga'-gta, a cap. The cap of the white man.  
 pe-mo'-gthe, head bowed down.  
 pe'-o-to', the forehead.  
 pe'-sha-be zhi'-ga, the chickadee.  
 pe-stau'-dse, forelock of a horse.  
 pe'-thi-thi-gki, frown.  
 pe'-tho'-ba, seven.  
 pe'-to'-gka, the white crane.  
 pe'-to'-hiu-stse-dse, long-legged crane; sandhill crane.  
 Pe'-to'-to'-ga Zho-i-ga-the, Great Crane People. The name of a gens.  
 pe'-to'-xo-dse, the gray crane.  
 pe-u'-gki-da, the depression above the bridge of the nose between the eyes.  
 pe-u'-ga-go', the parting of the hair. A woman parts her hair in the middle and paints the parting red to symbolize the path of the sun.

pe-u'-ga-ço'a—continued.

The path of the sun is a symbol of a long life. The act of putting on this symbol is a prayer for long life and for an endless line of descendants.

pe'-xe (Om. same), gourd rattle.

pe'-xe çu, rattle seeds.

pe'-xe i-ba, rattle handle.

pe'-xe thu-ça-bi wa-tho<sup>a</sup>, Songs of Taking up the Rattle. This is spoken of as songs, but is really one stanza sung four times and refers to the actual going forth of the Do'-do'-ho'-ga and his warriors.

pe'-xe thu-çe wa-tho<sup>a</sup>, Songs of Taking up the Rattle. These songs follow those of the ceremonial opening of the shrine, and up to this time there has been no accompanying of the rattle to the songs. Preceding these songs is a ritual which expresses the purpose of the war gentes to destroy the tribal organizations of their enemies and all possible means by which they could perpetuate their own tribal existence. This, with the songs, is of the Tsi'-zhu Wa-shta-ge gens.

pe'-xe thu-çe wi-gi-e, Rattle ritual. In this ritual may be found the symbol of the Ho'-ga great division, which is the head of the male puma; but if the candidate is of the Tsi'-zhu division the symbol is the teeth of the right jaw of the animal, which is indicated by the seeds in the rattle.

pe'-zhe, grass or hay; weeds.

pe'-zhe ke a-shi a-o<sup>a</sup>-btha ha, I took the weeds out.

Pe'-zhe-a-tse, Grass-eater. Personal name. Refers to the buffalo eating grass.

pe'-zhe-btha-çka, calamus or sweet flag (*Acorus calamus*). The root of this plant is chewed by the Osage for its sweet fragrance. It is known to both the Omaha and the Ponca. It is used for fattening horses, first being made into powder.

pe'-zhe btho<sup>a</sup>-tha-gthi<sup>a</sup>, sweet-smelling grass.

pe'-zhe btho<sup>a</sup>-tha-gthi<sup>a</sup> a-ba xtha-ço<sup>a</sup> ho<sup>a</sup> no<sup>a</sup> bi a, sweet clover has a white flower.

pe' - zhe i - tsi - to<sup>a</sup> - wo<sup>a</sup>, Town of thatched houses. This place was called so when the town was first founded, because the inhabitants dwelt in thatched houses. The Osage name for Independence, Kans.

pe'-zhe mo<sup>a</sup>-ko<sup>a</sup> ça-e, weed coffee; tea.

pe'-zhe mo<sup>a</sup>-ko<sup>a</sup> ça-e btha-to<sup>a</sup>, I drink tea.

pe'-zhe mo<sup>a</sup>-ko<sup>a</sup> ça-e shta-to<sup>a</sup>, you drink tea.

pe'-zhe mo<sup>a</sup>-ko<sup>a</sup> ça-e o<sup>a</sup>-tho<sup>a</sup>-to<sup>a</sup> i, we drink tea.

pe'-zhe-tu-hu, pennyroyal (*Hedeoma pulegioides*). This plant is used by the Osage for tea.

tha'-po<sup>a</sup>-ge a-ba pe'-zhe-tu-hu i-çi bi a, mosquitos do not like pennyroyal.

Pe'-zhe-u-tha-ha, Grass-clings-to-him. Personal name.

pe'-zhe-xu-ça, wild sage (*Artemisia*). pi, or tse-pi, liver.

pi-ça' (Om. same), sand; silt.

pi-ça'-çka, white sand.

pi-ça' ga-da-dse, loose sand in the bed of a river in which there is danger of sinking; quicksand.

Pi-ça'-u-gthe ga-xa, Sand Creek, Okla.

Pi-çi', Acorn-of-the-red-oak. Personal name. Refers to the mythical story of the eagle causing the acorns to drop from the red oak as he alights.

pi-çi', liver gall.

pi-çi' ça-be, black acorn.

pi-çi'ça-be hi, black-acorn tree; the black oak.

pi-çi' ha, acorn cups.

pi-çi' hi, red oak tree (*Quercus rubra*).

Pi-çi'-hi-u-gthe, Red Oak Creek; Dry Wood Creek, Kans.

pi-çi'-sha-be hi, the dark-acorn tree.

pi-çi' ahko<sup>a</sup>, agitation of the liver gall on account of sudden anger.

pi-gi'-stae-dae, long acorn; acorn of the white oak.  
 pi-gi'-stae-dae hi, the long-acorn tree.  
 pi-gi'-xo-dae hi, the gray-acorn tree.  
 pi'-gi-k'o<sup>a</sup>, to repeat and try again after failing to make repairs on worn clothing or broken tools.  
 pi-a'-gi-k'o<sup>a</sup>, I tried again to repair the tools.  
 pi'-tha-gi-k'o<sup>a</sup>, you tried again to repair the tools.  
 pi-o<sup>a</sup>-gi-k'o<sup>a</sup> i, we tried again to repair the tools.  
 pi-gthe, to defer; to put off; to delay; (2) to put away food left over from a meal.  
 pi'-a-gthe, I defer.  
 pi'-tha-gthe, you defer.  
 wa-no<sup>a</sup>-bthe te pi-a-gthe, I put away the food.  
 wa-no<sup>a</sup>-bthe te pi-tha-gthe, you put away the food.  
 pi'-i<sup>a</sup>-ga, very near; almost.  
 ho<sup>a</sup>-ni-e-gi-pahe pi'-i<sup>a</sup>-ga, I came very near saying so.  
 pi-o<sup>a</sup>, expert; skillful.  
 pi'-mo<sup>a</sup>, I am expert.  
 shpi sho<sup>a</sup>, you are expert.  
 o<sup>a</sup>-pi-o<sup>a</sup> i, we are expert.  
 pi'pi-a-zhi, the bad ones that may be found here and there.  
 pi'-tha-to<sup>a</sup>, a girdle; (2) to gird; to put on a girdle.  
 pi'-the, the love of a woman for a man or boy.  
 pi'-a-the, I love him.  
 pi'-tha-the, you love him.  
 pi'-shi, to be sorry; to regret.  
 o<sup>a</sup>-ho<sup>a</sup> mo<sup>a</sup>-zhi, I am sorry.  
 pi'-zhi, bad; evil.  
 pi'-zhi a-zhi<sup>a</sup>, to have a bad opinion of a person.  
 Pi'-zhi-gthi-no<sup>a</sup>-zhi<sup>a</sup>, Returns-to-fight. Personal name. Refers to the enraged bull standing to fight the hunter.  
 Pi'-zhi-to<sup>a</sup>-ga, Big-bad-one. Personal name. Refers to the big bull always ready to fight.  
 po-e', to ignite.  
 po-e' pa-xe, I ignited it.  
 po-e' shka-xe, you ignited it.  
 po-e' o<sup>a</sup>-ga-xa i, we ignited it.

po-e', blaze; flames.  
 po'-e-to<sup>a</sup>, standing in the flames.  
 po-ki-e', a sound like the report of a gun or a popgun.  
 Po<sup>a</sup>-ka, the Ponca Tribe.  
 Po<sup>a</sup>-ka i-e, Ponca language.  
 Po<sup>a</sup>-ka Wa-shta-ge, the name of a leader who commanded that the captive (da'-gthe) might live. The Sho'-ka, in obedience to the request, brings the captive in and gives him a seat near the sacred fireplace for the adoption ceremony. The meaning of Po<sup>a</sup>-ka is not known, but the meaning of Wa-shta-ge is gentle  
 p'o'-tho<sup>a</sup>, steam arising from boiling water.  
 p'o'-tho<sup>a</sup> tse o<sup>a</sup>-tho<sup>a</sup> ni-de a-ke, the steam burnt my arm.  
 po<sup>a</sup>-to<sup>a</sup>-a hi, large hickory (*Hicoria*) tree.  
 po<sup>a</sup>-to<sup>a</sup>-ga, nut of the hickory tree; hickory nut.  
 po<sup>a</sup>-to<sup>a</sup>-ga zhi<sup>a</sup>-ga, the pignut.  
 po<sup>a</sup>-xe, the artichoke (*Cynara scolymus*), an edible plant. The head of the cultivated artichoke is good to eat.  
 pahi i<sup>a</sup> da, I have been to.  
 pahe, to pound corn into fine meal.  
 ha'-ba thi-shpi tse a-pahe he (w. sp.), I pounded the corn.  
 ha'-ba thi-shpi tse tha-pahe he (w. sp.), you pounded the corn.  
 a-pahe', I pound.  
 tha-shpe', you pound.  
 o<sup>a</sup>-psha' i, we pound.  
 pahi-shto<sup>a</sup>-sha, phragmites. This plant was never used by the Osage. It is referred to in the Rush Mat Case Degree (see 45th Ann. Rept. B. A. E., p. 688, in context, and wi-gi-e following) of the war rites as having been declared unsuitable for making the mat case for the sacred hawk.  
 psho<sup>a</sup>-shka, a nighthawk.  
 pai'-stae-dae, spleen.  
 pu-e'-tse, flames.  
 pu-ki', a dull thud, made by striking.



## S

**sha'-be**, dark in color.

**Sha'-be-no<sup>a</sup>-zhi<sup>a</sup>**, Stands-dark. Personal name. Refers to the lone buffalo standing still against the horizon.

**sha'-be tsi-gthe**, suddenly appearing dark.

**sha'-ge**, hands; paws; claws; talons.

**sha'-ge ba-ha kshi-the**—sha-ge, hand; ba-ha, show; kshi-the, permitted to: to take an oath.

**sha'-ge btha-k'a i-tsi<sup>a</sup>**—sha'ge, hand; btha-k'a, flat; i-tsi<sup>a</sup>, to strike; to spank.

**Sha'-ge-bthe-cka**, Flat-hands. Personal name.

**Sha'-ge-cka**, White-talons. Personal name.

**sha'-ge ga-da-zhe**, a hand blistered by a rough ax or hoe handle.

**sha'-ge-ha**, finger nail.

**sha'-ge-i-tsi<sup>a</sup>**, to strike with the hand.  
**sha'-ge i-tha-tsi<sup>a</sup>**, I struck with my hand.

**sha'-ge i'-tha-tsi<sup>a</sup>**, you struck with your hand.

**sha'-ge o<sup>a</sup>-tho<sup>a</sup>-tsi<sup>a</sup> i**, we struck with our hands.

**sha'-ge ko<sup>a</sup>**, the veins of the hand.

**sha-ge' ni-e**—sha-ge, finger; ni-e, ache or sore: a run-around.

**Sha'-ge-pa-hi**, Sharp-talons. Personal name.

**sha'-ge te o<sup>a</sup>-tho<sup>a</sup>-ba**, my hand is swollen.

**sha'-ge-thi-shu-ga**, to roughen or make the hands callous by hard work, as with a hoe or an ax.

**sha'-ge bthi-shu-ga**, I roughened my hands.

**sha'-ge ni-shu-ga**, you calloused your hands.

**sha'-ge o<sup>a</sup>-thi-shu-ga i**, we calloused our hands.

**sha'-ge u-ba-zhu**, a knuckle.

**sha'-ge u-qa-be**, fingers.

**sha'-ge u-gtho<sup>a</sup>**—sha'-ge, finger; u-gtho<sup>a</sup>, in which to put: a thimble.

**sha'-ge u-gtho<sup>a</sup> wi<sup>a</sup> ko<sup>a</sup>-bthe**, I want a thimble.

**sha'-ge u-gtho<sup>a</sup> wi<sup>a</sup> shko<sup>a</sup>-shda a(?)**  
do you want a thimble?

**sha'-ge u-ho<sup>a</sup>-ge**, the third finger.

**sha'-ge u-ki-tse**, a knuckle or joint of a finger.

**sha'-ge u-sha-be**, dirt under the finger nails.

**sha-ge u-stse'-dse tse**, the long or middle finger.

**sha'-ge-u-thi-xtha**—sha'-ge, hands; u-thi-xtha, to thrust in: gloves or mittens.

**sha'-ge u-thi-xtha thi-thi-ta**, your mittens.

**sha'-ge u-thi-xtha wi-ta**, my mittens.

**sha'-ge u-to<sup>a</sup>-da**, the center of the hand.

**sha'-ge u-to<sup>a</sup>-ga tse**, the large finger; thumb.

**sha'-ge u-to<sup>a</sup>-ga tse ni-e a-ki pa-xe**, my thumb is hurt.

**sha'-ge u-zhi<sup>a</sup>-ga**, the small finger; little finger.

**Sha'-ge-wa-hi<sup>a</sup>**, Bloody-hands. Personal name. Refers to the butchering of the buffalo parts.

**sha'-ge we-a-ba-cu**, the index finger; the first finger used to point with.

**sha'-ge we-k'u-tse**, a span. A measure with the outstretched hand, generally from the end of the little finger to the outstretched thumb.

**sha'-pe** (Om. same), six.

**sha'-pe a-zhi**—sha-pe, six; a-zhi scattered: six spot in a deck of cards.

**sha'-pe o<sup>a</sup>** (Om. same), six times.

**sha'-she-k'a**, grows rank in fields (plant unidentified).

**Sha'-wa-bi<sup>a</sup>**, Bloody-hands. Personal name. Refers to the talons of a hawk.

**shdo'-zha**, bent forward.

**she**, that one; there.

**she a-ba wa-gthu'-shka u-tsi shno<sup>a</sup> bi a**, the apple is wormy.

**she a'-wa-kahi mo<sup>a</sup> i<sup>a</sup> da**, I have done that for them.

**she e-wa-ksho**, that in your hand is what I mean.

**she'-go<sup>a</sup>**, that kind or sort.

**she gthe-btho<sup>a</sup>**, ten apples.

**she'-hi**, apple tree. (See apple.)

she'-ki, rattlesnake.

she'-ki no<sup>a</sup> a-wa-pe, I am afraid of a rattlesnake.

she'-kshe, that long object.

she'-mo<sup>a</sup>, I have done that; I have acted in that manner. (Om. same.)

she'-mo<sup>a</sup> mo<sup>a</sup>-shi<sup>a</sup> i<sup>a</sup> da, I have not done so. (From a ritual.)

she'-no<sup>a</sup>-shi<sup>a</sup> o, stand there a while.

she'-pshe, I said so.

she'-sho<sup>a</sup>-e-the, I am satisfied (woman speaking).

she'-sho<sup>a</sup>-e-tho, I am satisfied (man speaking).

she sho<sup>a</sup>-thi<sup>a</sup>-do<sup>a</sup>, even while going and moving about.

she tho<sup>a</sup> ts'o-xe ha, the apple is tart.

she'-thu, yonder; there where you are.

she'-to<sup>a</sup>, that one standing. (From a ritual.)

she'-to<sup>a</sup> a—she, the archaic name for the red haw (*Crataegus coccinea*); to<sup>a</sup>-a, large. The apple is also called ko<sup>a</sup>-dse, which is the name for the wild plum. The word xo-dse, gray, is added to ko<sup>a</sup>-dse to distinguish the plum from the apple. She is also the Omaha archaic name for red haw. This word is also used as a general term for fruits of any description.

she' to<sup>a</sup>-ga, a large apple; a pippin.

she' to<sup>a</sup>-ga çki-the wi<sup>a</sup> shko<sup>a</sup>-shta, you want a sweet apple.

she' to<sup>a</sup>-ga zhu-dse wi<sup>a</sup> ko<sup>a</sup>-btha, I want a red apple.

she'tee ba-a-sa-be, I pared the apples.

she wa-çki'-the, apple sauce.

shi, again; and.

shi a'-gi-gthi<sup>a</sup>, to remount.

shi-a'-a-gi-gthi<sup>a</sup>, I remounted my horse.

shi-a'-tha-gi-gthi<sup>a</sup>, you remounted your horse.

shi a'-çi-tha, to fight again or to fight back.

shi'-ba-ha, to reproduce; to make over.

shi pa-xe go<sup>a</sup> pa-ha, I reproduced.

shi shka'-xe go<sup>a</sup> shpa-ha, you reproduced.

shi o<sup>a</sup>-ga-xa go<sup>a</sup> o<sup>a</sup>-ga-ba-ha i, we reproduced.

shi-ba'-the, to become accidentally unfastened; to escape.

shi'-be, entrails; the viscera.

shi'be thi-ta-the, to disembowel.

shi'-be u-ba-stsu-e—shi-be, intestines; u-ba-stsu-e, pushing out: a rupture.

shi'-be-xthi, bile.

shi' e-gi-tho<sup>a</sup>—shi, again; e-gi-tho<sup>a</sup>, he said so—again-he-said-so: to reassert; to reiterate.

shi e'-gi-pe, I reassert.

shi e'-gi she, you reassert.

shi e'-o<sup>a</sup>-gi-tho<sup>a</sup> i, we reassert.

shi ga-xe—shi, again; ga-xe, to make: to remake.

shi ga'-xe, I remake.

shi shka'-xe, you remake.

shi o<sup>a</sup>-ga'-xa i, we remake.

shi'-mi, same as shi-mi-shi'-ga.

shi'-mi ho btho<sup>a</sup>-xe, young woman in her adolescence.

shi'-mi-shi'-ga, a baby girl; a damsel; a maiden; a lassie.

shi'-mi-zhi'-ga i-da-a-the he, I gave birth to a girl.

shi-mo<sup>a</sup>-kaho<sup>a</sup>, kneels.

shi<sup>a</sup>, to be fat.

o<sup>a</sup>-shi<sup>a</sup>, I am fat.

thi-shi<sup>a</sup>, you are fat.

shi'-ga-xe, to fatten.

shi'-pa-xe, I fatten.

shi'-shka-xe, you fatten.

shi'-o<sup>a</sup>-ga-xa i, we fatten.

shi'-çu-çu-ge, robin redbreast.

shi'-no<sup>a</sup>, again and again.

shi-no<sup>a</sup>-dse, the knee.

shi-no<sup>a</sup>-dse, the bittern, a bird belonging to the heron family.

shi'-she-ga, red-bellied woodpecker.

shi<sup>a</sup>-to, youth.

shi<sup>a</sup>-to ho btho<sup>a</sup>-xe, a young man with a cracked voice.

shi'-to<sup>a</sup>-ga, portly; fat.

shi'-to-no<sup>a</sup>-ho<sup>a</sup>, a bachelor; a single young man.

shi'-to zhi<sup>a</sup>-ga, a baby boy.

shi<sup>a</sup>-to zhi<sup>a</sup>-ga da'-e tha-gthi<sup>a</sup> a-zhi, a willful boy.

shi'-to zhi<sup>a</sup>-ga the mo<sup>a</sup> wi<sup>a</sup> a-kchi xe a-tha, I am making an arrow for the boy.

shi'-to zhi<sup>a</sup>-ga the mo<sup>a</sup> wi<sup>a</sup> tha-kchi xe a-tho, you are making an arrow for the boy.

shi'-to shi'-ga thi' kahe sha'-ge  
btha-k'a i-tai' bi a, he spanked  
the boy.

shi'-to shi'-ga to' a-gi-shi-be, I  
paid the boy.

shi'-to shi'-ga to' bthi-k'i-tha ha,  
I tickled the boy.

shi'-tu zhi'-ga, a boy.

shi'-tu zhi'-ga sha'-zhe btha-dse o,  
I called the boy by name.

shi'-tu shin-ga zha'-zhe shda-dse o,  
you called the boy by name.

shi'-sha hi, an evergreen water plant.

shi o'-do'-ba thi' ha, Look upon  
me again. (From a ritual.)

shi-tho'-dse, knee; that part of the  
leg around the kneecap.

shi-thi'-zha, to rinse.

shi'-to'-ga bi a, he is portly.

shi-tho'-dse mo'-shko', the knee-  
cap.

Shi-tho'-dse-we-tai', Strikes-with-  
the-knee. Personal name.

shiu'-be, intestines.

shka-dse, to play; to sport.

a-shka'-dse, I play.

tha-shka'-dse, you play.

o'-shka-dsa i, we play.

shka'-dse gi-gu—shka-dse, sport,  
play; gi-gu, happy; sportive; full  
of life.

shka'-dse hi wa-thi'-shka-dse,  
sport, play; hi, arrive at; wa-thi',  
house or place for: society or club.

shka-shka'-tho', happy, joyous; face-  
tious; humorous.

shka'-xa-zhi i'da, you have not made  
it.

shka'-xe tho'-ta zhi, it is not possible  
for you to do it.

shki, also.

wi-shki, I also.

thi-shki, you also.

o'-gu-shki i, we also.

e-shki, he or she also.

shki-do', they may be; even that  
alone.

shko', to move; to stir; to be active.

a-shko', I am active.

tha-shko', you are active.

o'-shko' i, we are active.

shko'-a' zhi, not active; inactive.

shko' thi'-ge—shko', motion; thi'-  
ge, none—motion-none: motion-  
less.

sho'-a-be ge shko'-ahti-wo' a-zhi,  
the leaves are motionless.

shko'-thu-ta'-e hi, to become in-  
firm, like a feeble man.

shko'-wa-ga-xe, to incite; to stir up  
strife; to cause a riot.

shko'-wa pa-xe, I stirred up strife.

shko'-wa shka-xe, you stirred up  
strife.

shko'-o'-wo' ga-xa i, we stirred up  
strife.

shko' wa-to'-ge, quick in action.

shko'-zhi-ga-xe, to hinder; to pre-  
vent one from doing something.

ni'-ka-shi-ga to' shko'-zhi pa-xe,  
I prevented the man from going.

ni'-ka-shi-ga to' shko'-zhi shka-xe,  
you prevented the man from going.

ni'-ka-shi-ga to' shko'-zhi o'-ga-xa  
i, we prevented the man from going.

shku'-be, deep, as deep water.

shku'-be ga-xe, to deepen; to make  
deep.

shku'-be pa-xe, I make deep.

shku'-be shka-xe, you make deep.

shku'-be o'-ga-xa i, we make deep.

Sho-do' to'-wo', Choteau town. The  
Osage name for St. Louis, Mo.  
Choteau was a trader among the  
Osage Indians and was very popu-  
lar.

Sho'-dse, Smoke. Personal name.

sho'-dse, smoke.

sho'-dse-no', turned to smoke; usu-  
ally smokes.

sho-ga', thick (as applied to goods,  
skin, or any material).

sho'-ka, a ceremonial messenger. This  
was an office necessary for com-  
municating with the other gentes  
in a ceremonial and authoritative  
manner. A captive was some-  
times chosen to fill this office be-  
cause, it is said, he was a real  
sho'-ka; in order that he may be  
easily recognized from others he  
carries a pipe in his left hand as  
his badge of office.

sho'-ka-to', a herd of buffalo.

sho'-mi-ka-qi, coyote. In Osage and Omaha myths the coyote figures as the trickster.

sho'-mi-ka-qi ga-be, a black wolf.

sho'-mi-ka-qi-to'-ga, big coyote; gray wolf.

sho', complete; perfect; it is done.

sho', all of them, and for all time. (From a ritual.)

sho'-a'-ba, finally; at length.

sho'-a'-to'-he, I am still here, standing.

sho'-a'-to'-he a-tho, I am still standing.

sho'-tha-to'-she, you are still standing.

sho'-a'-zhi, it is not well; something is wrong.

sho'-gka to'-ga, a large white wolf.

sho'-dse', the scrotum.

sho'-dse'-gu (Om. same), testicle.

sho'-dse' thi'-ge, gelding.

Sho'-dse-thu-ga-bi, where a horse was treated. This was the sixth camp in the third buffalo trail and was 25 miles from the fifth.

sho'-e'-go', all, whatever kind they may be. (From a ritual.)

sho'-ge, dog or wolf.

sho'-ge thi'-ke a-a-no'-zhi, I stepped on the dog.

sho'-ge thi'-ke a-tha-no'-zhi, you stepped on the dog.

Sho'-ge a-ga-ke go', Dog suspended in the sky; Dog star; paraphrase of wi-gi-e.

Verily, the Chief Messenger

Hastened to

The side of the heavens,

Where lay Sho'-ge, the dog (Sirius) as though suspended in the sky,

And returned with him to the people,

They spake to him, saying: O grandfather,

The little ones have nothing of which to make their symbols.

(From Taking a Life Symbol.)

sho'-ge ga-be, black wolf.

sho'-ge gka, white wolf.

sho'-ge e-go'-sho'-ge, wolf; e-go', like: wolfish.

sho'-ge hi'-tu, the gray wolf.

sho'-ge i-ci wa-the-sho'-ge, dog; i'-ci-wa-the, hateful, ill tempered: an ill-tempered dog.

sho'-ge i-ts'e-the, wolf killer; wolf poison; jack-in-the-pulpit (*Arisaema triphyllum*).

sho'-ge i-ts'e-the mo'-ko' pi-shi, strychnine is a poison.

Sho'-ge-mo'-i', Walking-dog. Personal name.

Sho'-ge ni i-bi-ge ts'a-bi ga-xa, Dogs die of thirst; Creek, Okla.

sho'-ge pa-ge-go', dewberry (*Rubus villosus*). The fruit of the low blackberry.

sho'-ge-pa-shi'-ga, same as sho'-pa-shi'-ga.

Sho'-ge-thi-hi, Dog-scarer. Personal name.

sho'-ge to'-ho to'-ga, big blue wolf.

sho'-ge tsi, dog-house; a kennel.

Sho'-ge-tai-e, Dog-passing-by. Personal name.

sho'-ge wa-tho', Wolf Songs. These songs not only refer to but belong to the Xthe'-ts'a-ge, the commanding officers chosen at the ceremonial organization of a war party, there being three songs in this group. The first has two stanzas, and in this the Xthe'-ts'a-ge are likened, as they go over the land, to noisy wolves, because their scouts as they come and go call to each other, giving forth the cries of the wolves. The second song is composed of eight lines and refers to the eight commanders, who, when reaching a decision, speak as though with one voice. The third and last song of this group refers to the success in overcoming the enemy, and has one stanza.

sho'-ge wa-tho', Wolf Songs. These are the Tsi'-zhu Wa-shta-ge version and are supplicatory in character, being an appeal to the supernatural to grant the commanders the same powers bestowed upon the wolf to aid them in overcoming their enemies. In the third song there is an appeal for success of the warriors; the fourth is a special appeal to the god of night and to the god of day, these being the only supernatural powers

sho'-ge wa-tho<sup>a</sup>—continued.

who could give the warriors effectual aid.

sho'-ge xo-dse, gray wolf.

sho'-ge sho-i-ga-the, Dog-people.

Refers to the Dog Star as the life symbol. The name Sho'-ge includes coyotes, gray wolves, and all other kinds of dogs. This is also the name of a subgens of the Qi<sup>a</sup>-dse A-gthe gens; acts as Sho'-ka to both itself and the gens.

sho'-gthi<sup>a</sup>-dse, May apple (*Podophyllum peltatum*). This plant has a fruit that is liked more by the Osage for its odor than for its taste.

Sho<sup>a</sup>-ha-u-ki-pa-tse, Buffalo-robe.

Personal name. Refers to the robe which a man threw away when attacked by a buffalo.

sho'-i<sup>a</sup> da, enough; satisfying.

sho'-ka a-shi—sho'-ka, the archaic name for nine, now used only in a card game; a-shi, scattered: nine spot in deck of cards.

sho'-pa-gthe-ge, quail; bobwhite; striped headed. This word in modern times is spelled sho'-pa'-the-ge.

sho'-pa-thu-ge, a bobwhite. (See sho'-pa-gthe-ge.)

sho'-pa-shi<sup>a</sup>-ga, little-nose greyhound.

sho'-sho<sup>a</sup>-e, forever; always; without stopping.

sho'-sho<sup>a</sup> mo<sup>a</sup>-thi<sup>a</sup> o, go without stopping.

Sho'-sho<sup>a</sup>-i<sup>a</sup>, the Osage name for the Shoshone Tribe of Indians.

sho'-sho<sup>a</sup>-xti, verily without stopping.

sho'-thi<sup>a</sup>-kahe i<sup>a</sup> da, even as he sat; while yet he sat. (From a ritual.)

sho'-to<sup>a</sup>, a while longer.

Sho'-to<sup>a</sup>-ga-be, Black-dog. Personal name.

sho'-tse, as it is; in fact.

Sho'-xtai pa-xe, all of them I have made to be. (From a ritual.)

sho'-sho-ka, osprey. The osprey is used as an emblem in the Osage rites.

sho'-sho-ka wa-tho<sup>a</sup>, Songs of the Osprey. This group of three songs

sho'-sho-ka wa-tho<sup>a</sup>—continued.

is the version of the Tsai'-zhu Wa-shta-ge gens, and refers to the part that the osprey, a mystic bird, plays when the warriors are being pursued by the enemy. Soon after the warriors return there is a ceremony called Wa-do'-ka We-ko, at which time a group of songs entitled O-gtha'-ge Wa-tho<sup>a</sup> is presented. These Fire Songs speak of the osprey's mysterious action when the smoke of the fire carries heavenward the petitions of the warriors.

sho-the', come toward you.

Sho-sho-e-mo<sup>a</sup>-thi<sup>a</sup>, a Mormon.

shpa-tho<sup>a</sup>'he, my grandchild.

shpe'-shi<sup>a</sup>-ga, fragment.

shpo<sup>a</sup>, sodden; softened by soaking in water.

shpo<sup>a</sup>-the, to soak a skin in water in process of tanning.

shta, hairless; destitute of hair.

shta'-ge, tepid; slightly warmed; (2) stagnant.

shta'-ha, slick; (2) smooth.

shti'-de, to warm an object by holding it in the hands.

o<sup>a</sup>-shti'-de, I warmed it in my hands.

thi'-shti-de, you warmed it in your hands.

wa-shti'-da i, we warmed it in our hands.

shto<sup>a</sup>, in the habit of; habitually; constantly.

e-go<sup>a</sup> shto<sup>a</sup> bi a, he is in the habit of doing it.

shto'-zha, crooked; wry.

zho<sup>a</sup> xa ke shto'-zha, the stick is crooked.

shu'-be, entrails; intestines.

shu'-be thi-btha-ge, to tear or lacerate the bowel.

shu'-be thu-cha-the, to disembowel.

shu-be u-gka' thi'-kahe, the white entrail.

shu-the', coming where you are. (From a ritual.)

stae-dse', tall; a tall man; (2) long.

stae-dse' ga-xe, to make longer.

stae-dse' pa-xe, I make longer.

stae-dse' shka-xe, you make longer.

stae-dse' o<sup>a</sup>-ga-xa i, we make longer.

**stse'-ge**, split.

**sho'-ge a-ka no'-ta stse'-ge bi a**, the dog has a split ear.

**stse tho'-ta zhi**, it will not be possible for you to go.

**stse'-tse tha-ki-gthi shto'**, you are determined to go.

**stsiu'no'-zhi'** o, stand upright.

**stsu**, straight.

**mo'-ke stsu**, the arrow is straight.

## T

**ta**, deer (archaic, **ta-xtsi**). The flesh of this animal was used by the Osage and Omaha for food and the skin for clothing. The sinew was used for sewing. The process of dressing the skin was as follows: (1) The hair was removed with a peculiar kind of scraper, after several days of soaking in water; (2) the skin was then dried and oiled with fat or buffalo brains; (3) then a second soaking in water; (4) finally dried and rubbed against a sinew cord fastened to an upright post.

**ta**, in that direction. Term used in ceremonial ritual.

**ta**, shall; he shall; you shall.

**ta**, meat of any kind.

**ta**, the deer. Term used in ceremonial ritual.

**ta'-a-ba**, they shall.

**ta a-ka**, it will.

**ni-zhiu' ta a-ka**, it will rain.

**a-gthe' ta a-ka**, he will go home.

**ta ba-do'**, that they may.

**ta-be'**, ball. (Om. same.) The Osage usually make their balls of the root of a plant called **ta-be' hi**, ball tree; sometimes of the root of the grapevine. The game which is called **ga-giu** is played in honor of the dead. Sometimes when the people of the village become despondent from lack of work to do the principal men come together to set a day on which to awaken them with the game of ball. In this game the people of the two great tribal divisions—the **Ho'-ga** and the **Tsi'-zhu**—contend against each other. On the day appointed the men and women of these two divisions bring to the field their finery and weapons,

**ta-be'**—continued.

such as bows and arrows. The **Ho'-ga** people put theirs in one pile and the **Tsi'-zhu** in another. When all have brought in their stakes a warrior is called upon to recount his warlike deeds, at the close of which he receives his fee, and then tosses the ball in the air; then the struggle begins, each side striving to drive the ball between one or the other of the two goals which are set a running distance apart. When the game is won the stakes are distributed among the winners, after which all the players feast together and laugh over the comical incidents of the game. The men have their own ball games and the women have theirs.

**ta-be'-gu**, ball stick.

**ta-be'-gu i-ba-sta-dse**, a curved stick covered with a net used by the Chippewas in a certain kind of ball game. It is also used by the Osage, Iowa, Kansas, and Winnebago Tribes.

**Ta'-bi-gpa bi**, the does crouch to hide: September.

**ta bi' da**, they shall. (From the ritual.)

**ta'-biu-gka**, whitleather; the nuchal ligament; term used in butchering.

**ta'-bthe**, to hunt deer; deer hunting.

**ta'-bthe gi-tha-gthi'**, one who loves to hunt; a sportsman.

**ta'-bthe-zho' the**, to go deer hunting and sleep out if necessary.

**ta'-bthe zoh'-bthe**, I go deer hunting and will sleep out if necessary.

**ta'-bthe o'-ga tha i**, we go deer hunting and will sleep out if necessary.

**ta'-ga-zhi**, eccentric; odd character.

**ta-oe' kshi-the**, a minute.

ta-ci', muskrat. The muskrat was used for food before the coming of the white man, and when the fur traders came the pelt became useful as an article of trade.

Ta-gi'-e, Deer's tail. Personal name. ta-gi'-dse, a deer's tail.

ta-gi'-dse a-gtho', deer's tail head-dress; a warrior's decoration.

ta-gi'-dse a-gtho' tha-gthi' xtal wi' a-bthi' ha, I have a very fine deer-tail headdress.

ta-gi'-dse ga-be—ta, deer; ci'-dse, tail; ga-be, black—black-tailed-deer. This animal was used by both the Osage and Omaha for food. The remarks on the ta apply to the black-tailed deer, excepting as to the use in the tribal rites.

Ta-gi'-dse gka, White-tailed deer. Name of a gens.

ta-gka' gka, the spotted thrush. This bird has a beautiful voice. It sings toward the sky in an excited manner.

ta-gka', sheep.

ta-gka' a-ba-ta, sheep fence; a corral.

ta-gka' a-do'-be, a shepherd.

ta-gka'-hi', wool; the hair of the sheep; cotton.

ta-gka'-hi' u-zhi, a wool sack; a sack for carrying wool.

ta-gka' a-do'-be a-ka sho'-ge wi' a-thi' a-ka, the shepherd has a dog.

ta-gka' hi' wa-to'—ta-gka hi', sheep hair or wool; wa-to', goods: woolen goods.

ta-gka'-mi-ga, ewe, a female sheep.

ta-gka' sho'-dse-i'-ge, a castrated ram.

ta-gka' ta, mutton; white deer meat. The sheep is called white deer.

ta-gka'tai, sheep house; sheep cote.

ta-gka'shi'-ga, little white deer; a lamb.

ta-gpo', the red haw; thorn apple.

ta' da-ga-ge, a process of preparing meat, known as jerked meat. It is sliced when fresh into thin strips and dried in the sun and wind, or roasted on a frame arranged over a fire trench.

ta'-do-ka pa'-cno' mi kahe o, I am roasting meat (on a sharpened stick).

ta'-do-ka shpa-cno' ni kahe o, you are roasting meat (on a sharpened stick).

ta do', that he might.

ta do', shall we do.

ta do', to do so; pressed with the desire to rest; a ritual expression referring to the hibernating of the bear.

ta-dse', the winds, the four quarters of the earth; (2) air.

ta'-dse a-k'a tse, south wind; south.

ta'-dse ba-go' tse, north wind; north.

ta-dse'-ga-ga-gi, windy.

ta-dse'-ga-gi, violent wind; wind-storm; a gale.

ta-dse' ga-gi bi a, the wind was strong.

ta-dse do-ba ha, division of the winds into four parts.

ta-dse' ga-ku-wi'-xe, whirls around by the wind; a windmill.

ta-dse' ga-xo-e, the sighing of the wind.

ta'-dse ga-xpa tse, east wind; east.

ta-dse' gtho'-the, great windstorm; a tempest.

ta-dse he'-no'-ha te, in the midst of the winds.

Ta'-dse-hiu-e, The-coming-of-the-wind. Personal name.

Ta'-dse-k'o-e, Soughing-of-the-wind. Personal name.

ta'-dse mo'-ha tse, west wind; west.

ta-dse' pa-ho'-gthe thi'-dai, winds that move in advance of a storm.

ta-dse pi'-zhi, a bad wind; blustery.

ta-dse' po-e—ta-dse, air; po-e, ignites: gas.

ta-dse thi-go'-tha, the wind turns.

Ta'-dse-to', Owner-of-the-wind. Personal name.

ta-dse u-pe' ga-xe—ta-dse, air or wind; u-pe, to enter; ga-xe, to make—to-make-wind-or-air-to-enter: ventilate.

ta-dse u-pe pa-xe, I ventilated.

ta-dse u-pe shka-xe, you ventilated.

ta-dse u-pe o'-ga-xa i, we ventilated.

ta-ge, walnut. The Osage knew only one kind of walnut, the black.

ta'-ge ha, walnut hulls.

ʔa'-ge hi, black walnut tree (*Juglans nigra*).

Ta' ge hi ba-tse, Walnut Grove River; North fork of the Canadian River.

ʔa'-ge-hiu, the black walnut (*Juglans nigra*). The Osage use the nut of this tree for food. The bark and leaves are used for enticing fish to the hook when one is fishing.

ʔa'-ge sha-e, black walnut.

ʔa'-ge sha-e hi a-wa-no-bthe wi a-bthi ha, I have a black walnut table.

ʔa-gthe'-shka, deer tick; ʔa, deer; gthe-shka, tick or bug.

ʔa-gthe'-shka ʔo'-ga, deer tick; a kind of grub that buries itself under the skin of an animal.

Ta-gthe'-shka u-tai u-pahe, Deer-tick Ford.

ʔa-gthe'-she hu-ʔo, cry of the fawn; deer decoy call.

ʔa-gthe'-she shi'-ga, a young spotted deer; a fawn.

ʔa-gthe'-she, a fawn; young deer.

ʔa-ha, deer skin. These are used at the Wa-sha-be A-thi (War Ceremony) for distribution among the Do-do'-ho'-ga. They are to be worn on the shoulders during the ceremonies. Next, downy feathers (eagle's) are distributed; these are worn on the crown of the head as a sacred insignia. These deer-skins and feathers are furnished by certain gentes of the Wa'-sha-zhe subdivision.

ʔa ha, toward.

(Illus.) ni kshe ʔa ha, toward the water or river.

ʔa-ha' ga-stsu-stsu-e, fringes of any kind of clothing made of deerskin.

ʔa-ha' ho'-be, deerskin moccasins.

ʔa-ha' nu-ka, wet deerskin.

ʔa-ha'-thi-shi, a game played by children. This is a game in which one child pinches the upper part of the back of the another child's hand.

ʔa-he' ba-gi-ge, deer with sharp horns.

Ta-he'-ba-xo bi, When the deer break (shed) their horns. The name of the first month of winter: November.

Ta-he'-ga-xe, Antlered-deer or Deer-with-branching-horn. Personal name.

ʔa-he'-sha-be, the dark-horned deer. This is also the name given to a subgens of the O'-po gens; acts as Sho'-ka to both itself and the gens.

Ta-he'-xa-ga, Short-horned-deer. Personal name.

ʔa-hi'-ko'-stse, muscle of the lower leg.

ʔa'-hiu, the neck; the nape of the neck.

ʔa'-hiu ga-ba-xe—ʔa'-hiu, back of the neck; ga-ba-xe, to out—to cut the back of the neck; to behead.

ʔa'-hiu-ga-gta, curve in the neck.

ʔa'-hiu i-ba, a swelling of the neck; mumps.

shi'-ʔo shi'-ga a-ka ʔa-hiu i-ba o, the boy has mumps.

ʔa'-hiu-ko, the jugular vein.

ʔa'-hi u-sdo-she, curve of the neck, as the swan's.

ʔa'-hiu-wa-shko, tonsil.

ʔa'-hiu-wa-shko ni-e, a very sore throat; tonsillitis.

ʔa-hno'-ga, a striped squirrel.

ʔa-hno'-ga-gthe-ge, a chipmunk.

Ta'i-ni-ka-shi-ga, same as No'-po-da; Deer People.

ʔa-i'-tse, they shall.

ʔa i tai da, they shall. Ritual expression.

ʔa-ki'-de, base of the sinews; the sacrum.

Ta ki'-thi-xa-bi, (moon) in which the deer rut: October.

ʔa'-ko, divine; sacred.

ʔa-ko i-da, mysterious it is.

ʔa-ko, sinew. The sinew made from deerskin was used for sewing.

ʔa-ko'-ho, sinew twist, used in sewing.

Ta-ko'-i'-ge, No-sinews. Personal name. Refers to the black bear that has no sinews.

ʔa-ko'-i-dse, the fleshy part of the hip; the haunch; (2) the cords at the back of the neck.

ʔa-mi'-ga, a female deer; a doe.

ʔa mi'-kahe, I shall. Ritual expression.



ʦa-mo', an angletworm; earthworm.  
 ʦa-ni', soup; broth.  
 ʦa-no'-k'a, paper of any kind.  
 ʦa-no'-k'a-ʦi—ʦa-no'-k'a, paper; ʦi, yellow: a gold certificate.  
 ʦa-no'-k'a-ʦka, a draft; a money order (white paper).  
 ʦa-no'-k'a-ʦka xo-dse, a gray draft or money order. This was used by the Indians to express the name of a draft or money order, owing to the gray cast of the paper, when they received either from the Government.  
 ʦa-no'-k'a-hi, paper tree; the birch (Betula).  
 ʦa-no'-k'a-hiu-gthe ga-xa, Pawnee head Creek. At this place the Osage killed a Pawnee and stuck his head on a pole. This is also the name of a creek in Oklahoma, Paper Tree Creek or Birch Creek.  
 ʦa-no'-k'a-k'o—ʦa-no'-k'a, paper; k'o, gamble or a game: a deck of cards; playing cards.  
 ʦa-no'-k'a mo'-ʦe-ʦka—ʦa-no'-k'a, paper; mo'-ʦe-ʦka, money: a check.  
 ʦa-no'-k'a ʦo-ho—ʦa-no'-k'a, paper; ʦo-ho, green; green-paper-money: currency.  
 ʦa-no'-k'a we-bi-shda-ha, sand-paper.  
 ʦa-no'-k'a xo-dse, gray paper, so called because of the gray cast to the paper with which the Indians were paid by the Government.  
 ʦa-no'-k'a zhi'-ga—ʦa-no'-k'a, paper; zhi'-ga, small, little: cigarette.  
 ʦa'-no'-ta'-stse-e, long-eared deer; mule deer.  
 ʦa-pa' (Om. same), Deer Head. The Osage name for the Pleiades. In the child-naming ritual of the ʦsi'-zhu Wa-shta-ge gens the Pleiades is addressed as grandmother, and is paired with the Great Bear, called (Wa'-ba-ha by both Osage and Omaha), who is addressed as grandfather.  
 ʦa'-pa-hu-zhu, neck; deer's neck.  
 ʦa'-pa'-wa-gthu-shka e-go', resembles a deer tick; a cartridge.

ʦa-pa' sho-i-ga-the, Deer-head or Pleiades people. The name of a subgens of the Ho' ʦho'-i-ga-the gens; acts as Sho-ka to both itself and the gens.  
 ʦa-pe'-shta e-go', beef hind quarters. Looks like the forehead.  
 ʦa'-pahe, pemmican. Both the Osage and the Omaha prepare this from jerked lean meat of any kind, roasted and pounded, then mixed with marrow grease. In former times this was prepared for use in long-distance travel. Prepared in this way, it is a great convenience for lunches.  
 ʦa'-pshe o'-ʦu, I like pemmican.  
 ʦa'-pshe thi-ʦu, you like pemmican.  
 ʦa'-pu-ʦka, a school-teacher.  
 ʦa'-pu-ʦka wi-ʦa u-xta a-gi-the, I like my school-teacher.  
 ʦa'-pu-ʦka ʦai, Mission House (School).  
 ʦa-shka' ʦkiu-e, sweet acorn.  
 ʦa-shka'-ʦkiu-e hi, sweet acorn tree, the oak family (*Quercus alba*).  
 ʦa'-shka hi, buckeye (*Aesculus*). A kind of tea is made from this tree and taken just before a sweat bath to bring up bile. This is also the name given to the white oak tree.  
 ʦa-shka'-wa, a personal name used as a nickname given by the mother to a young man because he was always singing the song by that name.  
 ʦa'-shpi, the end of a pole with a knoblike tip.  
 ʦa' ʦa-do-ka, venison; meat of the deer.  
 ʦa' ʦa-do-ka a-ba tha-tse tha-gthi' bi a, venison is good to eat.  
 ʦa-tha', to crumble; ruin.  
 ʦsi ga-ʦa-tha, the crumbling of a house.  
 ʦa tha-bthi', Three Deer; Orion's belt. In the child-naming ritual of the Osage, Three Deer is addressed as grandfather, and Stars-strung-together (theta and iota, in Orion) as grandmother, suggesting a marital relation between the two.

ʦa'-tha-ga-pa, a wood tick.

ʦa'-tha'-ta-shi ho'-ba—ʦa, meat; tha-ta, eat; shi, not; ho'-ba, day; day-not-eat-meat: Friday.

Ta'-tha'-xi, Deer's Lungs. Name of a gens.

ʦa'-tho' ʦa'-gi, the meat is tough.

ʦa'-tho' ʦa'-ka, dadi-dsa shi ha, the meat is uncooked.

ʦa'-thu-shu-she, the heron.

ʦa to'-ga, big deer; a buck deer.

Ta-to'-ga-ga-xa, Buck Creek.

ʦa-to'-ga shi'-ga, a young male deer.

ʦa-to'-xa, foam; froth; soapuds; saliva.

ʦa-tai-da, you will. (From a ritual.)

ʦa' u-ga-ʦai, broiled beef, or jerked meat.

ʦa'-u-gtho', meat pie.

ʦa'-u-kia-ho' u-gtho', meat-put-between; sandwich.

ʦa'-u-ko'-ska, center meat, lies on the stomach of the buffalo, a great delicacy; the pancreas.

ʦa'-wa-gthu-shka, stag-beetle. The deer hunter fastens to his hunting pouch a stag beetle for good luck when the deer-hunting season begins.

ʦa-wa'-hi-o', rawhide case used for clothing and for the storage of jerked meat.

Ta Wa-tho', Deer Songs. These songs are sometimes spoken of as Ta Gi'-bo' Wa-tho', Songs of Calling the Deer. These are the first of the songs composed for the war rites and have to do with the search of plants which are consecrated for the use of the people as food. There are six of these songs. The first has two stanzas; the second song the sister deer is calling to its mate; in the third song the call is continued, with a divining spirit by which she sees one in the act of wounding another; the fourth song the scene is changed from the rush-covered house to the woods; the fifth is known as the Wa-pa'-dse Wa-tho', the Butchering Song, which represents the wounded Deer as being butchered, and relates to

Ta Wa-tho'—continued.

the form in which the skin must be cut; the sixth and last of these songs has a subtitle, Wa-k'i' Wa-tho', the Carrying Song, and is descriptive of the various scenes in which the successful hunter finds the fallen deer, and the throwing of the animal upon his back, carrying it to his home. The Tsi'-zhu Wa-shta-ge version of these songs give seven in number and are known as Wa-tho' Pe-tho'-be, Song of Seven.

ʦa-we'-gthi i-she-gtho', fried beef.

ʦa-we'-thi-xthi, the head of a deer.

ʦa-wo'-ga, a large doe, that looks like a buck ready to grow horns.

Ta-xe'-wa-the xi bi, Where Ta-xe'-wa-the is buried.

ʦa-xi', a sound like the chopping of wood.

ʦa-xpi', crown of the head. Frequently found in rituals.

ʦa-xpi'-a-ga-ha, the waxwing.

ʦa'-xtai, the real deer (archaic).

Ta-zhe'-ga, Deer's-leg. Personal name.

ʦa'zhu, flesh; meat.

ʦe, in order that you may.

ʦe' i' ahta-tha-xu-be, probably the Savannah sparrow. After a rain this little bird perches itself on a stalk of the gum weed, throws its head and tail joyously, and greets with its thrilling notes the sunshine and the blue sky.

ʦe-mo'-hi', presternum cartilage that covers the breastbone; the ensiform appendage at the end of the sternum; it is sword-shaped.

ʦe-zhe-be te o'-gu-ga'-ta'i', we peeped in the door.

tha, they go forth.

tha, of which you make. (From a ritual.)

tha-ba'-xe, to bite in two a string or cord.

tha-be'-gi-the, to villify, defame, slander; evil report.

btha'-be-gi-the, I defame.

shna'-be-gi-the, you defame.

o'-tha'-be-gi-tha i, we defame.

tha bi tho<sup>a</sup> shki, when they go to war. (From a ritual.)

tha'-bthi<sup>a</sup>, three.

tha'-bthi<sup>a</sup> no<sup>a</sup>-the, to deal out by threes; three to each.

tha'-bthi<sup>a</sup> o<sup>a</sup>, three times; thrice.

tha'-bthi<sup>a</sup> o<sup>a</sup> e-dai pshi e tho, I have been there three times.

Tha'-bthi<sup>a</sup>-wa-xthi<sup>a</sup>, Slayer-of-three. Personal name.

tha-btho<sup>a</sup>-btho<sup>a</sup>-ge, to make a peculiar sound when chewing on corn or any food.

Tha-giu'-e, Whistle. Personal name.

tha-gta'-be, to taste; to lick, as sugar off a cookie.

btha'-gta-be, I tasted it.

shna'-gta-be, you tasted it.

o<sup>a</sup>-tha'-gta-ba i, we tasted it.

tha-gta'-go. (See tha-wa'-gka.)

tha-gu'-gu-e, a whistle made of elder stalk. (See mo<sup>a</sup>-go'-dae.)

tha-do<sup>a</sup>-he, to exalt, extol, glorify, praise.

btha-do<sup>a</sup>-he, I praise.

shda'-do<sup>a</sup>-he, you praise.

o<sup>a</sup>-tha'-do<sup>a</sup>-ha i, we praise.

tha-dse' (Om. same), to call as by name; to pronounce.

btha'-dse, I call by name.

shda'-dse, you call by name.

o<sup>a</sup>-tha'-dsa i, we call by name.

tha'-ge, to wear, as a cap.

btha'-ge, I wear (a cap).

shna'-ge, you wear (a cap).

o<sup>a</sup>-tha'-ga i, we wear (a cap).

tha-gthe'-gthe-ge, a coyote. (See sho'-mi-ka-gi.)

tha'-gthi<sup>a</sup>, good.

ho tha'-gthi<sup>a</sup>, a good voice.

ha-xi<sup>a</sup> tha'-gthi<sup>a</sup>, a good blanket.

tha-gthi<sup>a</sup>, peaceful and beautiful.

Expression used in a ritual.

tha'-gthi<sup>a</sup>, fine, as a fine horse.

tha'-gthi<sup>a</sup>, nice; pleasing in manner; a nice piece of goods.

tha'-gthi<sup>a</sup>, exceedingly good; splendid.

tha'-gthi<sup>a</sup> a-shi<sup>a</sup>, to think well of a person or thing.

tha'-gthi<sup>a</sup> a-gi shi<sup>a</sup>, he thinks well of his own.

tha'-gthi<sup>a</sup> ge no<sup>a</sup> ba-hi, to select only the good; to choose the good; to pick out the good.

tha'-gthi<sup>a</sup> ge no<sup>a</sup> ba-hi—continued.

tha'-gthi<sup>a</sup> ge no<sup>a</sup> pa-hi, I selected the good.

tha'-gthi<sup>a</sup> ge no<sup>a</sup> shka-hi, you selected the good.

tha'-gthi<sup>a</sup> ge no<sup>a</sup> o<sup>a</sup>-ba-hi i, we selected the good.

tha-gthi<sup>a</sup>-xtai, exquisite; perfection.

tha-gtho<sup>a</sup>-gtho<sup>a</sup>-tha, that part of an animal that must be thoroughly cooked (boiled) before it can be eaten, being very tough. This term is used when butchering.

tha'-ha, when.

a-ki e tha-ha, when I get home.

Thi-hi'-bi, Scared-up. Personal name. Refers to the flight of the deer from the hunter.

tha-hni', to gulp or swallow.

btha'-hni, I swallow.

na'-hni, you swallow.

o<sup>a</sup>-tha'-hni i, we swallow.

ta tho<sup>a</sup> btha-hni, I swallowed the meat.

ta tho<sup>a</sup> sta-hni, you swallowed the meat.

ta tho<sup>a</sup> o<sup>a</sup>-tha-hni i, we swallowed the meat.

tha-ho'-da, ridicule; deride; derision.

btha'-ho-da, I ridiculed.

shta'-ho-da, you ridiculed.

o<sup>a</sup>-tha'-ho-da i, we ridiculed.

tha-ho<sup>a</sup>, to express gratitude; thanks.

ni'-ka-shi-ga a-ka wa-ho<sup>a</sup>-a i ha, the man expressed gratitude.

btha'-hon, I thanked him.

shna'-ho<sup>a</sup>, you thanked him.

o<sup>a</sup>-tha'-ho<sup>a</sup> i, we thanked him.

tha-ho<sup>a</sup>-shi, to defame; (2) defamation; libel.

btha'-ho<sup>a</sup>-shi, I defamed his character.

shta'-ho<sup>a</sup>-shi, you defamed his character.

o<sup>a</sup>-tha'-ho<sup>a</sup> ba-shi i, we defamed his character.

tha-k'e'-ki-the, self-pity; inward hurt.

tha-k'e-a-ki-the, I was inwardly hurt (feelings).

tha-k'e-the-ki-the, you pitied yourself.

tha-k'e-o<sup>a</sup>-ki-the i, we were hurt inwardly (feelings).

tha-k'e'-tha, holds in favor.

tha-k'e tha-bi go<sup>a</sup>-tha, a longing.  
 tha-k'e-the, to be tender, gentle, and sympathetic to one who suffers with grief or is in great trouble; tenderness; kind-heartedness.  
 tha-k'e-the, to relent; to be less harsh in the treatment of a captive; lenity; to be merciful.  
 tha-k'e-a-the, I was merciful.  
 tha-k'e-the, you were merciful.  
 tha-k'e-o<sup>a</sup>-tha i, we are merciful.  
 tha-k'e-the tha-gthi<sup>a</sup> a-shi, ingrate; an ungrateful person.  
 tha-k'e wa-the, to have pity or compassion for others.  
 tha-k'e a-wa-the, I pity them.  
 tha-k'e wa-tha-the, you pity them.  
 tha-k'e o<sup>a</sup>-wo<sup>a</sup>-tha i, we pity them.  
 tha-k'i, to spit; expectorate.  
 btha-k'i, I expectorate.  
 sda-k'i, you expectorate.  
 o<sup>a</sup>-tha-k'i i, we expectorate.  
 tha-k'i bi a to<sup>a</sup>-de ke-di, he spit on the ground.  
 tha-k'i-e tha-ha, when you get home.  
 tha-k'i-the, to have an itching sensation.  
 a-ki-gthi-k'i-the, I have an itching sensation.  
 tha-ki-gthi-k'i-the, you have an itching sensation.  
 o<sup>a</sup>-ki-gthi k'i-the i, we have an itching sensation.  
 tha-ki-the, caused yourself to be.  
 tha-ki-shi<sup>a</sup>, you quarreled with him.  
 tha-ni-ka-shi-ga, to personify; to represent a thing as having personal qualities.  
 tha-no<sup>a</sup>-gi-hi, you scraped your feet clean before entering the house.  
 tha-no<sup>a</sup>-spo<sup>a</sup>, you nudged with your foot to attract his attention.  
 tha-no<sup>a</sup>-he, the side of the head around the temples.  
 tha-no<sup>a</sup>-ho<sup>a</sup> u-ba-shu, cheek bone.  
 tha-no<sup>a</sup>-shi<sup>a</sup>-sho<sup>a</sup>, you took the rite of vigil. (See no<sup>a</sup>-shi<sup>a</sup>-sho<sup>a</sup>.)  
 tha-pi-shi, excrete.  
 tha-po-po-ki, redwing blackbird. This bird is mentioned in the ritual of the birth of the sacred hawk.

tha-po-ga, a mosquito.  
 tha-po<sup>a</sup>-ge u-tai e-tho, mosquitoes are plentiful.  
 Tha-po<sup>a</sup>-ge-u-tai, Mosquito River, Okla.  
 tha-pahe, to hold an object in the mouth.  
 btha-pahe, I held it in my mouth.  
 shda-pahe, you held it in your mouth.  
 o<sup>a</sup>-tha-paha i, we held it in our mouths.  
 tha-shki<sup>a</sup>-ge, to chew.  
 btha-shki<sup>a</sup>-ge, I chew.  
 na-shki-ga, you chew.  
 o<sup>a</sup>-tha-shki-ga i, we chew.  
 tha-pu-ki, to make a smacking sound with the lips.  
 btha-pu-ki, I made a smacking sound.  
 shda-pu-ki, you made a smacking sound.  
 o<sup>a</sup>-tha-pu-ki i, we made a smacking sound.  
 tha-sho<sup>a</sup>-dse, whiff of smoke.  
 tha-sho<sup>a</sup>, to bite on something hard and strain the teeth.  
 btha-sho<sup>a</sup>, I bit something hard.  
 shda-sho<sup>a</sup>, you bit something hard.  
 o<sup>a</sup>-tha-sho<sup>a</sup> i, we bit something hard.  
 tha-shpe' (Om. same), to bite off a piece.  
 he-be btha-shpe, I bit off a piece.  
 he-be shda-shpe, you bit off a piece.  
 he-be o<sup>a</sup>-tha-shpa i, we bit off a piece.  
 tha-shto<sup>a</sup>, to stop whatever one is doing; used as a command.  
 btha-shto<sup>a</sup>, I stopped crying.  
 na-shto<sup>a</sup>, you stop crying.  
 o<sup>a</sup>-tha-shto<sup>a</sup> i, we stop crying.  
 tha-stae-ga, to make a gash in the flesh.  
 btha-stae-ga, I gashed the flesh.  
 shna-stae-ga, you gashed the flesh.  
 o<sup>a</sup>-tha-stae-ga i, we gashed the flesh.  
 tha-stau-tae, to draw into the mouth by inhalation.  
 btha-stau-tae, I inhaled (the smoke) through my mouth.  
 na-stau-tae, You inhaled through the mouth.  
 o<sup>a</sup>-tha-stae-tsa i, we inhale through the mouth.

tha'-ta, the left; on the left; left-handed. (Om. same.)

tha'-ta'-dai, at the left side.

tha'-ta ta u-ba-ha, toward the left side; the left side.

tha'-tha'-gthi, to recommend a man for his ability and character, or quality of goods or merchandise; to extol.

btha'-tha-gthi, I recommend.

shna'-tha-gthi, you recommend.

o'-tha'-tha-gthi i, we recommend.

tha'-thi'-she, you who are going.

tha'-tho'-a-shi, to decry; to belittle.

btha'-tho' mo'-shi, I decry.

shta'-tho' a-shi, you decry.

o'-tha'-tho' ba-shi i, we decry.

tha'-thu'to, to straighten with the teeth.

btha'-thu-to, I straighten with my teeth.

shda'-thu-to, you straighten with the teeth.

o'-tha'-thu-to i, we straighten with the teeth.

tha'-to', to drink; to quaff.

btha'-to, I drink.

shna'-to, you drink.

o'-tha'-to i, we drink.

pe'-she mo'-ko' ca-e btha'-to, I drink tea.

pe'-she mo'-ko' ca-e shta'-to, you drink tea.

wa-btha'-to, I drank.

wa-shda'-to, you drank.

o'-wo'-tha'-to i, we drank.

tha'-to'-ho, to masticate; to chew thoroughly.

btha'-to'-ho, I chew thoroughly.

na'-to'-ho, you chew thoroughly.

o'-tha'-to'-ho i, we chew thoroughly.

tha'-to'-she, standing. (From a ritual.)

tha'-tee, to eat.

btha'-tee, I eat.

sta'-tee, you eat.

o'-tha'-tee i, we eat.

tha'-tee'-tha-gthi, delicious; good to eat.

tha'-wa, to reckon; to compute; to count.

btha'-wa, I count.

shta'-wa, you count.

o'-tha'-wa i, we count.

tha'-wa'-gka, to make a clear statement.

btha'-wa-gka xtsi, I made a clear statement.

shta'-wa-gka xtsi, you made a clear statement.

o'-tha'-wa-gka xtsi i, we made a clear statement.

tha'-wa'-ko'-da, to delfy; to worship.

btha'-wa'-ko'-da, I worship.

na'-wa'-ko'-da, you worship.

o'-tha'-wa'-ko'-da i, we worship.

tha'-wa'-ko'-da-gi, to represent a sacred object as having supernatural powers.

tha'-wa'-ti i a-shi, not easily heard; inaudible; (2) he did not mention it.

tha'-wa'-to'-i, to divulge; to make known something that was to be kept a secret.

da'-do' a-a-no'-xthe tse btha'-wa-to'-i ha, I divulged the secret.

da'-do' a-tha-no'-xthe tse shna'-wa-to'-i ha, you divulged the secret.

da'-do' o'-ga-no'-xthe tse o'-tha-wa-to'-i i, we divulged the secret.

tha'-wa'-u-mo'-ka, that which can be counted; numerable.

tha'-xi, the lungs.

tha'-xia-tha, the act of cutting down a tree with an ax, having the same effect upon the tree as when the beaver uses his teeth.

tha'-xi, the lungs of a man or an animal.

tha'-xi', the drying up of a well; receding of a flood.

tha'-xi'-bi-ge, dried-up lungs: consumption.

tha'-xo', to break by biting.

btha'-xo', I broke by biting.

shna'-xo', you broke by biting.

o'-tha'-xo' i, we broke by biting.

tha'-xta'-ge, to bite.

btha'-xta'-ge, I bite.

shta'-xta'-ge, you bite.

o'-tha'-xta'-ga i, we bite.

tha'-xtho'-she, to crush with the teeth.

btha'-xtho'-she, I crush with my teeth.

shta'-xtho'-she, you crush with your teeth.

o'-tha'-xtho'-sha i, we crush with our teeth.

tha'-xu'-e, dragged with his teeth.  
 btha'-xu-e, I dragged it with my teeth.  
 shda'-xu-e, you dragged it with your teeth.  
 o'-tha'-xu-a i, we dragged it with our teeth.  
 tha'-zhi, to remain.  
 btha'mo'-zhi, I remain.  
 sda'zhi, you remain.  
 o'-ga'-tha ba-zhi, we remain.  
 tha'-zhi ga-xe, to detain.  
 tha'-zhi pa-xe, I detained (him).  
 tha'-zhi shka-xe, you detained (him).  
 tha'-zhi o'-ga-xa i, we detained (him).  
 tha-zho'-tha, crumbs.  
 tha-zhu'-zhi, to insult by word; to speak of one with contempt.  
 btha'-zhu mo'-zhi, I insulted him.  
 shda'-zhu-zhi, you insulted him.  
 o'-tha'-zhu ba-zhi i, we insulted him.  
 the, use them. Term used in ceremonial ritual.  
 the, an oral stop used by females.  
 wi'-dse-gi a-gthe the, uncle I am going home.  
 the, this.  
 the, moving. Term used in ceremonial ritual.  
 the'-a-ba, these; with reference to people or animals.  
 the a-ka, this (person) sitting.  
 the a'-the, I send them. (From a ritual.)  
 the'-ba, the under jaw; the jaw.  
 the'-ge, tongue.  
 the'-ge i-ta-xe, tip of the tongue.  
 the'-ge u-ba-ci-ge, to stutter; to stammer; tongue-tied.  
 the-ge o'-wo'-ba-ci-ge, I stutter.  
 the-ge u-thi-ba-ci-ge, you stutter.  
 shi'-to zhi'-ga to'-the-ge u-ba-ci-ge, the boy is tongue-tied.  
 The'-ge-xa-ga, Rough-tongue. Personal name. Refers to the rough tongue of the buffalo.  
 the'-cka-gthe, a boil; carbuncle.  
 the'-dse-wa-cpe, to settle.  
 the'-dse-wa-cpe, dregs; sediment.  
 mo'-ko'-ca-be tse the-dse-wa-cpe u-tsi a-tho, there are dregs in the coffee.  
 the'-e, he went.

the e-a'-wa-kshe mi'-kshe o, that is what I mean.  
 the e-go' mo'-thi' ta i tsi' da, in this manner they shall travel. (From a ritual.)  
 the ga, here; at this place.  
 mo'-zho' the ga, in this land.  
 the-ga'-ha, here; in this region; in this neighborhood; local.  
 the-ga'-to', from this place.  
 the'-ga-xe, to send. (See the'-the.)  
 the'-pa-xe, I sent it.  
 the'-shka-xe, you sent it.  
 the'-o'-ga-xa i, we sent it.  
 the'-go', like this; this kind.  
 the-go'-dai, now; at the present time.  
 the-go'-tha-zhi, no desire to go.  
 bthe'-ko'-btha mo'-zhi, I do not want to go.  
 ne'-shko'-sda zhi a, you do not want to go.  
 o'-ga'-the o'-go'-tha ba zhi i, we do not want to go.  
 the go'-dai u-gthi' a-ka, incumbent; the present occupant of the house.  
 the go'-dai-xtai, now, at this present time; instantly; at once.  
 the ho', how will this serve?  
 the i' do, to be going.  
 bthe' i' do, I am going.  
 ne' i' do, you are going.  
 o'-ga tha i' do, we are going.  
 the'-kshe, this that lies here: this gun, this pipe.  
 the'-no', this much.  
 the'-no' a-bthi' ha, I have this much.  
 the no', he always.  
 the'-o'-the, let us send him.  
 the'-shka, the throat.  
 the'-shka wa-hiu, collar bone.  
 the'-shka u-xthu-xa, the hollow of the throat.  
 the'-shki-do', and this also.  
 the'-ta-sho' (Om. same), the navel; umbilicus.  
 the'-tha-to'-she, you standing over there.  
 the'-the, to send; to transmit.  
 John wa-gthe-ge-wi' the-the a-ki-the Henry thi'-ke. dsi, I had John send a letter to Henry.  
 the-a'-the, I send.

the'-the—continued.

the-tha'-the, you send.

the-o'-tha i, we send.

the'-thi'-ksha. (See tho'-dsi.)

the'-the, here at this place.

the'-tho o'-tha-ki-pa ʔe ha, meet me at this place.

the' tho'-ʔka, this size.

sho'-ga-gu-we the' tho'-ʔka wi' ʔo'-btha, I want a box this size.

the tho'-shki, when he goes.

the'-tho-xtis, here at this very place.

the'-to', this: this person, standing.

the-to'-ha the-the, henceforth; from now on.

the-to'-ha the-the e-de pshe tse e-go' ʔo'-btha ha, from now on do as I say.

the'-tse, this, as referring to the object close at hand.

ʔai the-tse, this house standing.

ʔai'-she-be the-tse, this door hanging.

the'-tse gi-wa-tse-xi, hesitate; hesitancy.

ha-ʔo' the'-tse thi-wa-tse-xi a(ʔ) why do you hesitate?

the'-tse ki-gthi ahto', he is determined to go.

the-ʔai'-go, your grandfather.

the'-xo'-de, the cheeks.

the'-xo'-de u-gta, a dimple, or sunken cheeks.

the'-xo'-dse hi', whiskers.

the'-xo'-dse-hi' gi-gtha ts'u i ha, he cut off his whiskers.

the' sho'-ksha, you lying down.

thi-a'-ʔe, to uncover; to remove the cover of a tent or the lid of a box.

sho'-ku-ʔe tse bthi-a-ʔe, I uncovered the box.

sho'-ku-ʔe tse ni-a-ʔe, you uncovered the box.

sho'-ku-ʔe tse o'-thi-a-ʔa i, we uncovered the box.

thi-a'-dsi a-ka ts'a bi a, your father has died.

thi-a'-xa, to uncover a person's face; to remove a blanket from a person's face.

bthi'-a-xa, I removed the blanket from his face.

ni'-a-xa, you uncovered his face.

o'-thi'-a-xa i, we removed the blanket from his face.

thi-ba'-ts'i', to turn a thing head downward; upside down.

bthi'-ba-ts'i', I turned it upside down.

shni-ba-ts'i', you turned it upside down.

o'-thi'-ba-ts'i' i, we turned it upside down.

thi-ba'-xe, to break a string in half.

bthi-ba'-xe, I broke the string in two.

shni-ba'-xe, you broke the string in two.

o'-thi'-ba-xa i, we broke the string in two.

thi-be'-bthi', to twist.

bthi'-be-bthi', I twist.

ni'-be-bthi', you twist.

o'-thi'-be-bthi' i, we twist.

thi-be'-ni, to bend.

bthi'-be-ni, I bend.

ni'-be-ni, you bend.

o'-thi'-be-ni i, we bend.

thi-biu'ʔe, to make dry by wringing the water out of clothing; the drying of a marshy place by draining.

thi-bo'-xa, to bristle up, as does the tail of a cat when angry.

thi-gtu'-the, gathered in folds.

thi-btha', to spread a robe or blanket.

ha-xi' tho' bthi-btha, I spread a blanket.

ha-xi' tho' stai-btha, you spread a blanket.

ha-xi' tho' o'-thi btha i, we spread a blanket.

thi-btha'-ʔe, to tear skin, cloth, or paper by pulling.

ha-ʔka'tho' bthi-btha-ʔe, I tore the cloth.

ha-ʔka'tho' stai-btha-ʔe, you tore the cloth.

ha-ʔka'tho' o'-thi-btha-ʔa i, we tore the cloth.

thi-btha'ʔe, same as shi'be thi-ʔa-the.

thi-bthi'-bthi'-tha, in a twisted shape; a tangled mass.

thi-bthi'-tha, to twist, as a person's foot or leg.

a-no'-bthi'-tha, I twist.

tha-no'-bthi'-tha, you twist.

thi-bthu'-bthu-xe, to tremble or shake with fear; to shudder with cold.

**thi-bthu'-bthu-xe**—continued.  
 bthi'-bthu-bthu-xe, I tremble.  
 ni'-bthu-bthu-xe, you tremble.  
 o'-thi-bthu-bthu-xa i, we tremble.  
**thi-ça'-da**, to stretch, as to pull a  
 lariat so that it is taut.  
 bthi'-ça-da, I stretch.  
 ni'-ça-da, you stretch.  
 we'-thi<sup>a</sup> bthi-ça-da, I stretched the  
 lariat.  
 we'-thi<sup>a</sup> stsi-ça-da, you stretched the  
 lariat.  
**thi-ça'-thu**, to rattle or make a rattling  
 sound.  
 bthi'-ça-thu, I made a rattling sound.  
 ni'-ça-thu, you made a rattling  
 sound.  
 o'-thi'-ça-thu i, we made a rattling  
 sound.  
**thi'-ça zhi**, to reject.  
 bthi'-ça mo<sup>a</sup>-zhi, I reject.  
 ni'-ça zhi, you reject.  
 o'-thi-ça ba-zhi i, we reject.  
**thi-ge'**, to cut, as with scissors; or to  
 pick flowers or berries.  
 bthi'-ge, I cut with scissors.  
 ni'-ge, you cut with scissors.  
 o'-thi'-ça i, we cut with scissors.  
**thi-çi'-hi**, to scour; to cleanse by  
 rubbing; make bright.  
 bthi'-çi-hi, I scour.  
 ni'-çi-hi, you cleaned by rubbing.  
 o'-thi'-çi-hi i, we made it bright.  
**thi-çi'-tha**, to distend.  
 bthi'-çi-tha, I distended (the bag).  
 ni'-çi-tha, you distended (the bag).  
 o'-thi'-çi-tha i, we distended (the  
 bag.)  
**thi-çke'-be**, to scrape anything.  
 bthi'-çke-be, I scrape a piece of wood.  
 ni'-çke-be, you scrape a piece of wood.  
 o'-thi'-çke-ba i, we scrape a piece of  
 wood.  
**thi-çki'**, men or animals gathered  
 closely together.  
**thi-çki'-da**, to tie something tightly;  
 to make an indentation.  
**thi-çno<sup>a</sup>'-tha**, to rip; to undo a seam.  
 bthi'-çno<sup>a</sup>-tha, I ripped the seam.  
 ni'-çno<sup>a</sup>-tha, you ripped the seam.  
 o'-thi'-çno<sup>a</sup>-tha i, we ripped the  
 seam.  
**thi-ço<sup>a</sup>'-ga e-a'-wa-kahe**, I meant  
 your brother.

**thi-ço<sup>a</sup>'-tha**, to turn; to reverse.  
 ha-xi<sup>a</sup> tho<sup>a</sup> a-gthi-ço<sup>a</sup>-tha ha, I  
 reversed my blanket.  
 ha-xi<sup>a</sup> tho<sup>a</sup> tha-gthi-ço<sup>a</sup>-tha ha, you  
 reversed your blanket.  
**thi'-çpo<sup>a</sup>**, to nudge, as to attract  
 attention without disturbing  
 others.  
 bthi'-çpo<sup>a</sup>, I nudged him .  
 ni'-çpo<sup>a</sup>, you nudged him.  
 o'-thi'-çpo<sup>a</sup> i, we nudged him.  
**thi-da'-ts'e-ga**, to cause green plants  
 to wither by rough handling.  
**thi-da'-zhi**, to put out a fire with the  
 hands; to put out a light.  
 bthi'-da-zhi, I put the fire out.  
 ni'-da-zhi, you put the fire out.  
 o'-thi'-da-zhi i, we put the fire out.  
**thi-do'-do-xe**, to crush with the hands  
 or break in pieces.  
 bthi'-do-do-xe, I crush with my  
 hands.  
 ni'-do-do-xe, you crush with your  
 hands.  
 o'-thi'-do-do-xa i, we crush with our  
 hands.  
**thi-do<sup>a</sup>'**, to pull with the hands; to tug.  
 bthi'-do<sup>a</sup> a-wa-shko<sup>a</sup>, I tugged hard.  
 ni'-do<sup>a</sup> wa-tha-shko<sup>a</sup>, you tugged  
 hard.  
 o'-thi'-do<sup>a</sup> o'-wa-shko<sup>a</sup> i, we tugged  
 hard.  
 o'-thi'-do<sup>a</sup> i ha, he or they pulled me.  
**thi-dsa'-pa**, to shorten a dress, the  
 sleeves of a dress, or a pair of  
 leggings.  
 bthi'-dsa-pa, I shortened the dress.  
 ni'-dsa-pa, you shortened the dress.  
 o'-thi'-dsa-pa i, we shortened the  
 dress.  
**thi'-dse**, to scoop something from a  
 hollow place.  
 bthi'-dse, I scoop.  
 ni'-dse, you scoop.  
 o'-thi'-dsa i, we scoop.  
**thi'-dai**, yonder; in the distance.  
 thi'-dai to<sup>a</sup>-i<sup>a</sup> thi<sup>a</sup> kshe e-e to<sup>a</sup>-wo<sup>a</sup>  
 tho<sup>a</sup>, yonder is the town.  
**thi-dai'-ge**, to remove some object as  
 unpleasant or disagreeable; to  
 remove a man from office.  
 bthi'-dai-ge, I removed him from  
 office.



**thi-dsi'-çe**—continued.

ni'-dsi-çe, you removed him from office.

o<sup>a</sup>-thi-dsi-ça i, we removed him from office.

**thi'-du-xe**, to crush with the hands.

bthi'-du-xe, I crush with my hands.

ni'-du-xe, you crush with your hands.

o<sup>a</sup>-thi-du-xa i, we crush with our hands.

**thi'-e**, you; thou.

**thi-e ha'-to<sup>a</sup> shki e-she do<sup>a</sup>**, whenever you say.

thi-e ha'-to<sup>a</sup> shki do<sup>a</sup> bthe te e-she do<sup>a</sup> e-go<sup>a</sup> ta-te ha, whenever you say I will go.

**thi-e no<sup>a</sup>**, yourself. Ritual expression.

**thi'-e tha to<sup>a</sup> she a(?)** is it you standing there?

**thi'-e thi<sup>a</sup> kshe a(?)** is it you sitting there?

**thi-e'-zhi**, to make a change in one's plan, or in the making of something; (2) to pervert.

bthi'-e-zhi, I changed my plan.

ni'-e-zhi, you changed your plan.

o<sup>a</sup>-thi'-e-zhi i, we changed our plans.

**thi-e'-zhi**, perversion.

**thi-e'-zhi-no<sup>a</sup>-tho<sup>a</sup>**, to diversify, to change, to variegate; the change of tints or colors.

bthi'-e-zhi-no<sup>a</sup>-tho<sup>a</sup>, I changed the color.

ni'-e-zhi-no<sup>a</sup>-tho<sup>a</sup>, you changed the color.

o<sup>a</sup>-thi-e-zhi-no<sup>a</sup>-tho<sup>a</sup>, we changed the colors.

**thi'-e zho<sup>a</sup> kshe a(?)** is it you lying there?

**thi-ga'**, to husk corn.

bthi'-ga, I husk corn.

ni'-ga, you husk corn.

on-thi'-ga, we husk corn.

**thi-gi'-dse**, to creak; a sharp squeaking sound, as of a loose board.

bthi'-gi-dse, I made a squeaking sound.

ni'-gi-dse, you made a creaking sound.

o<sup>a</sup>-thi'-gi-dsa i, we made a creaking sound.

**thi-gi'-gi-xe**, hilly; having many ridges.

mo<sup>a</sup>-zho<sup>a</sup> wi-ta tho<sup>a</sup> thi-gi'-gi-xe, my land is hilly.

**thi-gtha'-tha**, to unravel, unbraid.

pa-xi<sup>a</sup> bthi-gtha-tha, I unbraid my hair.

pa-xi<sup>a</sup> tho<sup>a</sup> ni-gtha-tha, you unbraid your hair.

**thi-gtha'-wa**, to stretch a rope; to stretch.

bthi'-gtha-wa we-thi<sup>a</sup>-kshe, I stretched the rope.

shni'-gtha-wa we-thi<sup>a</sup>-kshe, you stretched the rope.

o<sup>a</sup>-thi'-gtha-wa i we-thi<sup>a</sup>-kshe, we stretched the rope.

**thi-gthe'-çe**, to draw stripes.

bthi-gthe'-çe, I drew stripes.

ni-gthe'-çe, you drew stripes.

o<sup>a</sup>-thi'-gthe-ça i, we drew stripes.

**thi-gthe'-gthe-çe**, the lightning that breaks into branches (forked lightning).

**thi-gthi'-çe**, to make striped marks.

**thi-gthi'-gthi-e**, radiant; sparkle; sheen; glisten; shiny (like glass or polished metal); (2) shimmer; a bright unsteady light.

**thi-gtho<sup>a</sup>**, to court; to woo.

bthi'-gtho<sup>a</sup>, I court.

shni'-gtho<sup>a</sup>, you court.

o<sup>a</sup>-thi'-gtho<sup>a</sup> i, we court.

**thi-gtho<sup>a</sup>-tha**, to fail to get a good hold.

bthi'-gtho<sup>a</sup>-tha, I failed to get a good hold.

ni'-gtho<sup>a</sup>-tha, you failed to get a good hold.

o<sup>a</sup>-thi'-gtho<sup>a</sup>-tha i, we failed to get a good hold.

**thi-gtho<sup>a</sup>-tha**, to let a child drop to the floor by accident.

**thi-gtho<sup>a</sup>-the-ha**, to expand; to make larger.

bthi'-gtho<sup>a</sup>-the-ha, I made larger.

shni'-gtho<sup>a</sup>-the-ha, you made larger.

o<sup>a</sup>-thi'-gtho<sup>a</sup>-the ha i, we made larger.

**thi-ha'-tsi**, to remove a family from one place to another.

bthi'-ha-tsi, I removed my family.

thi-ha'-tai—continued.

ni'-ha-tai, you removed your family.

o'-thi'-ha-tai i, we removed our families.

thi-hi', to cause an animal to leave its hiding place through fright.

bthi'-hi, I frightened the animal.

ni'-hi, you frightened the animal.

o'-thi'-hi i, we frightened the animal.

or

wa-dsu'-ta the bthi-hi, I frightened the animal.

wa-dsu'-ta the ni-hi, you frightened the animal.

wa-dsu'-ta the o'-thi-hi i, we frightened the animal.

thi-hi'-da, base of a tree trunk; that part of the tree nearest to the ground.

thi-hi'-dse, to treat unkindly; maltreat; to persecute.

bthi'-hi-dse, I persecuted him.

ni'-hi-dse, you persecuted him.

o'-thi'-hi-dsa i, we persecuted him.

thi-hi'-dse pa-gthe, to reduce the price of an article offered for sale.

bthi'-hi-dse pa-gthe, I reduced the price.

ni'-hi-dse pa-gthe, you reduced the price.

o'-thi'-hi-dse pa-gtha i, we reduced the price.

thi-ho'-da, to impose upon; to play a trick upon some one.

bthi'-ho-da, I imposed upon him.

ni'-ho-da, you imposed upon that person.

o'-thi'-ho-da i, we imposed upon him.

thi-ho', your mother.

thi-ho', to lift.

bthi'-ho', I lift.

ni'-ho, you lift.

o'-thi'-ho i, we lift.

thi-ho'-ba, lightning.

thi-ho'-gi-the, to shift some object from one place to another; to make a change; to modify.

bthi'-ho-gi-the, I shifted the object.

ni'-ho-gi-the, you shifted the object.

o'-thi'-ho-gi-the i, we shifted it.

thi-ho'-gi-the tho' ta-shi, inalienable; not transferable.

thi-ho'-shi, to demoralize; to corrupt.

thi-i'-ga-wa, to open a door.

bthi'-i-ga-wa, I open the door.

ni'-i-ga-wa, you open a door.

o'-thi'-i-ga-wa i, we open the door.

thi-ka'-mo, to ring a bell.

bthi'-ka-mo, I rang the bell.

ni'-ka-mo, you rang the bell.

o'-thi'-ka-mo i, we rang the bell.

thi-k'a'-xe, the clicking, rattling sounds as from the sharpening of a knife, or from the rattling of plates, or from the tail of a rattlesnake.

thi-k'a'-xe, he sounded the rattle. (From a ritual.)

thi-k'i', he gave to you.

wi-k'i', I give to you.

o'-tha-k'i', you give to me.

wa-tha-k'i', you gave to us.

thi'-ki-ahno, bristling, as the radiant rays of the sun (to the shiny points on the arrow).

thi-k'i'-tha, to tickle.

bthi'-k'i-tha, I tickled him.

ni'-k'i-tha, you tickled him.

o'-thi'-k'i-tha i, we tickled them.

thi-ki'-tha-ha, to sunder; to rend apart; (2) to sever; to disconnect; to disjoint.

bthi'-ki-tha-ha, I disjointed it.

ni'-ki-tha-ha, you disjointed it.

o'-thi-ki-tha-ha, we disjointed it.

thi-kshi'-dse, failure to get a good grasp or hold.

bthi'-kshi-dse, I failed to grasp it.

ni'-kshi-dse, you failed to grasp it.

o'-thi'-kshi-dsa i, we failed to grasp it.

thi-k'u', to remove the entrails of an animal.

bthi'-k'u, I removed the entrails.

ni'-k'u, you removed the entrails.

o'-thi-k'u i, we removed the entrails.

thi-ku'-ge, a cramp.

zhe-ga' o'-thi-ku-ge, I have a cramp in my leg.

zhe-ga thi-thi-ku-ge a, have you a cramp in your leg?

zhe-ga'wa-thi'-ku-ga i, we have cramps in our legs.

thi-ku'-tha, your friend.

thi-mo<sup>a</sup>, to whet; to sharpen.

bthi-mo<sup>a</sup>, I whet.

ni'-mo<sup>a</sup>, you whet.

o<sup>a</sup>-thi'-mo<sup>a</sup>, we whet.

thi-mo<sup>a</sup> i ha, he is sharpening.

thi-mo<sup>a</sup>-gthe, to establish.

wa-gthe'-ge tsai wi<sup>a</sup> bthi-mo<sup>a</sup>-gthe  
a-tha, I established a school.

wa-gthe'-ge tsai wi<sup>a</sup> stsi-mo<sup>a</sup>-gthe  
a-tha, you established a school.

wa-gthe'-ge tsai wi<sup>a</sup> o<sup>a</sup>-thi-mo-gtha  
i, we established a school.

thi-mo<sup>a</sup>-gthe, to institute; to establish;  
to originate.

bthi'-mo<sup>a</sup>-gthe, I originated it.

ni'-mo<sup>a</sup>-gthe, you originated it.

o<sup>a</sup>-thi'-mo<sup>a</sup>-gtha i, we originated it.

thi<sup>a</sup>, a man or animal moving about.

ni'-ka-shi-ga thi<sup>a</sup>, the man moving  
about.

sho<sup>a</sup>-ge thi<sup>a</sup>, the dog moving about.

thi<sup>a</sup>-ga bi a, there were none.

thi<sup>a</sup>-ge (Om. same), to have none;  
nothing.

da'-do<sup>a</sup> o<sup>a</sup>-thi<sup>a</sup>-ge, I have nothing.

da'-do<sup>a</sup> thi-thi<sup>a</sup>-ge, you have nothing.

da'-do<sup>a</sup> wa-thi<sup>a</sup>-ga i, we have nothing.

thi<sup>a</sup>-ge' hi, extinct; gone beyond  
recognition; decreased.

thi<sup>a</sup>-ge a-hi a-ka, they have de-  
creased in numbers. (From a  
ritual.)

thi<sup>a</sup>-ge'-tsi-gthe, to vanish; to dis-  
appear.

o<sup>a</sup>-thi<sup>a</sup>-ge tsi-gthe, I disappeared.

thi-thi<sup>a</sup>-ge tsi-gthe, you disappeared.

thi<sup>a</sup>-ge' wa-the, to exterminate; to  
get rid of.

thi<sup>a</sup>-ge' a-wa-the, I exterminated  
them.

thi<sup>a</sup>-ge' wa-tha-the, you exterminated  
them.

thi<sup>a</sup>-ge' o<sup>a</sup>-wa-tha i, we got rid of  
them.

thi<sup>a</sup>-ha, move ye.

thi<sup>a</sup>-hau', move quickly.

thi<sup>a</sup>-hau', be sure; used at the end of  
a sentence.

thi<sup>a</sup>-kshe, the (one) sitting. A  
ritual expression.

thi<sup>a</sup>-kshe dsi, at the place where he  
is sitting.

thi<sup>a</sup>-kshe no<sup>a</sup>, he was sitting or sits.

thi<sup>a</sup>-she, as you move about.

thi-pa'-ge, hair pulling.

bthi'-pa-ge, I pulled his hair.

ni'-pa-ge, you pulled his hair.

o<sup>a</sup>-thi'-pa-ge i, we pulled his hair.

o<sup>a</sup>-wo<sup>a</sup>-thi-pa-ge i, we pulled their  
hair.

thi-pa'-mo<sup>a</sup>-ki-dse, to make one  
bend down by pulling the hair.

bthi'-pa mo<sup>a</sup>-ki-dse, I pulled his hair  
and made him bend over.

ni'-pa-mo<sup>a</sup>-ki-dse, you pulled his hair  
and made him bend over.

o<sup>a</sup>-thi'-pa-mo<sup>a</sup>-ki-dsa i, we pulled  
their hair and made them bend  
over.

thi-pi'-tha, to tear; to tear down a clay  
bank (the act of an angry bull).

thi-pi'-shi, damage; defilement; (2)  
to spoil; to ruin by tearing, cutting,  
or burning.

bthi'-pi-shi, I ruined it by cutting.

ni'-pi-shi, you ruined it by cutting.

o<sup>a</sup>-thi'-pi-ba-shi, we ruined it by cut-  
ting.

thi-po'-e, a match (localism).

thi-pe-dse, a match (localism).

thi-po'-ki, a report, as from the firing  
of a gun.

thi-sda', to pull the grass until the  
ground becomes bare; to pluck the  
beard and eyebrows until the skin  
becomes bare.

bthi'-sda, I caused the ground to  
become bare.

ni'-sda, you caused the ground to  
become bare.

o<sup>a</sup>-thi'-sda i, we caused the ground  
to become bare.

thi-sha'-e, to divest; to undress.

bthi'-sha-e, I undress.

ni'-sha-e, you undress.

o<sup>a</sup>-thi'-sha-a i, we undress.

thi-shi'-be, to open anything that has  
a lid or a door.

bthi'-shi-be, I opened the box.

ni'-shi-be, you opened the box.

o<sup>a</sup>-thi'-shi-ba i, we opened the box.

thi-shi'-she, crooked.

bthi'-shi-she, I made the stick crook-  
ed.

ni'-thi-shi-she, you made the stick  
crooked.

o<sup>a</sup>-thi'-shi-sha i, we made the stick  
crooked.

**thi-shke**, to untie a knot.  
 bthi'-shke, I untied the knot.  
 ni'-shke, you untied the knot.  
 o'-thi'-shka i, we untied the knot.  
**thi-shki'**, to wash or wring one's clothes.  
 bthi'-shki, I wash my own clothes.  
 ni'-shki, you wash your clothes.  
 o'-thi'-shki i, we wash our clothes.  
**thi-shko'**, to shake a sleeping man to awaken him.  
 bthi'-shko', I awoke him by shaking him.  
 ni'-shko', you awoke him by shaking him.  
 o'-thi'-shko i, we awoke him by shaking him.  
**thi-sho'**, to dislocate by pulling.  
 bthi'-sho', I dislocated by pulling.  
 ni'-sho', you dislocated by pulling.  
 o'-thi'-sho i, we dislocated by pulling.  
**thi-shpa'-shpa**, torn to pieces.  
 bthi'-shpa-shpa, I tore it to pieces.  
 ni'-shpa-shpa, you tore it to pieces.  
 o'-thi'-shpa-shpa i, we tore it to pieces.  
**thi-shpe'**, to break off a piece.  
 bthi'-shpe, I broke off a piece.  
 ni'-shpe, you broke off a piece.  
 o'-thi'-shpa i, we broke off a piece.  
**thi-shpi'**, to shell corn.  
 bthi'-shpi, I shell corn.  
 ni'-shpi, you shell corn.  
 o'-thi'-shpi i, we shell corn.  
**thi-shton'**, to make further claim to property in controversy; to relinquish the claim or right.  
 bthi'-shto', I relinquish claim.  
 ni'-shto', you relinquish claim.  
 o'-thi'-shto i, we relinquish claim.  
**thi-shto'**, to stop; to finish.  
 bthi'-shto', I finished.  
 ni'-shto', you finished.  
 o'-thi'-shto i, we finished.  
**thi-shto'-ga**, to soften the skin by working with the hands.  
 bthi'-shto-ga, I softened the skin with the hands.  
 ni'-shto-ga, you softened the skin with the hands.  
 o'-thi'-shto-ga i, we softened the skin with the hands.

**thi-shto'** ga-xe, to discharge one employed.  
 thi-shto' pa-xe, I discharged him.  
 thi-shto' shka-xe, you discharged him.  
 thi-shto' o'-ga-xa i, we discharged him.  
**thi-shto'** gthe ga-xe, to release one from confinement; to let one go free who has been under arrest; to liberate a captive.  
 thi-shto' gthe pa-xe, I released him.  
 thi-shto' gthe shka-xe, you released him.  
 thi-shto' gthe o'-ga-xa i, we released him.  
**thi-shu'-be**, to open or unfasten a door.  
 tsi'-zhe bthi-shu-be, I opened the door.  
 tsi'-zhe stsi-shu-be, you opened the door.  
 tsi'-zhe o'-thi-shu-ba i, we opened the door.  
**thi-stae'-do'**, long and curved.  
**thi-stae'-ge**, to make a gash or slit.  
 bthi'-stae-ge, I made a gash.  
 ni'-stae-ge, you made a gash.  
 o'-thi-stae-ga i, we gashed it.  
**thi-stae'-stae-ge**, to tear into shreds.  
 bthi'-stae-stae-ge, I tore it into shreds.  
 shni'-stae-stae-ge, you tore it into shreds.  
 o'-thi'-stae-stae-ga i, we tore it into shreds.  
**thi-stau'**, to straighten; (2) to straighten an arrow shaft.  
 bthi'-stau, I straightened.  
 ni'-stau, you straightened.  
 o'-thi-stau i, we straightened.  
**thi-stau'-dse**, to draw or pull off.  
 ho'-be' a-gthi-stau-dse, I pulled off my moccasins.  
 ho'-be' tha-gthi-stau-dse, you pulled off your moccasins.  
**thi'-ta**, yours. Sometimes this is spoken as thi-thi-ta, which has the same meaning.  
 ka'-wa thi-ta, your horse.  
 tsi thi'-ta, your house.  
 zhi'-ga zhi'-ga thi-ta, your child.  
**thi-ta**, a pigeon.  
 thi-ta aka, a white pigeon.

**thi-ta'-tha-zhi**, intact; entire.  
**thi-ta'-the**, to demolish, tear down, destroy, disintegrate.  
**bthi'-ta-the**, I destroy.  
**shni'-ta-the**, you destroy.  
**o'-thi'-ta-tha i**, we destroy.  
**thi-tha'-gthi<sup>a</sup>**, to improve; to make better.  
**bthi'-tha-gthi<sup>a</sup>**, I improved.  
**ni'-tha-gthi<sup>a</sup>**, you improved.  
**o'-thi'-tha-gthi<sup>a</sup> i**, we improved.  
**thi-thi'-cki**, to gather compactly together.  
**bthi'-thi-cki**, I gathered them compactly.  
**ni'-thi-cki**, you gathered them compactly.  
**o'-thi'-cki i**, we gathered them compactly.  
**thi-thi'-ge**, to exhaust; to take all.  
**bthi'-thi-ge**, I took all.  
**ni'-thi-ge**, you took all.  
**o'-thi-thi'-ga i**, we took all.  
**thi-tho'-to<sup>a</sup>**, to make straight that which is crooked; reparation of a wrong; (2) to regulate; to make a rule by which to guide or to be guided.  
**bthi-tho'-to<sup>a</sup>**, I regulate.  
**ni-tho'-to<sup>a</sup>**, you regulate.  
**o'-thi'-tho-to<sup>a</sup> i**, we regulate.  
**thi-thu'-ca zhi**, to spurn.  
**a-bthu'-ca mo'-zhi**, I spurn.  
**tha'-ni-ca zhi**, you spurn.  
**o'-thu'-ca ba-zhi i**, we spurn.  
**thi-thu'-to<sup>a</sup>**, to straighten by manipulation of the hands.  
**bthi'-thu-to<sup>a</sup>**, I straightened it with my hands.  
**shni'-thu-to<sup>a</sup>**, you straightened it with your hands.  
**o'-thi'-thu-to<sup>a</sup> i**, we straightened it with our hands.  
**thi-to'-ge**, make haste.  
**bthi'-to-ge a-gthe**, I made haste.  
**shni-to'-ge tha-gthe**, you made haste.  
**o'-thi'-to-ga i**, we made haste.  
**thi-to<sup>a</sup>**, to touch with the hand; to feel.  
**thi-to<sup>a</sup>**, to touch.  
**bthi'-to<sup>a</sup>**, I touched it.  
**stai'-to<sup>a</sup>**, you touched it.  
**o'-thi-to<sup>a</sup> i**, we touched it.  
**thi-to'-dse**, your son-in-law.

**thi-to'-tha**, to roll.  
**bthi-to'-tha**, I roll.  
**ni'-to'-tha**, you roll.  
**o'-thi-to'-tha i**, we roll.  
**thi'-tsi**, the ribs.  
**thi-tai'-ni**, your daughter-in-law.  
**thi'-tai wa-hi** (Om. same), rib bones.  
**thi-tsu'-shpa**, your grandchild.  
**thi'-u-ba-he**, lateral; toward the side; (2) the side of a man or animal; the side of any object; the side of the body.  
**thi-u'-dse do<sup>a</sup>**, at the last part; when all have gone.  
**thiu'-e-i-thu-gta-ge**, girth.  
**thiu'-e ni-e**, pneumonia.  
**thiu'-e ni e o' bi o**, he has pneumonia.  
**thi-u'-ga-e-btha**, to diffuse, scatter, spread all around.  
**thi'-u-mo'-ka**, it shall be easy for you to obtain.  
**thi'-u-pa-the**, to learn; to acquire knowledge; to understand.  
**bthi'-u-pa-the**, I understand.  
**ni'-u-pa-the**, you understand.  
**o'-thi'-u-pa-tha i**, we understand.  
**thi'-u-pa-the a(?)** do you understand it?  
**thiu'-ta**, mourning dove.  
**thiu'-we**, the body, from the armpits down to the hips; (2) the waist.  
**thi'-u-thi-xtho-k'a**, the cavity of the body.  
**thiu'-xe**, willow tree; osier. The willow tree is one of the symbolic trees of the Osage. It symbolizes immortality. The ceremonial name for the willow is **thiu'-xe ta'a-zhi**.  
**thi-wa'-shta-ge**, to tame a horse; to make a horse gentle; to domesticate a horse or other animal. (See **thi-wa-tse-ga**.)  
**bthi'-wa-shta-ge**, I tamed the horse.  
**ni'-wa-shta-ge**, you tamed the horse.  
**o'-thi-wa-shta-ga i**, we tamed the horses.  
**thi-wa'-to'-i<sup>a</sup>**, to bring to light; to unearth; to disclose; to reveal; to denote.  
**bthi'-wa-to'-i<sup>a</sup>**, I disclosed it.  
**ni'-wa-to'-i<sup>a</sup>**, you disclosed it.  
**o'-thi'-wa-to'-i<sup>a</sup> i**, we disclosed it.

thi-wa'-tse-ga, same as thi-wa'-shta-ga.

thi'-wa-ts'e-ga, easy for you to attain.

thi-wa'-xpa-thi<sup>a</sup>, to impoverish; to make poor; to reduce to poverty.  
bthi'-wa-xpa-thi<sup>a</sup>, I reduced him to poverty.

ni'-wa-xpa-thi<sup>a</sup>, you reduced him to poverty.

o<sup>a</sup>-thi'-wa-xpa-thi<sup>a</sup> i, we reduced him to poverty.

thi-wa'-zhi<sup>a</sup> pi-zhi, to infuriate.

bthi'-wa-zhi<sup>a</sup> pi-zhi, I infuriated him.

ni'-wa-zhi<sup>a</sup> pi-zhi, you infuriated him.

o<sup>a</sup>-thi'-wa-zhi<sup>a</sup> pi-zhi i, we infuriated him.

thi-wi<sup>a</sup>, to buy; to purchase; to get by exchange of money for article.

bthi'-wi<sup>a</sup>, I purchase.

ni'-wi<sup>a</sup>, you purchase.

o<sup>a</sup>-thi'-wi<sup>a</sup> i, we purchase.

tsi'-tse bthi'-wi<sup>a</sup> ts a-to<sup>a</sup> hi o, I will purchase a house.

tsi'-tse stai'-wi<sup>a</sup> ts a-tha-to<sup>a</sup> shi a? will you purchase the house?

thi-wi<sup>a</sup> u-mo<sup>a</sup>-ka, cheap; easy to buy.

wa-tse' tho<sup>a</sup> thi-wi<sup>a</sup> u-mo<sup>a</sup>-ka, the dress is cheap.

thi-wi<sup>a</sup> wa-tse'-xi, expensive.

tsa-ka zhi<sup>a</sup>-ga thi-wi<sup>a</sup> wa-tse'-xi bi o, lamb is expensive.

Thi-xa'-ba-zhi, Not-chased. Personal name. Refers to the little calf the hunter allows to escape.

thi-xa'-be, to flay; to strip off the skin; to torture.

bthi'-xa-be, I stripped off the skin.

ni'-xa-be, you stripped off the skin.

o<sup>a</sup>-thi'-xa-be i, we stripped off the skin.

Thi-xa'-bi-a-ki-zhi<sup>a</sup>, Thinks-himself-chased. Personal name. Refers to the fleeing buffalo even when he is not pursued.

thi-xe', to pursue; to chase.

bthi'-xe, I chase.

ni'-xe, you chase.

o<sup>a</sup>-thi'-xa i, we chase.

thi-xi', to arouse one from sleep; to awaken.

thi-xi'—continued.

bthi'-xi, I awakened him.

ni'-xi, you awakened him.

o<sup>a</sup>-thi'-xi i, we awakened him.

thi-xi'-tha, to pull to the ground.

bthi'-xi-tha, I pulled to the ground.

ni'-xi-tha, you pulled to the ground.

o<sup>a</sup>-thi'-xi-tha i, we pulled to the ground.

thi-xo<sup>a</sup>, to break a stick in half.

bthi'-xo<sup>a</sup>, I broke the stick in half.

ni'-xo<sup>a</sup>, you broke the stick in half.

o<sup>a</sup>-thi'-xo<sup>a</sup> i, we broke the stick in half.

thi-xpi'-a-xe, oak balls. Children of the Osage Tribe are fond of the acid in the oak ball; it is found in the skin of the ball. They are good only when green.

thi-xpo<sup>a</sup>, to thaw out (with the hand).

bthi'-xpo<sup>a</sup>, I thawed it out.

ni'-xpo<sup>a</sup>, you thawed it out.

o<sup>a</sup>-thi'-xpo<sup>a</sup> i, we thawed it out.

thi-xthe'-xthe-ge, to shatter glass or other brittle substances with the hand.

bthi'-xthe-xthe-ge, I shattered the glass.

shni'-xthe-xthe-ge, you shattered the glass.

o<sup>a</sup>-thi'-xthe-xthe-ge i, we shattered the glass.

thi-xthi'-ge (Om. same), old; worn out; useless for labor or wearing.

thi-xtho'-dse, to peel, as the peeling of potato.

bthi'-xtho-dse, I peel.

ni'-xtho-dse, you peel.

o<sup>a</sup>-thi'-xtho-dsa i, we peel.

thi-xtho<sup>a</sup>-xtho<sup>a</sup>, to rumple; to make uneven folds in clothing.

bthi'-xtho<sup>a</sup>-xtho<sup>a</sup>, I rumbled it.

ni'-xtho<sup>a</sup>-xtho<sup>a</sup>, you rumbled it.

o<sup>a</sup>-thi'-xtho<sup>a</sup>-xtho<sup>a</sup> i, we rumbled it.

thi-xtho<sup>a</sup>-zhe, to smash or to squash, as to smash ripe fruit; to pulverize.

bthi'-xtho<sup>a</sup>-zhe, I smashed.

ni'-xtho<sup>a</sup>-zhe, you smashed.

o<sup>a</sup>-thi'-xtho<sup>a</sup>-dsa i, we smashed.

thi-xthu', to exhume.

bthi'-xthu, I exhume.

ni'-xthu, you exhume.

o<sup>a</sup>-thi'-xthu i, we exhume.

**thi-xthu'-dse**, to pull the bark off a tree; to peel with the bare hands.  
**bthi'-xthu-dse**, I pulled the bark off.  
**ni'-xthu-dse**, you pulled the bark off.  
**o'-thi'-xthu-dse**, we pulled the bark off.

**thi-xu'**, to scratch marks on rocks or draw lines on paper.

**bthi'-xu**, I scratched a mark on the rock.

**ni'-xu**, you scratched a mark on the rock.

**o'-thi'-xu i**, we scratched a mark on the rock.

**thi-xu'-e**, to drag something on the ground.

**zho<sup>a</sup> bthi-xu-e**, I dragged the log.

**zho<sup>a</sup> ni'-xu-e**, you dragged the log.

**zho<sup>a</sup> o'-thi-xu-a i**, we dragged the log.

**thi-xu'-we**, to lead a horse to water; to drag some dead animal by a rope.

**ka'-wa bthi-xu-we ni-dai**, I lead my horse to water.

**ka'-wa stsi-xu-we ni-dai**, you led the horse to water.

**thi-zha'-be**, to peel the bark off a tree.

**bthi'-zha-be**, I peeled the bark off.

**ni'-zha-be**, you peeled the bark off.

**o'-thi'-zha-ba i**, we peeled off the bark.

**thi-zhi<sup>a</sup>**, to stretch the skins of small animals.

**bthi'-zhi<sup>a</sup>**, I stretched the skins.

**stsi'-zhi<sup>a</sup>**, you stretched the skins.

**thi-zhi<sup>a</sup>-dse**, to thrust a finger or arm into a hole.

**bthi'-zhi<sup>a</sup>-dse**, I thrust my finger in the hole.

**ni'-zhi<sup>a</sup>-dse**, you thrust your finger in the hole.

**o'-thi'-zhi<sup>a</sup> dsa i**, we thrust our arms into the hole.

**thi-zhi<sup>a</sup>-ga xtsi do<sup>a</sup> wa-ni-xe**, you married when you were very young.

**thi-zho<sup>a</sup>-zho<sup>a</sup>**, to arouse a person from a sound sleep by roughly shaking him.

**bthi'-zho<sup>a</sup>-zho<sup>a</sup>**, I aroused him by shaking roughly.

**ni'-zho<sup>a</sup>-zho<sup>a</sup>**, you aroused him by shaking roughly.

**thi-zho<sup>a</sup>-zho<sup>a</sup>**—continued.

**o'-thi'-zho<sup>a</sup>-zho<sup>a</sup> i**, we aroused him by shaking roughly.

**thi-zho'-zhi**, to cause suffering by humiliating.

**bthi'-zho-zhi**, I suffered from humiliation.

**ni'-zho-zhi**, you suffered from humiliation.

**o'-thi'-zho-zhi i**, we suffered from humiliation.

**thi-zhu-a'-zhi**, to injure; hurt; to do bodily harm.

**bthi'-zhu mo<sup>a</sup>-zhi**, I hurt him.

**ni'-zhu-a-zhi**, you hurt him.

**o'-thi'-zhu ba-zhi i**, we hurt him.

**thi-zhu'-e**, to hull; to take off the outer coating of grain, nuts, etc.

**bthi'-zhu-e**, I took off the shell.

**ni'-zhu-e**, you took off the shell.

**o'-thi'-zhu-a i**, we took off the outer shell.

**tho**, in his presence. (From a ritual.)

**tho-a'-ba zhi**, disappear; get out of sight.

**tho'-da**, peace; peaceful.

**ni'-ka-shi-ga ba tho-da ki-the wa-pa-xe**, I caused the people to be peaceful.

**ni'-ka-shi-ga ba tho-da ki-the wa-shka-xe**, you caused the people to be peaceful.

**tho'-da o'-ki-tha i**, we are peaceful toward one another.

**tho'-da-ki-e**, reconcile; reconciliation.

**tho'-da ni-ka-shi-ga**, a man of peace.

**tho'-da-the**, to be on friendly terms with another person; peaceful relationship between two tribes; (2) reciprocity.

**tho'-da wa-ga-xe**, to bring about peace between two contending factions in the tribe.

**tho'-da wa-pa-xe**, I brought about peace.

**tho'-da wa-shpa-xe**, you brought about peace.

**tho'-da o'-wa-ga-xa i**, we brought about peace.

**tho'-da wa-ts'e-the**, homicide; murder; the taking of human life in times of peace.

**tho'-da wa-ts'e-a-the**, I committed murder.

tho'-da wa-tš'e-the—continued.  
 tho'-da wa-tš'e-the-the, you committed murder.  
 tho'-da wa-tš'e-the-tha i, we committed murder.  
 tho'-da wa-tš'e-the shton, murderer.  
 tho'-da-shi, not peaceful; hostile; inimical.  
 tho-e, in haste. (From a ritual.)  
 tho'-ha, almost.  
 tho'-ha a-gthi bi a, it is almost time for them to come home.  
 tho'-ha zho'-i-he, to doze.  
 tho'-ha a-zho'-i-he, I dozed.  
 tho'-ha tha-zho'-i-ha, you dozed.  
 tho'-ha o'-zho' i ha, we dozed.  
 tho-ka'-thi, stripped to the waist; without a blanket.  
 tho'-ba', two.  
 tho'-ba' da—tho'-ba, two; da, born; two-born: twins.  
 tho'-ba' ha, in two parts.  
 tho'-ba'-ha ga-xe—tho'-ba-ha, in two parts; ga-xe, to make: to halve; to divide equally in two parts.  
 tho'-ba' no'-the, two at a time; two to each person; two by two.  
 tho'-bi-o', twice.  
 tho'-dse, heart.  
 tho'-dse-ba-he, side of a house.  
 tho'-dse ba-he e'-to'-ha, even if it be as tall as your house. (From a ritual.)  
 tho'-dse ba-shto'-ga, nausea; sick stomach.  
 tho'-dse o'-ba-shto'-ga, I am nauseated.  
 tho'-dse thi-ba-shto'-ga, you are nauseated.  
 tho'-dse ga-gi, hard-hearted; stingy.  
 tho'-dse i-o', a longing for something one was obliged to leave behind; not able to take.  
 tho'-dse ni-e, heartache.  
 tho'-dse a-ni-e, I have a pain in my heart.  
 tho'-dse thi-ni-e, you have a pain in your heart.  
 tho'-dse o'-a-po-po-ki, a heart throb.  
 Tho'-dse to'-ga, Big-heart. Personal name.

tho'-dse u-thi-xi, a membranous bag that surrounds the heart; heart sac; the pericardium.  
 tho'-dse u-tha-go', heart excitement; to thrill.  
 tho'-dse wa-he-he—tho'-dse, heart; wa-he-he, easily touched: quick tempered.  
 tho'-dse wa-he-ha i ha, he is quick tempered.  
 Tho'-dse-wa-hi, Bone-heart. Personal name.  
 tho'-dai, when.  
 tho'-dai, at that place.  
 go'-dse' she tho'-dai, at yonder forest.  
 tho'-dai, at the.  
 tho'-dai, past time; some previous date.  
 tho'-ka', they.  
 tho'-ka' dsi, where are.  
 ni'-ka-shi-ga tho'-ka' dsi, where those men are.  
 tho'-ta', apt to.  
 tho'-ta', fitting; (2) possible; (3) they shall. (From a ritual.)  
 tho'-ta'-zhi, not apt to. (From a ritual.)  
 tho'-ta-zhi, not possible.  
 bthe tho'-ta zhi, it will not be possible for me to go.  
 ne'-tho'-ta zhi, it will not be possible for you to go.  
 o'-ga'-the-tho'-ta zhi, it will not be possible for us to go.  
 Tho'-tho', Peoria Indian.  
 tho'-tse', suitable; appropriate; convenient.  
 tho'-zha', nevertheless.  
 tho'-zha, though; but; because of.  
 bthe'-ko'-btha tho'-zha ci o'-ni-e, I want to go but I have a sore foot.  
 tho'-zhi-the, refrain from action; to forbear.  
 tho'-zhi a-gi-the, I refrained from action.  
 tho'-zhi tha-gi-the, you refrained from action.  
 tho'-zhi o'-gi-tha i, we refrained from action.  
 tho' thi'-kshe, present; sitting with.



tho'-tho, oily; greasy; (2) a stain.

wa-tse tho<sup>a</sup> tho'-tho a-tha-ha a-gi-pa-xe, I made my dress greasy.

tho'-to<sup>a</sup>, present or standing.

tho'-to<sup>a</sup>, in the middle of the heaven.  
(From a ritual.)

tho'-to<sup>a</sup>-bo-ga, to set up straight; vertical, as one places a post in the ground.

Tho'-to<sup>a</sup>-gthi-no<sup>a</sup>-zhi, Stands-up-right. Personal name.

tho'-to<sup>a</sup> no<sup>a</sup>-zhi<sup>a</sup>, to stand up straight; to be erect.

tho'-to<sup>a</sup> a-no<sup>a</sup>-zhi<sup>a</sup>, I stand up straight.

tho'-to<sup>a</sup> tha-no<sup>a</sup>-zhi<sup>a</sup>, you stand erect.

tho'-to<sup>a</sup>-tse, upright; perpendicular.

tho'-xe, archaic name for buffalo bull.  
This is the animal that gave the people the corn and the squash.  
It is the name of the Buffalo Bull gens.

tho'-xe-gi, the yellow willow or sacred tree.

Tho'-xe Pa-thi-ho<sup>a</sup>, Tho'-xe Lift-your-heads. A sacred name.

thu-ga-zhi, to renounce; to disown; to reject.

bthi-ga mo<sup>a</sup>-zhi, I reject.

shni-ga a-zhi, you reject.

o<sup>a</sup>-thu'-ga ba-zhi i, we reject.

thu-ge', cut; to cut a string or piece of cloth with scissors.

bthu'-ge, I cut with scissors.

ni'-ge, you cut with scissors.

o<sup>a</sup>-thu'-ga i, we cut with scissors.

thu-ge', to take; to receive or accept.

bthu'-ge, I take.

ni'-ge, you take.

o<sup>a</sup>-thu'-ga i, we take.

thu-gi', the pit of the arm.

thu-dse', to scoop food from a hollow place, as marrow from a bone.

bthu'-dse (sometimes bthi'dse), I scooped the marrow from the bone.  
ni'-dse, you scooped marrow from the bone.

o<sup>a</sup>-thu'-dsa i, we scooped marrow from the bone.

thu-e', suddenly. When used in rituals the word means quickly.

thu-e' xtsi, promptly; now; at once.  
thu-e xtsi a-tha bi a, he went at once.

thu-ka'-thi<sup>a</sup>, naked; nude; to be without a blanket or clothes.

bthu-ka-thi<sup>a</sup> bthe, I went without a blanket.

nu'-ka-thi<sup>a</sup> shne, you went without a blanket.

the-ka'-thi<sup>a</sup> o<sup>a</sup>-ga-tha i, we went without a blanket.

thu-shke', to loosen; to untie.

bthu-shke, I untied it.

ni'-shke, you untied it.

o<sup>a</sup>-thu'-shka i, we untied it.

thu-shta', to pluck, as a fowl.

bthu-shta, I pluck.

ni'shta, you pluck.

o<sup>a</sup>-thu'-shta i, we pluck.

mi-xa thi<sup>a</sup>-ke ni'-shta a(?) did you pluck the goose?

giu-ka shi<sup>a</sup>-ga thi<sup>a</sup>-ke bthu shta, I plucked the chicken.

giu-ka zhi<sup>a</sup>-ga thi<sup>a</sup>-ke stse-shta, you plucked the chicken.

thu-ta'-the, to tear down a house.

tai tee bthi'-ta-the, I tore down the house.

tai tee ni'-ta-the, you tore down the house.

tai tee o<sup>a</sup>-thi'-ta-tha i, we tore down the house.

thu-ts'a'-ga, unable; inability to do; (2) failure to do a thing; work left unfinished.

bthu'-ts'a-ge, I failed to do it.

stsu-ts'a-ge, you failed to do it.

bthe'-ta-te bthu-ts'a-ge, I am unable to go.

ne'-ta-te ni-ts'a-ge a-tho, you are unable to go.

o<sup>a</sup>-ga'-the o<sup>a</sup>-thu-ts'a-ge bi a-tho, we are unable to go.

thu-ts'a-ge sho<sup>a</sup> a-ka, he has yet failed to complete the work.

Thu-ts'a-ga-bi, Hard-to-catch. Personal name. Refers to the wariness of the eagle.

thu-ts'a'-ge ga-xe, to make to stop; to thwart.

thu-ts'a'-ge pa-xe, I made it stop.

thu-ts'a'-ge shka-xe, you made it stop.

thu-ts'a'-ge o<sup>a</sup>-ga-xa i, we made it stop.

thu'-xe-gi, yellow willow; a tree that symbolizes continuity of life; the staff of life.

thu-sha', to wash.  
 bthu'-sha, I wash.  
 ni'-sha, you wash.  
 o'-thu'-sha i, we wash.  
 ti-dse', the sound of a drum or the  
 thud of many feet.  
 ti-thu'-sha, to scrub the house.  
 ti-thu'-sha tee wa-ci-hi ga-xa o(!)  
 you must scrub the house clean!  
 to-ba'-the, shattered; pulverised.  
 to' ga-be—to, green; ga-be, black—  
 black-green: blue.  
 to'-ga, catfish. The catfish is used by  
 both the Osage and Omaha for  
 food.  
 to'-gka, the sapsucker.  
 to'-gkiu, belch.  
 a-to'-gkiu, I belched.  
 tha-to'-gkiu, you belched.  
 to'-dse-xi-be, the windpipe of an  
 animal, not an article of food; a  
 term used in butchering.  
 to'-gtho', to haul; to carry from one  
 place to another.  
 to-a'-gtho', I haul.  
 to'-tha-gtho', you haul.  
 to'-o'-gtho' i, we haul.  
 to'-go'-tha a-gthi, it was all I could  
 do to get home.  
 to-hno'-ge, otter. The Osage and  
 the Omaha used the otter skin  
 for making ornamental caps, qui-  
 vers, collars, etc. The Omahas  
 used the skin of the otter when it  
 was fresh for divining powers.  
 The fur traders dealt extensively  
 with these two tribes for otter  
 skins.  
 to-hno'-ge wa-tha'-ge, otter-skin  
 cap.  
 to'-ho, green or blue.  
 to'-ho-ga-be, blue (blue-black).  
 to'-ho e-go', like blue or similar to  
 blue or green.  
 to'-ho-ho, bluebird.  
 to'-ho-xo-dse, a bluish gray.  
 to'-ka no'-shi', men who stand erect  
 (archaic).  
 to', the; the one standing; he who is  
 standing.  
 ni'-ka-shi-ga to', the man who is  
 standing.

to', to possess.  
 a'-to', I possess.  
 tha'-to', you possess.  
 o'-to' i, we possess.  
 to', to stand, as a man, woman, or  
 horse.  
 To', Fall of the year.  
 to'-a, large; big.  
 to'-a'-to', the large one.  
 to'-de, ground.  
 to'-de da-pa, round hills.  
 to'-de shko'. (See mo'-sho'-shko').  
 to'-do', in the fall of the year.  
 to'-dse, the earth or ground; prairie  
 without trees.  
 to'-dse-gi, of or belonging to the  
 prairie. The meadow lark is found  
 on the prairie.  
 to'-dse gi'-wa-shi'-ga, birds of the  
 prairie lands.  
 to'-ga' (Om. same), big; large.  
 ta to'-ga, large deer.  
 to'-ga, the great. (From a ritual.)  
 Frequently this is contracted to  
 to'-a.  
 to'-ga' to', the large one (standing).  
 (From a ritual.)  
 to'-i' (pronounced ti'), visible; read-  
 ily seen.  
 mi o'-ba a-ka shi to'-i' bi o, the  
 moon has again become visible.  
 to'-i', a snipe-like bird living along the  
 shores in great flocks; the sand-  
 piper; (2) a woodcock.  
 to'-i' a-wa-ku-dse, I shot a wood-  
 cock.  
 to'-i', curlew (ordinarily). The song  
 of this bird is distinctly heard in  
 the sunshine that follows a rain-  
 storm, and the hearts of the people  
 are gladdened because they know  
 from the song that the storm is  
 over and that a clear sky is coming.  
 to'-i' a-shi, invisible; not visible;  
 not to be seen.  
 mi'-o'-ba to'-i' a-shi, the moon is  
 invisible.  
 to' i' da, paused to rest. (From a  
 ritual.)  
 To'-i'-kahe, Moon-returned-to-sight.  
 Personal name. Refers to the new  
 moon.

to'-i'-pa e-go<sup>n</sup>, like the bill of a snipe. The war club was made with a knot and iron spike that has a close resemblance to the snipe.

to'-i'-pa-stae-e, the long-billed curlew. This bird figures in the peace rites as a symbol of the unclouded sky. Its early morning cry signals the coming of a peaceful day.

to'-i<sup>n</sup> to'-ga, big or large sandpiper.

to'-i<sup>n</sup> zhi'-ga, a long-legged, slender-bodied bird, living near the shores; snipe.

To<sup>n</sup> mi' pa-ho'-gthe kahe, first month of autumn—September.

to<sup>n</sup> no<sup>n</sup>, the standing. (From a ritual.)

to'-pahe, sausage. This is made from the tenderest part of fresh meat and the intestines of the buffalo. It is well seasoned with pepper and salt; before it is inserted in the casing, water is put in and both ends are tied.

to'-pshe sho-de btho<sup>n</sup>, smoked sausage.

to'-the, to dress or tan skins.

to'-a'-the, I dress skins.

to'-tha-the, you dress skins.

wa-ha to'-a-the mi kahe o, I am tanning the skins.

wa-ha to'-tha-the mi kahe o, you are tanning the skins.

to'-thi<sup>n</sup>, to run; the running of a two-legged animal.

a-to'-bthi<sup>n</sup>, I run.

tha-to'-ni, you run.

o'-to'-thi<sup>n</sup> i, we run.

to'-to'-tha, to reel about like a drunken man; to amble or shuffle along.

to'-to'-tha bthe, I shuffle along.

to'-to'-tha stae, you shuffle along.

to'-to'-tha o'-ga-tha i, we shuffle along.

to'-wo<sup>n</sup>, a town or city.

to'-wo<sup>n</sup> gi bthe, I am going to town.

to'-wo<sup>n</sup> gi stae, you are going to town.

to'-wo<sup>n</sup> gi o'-ga-tha i, we are going to town.

to'-wo<sup>n</sup> a-be-to<sup>n</sup> wa-do<sup>n</sup>-be, to move around a camp or village; to make a survey for an attack; to reconnoiter.

To'-wo'-ga-she, Taker-of-towns. Personal name.

To'-wo'-ga-re, Village-maker. Personal name.

to'-wo'-gtho<sup>n</sup>, the common name for the gens.

to'-wo'-gtho<sup>n</sup> ki-thi-to'-ga ki-gtho'-ge, to internarry; marriage of people from two villages.

to'-wo'-gtho<sup>n</sup> u-ki-pa-tae, a village group.

To'-wo'-i-hi, Arrives-at-the-village. Personal name.

to'-wo<sup>n</sup> ko'-ha kahe, at the edge of the town; suburb.

to'-wo<sup>n</sup> ko'-ha kahe dsi a-ti-ha, I live in the suburb.

to'-wo<sup>n</sup> ni-i-thi-ge te, the town pump.

To'-wo<sup>n</sup> Thi-xthi-ge, Old Village Site.

to'-wo<sup>n</sup> tho'-di ti ta-tha u-tai, the ruins of the town.

to'-wo<sup>n</sup> zhi'-ga, a small town; a hamlet.

To'-wo<sup>n</sup> Zhi'-ga, Little Village. An old village of the Osage on the

Neosho River, near the mouth of Wa-gthu'-shka i-a bi (a creek).

to'-sni'-gthe e-go<sup>n</sup>, colors of the rainbow; rainbow-like; iridescent.

to'-sni'-gthe ke i-tha-the, I saw a rainbow.

To'-thi-xtho-dse, Potato-peeler. Personal name.

to'-xthi'-shka, a small finchlike bird; a towhee.

to'-zho'-ge, the fruit of the papaw tree, much liked by the Osage Indians.

to'-zho<sup>n</sup> hi, papaw (*Carica papaya*). The bark of this tree is used for

thread. It is a sacred tree. The fruit is used for food. This was also the site of the eighteenth camp of the first buffalo trail.

to'-zhu, fish bait.

to'-zhu du-ba o'-k'i o(!) give me some fish bait.

ts'a-ge', old age, a term applied to people and horses.

ts'a'-ge, father-in-law.

ts'a'-ge u-thu-ge thi'-he hi, a weakness of mind due to old age; dotage.

ts'a'-ge zhi'-ga, an old man.

tsa-gthe'-zhe zhi'-ga, a young deer;  
a fawn.

ts'a'-the, sour, like the taste of green  
gooseberries.

ts'a'-to'-ga—ts'a, a contraction of  
we-ts'a, snake; to'-ga, big; Satan.  
The Osage did not know the name  
of Satan till the missionaries came.

ts'a'-zhi—ts'a, dies; zhi, not—dies-not:  
clubs (playing cards).

ts'a zhi, that dies not. (From a  
ritual.)

ts'a'-zhi, the cross; crucifix.

tsé, bison. The bison was valued by  
both the Osage and the Omaha for  
its hide, meat, and sinew. The  
hides were used for robes, mocca-  
sins, and tents. The bison figured  
prominently in the myths and  
tribal rites of both Osage and  
Omaha. The hair was used by  
the Osage for making the woven  
bags for the outer shrines of their  
sacred hawk, the symbol of the  
courage of the warrior. Many of  
these portable shrines may be  
seen in the Heye Museum, New  
York, and some in the National  
Museum, Washington, D. C.

tsé, shall or will go.

tsé, the buffalo cow.

ts'e, to die; de cease; demise; defunct;  
(2) to swoon; to faint.

a-ts'e', I faint.

tha-ts'e', you faint.

o'-ts'a i, we faint.

tsé a', when asked to.

tsé-a', shall.

tsé a-ba u'-sha-zhi bi o, buffalo  
are very scarce.

tsé-a'-ga-sdo-de, the foreleg of a  
buffalo; a term used when butcher-  
ing.

Tsé-a' ko", this is doubtless a corrup-  
tion of Tsé-tho"-ka, buffalo back.  
It is the name of a subgens of the  
Tsé-do-ga I'-dse gens; acts as  
Sho'-ka for itself and the gens.

tsé a-tha, we bid you.

tsé-ba'-ga, udder of a buffalo.

tsé'-biu-k'a, frog.

tsé'-biu-k'a-mo"-tsé hi, frog arrow-  
wood (*Amorpha fruticosa*).

tsé'-biu-k'a ni-zhiu a-xa, the frog  
that croaks for rain.

tsé'-biu-k'a-pa gthe'-ge, frog with  
striped head.

tsé'-biu-k'a to"-a, the bullfrog.

tsé'-biu-k'a xo-dse zhi'-ga, the gray  
little frog.

tsé'-biu-k'a zhi'-ga, the young frog.

tsé-btha'-xe, a bat.

tsé'-ge, abdomen; the belly.

tsé'-ge btha'-ge, hernia; rupture.

tsé'-ge gtho"-the—tsé-ge, stomach;  
gtho"-the, large—large-stomach:  
portly.

tsé'-ge-hi"-tha-dse, girth; the band or  
strap for fastening a pack or  
saddle to a horse, sometimes called  
the bellyband.

tsé'-ge ni-e, stomach ache.

Tsé'-ge-to"-ga, Big-belly. Personal  
name. Refers to the great size of  
the bull.

tsé'-ge xu-e, a wheezing from the  
chest or stomach.

Tsé-gi'-dse, Buffalo-tail. Personal  
name.

tsé-gi'-dse u-ba-do", the coarse tuft  
of beardlike hair that grows on the  
breast of the turkey cock.

tsé'-gka (Om. same), white buffalo;  
domesticated cattle.

tsé'-gka' a-ba gi-gu bi a ni-gki-the  
ga-gi, cattle like rock salt.

tsé'-gka' gi-ha, hoof of an ox.

tsé'-gka' gi'-de tsé-ni thi-gu a, you  
like oxtail soup.

tsé'-gka'-do-ga, steer; bull.

tsé'-gka'-ho-to", the lowing of cattle.

tsé'-gka' mi-ga—tsé'-gka, white buf-  
falo; mi-ga, female: domestic cow.

tsé'-gka'-mi-ga we-da-tha-zhi ga-  
xe, to spay a cow.

tsé'-gka' mi-ga zhi'-ga, a heifer.

tsé'-gka'-ts'e-the, the slaughter of  
beeves.

tsé'-gka' u-mo"-thi", a cattle ranch.

tsé'-gka' wa-no"-bthe, cattle feed;  
fodder.

tsé'-gka we-gthi—tsé'-gka, cattle; we-  
gthi, grease: tallow.

tsé'-gka zhi'-ga, a calf.

tsé'-gka zhi'-ga tsé, meat of calf;  
veal.

tsé'-gko", perhaps; it might be.

**Tse-go'-wi**, White-buffalo-woman. Female personal name.

**Tse-do'-a-mo'-i**, Walking-bull. Personal name.

**Tse-do'-a Ni-ka I-no'-zhi wa-tho'**, Songs of the Rising of the Buffalo Men. This group of four songs in the Six Songs of the Tsi'-zhu tribal division is very descriptive. The first refers to the rising of the mysterious power; the second, to the bulls speaking to one another of a mysterious command directing them to proceed; the third song is the abiding faith of the No'-ho'-zhi-ga that the Mysterious Power will for all time continue the gift of the buffalo which supplies the people with food, shelter, and clothing; the fourth song is descriptive of the actions of the young bull when attacking the enemy.

**Tse-do'-a-to'-ga**, Big-bull. Personal name.

**Tse-do'-a-zhi'-ga**, Little-bull. Personal name.

**Tsi-do'-ba**, Four-lodges. Personal name. Refers to a war party that attacked four lodges and killed all the inhabitants.

**Tse-do'-ga**, Buffalo-bull. Personal name.

**tse-do'-ga**, buffalo bull.

**tse-do'-ga a-ka no'-pe-wa-tha bi a**, the buffalo was dreadful.

**Tse-do'-ga gi-zhi-bi**, Moon when the buffalo bulls regain fat: June.

**Tse-do'-ga-i'-dse**, Buffalo-bull-face. Personal name.

**Tse-do'-ga I'-dse**, Buffalo-bull-face-people. Refers to the Tsi'-zhu Wa-no', a name adopted by the people for their gens.

**Tse-do'-ga mo'-no'-xa bi**, when the buffalo bulls rut: the month of June. Different persons among the Osage have a different version as to this month.

**tse-do'-ga pa-xi**, the hair of the head of the buffalo.

**tse-do'-ga xi'-ha**, hide of the young buffalo.

**Tse-do'-ha**, Buffalo-hide. Personal name.

**Tse-do'-ha**, Buffalo-bull-hide. Personal name.

**tse'-do'**, the great lake. (From a ritual.)

**tse-do' zhi'-ga**, a young buffalo bull.

**tse-dse'-xe**, bladder.

**tse-dsi'**, there at that place.

**tse'-ga**, recently; anew; early; (2) new, as a new blanket, a new robe.

**tse'-ga a-gzhi bi a**, he has come recently.

**ts'e'-ga**, to be crazy, insane; mentally unsound; demented; (2) a dolt; a dunce; a crank.

**tse'-ga gi-ka-xe**, to repair or to renew a house or property.

**tai tee tse-ga-a-gi pa-xe**, I repaired the house.

**tai tee tse-ga-tha-gi shka-xe**, you repaired the house.

**tai tee tse-ga o'-gi-ka-xa i**, we repaired the house.

**Tse'-ga-mo'-i**, Goes-in-new-plumage. Personal name. Refers to the young eagle.

**tse'-ga no'**, newly grown; just grown to maturity.

**tse'-ga-xtai**, fresh; new.

**tse'-ga-xtai-dse**, inchoate; incipient.

**tse'-ha-ba**, shell spoons.

**Tse-ha btho-ga gi-xa bi**, where they cached their raw hides; Cowskin (Shoemaker), a tributary of the Neosho River.

**tse'-ha-i-tai**, buffalo-skin tent.

**tse-ha'-wa-gthe**, a rawhide shield.

**tse-ha'-wa-gthe shu-dse**, red shield (ceremonial). After a desired number of straps have been made the man conducting the ceremony begins to make the red shield (**tse-ha-wa-gthe shu-dse**) out of the remainder of the hide from which the straps have been cut, using as a measure the thumbs and fingers in such a manner as to form a circle, which is the desired size of the shields. These diminutive shields are painted red, the color of the reflection of the sacred fire against the darkened

**tse-ha'-wa-gthe shu-dae**—contd.  
 heavens; they are supposed to be thus imbued with supernatural power drawn from the sky by the fire; these powers will make the warriors invulnerable to the arrows of the enemy. The shield is worn on the breast, suspended by a slender thong that passes around the neck.

**tse-ho'-ku**, a buffalo-horn spoon.

**tse-ho'-we-ga-xu**, to scarify with a buffalo horn: a bleeding cup. Bleeding was common, and still is, among the Osage for headaches and other congestions.

**tse-ho'-xo-dae**, a young buffalo with gray horns; one whose horns are not yet turned black with age.

**tse-ho' shi'-a**, a cup.

**tse' hi'-gthi'**, to fall into a fit or spasm.

**tse-hi'**, buffalo hair. Narrow woven bands of buffalo hair are used for belts and armlets, for straps for tying bundles, and for sacred articles.

**Tse-hi'-tha-ge**, Wearer-of-the-buffalo-hair-headband. Personal name.

**tse-hi'-tha-ge**, a headdress made of yarn of various colors, worn like a turban. This headdress was made of buffalo hair before the introduction of colored yarns by the traders.

**To'-ho-ho-e**, Blue-fish. Personal name.

**Tse'-ho'-ga-wi'**, Sacred-buffalo-woman. Female personal name.

**tse'-ho-wa-i'-ge**, walking stick (bug); **tse**, buffalo; **ho-wa-i'-ge**, where are they. When a child catches a walking stick it squeezes it between his fingers and asks, "Where are the buffalo?" Then the little bug will point straight ahead, to the right or to the left, and thus the child gets the answer to his question.

**tse i' da**, they must be.

**tse'-i'-gthe**, buffalo dung.

**tse'-ki-the**, the killing of one's self; suicide.

**Tse ki'-thi-xa bi**, the moon when the buffalo rut: the month of July.

**tse' kahe**, a corpse; the deceased.

**Tse-mi'-gi**, Brown-buffalo-woman; Yellow-cow. Female personal name.

**tse mi'-ga**, female buffalo; a cow.

**Tse-mi'-xtai**, Real-buffalo-woman. Female personal name.

**tse-mi'-xu-g a**, a hermaphrodite buffalo.

**Tse-mo'-i'**, Walks-in-death. Personal name.

**tse-ni'-xo'-xo'**, tripe.

**tse-mi'-xo'-xo' tha-tse a-gu shna a-tha**, I like tripe.

**Tse-no'-ga Kahi-xa-bi-ga-xa**, where a trench was built for buffalo. The buffalo were so plentiful at one time that frequently when they stampeded they rushed through the Osage villages, injuring many of the people; for protection against them a deep trench was built around the village. This is the site of Beaver Creek, Okla.

**tse-no'-dae**, buffalo heart. Seldom used for food.

**tse'-o'-ga thi'-ge mi'-kahe**, I am not a fool; I am not an idiot; I am not crazy.

**tse-pa'-hi**, the neck of a buffalo. This is a term used when butchering.

**Tse-pa-u-thi'-ge**, Holder-of-the-buffalo-head. Personal name. Refers to the butchering of the first buffalo found.

**tse-pa'-xe-no'-ta** (Om. same), the diaphragm.

**Tse-pa'-shi'-ga**, Little-buffalo-head. Personal name.

**tse-pi'**, liver.

**tse-pi'-gi**, buffalo gall bladder; (2) liver gall.

**tse-pi'-stae-dae**, the long liver; spleen.

**tse'-pi-tha to'-ga**, dragon fly. This figure prominently in the Osage rites. It is said to watch over the vows of the candidate for initiation into the mysteries of the tribal rites. The moment the candidate

**tse'-pi-tha to'-ga**—continued.  
violates his vows the dragon fly  
lets drop the penalty that hangs  
over the head. This is a symbol  
of the Mi-k'i'-wa-no<sup>a</sup> gens.

**tse-ahí'-be**, intestines.

**tse-ahí'-be u-ba-gi-gi-she**, the small  
intestines.

**tse-ahí'-be u-gka**, the white entrails  
of the buffalo; butchering term.

**tse-ahí'-ahí'-e**, nighthawk. A sym-  
bol of the Tsí'-shu Wa-no<sup>a</sup> and  
the Tse-do'-ga i'-dse gentes.

**ts'e tha**, some one has killed (it).

**tse-tha'-xi** (Om. **ts-tha'-xi**), buffalo  
lungs. Not used.

**tse'-the**, to kindle a fire.

**tsé'-a-the**, I kindled the fire.

**tsé'-tha-the**, you kindled the fire.

**ts'e'-the**, to slay; to destroy by kill-  
ing; to dispatch.

**ts'e'-a-the**, I slay.

**ts'e'-tha-the**, you slay.

**ts'e'-o'-tha i**, we slay.

**tse-the'-a-gthi'**, a cycle; bicycle.

**tse-the'-ge**, buffalo tongue, sliced,  
smoked, and dried. (Om. same.)

**tse'-the wa-tho'**, Fire making song.  
This is the last of the series of songs  
relating to the kindling of the  
sacred fire within the mystic  
house, and refers to the constant  
upkeep of the fire that it may not  
be extinguished.

**ts'e'-the wa-tse-xi**, difficult to kill;  
invulnerable.

**tse-thí'-tsi**, buffalo ribs. When the  
hunters return in the evening  
from the chase, the men of the  
family immediately pick out the  
buffalo ribs and proceed to roast  
them for the evening meal. The  
women busy themselves slicing  
the meat for jerking until called  
by the men to share in the roast  
ribs. At such times the men do  
most of the cooking.

**Tse'-thi-tsi**, Buffalo-ribs. Personal  
name.

**ts'e-tsi'-gthe**, fit; convulsions.

**ts'e-tsi'-gthe to'-be**, he fell in a fit.

**Tse-u'-ga-gi-xe**, the name of a cir-  
cular lake, one of the camping  
places of the Osage trail toward

**Tse-u'-ga-gi-xe**—continued.

the buffalo country. The lake  
was so named because it was  
nearly round, like a ring, and  
almost closed.

**tse'-u-zho'-ge**, a buffalo path.

**Tse-wa-hiu**, Buffalo-bones. Personal  
name.

**tse'-wa-ahí'**, buffalo fat.

**tse'-wa-the** (*Nelumbo lutea*.) The  
root of this plant is gathered and  
used for food among the Osage.  
Both men and women gather large  
quantities of it and store it away  
for winter use. It is eaten either  
raw or boiled. The seeds are also  
eaten (raw). In taste the meat of  
the seed is not unlike the chestnut.  
This plant is given a place in the  
rites, and is regarded as a sacred  
food. Its common name is water  
chinquapin.

**ts'e'-wa-the**, to kill them.

**ts'e'-a'-wa-the**, I killed them.

**ts'e'-wa-tha-the**, you killed them.

**tse wa-tho'**, Buffalo songs. It is the  
custom at the singing of these songs  
to bring those who are to be in-  
structed in the use and meaning  
of the symbolic face painting.  
The songs of this group belong  
to the gens called Tho'-xe (archaic  
name for Buffalo Bull). There  
are six songs in this group. The  
first relates to corn planting, the  
growth of the corn, and the joy  
resulting from the harvest; the  
second song relates to the com-  
pletion of the ceremonial planting  
of the corn; the third song bears a  
subtitle U'-we Gi-do'-be wa-tho',  
Song of Viewing the Field, and  
pictures the women looking for-  
ward with faith to the maturity  
of the corn which they have  
planted and the day of fulfillment  
of their duty and the day of harvest;  
the fourth song represents the  
women hastening to the field, and  
upon arrival shows their delight at  
the beauty of the broad field, gray  
with blossoms before them; the  
fifth song is the buffalo song; and  
the sixth song is to the hunters

**tse wa-tho**—continued.

who hasten to the chase, but find others have outstripped them and are nearing their homes, laden with the products, who point to them with surprise.

**tse wa-tho**, Buffalo songs. There are three songs in this group, being the Tsi'-zhu Wa-shta-ge version. The first implies a response to the call of the people to the animals to come forth from the unseen to the visible world, in bodily form; in the second the people are represented as speaking, and appear joyful at the response; the third relates to the corn, which, with the buffalo, is given an important place in the ancient tribal rites. These songs show that the animal and the plant were the objects of continued supplications and symbols of mysterious power.

**tse-wa'-tse**, inner muscle of the thigh.

**tse-wa'-tse u-ga-wa**, the inner muscle of my thighs. (From a ritual.)

**tse wa-tse-xi mi-kahe**, I am difficult to be overcome by death. (From a ritual.)

**tse'-wa-xa-ga**, buffalo bur; cocklebur; of the burdock family (Xanthium).

**tse'-wa-xa-ga to'-ga**, cactus.

**tse'-wa-xa-ga shi'-ga**, little buffalo bur; the sand bur.

**Tse-wi'-ho'-ga**, Buffalo-sacred-cow. Female personal name.

**tse-xe**, the open prairie. (From a ritual.)

**tse'-xe**, kettle; a pot for cooking; (2) a tin pail.

**tse'-xe a-thi-be-ci'**, the rim of a vessel.

**tse'-xe-gka**, tin cup.

**tse'-xe i-ko'-the**, a kettle pole.

**tse'-xe i-ko'-the-tse'-xe**, kettle; i-ko'-the, handle—kettle-handle; pot-hanger.

**tse-xe-k'i'-no'-ho wa-tho**, same as i-wa-tsi.

**Tse'-xe-k'i' Pa-ho'-gthe**, leader of the Kettle Carriers. Two divisions, the Tsi'-zhu and the Ho'-ga, select

**Tse'-xe-k'i' Pa-ho'-gthe**—continued, two warriors from each division to serve the Ceremonial Mourner during his period of fasting. These four men are called Tse-xe-k'i' Pa-ho'-gthe. They make the forked stake upon which the Do-do'-ho'-ga hangs his pouch and ceremonial pipe when he is at rest. They also decide the length of time the Do-do'-ho'-ga is to take the No'-zhi'-zho (fasting) rite.

**tse'-xe-ni**, tomtom; drum.

**Tse'-xe Ni-ka-pu**, the sacred earthen pot. After four stones have been placed in proper position within the fireplace, the Sho-ka is commanded to bring forth the sacred earthen pot and place it on the stones. When the pot is on the stones the Sho-ka puts water in it and then drops therein the mystic foods. The common belief concerning this ceremony is that some mysterious power is given the food cooked in this sacred earthen pot, a power that can reach the enemy and render them incapable of resistance when attacked.

**Tse'-xe-ni u-e**, Drum Creek, Kans. Here a treaty was made.

**tse'-xe-ni-shi'-ga**, a small drumlike piece; a tambourine.

**tse'-xe pa-hi**, neck of a kettle; a kettle spout; the nose of a kettle.

**tse'-xe-pa-hi wa-hu-sta**—tse'-xe, pot; pa-hi, sharp or pointed; wa-hu-sta, small: a coffee pot.

**Tse'-xe to'-ga**, Bed of Big Lake. This was the eighth and final camp of the third buffalo trail. They had now reached the buffalo country, having gone more than 30 miles from the former (seventh) camp. The location was near Ni-hni-bo-shta or Shooting Springs.

**Tse-xe to'-ga**, Big Prairie.

**tse-xi**, hardship, dangers, I have lived to avoid.

**tse'-xo-be**, a spider. This is used as a symbol of the Ho'-ga U-ta-no-



tsé'-xo-be—continued.

dsi gens. Women having been accorded the honor have this symbol tattooed on the back of both hands. Like the Ho'-ga U-ta-no'-dsi, the spider symbolizes the earth.

tsé'-xo-be ça-be, black spider.

tsé'-xo-be she-ga, spider legs.

tsé'-xo-be e-go, spiderlike.

tsé'-xtha-tai, raspberries.

tsé'-xtha-tai a-ba tha-tse tha-gthi' bi a, the raspberries are good to eat.

tsé'-xu-be gthe-ge, striped spiders.

tsé'-xu-be hiu stae e—tsé'-xu-be, spider; hiu, legs; stae-e, long—long-leg-spider: tarantula.

tsé'-xu-be hiu stae-e a-ba wa-tha-xta-ge te mo'-ko' pi-a-shi bi a, the bite of a tarantula is poison.

tsé'-xu-be zhi'-ga, the little spider.

tsé'-zhe, to urinate.

tsé'-zhe'-ga u-çka, the white muscle of the hind quarter of beef.

tsé'-zhe-ni, urine.

tsé'-zhe-ni-u-zhi, urine pouch; the bladder.

tsé'-zhe tai i thi'-ga, the desire to urinate.

tsé zhi'-ga, little buffalo; unborn calf.

Tse-zhi'-ga-wa-da-i', Playful-calf.

Personal name. Refers to the playfulness of a buffalo calf.

Tse-zhi'-ho'-ga, Sacred-buffalo-calf.

Personal name.

tsé zhu', side meat of a buffalo; term used when butchering.

tsai, to come; has come.

a-tsai, I have come.

tha-tsai, you have come.

o'-ga-tsai, we have come.

thi-to'-ge tai a(?), has your sister come?

thi-to'-ge tai ta the a(?), is your sister coming?

tsai, come; having come to the door. (From a ritual.)

tsai, house; dwelling; hovel.

tsai wi-ta, my house.

tsai' thi-ta, your house.

tsai-a'-bi-shta-be, plaster for the coating of the walls of a house; the work of plastering a house.

tsai a-ka ça-gi bi a, the house is solid.

tsai a'-mo'-shi, in the upper part of the house.

tsai a-to' i' do, I have or possess a house.

tsai'-bo-xe, a conical tent; a tipi.

ni'-ka-shi-ga wi' tsai'-bo-xe thi mo'-gthe a-ka wa-to'-be ha, I saw a man put up a tipi.

tsai-da'-çe, the rear of the house.

tsai'-da-çe u-ba-çu, outer corner of a house.

tsai'-da thi'-ge, the burning up of a house.

tsai'-o'-da thi'-ge, my house burnt up.

tsai'-thi-da thi'-ge ha, your house burnt up.

Tsai' da-xthi', House Burned Down (Oklmont's house).

Tsai-do'-ba wa-tho' ga-xa, Branch where Tsai-do-ba sang; that is, was initiated into a degree of the tribal rites; Rock Creek.

tsai'-ga, in this house. A short phrase used at the end of every line in a tribal ritual.

tsai' ga-xa, the title of a war party organized without the elaborate ceremonies required in a war party composed of warriors of the whole tribe which is called Do-do'-hiu-to'-ga, Large War Party.

tsai' ga-xa-to'-ga pa'-wa-thu-çe, taking the head of an enemy while with a large party (an o'-do').

tsai'-ga-xa wa-tse'-gthi, winning first honor in the Tsai'-ga-xa or small war party. (One of the six o'-do'.)

Tsai'-ge-shi, The Osage name for the Chickasaw Tribe.

tsai gi'-ga-xe, to repair or rebuild a house.

tsai gi'-ka-xe wa-tho', Songs of making the mystic house. This was in the keeping of the Wa-ça'-be gens; in this song they are represented as speaking. There are two songs in the group.

tsai-go, symbolic man (grandfather). This was a term of respect used among the Osage.

tsai'-go-a-bi ki-çto, legislature; congress.

tsai'-go-a-bi-ki-çto a-ka a-hi gthi' a-ka e-tho, Congress is now sitting.

Tai'-go-a-bi Pa-ho'-gthe wa-xe'  
thi'-kshe, the tomb of the first  
President, Mount Vernon, Va.

tai'-go-a-bi to'-wo' kshe wa-thi-  
wi' u-mo'-ka, in the great  
father's city goods are easy to buy.

Tai'-go a-bi wa-to'-ga, grandfather  
to all. This is the Osage term for  
the President of the United States.

tai'-gthe', sounds heard in the distance;  
(2) denoting sudden action; (3)  
sudden; suddenly.

tai'-gthe, to reside; to dwell; to set up  
and keep house.

tai a'-gthe, I keep house.

tai tha-gthe, you keep house.

tai o'-gtha, we keep house.

tai'-ha, a tent skin.

tai'-ha-ba stee-e, ladle.

tai'-ha i-tse, a skin lodge or tent.

tai'-he', a nest, birds' nests, and nests  
of insects.

tai'-hi, frame of their house. (From a  
ritual.)

tai'-hu-ko', smoke hole of a tent or  
lodge. This was generally made  
in the top of the tent or lodge,  
so that the smoke in rising would  
pass out.

tai'-i-ta-xe, house-top.

tai'-k'a, rotten; putrefied; putrefaction.

tai', moist; damp; (2) moistness;  
moisture.

tai' no'-shi', the coming of a person  
or persons and standing before  
the house for some purpose.

tai'-sha, curved; crooked; hook  
shaped.

tai'-tha', wrinkled; wrinkles.

o'-tsi'-tha, I am wrinkled.

tha-tsi'-tha, you are wrinkled.

wa-ts'i'-tha i, we are wrinkled.

i'-dee' ts'i'-tha, wrinkled face.

tai' shi'-ga, the plover.

tai'-pe-tho'-ba, seven houses; whip-  
poorwill.

tai'-shi, the poles that support the  
roof and sides of a house.

tai'-ste'-tse, wigwam; a long house.

Tai Ta'-pe wa-tho', song of approach  
to the house. This has reference  
to the "little house" to which all  
must go to make their warlike  
movements authoritative. As this

Tai Ta'-pe wa-tho'—continued.

song is sung there are four cere-  
monial pauses, at which time a  
wi-gi-e is recited which tells of  
the House of Mystery as it is  
being approached. Reference is  
made to the valleys and bend of  
the river toward which they shall  
direct their footsteps.

tai'-the', he hastened (from a ritual);  
(2) he began.

tai'-the', denoting sudden action.

tai'-the'-the, to pass along.

tha-tai'-ne i-wi-the, I saw you pass  
along.

a-tai'-bthe o'-tho'-tha-the, you saw  
me pass along.

tai'-tse 'ta-thi-sho' bthe i' do, I  
am going toward the house.

tai thi-ta, your house.

tai thi-ta e-a'-wa-kshe, I meant your  
house.

tai thi-ta ni u-xto', water dripped  
into your house.

tai-thu-to'-gthe, an upright tent.

tai'-tse a-a-shi, to expect some one  
to come.

tai'-tse bthe-wi' ta a-to' hi o, I will  
purchase the house.

tai'-tse dai to' pahi a tho, I came  
from the house.

Tai' tse stai-wi' ta tha to' shi o(?)  
will you purchase the house?

tai'-tse 'ta-thi-sho' stee a tho, you  
are going toward the house.

tai'-tse 'ta-thi-sho' o'-ga tha bi a tho,  
we are going toward the house.

tai'-tse u-gi-hi, the house is neat.

tai tse u-thu'-xthu-ha ke-dai i-tha-  
the ha, I found it underneath the  
house.

tai-u'-ba-he, the wall of a room or  
the side of a house.

tai u-ga'-bi-o, he set fire to a house.

tai-u-da'-steu-e ga-xe, a furnace.

tsiu-ge, a spoon; a shell spoon.

tsiu'-ge-gka, oysters or mussels.

tsiu'-ge-gka wa-btha-tse no' a-tha,  
I eat oysters.

tsiu'-ge-gka wa-na-tse no' a(?) do  
you eat oysters?

tsiu'-ge ni-shku-shku, the shell of a  
fresh-water mussel; the shell of an  
oyster.

**tsiu'-ge-u-gi-pe**, shellful; spoonful.  
Before metal spoons were known to the Indians shells were used for spoons.

**tsiu'-go<sup>a</sup>-tha**, very near; close by.

**tsai'-u-ha-ge**, a house of refuge. There are two houses of refuge in the Osage Tribe, one in the keeping of the Tsi'-zhu Wa-shta-ge gens and the other in that of the Wa'-tse-tsi Wa-shta-ge gens.

**tsai'-u-ho<sup>a</sup>-ge**, borders of the village. This is found in rituals.

**tsiu'-i-btha u-thi-sho<sup>a</sup>**, the positions and songs of the people at the final ceremony of the Wa-sha'-be A-thi<sup>a</sup>.

**Tai-u'-ki-a-ge**, House-covering. A personal name.

**tsai u-ko<sup>a</sup> gtho<sup>a</sup>** the o, the spacious house.

**tsi u-ko<sup>a</sup> gtho<sup>a</sup>**-the wi<sup>a</sup> o<sup>a</sup>-ga-thi<sup>a</sup> bi a, we have a spacious house.

**tsai'-u-k'u-dse**, a hole in the side of the wigwam; a doorway.

**tsiu'-thu-ga**, the interior of a house.

**tsai'-u'-thu-ga we-ki-k'o<sup>a</sup>**, furniture.

**Tai Wa-ko<sup>a</sup>-da-gi**, House of mystery.

This house of mystery is set up during the night, about 150 paces west of the two ceremonial houses in a direct line with the avenue running through the village. The frame is similar to that for an ordinary house, but the coverings are of animal skins having a symbolic significance. Four skins are used: First is an elk skin (symbolic of war) which is spread over the eastern end of the frame; the second, a black-bear skin (a symbol of fire unrelenting when it takes a destructive course); this is spread over one side of the house; the third is the skin of the puma (a symbol of fire) spread over the opposite side of the house; the fourth is the skin of a swan (also a symbol of fire) spread over the top of the house.

**tsai'-wa-zhu**, household; family.

**tsai wi<sup>a</sup> a-to<sup>a</sup> mi<sup>a</sup>-kaha o.** (See **tsai a-to<sup>a</sup> i<sup>a</sup> do.**)

**tsai wi-ta**, my house.

**tsai wi-ta tse dsi ha ts'e o<sup>a</sup>-thi<sup>a</sup>-ge**, I am safe at home.

**tsai'-xi<sup>a</sup>-dse**, an old term, which is understood to mean either end of a long house. The Osage house built for two families has two fireplaces, one at each end. The two ends of this long room are called by this term. This is also an expression found in the rituals.

**tsai-zhe'**, to crackle; to make crackling noises as do twigs when one is walking through the woods.

**tsai'-zhe-be**, the door of a house or tipi. The door of a house, as well as the fireplace, was a sacred object. The spirits of four animals were appointed doorkeepers of the house in which the "Little-old-men" met to perform the ceremony of the tribal rites. These animals were the lynx, the puma, the black bear, and the elk. They were called Tsi'-zhe-be a-do<sup>a</sup>-be, Doorkeepers. They were said to know the innermost thoughts of men, and all who entered the sacred house meditating evil were disposed of by the Doorkeepers by supernatural means.

**tsai'-zhe-be a-ki-da**—tsi-zhe-be, a door; a-ki-da, a servant—door-servant: a porter.

**Tai'-zhe-be e-go<sup>a</sup>**, Buffalo range. There is a gap in this range like a door. This was the seventeenth camp of the first trail.

**tsai'-zhe-be ta-xe**—tsi-zhe-be, door; ta-xe, knot; door knot or door knob.

**tsai'-zhe u-tha-ga-ts'i<sup>a</sup>**, you peeped in the door.

**tsai'-zhe-be u-thi-mo<sup>a</sup>**, to latch a door.

**tsai'-zhe-be u-bthi-mo<sup>a</sup>**, I latched the door.

**tsai'-zhe-be u-stsi-mo<sup>a</sup>**, you latched the door.

**tsai'-zhe-be o<sup>a</sup>-gu-thi-mo<sup>a</sup> i**, we latched the door.

**tsai zhi<sup>a</sup>-ga**, a small house; a shanty; a hut.

**tsai zhi<sup>a</sup>-ga wi<sup>a</sup> u-gthi a-ka ha**, he lives in a shanty.

Tsai'-shu e-tho'-ba, coupled with those of the Tsai'-shu division, this term is used frequently in rituals.

Tsai'-shu U-thu-ha-ge, the Last Tsai'-shu or the last in order. The name of a gens.

Tsai'-shu Wa-no', the Elder Tsai'-shu or Wa-ko'-da No'-pa-bi, The-God-who-is-Feared-by-All. Refers to the life symbol, the Sun. Also the name of a gens.

Tsai'-shu Wa-shta-ge, the Gentle Tsai'-shu. Refers to its office as Peace-maker. The name of a subgens of the Pe'-ko'-to'-ga Zho-i-ga-the gens; acts as Sho'-ka to both itself and the gens. The leader of this group sends his Sho'-ka to bring food, that the captive may eat and

Tsai'-shu Wa-shta-ge—continued. live. This food was kept in the house of the leader, for the food kept therein is sacred. The Sho'-ka returns with corn prepared for eating.

ts'o'-xe, tart.

she ts'o'-xe, the apple is tart.

Ts'o'-xe, Astringent. Personal name.

Refers to the taste of the root of the blazing star.

tsu-shpa-tho' o, grandchild.

tu'-ge, catfish.

tu'-ge ça-be, black loon.

tu'-gka, woodpecker; sapsucker.

tu'-go'-tha, very nearly blue.

tu-hni'-gthe, rainbow.

tu'-hu shu-dse e-go', like blue-red; purple.

## U

u, to wound; to hurt.

a'-u, I wound.

tha'-u, you wound.

o'-u i, we wound.

u'a-da-ça-ge, crusting of matter on a wound; a scab.

u-ba'-çki, to stuff; to ram down, as to ram a gun.

wa-hu-to'-the ke u-pa'-çki, I rammed the gun.

wa-hu-to'-the ke u-shpa'-çki, you rammed the gun.

wa-hu-to'-the ke o'-gu'-ba-çki i, we rammed the gun.

u-ba'-gu, a corner in a house.

u-ba'-ha-çe, to be cornered.

u-pa'-ha-çe, I am cornered.

u-shpa'-ha-çe, you are cornered.

o'-gu'-ba-ha ca i, we are cornered.

u-ba'-ha dai i-e, to digress; to deviate from the main subject.

u-ba'-ha dai i-tha'-the, I deviated.

u-ba'-ha dai i-tha'-the, you deviated.

u-ba'-ha dai o'-tho' a i, we deviated.

u-ba'-he, to extend beyond; to protrude.

çi-te u-ba-ha ta e-o'-tho'-be ha, my foot protrudes.

çi-te u-ba-ha de e-thi-tho'-be ha, your foot protrudes.

u-ba'-hi', to thrust the arm in a hole in the ground or in the trunk of a tree.

u-ba'-k'e ki-çto, a committee.

u'-ba-ko', to provoke; that which tends to excite anger; provocation.

gi-ba-ko' pa-xe, I provoked him.

gi-ba-ko' o'-shka-xe, you provoked me.

u-ba'-ku-dse, to punch holes in a pair of moccasins or clothing.

u-ba'-mo'-xe, bent low at the door and entered the house (refers to the black bear as he enters his cave to hibernate).

u-ba'-no'-the, a railway station; a depot.

u-ba'-no'-the tse-dai o'-tha-ki-pa tse, meet me at the depot.

u-ba'-no'-the, a ceremonial pause.

u-ba'-sho', a bend or a turn, as in a road or stream.

u-ba'-stae-ge, to saw wood.

zho' u-pa'-stae-ge, I saw wood.

zho' u-shpa'-stae-ge, you saw wood.

zho' o'-gu'-ba-stae-gai, we saw wood.

u-ba'-stsu-e, pushing out.

u-ba'-to'-tha, to roll a log or any other heavy object.

u-pa'-to'-tha, I roll a log.

u-shpa'-to'-tha, you roll a log.

o'-gu'-ba-to'-tha i, we roll logs.

u-ba'-tse, a herd. Now applied to a herd of cattle.

i'-da-dai a-ka tse-çka u-ba'-tse hñu wa-thi' bi a, my father has a large herd of cattle.

u-ba'-tse a-ki-gtha-thi<sup>a</sup>, gregarious; the act of going collectively, not alone.

u-ba'-tsi-gtho<sup>a</sup>, to hang something on a peg or the limb of a tree.

u-ba'-tsi-a-gtho<sup>a</sup>, I hung something on a peg.

u-ba'-tsi-tha-gtho<sup>a</sup>, you hang something on a peg.

u-ba'-tsi-gi-gtho<sup>a</sup>, he hung something on a peg.

u'-ba'-tsi-shu, to hang bunches of ears of corn to dry; to hang clothes to dry.

u-ba'-wi<sup>a</sup>-xe, to roam about; to wander; to travel for pleasure; to rove; to saunter; to stroll; (2) to swirl in a kettle when cooking.

u-pa'-wi<sup>a</sup>-xe, I travel for pleasure.

u-shpa'-wi<sup>a</sup>-xe, you travel for pleasure.

o'-bu'-ba-wi<sup>a</sup>-xa i, we travel for pleasure.

u-ba'-wi<sup>a</sup>-xe o'-tha-gthi<sup>a</sup>, I like to stroll.

u'-ba-xo<sup>a</sup>, a cut to be followed. (From a ritual.)

u-ba'-xpa-the, to push one down from a height.

u'-pa-xpa-the, I push him down from a height.

u'-shpa-xpa-the, you pushed him down from a height.

o'-gu'-ba-xpa-tha i, we pushed him down from a height.

u-ba'-xthe-ge, the act of hatching a young chicken by artificial means: an incubator.

u-ba'-zhi<sup>a</sup>, to protrude through an incision.

u-be'-hni, to detect; to discover.

u-pe'-hni, I detect.

u-shpe'-hni, you detect.

o'-gu'-be-hni i, we detect.

u'-be-hni, a specter; a ghost; apparition.

u-be'-to<sup>a</sup>, to wrap or envelop.

u-pe'-to<sup>a</sup>, I wrap up the goods.

u-shpe'-to<sup>a</sup>, you wrap up the goods.

o'-gu'-be-to<sup>a</sup> i, we wrap up the goods.

u-bi'-go<sup>a</sup>-dae, close together; crowded.

u-bi'-do<sup>a</sup>, to dip food into boiling water in order to prepare it.

u-bi'-xo<sup>a</sup>, any wind instrument, as a flute or horn.

u-bi'-shu-shu-e, to caress and stroke a weapon.

u-btha'-ko<sup>a</sup>, the clouded sky I have cleared with my voice, so that all is at peace and is serene. (From a ritual.)

u-bu'-dae, profusion; abundance.

u-qa' bi o, to set fire to anything.

u-wa'-ce, I set fire to it.

u-tha'-ce, you set fire to it.

o'-gu'-qa i, we set fire to it.

u-qa'-gi ni, where the current (river) is strong.

u-qa'-ka, blemish; spots.

u-qa'-ki-ba, between; contiguous; close together.

u-ge', to start a prairie fire.

u-wa'-ce, I started a fire.

u-tha'-ce, you started a fire.

o'-gu'-qa i, we started a fire.

u'-chi-she, disturbance.

u-wa'-chi-she, I caused a disturbance.

u'-thi-chi-she, you caused a disturbance.

u-gi'-gthe, beneath the feet; the soft skin on which a man puts his feet; (2) a line of footprints (used in rituals); (3) at the foot of a sick person (found in rituals).

u-gi'-hi, rust; rusty.

u'-gi-hi, clean; neat.

o'-wo'-gi-hi, I am neat.

u-wa'-gi-hi, you are neat.

u-gi'-thu-ge, the length of a footstep; a footstep.

u-gi' u-tai, seedy, as a fruit with many seeds.

qa-ckiu a-ka u-gi u-tai bi a, the watermelon has many seeds.

u-gi' u-zhi, seedling; a plant grown from a seed.

u-gko'-cka, directly in the center of; (2) in the middle.

u-gko'-cka i ga-qa-gi, one of the thirteen military honors, which means a blow given to the enemy who comes within the limits of the land actually occupied by the tribe. It may be either a blow given by a weapon or by cutting off the head. It is considered a high honor and a test of courage.

u-gtu'-e no<sup>a</sup>-zhi<sup>a</sup>, to stand abreast;  
to stand in a row.

u-gtu'-we a-zhi, card with three spots  
(playing card).

u-gu', lowland forest.

u-gu', grain; seed.

u-gu'-ge-dai, by the u-gu (forest).

u-gu'-gi she-ki, a rattlesnake that  
frequents the timbers.

U-gu'-i-ha zhi<sup>a</sup>-ga, at one time there  
was a large bend in the stream,  
which was nearly closed; the  
meaning of the name is small  
mouth; it is near the u-gu or  
woods, what is now known as  
Bartlesville, Kans. This was the  
site of the fourth camp in the  
first trail, also of the third buffalo  
trail.

u'-gu-u-gtho<sup>a</sup>, lowland forest in the  
bend of a stream.

U-gu'-gtho<sup>a</sup> ga-xa, Butler Creek,  
Okl.

u-da'-bthi, to sweat; to perspire;  
perspiration.

o<sup>a</sup>-wo<sup>a</sup>-da-bthi, I perspire.

u-thi'-da-bthi, you perspire.

u-wa'-da-bthi i, we perspire.

u-da'-bthu-bthu-e, vibrating; quiv-  
ering with the warmth of the sun.

u-da'-ko<sup>a</sup>, lighted by fire within a  
wigwam.

u-da'-k'u-dse, to burn a hole through  
a solid piece of wood.

u-da'-k'u-dse pa-xe, I burnt a hole in  
the wood.

u-da'-k'u-dse shka-xe, you burnt a  
hole in the wood.

u-da'-k'u-dse o<sup>a</sup>-ga-xa i, we burnt a  
hole in the wood.

u-da'-pa, the third stomach of an ox.

u-da'-pahe, spread of prairie fire.

u-do'-be tha-gthi<sup>a</sup>, pleasing to look  
upon.

u-dse', the base or lower part of a hill,  
mountain, stream, or tree.

u-dse', to seek; to hunt for something  
missing.

u-wa'-dse, I seek.

u-tha'-dse, you seek.

o<sup>a</sup>-gu'-dse i, we seek.

U-dse'-ta, one of the geographical  
divisions of the Osage Tribe.

u-dse'-ta, below; down from above; at  
the foot or bottom.

U-dse'-ta-wa-xa, Winner-of-the-race-  
against-the-U-dse. Personal  
name. Refers to a race between  
two bands.

u-dse'-the, a place hollowed out in the  
ground in which to place or kindle  
a fire. In the Osage tribal organi-  
zations there are seven fireplaces  
of the Tsi'-zhu, of the Wa-sha'-  
she, and of the Ho<sup>a</sup>-ga. There  
are the peaceful fireplaces of the  
Tsi'-zhu Wa-shta-ge and of the  
Wa-sha'-she gentes. These last  
two are sanctuaries.

u-dse'-the, hearth; fireplace.

u-dse'-the Wa-shta-ge, names of the  
two fireplaces (peace), one in the  
Tsi'-zhu Wa-shta-ge and the other  
in the Po<sup>a</sup>-ka Wa-shta-ge.

U-dse'-xta, name of one of the divi-  
sions of a tribe, not of a gens.

u-dse'-she, urinal.

u-dai'-gthe, the crowding together of  
cattle.

u-ga'-bi-xo<sup>a</sup>, a sail.

ba-dse a-ka u-ga'-bi-xo<sup>a</sup> tha-bthi<sup>a</sup>  
to<sup>a</sup> bi a, the boat has three sails.

u-ga'-bu-dse, to strew upon the  
ground in profusion.

U-ga'-ci<sup>a</sup>-dse, Breeze. Personal  
name. Refers to the wind caused  
by the wings when the eagle flies.

u-ga'-ci-ci-hi, yellowish; sallow;  
sickly color.

i<sup>a</sup>-dse tho<sup>a</sup> u-ga'-ci-ci-hi bi a ni'-ka-  
shi-ga, his face is sallow.

u-ga'-go<sup>a</sup>-ho<sup>a</sup>, when daylight meets  
the early skies.

u'-ga-go<sup>a</sup>-thi<sup>a</sup>, the beginning of day.

u-ga'-do<sup>a</sup>, to nail down a board, or  
nail up a box.

u-wa'-ga-do<sup>a</sup>, I nailed it.

u-tha'-ga-do<sup>a</sup>, you nailed it.

o<sup>a</sup>-gu'-ga-do<sup>a</sup> i, we nailed it.

u-ga'-e-btha, to disband; to scatter  
in every direction.

u-ga'-e-btha pa-xe, I made them  
scatter.

u-ga'-e-btha shka-xe, you made them  
scatter.

u-ga'-e-btha o<sup>a</sup>-ga-xa i, we made  
them scatter.

u-ga'-gu, corner.  
 u-ga' ha-ha, floating about.  
 sho'-a-be u-ga' ha-ha bi a, ni ke, the leaves are floating about on the water.  
 U-ga'-ha-xpa, Bushy-head. Personal name.  
 u-ga'-hiu-dse, to descend; to go down.  
 u-ga'-ho'-ba, a window glass; pane of glass.  
 shi'-tu zhi'-ga a-ba u-ga'ho'-ba ga-xthe ga bi a, the boy broke the pane of glass.  
 u-ga'ho'-ba niu-ki-gtha ci'-u-ga'-ho'-ba, pane of glass; niu, water; ki, themselves; gtha-ci', peeped in—themselves-peeped-in-water: a looking-glass. The tribe knew nothing of a mirror until the white man came; before that they looked into the water for their reflection.  
 u-ga'-ho'-ba wa-ho-stsa, a small pane of glass for a window.  
 u-ga'-ho'-ba i-gi-the, curtains for window.  
 u-ga'-ho'-ba i-gi-the tse-ga ko'-btha he, I want new curtains.  
 u-ga' hu-dse, down; below.  
 u-ga'-hu-dse, steep; a steep hill; a steep bank. (See hiu-dse.)  
 u-ga'-hu-dse-the, to descend; to go down a steep place from an elevation.  
 u-ga'-hu-dse bthe, I descended.  
 u-ga'-hu-dse stse, you descended.  
 u-ga'-k'u-dse, to knock a hole in wood or ice.  
 u-ga'-k'u-k'u-dse, making a number of holes in wood or ice.  
 u-ga'-sha-be, struck the heavens with darkness. (From a ritual.)  
 u-ga'-sha-sha-be, gradual darkness; dusk.  
 u'-ga-she, ailment; not well.  
 u'-ga-she thi'-ge, well; healthy; no interruption to the enjoyment of good health.  
 u'-ga-she o'-thi'-ge mi'-kshe o, I am well.  
 u'-ga-she thi-thi'-ge ni-kshe a(?) are you well?  
 u-ga'-shke, to tie or tether a horse or any other animal.

u-ga'-shke-gtho', to hitch or tie a horse to a tree.  
 xtha-be tse-dsi u-ga'-shke-a-gtho', I tied the horse to the tree.  
 xtha-be tse-dsi u-ga'-shke-tha-gtho', you tied the horse to the tree.  
 xtha-be tse-dsi u-ga'-shke-o'-gtho' i, we tied the horse to the tree.  
 u-ga'-sho', going forth on an errand.  
 u-ga'-sho' bthe ha, I am going on an errand.  
 u-ga'-sho' shde a? are you going on an errand?  
 u-ga'-sho' o'-ga-tha i, we are going on an errand.  
 U-ga'-sho', The Wanderer. Personal name.  
 u-ga'-shte, exempt; free from.  
 u-ga'-stse-ge, a slit in a horse's ear for identification.  
 u-ga'-stse-ge, the act of skinning the beef when butchering; refers to a buffalo butchered.  
 u-wa'-ga-stse-ge, I am skinning the beef.  
 u-tha'-ga-stse-ge, you are skinning the beef.  
 o'-gu-ga-stse-ga i, we are skinning the beef.  
 u-ga'-ts'i'a, to peep; to stealthily look into the crack of a door or window.  
 ti'-zhe-be-te u-wa-ga'-ts'i'a, I peeped in the door.  
 ti'-zhe-be-te u-tha-ga'-ts'i'a, you peeped in the door.  
 ti'-zhe-be-te o'-gu-ga'-ts'i'a i, we peeped in the door.  
 u-ga'-ts'u-ga, familiar; well acquainted or intimate with.  
 wa-k'u thi'a u-wa-ga'-ts'u-ge ha, I am well acquainted with the woman.  
 u-ga'-wa, grown flaccid with age. (From a ritual.)  
 u-ga'-wi'-xe, soaring, as a large bird.  
 u'-ga-xe thi'-ge, nonsense; absurd; meaningless; (2) immaterial; (3) a useless person.  
 U-ga'-xpa ga-xa, Quapaw Creek; Quapaw, Okla.  
 u-ga'-xpa-the, to be thrown from a horse.  
 shi-mi-zhi'-ga thi'-ke ka-wa a-ba u-ga'-xpa-the bi a, the girl was thrown from the horse.

**u-ga'-xpa-the**—continued.

o'-wo'-ga-xpa-the, I was thrown from a horse.

u-thi'-ga-xpa-the, you were thrown from a horse.

**u-ga'-xthi**, the bend of a river or creek.

**u-ga'-shu-dse**, that strikes the heavens with red (from a ritual); (2) tinged with red.

**u'-gi-çi-the**, remembrance; reminder.

**u'-gi-çi-the ga-xe**—**u-gi-çi-the**, a memorial; **ga-xe**, to make: to make a memorial; to mark a thing to be remembered.

u'-gi-çi-the **pa-xe**, I made a memorial.

u'-gi-çi-the **shka-xe**, you made a memorial.

u'-gi-çi-the o'-ga-xa i, we made a memorial.

**u'-gi-gu**, merriment; joy; happiness; gladness; pleasure; (2) welfare.

**u-gi'-dse**, to hunt for one's own.

u-wa'-gi-dse, I hunt for my own.

u-tha'-gi-dse, you hunt for your own.

o'-gu'-gi-dsa i, we hunt for our own.

**u-gi'-gthi<sup>a</sup>**, to sit in one's own house or yard.

u-wa'-gi-gthi<sup>a</sup>, I sit in my yard.

u-tha'-gi-gthi<sup>a</sup>, you sit in your yard.

o'-gu'-gi-gthi<sup>a</sup> i, we sit in our yard.

**u-gi'-gtho<sup>a</sup>**, to put something of your own in a pile.

u-wa'-gi-gtho<sup>a</sup>, I put something in a pile.

u-tha'-gi-gtho<sup>a</sup>, you put something in a pile.

o'-gu'-gi-gtho<sup>a</sup> i, we put something in a pile.

**u'-gi-ho<sup>a</sup> a-zhi**, injurious; harmful; (2) an injury.

**u-gi'-kshe-ço<sup>a</sup>**, to regain; to recover one's property.

u-a'-gi-kshe-ço<sup>a</sup>, I recovered my property.

u-tha'-gi-kshe-ço<sup>a</sup>, you recovered your property.

o'-gu'-gi-kshe-ço<sup>a</sup> i, we recovered our property.

**u'-gi-k'i**, the act of a woman taking food to a relative or to a particular friend as a token of affection. Such an act is admired by the

**u'-gi-k'i**—continued.

people, and those living near join the family in their expressions of appreciation. Among the Omaha this custom is called **wa'-ki-gtha-thi<sup>a</sup>**.

**u-gi'-ki-a**, speak to him, he who is yours. (From a ritual.)

**u-gi'-ki-e**, to speak to a friend or some relation.

u-wa'-gi-ki-e, I spoke to a relative.

u-tha'-gi-ki-e, you spoke to a relative.

o'-gu'-gi-ki-a i, we spoke to relatives.

**u-gi'-ki-gthe**, to splice together a broken rope.

u-wa'-gi-ki-gthe, I spliced a broken rope.

u-tha'-gi-ki-gthe, you spliced a broken rope.

o'-gu'-gi-ki-gtha i, we spliced a broken rope.

**we-thi<sup>a</sup> ke** u-wa'-gi-ki-gthe, I spliced the rope.

**we-thi<sup>a</sup> ke** u-tha'-gi-ki-gthe, you spliced the rope.

**we-thi<sup>a</sup> ke** o'-gu'-gi-ki-gtha i, we spliced the rope.

**u-gi'-kshi-he**, a relapse; return of a disease after convalescence.

**u-gi'-kshe-ço<sup>a</sup>**, to gain possession.

u-wa'-gi-kshe-ço<sup>a</sup>, I regained possession.

u-tha'-gi-kshe-ço<sup>a</sup>, you regained possession.

o'-gu'-gi-kshe-ço<sup>a</sup> i, we regained possession.

**u-gi'-no<sup>a</sup>-k'o<sup>a</sup>**, distressing, alarming news of a person related.

**u-gi'-no<sup>a</sup>-zhi<sup>a</sup>**, to succeed; to stand in the place of; to follow in order.

u-wa'-gi-no<sup>a</sup>-zhi<sup>a</sup>, I succeed.

u-tha'-gi-no<sup>a</sup>-zhi<sup>a</sup>, you succeed.

o'-gu'-gi-no<sup>a</sup>-zhi<sup>a</sup> i, we succeed.

**u-gi'-no<sup>a</sup>-zhi ga-xe**, to replace; to return something taken; to return to its place an equivalent.

u-gi'-no<sup>a</sup>-zhi **pa-xe**, I replaced it.

u-gi'-no<sup>a</sup>-zhi **shka-xe**, you replaced it.

u-gi'-no<sup>a</sup>-zhi o'-ga-xa i, we replaced it.

**u-gi'-no<sup>a</sup>-zhi<sup>a</sup> a-ka**, a representative of a people or organization; a regent.



u-gi'-pa, to obey; to retrace.  
 u-wa'-gi-pa, I obey.  
 u-tha'-gi-pa, you obey.  
 o'-gu'-gi-pa i, we obey.  
 u-gi'-pi, full; will contain no more; replete.  
 u-gi'-pi ga-xe, to fill.  
 u-gi'-pi pa-xe, I fill it.  
 u-gi'-pi shka-xe, you fill it.  
 u-gi'-pi o'-ga-xa i, we fill it.  
 u-gi'-pshe, to return in his own path.  
 u'-gi-tse-xi, hardship.  
 u'-gi-tse-xi o'-ga zho<sup>a</sup> gi-tha bi a, we met with hardship.  
 u-gi'-zho<sup>a</sup> a-ka, the sitting bird of any kind; the bird that sits on its nest to hatch the young.  
 u-gtha'-ge, prairie fire.  
 u-gtha'-gtha, to place frequently, as a man frequently places his pipe in his mouth.  
 u-gthe', a socket; (2) to use as supports for.  
 u-gthe'-zhe, honeycomb tripe. The outer surface is taken off; then what is left is used for food.  
 u'-gthi<sup>a</sup>, to occupy a seat.  
 a-gthi-tse a-a-gthi<sup>a</sup>, I occupied the chair.  
 a-gthi-tse a-tha-gthi<sup>a</sup>, you occupied the chair.  
 u-gthi'-ta-xe, sweetbreads.  
 u-gthi<sup>a</sup>-ta-xe o'-cu, I like sweetbreads.  
 u-gthi<sup>a</sup>-ta-xe thi-cu, you like sweetbreads.  
 u-gtho<sup>a</sup>, to put a stake in a pile when gambling, as in poker; (2) to in-close.  
 u-wa'-gtho<sup>a</sup> ha, I staked at gambling.  
 u-tha'-gtho<sup>a</sup> ha, you staked at gambling.  
 o'-gu'-gtho<sup>a</sup> i, we staked in gambling.  
 u-gtho<sup>a</sup>-ge, hat. This article of wearing apparel was not known to the Osage until introduced by the traders.  
 u-gtho<sup>a</sup>-ge e-go<sup>a</sup>, resembling a cap.  
 u-gtho<sup>a</sup> ta-xe, an animal's womb.  
 u-ha'-ge, a place of refuge; redout; a fortification.  
 u-he'-be, a dose of medicine.  
 u'-he-qa-zhi, to act in a violent manner; fiery.  
 ka'-wa u-he-qa-zhi, a fiery horse.

u'-he-qa-zhi thi-de<sup>a</sup>, to wrench; to pull hard.  
 u'-he-qa-zhi bthi-do<sup>a</sup>, I wrenched.  
 u'-he-qa-zhi ni-do<sup>a</sup>, you wrenched.  
 u'-he-qa-zhi o'-thi-do<sup>a</sup> i, we wrenched.  
 u'-he-qa-zhi u-xpa-the, to fall violently; to fall precipitately, headlong.  
 u-hi, to win; to defeat; to overcome; to prevail.  
 u-wa'-hi, I win.  
 u-tha'-hi, you win.  
 o'-gu-hi i, we win.  
 u-hi', to reach and to enter.  
 u-hi'-gthi<sup>a</sup>, he came to and sat at the (door).  
 u'-hiu-he-ga u-tai, plenty of sickness; epidemic.  
 u-hni', shade; cool.  
 u'-ho<sup>a</sup>, the act of cooking; to cook by boiling or stewing.  
 u-wa'-ho<sup>a</sup>, I am cooking.  
 u-tha'-ho<sup>a</sup>, you are cooking.  
 o'-gu-ho<sup>a</sup> i, we are cooking.  
 u'-ho<sup>a</sup> a-bi-xe, the boiling or seething of food being prepared for use by the family, or at a feast to which many are invited.  
 u-ho<sup>a</sup>-ba thi<sup>a</sup>-ge, in which the light of day enters not (refers to the black bear's cave chosen for hibernating).  
 u'-ho<sup>a</sup>-ga-gi, sweet corn. This corn is prepared in large quantities for winter use.  
 u'-ho<sup>a</sup> ga-gi a-ba tha-tse tha-gthi<sup>a</sup> no<sup>a</sup> bi a, sweet corn is good to eat.  
 u'-ho<sup>a</sup>-ga-gi wa-dsu-dse, sweet-corn mush.  
 u-ho<sup>a</sup>-ge, the end of anything, as a month, year, or stick; (2) the head of, the source, of a stream; (3) the borders (the outer edge).  
 u-ho<sup>a</sup>-ge thi<sup>a</sup>-ge, without end or limit; boundless; (2) infinite.  
 u-ho<sup>a</sup>-ge tse, terminal.  
 U-ho<sup>a</sup>-ge-u-zho<sup>a</sup>, Lies-at-the-end. Personal name. Refers to the dog, a life symbol.  
 u'-ho<sup>a</sup>-i-ge-gthe, kettle pole.  
 u'-he<sup>a</sup>-i-ko<sup>a</sup>-the, kettle hook.  
 u'-ho<sup>a</sup> tai—u-ho<sup>a</sup>, cooking; tai, house; cooking house: kitchen.  
 u'-ho<sup>a</sup> u-wa-wa-k'i, one who serves what is cooking; a waiter.

u'-ho<sup>a</sup> u-wa-wa-k'i wa-k'o, a female waiter; waitress.  
 u-hu'-ga-gi, called loudly.  
 u'-hu-hu (Om. same), the bark or yelp of a dog.  
 u'-hu-ahi-ge, I forbid you to do so under penalty.  
 u-i', a spring of water and its flow; (2) a sprout from a planted seed; a shoot of any plant; (3) the growing of any seedling.  
 u-i'-gi, to spring; to jump; to leap.  
 u-wa'-i-gi, I jump.  
 u-tha'-i-gi, you jump.  
 o<sup>a</sup>-gu'-i-gi i, we jump.  
 u'-i-e, to interfere in a controversy; to speak in reproof.  
 u-wa'-i-e, I interfered.  
 u-tha'-i-e, you interfered.  
 o<sup>a</sup>-gu-i-a i, we interfered.  
 u-i'-e, criticize; criticism.  
 u'-i-gtha-no<sup>a</sup>, cause of offense; an injury; an insult; harm; vice; villainy.  
 u'-i-gtha-no<sup>a</sup> thi<sup>a</sup>-ga, a clean character; free from blame or reproach.  
 u-i'-he kshi-tha zhi—u-i-he, to take part; kshi-tha, permit; zhi, not: not-to-permit-to-take-part—to omit.  
 u-i'-he a-kshi-tha mo<sup>a</sup>-zhi, I omitted it.  
 u-i'-he tha-kshi-tha zhi, you omitted it.  
 u-i'-he o<sup>a</sup>-kshi-tha ba-zhi i, we omitted it.  
 u-i'-he kshi-the, to include.  
 u-i'-he a-kshi-the, I included it.  
 u-i'-he tha-kshi-the, you included it.  
 u-i'-he o<sup>a</sup>-kshi-tha i, we included it.  
 u-i'-hni-zhi<sup>a</sup>-ga, a parasol.  
 u-i'-hni zhi<sup>a</sup>-ga wi<sup>a</sup> a-bthi<sup>a</sup>, I have a parasol.  
 u-i'-hni zhi<sup>a</sup>-ga wi<sup>a</sup> a-ni, you have a parasol.  
 u-i<sup>a</sup>, to wear earrings.  
 u-i<sup>a</sup> to<sup>a</sup> bthi<sup>a</sup>, I wear earrings.  
 u-i<sup>a</sup> to<sup>a</sup> shni, you wear earrings.  
 u-i<sup>a</sup> to<sup>a</sup> o<sup>a</sup>-thi<sup>a</sup> i, we wear earrings.  
 u-i<sup>a</sup> i-he-the, all at once; all together; all lending a helping hand.  
 u-i'-ni-tha, a shelter; shelter from danger; shelter from storms.

u'-i-stse, that which causes shame; shameful; contemptuous; reproachful.  
 u-k'a'-be, curved inwardly; a gap.  
 u'-ka-wa-the, sickly; feeble.  
 o<sup>a</sup>-wa-ka-wa-the, I am feeble.  
 u-thi-ka-wa-the, you are feeble.  
 u-k'i', to lend.  
 mo<sup>a</sup>-hi<sup>a</sup> cpe wi-ta Pi-ci u-wa-k'i, I loaned my ax to Pi-ci.  
 u-wa'-k'i, I lend.  
 u-tha'-k'i, you lend.  
 o<sup>a</sup>-gu'-k'i i, we lend.  
 u-ki', a home.  
 u-ki tha-gthi<sup>a</sup> xtai a-to<sup>a</sup> ha, I have a good home.  
 u'-k'i, to feed.  
 ka-wa u-wa-k'i, I fed the horse.  
 ka-wa u-tha-k'i, you fed the horse.  
 ka-wa o<sup>a</sup>-gu-k'i i, we fed the horse.  
 u-ki-a'-aha, equal in numbers.  
 u-ki-a' to<sup>a</sup>-to<sup>a</sup>, consecutive; one following the other; a series.  
 u-ki'-ba-xtha, to meet face to face, either pleasantly or in anger.  
 u-wa'-ki-ba-xtha, I met face to face.  
 u-tha'-ki-ba-xtha, you met face to face.  
 o<sup>a</sup>-gu'-ki-ba-xtha i, we met face to face.  
 u'-k'i bi, to be fed; nourished.  
 u'-ki-qa, an empty house.  
 u'-ki-qa ga-xe, to make vacant.  
 u'-ki-qa pa-xe, I made vacant; I vacated.  
 u'-ki-qa shka-xe, you vacated.  
 u'-ki-qa o<sup>a</sup>-ga-xa i, we made vacant; we vacated.  
 u-ki'-gtu, to assemble in a chief's house for council.  
 u-ki'-dse, a goal; the goals in the game of shinny.  
 u-ki'-e, to speak or to talk to one another; to hold an interview.  
 u-wa'-ki-e, I had an interview.  
 u-tha'-ki-e, you had an interview.  
 o<sup>a</sup>-gu'-ki-a i, we had an interview.  
 u-ki'-gtha-ge, to speak of one's self.  
 u-wa-ki-gtha-ge, I spoke of myself.  
 u-wa'-ki-gtha-ge, you spoke of yourself.  
 o<sup>a</sup>-gu-ki'-gtha-ga i, we spoke of ourselves.

u-ki'-gtha-gi<sup>a</sup>, to examine one's self.  
 u-wa'-ki-gtha-gi<sup>a</sup>, I examine myself.  
 u-tha'-ki-gtha-gi<sup>a</sup>, you examine yourself.  
 o<sup>a</sup>-gu'-ki-gtha-gi<sup>a</sup> i, we examine ourselves.  
 u-ki'-gthe, to splice two ropes together.  
 u-wa'-ki-gthe, I spliced two ropes.  
 u-tha'-ki-gthe, you spliced two ropes.  
 o<sup>a</sup>-gu'-ki-gtha i, we spliced two ropes.  
 u-ki'-gthi<sup>a</sup>-ge, a lawsuit brought about by one man against another; (2) to embrace one another. (See a'-dae.)  
 u-ki'-gthi-sho<sup>a</sup>-sho<sup>a</sup>, to turn around in a circle; to circle.  
 u-wa'-ki-gthi-sho<sup>a</sup>-sho<sup>a</sup>, I circled around.  
 u-tha'-ki-gthi-sho<sup>a</sup>-sho<sup>a</sup>, you circled around.  
 o<sup>a</sup>-gu'-ki-gthi-sho<sup>a</sup>-sho<sup>a</sup> i, we circled around.  
 u-ki'-gthi-stae ki-ki-zhi<sup>a</sup>, rebellion; civil war.  
 u'-ki-gthi-zha tai, a place for washing.  
 u-ki'-ho<sup>a</sup>, to cook something for one's self.  
 u-wa'-ki-ho<sup>a</sup>, I cooked for myself.  
 u-tha'-ki-ho<sup>a</sup>, you cooked for yourself.  
 o<sup>a</sup>-gu'-ki-ho<sup>a</sup> i, we cooked for ourselves.  
 u-ki'-ho<sup>a</sup>-ge, demarcation; boundary.  
 u-ki'-ki-e, to speak to one another; to hold a conversation.  
 u-ki'-ki-e, a dialogue.  
 u-ki'-o<sup>a</sup>, to mock; to ridicule; to hold in derision; to mimic in sport.  
 u-ki'-o<sup>a</sup>-the, to throw themselves into; to become inured.  
 U-ki'-pa-to<sup>a</sup>, Rolls-himself. Personal name. Refers to the rolling of the buffalo on the ground.  
 u-ki-pa-to<sup>a</sup>-tha, to roll over and over.  
 u-wa'-ki-pa-to<sup>a</sup>-tha, I rolled over and over.  
 u-tha'-ki-pa-to<sup>a</sup>-tha, you rolled over and over.  
 o<sup>a</sup>-gu-ki-pa-to<sup>a</sup>-tha i, we rolled over and over.  
 u-ki'-pa-zhi, disagreement.

u-ki'-stae, half; 50 cents.  
 u-ki'-thi-btha-btha, succession; lineage.  
 u-ki'-tse, a joint.  
 u-ki'-wa-wa-the, an unbroken succession of descendants, an expression often used in some of the rituals.  
 u-ki'-xtha-xtha zhi, not equal in length or size.  
 u-ko<sup>a</sup>, a vacancy; a space. Room for one more person in a house or at a gathering.  
 u'-k'o<sup>a</sup>, custom; rite; ceremony.  
 u'-k'o<sup>a</sup> a-xo-be, proper respect for things sacred.  
 u-ko<sup>a</sup>-gka, the center. Dae u-ko<sup>a</sup>-gka, center of a lake; ni'u-ko<sup>a</sup>-gka, center of waters (the earth). This was a name given to a subgen of the water division (Wa-zha-she gens) of the Osage tribal organization.  
 Ta wi<sup>a</sup> ts'e a-the, thi-u-e u-ko<sup>a</sup>-gka a-u, I killed a deer; I shot it through the middle of the body.  
 Mi u-ko<sup>a</sup>-gka, mid-heaven or mid-sun.  
 I'-wi-the ko<sup>a</sup>-btha, tho-to<sup>a</sup> pshi, the ga u-ko<sup>a</sup>-gka xtsi a-wi-ki-pa, I want to see you; I went in a straight line to find you, but meet you here.  
 u'-ko<sup>a</sup>-di-the, worry; great anxiety; urgent.  
 o<sup>a</sup>-u-ko<sup>a</sup>-di-the, I worry.  
 u-thi-ko<sup>a</sup>-di-the, you worry.  
 u'-ko<sup>a</sup>-di-the xtsi o<sup>a</sup> i ha, it is very urgent.  
 u'-k'o<sup>a</sup> do<sup>a</sup>-he, a kindly disposition.  
 wa-k'u a-ka u-k'o<sup>a</sup> do<sup>a</sup>-ha bi a, the woman has a kindly disposition.  
 u-ko<sup>a</sup>-dsi, single; alone; separate; sole.  
 u-ko<sup>a</sup>-dsi bthe ha, I went alone.  
 u-ko<sup>a</sup>-dsi ne ha, you went alone.  
 u-ko<sup>a</sup>-dsi, same as wi'-xtsi.  
 u-ko<sup>a</sup>-dsi ga-xe—u-ko<sup>a</sup>-dsi, alone; ga-xe, to make; to make alone; to segregate.  
 u-ko<sup>a</sup>-dsi-gtho<sup>a</sup>—u-ko<sup>a</sup>, space; dsai, there (in the center); gtho<sup>a</sup>, placed: one-that-is-placed-in-the-center-of-space: the ace in a deck of cards.

- U-ko'-dsi-no-zhi**, Stands - alone.  
Personal name. Refers to the solitary buffalo that stands apart from the herd.
- u-ko'-dsi the ga-xe**, to make to be apart; to isolate.
- u-ko'-dsi pa-xe**, I isolated them.
- u-ko'-dsi the shka-xe**, you isolated them.
- u-ko'-dsi the o'-ga-xa i**, we isolated them.
- u-ko'-dsi-tho'-tho'**, each one apart from the rest; severally.
- u-k'o' e-go'-zhi**, wrongful; wrongly.  
Any act that is contrary or does not conform to custom.
- u'-k'o' e-go'-zhi a-zho'-gi-the**, misfortune; bad luck; adversity; mishap.
- u'-k'o' e-go'-zhi a-a-zho'-gi-the**, I met with adversity.
- u'-k'o' e-go'-zhi a-tha-zho'-gi-the**, you met with adversity.
- u-ko' ga-xa—u-ko'**, space; ga-xe, to make: vacate.
- u-ko' pa-xe**, I vacate.
- u-ko' shka-xe**, you vacate.
- u-ko' o'-ga-xa i**, we vacate.
- u-ko'-gthe**, the vista, a natural avenue through a forest.
- U-ko'-gthe**, Where two creeks nearly meet; Cow Creek, Okla.
- u-ko' gtho'-the**, a large space; spacious.
- u-k'o'-he**, to place in a scabbard; to sheathe.
- u'-k'o' ho'-zhi**, disrepute; disreputable.
- u'-k'o'-pi-zhi**, cruel; wicked; unruly; person with a bad disposition; sullen; morose.
- u'-k'o'-tha-gthi'**, meek; lovable; a likable disposition.
- u'-k'o' wa-no'-tha zhi**, perplexity; confused; bewildered. This expression is used in one of the tribal rituals relating to the black bear (wa-ca'-be). He was suddenly seized with the desire to hibernate for a period of seven months and was confused and bewildered for a time, not knowing what he should do. He ran wildly about until he remembered what to do.
- u'-k'o' wa-no'-tha zhi**—continued.  
**u'-k'o' a-wa-no'-tha mo'-zhi**, I am confused.
- u'-k'o' wa-tha-no'-tha zhi**, you are confused.
- u-kshe'-to'**, wages; pay; salary; compensation; earnings; income.
- u-kshe'-to' a-ki e-tho**, I paid him a salary.
- u-kshe'-to' o'-tha-ki e-tho**, you paid me a salary.
- u-kshe'-to'**, to obtain; to come into possession of; to win; to gain; to earn.
- u-wa'-kshe-to'**, I came into possession of.
- u-tha'-kshe-to'**, you came into possession of.
- o'-gu'-kshe-to' i**, we came into possession of.
- u-k'u'-be**, an abyss; a vale; valley; a gulch; a gutter; a ravine.
- u-k'u'-be zhi'-ga**, small secluded glen; a dell.
- u-k'u'-dse**, a hole; perforation; orifice.
- u-mi'-zhe**, mattress; bedding; pallet; carpet.
- u-mi'-zhe tse-ga a-ni ko'-bthe go'**, you must have a new mattress.
- u-mi'-zhe tse-ga wi' ko'-btha**, I must have a new carpet.
- U-mi'-zhe**, Bedding. Personal name.  
Refers to the buffalo hide used for bedding.
- u-mi'-zhe u-thu-ga-do'**, that with which carpets are put down: tacks.
- u-mo'-bthi'**, as I walk or move in the darkness of the evening. (From a ritual.)
- U-mo'-ho'**, the Osage name for Omaha.
- u-mo'-i'-ka**, a year.
- u-mo'-i'-ka wi'**, one year.
- u-mo'-i'-ka tho'-ba**, two years.
- u-mo'-i'-ka ca-to'**, five years.
- u-mo'-i'-ka gthe-btho' hie-no'**, a period of ten years; a decade.
- u-mo'-i'-ka gthe-btho' ki-e do-ba hi—u-mo'-i'-ka**, year; gthe-btho', ten; ki'-e, twice; do'-ba, four; hi, arrived at: has-reached—twice-four-ten-year; eighty years; (2) octogenarian.

u-mo'-i-a-ka gthe-btho<sup>a</sup> pe-tho<sup>a</sup>-ba  
hi—u-mo'-i-a-ka, year; gthe-btho<sup>a</sup>,  
ten; pe-tho<sup>a</sup>-ba, seven; hi, arrived  
at: arrived-at-seven-ten-years; sev-  
enty years; (2) septuagenarian.

u-mo'-i-a-ka gthe-btho<sup>a</sup> sha-pe  
hi—u-mo'-i-a-ka, year; gthe-btho<sup>a</sup>,  
ten; sha-pe, six; hi, has arrived at:  
has-arrived-at-six-ten-years; sixty  
years, or sexagenarian.

u-mo'-i-a-ka wi<sup>a</sup> hi e no<sup>a</sup>, yearly;  
annually.

u'-mo'-ka, easy, not difficult.

u-mo'-thi<sup>a</sup>, in the midst of it he  
moves. (From a wi-gi-e.)

u'-mu-ta ga-wa, muscles of the ab-  
domen, loosened with age.

u-ni'-ka-shi-ga, dwell therein as  
persons. (From a ritual.)

u'-niu-xi-xi, a labored breathing  
among horses; a disease peculiar  
to horses: heaves.

u'-ni-u-sho<sup>a</sup>-ge, road for the breath;  
the windpipe; air passage for  
breathing.

u-ni'-zhi<sup>a</sup>, the fear of darkness; a  
coward; craven; timid.

ta a-ba u-ni-zhi<sup>a</sup> no<sup>a</sup> bi a, the deer  
is timid.

u-wa'-ni-zhi<sup>a</sup>, I fear darkness.

u-tha'-ni-zhi<sup>a</sup>, you fear darkness.

o-a-gu'-ni-zhi<sup>a</sup> i, we fear darkness.

u-ni'-zhi<sup>a</sup> ba-zhi, not afraid of dark-  
ness.

u-wa'-ni-zhi<sup>a</sup> mo<sup>a</sup>-zhi, I am not  
afraid of darkness.

u-tha'-ni zhi<sup>a</sup> a-zhi, you are not  
afraid of darkness.

u-a-gu'-ni-zhi<sup>a</sup> ba-zhi i, we are not  
afraid of darkness.

u'-no<sup>a</sup>, means of reaching old age.  
(From a ritual.) Following are  
some of the symbols of long life:  
The willow tree, cedar (red) tree,  
Judas bush (red bud), the sun, the  
moon, day, night, morning star,  
evening star, the Dipper, Orion's  
belt, theta and iota (in Orion), the  
sky, the red dawn, the dog star,  
and the Pole star.

u'-no<sup>a</sup>-bthe, a grocery.

u'-no<sup>a</sup>-bthe i-ta'a-the—u'-no<sup>a</sup>-bthe,  
food; i-ta'a-the, without: without  
food, famine.

u'-no<sup>a</sup>-bthe u-gi-dae, story of the  
search for Life-giving Food. The  
third in the Zha'-she Ki-to<sup>a</sup>  
ceremony.

u'-no<sup>a</sup>-bthe u-shi, a place for storing  
provisions; a larder.

u'-no<sup>a</sup>-bu-dae, to shake down plenti-  
ful with the feet.

u'-no<sup>a</sup>-dse-pa, to shorten one's life.

u'-no<sup>a</sup>-k'o<sup>a</sup>, a rumor; a report; hear-  
say.

u-tha-ge wi<sup>a</sup> a-no<sup>a</sup>-k'o<sup>a</sup>, I heard a  
rumor.

u-tha-ge wi<sup>a</sup> tha-no<sup>a</sup>-k'o<sup>a</sup>, you heard  
a rumor.

u-tha-ge wi<sup>a</sup> o-a-no<sup>a</sup>-k'o<sup>a</sup> i, we heard  
a rumor.

u'-no<sup>a</sup>-sho-dae, to make water muddy  
by stirring it or putting it in  
commotion.

ni-ke u-wa'-no<sup>a</sup>-sho-dae, I made the  
water muddy.

ni-ke u-tha'-no<sup>a</sup>-sho-dae, you made  
the water muddy.

ni-ke o-a-gu'-no<sup>a</sup>-sho-dae i, we made  
the water muddy.

u'-no<sup>a</sup>-sho gi-hi, has come to the  
end of his path.

u'-no<sup>a</sup> tha-bi, that by which one  
reaches old age.

u'-no<sup>a</sup> stse-dae, to live a long life;  
to live to see old age; longevity.

u'-no<sup>a</sup> ta'e-ge hi, feebleness of mind;  
an old man.

u'-no<sup>a</sup> u-tha-ge, means by which old  
age is reached. The second in the  
Zha'-she Ki-to<sup>a</sup> ceremony.

u'-no<sup>a</sup> wi-gi-e, prayer for long life—

u-no<sup>a</sup>, long life; wi-gi-e, prayer for.

u'-no<sup>a</sup>-xthi<sup>a</sup>, to make haste; to hurry.

u'-no<sup>a</sup>-xthi<sup>a</sup> ga-xe, to expedite; to  
hasten.

u'-no<sup>a</sup>-xthi<sup>a</sup> pa-xe, I hastened.

u'-no<sup>a</sup>-xthi<sup>a</sup> shka-xe, you hastened.

u'-no<sup>a</sup>-xthi<sup>a</sup> o-a-ga-xa i, we hastened.

u'-no<sup>a</sup>-xthi<sup>a</sup> xtsi, hastily; speedily.

u'-o<sup>a</sup> thi<sup>a</sup>-ge, to be at leisure; to have  
nothing to do.

u-o<sup>a</sup> o-a-thi<sup>a</sup>-ge, I have nothing to do.

u-o<sup>a</sup> thi-thi<sup>a</sup>-ge, you have nothing to  
do.

u-o<sup>a</sup> wa-thi<sup>a</sup>-ga i, we have nothing  
to do.

u-pa', length and breadth.

- u'-pa-ga, the time wherein darkness comes; the evening.
- u-pa'-ha, dipped in a kettle in which something has been cooking. (From a ritual.)
- u-pa'-hi<sup>a</sup>, I thrust my arm into the hole in the ground.
- u-shpa'-hi<sup>a</sup>, you thrust your arm into the hole.
- o'-gu'-ba-hi<sup>a</sup> i, we thrust our arms into the hole.
- U-pa'-shi-e, Counsellor. Personal name.
- U'-pa-the, the son of this man was wounded in battle, and the old man remained at this place caring for the son. A creek was named for him; it was the eleventh camp of the second buffalo trail.
- u-pe', to enter.
- u-wa'-pe, I enter.
- u-tha'-pe, you enter.
- o'-gu'-pa i, we enter.
- u-pe' tee, entrance.
- u-p'o'-tho<sup>a</sup>, steam rising from a kettle over a fire.
- u-pahi', I have arrived at and am entering. (From a ritual.)
- u-sda', the top of the head bared with age; bald. This same word is used in a ritual found in the wi-gi-e pertaining or relating to the return of a war party, and means, in this instance, places where the ground is trodden down.
- u-sha'-be, in which the color is dark. A ritual expression.
- u'-sha-zhi, scarce; not plenty. (Om. i-sha-zhi.)
- u'-she, plenty; plentiful.
- u'-shi-tai-the wa-ga-xe, startler; the quail, called so from its sudden noisy and startling flight.
- u'-shka-shka-tho<sup>a</sup>, to exhilarate; to enliven.
- u'-shka-shka-tho<sup>a</sup> pshi mi<sup>a</sup>-kahe, I am exhilarated.
- u'-shka-shka-tho<sup>a</sup> shi ni-kahe o, you are exhilarated.
- u'-shka-shka-tho<sup>a</sup> o'-ga-hi o'-ga-to<sup>a</sup>, we are exhilarated.
- u'-shki-ga, lewd; a mean, quarrelsome person; perfidy; perverse; unprincipled.
- u'-shki-ga bi a, he is perverse.
- u'-shko<sup>a</sup>, disposition, temperament; habit; custom.
- u-shko'-bi ga, the places frequented by people.
- u'-shko<sup>a</sup> tha-ghti<sup>a</sup>, good-natured; beneficent; kind-hearted.
- u-shpe', a fragment.
- u-stae'-ge, the rest that are scattered about.
- u-stae' tee, the rest that has been gathered and stands in a pile; (2) the remainder; part left over; part of a number left over.
- u-ta'-ga, handsome; showy; stateliness; pretty; comely; pleasing to the sight; satisfying to the sense of beauty.
- u-ta'-ga wa-gthi<sup>a</sup>, it is very pretty.
- u-ta'-ga ki-the, to decorate one's self.
- u-ta'-ga a-ki-the, I decorated myself.
- u-ta'-ga tha-ki-the, you decorated yourself.
- u-ta'-ga-shi, homely; homeliness; ugly.
- u-ta'-no<sup>a</sup>, street.
- u-ta'-no'-dai, keeping one's self from the others; the isolated one.
- u-ta'-no'-gtha-gtha, intermittent.
- u-ta'-no'-gthe, interval.
- u-ta'-no'-gthe tee, interim; in between times.
- u-ta'-no'-tee, lying between two objects.
- u-ta'-no'-u-k'o'-he, to interlay.
- u-ta'-no'-u-mo'-thi<sup>a</sup>, to move in the midst of a great gathering; to walk in the midst of a forest.
- u-ta'-no'-u-mo'-bthi<sup>a</sup>, I walked in the forest.
- u-ta'-no'-u-mo'-shni, you walked in the forest.
- u-ta'-no'-o'-gu mo<sup>a</sup>-thi<sup>a</sup> i, we walked in the forest.
- u-ta'-no'-u-no'-shi<sup>a</sup>, to intervene.
- u-ta'-thi<sup>a</sup>, to spread fame; refers to the courage of warriors.
- u te wa-bi<sup>a</sup> shi-be-tha bi a, blood escaped from his wound. (From a ritual.)
- u-tha'-btho<sup>a</sup>-xe, crunched within.
- U - tha' - ga - bi, Famed. Personal name.
- u-tha'-ge, to tell a tale or a story; (2) to make a statement.
- u-btha'-ge, I made a statement.

u-tha'-ge—continued.

u-shta'-ge, you made a statement.

o'-gu'-tha-ga i, we made a statement.

u'-tha-ge, a story; narrative; a legend; tradition.

u'-tha-ge-ga-xe, a fictitious tale, novel, or romance.

u'-tha-ge-u-ga-xe thi'-ge, a rumor; an unverified report.

u'-tha-ge wi' a-no'-k'o', I heard a rumor.

u'-tha-ge wi' tha-no'-k'o', you heard a rumor.

u'-tha-gthi', an act resulting in good.

u'-tha-ha, to follow a group of persons who go on a journey.

u'-btha-ha bthe ta mi'-kshe o, I shall follow them.

u-tha'-ha, upon whom are attached.

u-tha'-ki-ba-xtha, you met him face to face.

u-tha'-ki-e, you spoke to him.

u-tha'-k'o'-he, holding therein (as under the arms).

u-tha' ni-ka-shi-ga, to dwell therein, as though it were your personal abode.

u'-tha-shi-ge, to complain.

u-btha'-shi-ge, I complain.

u-na'-shi-ge, you complain.

o'-gu'-tha-shi-ga i, we complain.

u-tha'-shta-ge, to be free from pain.

o'-wo'-tha-shta-ge, I am free from pain.

u-thi'-tha-shta-ge, you are free from pain.

u-tha'-shte, to save.

u'-btha-shte, I saved.

u'-na-shte, you saved.

o'-gu'-tha-shta i, we saved.

u'-tha-stse, to save a portion from a feast to carry home.

u'-btha-stse, I saved a portion from the feast.

u'-na-stse, you saved a portion from the feast.

o'-gu-tha-stsa i, we saved a portion from the feast.

u-tha' to'-ga, to dilate; to make big.

u'-btha to'-ga, I made it big.

u'-na to'-ga, you made it big.

o'-gu-tha to'-ga i, we made it big.

These expressions are equivalent to the white man's "make a mountain out of a molehill."

u-tha'-ts'i', attached; attachment; as fruit is attached to a vine or tree.

u-tha'-xu-e, dragged therein by the teeth. This is an expression used in the mythical stories and refers to the act of the beaver.

u-the'-the, the paths of the wind, or the four quarters.

u-thi'-btha, gnarled with age.

u-thi'-btho', to smell.

u-bthi'-btho', I smell (flowers).

u'-shni-btho', you smell (flowers).

o'-gu'-thi-btho' i, we smell (flowers).

u-thi'-bu-dse, to strew; to spread by scattering; to disarrange; to squander.

u-bthi'-bu-dse, I disarrange.

u-shni'-bu-dse, you disarrange.

o'-gu-thi-bu-dsa i, we disarrange.

u'-thi-go', the act of parching corn.

u-bthi'-go', I parched corn.

u-ni'-go', you parched corn.

o'-gu-thi-go' i, we parched corn.

wa-to'-thi te u-bthi-go', I parched the corn.

wa-to'-thi te u-ni-go', you parched the corn.

wa-to'-thi te o'-gu-thi-go' i, we parched the corn.

u-thi'-go'-ha, in the midst of pursuers.

u'-thi-go'-ha, to become a member of some society or organization; to join.

u-bthi'-go'-ha, I became a member.

u-shni'-go'-ha, you became a member.

o'-gu'-thi-go'-ha i, we became members.

u-thi'-do', to draw the reins of a bridle to check a horse.

ka'-wa thi' u-bthi-do', I checked the horse.

ka'-wa thi' u-shni-do', you checked the horse.

ka'-wa thi' o'-gu-thi-do' i, we checked the horse.

u-thi'-dai'-gthe, too tight.

u-thi'-ho'-ho', fluttering upon.

u-thi'-ko' thi'-ge, lifeless; sluggish; inert.

u-thi'-k'u-dse, to drill (a hole).

u-bthi'-k'u-dse, I drill.

u-ni'-k'u-dse, you drill.

o'-gu'-thi-k'u-dsa i, we drill.

u-thi'-mo<sup>a</sup>, to lock.  
 u-bthi'-mo<sup>a</sup>, I look.  
 u-ni'-mo<sup>a</sup>, you look.  
 o<sup>a</sup>-gu-thi-mo<sup>a</sup>, we lock.  
 u-thi'-ga bi a-ka, a defendant in a lawsuit.  
 u-thi'-ge, to bring suit for damages; legal action; to sue.  
 u-bthi'-ge, I sued him.  
 u-stsi'-ge, you sued him.  
 o<sup>a</sup>-gu'-thi<sup>a</sup>-ga i, we sued him.  
 u-thi'-ge, to hold up; to seize; to grab; to arrest; to grasp; to catch. (See u-tho<sup>a</sup>.)  
 u-bthi'-ge, I seized him.  
 u-stsi'-ge, you seized him.  
 o<sup>a</sup>-gu'-thi<sup>a</sup>-ga i, we seized him.  
 u'-thi<sup>a</sup>-ge, an officer of the law; a sheriff.  
 u-thi'-ge a-do<sup>a</sup>-be, custody of a prisoner.  
 U-thi'-ge-no<sup>a</sup>-shi<sup>a</sup>, Stands-holding. Personal name. Refers to the eagle holding its prey.  
 u-thi'-ge wa-tse-xi, hard to touch; the large joint of the spine between the shoulders.  
 u-thi' sh'a<sup>a</sup>-ge, lazy man; an idler.  
 u-thi'-shi<sup>a</sup>, to wrap anything up.  
 u-bthi'-shi<sup>a</sup>, I wrap it up.  
 u-ni'-shi<sup>a</sup>, you wrap it up.  
 o<sup>a</sup>-gu'-thi-shi<sup>a</sup> i, we wrap it up.  
 u'-thi-shki, a washtub.  
 u'-thi-shki wi<sup>a</sup> ko<sup>a</sup>-btha, give me a washtub.  
 u-thi'-shi<sup>a</sup>-gthe, to surround an enemy as in an attack.  
 u-thi'-sho<sup>a</sup>, marching around in a circle.  
 U-thi'-sho<sup>a</sup>-mo<sup>a</sup>-i<sup>a</sup>, Moves-in-a-circle. Personal name. Refers to the soaring of the eagle.  
 u'-thi-to<sup>a</sup>, an occupation; a position; office; employment.  
 u'-thi-to<sup>a</sup> ti wi-ta te-di btha, I went to my office.  
 u'-thi-to<sup>a</sup> ti thi-ta te-di shni a(?) are you going to your office?  
 u'-thi-to<sup>a</sup> tha-gthi<sup>a</sup> xtsi u-wa-no<sup>a</sup>-shi, I have a good position.  
 u'-thi-to<sup>a</sup> tha-gthi<sup>a</sup> xtsi a-ni, you have a good position.

u-thi'-to<sup>a</sup>-tha, anything propelled by rolling: a wagon, buggy; a carriage.  
 u-thi'-to<sup>a</sup>-tha k'o<sup>a</sup>-ga-gi—u-thi-to<sup>a</sup>-tha, anything that is controlled; k'o<sup>a</sup>-ga-gi, having great speed: steam cars.  
 u-thi'-to<sup>a</sup>-tha-the, a wagon wheel.  
 u-thi'-to<sup>a</sup>-tha tai-u-tha-ha—u-thi, action by pulling; to<sup>a</sup>-tha, to roll or to make run; tai-u-tha-ha, little-wagon-with-a-house-attached-to-it: a buggy.  
 u-thi'-to<sup>a</sup>-tha u-no<sup>a</sup>-shi<sup>a</sup>, a garage.  
 u-thi'-to<sup>a</sup>-tha wi-ta we'-sta-the a-gi ko<sup>a</sup>-btha, I want oil for my wagon.  
 u-thi'-to<sup>a</sup>-tha shi<sup>a</sup>-ga, a little wagon; a wheelbarrow.  
 u'-thi-ta<sup>a</sup>-ge i-wa-xpa-thi<sup>a</sup>, poor from being improvident; shiftless.  
 u-thi'-xi-dae, to look around to see something.  
 u-bthi'-xi-dae, I looked around.  
 u-ni'-xi-dae, you looked around.  
 u<sup>a</sup>-gu'-thi-xi-dsa i, we looked around.  
 u-thi'-xi<sup>a</sup>, to inclose or surround anything; to incase.  
 u-bthi'-xi<sup>a</sup>, I inclosed it.  
 u-ni'-xi<sup>a</sup>, you inclosed it.  
 o<sup>a</sup>-gu'-thi-xi<sup>a</sup> i, we inclosed it.  
 u-thi'-xi-to<sup>a</sup>, a cobweb.  
 u-thi'-xo<sup>a</sup>, in which to break something, as in a hole.  
 u-bthi'-xo<sup>a</sup>, I broke something in the hole.  
 u-stsi-xo<sup>a</sup>, you broke something in the hole.  
 o<sup>a</sup>-gu'-thi-xo<sup>a</sup> i, we broke something in the hole.  
 u-thi-xtho<sup>a</sup>, to pucker the mouth or to wrinkle the forehead.  
 i-te u-bthi-xtho<sup>a</sup>, I puckered my mouth.  
 i-te u-ni-xtho<sup>a</sup>, you puckered your mouth.  
 i-te o<sup>a</sup>-gu-thi-xtho<sup>a</sup> i, we puckered our mouths.  
 pe tho<sup>a</sup> u-bthi-xtho<sup>a</sup>, I wrinkled my forehead.  
 pe tho<sup>a</sup> u-ni-xtho<sup>a</sup>, you wrinkled your forehead.



u-thi-xtho<sup>a</sup>—continued.

pe tho<sup>a</sup> o<sup>a</sup>-gu-thi-xtho<sup>a</sup>i, we wrinkled our foreheads.

u-thi'-xthu-xtha, a rut; furrow.

u-thi'-xto<sup>a</sup>, to drop into the eye.

i<sup>a</sup>-shta' tho<sup>a</sup> mo<sup>a</sup>-ko<sup>a</sup> u-bthi-xto<sup>a</sup>, I drop medicine in my eye.

i<sup>a</sup>-shta' tho<sup>a</sup> mo<sup>a</sup>-ko<sup>a</sup> u-ni-xto<sup>a</sup>, you drop medicine in your eye.

i<sup>a</sup>-shta' tho<sup>a</sup> mo<sup>a</sup>-ko<sup>a</sup> o<sup>a</sup>-gu-thi-xto<sup>a</sup> i, we drop medicine in our eyes

u-thi'-sho<sup>a</sup>-ka, confluence; the junction of two streams.

u'-tho-da-ki-the, relative; kindred; natural ties of kin.

u'-tho-da-ki-tha hlu a-wa-to<sup>a</sup> ha, I have many relatives.

u-tho<sup>a</sup>-da, the center.

u-tho<sup>a</sup>-da wa-tai, the circle dance.  
One of the great war ceremonies, at which time the people dance in the form of a circle.

u'-tho<sup>a</sup>-dse-shi, anxiety; to be anxious; deeply concerned; solicitous.

u'-tho<sup>a</sup>-dse o<sup>a</sup>-shi, I am anxious.

u'-tho<sup>a</sup>-dse thi shi, you are anxious.

u'-tho<sup>a</sup>-dse o<sup>a</sup>-shi bi a, he was solicitous for me.

u'-tho<sup>a</sup>-dse-shi a-shi, indifference.

u'-tho<sup>a</sup>-dse-shi thi<sup>a</sup>-ge, disuse; out of use.

u'-tho<sup>a</sup>-shi, inevitable.

u'-tho<sup>a</sup>-shi e-go<sup>a</sup>, infallible; unerring; unfailing.

u-tho'-to<sup>a</sup>, a virtuous woman.

u-thu-a-btha'-ge, calm; serene; tranquil; still; quiet; a place that is protected against the violence of the wind.

u-thu-a'-to<sup>a</sup>, to follow; to be next; sequence.

u-thu'-a-wa-to<sup>a</sup>, I follow next.

u-thu'-a-tha-to<sup>a</sup>, you follow next.

o<sup>a</sup>-tho<sup>a</sup>-gu-to<sup>a</sup> i, we follow next.

u-thu-a'-wa-to<sup>a</sup> a-no<sup>a</sup>-shi<sup>a</sup>, I follow next to him.

u-thu-a'-to<sup>a</sup> a-tha-dse, to second a motion.

u-thu-a'-to<sup>a</sup> a-btha-dse, I second the motion.

u-thu-a'-to<sup>a</sup> a-shta-dse, you second the motion.

u-thu-a'-to<sup>a</sup> o<sup>a</sup>-ga'-tha-dsa i, we second the motion.

u-thu'-ba, penitence; remorse; regret.

u-thu'-wa-ba, I regret.

u-thu'-tha-ba, you regret.

o<sup>a</sup>-tho<sup>a</sup>-gu-ba i, we regret.

ni'-ka-shi-ga u-thu'-ba wa-gthi<sup>a</sup> bi a, the man was filled with regret.

u-thu'-be-bthi<sup>a</sup>, the act of twisting, done by another.

u-thu'-pe-bthi<sup>a</sup>, I am twisting.

u-the'-shpe-bthi<sup>a</sup>, you are twisting.

o<sup>a</sup>-tho<sup>a</sup>-gu-be-bthi<sup>a</sup> i, we are twisting.

u-thu'-btha-ge, a calm.

u'-thu-ge u-tha-ge, the name of a meeting; a notice to come and participate.

u-thu-ge thi<sup>a</sup>-ge, impotence; impotent; weakness.

u-thu'-gpe, to close the blade of a pocketknife.

u-bthu'-gpe, I close the blade of the knife.

u-nu'-gpe, you closed the blade of the knife.

o<sup>a</sup>-gu-gpe i, we closed the blade of the knife.

u-thu'-da—u-da, borrow; thu, by which: interest money.

u'-thu-da ki-the, genealogy; lineage.

u-thu'-do<sup>a</sup>-be, to give thought to an offer; whether to accept an offer or not; to make up one's mind to do or not to do a thing.

u-thu'-to<sup>a</sup>-be bthi shto<sup>a</sup>, I made up my mind.

u-thu'-shto<sup>a</sup>-be ni<sup>a</sup>shto<sup>a</sup>, you made up your mind.

o<sup>a</sup>-tho<sup>a</sup>-gu-do<sup>a</sup>-ba i o<sup>a</sup> thi shto<sup>a</sup>, we made up our minds.

u'-thu-dse i-no<sup>a</sup>-shi<sup>a</sup> wa-tho<sup>a</sup>, song of the Rising of those who participate. This is the final song of the No<sup>a</sup>-ho<sup>a</sup>-shi<sup>a</sup>-ga Ritual of the I<sup>a</sup>-gtho<sup>a</sup>-ga and Wa-qa-be gentes and has reference to the fact that the Ancient Men have performed the duties required of them.

u-thu'-ga-hi, to stir up what is cooking or boiling; to paddle.

u-thu'-wa-ga-hi, I am stirring what is in the pot cooking.

u-thu'-tha-ga-hi, you are stirring what is in the pot cooking.

u-thu'-ga-ahke, to tie something with a string or rope.

u-thu'-wa-ga-ahke, I tied it.

u-thu'-tha-ga-ahke, you tied it.

o'-tho'-gu-ga-ksha i, we tied it.

u-thu'-gi-no'-zhi<sup>a</sup>, pantaloons; pants; trousers.

u-thu'-gi-no'-zhi<sup>a</sup> a-a-gi-pa-çta, I patch my pants.

u-thu'-gi-no'-zhi<sup>a</sup> a-tha-gi pa-çta, you patch your pants.

u-thu'-gi-no'-zhi<sup>a</sup> a-gi-no<sup>a</sup> btha-ça, I tore my pants.

u-thu'-gi-no'-zhi<sup>a</sup> o'-tha no<sup>a</sup> btha-çe, you tore your pants.

u-thu'-gi-no'-zhi<sup>a</sup> a-ga-ha, overalls.

u-thu'-gi-no'-zhi<sup>a</sup> a-ga-ha wi-ça, my overalls.

u-thu'-gi-no'-zhi<sup>a</sup> aga-ha thi-ça, your overalls.

u-thu'-gtha, to repent; regret; remorse.

u-thu'-wa-gtha ha, I repented.

u-thu'-tha-gtha ha, you repented.

o'-tho'-gu-gtha i, we repented.

u-thu'-gtha thi'-ge, remorseless; having no remorse.

u-thu'-gthe, to put an upright article in a receptacle for another person, as putting another person's cane or umbrella away for him.

u-thu'-gtho<sup>a</sup>, a piece of anything, cloth or paper.

u-thu'-ha, following.

u-thu'-ha-ge, the last time.

u-thu'-ha-ge tee, final; the final act; the last.

Tsi'-zhu u-thu-ha-ge, the last in the line of the Tsi'-zhu gens.

u-thu'-hi, to reach an object placed above the head.

u-thu'-wa-hi, I reached up for it.

u-thu'-tha-hi, you reached up for it.

o'-tho'-gu-hi i, we reached up for it.

u-thu'-hi zhi, unable to reach.

u-wa'-hi mo'-zhi, I am unable to reach.

u-thu'-tha-hi a-zhi, you are unable to reach.

o'-tho'-gu hi ba-zhi i, we are unable to reach.

u-thu'-hi a-zhi, too narrow; too small, as a blanket.

u-thu'-ki, to defend; to defend a friend or relative in a fight or altercation; to uphold in an argument.

u-thu'-wa-ki, I defended him.

u-thu'-tha-ki, you defended him.

o'-tho'-gu-ki i, we defended him.

u-thu'-ki-go'-thi<sup>a</sup>, to hide behind a tree or hill.

u-thu'-ki-ho<sup>a</sup>, two kinds of food boiled or cooked together.

u-thu'-k'o'-ha, to put a horizontal object into a receptacle for another person.

u-thu'-pe-bthi<sup>a</sup>, the act of twisting, done by one's self.

u'-thu-no'-zhi<sup>a</sup>, substituting in an office in place of and for another; regency.

u-thu'-pahe, to follow a trail of an animal.

gi-gthe u-thu'-wa-pahe, I followed the animal's trail.

gi-gthe u-thu'-tha-pahe, you followed the animal's trail.

gi-gthe o'-tho'-gu-paha i, we followed the animal's trail.

u-thu'-pahe, cradle board.

u-thu'-shi ha u-mo'-thi<sup>a</sup>, to walk in advance of a group of people.

u-thu'-shi ha u-mo'-bthi<sup>a</sup>, I walked in advance.

u-thu'-shi-ha u-mo'-shni, you walked in advance.

u-thu'-shi-ha o'-gu mo'-thi<sup>a</sup> i, we walked in advance.

u-thu'-stsu-e, a dresser or drawer.

u-thu'-ça-ça, adorning; becoming; pleasing in looks; a dress which is suitable to the person wearing it.

u-thu'-ça-thi<sup>a</sup>, poor; poverty-stricken. (See wa-xpa'-thi<sup>a</sup>.)

u-thu'-thi-gtha, he regrets he did not meet you.

u-thu' thi'-ga-zhi, to have enough for all the guests or applicants.

u-thu'-thi-thi'-ga mo'-zhi, I have enough for all.

o'-tho'-wo<sup>a</sup> thi'-ga a-zhi, you have enough for all.

wiu'-tha-thi'-ga ba-zhi i, we have enough for all.

u-thu' thi'-ge, there was not enough to go around.

u-thu-to<sup>a</sup>, straight; upright; true; honest; good character.

u-thu'-to<sup>a</sup>, accurate.

u-thu'-to<sup>a</sup> a-shi, not true; not straight; dishonest; not accurate; not upright; can not be depended upon.

u-thu'-ts'a-ge, anything that becomes a nuisance; offensive; vexatious or annoying; (2) not willing; lazy; idle; one who shirks, avoids work, evades responsibility.

u-bthu'-ts'a-ge, I am unwilling.

u-ni'-ts'a-ge, you are unwilling.

o<sup>a</sup>-gu'-ts'a-ga i, we are unwilling.

u-thu'-ts'a-ge i-wa-xpa-thi<sup>a</sup>—u-thu'-ts'a-ge, to shirk; i-wa-xpa-thi<sup>a</sup>, poor because he would not work; to-shirk-work: shiftless.

U-thu'-xa-wa-the, a personal name in the Tsi'-shu Wa-shta-ge gens.

u-thu'-xtha, to pull on, as leggings.

ho<sup>a</sup>-be u-bthu-xtha, I pulled on my leggings.

ho<sup>a</sup>-be u-nu-xtha, you pulled on your leggings.

ho<sup>a</sup>-be o<sup>a</sup>-gu-thu-xtha i, we pulled on our leggings.

u-thu'-xtha-ha, underneath; downward.

u'-to<sup>a</sup>-ba, to be noticed, identified.

u-to<sup>a</sup>'-be, to investigate.

u-to<sup>a</sup>'-be pa-xe, I investigate.

u-to<sup>a</sup>'-be shka-xe, you investigate.

u-to<sup>a</sup>'-be o<sup>a</sup>-ga-xa i, we investigate.

u-to<sup>a</sup>'-be-the, to investigate a matter to see what can be done.

u'-to<sup>a</sup>-be-the pa-xe, I investigated the matter.

u'-to<sup>a</sup>-be-the shka-xe, you investigated the matter.

u'-to<sup>a</sup>-be-the o<sup>a</sup>-ga-xa i, we investigated the matter.

u-to<sup>a</sup>'-ga, not quite; the larger part.

u'-tse, the wound, or a wound.

u-tse', to search for; to hunt.

u-wa-tse', I hunt.

u-tha-tse', you hunt.

o<sup>a</sup>-gu'-tsa i, we hunt.

u'-tse-xi, acts difficult to perform, such as warlike acts required to be performed in order to win honors and rank.

U-tse'-xta, the name of The Little Osages.

u-tse'-xta, the base of a hill.

u-tai', dwell; an abode; abiding place; a home; (2) a site suitable for a house or camp.

u-tai' do<sup>a</sup>-be tha-gthi<sup>a</sup>, it is a beautiful site.

u-tai', plenty; plentiful. (See u'-she.)

u-tai'-k'a, moldy; mold.

u'-tai she ga-xe shte<sup>a</sup>, riotous; noisy; turbulent.

u'-tai<sup>a</sup>, to maul; to beat; to pound; to strike; (2) to give a drubbing; to thrash.

u-wa'-tai<sup>a</sup>, I struck him.

u-tha'-tai<sup>a</sup>, you struck him.

o<sup>a</sup>-gu'-sti<sup>a</sup> i, we struck him.

u'-tai-she, a row; an uproar; a rumpus; (2) a fracas; riot; disorder; a fray.

u-tai'-she, to roar; (2) to make any kind of a noise.

u'-tai-she ga-xe, a riot; uproar; tumult.

u'-tai-she pa-xe, I made a rumpus.

u'-tai-she ga-xa bi a, he made a rumpus.

u'-tai-she shka-xe, you made a rumpus.

u'-tai-she o<sup>a</sup>-ga-xa i, we made a rumpus.

u'-wa-bi<sup>a</sup> ba-da-da she, the blood bubbling up from the wound of the little animal. (Ritual.)

u'-wa-do<sup>a</sup>-be—u, in which to; wa-do<sup>a</sup>-be, see; a theater; a circus.

u'-wa-do<sup>a</sup>-be the o<sup>a</sup>-gu, I like to go to the theater.

u'-wa-ga-shi-be, a salary; a fee.

u'-wa-ga-shi-be a-ghti<sup>a</sup>-ha, an additional allowance besides the regular salary or wages; perquisites.

u-wa'-ki-ba-xtha, I met him face to face.

u'-wa-ki-gtha-dse, statute; written law.

u'-wa-mo<sup>a</sup>-xe-the, deception; fallacious.

u-wa'-ni-ka-shi-ga, I dwell as a person. (From a ritual.)

u'-wa-no<sup>a</sup>-btha tha-gthi<sup>a</sup>, good to eat; delicacy.

u'-wa-pi-gthe, a house for storing supplies; a storehouse.

u'-wa-tha-dae—u, in which; wa, things; tha-dae, uttered or spoken: the law.

u'-wa-thi-gki, a place agreed upon for meeting or for a gathering; a rendezvous.

u-wa'-to<sup>a</sup>, next in order or line; the next in time, place, or rank.

u'-wa-tse-xi, difficulty.

u'-wa-we-stae, disgraceful; shameful.

u'-we, field.

u'-we-ga-xe, to till the soil; to make a field.

u'-we-pa-xe, I made a field.

u'-we-shka-xe, you made a field.

u'-we-o<sup>a</sup>-ga-xa i, we made a field.

u'-we ga-xe tha-gthi<sup>a</sup>, to cultivate; good to make a field.

u'-we-hno<sup>a</sup>, thankfulness; gratitude.

u'-we kahe mo<sup>a</sup>-hi<sup>a</sup> wa-gthi<sup>a</sup>, the field is weedy.

u'-we-to<sup>a</sup>-i<sup>a</sup> (n.), a register; a token; a keepsake; a sign; something placed to aid in the memory of a place.

u'-we'-to<sup>a</sup>-i<sup>a</sup>, to register.

u'-we'-to<sup>a</sup>-i<sup>a</sup> pa-xe, I registered.

u'-we'-to<sup>a</sup>-i<sup>a</sup> in shka-xe, you registered.

u'-we'-to<sup>a</sup>-i<sup>a</sup> o<sup>a</sup>-ga-xa i, we registered.

u'-we-to<sup>a</sup>-i<sup>a</sup> ga-xe a-ka, a recorder; one who is employed to make records.

u'-we-to<sup>a</sup>-i<sup>a</sup> ga-xe—u-we-to<sup>a</sup>-i<sup>a</sup>, a mark of some kind by which a thing may be found; ga-xe, to make; to make a mark of identification; (2) a written record; a deed; a written instrument by which is recorded the transfer of real property.

u'-we-to<sup>a</sup>-i<sup>a</sup> pa-xe, I made a mark of identification.

u'-we-to<sup>a</sup>-i<sup>a</sup> shka-xe, you made a mark of identification.

u'-we-to<sup>a</sup>-i<sup>a</sup> o<sup>a</sup>-ga-xa i, we made a mark of identification.

u'-we-to<sup>a</sup>-i<sup>a</sup> gi-k'i, to give a receipt for money paid; a record of the settlement of accounts.

u-we'-to<sup>a</sup>-i<sup>a</sup> a-ki'i, I gave a receipt.

u-we'-to<sup>a</sup>-i<sup>a</sup> tha-k'i, you gave a receipt.

u'-we-to<sup>a</sup>-i<sup>a</sup> o<sup>a</sup>-k'i i, we gave a receipt.

u-we'-wa-hu-stae, a lunch; to take lunch; a light meal.

u'-wi-a-shi, taciturn; disinclined to talk; reticent.

u'-wi-a-shi wa-gthi<sup>a</sup> bi a, he is very reticent.

u-wi'-gi, to leap; to jump in play; (2) to alight; to dismount.

u-tha'-wi-gi, you dismount.

o<sup>a</sup>-gu'-wi-gi i, we dismount.

u-wi'-ga-sho<sup>a</sup>, to tend; to serve a sick person; to act as a nurse for a person who is ill.

u-we'-ga-sho<sup>a</sup>, I acted as nurse.

u-the'-ga-sho<sup>a</sup>, you acted as nurse.

o<sup>a</sup>-gu'-wi-ga-sho<sup>a</sup> i, we acted as nurses.

u-wi'-ko<sup>a</sup>, to help; to give aid in times of distress.

u-we'-ko<sup>a</sup>, I gave help.

u-the'-ko<sup>a</sup>, you gave help.

on-gu'-wi-ko<sup>a</sup> i, we gave help.

u-wi'-gthe, a house afire.

u-wi'-i-he-the, to act and to struggle in a body; all taking part.

u-wo<sup>a</sup>, to be busy.

u'-o<sup>a</sup> o<sup>a</sup>-wo<sup>a</sup> tsi, I am busy.

u'-o<sup>a</sup> u-thi-tsi, you are busy.

u'-xo-be xta, hardly; barely.

u-xo-be xta o<sup>a</sup> bi a, we barely escaped with our lives.

u-xpa'-the, to grope; to feel around with the hands in the dark; (2) to fall; to become lost. (*See xi-tha.*)

o<sup>a</sup>-wo<sup>a</sup>-xpa-the, I felt around in the dark.

u-thi'-xpa-the, you felt around in the dark.

u-wa'-xpa-tha i, we felt around in the dark.

u-xpa'-the-ga-xe, mislead; to lead one into error.

u-xpa'-the pa-xe, I misled him.

u-xpa'-the shka-xe, you misled him.

u-xpa'-the o<sup>a</sup>-ga-xa i, we misled him.

u'-xta (a.), marvelous; pleasing; mysterious; lovable.

u'-xta, to prize highly; to hold a thing as precious or valuable.

u'-xta pa-xe e-go<sup>a</sup> ca-gi u-bthi<sup>a</sup>-ge, I hold it precious.

u'-xta shka-xe e-go<sup>a</sup> ca-gi u-ni ge, you hold it precious.

u'-xta o<sup>a</sup>-ga-xa i e-go<sup>a</sup> ca-gi o<sup>a</sup>-gu-thi<sup>a</sup>-ga i, we hold it precious.

u'-xta-the, to be fond of a person.  
 u-xta-a-the, I am fond of that person.  
 u-xta-tha-the, you are fond of that person.  
 u-xtha'-be, a thicket; a dense forest; a grove; woods.  
 u-xtha'-be dse u-wa'-ha-çe, I took refuge in a forest.  
 u-xtha'-be dse u-tha'-hage, you took refuge in a forest.  
 u-xtha-be ke tai i-tha ki-no-xthe, I hid in the thicket.  
 u-xtha'-be ge u-ba wi-xe o'-ga-the tee a-tha, let us take a walk in the woods.  
 u-xtha'-be ga-shta, clearing; the clearing of a space in the woods.  
 u-xtha'-be ge dai, the places where there are trees.  
 u-xtha'be u-ko<sup>a</sup> (Om. same), glade; an open space in a forest.  
 u-xtha'-e ba-ța, a grove; forest.  
 u-xtha'-zhi, secondary; of less importance; inferior; (2) failure to beat in a race.  
 u-wa'-xtha-mo-zhi, I failed to beat in the race.  
 u-tha'-xtha a-zhi, you failed to beat in the race.  
 u-xthe', to overtake.  
 u-wa'-xthe, I overtake.  
 u-tha'-xthe, you overtake.  
 o'-gu'-xtha i, we overtake.  
 u-xthe'-xthe-ge, the tenderloin of an animal (buffalo) when butchered  
 u-xthe'-xthe-ga ke tha-tee o'-tha-gtho<sup>a</sup> no<sup>a</sup> a-tha, I like to eat the tenderloin.  
 u'-xthi, anger; violence; imperfection. (From a ritual.)  
 u'-xtho-shto<sup>a</sup>, to be cross; disagreeable.  
 a-xtho'-shto<sup>a</sup>, I am cross.  
 tha'-xtho-shto<sup>a</sup>, you are cross.  
 o'-xtho-shto<sup>a</sup> i, we are cross.  
 u-xthu'-k'a, a hollow tree or log.  
 u-xthu'-xtha, ditch.  
 u-xto<sup>a</sup> (Om. same), to percolate; to drip.  
 tai wi-ța ni u-xto<sup>a</sup>, water dripped into my house.  
 mo'-ko<sup>a</sup> ça-be tee u-xto<sup>a</sup> pa-xe, I percolate the coffee.  
 mo'-ko<sup>a</sup> ça-be tee u-xto<sup>a</sup> shka-xe, you percolate the coffee.

u-xto<sup>a</sup>—continued.  
 mo'-ko<sup>a</sup> ça-be tee u-xto<sup>a</sup> o'-ga-xa i, we percolate the coffee.  
 u-she'-tha, to be tired; to be weary.  
 o'-wa-she-tha, I am tired.  
 u-thi'-she-tha, you are tired.  
 u-wa'-she-tha i, we are tired.  
 u-she'-tai, fireplace. (Om. u-she'-ti.)  
 u'-zhi, to plant.  
 u-shi' pahi a-tha, I have been to plant.  
 u'-tha-zhi she a-tha, you have been to plant.  
 u-zhi' o'-ga-hi bi a-tha, we have been to plant.  
 u-zhi'-ga, when it is yet small; the new moon.  
 u'-zhi to-ho, a blue bottle.  
 u'-zhi to-ho zhi'-ga, a vial; small bottle.  
 u-zho'-ge, a trail; a path; a route to be taken; a thoroughfare; a road.  
 u-zho'-ge ke btha-tha, the road is wide.  
 u-zho'-ge ke ça-ça-be, the road is muddy.  
 u-zho'-ge i-ga-xe, a marker for a cornfield used in making furrows.  
 u-zho'-ge thi'-ga, a footpath.  
 u-zho'-ge u-ța-no<sup>a</sup>, a road between rows of houses; a street; a thoroughfare.  
 u-zho'-tai, a house in which to sleep; a dormitory.  
 u'-zhu, main; the principal.  
 u'-zhu, a pocket; a receptacle.  
 u-zhu-a' gi-zhi<sup>a</sup> bi, one who is held in high esteem by the people; a man of prominence.  
 u-zhu-a' gi-zhi<sup>a</sup> bi thi'-kaha, the favored one; the favorite.  
 u-zhu'- a-ka, the person himself; personally; self.  
 u-zhu-a' to<sup>a</sup> he, I who stand here.  
 u-zhu' tha to<sup>a</sup> she, you who stand here.  
 u-zhu'-a-ka i-ța bi ge, self-interest.  
 u-zhu a'-ki-zhi<sup>a</sup>, conceit; vainglorious; egotism; pride.  
 u-zhu-a'-zhi<sup>a</sup>, to hold in esteem; to respect.  
 u-zhu' a-a-zhi<sup>a</sup>, I respect.  
 u-zhu a'-tha-zhi<sup>a</sup>, you respect.  
 u-zhu' o'-ga-zhi<sup>a</sup> i, we respect.

u'-shu-ha, a sack or bag.

u'-shu-ha stsu-dse xtsi wi<sup>a</sup> a-bthi<sup>a</sup>,  
I have a warm sack.

u'-shu-k'o<sup>a</sup>, a wager.

u'-shu-k'o<sup>a</sup> pa-xe, I made a wager.

u'-shu-k'o<sup>a</sup> shka-xe, you made a  
wager.

u'-shu-k'o<sup>a</sup> o<sup>a</sup>-ga-xa i, we made a  
wager.

u'-shu-k'o<sup>a</sup> ga-xe, to wager.

u'-shu-k'o<sup>a</sup> pa-xe, I made a wager.

u'-shu-k'o<sup>a</sup> shka-xe, you made a  
wager.

u'-shu-k'o<sup>a</sup> o<sup>a</sup>-ga-xa i, we made a  
wager.

u'-shu shi<sup>a</sup>-ga, a small bag.

## W

Wa-a'-bi, the moon for preparing the  
ground for planting; Osage name  
for April.

wa'-a-no<sup>a</sup>-k'o<sup>a</sup> phai e tho, I have  
been to hear them.

wa'-a-ki-pa, I met them coming.

wa-ba'-gi-ge, wasp. The wasp figures  
in the tribal rites as a symbol of  
the weapons of the warriors who  
go forth to fight in defense of the  
homes of the people.

wa-ba'-gi-ge wi<sup>a</sup> o<sup>a</sup>-ba-qi-ga bi a, a  
wasp stung me.

wa-ba'-gi-ge ga-be—wa-ba'-gi-ge, a  
stinger; ga-be, black: black sting-  
er—a hornet.

wa-ba'-gi-ge hi-stse-e, a long-legged  
wasp or hornet.

wa-ba'-gi-ge tsai-he, wasp's nest.

wa-ba'-gi-ge zhu-dse, red wasp.

wa-ba'-cno<sup>a</sup>, to roast a piece of meat  
on a spit.

wa-pa'-cno<sup>a</sup>, I roast meat on a spit.

wa-shpa'-cno<sup>a</sup>, you roast meat on a  
spit.

o<sup>a</sup>-wo<sup>a</sup>-ba-cno<sup>a</sup> i, we roast meat on  
a spit.

wa'-ba-gtha, shy; bashful; modest;  
modesty; shamefaced.

wa'-ba-gtha-u-tai<sup>a</sup>, name of the  
special officers organized to whip  
the regular officers of the buffalo  
chase who fail to do their duty to  
punish the unruly.

wa-ba'-ha, to make a sign; to give a  
signal. This refers to a signal  
given by runners returning with  
a good report.

wa-pa'-ha, I signaled.

wa-shka'-ha, you signaled.

o<sup>a</sup>-wo<sup>a</sup>-ba'-ha i, we signaled.

wa'-ba-ha (Om. same), the stretcher;  
the Great Dipper. This constella-  
tion is frequently referred to in  
ceremonial rituals by the Osage.

wa-ba'-hi (Om. same), to graze;  
grazing.

wa-ba'-ho<sup>a</sup>—wa, a thing which; ba-  
ho<sup>a</sup>, pushes up: a mole. The  
name refers to the habit of the  
mole of pushing the surface of  
the earth upward in making its  
underground passages.

wa'-ba-ko<sup>a</sup>-e-wa-the, hateful; pro-  
voking; obnoxious; odious.

wa'-ba-ni-ka ga-xa, the name given  
Delaware Creek, Okla., by the  
Osage.

Wa'-ba-ni-ki, the Osage name for  
the Delaware Tribe.

wa-ba'-no<sup>a</sup> Ba-ge wa-tho<sup>a</sup>, song of  
Carving the Roast. This refers  
to a ceremonial feast at which the  
warriors of the two great tribal  
divisions are brought together so  
that tradition of the tribal unity  
may not be forgotten. This feast  
was always held on the first even-  
ing of a day's journey.

wa'-ba-to-be, to cut skin into pieces  
for making moccasins. (*See* ba-  
to-be.)

wa-ba'-tse, one who sews; to sew.

wa-pa'-tse, I sew.

wa-shpa'-tse, you sew.

o<sup>a</sup>-wo<sup>a</sup>-ba-tsa i, we sew.

wa'-ba-tse, ribbons.

wa-ba'-tse-wa-k'o<sup>a</sup>, a sewing woman;  
a seamstress.

wa-ba'-tse wa-k'o<sup>a</sup> wi<sup>a</sup> i-tha-the ko<sup>a</sup>-  
btha, I want to find a seamstress.

**wa-ba'-xi**, The awakeners. Refers to its office of urging the messengers to prompt action. The name of a subgens of the Tsi'-zhu gens; acts as Sho'-ka to both itself and the gens.

**wa-ba'-xte**, luggage; bundles.

**wa-ba'-xte**, to pack.

**wa-pa'-xte**, I pack.

**wa-shpa'-xte**, you pack.

**o<sup>a</sup>-wo<sup>a</sup>-ba-xta i**, we pack.

**wa'-ba-xtho-ge**, the awl perforations of a piece of skin being sewn to shape for moccasins. Used in rituals.

**wa-ba'-xtse**, the portable shrine, containing sacred articles; (2) a pack; a bundle; anything tied like a bundle.

**wa-ba'-xtse zhi<sup>a</sup>-ga**, a packet; a small bundle; a portable shrine.

**wa-ba'-zhi<sup>a</sup>** (Om. same), errand; message; messenger; one who carries a message for another; (2) to mediate; a mediator.

**wa-ba'-zhi<sup>a</sup> bthe**, I am going on an errand.

**wa-ba'-zhi<sup>a</sup> stse**, you are going on an errand.

**wa-ba'-zhi<sup>a</sup> gthi**, the return of a messenger to his village to make a report.

**wa'-be-bthi<sup>a</sup> hi**, the twiner. A plant that twines itself around a tree, something like the poison ivy.

**wa'-be-to<sup>a</sup>**, a wrapper; any kind of skin or cloth used for wrapping treasured articles.

**wa'-bi-ço<sup>a</sup>-dse**, to press or hold to the ground, as an animal to prevent its escape.

**a'-pi-ço<sup>a</sup>-dse**, I prevented the animal from escaping.

**a'-shpi-ço<sup>a</sup>-dse**, you prevented the animal from escaping.

**o<sup>a</sup>-ga-bi-ço<sup>a</sup>-dsa i**, we prevented the animal from escaping.

**wa'-bi-dse**. (See hu-a'-bi-dse.)

**wa-bi-dsu-dse-cka**, hulled corn.

**wa-bi<sup>a</sup>**, blood; bleeding.

**o<sup>a</sup>-wo<sup>a</sup>-bi<sup>a</sup>**, I am bleeding.

**wa-thi'-bi<sup>a</sup>**, you are bleeding.

**wa-bi<sup>a</sup>**—continued.

**wa-bi<sup>a</sup> o<sup>a</sup> bi-ça mo<sup>a</sup>-zhi<sup>a</sup>**, I am bleeding (at the nose) and it has not stopped.

**Wa-bi<sup>a</sup> i-ta-zhi**, Those-who-do-not-touch-blood. The name of a subgens of the Tsi'-zhu Wa-shta-ge, the Peacemaker gens.

**wa-bo'-cke**, flour, wheat.

**wa-bo'-cke ba-xtse**, sheaf or bundle.

**wabo'-cke da-pa**, round bread; biscuit.

**wa-bo'-cke ga-çe**, to reap; to cut wheat or other grain.

**wa-bo'-cke a-çe**, I reap.

**wa-bo'-cke tha-çe**, you reap.

**wa-bo'-cke o<sup>a</sup>-ga-ça i**, we reap.

**wa-bo'-cke hi**, straw; stalks of wheat or other small grain.

**wa-bo'-cke hi<sup>a</sup> stse-e**, hairy wheat; rye.

**wa-bo'-cke i-ba-xtse**, reaper.

**wa-bo'-cke i-tai<sup>a</sup>**, a threshing machine; a separator.

**wa-bo'-cke u-çu**, seed wheat.

**wa-bo'-cke ko<sup>a</sup>-fo<sup>a</sup>**, binder for wheat or other grain.

**wa-bo'-cke u-tai<sup>a</sup>**, to thresh wheat (literally, to strike wheat).

**wa-bo'-cke u-wa-tai<sup>a</sup>**, I thresh wheat.

**wa-bo'-cke u-tha-tai<sup>a</sup>**, you thresh wheat.

**wa-bo'-cke o<sup>a</sup>-gu-tai<sup>a</sup> i**, we thresh wheat.

**wa-bo'-cke u-zhu**, to sow wheat.

**wa-bo'-cke u-wa-zhu**, I sow wheat.

**wa-bo'-cke u-tha-zhu**, you sow wheat.

**wa-bo'-cke o<sup>a</sup>-gu-zhu i**, we sow wheat.

**wa'-btha-xi-a-tha**, I bite down on these trees to make them fall upon (the enemy). An expression found in the Beaver ritual.

**wa-bthi'-ga-a-thi<sup>a</sup> he a tho** (m. sp.), I am husking corn.

**wa-bthi-ga athi<sup>a</sup> he the** (w. sp.), I am husking corn.

**wa'-bthi<sup>a</sup>**, I have them.

**wa'-bthi-xa-mo<sup>a</sup> zhi sho<sup>a</sup> a-thi<sup>a</sup> he the**, I am not yet married.

**wa-btho<sup>a</sup>-ço<sup>a</sup>-ço<sup>a</sup>-e**, a lariat. This was used for leading the horses of a bride when she was being taken by

**wa-btho'-go'-go'-e**—continued.

her relatives to the parents of the bridegroom in a marriage ceremony. It was made of buffalo hair. The eight-strand lariat is highly valued by the Osage. Few men or women knew how to make one. A fine specimen is in the National Museum at Washington, D. C.

**wa-btho'-pi-shi**, a bad odor.

**wa'-bthu-xe**, I am married (w. sp.).

**wa'-ga-a-gka**, satchel.

**wa'-ga-a-gka tee-ga wi'-a-bthi'**, I have a new satchel.

**wa'-ga-a-gka shi'-ga**, a little satchel.

**wa'-ga-be**, black bear. Before their country became thickly settled by Europeans the Osage Indians hunted the black bear to use its flesh for food, and its skin was highly valued as **u-mi'-zhe**, bedding. There were two ways of killing the bear; one was by shooting the animal with the bow and arrow; the other was by spearing with a lance while the animal was in its cave sleeping. The hunting in the cave was done by the aid of torches of wood soaked in grease. The **shi'-be**, intestine, of the animal is carefully cleansed, dried, scraped, and bleached in the sun until it is perfectly white. It is then cut into narrow strips to be used by young women for tying the hair. The black bear figured prominently in the myths, traditions, and tribal rites of the Osage. His entire body symbolized long life and old age; his claws were the symbols of courage and fire, the fire that knows no mercy; his entire body was the symbol of the charcoal which the warrior was required to put on his face when about to attack the foe; his paws were the symbols of the thirteen military honors called **o-do'**, which every warrior must strive to win in order to attain social prominence.

**Wa'-ga-be gka**, the white bear. A subgenus of the **Wa'-ga-be to'-gens**; acts as **Sho'-ka** to both itself and the gens.

**wa'-ga'-be ni-dse wa'-gpe**, the hibernating of the black bear.

**wa'-ga'-be-pa-da**, cub; bear cub.

**wa'-ga'-be u'-ga-ka thi'-ge**, The black-bear-that-has-no-blemish. This animal was used in the rites to represent fire and charcoal, war symbols.

**Wa'-ga'-be u'-tsi**, where bears are plentiful; Bear Creek. The trail had now traveled about 30 miles, it being the fourth camp in the third buffalo trail.

**Wa'-ga'-be-wa'-k'o**, Black-bear woman. Female personal name.

**Wa'-ga'-be wa'-tho'**, Black Bear Songs. In this group of songs (four in number) reference is made to the soil of the earth given by the black bear to the people to be used as a sign of vigil by them when appealing to the Divine power for aid in overcoming the enemy. The first of this group refers to the touching of the earth; the second to the sanctity of the act by which a person taking the rite of vigil puts upon his face the soil as a supplication symbol; the third song relates to the **Do-do'-ho'-ga**, who goes to a place of seclusion, where he can perform the rite of vigil undisturbed; and the fourth song relates to the singer in his vigil, how he recalls the former success of the **Do-do'-ho'-gas**, who had faithfully performed all the acts required by the Rite of Vigil.

**Wa'-ga'-be wa'-tho'**, Black Bear Songs. This particular group of songs are of the **Tsi'-zhu Wa'-shta-ga** version. Among the Osage the mystic songs were treasured, because all songs have been handed down from the ancient men and are held sacred as being utterances of holy men. In song 3 of this group mention is made of the office of the Black Bear as being custodian of the four symbolic flint knives.

**Wa'-ga'-be we-da-tha-bi**, when the black bear gives birth to its young: month of December.



**Wa-ga'-be-wi<sup>a</sup>**, Black-bear-woman.  
Female personal name.

**wa-ga'-be zhi<sup>a</sup>-a**, a small bear.

**Wa-ga'-e-wa-ko<sup>a</sup>-da-gi**, Mysterious-bear. Personal name.

**Wa-ga'-e-zhi<sup>a</sup>-ga**, Little-bear. Personal name.

**wa-ga-ki-e**, a friend to little ones.

**wa'-ga-ki-the** (archaic), probably brother, used in the penalty ritual.

**Wa-ge'-to<sup>a</sup> xo-dse ga-xa**, Green Clay Creek, branch of the Verdigris River, Okla.

**Wa-ge'-to<sup>a</sup>-xo-e**, the Verdigris River. Green paint was secured here. This was the second camp of the second buffalo trail.

**wa-ge'-zhu-dse** (Om. same), red clay; red paint; rouge.

**wa-gi'-gi-e**, rubber.

**wa-gi'-gi-e ho<sup>a</sup>-be—wa-gi-gi-e**, thing elastic; ho<sup>a</sup>-be, moccasin, shoe: rubbers.

**wa-gi'-gi-e ho<sup>a</sup>-be ste-tse—wa-gi-gi-e**, thing elastic; ho<sup>a</sup>-be, moccasins; ste-tse, long or tall: rubber boots.

**wa-gi'-gi-e ta-be**, a rubber ball.

**wa-gi'-gi-ge**, brave; valorous; valiant; active; (2) prowess.

**wa-gi'-gi-tha**, rubber; something that is elastic.

**wa-gi'-da**, the ripening of the corn; the harvest.

**wa-gi'-da u-zho<sup>a</sup>-ge**, harvest path; the milky way; the galaxy.

**wa-gi'-hi**, clean in character; without reproach; free from blame; tidy; neat.

**o<sup>a</sup>-wo<sup>a</sup>-gi-hi**, I am neat.

**u'-thi-gi-hi**, you are neat.

**wa-gi'-hi a-zhi**, impure; unclean; dirty; poverty stricken.

**wa-gi'-hi ga-xe**, to cleanse; to purify.

**wa-gi'-hi a-ki pa-xe**, I cleanse.

**wa-gi'-hi tha-ki shka-xe**, you cleanse.

**wa-gi'-hi o<sup>a</sup>-ki ga-xa i**, we cleanse.

**wa-gi'-hi-ki-the**, to disinfect; to cleanse one's self.

**wa-gi'-hi-ki-the a-ki-the**, I cleansed myself.

**wa-gi'-hi-ki-the that-ki-the**, you cleansed yourself.

**wa-gi'-hi-ki-the o<sup>a</sup>-ki-tha i**, we disinfecting ourselves.

**Wa'-gi-the-ge Wi-gi-e**, Footstep ritual. This is the first section of the ritual following the song of approach to the house. The songs and ritual alternate as they proceed.

**wa'-gi-thu-ge**, the act of taking footsteps toward some place and for some purpose, as the taking of footsteps toward "the House of Mystery," the first movement in the ceremony of initiation into the mysteries of tribal rites.

**wa-cka'**, intelligible; (2) clear to the understanding; lucid.

**wa-gki'-the**, sauce; fruit; sweet food.

**wa-gki'-the-ga-be**, blackberries.

**wa-gki'-the tha-tse**, dessert; eating sweets.

**wa-gkiu'-e hi ste-e**, tall blackberry; long vines (*Rubus alleghaniensis*).

**wa-gkiu'-the zhu-dse**, cranberry.

**wa'-go<sup>a</sup>-dse**, any woven article; textile.

**wa'-gpa-shi**, an unprincipled person; mischievous; ill-mannered; boisterous.

**wa'-gpe**, tranquil; quiet; well behaved; good habits.

**ga-ni wa'-gpe i**, all is tranquil.

**wa-gtu'-dse**, slow walking or moving.

**wa-da'**, speaking; to solicit; to petition.

**wa-da'-btho<sup>a</sup> tha-gthi<sup>a</sup>**, a savory smell of things cooking.

**wa-da'-cto-gta**, pecan nuts.

**wa-da'-cto-gta hi**, pecan tree.

**wa-da'-gthe**, a domesticated animal.

**wa-da'-gthe wa-no<sup>a</sup>-bthe**, cattle feed; provender.

**wa-da'-gthe-zhe**, a mark; a brand placed on horses and cattle for identification.

**ka'-wa da'-gthe-zhe a-gi the ha**, I branded the horse.

**ka'-wa the da'-gthe-zhe tha-gi the ha**, you branded the horse.

**ka'-wa the da'-gthe-zhe o<sup>a</sup>-gi-tha i**, we branded the horses.

**wa-da'-ho<sup>a</sup>—wa**, things; da, by heat; ho<sup>a</sup>, raised—things-raised-by-heat: light bread.

**wa-da'-i<sup>a</sup>-ga**, a lover of jests; a joker; one who is fond of fun or a frolic.

wa-da'-shta-ha ga-xe, to iron clothes; smoothing with an iron.  
wa-da'-shta-ha pa-xe, I iron the clothes.

wa-da'-shta-ha shka-xe, you iron the clothes.

wa-da'-shta-ha o'-ga-xa i, we iron the clothes.

wa-da'-shto', a beggar.

wa-da'-thi'-ge, playful; skittish.

wa-da'-u-shi, gizzard.

wa-da' wa-tho', supplication songs.

These songs refer to the continuance of the supplicatory rites in which the chosen one for the vigil mediates between his warriors and Wa-ko'-da. The song has but one stanza and is sung four times in succession.

wa-da'-xo'-xo', something that flashes fire; firefly.

zhi'-ga zhi'-ga a-ba wa-da'-xo'-xo' u-xthe gi-tha-gthi bi a, children like to catch fireflies.

wa-da'-zho'-xe, the strong smell of burning rubber.

wa-da'-ahu-e, hominy.

wa-do'-ka (trope), scalps of men.

wa-do'-ka we-ku, invitation to the No'-ho'-zhi'-ga to the ceremonial distribution of scalps.

wa-do', the ruler; king (playing card).

wa-do'-be, the act of seeing; applied to a runner in search of buffalo.

wa-do'-be mo'-thi' o(!) go and see!

wa-do'-be stee-e, a rude person who stares at strangers; a starrer.

wa-doe'-pa-i', meaning lost; used as an official title among the Osage for a crier.

wa'-dsi-ni, a disease; a malady.

wa-dsiu'-e, flour.

wa-dsiu'-e bthe-ka, thin bread; pancake.

wa-dsiu'-e bthe-ka ko'-btha, I want pancakes.

wa-dsiu'-e bthe-ka shko'-shta, you want pancakes.

wa-dsiu'-e gkiu-the—wa-dsiu-e, corn cake; gkiu-the, sweet—sweet-corn-cake: cake.

wa-dsiu'-e-da-pa, biscuit; round bread.

wa-dsiu'-e ga-stsu-e, fried bread.

This is made of dough shaped into round cakes, the top of which is cut with three slits (as pie crust), then dropped into hot grease and fried like doughnuts.

wa-dsiu'-e ga-shi', to thresh wheat and other small grain.

wa-dsiu'-e i-ga-shi', sieve used for screening grain.

wa-dsiu'-e ko'-dae u-gtho', pie of any kind.

wa-dsiu'-e shto'-ga, corn meal.

wa-dsiu'-e ta u-gtho', meat pie.

wa-dsiu'-e tho' he-be bthi-shpe, I broke off a piece of bread.

wa-dsiu'-e tho' he-be stsi-shpe, you broke off a piece of bread.

wa-dsiu'-e-xo', corn husks.

wa-dsiu'-e-xu-xu-xe, a cracker.

Wa'-dsi-u-hi-ahi, Skirt-that-does-not-go-around. Female personal name.

Wa-dsiu'-nia-ki-o'-the u-mo'-ka—wa-dsiu-ni, disease; a'-ki-o'-the, to throw upon; u-mo'-ka, easy—disease—easy—to-throw-upon (other): contagious.

wa-dsi'-u-thi-xthi, dough pan.

wa-dsiu'-dse, gravy; corn gruel.

wa-dsiu'-dse u-thi-shi', hominy and beans put into a bag and boiled.

wa-dsiu'-e bi-ge, boiled corn, after which the kernels are pounded between two stones. This is then eaten with grease.

wa-dsiu'-e-gko', pounded corn, rolled into cakes with grease inside to give a meat flavor.

wa-dsiu'-e-i-thi-xthi, dough.

wa-dsiu'-e she-no' e-go' a-bthi', I have sufficient bread.

wa-dsiu'-e-xo' u-thi-shi', corn dumplings rolled up in corn husks and boiled. Green corn is generally used. Very similar to tamales.

wa-dsiu'-e xu-xu-xe — wa-dsiu-e, bread; xu-xu-xe, that cracks or crumbles: crackers.

wa-dsiu'-e she-gtho', corn pounded into fine meal, of which is made a paste that is baked into cakes.

wa-dsu'-*ta*, living creatures; animals; a term used in rituals.  
 wa-dsu'-*ta* hi-u-gthe do-ba—wa-dsu'-*ta*, living creatures; hi-u-gthe, long legs; do-ba, four: quadruped.  
 wa-dsu'-*ta*-i-hi-tho'-be, tells of the various places of the earth where the deer will reveal themselves to give help to reach old age.  
 wa-dsu'-*ta* sha-ge—wa-dsu'-*ta*, animal; sha'-ge, claw: animal claw.  
 wa-dsu'-*ta* shi'-to shi'-ga, young buffalo bull.  
 wa-dsu'-*ta* stee-dae, the tall animal; the elk.  
 wa-dsu'-*ta* shi'-ga, the small animal; deer. This is also the name given to a subgens of the *Ta-tha-xi*-gens; acts as *Sho-ka* for both itself and the gens.  
 wa-dsu'-*ta* to'-ga, the great animal; the buffalo bull.  
 wa'-ga, buffalo meat, or the meat of any other animal prepared for drying in the sun and wind or by the open fire.  
 wa-ga'-*ga*-thu, the act of giving a stroke with the symbolic gourd rattle when performing some of the ceremonies of the tribal rites.  
 wa-ga'-*go*-shto', one who is always scolding; a nagging person.  
 wa'-ga-gu, an inspector; a judge.  
 wa'-ga-gu, straight; correct; honest.  
 wa-ga'-she, spoils of war; things taken from the enemy.  
 wa-ga'-ahi-be, to defray; to disburse; to recompense; to pay for services rendered; reparation; to indemnify.  
 wa-ga'-ahi-be thi-tho-to', to settle a debt.  
 wa-ga'-ahi-be bthi-tho-to' pi, I settled a debt.  
 wa-ga'-ahi-be shni-tho-to' shi, you settled a debt.  
 wa-ga'-ahi-be o'-thi-tho-to' o'-ga hi i, we settled a debt.  
 wa-ga'-shu-be, the payment of a fine for misdemeanor; mulct.  
 a'-wa-ga-shu-be, I paid a fine.  
 wa-tha'-ga-shu-be, you paid a fine.  
 o'-wo'-ga-shu-be i, we paid a fine.

wa-ga'-the a-ka, the donor; he who gives or contributes.  
 wa-ga'-the-shto', generous; munificent; liberality; one who gives freely.  
 wa-ga'-*ta*-a-e-shi, impudence; rude; forward; insolence; officious.  
 wa-ga'-*xa*, outstrip; the winner of a race or game.  
 wa-ga'-*xa*, to excel.  
 a-wa'-*xa*, I excel.  
 wa-tha'-*xa*, you excel.  
 o'-wo'-ga-*xa* i, we excel.  
 wa-ga'-*xa*, excess; excellent.  
 wa-ga'-*xa*, outstep.  
 wa-ga'-*xa* bi o, he made us.  
 wa-ga'-*xe*, to make; to cause to be.  
 ha shki pa-gthe i-sho'-sho' wa-ga'-*xe* thi' a a-bi' da, he makes them to become restless, to lie here and there in distress. (From the Penalty ritual.)  
 wa-ga'-*xe*, a picture of; a symbol of. A ritual term. This is also used in expressing the idea of making things.  
 wa-ga'-*xe* a-ka, the inventor.  
 wa-ga'-*xe* pi-o', skilled in sleight of hand; legerdemain.  
 wa-ga'-*xe* pi-o' bi a, he is skilled in sleight-of-hand.  
 wa-ga'-*xthi*, to strike.  
 a'-*xthi*, I strike.  
 tha'-*xthi*, you strike.  
 o'-ga'-*xthi* i, we strike.  
 wa-ga'-*xthi*, the name of a war honor bestowed upon a warrior who has struck in battle an enemy, alive or dead. The honor won must be beyond dispute and must have been conferred ceremonially to permit him to count it in a tribal rite.  
 wa-ga'-*xthi* o-do', the striking war honor. When all the *Xthe-ta*-ge (eight commanders) had finished making their claims, then the warriors or the servant class, who had struck one of the enemy, come forward, one after another, and make claim to wa-ga'-*xthi*. Each warrior as he makes his claim drops a little red stick on the bird belonging to his division.

wa-ga'-xto<sup>a</sup>, the act of pouring water.  
 wa'-ga-zhi, command. (Om. same.)  
 wa-gi'-gtha-she, to recover; to regain possession of; to recapture; to retrieve.

a-gi'-gtha-she, I recovered (recaptured) it.

tha-gi'-gtha-she, you recovered (recaptured) it.

o<sup>a</sup>-gi'-gtha-she i, we recovered (recaptured) it.

wa-gi'-ka, to invoke; to appeal to.

a-wa'-gi-ka, I appealed.

wa-tha'-gi-ka, you appealed.

o<sup>a</sup>-wo'-gi-ka i, we appealed.

wa-gi'-shi-be, to remunerate; to repay.

a-gi'-shi-be, I repaid him.

tha-gi'-shi-be, you repaid him.

o<sup>a</sup>-gi'-shi-be i, we repaid him.

wa-gi'-thi-gtho<sup>a</sup>, to study out a plan for the benefit of another.

wa-o'-bthi-gtho<sup>a</sup>, I studied out a plan.

wa-the'-stai-gtho<sup>a</sup>, you studied out a plan.

wa-gi'-zha, denial; to deny.

a-wa'-gi-zha, I deny it.

wa-tha'-gi-zha, you deny it.

o<sup>a</sup>-wo'-gi-zha i, we deny it.

wa-gi'-zha wa-tse-xi, irrefutable; not easily disproved.

wa-gi'-zhu tse ga-ni bthi-ge i<sup>a</sup> do, I took the sweepstakes.

wa-go'-ge (v.), to teach; to instruct; to preach.

wa-po'-ge, I teach.

wa-shko'-ge, you teach.

o<sup>a</sup>-wo'-go'-ga i, we teach.

wa-go'-ge, an instructor; a preceptor; a teacher; a preacher.

wa-go'-ge wa-k'o—wa-go'-ge, to instruct; wa-k'o, woman: a woman instructor; a preceptress.

wa-go'-zhi<sup>a</sup>-ga, to be unskilled.

wa-po'-zhi<sup>a</sup>-ga, I am unskilled.

wa-shko'-zhi<sup>a</sup>-ga, you are unskilled.

o<sup>a</sup>-wa'-go'-zhi<sup>a</sup>-ga i, we are unskilled.

wa-gtha'-e, to distribute.

we-a-gtha'-e, I distributed among them.

we-tha-gtha'-e, you distributed among them.

wa'-gtha-ge, an unfavorable impression made by a person upon another or upon a number of persons by his offensive conduct; to come or go for a person that is a relative.

wa'-gtha-ge, taboo; a thing sacred which must not be used for profane purposes, and to which is attached a penalty, particularly things consecrated for ceremonial purposes.

wa-gtha'-wa, to recount.

a'-gtha-wa, I recount.

tha'-gtha-wa, you recount.

o<sup>a</sup>-gtha'-wa i, we recount.

wa-gthe, a symbolic plume made of a downy feather of an eagle.

wa-gthe'-ge—wa, things; gthe-ge, striped: book.

wa-gthe'-ge, a letter, document, newspaper; an epistle.

wa-gthe'-ge, a scrip; writing.

wa-gthe'-ge, mail.

wa-gthe'-ge' a-ga-xe, a place on which papers are written; a desk.

wa-gthe'-ge ga-xe—wa-gthe-ge, things striped; ga-xe, maker: a clerk; a secretary.

Wa-gthe'-ge ga-xe gi-wa-to'-ga—wa-gthe'-ge, writing; ga-xe, maker; gi-wa-to'-ga, chief of: Secretary of the Interior.

wa-gthe'-ge i-ga-xe—wa-gthe'-ge, a writing; i, with which to; ga-xe, make: a pen.

wa-gthe'-ge i-ga-xe tha-gthi<sup>a</sup> xtsi a-bthi<sup>a</sup>, I have a good pen.

wa-gthe'-ge i-ga-xe tha-gthi<sup>a</sup> xtsi a-ni, you have a good pen.

wa-gthe'-ge ga-xe, to write; to probate.

wa-gthe'-ge pa-xe, I write.

wa-gthe'-ge shka-xe, you write.

wa-gthe'-ge o<sup>a</sup>-ga-xa i, we write.

wa-gthe'-ge k'i<sup>a</sup>, mail carrier; postman.

wa-gthe'-ge k'i<sup>a</sup> a-ba u-tha-ge wa-gthe'-ge wi<sup>a</sup> a-thi a-tai bi a, the postman brought the paper.

wa-gthe'-ge pi-o<sup>a</sup>, literate; educated; learned.

wa-gthe'-ge pi-mo<sup>a</sup>, I am educated.

**wa-gthe'-çe pi-o<sup>a</sup>**—continued.

**wa-gthe'-çe shpi-zho<sup>a</sup>**, you are educated.

**wa-gthe'-çe o<sup>a</sup>-pi-o<sup>a</sup> i**, we are educated.

**wa-gthe'-çe-ṭa-ṭa-ṭi**—**wa-gthe'-çe**, writing; **ṭa-ṭa-ṭi**, ticking: type-writer. (*See mo<sup>a</sup>-çe ṭa-ṭa-ṭi.*)

**wa-gthe'-çe tha-dse**, to read; to read to some one.

**wa-gthe'-çe btha-dse**, I read.

**wa-gthe'-çe stsa-dse**, you read.

**wa-gthe'-çe ṭsi**, a library; a house for books.

**wa-gthe'-çe u-ṭsi**—**wa-gthe'-çe**, writings; **u-ṭsi**, house of: post office.

**Wa-gthe'-çe u-ṭsi gi-wa-to<sup>a</sup>-ga**, Postmaster General.

**wa-gthe'-çe wa-tha-ṭta**, postage stamps.

**wa-gthe'-çe wa-tha-ṭta ṭa-to<sup>a</sup> ko<sup>a</sup>-btha**, I want five postage stamps.

**wa-gthe'-çe zhi<sup>a</sup>-ga**—**wa-gthe'-çe**, paper; **zhi<sup>a</sup>-ga**, little: railroad ticket.

**wa-gthe'-çe zhi<sup>a</sup>-ga o<sup>a</sup>-wo<sup>a</sup>-xpa-the i<sup>a</sup> do**, I lost my railroad ticket.

**wa-gthe-to<sup>a</sup> e-go<sup>a</sup>**, a plumelike shaft.

**wa-gthi'**, maggot. (Om. same.)

**wa'-gthi**, the act of bringing home.

**wa'-gthi i-he-the**, the bringing of the firewood to the House of Mystery to represent the enemy. A term used for the act of burning the four pieces of wood which represent the warriors of enemy tribes. This ceremony is performed at the rites of a war party of all the warriors of the tribe.

**wa'-gthi<sup>a</sup>**, very much; greatly; a great many; (2) beyond description.

**wa'-gthi<sup>a</sup> gi-ba-ṭo<sup>a</sup> bi a**, he was in a rage.

**wa'-gthi<sup>a</sup> gi-ṭu**, excessive joy; ecstasy.

**wa'-gthi<sup>a</sup>-i-ṭi**, to detest; to despise; to hate.

**wa-gthi<sup>a</sup> i-tha'-ṭi**, I detest.

**wa-gthi<sup>a</sup> i'-tha-ṭi**, you detest.

**wa-gthi<sup>a</sup> o<sup>a</sup>-tho<sup>a</sup>-ṭi i**, we detest.

**wa'-gthi<sup>a</sup> o-xta-gi-the**, excessive fondness for a relative or friend.

**wa'-gthi<sup>a</sup> o-xta a-gi-the**, I am fond of him.

**wa'-gthi<sup>a</sup> o-xta-gi-the**—continued.

**wa'-gthi<sup>a</sup> o-xta tha-gi-the**, you are fond of him.

**wa'-gthi<sup>a</sup> o<sup>a</sup>-xta-o<sup>a</sup>-gi-tha i**, we are fond of him.

**wa'-gthi<sup>a</sup> u-ṭa-wa-tha bi a**, he is very sickly.

**wa-gthi<sup>a</sup> u-she**, flyblow.

**wa-gtho<sup>a</sup>**, to revile; to heap reproach or scandal upon another.

**a'-gtho<sup>a</sup>**, I reviled him.

**tha'-gtho<sup>a</sup>**, you reviled him.

**o<sup>a</sup>-gtho<sup>a</sup> i**, we reviled him.

**wa-gtho<sup>a</sup>-ge**, he has married them.

**wa-k'o tho<sup>a</sup>-ba wa-gtho<sup>a</sup> a-ka o**, he has married two women.

**wa-gtho<sup>a</sup>-gtho<sup>a</sup>**, to curse.

**a-gtho<sup>a</sup>-gtho<sup>a</sup>**, I curse.

**tha-gtho<sup>a</sup>-gtho<sup>a</sup>**, you curse.

**o<sup>a</sup>-wo<sup>a</sup>-gtho<sup>a</sup>-gtho<sup>a</sup> i**, we curse.

**wa-gtho<sup>a</sup>-shto<sup>a</sup>**, one who is in the habit of calling persons names. Such a person is shunned.

**wa-gtho<sup>a</sup>-xe shto<sup>a</sup>**, witchery; witchcraft.

**wa-gthu'-çe**, harvest.

**wa-gthu'-shka**, bug; any kind of bug; a worm; an insect.

**wa-gthu'-shka ṭa-be**, black bug; a cricket.

**wa-gthu'-shka ha-sho-ga**—**wa-gthu'-shka**, a bug; **ha-sho-ga**, shell, skin, or covering: a bug with a shell or tough skin; a shard.

**wa-gthu'-shka hi<sup>a</sup>-shku-be**—**wa-gthu'-shka**, a worm; **hi<sup>a</sup>-shku-be**, thick hair—a worm with thick hair: a caterpillar.

**wa-gthu'-shka i-a bi**, where a strange animal was seen at a tributary of the Neosho on the west, near where the town of Parsons, Kans., now stands. According to the legend, a party of Osage warriors was crossing this creek on what seemed to be a log. When all but two had crossed, the monster turned its head downstream and went away. In an unpublished manuscript Father Shomaker refers to the creek as "Labeth." The Osage call the creek and the town of Parsons by the name **Wa-gthu'-shka bi a**.

- Wa-ghtu'-shka i-a-bi to'-wo**, the name by which the Osage called Parsons, Kans. (See *Wa-gthu'-shka i-a-bi*.)
- wa-gthu'-shka i'-shta to'-ga—wa-gthu-shka**, bug; *i'-shta*, eyes; *to'-ga*, big—big-eye-bug: praying mantis. This insect is so named on account of its attitude when waiting for its prey—that of being at prayer.
- wa-gthu'-shka u-tal**, wormy; full of worms.
- wa-gthu'-shka zhi'-ga**, little bugs. Found in rituals.
- wa-ha'**, leather; any animal skin used for clothing, such as jackets, leggings, or moccasins; (2) hides or pelts of the buffalo, elk, or deer.
- wa-ha'**, scalp of a slain warrior of the enemy.
- wa-ha'-ba u-she**, the corn is plentiful.
- wa-ha'-ba u-we**, cornfield.
- wa-ha'-ge**, the last born of a number of young brothers spoken of as *Ka-ge* or *Ka-ge wa-ha-ge*. The young brothers serve as messengers for the Elder brothers. This is a term used in rituals.
- wa-ha'-gi-tha zhi**, doubtless.
- wa-ha'-gi-the**, to be in suspense.
- wa-ha'-a-gi-the tho**, I was in suspense.
- wa-thi'-ha-gi-the**, you were in suspense.
- wa-ha'-o'-gi-tha i**, we were in suspense.
- wa he'-he**, weak; feeble; soft.
- wa-he'-he ga-xe**, to weaken.
- wa-he'-he pa-xe**, I was made weak.
- wa-he'-he shka-xe**, you were made weak.
- wa-he'-he o'-ga-xa i**, we were made weak.
- wa-he'-o'-k'i**, to wrap up bags and bundles, preparatory to breaking camp.
- wa-hi'**, bones.
- wa-hi'-ga-xto**, spilling bones; throwing dice.
- wa-hi'-a-xto**, I threw dice.
- wa-hi'-tha-xto**, you threw dice.
- wa-hi'-o'-ga-xto i**, we threw dice.
- wa-hi' i-ga-tse**, bone smasher; an implement used for crushing bones to get out the marrow.
- wa-hi'-ni-e** (Om. same), aching bones; lumbago; rheumatism.
- wa-hi'-xa-shto**, one who flatters.
- wa-hi'-o**, to remove; to depart; to break camp.
- a-wa'-hi-o**, I broke camp.
- wa-tha'-hi-o**, you broke camp.
- o'-wo'-hi-o i**, we broke camp.
- wa-hi'-o**, to pack up, as when preparing to break camp; to move from place to place; to migrate.
- wa-hi'-o'-k'i**, to load; a load.
- wa-hiu'**, a bone.
- Wa-hiu'-co-i**, White-bones-woman. Female personal name. Refers to the story of bones left to whiten on the ground.
- wa-hiu'-ga-stse**, fringes or tassels.
- Wa'-hiu-ga-xthi**, Strikes-the-bone. Personal name.
- wa-hiu'-k'e**, a bone awl.
- wa-hiu'-ka zha-ta—wa-hiu-ka**, an awl; *zha-ta*, forked: a fork.
- wa-hiu'-k'e-zha-ta**, a forked awl; a table fork.
- Wa-hiu'-tha-zhu**, Bone-gnawer. Personal name. Refers to the habit of the dog.
- wa-hiu' wa-no'-p'i**, a bone necklace.
- wa-hiu' zhi'-ga—wa-hiu**, bone; *zhi'-ga*, little—little-bone: button.
- wa-hi'-we-gthi**, bone grease; the grease extracted from crushed buffalo bones.
- wa'-hni**, you have them.
- wa-ho'-k'a**, a young person; a juvenile.
- wa-thi'-ho-k'a**, you are young.
- wa-ho'**, the cross threads in weaving; the woof; a single thread or strand of worsted yarn. This is used by both the Omaha and the Osage for making woven belts; the material used was the soft wool from the buffalo calf.
- wa-ho'-i'-ge**, literally, no mother. The word was used among the Indians when speaking of a child with neither father nor mother: an orphan.

wa-ho'-i-a-ge tsi—wa-ho'-i-a-ge, no mother; tsi, house—no-mother-house: orphanage.

wa-ho'-shi-ge, valorous; men of violence. (From a ritual.)

wa-ho'-stsa shi-a-ga, small; tiny; minute.

wa-ho'-to-a-the—wa, things; ho-to-a, to cry; the, to cause—to cause things to cry out: a gun.

wa-ho'-to-a-the a-ba-ha-gi, a rifle with a brass sight.

wa-ho'-to-a-the da-pa—wa-ho'-to-a-the, gun; da-pa, short: a pistol.

wa-ho'-to-a-the i-k'u-tse, a target for testing the accuracy of a gun.

wa-ho'-to-a-the i-k'u-tse u-ko-a a-u, I hit the target in the center.

wa-ho'-to-a-the i-mo-a-kahe, the other of the two guns.

wa-ho'-to-a-the i-thi-gi-hi, ramrod; gun cleaner.

wa-ho'-to-a-the mo-a'-ga-she-ga e-go-a, a gun with a skunk-leg hammer; flintlock musket. On account of the similarity to the hind leg of a skunk, the hammer of the gun is often called by this name.

wa-ho'-to-a-the ni-xo-dse, gunpowder.

wa-ho'-to-a-the pa, a pistol.

wa-ho'-to-a-the pa wi-a bthi-a ha, I have a pistol.

wa-ho'-to-a-the pa wi-a sti-a ha, you have a pistol.

wa-ho'-to-a-the pa shi-a-ga, a revolver.

wa-ho'-to-a-the u-ba-xo-a, a breech-loading gun.

wa-ho'-to-a-the we-ku-dse pi-o-a, one skilled in the use of a rifle; a marksman.

wa-ho'-to-a-the we-ku-dse pi-mo-a, I am a good marksman.

wa-ho'-to-a-the we-ku-dse shpi-zho-a, you are a good marksman.

wa-hu'-da, amusing.

wa-hu'-k'a, young.

o-a-wo'-ho-k'a, I am young.

wa-thi'-hu-k'a, you are young.

wa-hu'-sta, small; tiny.

wa-hu'-stsa shi-a-ga, very small; minute.

Wa'-i-a-no-a-shi-a, Stands-over-them. Personal name.

Wa'-i-a Xa-ge, Carrying (a pipe) and Wailing. This is the first act in the initiatory ceremony of a candidate after he receives the pipe from the A-ki-ho-a Xo-ka. It is a symbol of supplication to Wa-ko'-da, and the wailing is an appeal to the No-a-ho'-shi-a-ga to recite the Wi'-gi-e (ritual) in its entirety.

wa'-ka-pa, to meet them.

wa-a'-ki-pa, I met them.

wa-tha'-ki-pa, you met them.

wo-a'-ga-ki-pa i, we met them.

wa-keh'-o-a-ge, instruction; to give instruction to a pupil; to teach.

wa-k'e'-k'i-a, a snail.

wa-ke'-the, cattail (*Typha latifolia*).

This plant is used by the Osage for making rough mats for covering their wigwams.

wa'-k'i, to give.

a'-wa-k'i, I give.

wa-tha'-k'i, you give.

wa'-ki-a, pettifogger.

wa'-ki-e shi-a-ga ba wa-a-gi, I dislike a pettifogger.

wa'-ki-a-ahke, fresh meat tied to each end of a thong for convenience in carrying.

Wa'-ki-a-ahke, Tied-together. Personal name. Refers to two pieces of meat tied for convenience of the hunter for carrying.

wa'-ki-e, a jurist; lawyer.

wa'-ki-gtha-dse—wa, things; ki, possessive sign; gtha-dse, spoken: words spoken by a group of persons for their own use or benefit; law; (2) any rule of action agreed upon by the male members of a tribe; ordinance; statute. wa'-ki-gtha-dse u-wa-pa, I obey the law.

wa'-ki-gtha-dse u-tha-pa, you obey the law.

wa'-ki-gtha-dse u-pa, he obeys the law.

wa'-ki-gtha-dse a-thi-ta — wa-ki-gtha-dse, a rule; a-thi-ta, goes contrary to—goes-contrary-to-rule: to violate.

wa'-ki-gtha-dse ga-xe, to make laws; legislate; legislation; law makers.

wa-ki'-gtha-e, issue of Government rations.

wa-ki'-gtha-e wa-ga-shi-be, a money payment to members of the tribe by the Government.

wa-ki'-gthi-gtho<sup>a</sup>, to meditate over one's own needs and comforts and thinking up plans of action.

wa-ki'-gthi-ts'a-ge, cripple.

we'-ki-gthi-wi<sup>a</sup>, clothing; regalia; dress; costume.

we'-ki-gthi-wi<sup>a</sup> a-gthi-shki, I washed my clothes.

we'-ki-gthi-wi<sup>a</sup> tha-gthi-shki, you washed your clothes.

we'-ki-gthi-wi<sup>a</sup> o<sup>a</sup>-gthi-shki i, we washed our clothes.

wa-k'i<sup>a</sup>, carrying.

a'-wa-k'i<sup>a</sup>, I carry.

wa-tha'-k'i<sup>a</sup>, you carry.

o<sup>a</sup>-wo<sup>a</sup>-k'i<sup>a</sup> i, we carry.

wa-k'i<sup>a</sup> i-tse-the—wa-k'i<sup>a</sup>, a burden; i-tse-the, to put down: to disburden.

wa-k'i<sup>a</sup> tse i-tse a-the, I disburden.

wa-k'i<sup>a</sup> tse i-tse tha-the, you disburden.

wa-k'i<sup>a</sup> ge i-tse o<sup>a</sup>-tho<sup>a</sup>, we disburden.

wa-k'o', woman or women.

wa-k'o' da-ge shto<sup>a</sup>—wa-k'o, woman; da-ge, to quarrel; shto<sup>a</sup>, frequently, does not stop: a quarrelsome woman.

wa-k'o' e-go<sup>a</sup>—wa-k'o', woman; e-go<sup>a</sup>, like—womanlike: womanly.

Wa-k'o'-ga-hi-ge, Woman-chief. Female personal name.

wa-k'o'-gi-ts'e, a widow.

wa-k'o' i-thi-gtho<sup>a</sup>—wa-k'o, woman; i-thi-gtho<sup>a</sup>, thoughts on his mind: an expression used by the Osage when a young man turns his attentions to young women.

wa-k'o' mo<sup>a</sup>-ko<sup>a</sup>—wa-k'o, woman; mo<sup>a</sup>-ko<sup>a</sup>, medicine: love potion; philter.

wa-k'o<sup>a</sup>, war honors; to exult.

a-wa'-k'o<sup>a</sup>, I exulted.

wa-tha'-k'o<sup>a</sup>, you exulted.

o<sup>a</sup>-wa'-k'o<sup>a</sup> i, we exulted.

Wa-ko<sup>a</sup>-gi, Small-animals. Female personal name.

wa-k'o<sup>a</sup>-gi, small game animals. Their skins are used for various purposes.

wa-k'o<sup>a</sup>-gi-ha, skins of small animals. Skins used for ceremonial purposes.

wa-k'o<sup>a</sup>-gi-ha op-she wa-tho<sup>a</sup>, Song of Walking on the Animal Skins. The procession does not actually walk upon the skins, but passes by the symbolic skins, which are hung up on racks. It is the sun that really touches each skin and gives it life.

wa-k'o<sup>a</sup>-gi thu-ge pe-tho<sup>a</sup>-be tse, The Taking of Seven Animals. This is a ceremony in the smoking ritual during initiation.

Wa-k'o<sup>a</sup>-gi thu-ge sha-pe tse, Taking of Six Animals. This is a part of the Smoking Ritual which is used during the initiation ceremony.

Wa-ko<sup>a</sup>-da, God.

Wa-ko<sup>a</sup>-da, is the name applied by the Osage to the mysterious, invisible, creative power which brings into existence all living things of whatever kind. They believe that this great power resides in the air, the blue sky, the clouds, the stars, the sun, the moon, and the earth, and keeps them in motion. Sometimes the Osage speak of a tree, a rock, or a prominent hill as Wa-ko<sup>a</sup>-da, but when asked if his people had great numbers of Wa-ko<sup>a</sup>-das he would reply, "Not so; there is but one God and His presence is in all things and is everywhere. We say a tree is Wa-ko<sup>a</sup>-da because in it also Wa-ko<sup>a</sup>-da resides." The Omaha, Ponca, and Kaw cognate tribes also use the name just as here written and give it the same meaning. In discussing the invisibility of Wa-ko<sup>a</sup>-da, Wa-tse-mo<sup>a</sup>-i<sup>a</sup> gave the following story of Wa-da'-i<sup>a</sup>-ga, one of his ancestors:

When Wa-da'-i<sup>a</sup>-ga was a young man he joined a war party that was marching against



## Wa-ko'-da—continued.

a certain enemy tribe. The young man served as a scout in the expedition. The Oseage defeated the enemy and started homeward with captives and spoils. During the march Wa-da'-i-ga turned aside to take the rite of vigil. He fasted eight days, and on the morning of the ninth as he awoke he was startled by the sudden appearance of a man before him. The stranger said: "I speak as a messenger; look toward the east!" Wa-da'-i-ga looked eastward and saw a man whom he took to be the sun and fell to the ground unconscious. When he revived he discovered that his body had become infested with maggots. He believed that he had died and returned to life, and arose to his feet and felt the return of his strength and vigor. Hastening to a brook, he stood amidst its rushing waters, cleansed himself, and then hastened homeward. For a long time Wa-da'-i-ga could get no meaning out of his vision. Then one day, as he sat with his family, he suddenly became silent and motionless. He became himself again; then he sent a messenger for some of the leading men and told them that a large war party was approaching the village. The men aroused their warriors to action; they met the enemy, slew many of the bravest, and completely routed the rest. The people in their wonder at the strange manner in which Wa-da'-i-ga gave warning fell to calling him Wa-ko'-da.

Years passed and when Wa-da'-i-ga felt that old age was creeping upon him he called together his sons and daughters and their children to have a feast which he prepared for them, and to have a serious talk with them. When the feast was over the old man began:

I wish to speak to you before I depart for spiritland. Be content with the things it pleases Wa-ko'-da to put within your reach. Do not take the rite of vigil and suffer and thirst with the hope that you will see Wa-ko'-da. He is invisible. I tried; I have failed; no living man has seen him. No living man ever will. Wa-ko'-da can not be seen, but we know that he is in all places in the sky and all things that move therein. He is in the earth, in its still waters, its springs, lakes and rivers; in its dark forests and in its grasses. He is everywhere. Our people call me Wa-ko'-da, but it is wrong to apply that name to a man. A few times I gave to the people timely warnings of approaching danger, and without thinking they called me Wa-ko'-da, because there was mystery in the manner of giving the alarms.

wa-ko'-da-gi, a person who has knowledge of medicine; a physician; a doctor; (2) one who pretends to

## wa-ko'-da-gi—continued.

communicate with the dead; a necromancer; occult; magic; (3) holy; sacred; anything held sacred. wa-ko'-da-gi gi-bo<sup>a</sup> the a-wa ki-the ha, I sent for a physician.

wa-ko'-da-gi wa-k'o, a sorceress.

Wa-ko'-da-hi-the<sup>a</sup>-be, God-who-appears. Female personal name. Refers to the rising sun.

wa-ko'-da ho<sup>a</sup>-ba do<sup>a</sup>—wa-ko'-da, God; ho<sup>a</sup>-ba don, during the day—the god of day: the sun.

wa-ko'-da ho<sup>a</sup> do<sup>a</sup>—wa-ko'-da, God; ho<sup>a</sup> do<sup>a</sup>, during the night: the moon.

wa-ko'-da-da-ho<sup>a</sup>-ba-wa-gu, God of the cloudless days.

Wa-ko'-da-ho<sup>a</sup>-no<sup>a</sup>-pa-ge, Goddess of darkness.

Wa-ko'-da-i-e, One-who-saw-God. Personal name.

Wa-ko'-da i-gi-no<sup>a</sup>-zhi<sup>a</sup>—Wa-ko'-da, God; i-gi-no<sup>a</sup>-zhi<sup>a</sup>, encouraged by the presence of: a belief in God that He will answer prayers; faith in God; religion.

wa-ko'-da i-thi-gtho<sup>a</sup>—Wa-ko'-da, God; the Supreme Being; i-thi-gtho<sup>a</sup>, in his thoughts: God in his thoughts; pious.

wa-ko'-da i-thi-gtho<sup>a</sup> i ha, he is very pious.

wa-ko'-da i-thi-gtho<sup>a</sup> a-zhi, an agnostic.

wa-ko'-da-mo<sup>a</sup>-zhi-ta, God of the upper region (the sky).

Wa-ko'-da-no<sup>a</sup>-pa-i<sup>a</sup>, The-god-who-feared. Personal name. Refers to the constellation Canis Major.

wa-ko'-da tai, God's house; a house of any kind in which the people gather to worship.

wa-ko'-da tai tse u-wa-pe, I entered the house of God.

wa-ko'-da tai tse u-tha-pe, you entered the house of God.

wa-ko'-da tai tse o<sup>a</sup>-gu-pa i, we entered the house of God.

wa-ko'-da tai tse dai pi, I went into the tabernacle.

wa-ko'-da-u-dse-ta, Goddess of the lower region (earth).

**wa-ko'-da wa-gi-da**, supplication; petition; an appeal to God; to supplicate.

**wa-ko'-da a-wa-gi-da**, I petition.

**wa-ko'-da wa-tha-gi-da**, you petition.

**wa-ko'-da o'-wo'-gi-da i**, we petition.

**wa-ko'-di-the**, to be in great distress in mind and body.

**o'-wa'-ko'-di-the**, I am distressed.

**wa-thi'-ko'-di-the**, you are distressed.

**wa-wa'-ko'-di-tha i**, we are distressed.

**wa-k'o'-ho'-ga**, the principal actor in a ceremony.

**wa-k'o' nika thi'-ge**, a woman without a man; a widow.

**wa-k'o' ni-ka to'**, a married woman.

**wa-k'o' no'**, sacred acts performed. A ritual expression.

**wa-k'o' no'-ho'**, a woman of questionable chastity; a harlot; a prostitute.

**wa-ko'-tha**, to pounce upon; to attack with force and quickness; a riot; a raid.

**a-wa'-ko'-btha**, I attack with force.

**wa-tha'-ko'-shta**, you attack with force.

**o'-wo' ko'-tha i**, we attack with force.

**wa-ko'-tha i-do' t'e-tha i ha**, he was killed in a riot.

**wa-ko' tha the-the**, going forward to attack.

**Wa-ko'-tha-to'-ga**, Great-attacker. Personal name. Refers to the attack of the eagle on its prey.

**Wa-k'o'-tsi-e**, One-who-triumphs. Personal name.

**wa-k'o'-o'-ta-ga**, a comely woman.

**wa-k'o'-thi-gtho'**, to make love to a woman.

**wa-k'o' thi'-ge**, has no woman; a widower.

**wa-k'o' tsi-she-be a-ki-da-wak'o**, woman; tsi-she-be, door; a-ki-da, servant—woman-door-servant: portress.

**wa-k'o' u-ta-ga-zhi**, a slovenly woman; one who is careless as to her appearance and dress.

**wa-k'o' wa-thi-xa zhi**, an unmarried woman; a spinster.

**wa-k'o wa-thi'-shki—wa-k'o**, woman; wa-thi-shki, washes clothes: a laundress.

**wa-thi'-shki wa-k'o tha-gthi' wi' i-tha the he**, I found a good laundress.

**wa-k'o wa-thi-xe**, a married woman.

**wa-k'o' zhi'-ga**, mother-in-law; a crone; an aged woman.

**wa-k'o' zhi'-ga hi**, a woman who has reached old age.

**wa-ksho'**, to mean anything.

**wa'-kahi'-dse**, to miss hitting them.

**a-wa'-kahi'-dse**, I missed hitting them.

**wa-tha'-kahi'-dse**, you missed hitting them.

**o'-wo'-ga-kahi'-dsa i**, we missed hitting them.

**wa-k'u' thi'-ke tha-k'e-a-the**, I have sympathy for her.

**wa-mo'-dse**, seeds of any kind.

**wa-me'-dse we-thi-wi'**, seedsman; one who sells seeds.

**wa-mo'-gthe the a-ka**, an originator; (2) the Creator; God.

**wa-mo'-pahe-the**, an ancestor; procreator

**wa-mo'-thi'**, to deliver a message.

**wa-mo'-thi' bthe**, I go to deliver a message.

**wa-mo'-thi' stae**, you go to deliver a message.

**wa-mo'-thi'**, to march (as soldiers).

**wa-mo'-thi' bthe**, I marched.

**wa-mo'-thi' stae**, you marched.

**wa-mo'-thi'**, to travel; to go forward from one place to another on a mission, as a delegate; to go on a journey.

**wa-mo'-thi' o'-gu a-tha**, I like to travel.

**wa-mo'-thi'-the**, to proceed.

**gi bthu'-the ha wa-mo'-thi' te**, I proceed.

**gi ni'-the ha wa-mo'-thi' te**, you proceed.

**gi o'-thu'-tha i wa-mo'-thi' te**, we proceed.

**wa-mo'-thi' tho-to' the**, direct; to travel in a straight course; in a straight line.

wa-mo'-tho<sup>a</sup>, to steal; to take that which belongs to another; to pilfer.

wa-mo'-btho<sup>a</sup>, I steal.

wa-mo'-shto<sup>a</sup>, you steal.

wa-mo'-tho<sup>a</sup> a-wi-gtha, I accuse you of stealing.

wa-mo'-tho<sup>a</sup> o<sup>a</sup>-tha-gtha, you accuse me of stealing.

wa-mo'-tho<sup>a</sup> tee pi-a-shi, it is bad to steal.

wa-mo'-tho<sup>a</sup>-shte<sup>a</sup>, one who is in the habit of stealing; a thief.

wa-mo'-tho<sup>a</sup>-shto<sup>a</sup> the u-bthi<sup>a</sup>-ge, I caught the thief.

wa-mo'-xe-the, deceit; fraud; cheat; (2) to pretend.

wa-mo'-xe-a-the, I pretend.

wa-mo'-xe-tha-the, you pretend.

wa-mo'-xe-o<sup>a</sup>-tha i, we pretend.

wa-mo'-xe-the shte<sup>a</sup>, a crook; a swindler; a dishonest person.

wa-mu'-cke u-we, wheat field.

wa-ni'-e, pains; the pains of a woman in giving birth to a child; painful. gi-thi' ni-e, you have a pain in your foot.

gi-wa-ni a i, we have pains in our feet.

Wa-ni'-e-to<sup>a</sup>, Giver-of-life. Personal name.

wa-ni'-e-u-thi<sup>a</sup>-ge, a midwife.

wa-ni'-e wa-gthi<sup>a</sup>, severe pain.

wa'-ni-xe a(?) are you married? (m. sp.).

wa-no<sup>a</sup>, the senior; the elder of two persons. The name of a gens occupying the office of the "oldest." Term used in rituals.

wa-no<sup>a</sup>-btha-zhi, to fast.

a-wa'-no<sup>a</sup>-btha mo<sup>a</sup>-zhi, I fasted.

wa-tha'-no<sup>a</sup> btha zhi, you fasted.

wa-no<sup>a</sup>-bthe, a meal: breakfast, dinner, or supper; (2) nourishment; food.

a-wa'-no<sup>a</sup>-bthe bthi-shto<sup>a</sup>, I have had my dinner.

wa-no<sup>a</sup>-bthe dsu-ba a-bthi mi<sup>a</sup>-kahe o, I have a scant supply of food.

wa-no<sup>a</sup>-bthe, to eat; to dine.

a-wa'-no<sup>a</sup>-bthe, I am eating.

wa-tha'-no<sup>a</sup>-bthe, you are eating.

o<sup>a</sup>-wo'-no<sup>a</sup>-btha i, we are eating.

wa-no<sup>a</sup>-bthe gi-o, come and eat.

wa-no<sup>a</sup>-bthe-tha-<sup>te</sup>-ho<sup>a</sup>, to digest food; mastication.

wa-no<sup>a</sup>-bthe-btha-<sup>te</sup>-ho<sup>a</sup>, I digest food.

wa-no<sup>a</sup>-bthe-shta-<sup>te</sup>-ho<sup>a</sup>, you digest food.

wa-no<sup>a</sup>-bthe-o<sup>a</sup>-tha-<sup>te</sup>-ho<sup>a</sup> i, we digest food.

wa-no<sup>a</sup>-bthe thi-u-ahki-ga, one who uses food in a wasteful manner.

wa-no<sup>a</sup>-bthe <sup>te</sup>-ga, voracious; big eater; a glutton; ravenous.

wa-no<sup>a</sup>-bthe <sup>te</sup>-ga bthe, I am ravenous.

wa-no<sup>a</sup>-bthe <sup>te</sup>-ga ni, you are ravenous.

wa-no<sup>a</sup>-bthe <sup>te</sup>-ga o<sup>a</sup>-thi i, we are ravenous.

wa-no<sup>a</sup>-bthe-<sup>tsi</sup>-wa-no<sup>a</sup>-bthe, eating; <sup>tsi</sup>, house: hotel.

wa-no<sup>a</sup>-bthe u-shi, a place for keeping food or provisions; a food bag; a pantry; the abdomen.

wa-no<sup>a</sup>-ge, points of attack.

Wa-no<sup>a</sup>-ge A-ba-gu, the title of a wi-gi-e in which the earth is symbolized as that upon which life is manifest. A spot (ho'-e-ga) made bare by plucking the grass is also a symbol. In this wi'-gi-e the earth is regarded as one of the abiding places of that All Controlling power to whom the Do<sup>a</sup>-do<sup>a</sup>-ho<sup>a</sup>-ga makes his constant appeal. The plucked grass represents the lives of men, not only against whom he is leading his warriors but also those of his own people whom he is striving to protect. (For reference see paraphrase in back of book.)

wa-no<sup>a</sup>-ge a-ba-gu, Ceremony of Pointing out Certain Directions of Attack. This refers to certain acts of the Do<sup>a</sup>-do<sup>a</sup>-ho<sup>a</sup>-ga when he recites the last wi-gi-e of the particular ceremony. He acquires the authority to perform this ceremony in the following manner: A member of the No<sup>a</sup>-ho<sup>a</sup>-shi<sup>a</sup>-ga, who hopes to be chosen as leader of a ceremonially organized war party at some future time, strives to qualify himself to perform the

wa-no'-ge a-ba-gu—continued.

wa-no'-ge a-ba-gu ceremony. He performs a certain act which his skill in hunting enables him to do; he may kill a buffalo, a deer, a turkey, or any other game or animal that is full grown, fat, and free from disease or old wounds, and takes it to the No'-ho'-zhi'-ga, by whom he wishes to be initiated in this particular ritual.

Wa-no'-ge A-ba-gu Wa-tho', Pertaining to the Attack. These songs with a wi'-gi-e point out specially the direction of attack. In the first two songs of this group two birds—the hawk and the crow—are referred to as possessing mystic powers; the third and fourth songs refer to the close of the ceremonial acts; the fifth refers to the act of the warriors in marching one by one over the bunches of grass; by doing this they ask for supernatural aid; the sixth is similar to the fifth, but the act is not so individual, but representative of unity of thought, purpose, and action; song 7 refers to the final appeal of the Ancient men for supernatural aid. These songs and the wi'-gi-e are of the Ts'-shu Wa-shta-ge version. (For paraphrase see back of book.)

Wa-no'-ge, Stampede. Personal name. Refers to the stampeding of a buffalo herd.

wa-no'-ka-the; to maim; to injure.

no'-ka a-the, I injured him.

no'-ka tha-the, you injured him.

wa'-no'-k'o', to hear them.

a'-wa-no'-k'o', I hear them.

wa-tha'-no'-k'o', you hear them.

wa'-no'-k'o' mo'-thi' o, go and hear them.

Wa-no'-pa-zhi, Not-afraid. Personal name.

wa-no'-pa-zhi, not afraid of danger; fearless.

wa-no'-a-pa mo'-zhi, I am fearless.

wa-no'-tha-pa zhi, you are fearless.

wa-no'-o'-pa ba-zhi i, we are fearless.

wa-no'-pe (Om. same), to fear; to be frightened.

wa-no'-a-pe, I am frightened.

wa-no'-tha-pe, you are frightened.

wa-no'-pe ga-xe—wa-no'-pe, to fear; ga-xe, to make: to terrify, to scare; to intimidate.

ni'-ka-shi-ga thi'-ke wa-no'-pe pa-xe, I terrified him.

wa-no'-pe o'-shka-xe o, you terrified me.

ni'-ka-shi-ga thi'-ke wa-no'-pe o'-ga-xa i, we terrified him.

wa-no'-pe o'-ga-xa bi o, he scared me.

wa-no'-p'i', necklace. These were made of shells, nuts of trees, elk teeth. Pendants were made of the mussel shells also. This is also the name applied to the symbolic neck ornament: gorget.

wa-no'-p'i'-hi, necklace tree (*Sapindus drummondii*). The seeds of this tree were used by the Osage to make necklaces.

wa'-no'-adu-dae. (See wa-no'-shki-ge.)

Wa-no'-she-zhi'-ga, Little-soldier. Personal name.

wa'-no'-shki-ge, the act of slipping off the symbolic pair of moccasins by the Initiator in a certain part of the ritual at an initiation into the mysteries of the tribal rites.

wa'-no'-shki-ge wi'-gi-e, Ritual of treading upon Certain Objects. This refers to the treading on objects (persons) upon whom an enemy tribe depends for its potential power.

wa-no'-tha-shi, confused in mind; bewildered. Used in rituals.

wa-no'-ze, the soul of man; the spirit (used in rituals); a ghost. (See wa-thi-gtho'.)

wa-no'-ze wa-tho', Spirit songs.

This song is sung after the eight songs relating to the untying of the shrine. The object of this song is to teach the initiate that he not only lives in the midst of the earthly life but also in the realm of death; that in the spirit world there is continuity of life also.

wa-o', causes them to become so.

This is an expression used frequently in the ceremony of the Little Rain Song.

wa'-o' za-ge wa-tho', Songs of the act of Weeping. This song, similar to the one that is used at the ceremony of the smoking of the sacred animal skins, has a group of three, including a wi-gi-e (ritual), entitled A'-ho'-btha-bi, which means the ritual of dreams. In this ritual may be found the fact that the man chosen, when in his vigil, is required to fix his thoughts only upon the sacred objects symbolic of life which results in peaceful days.

wa-pa', archaic for head. In one of the recited parts of one of the rituals the head of the puma is referred to as wa-pa. It is in this ritual that the magical gourd rattle is made to symbolize the head of a puma.

wa-pa'dee, butchering.

wa-pa'-hi, sharp weapons, like spears and arrows.

wa-pa'-hi gi-no'-she, to take away one's weapons; to disarm.

wa-pa'-hi a'-no' she o, I disarmed him.

wa-pa'-hi tha-no'-she o, you disarmed him.

wa-pa'-ho'-gthe, same as pa-ho'-gthe.

wa-pa'-tha zhi, failure to understand.

o'-wo'-pa-tha mo'-zhi, I do not understand it.

thi-u'-pa-tha zhi, you do not understand it.

wo'-pa-tha ba-zhi, we do not understand it.

wa-pa'-tha zhi ha, it is not clear to the understanding.

wa-pi'-da-ka, black acorns.

wa-pi-o', skilled or possessing the ability to work along certain lines.

wa-pi'-mo', I am skilled.

wa-shpi'-zho', you are skilled.

wa-pi'o', to adjust.

wa-pi'-a-o', I adjust.

wa-pi'-tha-o', you adjust.

wa-pi'-o'-o' i, we adjust.

wa-pi'-the, to love.

wa-pi-a'-the, I love.

wa-pi'-tha the, you love.

wa-pi'-zhi, to hoard; to amass; to accumulate.

wa-pi'-a-zhi, I hoard.

wa-pi'-tha-zhi, you hoard.

wa-pi'-o'-zhi i, we hoard.

wa-po'-ga, the gray owl. The gray owl is an Osage symbol of night. It is also a life symbol. It is a bird that succeeds in bringing its young safely to maturity.

wa-po'-ga to'-ga, the great gray owl.

wa-po'-ga wa-tho', Songs of the Gray Owl. This group of songs give a scene of a war party, one member of which stands alone keeping his nightly vigil, and out of the silence and darkness of the night he hears the mournful voice of the great gray owl, or the splash of a snake in the water; whichever of these he hears first he may take as a response to his supplications. In these songs wa-po'-ga (gray owl) is personified. In the first, the voice of the owl is heard; in the second, the gray owl and the horned owl (i'-to'); he speaks to these two persons (birds); in the third, evening is still present as he talks to the wa-po'-ga, the i'-to', and the we'-ts'a (snake), all three of which approach him in the silence of the dark night.

wa'-po' bi o, we are called, therefore we are going.

wa-pahu'-shka, beads.

wa-sda', large intestine.

wa-sa'-be a-thi', carrying the charcoal. This was the name of a very important part in the formation of a war party. Each warrior was to carry a piece of charcoal in a buckskin pouch with which to blacken his face before attacking the enemy; this war party showed no mercy for the enemy; as the charcoal was a symbol of fire that destroys, so the warrior with blackened face went forth.

wa-sa'-be a-thi' wa-zho-wa-gthe, the title of the two officers chosen

**wa-sha'-be a-thi' wa-zho-wa-gthe**—continued.

at the ceremonial organization of a war party to accompany the warriors of the two great tribal divisions throughout the great ceremony. The warriors were called **Wa-sha'-be a-thi'** because they were to carry with them the dark symbolic charcoal by which each warrior who carries a small pouch of it declares his determination to show no mercy to the foe. The warriors of the two great tribal divisions, with their officers, occupy the two large wigwams set up for them to use through the ceremony, which lasts about four days. The two men who accompany the two bodies of warriors bear the title **wa-zho'-wa-gthe**, Accompanying the Warriors.

**wa-shi'** (Om. same), a hireling; a person serving for hire with pay or the equivalent.

**wa-shi'** (Om. same), to employ one to run on an errand or to do some work.

**a-wa'-shi**, I employed him.

**wa-tha' shi**, you employed him.

**o'-wo'-shi i**, we employed him.

**o'-wo'-tha-shi**, you have employed me to do work.

**wa-shi**, to employ; to ask for services.

**wa-wi'-shi a-ti**, I come to ask for your services.

**wa-wi'-shi ko'-btha**, I wish to secure your services.

**wa-wi'-shi mo'-zhi'**, I do not ask for you services.

**wa-shi'-bi a-ka**, employee.

**wa-shi'**, meat with very little lean; fat meat.

**Wa-shi'-shto'-ga**, Soft-fat. Personal name.

**Wa-shi'-wi'**, Fat-woman. Female personal name.

**wa-shi'-shi-to'**, wealth. Among the Osage, as with other tribes, the wealth consisted of the number of horses and mules one possessed. This refers particularly to the belongings of the enemy which pass as spoils to war parties.

**wa'-shi-shi to'**, possessions.

**wa-shko'**, to struggle hard; to make an effort.

**a-wa'-shko'**, I made an effort.

**wa-tha'-shko'**, you made an effort.

**o'-wo'-shko' i**, we made an effort.

**wa'-shko'**, a kernel; a growth that appears in the armpits, also the groin.

**wa-shko'**, strength; might; force; power.

**wa-shko'-gi-to'**, to regain strength; to recuperate.

**wa-shko'-a-gi-to'**, I have regained strength.

**wa-shko'-tha-gi-to'**, you have regained strength.

**wa-shko'-o'-gi-to' i**, we have regained strength.

**wa - shko' gtho' - the**, powerful; strong; (2) possessing great strength.

**wa-shko'-thi'-ge**, disability; weak; having little or no strength; frail.

**wa-shko'-o'-thi'-ge**, I have no strength.

**wa-shko' thi-thi'-ge**, you are weak.

**wa-shko' to'-ga**, great strength—  
**wa-shko'**, strength; **to'-ga**, large or great.

**wa-thi-shko' to'-ga**, you have great strength.

**wa-zho'-ge**, yellow corn that adheres to the teeth when eating it. This corn is roasted, then pounded into a fine meal.

**Wa-zho'-she**, Brave. Personal name.

**wa-zho'-she**, dauntless; courageous; brave; gallant.

**o'-wo'-zho-she**, I am courageous.

**wa-thi-zho'-she**, you are courageous.

**wa-wa-zho'-sha i**, we are courageous.

**wa-shpe'-e-zhi**, a place where a treasured thing is kept for safety, or a place held permanently. This was a name applied to the sacred pipes, or to the allotment of lands for homesteads.

**wa-shta'**, one of the entrails of a cow, ox, or buffalo.

**wa-shta'-ge**, gentle; peaceful.

**Wa-shta'-ge**, the name of a tribal office.

**wa-sha'-ge ga-xe**, to dilute medicine.  
**wa-sha'-ge pa-xe**, I diluted it.  
**wa-sha'-ge shka-xe**, you diluted it.  
**wa-sha'-ge o'-ga-xa i**, we diluted it.  
**wa-shto'-ga**, a sponge; anything soft.  
**wa-shto'-ga gi ni mo'-tse i-the no'**  
**bi o**, the sponge is found in water.  
**Wa-stae'-e-do'**, Good-doctor. Personal name.  
**wa'-stae-ge**, buffalo meat cut into narrow strips for smoking and drying. The meat treated in this manner is what is left over from the parts sliced for jerking.  
**Wa'-stae-ge**, Strip-off-the-meat. Personal name.  
**wa-stae'-ho'**, to travel slowly; to go in a leisurely manner.  
**wa-stae'-ho' xtsi mo'-bthi'**, I traveled slowly.  
**wa-stae'-ho' xtsi mo'-ni**, you traveled slowly.  
**wa-stae'-the**, the act of giving medical treatment to a patient.  
**wa-ta'-gto-gta hiu**, the pecan (*Hicoria pecan*). The nut of this tree is used for food by the Osage.  
**wa-tha'-be gi-the**, to slander; to speak ill of a person.  
**wa'-tha-gta**, glue, gum, or any sticky substance used for glue.  
**wa'-tha-gta-gtho'**, a postage stamp.  
**wa'-tha-da-bi**, a limit placed by the officers of the buffalo hunt or chase to the distance which the hunters can go when chasing the animal. Any hunter who goes beyond the line pointed out was punished severely. When the lands of the Osage were surveyed and allotted in severalty this term was applied to a mile limit or to the boundary lines of the lands allotted. The order was to guard against war parties who might be near.  
**wa-tha'-do'**, to suck, as the nursing child.  
**wa-tha'-dae**, to guess.  
**wa'-tha-dae**, conmand. This is the name of a game played by young men, who are supposed to do whatever they are commanded to do.  
**wa-tha'-ge**, the Osage fur cap.

**wa'-tha-ha**, clothing; garments.  
**Wa-tha'-hni**, Tonkawa Tribe.  
**wa-tha'-hni**, a devourer; swallower.  
**wa-tha'-ho-da**, to scoff.  
**wa-btha'-ho-da**, I scoffed.  
**wa-shda'-ho-da**, you scoffed.  
**o'-wo'-tha-ho-da i**, we scoffed.  
**wa-tha'-ho-da**, a joke; jest; pleasantly; humorous and harmless remarks.  
**wa-tha'-ho-da-shto'**, a scoffer; one who jeers at another.  
**wa'-tha-k'a-be** (Om. same), a side hill; a slope.  
**wa-tha'-k'e-tha-shi**, merciless; unkind; uncharitable; pitiless, cruel; selfish; ruthless.  
**wa-tha'-k'e a-tha mo'-zhi**, I have no mercy.  
**wa-tha'-k'e tha-tha-shi**, you have no mercy.  
**wa-the'-k'e o'-tha ba zhi i**, we have no mercy.  
**wa-tha'-k'e-the**, sympathy; sympathetic; easily moved to sympathy and pity for those who suffer; tender-hearted; a man of kindly spirit; compassion.  
**wa-tha'-pa-pa**, to feast ravenously. (From a ritual.)  
**wa-tha'-pi-zhi**, to disparage; (2) to speak evil of one.  
**wa-btha'-pi-zhi**, I spoke evil of him.  
**wa-sha'-pi-zhi**, you spoke evil of him.  
**wa-tha'-pshe-zho'-zho'**, corn silk or tassel. It was the custom among the Indians to remove the tassel from the corn, thus giving more strength to the grain.  
**wa-tha'-shi-ge**, slander.  
**wa-btha'-shi-ge**, I slander (him).  
**wa-hna'-shi-ge**, you slander (him).  
**wa-tha'-the**, you shall vanquish them. (Mythical.)  
**wa-tha'-to'**, to imbibe; to take freely.  
**wa-btha'-to'**, I drank freely; I imbibed.  
**wa-shda'-to'**, you drank freely; you imbibed.  
**o'-wo'-tha-to' i**, we imbibed; we drank freely.  
**wa-tha'-to'-shto'**, an inebriate; a drunkard.

wa-tha'-tse, the eating of certain kinds of food.  
 wa-tha'-wa—wa, the act of; tha-wa, to count: counting.  
 wa-btha'-wa, I am counting.  
 wa-shda'-wa, you are counting.  
 o'-wo'-tha-wa i, we are counting.  
 wa-tha'-wa gthe-btho'-wa-tha'-wa, cents; gthe-btho', ten; ten cents: a dime.  
 wa-tha'-wa-to'-ga, a million; counting big.  
 wa-tha'-xta-ge, bitter; a mad dog; hydrophobia.  
 wa'-tha-xthi, anger; evil disposition. Often used in a ritual.  
 wa-tha'-shu-a-shi, scurrilous, offensive language; abuse.  
 wa-btha'-shu mo'-shi, I used abusive language.  
 wa-shda'-shu a-shi, you used abusive language.  
 o'-wo'-tha-shu ba shi i, we used abusive language.  
 wa-the', cause them to die. (From a ritual.)  
 tse'a-wa-the, I caused them to die.  
 tse'-wa-tha-the, you caused them to die.  
 tse'-o'-wo'-tha i, we caused them to die.  
 wa-the'-the, The Sending Ceremony. The sending of fees to the various gentes.  
 wa-thi'-ba-ba, to shuffle cards.  
 wa-bthi'-ba-ba, I shuffle the cards.  
 wa-ni'-ba-ba, you shuffle the cards.  
 o'-wo'-thi-ba-ba i, we shuffled the cards.  
 wa-thi'-bthi-bthi-xe, cringe; to dodge as if afraid.  
 o'-thi'-bthi-bthi-xe, I cringe.  
 th'i'-bthi-bthi-xe, you cringe.  
 wa'-thi-bthi-bthi-xa i, we cringe.  
 wa-thi'-ge-shto', a thief.  
 wa-thi'-gki, to assemble; to gather together men for council.  
 wa-thi'-ga, to husk corn.  
 wa-bthi'-ga, I am husking corn.  
 wa-ni'-ga, you are husking corn.  
 o'-wo'-thi-ga, we are husking corn.  
 wa-thi'-ge-ge-be, roughened and wrinkled with age; refers to an old man.

wa-thi'-gtho', intellect; sense; sound judgment.  
 wa-thi'-gtho', reverie; day dreaming; meditate.  
 wa-bthi'-gtho', I meditate.  
 wa-shni'-gtho', you meditate.  
 o'-wo'-thi-gtho' i, we meditate.  
 wa-thi'-gtho' gi-gi, smart; quick-witted; alert in mind.  
 wa-thi'-gtho' o'-gi-gi, I am alert.  
 wa-thi'-gtho' thi-gi-gi, you are alert.  
 wa-thi'-gtho' ki-tha-ha, to differ; to disagree.  
 wa-thi'-gtho' ki-tha-ha o'-thi', I differ (with you).  
 wa-thi'-gtho' ki-tha-ha shni i ha, you differ.  
 wa-thi'-gtho' ki-tha-ha o'-thi' i, we disagree.  
 wa-thi'-gtho' pi-o', intellect; intellectual ability.  
 ni-ka-shi-ga a-ka wa-thi-gtho' u-tai bi a, he has much intellect.  
 wa-thi'-gtho' thi'-ge—wa-thi'-gtho', mind; thi'-ge, none: no mind; insane; (2) thoughtless.  
 wa-thi'-gtho' wa-gthi' o'-thi'-ge, I am very thoughtless.  
 wa-thi'-gtho' wa-gthi' thi-thi'-ge, you are very thoughtless.  
 Wa-thi'-gtho'-thi'-ge, No-mind. Personal name.  
 wa-thi'-gtho' to', having plenty of sense; wise; very sensible.  
 wa-thi'-gtho' a-to', I am sensible.  
 wa-thi'-gtho' tha-to' ha, you are sensible.  
 wa-thi'-gtho' tha-to' i ha, we are sensible.  
 wa-thi'-tse-no' i-gi-ni i-ha, he lives by his wits.  
 wa-thi'-gtho' wa-to-ge, quick-witted; an active mind.  
 wa-k'u a-ka wa-thi-gtho' wa-to-ga bi a, the woman has a very active mind.  
 wa-thi'-gtho' wi-ha shi, a disagreement; difference of opinion; a controversy.  
 wa-thi'-hi-dse, meddler; a mischief-maker.  
 wa-thi'-hi-dse a-ka, persecutor.



wa-thi'-ho-ho-da, a droll; one fond of practical jokes.

wi-ḡo<sup>a</sup>-ga a-ka wa-thi-ho-ho-da gi-tha-gthi<sup>a</sup> bi a, my brother is fond of joking.

wa-thi'-ḡo-ge, the cramping of the feet of the enemy in a fight. Used in a ritual.

wa'-thi<sup>a</sup> (Om. same), to have or to keep.

wa'-bthi<sup>a</sup>, I keep.

wa'-ni, you keep.

wo<sup>a</sup>-ga-thi<sup>a</sup> i, we keep.

wa'-thi<sup>a</sup>, to have.

wa'-bthi<sup>a</sup>, I have.

wa'-ni, you have.

o<sup>a</sup>-ga-thi<sup>a</sup> i, we have.

wa-thi'-e-ḡka (archaic), with a purpose. This word is frequently found in the tribal rites in this form: wa-thi'-e-ḡka sho<sup>a</sup> a-zhi a-ka a bi<sup>a</sup> da, they have done this thing, they say, but not without a purpose.

wa-thi'-ga, absent.

wa-thi'-ga zhi, never absent; to be present.

wa-thi'-shki, to wash clothes.

wa-bthi'-shki, I wash clothes.

wa-ni'-shki, you wash clothes.

o<sup>a</sup>-wo<sup>a</sup>-thi-shki i, we wash clothes.

wa-thi'-shki ṭai, a washhouse; laundry.

wa-thi-shko<sup>a</sup> ṭo<sup>a</sup>-ga, you have great strength.

wa-thi'-shpi, corn shelling.

wa-thi'-shto<sup>a</sup>, complete; to finish.

wa-thi-to<sup>a</sup>-te bthi-shto<sup>a</sup> ha, I finished my work.

wa-thi-to<sup>a</sup>-te ni-shto<sup>a</sup> ha, you finished the work.

ṭsi ga'-xe bthi-shto<sup>a</sup>, I have finished the house.

ṭsi ga'-xe stsi-shto<sup>a</sup>, you have finished the house.

wa'-thi-ṭa, to violate a rule of conduct or a taboo.

wa'-bthi-ṭa, I violated a taboo.

wa'-hni-ṭa, you violated a taboo.

wo<sup>a</sup>-ga-thi-ṭa i, we violated a taboo.

wa-thi'-ṭo<sup>a</sup>, (1) to farm; to work in the field; (2) a household servant; a domestic; (3) any kind of work or labor.

wa-thi'-ṭo<sup>a</sup>—continued.

wa-bthi'-ṭo<sup>a</sup>, I work.

wa-ni'-ṭo<sup>a</sup>, you work.

o<sup>a</sup>-wo<sup>a</sup>-thi-ṭo<sup>a</sup> i, we work.

wa-thi'-ṭo<sup>a</sup> a'-ḡi-hi-de, diligence; industrious.

wa-thi'-ṭo<sup>a</sup> ḡa-wa, work horse; a team broken to work.

wa-thi'-ṭo<sup>a</sup> ḡa-wa-ga-zhi<sup>a</sup>, a driver of a team of horses; a teamster.

wa-thi'-ṭo<sup>a</sup>-shto<sup>a</sup>, industrious; hard-working.

wa-k'u a-ka wa-thi-ṭo' i-no<sup>a</sup>-hi bi a, the woman is industrious.

wa-bthi'-ṭo<sup>a</sup>-shto<sup>a</sup>, I am industrious.

wa-ni-ṭo<sup>a</sup>-shto<sup>a</sup>, you are industrious.

o<sup>a</sup>-wo<sup>a</sup>-thi-ṭo<sup>a</sup>-shto<sup>a</sup> i, we are industrious.

wa-thi'-ṭo<sup>a</sup>-shto<sup>a</sup>, meddlesome; a meddler.

wa-thi'-ṭo<sup>a</sup> u-gthi<sup>a</sup> kshi-the, to install a man into an office.

wa-thi'-ṭo<sup>a</sup> wa-ga-zhi, a foreman.

wa-thi'-wi<sup>a</sup>, one who sells; a trader;

(2) one who purchases; a purchaser.

wa-bthi'-wi<sup>a</sup>, I am selling.

wa-ni'-wi<sup>a</sup>, you are selling.

o<sup>a</sup>-wo<sup>a</sup>-thi-wi<sup>a</sup> i, we are selling.

wa-thi'-wi<sup>a</sup> u-mo<sup>a</sup>-ḡa, things are cheap, easy to buy.

wa'-thi-xa-zhi, a woman not yet married; (2) a maiden.

wa-thi'-xe, to chase; to join in the chase of the buffalo.

wa-thi'-xe u-bthi ḡo<sup>a</sup> ha, I joined in the chase.

wa-thi'-xe u-stsi ḡo<sup>a</sup> ha, you joined in the chase.

wa-thi'-xe o<sup>a</sup>-gu thi ḡo<sup>a</sup> ha i, we joined in the chase.

wa'-thi-xe-tho<sup>a</sup>-ḡka, a young woman (marriageable age).

wa-thi'-xo-e, to lead or to drag.

wa-thi'-xo-e pshi i<sup>a</sup> do, I lead.

wa-thi'-xo-e shi i<sup>a</sup> do, you lead.

wa-thi'-xo-e o<sup>a</sup>-ga hi bi o, we lead.

wa-thi'-xthi-ge, secondhand goods; (2) faded; worn.

wa-thi'-zha, he expressed doubt as to your statement.

wa-tho'-da-ḡi-the, relative; relation; kinship.

wa-tho'-da-the, to make peace.

**wa-tho'**, to sing; a song.

**wa-btho'**, I sing.

**wa-shto'**, you sing.

**o'-wo'-tho'** i, we sing.

**wa-tho'**, a title given to a candidate for a degree in the tribal rites.

**wa-tho' a-ka**, the singer. This is the name or title given the candidate when the songs of the rite are taken up. Although he may know none of the songs and can not sing, he is given this title, because in speaking of his initiation after he has taken any of the degrees, he would mention the name of the degree he had taken by saying "I sang."

**wa-tho'-dse-ahi**, to hanker after a thing; a desire; a longing.

**wa-tho'-dse-o'-ahi**, I hanker after it.

**wa-tho'-dse-u-thi-shi**, you hanker after it.

**wa-tho'-dse-ahi go'-ge**—**wa-tho'-dse-ahi**, a longing; **go'-ge**, make believe—a longing-to-make-believe: a pretext.

**wa-tho'-dse-u-thi-go'-ha**, to excite; excitement: His heart is fluttering with excitement.

**wa-tho'-dsu-shi**, wasteful.

**wa-tho'-dsu-zhi bthi'**, I am wasteful.

**wa-tho'-dsu-zhi shni i ha**, you are wasteful.

**Wa-tho'-kshe-u-gthi'**, Ruler of feasts.

**wa-tho' shi'-ga**, a little song.

**wa-tho'-to'**, upright; a truthful man; one who can be depended upon.

**wa-tho'-to' bthi' da**, I can be depended upon.

**wa-tho'-to' stsi-da**, you can be depended upon.

**wa-tho'-to' o'-thi i**, we can be depended upon.

**wa-thu'-ge**, to seize.

**wa-thu'-ge**—**wa**, this syllable as used here denotes action; **thu'-ge**, to take: debt. To default, or failure to catch up with one's debts.

**wa-thu'-ge a-thi'**, indebted.

**wa-thu'-ge a-bthi' ha**, I am indebted.

**wa-thu'-ge a-stsi ha**, you are indebted.

**wa-thu'-ge a-thi'**—continued.

**wa-thu'-ge o'-ga-thi' i ha**, we are indebted.

**wa-thu'-ge ga-shi-be**, to refund; to repay borrowed money; to pay one's debts.

**wa-thu'-ge ga-shi-be pshi**, I have been to pay my debts.

**wa-thu'-ge ga-shi-be shi ha**, you have been to pay your debts.

**wa-thu'-ge ga-shi-be o'-ga hi i**, we have been to pay our debts.

**wa-thu'-ge ga-shi-ba shi sho'-tse**—**wa-thu'-ge**, debt; **ga-shi-ba-zhi**, standing; **sho'-tse**, as it is—debt-standing-as-it-is: outstanding.

**wa-thu'-ge gi-ba-hi**, a collector.

**wa-thu'-ge gi-da**, to dun; to make repeated demands.

**wa-thu'-ge a-gi-da**, I made repeated demands.

**wa-thu'-ge tha-gi-da**, you made repeated demands.

**wa-thu'-ge k'i**, credit; to give credit.

**wa-thu'-ge a-k'i**, I gave credit.

**wa-thu'-ge tha-k'i**, you gave credit.

**wa-thu'-ge o'-wo' k'i i he**, we gave credit.

**wa-thu'-ge u-xtha-zhi**, to default in paying a note.

**wa-thu'-ge u-xtha-zhi a-ka**, a defaulter.

**wa-thu'-ge wa-k'i a-ka**, creditor.

**wa-thu'-ge wa-tho'**, Songs of Seizing the **Wa-do'-be**. These songs follow the reciting of a **wi-gi-e**, ritual; there are six of them. The first refers to the singer who conducts to his seat the **Wa-do'-be**, the valiant man; the second refers to the man as one whose valorous deeds are worthy of emulation; the third song refers to the two scenes in connection with the ceremony of leading the valiant man to the seat prepared for him; the fourth song belongs to the final act of the great war ceremony called **Wa-sha'-be A-thi'**, there being sixteen stanzas; the fifth song is a call to the **Wa-do'-be** to begin to count his **o-do'** (war honors); the sixth and last song

**wa-thu'-ge wa-tho'**—continued.

has only one stanza, but is repeated four times and refers to the carrying home of supplies by the wife and her assistants.

**wa-thu'-ge wi-gi-e**, The Seizing Ritual. The title of this ritual recited in some of the degrees of tribal rites, where the candidate being initiated goes to the warrior chosen for the office of **Wa-do'-be**, seizes him by the edge of his robe or blanket, and conducts him to his ceremonial place. During the reciting of the ritual and the singing of the songs of this particular part, the **Wa-do'-be** recounts the war honors (thirteen of them) he had won in battle, and which had been conferred ceremonially.

**Wa'-thu-da-ge**, Crashing-around. Personal name. Refers to the thunder.

**wa-thu'-ga**, to husk corn.

**wa-bthi'-ga**, I husk corn.

**wa-stai'-ga**, you husk corn.

**o'-wo'-thu-ga i**, we husk corn.

**wa-thu'-k'e**, ears of corn fastened together with their inner husks braided for convenience of hanging up to dry.

**wa'-thu-sho'**, to break necks.

**wa'-thu-to' a-shi**, inaccurate; defective; imperfect.

**Wa-thu'-ts'a-ga-shi**, father of **Waxthi-shi**.

**Wa-thu'-ts'a-ga-shi**, Never-fails. Personal name. Refers to one who never failed in his war exploits.

**wa-thu'-ts'a-ge**, to fail in some undertaking, venture, or enterprise; to fail to arrest a wrongdoer; failure to prevent a guilty person from escaping.

**wa-bthu'-ts'a-ge**, I failed in the undertaking.

**wa-stsu'-ts'a-ge**, you failed in the undertaking.

**o'-wo'-thu-ts'a-ga i**, we failed in the undertaking.

**wa'-thu-tse**, a violation of taboo or law.

**wa-thu'-xa**, to rake the ground and free it from weeds.

**wa-bthu'-xa**, I am raking the dead leaves and weeds.

**wa-ni'-xa**, you are raking the dead leaves and weeds.

**o'-wo'-thu-xa i**, we are raking the dead leaves and weeds.

**Wa'-thu-xa-ge**, Clutches-them-till-they-ory. Personal name. Refers to the attack of the eagle on its prey.

**wa'-thu-xe**, to take a husband; to marry.

**wa'-thu-xpe**, the meaning of this word is vague, but it is one of the least of the war honors awarded to the winner. (One of the **o-do'**.)

**wa-thu'-sha**, to scrub.

**wa-bthu'-zha he**, I scrub.

**wa-stsu'-sha he**, you scrub.

**o'-wo'-thu-sha i**, we scrub.

**wa-to'-ge**, swift runner; quick; active; (2) alert.

**o'-wo'-to-ge**, I am alert.

**wa-thi'-to-ge**, you are alert.

**Wa-to'-ge**, Active. Personal name.

**wa-to'-gtho'** (Om. same), to haul.

**wa-to' tse to-a-gtho'**, I haul the goods.

**wa-to' tse to-tha-gtho'**, you haul the goods.

**wa-to'**, ware; goods; anything sold or exchanged at a store or trading place.

**wa-to' a-gi-pa ha**, I displayed my goods.

**wa-to'**, pumpkin, squash, or any of the vegetables of that family.

**wa-to'-a'-thi'**—**wa-to'**, goods; **a-thi'**, keeper of: dry-goods merchant.

**wa-to'-be i da**, I have seen. (From a ritual.)

**wa-to'-btha-xa-xa**, scalloped squash (*Cucurbita pepo* var. *Condense bailey*); an old-time squash.

**wa-to'-gi-ga-gki**, corn pounded into a fine meal, rolled into balls with honey or sirup, made especially for children.

**wa-to'-gi-hiu**, cornstalks.

wa-to'-gi ho'-bthi'-ge u-thu-ki-ho', corn and beans cooked together: succotash.

wa-to'-gi ho'-bthi'-ge u-thu-ki-ho'-o'-tha-gthe, I like corn and beans cooked together.

wa-to'-gi-thi-xtho'-zhe, chop feed.  
wa-to'-gka, a white squash with a white rind.

wa-to'-go', braided squash. This was a manner of preparing squash for winter use; it was first peeled, then cut into strips; these were dried and loosely braided into squares or oblong pieces. They were then packed away in parfleche cases.

wa-to'-gu, squash or pumpkin seed.

wa-to'-ga, a master; a high-rank official; one of high rank; a great person; principal.

wa-to'-ga ts'e-the—wa-to'-ga, the great one; ts'e-the, to kill: regicide; the killing of a chief.

wa-to'-gthe-zhe, spotted squash or pumpkin.

wa-to'-hi, pumpkin vine or squash vine.

wa-to'-i', manifest; clear to the understanding and to the sense of sight; obvious; perceptible.

i'-wa-to'-i', I manifest.

thi-wa-to'-i', you manifest.

we-wa-to'-i' i, we manifest.

wa-to'-i' a-zhi, not clear to the sense of sight or understanding; obscure. (See xe'-ga.)

Wa-to'-i'-ki-tha, Come-to-view. Personal name. Refers to the moon.

wa-to'-i'-xtai, openly; in plain sight; very plain.

wa-to'-ko'-ha kahe—wa-to', goods; ko'-ha, edge; kahe, the: the edge of goods; the selva.

wa-to'-ko'-dae u-gtho', pumpkin pie.

wa-to'-no-ta—wa-to', squash; no-ta, ears: squash ears. In cutting the squash into strips for braiding (wa-to'-go'), some small pieces, ear shaped, are left over; these are strung together and dried for winter use.

wa-to'-pa ku-sa, crookneck squash.

wa-to'-pa stae-dae, long-nosed squash.

wa-to'-ta-ni—wa-to', squash; ta-ni, meat water: squash soup.

wa-to'-the pi-o'—wa-to'-the, tanning, pi-o', skillful: to be skillful in the process of tanning, or dressing of skins.

wa-ha-to'-a'-the mi-kshe o, I am tanning the skin.

wa-ha to'-tha'-the ni kshe o, you are tanning the skin.

wa-to'-tho' gi, the pumpkin is yellow.

wa-to'-u-gi, pumpkin seed.

wa-to'-u-no'-zhi'—wa-to', dry goods; u-no'-zhi', stands in the midst of: clerk in a dry-goods store.

wa-to'-u-zhi, a dry-goods store; a place to store goods; a warehouse.

wa-to'-xtai, real squash.

wa-to'-xo-dae, gray squash.

wa-to'-xu-e, parched corn pounded and boiled with grease; among the older Osage Indians it is known as wa-ba'-ho'.

wa-tse', victorious returning with a large war party. (This is one of the o'-do' or military honors.)

wa'-tse, to choke; to strangle.

o'-a'-tse, I choked.

thi-a'-tse, you choked.

wa-bu-gka he-be o'-tho' ga-tse ha, I choked on a piece of bread.

wa-tse', skirt; dress.

wa-tse', a triumph; victory; the touching of a living or fallen foe to win one of the prescribed war honors.

Wa'-tse-a-xe, Cries-for-a-star. Personal name.

wa-tse'-bo', a cry of triumph, given as a victorious war party approaches the village as it returns.

wa-tse'-ge u-thi'-ge, pregnancy.

wa-ts'e da-thi'-ge ga-xe—wa-ts'e, dead; da-thi'-ge, burnt up; ga-xe, make: cremation.

wa'-tse do-ga, the male star; the morning star.

wa-tse'-ga, goods (new) to sell.

wa-ts'e'-ga, docile; gentle; easily managed.

**wa-ts'e'-ga**, tender, as meat, grains of corn; (2) not difficult; easy.

**Wa'-tsee-ga-hi-ga**, Star-chief. Personal name.

**Wa'-tsee-ga-wa**, Radiant-star. Personal name.

**Wa'-tsee-gi-do'-a-bi**, One-whose-trophies-are-seen. Personal name.

**Wa'-tsee gi-tai**, the name of an important wi-gi-e as given by **Wa'-tsee-mo'-i**, paraphrase of which may be found in back of book.

**wa'-tsee-gthi**, a victorious return of a war leader to his home; a war honor ceremoniously conferred upon a warrior.

**wa-ts'e gthi-xthu—wa-ts'e**, dead; gthi-xthu, act of digging up: exhumation.

**wa'-tsee mi-ga**, the female star; the evening star.

**Wa'-tsee-mo'-i**, He-who-wins-war-honors. Personal name.

**wa-ts'e'-the**, the act of killing in battle or in a quarrel at home.

**wa-ts'e-a'-the**, I killed him.

**wa-ts'e-tha-the**, you killed him.

**Wa'-tsee-to'-ga**, Big-star. Personal name.

**Wa'-tsee-tai**, Star-that-came-to-earth. The name of a gens.

**Wa'-tsee-tai Wi-gi-e**, Ritual of the **Wa'-tsee-tai** gens.

**Wa'-tsee-wi**, Star-woman. Female personal name.

**wa-tsee' wi-ta tho' dsa-pa**, my skirt is short.

**wa-tsee'-xi**, difficult to destroy; to be tenacious of life (term used in some of the rituals of the tribal rites); (2) stingy; ungenerous; not liberal.

**wa-tsee'-xi wa-gthi' bi a**, he is very stingy.

**wa-tsee'-xi**, penurious.

**wa-tsee'-xi e-tha**, a task most difficult to perform. (From a song.)

**wa-tsi'**, dance.

**wa-tsi'-a-dse wa-tho'**, Songs of Triumph. There are ten songs in this group, of the Tsi'-zhu Washta-ge version. The first refers to the part that woman takes in the sacerdotal office as weaver of the shrine; the second, the women

**wa-tsi'-a-dse wa-tho'**—continued.

dance, and those who have brought their loom poles strike the ground with the blunt end; the third refers to the war organization of the tribe being extolled; the fourth refers to the ceremony of cutting the scalp into strips; the fifth refers to the distribution of the sacred war trophy; in this song the symbolic man is brought forward; the sixth song refers to the acts by which the spirit symbol, the scalp, is prepared for distribution; the seventh refers to the acts of the two men officiating who are required to cut the skin with the Mystic Knife into four straight strips; the eight, ninth, and tenth are the concluding acts of the warriors and their success achieved through the symbolic man.

**wa-tai-shka**, a brook. Obsolete among the Osage, but still used by the Omaha.

**wa-tu'-ge**, to be active; alert.

**o'-wo'-tu-ge**, I am active.

**wa-thi'-tu-ge**, you are active.

**Wa'-u-wi-gi**, Jumper. Personal name. Refers to the leaps of the buffalo when charging a hunter.

**wa-wa'-shi a-ka**, employer.

**tha-gthi' i-ha o'-wa'-shi a-ka**, I have a good employer.

**tha-gthi' i-ha wa-thi'-shi a-ka**, you have a good employer.

**tha-gthi' i-ha wa-wa'-shi i a-ka**, we have a good employer.

**wa'-wa-tho'**, a term applied to the rite, incorrectly called Calumet dance or Pipe dance by the Osage. Its object is peace.

**wa-we-a'-ga-čko'-the**, I have made to be symbols. (From a ritual.)

**wa-we'-ba-ho'**, a deponent; a witness; (2) to give testimony.

**wa-we'-pa-ho'**, I was a witness.

**wa-we'-shpa-ho'**, you were a witness.

**wa-we'-ba-ho' o'-gtha-ge tse ho'-zhi pa-xe**, I gave poor testimony.

**wa-we'-gi**, enmity. (See i'-gi.)

**wa-we'-gi**, hatred.

**wa-we'-ga-čko'-the**, a symbol; to symbolize; (2) to imitate.

wa-we'-gi-e, impugn; attack by insinuations.

wa-we'-gi no<sup>a</sup>-zhi<sup>a</sup> a-zhi, independent.

wa-we'-gi-ahi-ge, nostalgia; homesickness of the worst kind.

wa-gthi<sup>a</sup> wa-we-a-gi-shi-ge ha, I suffered from nostalgia.

wa-we'-gi-zhu-ahi, expostulate; to remonstrate; to interdict.

we-a'-gi-zhu-shi, I remonstrate.

we'-tha-gi-zhu-shi, you remonstrate.

we-o'-gi-zhu-shi i, we remonstrate.

wa-we'-gtha-no<sup>a</sup>, crime (any act punishable by law constitutes a crime); tort; wrong; violation of law; bad conduct.

wa-we'-gtha-no<sup>a</sup> a-gtha, indict; indictment; criminate.

wa-we'-gtha-no<sup>a</sup> thi<sup>a</sup>-kshe, a culprit.

wa-we'-ki-gtha-ko<sup>a</sup>-the, to set one's self up as an example for others; to make comparisons.

wa-we'-k'u-tse, experiment; the gaining of knowledge through experiment.

wa-we-a'-k'u-tse, I experimented.

wa-we'-tha-k'u-tse, you experimented.

wa-we-o'-k'u-tsa i, we experimented.

wa-we'-k'u-tse, to gesticulate; gesture.

wa-we'-mo<sup>a</sup>-xe, a question; to make inquiry.

wa-we-o'-mo<sup>a</sup>-xa i, he asked me a question.

wa-we'-thi-mo<sup>a</sup>-xa i, he asked you a question.

wa-we'-no<sup>a</sup>-xe to<sup>a</sup>—wa-we, writing; no<sup>a</sup>-xe, with which to attack; to<sup>a</sup>, failure to meet an obligation: a bond or mortgage; debenture; guaranty; insurance.

wa-we'-shtse, ignominy; shame.

wa-we'-ta, owner; title.

ta<sup>a</sup> the wi-wi-ta, I am owner of this house.

ta<sup>a</sup> the thi-thi-ta, you are owner of this house.

wa-we'-the, to see; to make a discovery; to find something.

wa-we-a'-the ha, I made a discovery.

wa-we'-the—continued.

wa-we'-tha-the ha, you made a discovery.

wa-we-o'-tha i, we made a discovery.

wa-we'-the, the act of seeing.

wa-we'-a-the, I see something.

wa-we'-thu-e, to rummage; to disarrange articles.

wa-we'-bthu-e, I rummaged.

wa-we'-tsu-e, you rummaged.

wa-we'-wo<sup>a</sup>-xe, to ask questions.

wa-we'-btho<sup>a</sup>-xe, I ask questions, or

wa-we'-a-mo<sup>a</sup>-xe, I ask questions.

wa-we'-shto<sup>a</sup>-xe, you ask questions.

wa-we'-o<sup>a</sup>-mo<sup>a</sup>-xa i, we ask questions.

wa-we'-wo<sup>a</sup>-xe a-ka, one who asks questions; an inquirer.

wa-we'-o<sup>a</sup>-wo<sup>a</sup>-xe a-ka, the one who asked me a question.

wa-we'-thi-wo<sup>a</sup>-xe a-ka, the one who asked you the question.

wa-we'-wo<sup>a</sup>-xe shto<sup>a</sup>—wa-we-wo<sup>a</sup>-xe, to inquire; shto<sup>a</sup>, habitually: curious; inquisitive.

wa-wiu'-do<sup>a</sup>-be, a referee; an umpire in a game.

wa-wiu'-do<sup>a</sup>-be to<sup>a</sup> wi<sup>a</sup>-ka zhi, the umpire is wrong.

wa' xa, to outrun in a race.

a'-xa ha, I outran him.

tha'-xa ha, you outran him.

o<sup>a</sup>-ga'-xa i, we outran him.

wa-xa'-ga, any plant that has prickly spines, like the sand bur, cactus, cocklebur, prickly-ash.

wa-xa'-ga-hiu-stau-tse, blackberry bush. That species of a bush that grows tall.

wa-xa'-ga-tu-hu, a green briar.

Wa-xa'-ga-u-gthi<sup>a</sup>, Dwellers-in-the-Thorny Thicket. This was the name by which a group became known who fled from the overflowing banks and were caught in a thicket of thorny trees and bushes. They live in Pawhuska, Okla.

Wa-xa'-ga u-thi<sup>a</sup>, a village located near Pa-gi zhi<sup>a</sup>-ga tho<sup>a</sup>-ba (Two Hills) on the Wa-ge-to<sup>a</sup> xo-e (Verdigris River). This was the starting point of the first buffalo trail.

**wa-xa'-ga-zhi'-ga**, sand burs.

**wa-xa'-ga shu-dse**, one of the variety of red haw.

**wa-xa'-pa-hi**, a thorn.

**Wa-xa'-xa-do'**, Shaggy-hair. Personal name.

**wa-xe'**, to bury the dead.

**wa-xe'**, a funeral; the grave; a tomb.  
**wax-ka'-da-zhi**, wonderful; superb; magnificent; splendid; grand.

**wa-xo'-be**, a whistle used as a sacred symbol after victory; a fine representation of this is on display in the United States National Museum, Washington, D. C., No. 276133.

**wa-xo'-be**, a talisman, or something worn about the person to ward off evil; (2) anything consecrated for ceremonial use. A portable symbol, like the hawk, that represents or symbolizes the courage of a warrior.

**wa-xo'-be ga-xe**, to consecrate some object to religious use; to make sacred.

**wa-xo'-be pa-xe**, I made sacred.

**wa-xo'-be shka-xe**, you consecrated it.

**wa-xo'-be o'-ga-xa i**, we consecrated it.

**wa-xo'-be ga-xi wa-tho'**, Songs of Awakening the Wa-xo'-be. This is the first of eight songs to the Wa-xo'-be, who is an imaginary man (symbolic), known as the Sacred Hawk.

**wa-xo'-be thu-shke wa-tho'**, Songs of Untying the Shrine. There are four of these songs. The first is sung three times and tells of the laying down of the shrine in the proper position. Each of the following three songs describes the ceremonial acts connected with the shrine.

**wa-xo'-be u-ko'-dsi pa' wa-thu-ge**, taking the head of an enemy while with the war party Wa-xo'-be U-ko'-dsi. (One of the six o-do'-.)

**wa-xo'-be u-ko'-dsi wa-ga' xthi**, Winning the Wa-ga-xthi honor while with the Wa-xo'-be u-ko'-dsi. (One of the six o-do'-.)

**wa-xo'-be u-ko'-dsi wa' thu-xpe**, Winning the Wa'-thu-xpe war honor while with the Wa-xo'-be u-ko'-dsi. (One of the o-do'-.)

**wa-xo'-be u-ko'-dsi wa-tse'-gthi**, Winning the Wa-tse'-gthi honor while with the Wa-xo'-be u-ko'-dsi. (One of the six o-do'-.)

**Wa-xo'-be-zhi'-ga**, Little-shrine. Personal name. Refers to the small portable shrine.

**Wa-xo'-xo'**, The-shining-one. Personal name. Refers to the shining of the wings of the eagle.

**wa-xpa'-thi'**, to suffer from exhaustion or hardship.

**o'-wo'-xpa-thi'**, I suffer from exhaustion.

**wa-thi'-xpa-thi'**, you suffer from exhaustion.

**wa-wa-xpa-thi' i**, we suffer from exhaustion.

**wa-xpa'-thi'**, in need; poverty-stricken; poor in spirit; in great grief; in sorrow; a mourner.

**o'-wo'-xpa-thi'**, I am in need.

**wa-thi'-xpa-thi'**, you are in need.

**wa-wa-xpa-thi' i**, we are in need.

**wa-xpa'-thi'-ki-the-wa-xpa'-thi'**, poor; ki-the, make himself to be: poor; humble; meek; modest; (2) indigent; destitute; needy.

**wa'-xpe-gthe**, vows. These were taken by a candidate for initiation which he can not withdraw or evade without bringing wrath and punishment upon himself by supernatural means. It was generally believed that a penalty was suspended in the air, ready to drop upon a candidate the moment he violated his obligation.

**Wa'-xpe-gthe A-do'-be**, this is the name given by the Ni-ka Wa-ko'-da-gi gens to the Penalty ritual; it relates to the symbols of the seven different gentes.

**wa'-xpe-gthe a-do'-be wi-gi-e**, ritual of the Guardian of the Penalties. This ritual is used by all the gentes, and in it is a full description of the penalties to be inflicted; reference is made to the four animals whose spirits are the ever-

wa'-xpe-gthe a-do'-bewi-gi-e—con. watchful guardians and within each of whom is reposed the supernatural power as well as the duty of inflicting the penalties.

wa-xtha', a war standard. A modified form of wa-xthe'-xthe.

wa-xthe'-k'o'-gi, the coffee bean or coffee nut from the Kentucky coffee tree (*Gymnocladus dioica*).

Wa-xthe'-tho'-ba, Two-standards. Female personal name.

wa-xthe'-xthe, a war standard. The standards were made for a regularly organized war party composed of all the warriors of the tribe. The office of making these standards belonged to the Bow maker gens of the Wa-sha'-zhe subdivision of the Ho'-ga tribal division. The standard was made of a slender pole shaped with a crook at the top; a long strip of swan skin, from which all the coarse feathers were taken, leaving only the down on the skin, was then wound around the pole so as to cover every part of it; pendants made of bunches of eagle feathers were fastened to the swanskin covering. When a fight took place the warriors left the standards with the slain foe. These standard are the ceremonial property of both the E-no' Mi'-dse ʔa' (Bow) and the Wa-ʔa'-be (Black Bear) gentes, for the reason that these two hold the property right to the materials to be used in the construction of the standards.

wa-xthe'-xthe-stae-dae, a tall standard made by the Osage, also by the Kaw and the Omaha.

wa-xthe'-xthe-ts'-i' sha, the standard made with a crook by the Osage and Omaha.

Wa-xthe'-xthe Wa-ʔo'-da-gi, Mysterious War standards.

Wa-xthe'-xtho'-wi', Standard-woman. Female personal name.

wa-xthi', stingy; uncharitable; unwilling to give; selfish; undue value placed upon certain property.

wa-xthi' wa-gthi' hi a, he is very stingy.

wa-xthi', to fear.

o'-wo'-xthi, I fear.

wa-thi'-xthi, you fear.

Wa-xthi'-zhi, Generous. Personal name. Refers to the man who always shared his spoils, taken in his war exploits, with the people.

wa-xthi'-zhi, generous; liberal; munificent.

wa-xthu'-zhu-ha, a coarse, heavy sacking used for wrapping game: gunny.

wa'-xto', a centipede. A much dreaded and feared insect among the Indians as well as the whites.

wa-xwi', a stench; a stink; a bad odor.

wa-sha', to disbelieve; to discredit; to doubt the statement; to express doubt.

a-wa'-zha, I discredit it.

wa-tha'-zha, you discredit it.

o'-wo'-zha i, we discredit it.

wa-wi'-zha, I expressed doubt as to your statement.

wa-sha'-shto', a person who likes to engage in controversies; a polemical.

wa-sha'-wa, to have a pleasant time at a feast or at a dance; revelry.

o'-u-zha-wa, I had a pleasant time at the dance.

thi'-u-zha-wa, you had a pleasant time at the dance.

wa-sha'-wa a-thi' bi kahe, the standards carried to excite enthusiasm.

Wa-sha'-zhe, the name of the subdivision which refers to the water portion of the earth. It is also a personal name belonging to the Wa-ʔe-ʔal or ʔo'-ʔa Wa-sha-gens. In the mythical story of this gens the people came from the stars to the earth. In their wanderings they came suddenly upon a man who stood in the midst of the waters that rushed noisily over the rocks. The man leading the way turned around and said to his followers: "Here stands Wa-sha'-zhe, a person who has made the waters of the earth his body." The person spoke to the people, saying: "If you make



**Wa-zha'-zhe**—continued.

of me your bodies your little ones shall become difficult to be overtaken by death; they shall enable themselves to live to see old age. They shall also come to the days that are beautiful."

The meaning of the name is obscure. Even some of the older Osage fail to give satisfactory interpretation of the name.

**Wa-zha'-zhe**, name of the Osage Tribe, corrupted by the French to Osage.

**Wa-zha'-zhe** *čka*, White **Wa-zha'-zhe**. This refers to the Gentile life symbol; the mussel with its shell.

**Wa-zha'-zhe** *No'-ni-o'-ba*, The Sacred Pipe of the **Wa-zha'-zhe**. At the end of the *Wa-no'-ge* *A-ba-ču* the *Do-do'-ho'-ga* takes from the tobacco pouch a sharpened stick and proceeds to dig out the burnt tobacco adhering to the sides of the bowl of the pipe. As he does this he holds the pipe out at arm's length so that the particles of tobacco may drop on the bunches of symbolic grass at his feet, repeating these words: "I give you the sacred tobacco of the **Wa-zha'-zhe**, that is pleasing and satisfying to the sense of smell, to compensate you for the life that you are to give up to me." These bunches of grass, the blades of which represent the lives of the animals and men to be slain by the war party, are what is referred to in the ritual.

**Wa-zha'-zhe** *Wa-no'*, the Elder **Wa-zha'-zhe**. The name of a gens.

**wa-zha'-zhe** *wa-to'*, Osage crooked-necked squash. This is a favorite food among this tribe; the squash is cut, boiled, and served with marrow grease.

**wa-zhi'-be**, the leg bone of an animal.

**wa-zhi'-be** *ga-gtho'*, a lasting odor that clings to the leg after walking through certain weeds.

**wa-zhi'-be** *u-ťo'-ga*, the thigh bone; the femur.

**wa-zhi'-be** *we-gthi*, marrow drawn from the leg bone of a buffalo.

**wa-zhi'**, own will; volition.

**wa-zhi'** *wi-ťa pa-xe*, I did it of my own free will.

**wa-zhi'** *thi-ťa shka-xe*, you did it of your own free will.

**wa-zhi'** *a-shka* (Om. same), mind easily disturbed; quick to take offense; quarrelsome.

**wa-zhi'-a** *ťo'-a*, the chicken hawk.

**wa-zhi'-ga**, any bird or fowl.

**wa-zhi'-ga** *ga-be*, blackbird.

**Wa-zhi'-ga-ga-be**, Black-bird. Personal name.

**wa-zhi'-ga** *gi-gthe*, tracks made by birds' feet.

**Wa'-zhi'-ga-hi'**, Feathers-of-a-bird. Personal name.

**wa-zhi'-ga** *hi'* *shto'-ga*—**wa-zhi'-ga**, bird; *hi'*, feathers; *shto'-ga*, soft: the soft downy feathers of a bird.

**wa-zhi'-ga** *hiu bi a*, many birds.

**wa-zhi'-ga** *ho-i-shta*, birds of any kind.

**wa-zhi'-ga** *ho-ťo'*, the cries of birds.

**wa-zhi'-ga** *ho-ťo'* *gi-e xtaí o' bi a*, the birds make noise with their singing.

**wa-zhi'-ga** *i-gi-wa-the*, hateful bird.

This refers to the smallest of the hawks known to the Osage, a very aggressive bird. It symbolizes the courage of the warrior.

**wa-zhi'-ga** *o*, The Killing of a Bird.

This was a title given to the boy who killed a bird for the first time.

**wa-zhi'-ga** *pa*, the pileated woodpecker; the head of this bird with the maxilla (jawbone) are attached to the sacred pipes of the Osage, Omaha, and Pawnee Tribes.

**wa-zhi'-ga** *pa-da*, bird's egg.

**wa-zhi'-ga** *pa* *ťo'-ga*, the large-headed bird; the pileated woodpecker; it is a symbol of the tribal ceremonies.

**wa-zhi'-ga** *pa-zhu-dae*, red-headed bird. The name given to the red-headed ivory-billed pileated woodpecker. The skin of the

**wa-shi'-ga pa-shu-dae**—continued.  
head of this bird was used to decorate caps and the ceremonial pipes. They symbolize the sun that touches the earth as it passes with its life-giving power.

**wa-shi'-ga sha-ge**, bird claws: talons, as of the eagle.

**wa-shi'-ga shki wa-hi-o<sup>a</sup> no<sup>a</sup> bi o**, birds migrate.

**wa-shi' gi-tha**, by use of symbols you shall have courage. (From a ritual.)

**Wa-shi'-ga-tha-gthi<sup>a</sup>**, Good-bird. Personal name.

**wa-shi'-to<sup>a</sup>-ga**, a big bird, or a large chicken hawk.

**wa-shi'-to<sup>a</sup>-ga ki-the**, to cause himself to have or keep a stout heart or great spirit.

**wa-shi'-ga tai-he**, bird's nest.

**wa-shi' ga u-shi-hi**, the reddish bird.

**wa-shi'-ga-xu-dae**, little gray bird that builds its nest near the ground.

**wa-shi'-ga shu-dae**, a red bird.

**Wa-shi'-i-gi-wa-the**, Hated-bird. Personal name. Refers to the fear of the eagle by other birds.

**wa-shi' i-ta**, of one's own free will and accord.

**Wa-shi'-ni-ka**, Bird-man. Personal name.

**Wa-shi'-pa**, Bird-head. Personal name. Refers to the head of the eagle.

**wa-shi' pi-shi ga-xe—wa-shi<sup>a</sup>**, will; pi-shi, bad; ga-xe, to make: to enrage a person.

**wa-shi' pi-shi pa-xe**, I made him angry.

**wa-shi' pi-shi shka-xe**, you made him angry.

**wa-shi' pi-shi o<sup>a</sup>-ga-xa i**, we made him angry.

**bthi'-wa-shi<sup>a</sup> pi-shi**, I angered him.

**ni'-wa-shi<sup>a</sup> pi-shi**, you angered him.

**o<sup>a</sup>-thi'-wa-shi<sup>a</sup> pi-shi i**, we angered him.

**wa-shi' pi-shi wa-gthi<sup>a</sup>**, he is very angry.

**wa-shi'-stae-dae**, fortitude; patient and constant courage.

**wa-shi'-to**, a parrot.

**wa-shi' to<sup>a</sup>-ga**, doughty.

**wa-shi'-to<sup>a</sup>-ga**, great courage; very brave.

**wa-shi'-to<sup>a</sup>-ga ki-the**, to cause himself to have or keep a stout heart or great spirit.

**wa-shi'-tu**, a parakeet.

**wa-shi' u-tai—wa-shi<sup>a</sup>**, will; u-tai, full of—full of great courage: courageous.

**Wa-shi'-u-tai**, Courageous. Personal name.

**Wa'-shi'-wa-xa**, Greatest-in-courage. Personal name.

**wa-shi' wi-ta pa-xe—wa-shi<sup>a</sup>**, mind, will, idea; wi-ta, mine; pa-xe, I made: I did it of my own free will, or it was my idea.

**wa-shi'-xo-e shi<sup>a</sup>-ga—wa-shi<sup>a</sup>**, bird; xo-e, gray; shi<sup>a</sup>-ga, little—little gray bird: snowbird.

**Wa-shi'-shi-e**, Red - (bird) - eagle. Personal name.

**wa-shi'-shu-e—wa-shi<sup>a</sup>**, bird; shu-e, red: the scarlet tanager.

**wa-sho'-i-ga-the**, a term which means the object of which they (the people) made their bodies; life symbols.

**wa-sho-i-ga-the wi-gi-e—wa-sho-i-ga**, to make bodies; the, the; wi-gi-e, prayer for: prayer for the making of bodies.

**wa'-sho<sup>a</sup>-gi-the**, to meet some people unexpectedly.

**wa'-a-sho<sup>a</sup>-gi-the**, I met them unexpectedly.

**wa'-tha-sho<sup>a</sup>-gi-the**, you met them unexpectedly.

**wo'-ga-sho<sup>a</sup>-gi-tha i**, we met them unexpectedly.

**Wa-sho'-wa-gthe**, two officers. Chosen from the ranks. The first thing to be done before a great war ceremony was to appoint two men, who were called **wa-sho'-wa-gthe**; one of these officers was chosen from the **Tai'-zhu** division and the other from the **Ho'-ga**. This gave each of the two important gens a leader.

**Wa-sho'-xtha**, name given to the Oto Tribe.

wa'-shu, a mantel; a shelf; a slab placed over a fireplace on which to rest articles.

wa-shu'-ta i i-tho'-be—wa-shu'-ta, animals; i, by which; i-tho'-be, appear: appearance of animals.

we, to plow.

a-wa'-e, I am plowing.

wa-tha-e, you are plowing.

o'-wo'-a i, we are plowing.

we'-a-ba-gu, the index or first finger; a pointer.

we-a'-gthi<sup>a</sup> tho'-ba— we, with; a-gthi<sup>a</sup>, in excess of (ten); tho'-ba, two: the twelfth.

we-a'-gthi<sup>a</sup> wi<sup>a</sup> xtsi— we, with; a-gthi<sup>a</sup>, in excess of (ten); wi<sup>a</sup>-xtsi, one: the eleventh.

we-a'-tha-gta, a sticky substance; glue; mucilage.

we-a'-the i<sup>a</sup> da, I have found them; I see them.

we'-a-xtha-dse, a war club.

we'-ba-ge— we, with which to; ba-ge, to cut by a pushing motion: a handsaw.

we'-ba-gno<sup>a</sup>, a stick used for a spit for roasting; a sharp stick.

we'-ba-gu-dse, a stick used for picking marrow out of a bone.

we'-ba-hno<sup>a</sup>, large wooden skewers used in roasting buffalo meat.

we'-ba-k'u— we, with which to; ba-k'u, dig by a pushing motion: a spade.

we'-ba-mo<sup>a</sup>— we, with; ba-mo<sup>a</sup>, to file. This is the Osage word for steel file.

we'-ba-tse, a handsaw.

we'-ba-xtse, a thong or vine used in tying a bundle; twine; cord.

we'-be-bthi<sup>a</sup> hi, twining vines.

we'-bi-ahda-ha, polisher; sandpaper. a-gthi<sup>a</sup> tho<sup>a</sup> shta-ha pa-xe he we-bi-ahda-ha i-pi-ka, I made the chair smooth with sandpaper.

we'-bi-to'-tha— we, for; bi-to'-tha, rolling: a rolling pin.

we'-bi-to'-tha o'-thi<sup>a</sup>-ge go<sup>a</sup> wa-bu-cka da-pa pa-xe bthi-tsa gi he, I have no rolling pin, I can not make biscuits.

we'-biu-ka, soap.

we'-biu-ka du-ba o'-thi-wi<sup>a</sup> a he, buy me some soap.

we'-ga-be wa-kahi-xe— we'-ga-be, to be cautious; wa-kahi-xe, they make for the people: for punishing violators of the law.

we'-ga-to<sup>a</sup>, the fifth.

we'-gda-the, paint, house paint; (2) varnish; oil.

tsi wi<sup>a</sup> gda-a-the, I paint the house.

tsi' wi<sup>a</sup> gda-tha-the, you paint the house.

we'-gda-the, ointment for the hair which is made from the fat of the buffalo.

we'-da-ho<sup>a</sup>, baking powder; baking soda.

we'-da-tha-shi, without a child; barren; childless.

we'-da-tha-shi, barren, applied to a oow that bears no young.

we'-da-the (Om. same), childbirth; the act of giving birth to a child.

we'-da-a-the, I gave birth to a child.

we'-da-tha-the, you gave birth to a child.

we'-da-the-shto<sup>a</sup>, said of a tree without fruit; fruitless.

we'-da-shi u-shi, to transplant.

xtha-be tee we'-da-shi u-wa-shi ha, I transplanted the tree.

xtha-be tee we'-da-shi u-tha-shi, you transplanted the tree.

xtha-be tee we'-da-zhi o'-gu-shi i, we transplanted the tree.

we'-do-ba, the fourth.

we'-do-bi-o<sup>a</sup>— we, with; do-bi-o<sup>a</sup>, fourth: with-fourth—fourth time.

we'-do<sup>a</sup>-be— we, with; do<sup>a</sup>-be, to see: a field glass; a spyglass; a telescope.

we'-do<sup>a</sup>-be wi<sup>a</sup> ko'-btha, I want a spyglass.

we'-do<sup>a</sup>-be, sight on a gun.

we-e, a plow.

we-e ga-gta a-wa'-shi a ti ha, I come to get my plow sharpened.

we'-ga-gta— we, with which to; ga-gta, pound: a hammer.

we'-ga-dsu-xe— we, with which to; ga, by striking; dsu-xe, brush— with-which-to-brush by striking: a broom.

we'-ga-dsu-xe ke a-gi-pa thi<sup>a</sup>-ge he, the broom is worn.

we'-ga-dsu-xe shi<sup>a</sup>-ga, small broom.

we'-ga-ko<sup>a</sup>, same as we'-ga-dsu-xe shi<sup>a</sup>-ga.

we'-ga-k'u, skin scraper—we, with which to; ga-k'u, scrape. The blade of the Osage skin scraper was made of flint in former times, and in modern times of iron. The handle was made of elk horn.

we'-ga-pahe, same as pa-hiu-i-gtha-tha.

we'-ga-thu-ga, use as a weapon to strike with.

we'-ga-xe, ceremonial forms. These consist of the Approach to the House and the Opening of the Portable Shrine; in this is kept the Sacred Hawk, the most holy of any of the sacred treasures of the tribe; these are used throughout the performance.

we'-ga-xe tho'-tse—we, with; ga-xe, make; tho'-tse, possible: things that may be useful or practical.

we'-ga-xto<sup>a</sup> ni, a liquid measure; four quarts; a gallon.

we'-ga-xto<sup>a</sup> wa-ho-stsa, a peck measure.

we'-ga-xhi<sup>a</sup>, whip; quirt.

we'-ga-xhi<sup>a</sup>, screen; a coarse sieve used in winnowing small grain.

we'-ga-xhi<sup>a</sup> i-ba, whip handle.

we'-ge-xtha-dse, a kind of war club.

we'-go'-tha, a sign by which one makes known his wants. Used as a symbol in their supplication. (From a ritual.)

we'-gtha'-e, to distribute.

we'-a'-gtha-e, I distributed among them.

we'-tha-gtha-e, you distributed among them.

we'-o'-gtha-a i, we distributed among them.

we'-gthe-btho—we, with; gthe-btho<sup>a</sup>, ten: the tenth.

we'-gthe-btho<sup>a</sup> ga-to<sup>a</sup>, we, to make with; gthe-btho<sup>a</sup>, ten; ga-to<sup>a</sup>, five: the fiftieth.

we'-gthe-btho<sup>a</sup> pe-tho<sup>a</sup>-ba—we, to make with; gthe-btho<sup>a</sup>, ten; pe-tho<sup>a</sup>-ba, seven: the seventieth.

we'-gthe-ge i-ga-xe, pen.

we'-gthe-ge-the, a pen or pencil.

we'-gthe-ge-the thi-ta shu-dse, your pencil is red.

we'-gthe-ge-the wi-ta ga-be, my pencil is black.

we'-gthi, grease; oil; kerosene.

we'-gthi-ga-gi—we-gthi, grease; ga-gi, hard: tallow.

we'-gthi mo'-ko—we'-gthi, oil; mo'-ko<sup>a</sup>, medicine: castor oil.

we'-ha-ge, the last one in line; refers to ceremonial order.

we'-ha-gi-the, the last one, or the end of a line.

we'-hi-dse, off; far away; distant.

we'-hi-dse pshi, I went far away.

we'-hi-dse shi, you went far away.

we'-hno<sup>a</sup>, grateful; thankful; gratitude.

we'-a-hno<sup>a</sup>, I am grateful.

we'-tha-hno<sup>a</sup>, you are grateful.

we'-ho<sup>a</sup> shi, a disagreeable person.

we'-i-shi-be—we, with which; i, modification of thi, action with the hand; shi-be, unfasten or open: a key.

we'-k'e, to dig with; a mattock.

we'-ki-e-do-ba, the eighth.

we'-ki-gthi<sup>a</sup> wi<sup>a</sup> ge btha-btha-ge bi a, he was in tatters.

we'-ki-gthi-wi<sup>a</sup>, kta'-xe, to adorn with clothing: to deck.

we'-ki-gthi-wi<sup>a</sup> u-gi'-pa-ho<sup>a</sup>, to dress.

we'-ki-gthi-wi<sup>a</sup> u-wa'-gi-pa-ho<sup>a</sup>, I dress.

we'-ki-gthi-wi<sup>a</sup> u-tha'-gi-shpa-ho<sup>a</sup>, you dress.

we'-ki-gthi-wi<sup>a</sup> o'-gu-gi-pa-ho<sup>a</sup> i, we dress.

we'-ki i-he-the, to use as a means by which to make the enemy fall. (A ritual term.)

we'-ki-i-he-o'-the, let us use it to make our enemies fall.

we'-ki-k'o<sup>a</sup>, tools; machinery; implements. Any article that may be used for practical purposes, as an ax, a hoe, or an awl; any plant, stone, or feathers that may be used in the manufacture of ceremonial articles, as clubs, knives, standards.

we'-ki-k'o<sup>a</sup> ga-xe, to invent; invention.

we'-ki-k'o<sup>a</sup> pa-xe, I invented something.

we'-ki-k'o<sup>a</sup> shka-xe, you have an invention.

we'-ki-k'o<sup>a</sup> o'-ga-xa i, we invented it.

we'-ki-k'o<sup>a</sup> tha-gthi<sup>a</sup>, useful; serviceable; something good.  
 we'-ki-shno<sup>a</sup> (Om. same), to be grateful for a gift or a favor shown.  
 we-a'-ki-shno<sup>a</sup>, I am grateful.  
 we-tha'-ki-shno<sup>a</sup>, you are grateful.  
 we-o'-ki-shno<sup>a</sup> i, we are grateful.  
 we'-ki-shno<sup>a</sup> thi<sup>a</sup>-ge, to be without gratitude; thankless; ungrateful.  
 we'-k'o<sup>a</sup>, to cultivate; the act of weeding.  
 we-a'-k'o<sup>a</sup>, I am weeding.  
 we-tha'-k'o<sup>a</sup>, you are weeding.  
 we-o'-k'o<sup>a</sup> i, we are cultivating.  
 we'-k'u-tse, a measure; bushel, yard, pint, quart, or gallon.  
 we'-mo<sup>a</sup>-ka, to use as a means to easily attain the end desired; to easily overcome the enemy.  
 we'-no<sup>a</sup>-de, gratified; satiated.  
 we'-no<sup>a</sup>-dse, to feed until filled to satisfaction.  
 we-a'-no<sup>a</sup>-dse, I am satisfied (my hunger).  
 we-tha'-no<sup>a</sup>-dse, you are satisfied (your hunger).  
 we'-pe-tho<sup>a</sup>-ba, the seventh—we, with; pe-tho<sup>a</sup>-ba, seven.  
 we'-o<sup>a</sup>-tha bi o, we see them.  
 we'-sha-be-the-hiu, maple sugar (*Acer saccharinum*). The bark of this tree was used for making a black dye.  
 we'-sha-pe, the sixth.  
 we'-sho<sup>a</sup>, grateful.  
 we'-stse-the, that which is used in curing disease; therapeutics; a remedy.  
 a-tsi<sup>a</sup> i-ga-ba-xe a-ba we'-stse-the tha-gthi<sup>a</sup> bi a, quinine is a good remedy.  
 we'-tha-bthi<sup>a</sup>, the third—we, with which to make; tha-bthi<sup>a</sup>, three.  
 we'-tha-bthi<sup>a</sup>-o<sup>a</sup>, the third time.  
 we'-tha-gta, glue. The Osage made glue from the turtle shell. This same word may be used to express any sticky or gluey substance, or anything adhesive.  
 we'-tha-hni, that by which we swallow; the gullet.  
 we-tha'-hni u-ba-qu tse, a soft palate.

we'-tha-the i<sup>a</sup> da, you have found them.  
 we'-tha-wa, counters. Among the Osage, sticks, grains of corn, or seeds were used for counting.  
 we'-tha-rtho<sup>a</sup>-zhe, a grinder; a molar tooth.  
 we'-the, to see, find, or discover.  
 we-a'-the, I discover.  
 we-tha'-the, you discover.  
 we-o'-tha i, we discover.  
 we'-the-wa-ga-ta, a 5-cent piece; a nickel.  
 we'-thi-gpo<sup>a</sup>, scales for weighing.  
 we'-thi-gtho<sup>a</sup> o-xpa-tha, no ability to reason, or lack of sensibility; insanity.  
 we'-thi-hi-dse, the use of something in a magical way for overcoming the enemy. Reference to the gourd used in this way occurs in the recited parts of one of the wi-gi-ca. (See Pe-xe Thu-ga bi wi-gi-e, paraphrased in back of book.)  
 we'-thi-ki<sup>a</sup>-dse, an instrument made of sinews, used to soften hides by friction.  
 we'-thi-k'u-dse, an auger.  
 we'-thi-mo<sup>a</sup>-zhi, a lifter; a jack for the lifting of wheels and other heavy objects.  
 we'-thi<sup>a</sup>, string; cord; rope; lariat; halter-strap.  
 We'-thi<sup>a</sup>-ga-gi, Strong-strap. A personal name.  
 we'-thi<sup>a</sup> go<sup>a</sup>, braided lariat.  
 We'-thi<sup>a</sup>-ga-xe, Maker-of-straps. Personal name. Refers to making of captive straps for warriors of a party.  
 we'-thi<sup>a</sup>-ke stai-ba-xe, you broke the cord in two.  
 we'-thi<sup>a</sup>-thi-do<sup>a</sup>, to pull anything taut, as a rope, a tent cover; or to spread a blanket tight.  
 we'-thi<sup>a</sup> thi-gtha-wa, to lengthen a rope or thong.  
 we'-thi<sup>a</sup> bthi-gtha-wa, I lengthened the rope.  
 we'-thi<sup>a</sup> stai-gtha-wa, you lengthened the rope.  
 we'-thi<sup>a</sup> o<sup>a</sup>-thi-gtha-wa i, we lengthened the rope.

**We'-thi<sup>a</sup> Zhi'-ga**, Little-strap. A personal name originated by the Tsi'-zhu Wa-no<sup>a</sup> gens. (For other personal names see back of book.)

**we'-thi<sup>a</sup>-shi<sup>a</sup>-ga**, anything used for tying.

**we'-thi-shi-be**, a key.

**we'-thi-shi-be ke o<sup>a</sup>-wo<sup>a</sup>-xpa-the mi<sup>a</sup>-kshe o**, I lost my door key.

**we'-thi-stsu-e**, pincers; pliers.

**we'-thi-stsu-e ke u-xpa-the a-the ha**, I lost the pincers.

**we'-thi-stsu-e ke i'-tha-the ha**, you found the pincers.

**we'-thi-to<sup>a</sup> tha-gthi<sup>a</sup>**, good to work with; a useful implement.

**we'-thi-wi<sup>a</sup>**, to sell or to purchase.

**we'-bthi-wi<sup>a</sup>**, I sell.

**we'-stai-wi<sup>a</sup>**, you sell.

**we'-thi-wi<sup>a</sup> thi-shto<sup>a</sup>**, sold.

**ni-ka-shi-ga a-ka ka-wa tho<sup>a</sup>-ba o<sup>a</sup>-thi-wi<sup>a</sup> a-ka o**, I sold two horses to the man.

**tsi tee we-bthi-wi<sup>a</sup> bthi-shto<sup>a</sup> ha**, I sold the house.

**we'-thi-xthi**, the head of a man or of an animal.

**we'-thi-xthi ga-shi-be**, head pay; poll tax.

**we'-thi-xthi ga-shi-be tse o<sup>a</sup>-ga'-shi-be ta i-ki**, the poll tax must be paid.

**we'-thi-xthi k'i'-tha**, dandruff; scaly head.

**we'-thi-xthi k'i'-tha bi a-tha**, he has a scaly head.

**we'-thi-xthi-ni-e**, headache.

**we'-thi-xthi to<sup>a</sup>-ga—we'-thi-xthi**, head; **to<sup>a</sup>-ga**, big—big head: cabbage.

**we'-thi-xthi-to<sup>a</sup>-ga ba-to-be**, cabbage chopped fine; slaw.

**we'-thi xthi u-sda**, the bare part of the forehead; the center of the forehead.

**we'-thi-xthi wa-hi**, the skull of a human being or of an animal; the cranium.

**we'-thi-xthi xi<sup>a</sup>-ha**, the skin of the head; the scalp.

**we'-tho<sup>a</sup>-ba**, the second. (From a ritual.)

**we'-thu-xa**, rake used for removing old cornstalks and weeds in preparing the ground for planting. By some of the Osage Tribe this word is **we'-thu-xe**.

**we'-to<sup>a</sup>-i<sup>a</sup>**, to examine with care and take note of what has been examined.

**we'-to<sup>a</sup>-i<sup>a</sup> a-the**, I examined with care.

**we'-to<sup>a</sup>-i<sup>a</sup> tha-tha i**, you examined with care.

**we'-to<sup>a</sup>-i<sup>a</sup> o<sup>a</sup>-tha i**, we examined it.

**we'-to<sup>a</sup>-i<sup>a</sup>**, mark of identification.

**we'-to<sup>a</sup> i<sup>a</sup>-da**, an expression found in ritual, meaning, we see from our divining sense.

**we'-to<sup>a</sup>-the i-ba**, a scraper; an implement used in preparing skins, especially for drying purposes.

**we'-ts'a**, reptile; snake.

**we'-ts'a ga-be**, black snake—**we'-ts'a**, snake; **ga-be**, black.

**we'-ts'a-gi-gi-e**, bull snake—**we'-ts'a**, snake; **gi-gi-e**, yellow spots on body.

**we'-ts'a-gi<sup>a</sup>-dse e-go<sup>a</sup>**, resembling a rattlesnake's tail; yarrow (*Achillea millefolium*). This is a toothache medicine; the flower of the plant is used for perfume.

**we'-ts'a-gka**, white snake. This snake has a red breast.

**we'-ts'a-da-pa**, the short snake (the spreading adder).

**we'-ts'a-gthe-ge—we'-ts'a**, snake; **gthe-ge**, striped: garter snake.

**we'-ts'a ni-dsi-wa-o<sup>a</sup>**, water snake.

**we'-ts'a ni-gi**, water snake; water moccasin.

**we'-ts'a pa-ta shi<sup>a</sup>-ga**, a young snake just hatched.

**we'-ts'a-to-ho shi<sup>a</sup>-ga—we'-ts'a**, snake; **to-ho**, blue; **shi<sup>a</sup>-ga**, little—little blue snake: the blue racer.

**we'-ts'a to<sup>a</sup>-ga**, the great snake; a trope for the rattlesnake. A ritual term. The common name for this snake is **she'-ki**.

**we'-ts'a tsi-tsi-zhe**, name given to the glass snake by the Osage, from **we'-ts'a**, snake; **tsi-tsi-zhe**, brittle.

**we'-ts'a** u-bi-xo<sup>a</sup>—**we'-ts'a**, snake;  
u-bi-xo<sup>a</sup>, puff: moccasin snake.

**We'-ts'a** u-zhi, Snake Creek; Mar-  
maton, Kans.

**we'-ts'a** we-thi-xthi shu-dse, red-  
headed snake; the copperhead.

**we'-ts'a** shu-shu-dse—**we'-ts'a**, snake;  
shu-shu-dse, spotted red: a copper-  
head snake. Among the Osage  
the word **we'-ts'a** we-thi-xthi shu-  
dse, meaning red-headed snake,  
is often used for the copperhead.

**we'-tse-ga**, blue-winged warbler.

**we'-tai<sup>a</sup>**, a battle-ax, or any club used  
in fighting.

**We'-tai<sup>a</sup>**, War-club. Personal name.  
Refers to the ceremonial war club.

**we'-u-ga-do<sup>a</sup>**, a hammer.

**we'-u-ta-ga**, a pleasing ornament; an  
ornament becoming to anyone.

**we'-u-tha-do<sup>a</sup>**, a stopper of any kind.

**we-u'-thi-k'u-dse** (Om. **we-u'-thi 'u-**  
**de**), a gimlet, bit, or auger.

**we'-sha-pahe**, a bayonet; a lance; a  
spear; a javelin.

**we'-sha-pahe** ke pa-hi wa-gthi<sup>a</sup>, the  
spear is very sharp.

**we'-zhiu**, frame for broiling beef.

**we'-zhu-dse-the**, red dye.

**We'-zhi-u-gi-gi**, Trench-full. Per-  
sonal name. Refers to the fullness  
of the fire trench.

**wi**, a term of endearment; my.

**wi-ko'**, my grandmother.

**wi ku'-tha**, my friend.

**wi to'-dse**, my son-in-law.

**wi-tai'-go**, my grandfather; this ex-  
pression is used in tribal rites to  
denote veneration.

**wi-tai'-ni**, my daughter-in-law.

**wi-tai'-sho<sup>a</sup> a**, my niece.

**wi-tau'-shpa**, my grandchild.

**wi**, I am.

**wi a'-to<sup>a</sup> he**, I am he who stands  
before you.

**wi-a'-wa-ki-kahe**, I mean myself.

**wi'-gi**, to jump; alight from a horse;  
leap.

**wi'-gi-gi**, flea.

**wi-go'-ga**, brother (younger than my-  
self). This is the ordinary use of  
the kinship term for my younger  
brother. But the same term is  
used ceremonially when no blood

**wi-go'-ga**—continued.

relationship exists. One member  
of a tribe may address members of  
the other gentes of the same divi-  
sion with this term. Following is  
an illustration of how the term  
would be used:

**wi-go'-ga** u-wa gi-ki-e mi kshe o, I  
spoke to my younger brother.

**wi'-e**, I; me.

**wi'-gi-e**, orison; prayer; to pray.

**wi'-a-gi-e**, I pray.

**wi'-tha-gi-e**, you pray.

**wi-o'-gi-a** i, we pray.

**wi'-gi-e ni-ka-ahi-ga**, a divine clergy-  
man.

**Wi'-gi-e to'-ga**, the great ritual.

**wi'-gi-e tai**—**wi'-gi-e**, ritual or prayer;  
**tai**, house: church.

**wi-gi-e tai** tee o'-ga-hi no<sup>a</sup> bi a,  
o'-ba-wa-ko'-da-gi tee dai, we go  
to church on Sunday.

**wi-gi' o'-btha**, I beat you in the race.

**wi'-gi-tha**, I make for you, to make  
easy for you to succeed. (From a  
ritual.)

**wi'-gi-the**, I have called you to be.

**wi-he'**, special kinship term; the name  
by which the second daughter is  
called.

**wi-kehi'-za**, I have made for you.

Also **wi-ktai'-xe**.

**wi<sup>a</sup>**, one; single.

**ni'-ka wi<sup>a</sup>**, one man.

**wa-k'o wi<sup>a</sup>**, one woman.

**wi<sup>a</sup>-a-ha**, altogether.

**wi<sup>a</sup>-a'-xtai-o<sup>a</sup>**, once; one time.

**wi<sup>a</sup>-gthi-zhi**, absent; away; not pres-  
ent.

**wi<sup>a</sup>-ka i ha**, he is sincere.

**wi<sup>a</sup>-ke**, truth; sincere; genuine; sin-  
cerity; sure.

**wi<sup>a</sup>-a'-ke**, I speak the truth.

**wi<sup>a</sup>-tha-ke**, you speak the truth.

**wi<sup>a</sup> ka-zhi**, he speaks not the truth.

**wi<sup>a</sup>-ke a-zhi<sup>a</sup>**, credence; belief.

**wi<sup>a</sup>-ke a-a-zhi<sup>a</sup>**, I believe him.

**wi<sup>a</sup>-ke a-tha-zhi<sup>a</sup>**, you believe him.

**wi<sup>a</sup>-ke o'-ga-zhi<sup>a</sup> i**, we believe him.

**wi<sup>a</sup>-kahe gi-ba-ha**, to demonstrate.

**wi'-no<sup>a</sup>**, a ritual term.

**wi<sup>a</sup>-no<sup>a</sup>-the**, each one; every in-  
dividual; each.

**wi<sup>a</sup>-tho<sup>a</sup>-tho<sup>a</sup>**, one apiece; one by one.

**wi'-xtai**, one of a kind; a single piece.  
**wi'-xtai ko<sup>a</sup>-btha**, I want one.  
**wi'-xtai-o<sup>a</sup>**, once.  
**wi-o<sup>a</sup>-btha**, I beat you in a race.  
**wi'-o<sup>a</sup>-wo<sup>a</sup>**, which? which one?  
**wi'-o<sup>a</sup>-wo<sup>a</sup>** the stiu-çe a, which did you take?  
**wi'-pa-xe**, I made or make for you.  
**wi'-shki**, I also.  
**wi'-shki-do<sup>a</sup>**, I too, for my part.  
**wi'-shno<sup>a</sup>**, I alone.  
**wi'-shiti**, I also.  
**wi'-ta**, denoting possession; my or mine.  
**mo<sup>a</sup>-zho<sup>a</sup> wi'-ta**, my land.  
**ka-wa wi-ta**, my horse.  
**tsi wi-ta**, my house or tipi.  
**zhi<sup>a</sup>-ga zhi<sup>a</sup>-ga wi-ta**, my child.  
**wi'-tho<sup>a</sup>-gka**, men who are of my age.  
**wi-to<sup>a</sup>-be**, I see you; I look upon you.  
 An expression used in certain ceremonies.  
**wi-tai-go<sup>a</sup>-e**, my grandfather; also used in rituals. The term **tsi-go** is applied to a father's father, to his father, to a mother's father, to his brother, to a father-in-law, and to a wife's maternal uncle. It is also used as a term of reverence for God and for natural objects, such as the sun, the morning star, the dipper, Orion's belt, the pole star, and living objects whose mysterious habits inspire in the Osage mind a feeling of reverence for the Creator.

**wi-tai<sup>a</sup>-do**, brother older (than myself); woman speaking.  
**Wi'-tai-ta**, a Wichita; Wichitas.  
**wi-tsu'-shpa-shi xtai tho<sup>a</sup>**, my dear grandchild (w. sp.).  
**wi-u'-ga-do<sup>a</sup>**, a hammer of any kind used for driving nails or tent pins.  
**wi-u'-gthe e-shi**, portly.  
**wi-u'-thi-mo<sup>a</sup>**, screws.  
**wi-wi'-ta**, mine.  
**wi-xi'-btha mo<sup>a</sup>-zhi<sup>a</sup> ha**, I have not misplaced my confidence in you.  
**wi-shi<sup>a</sup>-the**, my elder brother; my brother older than myself.  
**wo<sup>a</sup>**, for the first time.  
**wo<sup>a</sup>**, one.  
**wo<sup>a</sup>-gka**, it happened.  
**wo<sup>a</sup>-da**, in the course of time; at length; seldom.  
**Wo<sup>a</sup>-da**, Wyandotte.  
**wo<sup>a</sup>-go<sup>a</sup>**, soon; in haste.  
**wo<sup>a</sup>-go<sup>a</sup> tha thi<sup>a</sup> ho**, go in haste.  
**wo<sup>a</sup>-go<sup>a</sup> gi-ba-ko<sup>a</sup>**, quick to anger; sensitive; quick tempered.  
**wo<sup>a</sup>-go<sup>a</sup>-xtai**, without delay; quickly; straight way.  
**wo<sup>a</sup> shki do<sup>a</sup>**, any one of them.  
**wo<sup>a</sup>-the**, same as **ça-ni**.  
**wo<sup>a</sup>-the-the**, every one; the whole; entire thing; all.  
**wo<sup>a</sup>-the-the i-thi-gtho<sup>a</sup>-wo<sup>a</sup>-the-the**, all; i-thi-gtho<sup>a</sup>, control all: democracy; government by the people.  
**wo<sup>a</sup>-xtai-o<sup>a</sup>**, once; a single time.

## X

**xa'-de-i-tu-gtho<sup>a</sup>**, a hayrack.  
**xa'-dse**, grass.  
**xa'-dse ke bthi-sda**, I pull the grass.  
**xa'-dse ke ni-sda**, you pull the grass.  
**xa'-dse gi-gta-ge o<sup>a</sup>-ki-the ta bi<sup>a</sup>-da**, we will cause the grasses to be flattened to the ground for ourselves. (From a ritual.)  
**xa'-ga**, bristling; rough in appearance.  
**xa-ge<sup>a</sup>**, to weep or to cry; lamentation.  
**a'-xa-ge**, I weep.  
**tha'-xa-ge**, you weep.  
**o<sup>a</sup>-xa-ga i**, we cry or weep.  
**Xa-ge'-wa-the**, Makes-them-weep. Personal name.

**xa-ge' wa-xo<sup>a</sup>-xo<sup>a</sup>**, crying and broken songs. This is the name of the three songs belonging to the procession of the night. **Xa-ge**, to cry, refers to the appeal made by those songs to the night, to the Power that moves in the night. **Wa-xo<sup>a</sup>-xo<sup>a</sup>**, broken in pieces, refers to the group of ownership of these songs and the manner in which they are sung in the **Wa-sha-be A-thi<sup>a</sup>**.  
**xa-pe'-no<sup>a</sup>**, to pluck, as plucking the ripened ears of corn.



xa-pi-e'-the, to snatch.  
 xa-pi-a-the, I snatch.  
 xa-pi-tha-the, you snatch.  
 xa-pi-o'-tha i, we snatch.  
 xa'-tha, backward.  
 xa-tha-gthe', to appear to move backward; retrograde.  
 xa'-tha gthe ga-xe—xa-tha, back; gthe, come; ga-xe, to make—make-to-come-back: a term used in court.  
 xa'-tha mo'-thi', the act of stepping backward.  
 xa'-tha mo'-bthi', I walk backward.  
 xa-tha mo'-stsi', you walk backward.  
 xa-tha ʔa thi-sho' ha'-ge—xa-tha, backward; ʔa, in that direction; thi-sho', toward; ha'-ge, to flee—in-that-direction-toward-to-flee: to retreat.  
 xa'-tha-wa-do'-be, to look backward.  
 xa'-tha-wa-ʔo'-be, I look backward.  
 xa'-tha-wa-shto'-be, you look backward.  
 xa'-tha o'-wo'-do'-ba i, we look backward.  
 xa'-xa-ga, rough.  
 sha-ge tse o'-wo' thi-xa-ga mi'-kshe o, my hands are rough.  
 xe, to bury; to inter.  
 a-xe', I buried him or her.  
 tha-xe', you buried him or her.  
 a-xe' ʔa mi kshe o, I shall bury him.  
 tha-xe' ʔa tse o, you shall bury him.  
 xe'-be, shallow; not deep.  
 xe'-ga, dead, as tall grass or a tree.  
 xe'-ki, the lowlands lying along the foot of a hill or along the line of hills.  
 xe'-mo'-ge, frost; hoarfrost.  
 xi'-a-tha, to fall.  
 a-xi'-btha, I fall.  
 tha-xi'-shna, you fall.  
 o'-xi'-tha i, we fall.  
 xi'-dse, dim; feeble eyesight.  
 i'-shta' thi-xi-dse, your eyes are dim.  
 i'-shta o'-xi-dse, my eyes are dim.  
 xi'-ga, same as wa-ʔo'-i' a-shi.  
 xi'-ha, skin of a human being or bark of a tree.  
 xi'-ha' ʔka, white skin; the white race.  
 xi'-ha sha-be—xi'-ha, skin; sha-be, dark—dark skin: swarthy.

xi'-tha-tha, to hurry; make haste; to hie.  
 xi'-tha-tha bthe, I hurry.  
 xi'-tha-tha stee, you hurry.  
 xi'-tha-tha o'-ga-tha i, we hurry.  
 xi-tha, eagle; golden eagle. The golden eagle figures in the Osage rites as a symbol of courage. The black on the tips of its tail feathers represents fire and charcoal. Its ceremonial name is Wa-shi'-ga wa-tha-xthi-thi'-ge, Bird-that-has-no-stain.  
 xi-tha' a-ba ga-wi'-xe no' bi a, the eagle soars.  
 xi-tha' thi'-ke a-hi' te thi-xo' bi a, the eagle's wings are broken.  
 xi-tha', lack of confidence.  
 wi-xi'-btha ha, I have no confidence in your ability.  
 o'-tha'-xi-shta, you have no confidence in my ability.  
 xi'-tha, to fall; to die; to perish.  
 axi'-btha, I fall.  
 tha-xi'-shna, you fall.  
 o'-xi'-tha i, we fall.  
 xi'-tha, to topple.  
 zho' a-ka xi-tha ta i-tse e-dsi a-hi a-ka ha, the tree is ready to topple.  
 xi'-tha. (See hi-pahe.)  
 xi-tha'-ʔka, white eagle; also the name of a Ponca Indian.  
 xi-tha'-pa, white-headed eagle, bald headed.  
 xi-tha'-sha, red eagle; a mythical eagle.  
 Xi-tha-u'-ga-sho', Eagle-that-travels. Personal name. Refers to the tireless soaring of the eagle.  
 xi-tha-u'-gtho'-ge, eagle-feather headdress.  
 xi-tha' shi'-ga, young bald eagle.  
 xiu-tha', the eagle. This is considered among the Osage as a sacred bird. It figures as a symbol in the tribal rites.  
 xiu-tha' e-go' shi'-ga, hangbird or oriole.  
 xi'-xi-ni, gristle.  
 xi'-xi-tha, to stagger, as a drunken man.  
 xo'-de (Om. same), drab; a grayish color.

xo'-dse, gray, a gray line.

ka'-wa xo-dse, gray horse.

xo-s', to roar, as the wind or the waterfall; to sigh; to sough, as the wind in the trees; to rumble.

xo'-ga, badger.

Xo'-ga-hi'-e-go', Hair-like-a-badger. Personal name.

xo'-ka, this is the title of a man who acts as initiator in the initiatory ceremony of a tribal rite. Such a man must be one who has taken the degree he confers. He may choose his own candidate or he may be chosen by a man offering himself as a candidate for initiation into the degree.

Xo'-ka, Official prompter.

xo', to break; just a simple break.

bthi'-xo', I break.

ni-xo', you break.

o'-thi'-xo' i, we break.

xo'-dse, the red cedar. Used as a symbol among the Osage, found in ritual.

xo'-dse hi, the cedar tree.

Xo'-dse hi, Cedar Hills. At this place ten Pawnee warriors were killed in the woods. This was the site of the fifteenth camp in the first trail.

Xo'-dse hi ga-xa, Cedar Tree Creek. The seventeenth camp in the second buffalo trail. (See Tsi-zhe-be e-go'.)

Xo'-dse-hiu ga-xa, Cedar Tree Creek; Cedar, Okla.

Xo'-dse-u-mo'-i', Dwell-among-the-cedars. Personal name. Refers to the thunder and lightning which are supposed to live among the cedars. There is also another meaning to this word, which is Walks-among-the-cedars, a personal name; refers to the habit of the bears.

xo'-dse wa-tse, Cedar Star. The name of a subgenus of the Ni'-ka Wa-ko-da-gi gens; acts as Sho'-ka both for itself and the gens.

Xo'-dse-wi', Cedar-woman. Female personal name. Refers to the cedar tree.

xo'-xo', to break in pieces.

Xo'-xo'-mo'-i', Shines-as-he-moves.

Personal name. Refers to the reflection of the sun on the outspreading of the eagle.

xo' ta, blackbird.

xo'-ta a-hiu ci-hi, yellow-winged blackbird.

xo'-ta a-hiu cka, white-winged blackbird.

xo'-ta a-hiu zhu-dse, red-winged blackbird.

xo'-ta pa-ci, yellow-headed blackbird—xo'-ta, blackbird; pa, head; ci, yellow.

Xo'-ta-wi', Blackbird-woman. Female personal name.

xo'-ta-xo-dse, the starling—xo'-ta, blackbird; xo-dse, gray: gray blackbird.

xpe'-ga, languid; drooping.

o'-xpe'-ga, I am languid.

thi-xpe'-ga, you are languid.

xpe'-xpe-ga, repeated or continued languidness.

xpo', from da-xpo', to thaw out.

xta'-the, to love.

xta'-a-the, I love.

xta'-tha-the, you love.

xto'-tha i, we love.

xtha, blossoms of any kind.

xtha, haggard; weary from work.

xtha a-thi' hi, emaciate; loss of flesh; to waste away.

xtha o'-thi' hi, I am emaciated.

xtha a'-thi'-thi' shi, you are emaciated.

xtha-be f'-ta-xe, the topmost branch of a tree.

xtha-ci', yellow blossom; yellow flower.

Xtha ci-bi, month of yellow flowers: August.

Xtha-ci' btho-ga-ci, all yellow flowers blossom: September.

Xtha-ci' ga-xa zhi'-ga, Sunflower Creek.

Xtha-ci u'-gthi', Sunflower Village (Old Village).

xtha-cka', white flower—xtha. flower; cka, white: a rose.

xtha-cka' a-ba i-gi-ha u-i shna bi a, the rose is perennial.

xtha-cka' a-ba wa-xa-pa-hi u-tsi bi a, the rose has thorns.

xtha-gka'—continued.

xtha-gka' a-ka btho<sup>a</sup> tha-gthi<sup>a</sup> bi o,  
the rose has a pleasant odor.

xtha-gka' a-ka da'-ts'e-ga bi a, the  
roses are wilted.

xtha-gka' ke u-bu-dse ga-xa bi a, the  
roses were in profusion.

xtha-gka' u-bthi'-bu-dse, I strew  
roses.

xtha-gka' u-thi-btho<sup>a</sup> o<sup>a</sup>-tha-gthi<sup>a</sup>,  
I like the scent of the roses.

xtha-gka' sha-bthi<sup>a</sup>-ga wi<sup>a</sup> ko<sup>a</sup>-btha,  
I want to sprout the rose.

xtha-gka ba-shki xi'-tha-no<sup>a</sup> bi a  
tha, flowers perish.

xtha-gka' e-go<sup>a</sup>—xtha-gka, a rose;  
e-go<sup>a</sup>, like—roselike; rosy.

xtha-gka' tau-hu, violet.

xtha-gka zhi'-hi wi<sup>a</sup> the tee, a pink  
rose.

Xtha-gka' shi'-ga ts'e-the, Killer of  
Flowers, month of May. Frost  
so often came at this time of the  
year, killing the young flowers;  
hence the name.

xtha-shi'-ga, lean; gaunt; haggard;  
slender; slim; thin; lean. (See  
ga-gi zhi<sup>a</sup>-ga.)

xtha-sho<sup>a</sup> no<sup>a</sup>, falling of the blossoms  
of corn.

xthe'-ge, a fracture.

xthe'-ge, to crack.

a'-xthe-ge, I cracked it.

tha'-xthe-ge, you cracked it.

o'-ga'-xthe-ga i, we cracked it.

xtha'-xtha, timid; cowardly.

xtha'-xtha thi'-ge xta ni-ka-shi-ga  
bi a a bi<sup>a</sup> da, among those people  
there were none who were cow-  
ardly.

xthe'-ge u-mo<sup>a</sup>-ka, fragile; easily  
broken.

xthe'-ts'a-ge, this is an ancient title,  
the exact meaning of which is lost,  
but it is used to designate the  
eight men chosen by the No<sup>a</sup>-ho<sup>a</sup>-  
zhi<sup>a</sup>-ga to aid the principal Com-  
mander in a war party. These  
officers, in a council, determine the  
course to be pursued by the war  
party and personally command the  
men.

xthe-xthe', tattooed (symbolical).

xthi, fester; suppurate.

sha-ge tse o<sup>a</sup>-xthi, my hand is fes-  
tered.

xthi-ba'-the, same as ts'i-k'a.

xthi<sup>a</sup>, growl of an animal.

sho<sup>a</sup>-ge a-ka xthi<sup>a</sup> bi a, the dog  
growled.

xthi<sup>a</sup>-sha', sparks of a fire. Sparks  
that fly upward from the sticks or  
fire drills used for starting a fire.

xthi-u'-zhi, silent; quiet; still.

xthi-u'-zhi xta sho<sup>a</sup> bi a, he lay very  
still.

xtho'-ge tho<sup>a</sup>-ba, a double-barreled  
shotgun; (2) two holes.

xtho'-k'a, empty; emptiness.

o'-zhi-to-ho tse xtho'-k'a, the bottle  
is empty.

xtho-xtho'-dse, to snort. (See sho<sup>a</sup>-  
ge.)

xtho<sup>a</sup>, to sulk; pout; peevish.

a-xtho<sup>a</sup> bthe, I went away in a sulk.

tha-xtho<sup>a</sup> stae, you went away in a  
pout.

xtho<sup>a</sup>-zhe, to crush with the hands.

a'-xtho<sup>a</sup>-zhe, I crush with my hands.

tha'-xtho<sup>a</sup>-zhe, you crush with your  
hands.

o'-ga'-xtho<sup>a</sup>-zha i, we crush with our  
hands.

xthu'-a, any kind of a hollow in a  
tree or log; sometimes written  
xthu'-k'a.

xthu'-ge, spaces in the air passages  
extending throughout the roots of  
the American lotus.

xthu'-ge zhi<sup>a</sup>-ga, little holes; passages.  
So named on account of the small  
holes they found in some of the  
roots of the *Nelumbo lutea*, which  
were around this place. The site  
of the tenth camp of the first trail.

xthu'-zhi, silently; quietly.

xthu'-zhi go<sup>a</sup>-tha, to move easily or  
carefully; stealthily; gradually.

xthu'-zhi go<sup>a</sup>-tha bthe, I went  
stealthily.

xthu'-zhi go<sup>a</sup>-the stae, you went  
stealthily.

xthu'-zhi go<sup>a</sup>-tha o'-ga-tha i, we  
went stealthily.

**xtai**, verily; very.

no'-thi'-thi'-ge xtai the a bi a, verily it is said, there is nothing he did not know.

**xto** (Om. same), to spill; to slop over.

pa-xto, I spilled it.

shpa'-xto, you spilled it.

o'-ba'-xto i, we spilled it.

**xu'be**, holy, supernatural power; (2) sanctity.

**Xu-e'-gi-da**, Comes-roaring. Personal name. Refers to the wind in an approaching storm.

**Xu-e'-no'-zhi**, Stands-soughing. Personal name. Refers to the murmuring of the cedar trees as the wind passes through the branches.

**xu'-ha**, the skin of a person or an animal.

**xu-tha'**, eagle; the adult golden eagle.

**Xu-tha'-da-wi**, Good-eagle-woman. Female personal name.

**xu-tha' e-go' zhi'-ga**—**xu-tha**, eagle; **e-go'**, like; **zhi'-ga**, little: resembles a young eagle.

**Xu-tha'-ga-hi-ge**, Eagle-chief. Personal name.

**Xu-tha'-ga-hi-ge ga-xa**, Eagle Chief Creek. This was 30 miles from the sixth camp, and here the seventh camp of the third buffalo hunt was established.

**Xu-tha'-gthe-zhe**, Speckled-eagle. Personal name. Refers to the

**Xu-tha'-gthe-zhe**—continued.

immature golden eagle, whose tail feathers are speckled.

**Xu-tha'-k'i**, Eagle-carrier. Personal name.

**Xu-tha'-mi**, Eagle-woman. Female personal name.

**Xu-tha'-mi-tse-xi**, Eagle-sacred-sun. Female personal name.

**Xu-tha'-ni-ka**, Eagle-man. Personal name.

**Xu-tha'-pa**, Eagle-head. Personal name.

**xu-tha' pa-go' zho-i-ga-the**, Bald Eagle People. A subgens of the **Wa'-tse-tsi** gens; acts as **Sho'-ka** to both itself and the gens.

**Xu-tha'-sha-be**, Dark-colored-eagle. Personal name.

**Xu-tha'-to'-ga**, Big-eagle. Personal name.

**Xu-tha'-ts'a-ge**, Aged-eagle. Personal name.

**Xu-tha'-wa-ko'-da**, Mysterious-eagle. Personal name.

**Xu-tha'-wa-shu-zhe**, Brave-eagle. Personal name.

**Xu-tha'-wa-to'-i**, Eagle-plainly-seen. Personal name.

**Xu-tha'-xtai**, Real-eagle. Personal name.

**Xu-tha'-zhu-dae**, Red-eagle. Personal name.

**xwi**, fetid, offensive smell.

## Z

**zha**, an expression of doubt.

a-zha, I doubt.

tha-zha, you doubt.

o'-zha i, we doubt.

**zha'-be**, the beaver. This animal figures prominently in Osage tribal rites. It was the beaver who gave to the warriors the thirteen willow saplings with which to recount the military honors won by them in battle, seven for the **Ho'-ga** warrior and six for the **Tsi'-zhu**. The beaver is an animal specially favored by **Wa-ko'-da**. Both the Osage and Omaha used the flesh of the beaver for food. When the fur traders opened trade with

**zha'-be**—continued.

these two tribes the pelt of the beaver played a large part in the trade.

**zha'-be do-ga**, the male beaver. This is used as the life symbol of the **E-no' Mi'-dse-to** (Bow gens) of the **Wa-zha'-zhe**, the subdivision representing the water portion of the earth.

**zha-be ni u-no'-sho-da bi**—**zha-be**, beaver; **ni**, water; **u-no'-sho-da**, make the water dirty with their feet; **bi**, they: the stirring in the water by the beaver.

**zha'-be-ta-zho' hi**, tree of the beaver (*Acer negundo*).

**zha'-be-ta-zho**—**zha'-be-ta**, beavers;  
**zho**, wood: beaver-wood boxelder  
 (*Rulus negundo*).

**zha'-be-wa-tha-k'** **i-tha**, beaver's  
 itch; ringworm (*Trichophytosis*).

**zha'-be wi** **u-bthi**-ge, **mo**-ce  
**u-thu bthi**-ge, I caught a  
 beaver in a steel trap.

**zha'-biu-cka**, an ant. In the war  
 rites the ant represents the weap-  
 ons of the warriors. The last act  
 of the great war ceremony when  
 the warriors are about to march  
 against the enemy is performed  
 by the **Do-do**-ho-ga, or chief  
 commander of the army. He  
 recites an ancient ritual by which  
 every chief commander called  
 upon the spirit of the black  
 fighting ant to make unerring  
 and effective the weapons of his  
 warriors and to make certain the  
 overthrow of the foe.

**zha'-biu-cka ça-be**, black ant.

**zha'-biu-cka çi**, yellow ant.

**zha'-biu-cka zhu-dse**, red ant.

**zha-bthi**-ga, a sprout; a shoot from  
 a plant.

**zha'-gi-he**, stabbing his horse or any  
 other animal.

**zha'-hiu**, *Rudbeckia subtomentosa*.

This plant belongs to the aster  
 family; it is sweet smelling and is  
 used by the Osage for perfumery.  
 In the legend of **Ça ga-xe**, the  
 Making of the Rush for the  
 shrine that held the sacred hawk,  
 the ceremonial messenger was  
 repeatedly sent out to find some  
 plant that could be used for  
 smoking the shrine. This plant  
 was the second one brought and  
 was rejected by the priests be-  
 cause the smoke from it was too  
 strong to inhale.

**zha'-ke**, jack (playing card).

**zha'-pshe**, to stab.

**zha'-a-pshe**, I stabbed him.

**zha'-tha-pshe**, you stabbed him.

**zha'-o**-pshe i, we stabbed him.

**zha'-ta**, cloven; parted, as the foot of  
 a deer, buffalo, or cow.

**zha'-zhe a-k'o**-he, a signature—  
 from **zha-zhe**, name; **a-k'o**-he,  
 to sign—to sign name.

**zha-zhe k'i**, to dub.

**Zha'-zhe Ki-to** **Wi-gi-e**—**Zha'-zhe**,  
 name; **Ki-to**, taking; **wi-gi-e**,  
 prayer: prayer for name taking.

**zha'-zhe wa-ho-da**, nickname.

**zhe-ga'**, the upper part of the leg.

**zhe'-ga-ga-stu-dse**, disjoining the  
 limbs of a buffalo when butchering.

**zhe-ga'** **hiu-go**-tha, many legs; the  
 earwig.

**zhe-ga'-u-gthe**, the muscles and  
 nerves around the thigh bone;  
 the femoral circumflex.

**zhe-ga u'-ki-tse**, knee joint.

**zhe-ga'-u-to**-ga, the thigh.

**zhe-ga' xthi ba-the**, gangrene.

**zhe-ga'-zhi**-ga—**zhe-ga**, legs; **zhi**-ga,  
 little: little legs. This name was  
 given by the Osage to the queen  
 in a deck of cards. It is said that  
 the picture of the queen on the  
 old-style cards was in full figure  
 with very small legs. Thus has  
 the name been applied.

**zhe'-gtho**, to broil meat.

**zhe'-a-gtho**, I broiled the meat.

**zhe'-tha-gtho**, you broil the meat.

**zhe'-tha-gtho** i, we broiled the meat.

**zhi**, not.

**zhi'-do**, condensed moisture; dew.

**o**-zhi-do, the dew is on me.

**a**-zhi-zhi-do, the dew is on you.

**wa**-zhi-do i, the dew is on us.

**zhi'-hi**, reddish; pink.

**zhi'-hi to**-ga, yellow-billed cuckoo.

**zhi** da, it was not.

**zhi**-ga, small; little children. When  
 used in the ritual its meaning is  
 young, as reference is made to a  
 sapling.

**zhi**-ga' **ba-çe**-i, a suckling; a nurs-  
 ing child.

**zhi**-ga'-e, this term is found in a  
 ritual, meaning little ones. (*Com-  
 pare* **Zhin**-ga.)

**Zhi**-ga'-ga-hi'-hi-ge, Young-chief.  
 Personal name. This name may  
 be used by permission to honor a  
 child.

**zhi'-ga' o'-tha**, disinherit; to cut off from all family ties and relationships; to deprive one of inheritance.

**ni-ka-shi-ga a-ka shi'-tu zhi'-ga thi'-kshe gi o'-tha bi o**, the man disinherited his son.

**Zhi'-ga'-o-xta**, Honored little one.

1. At the naming of a child, horses and goods are given. This is done with form and ceremony.

2. **U-thu'-pshe**, cradle board. This is generally brought by a relative. The father and mother give horses, blankets, etc. The sign of **ts'a-zhi** is made on the cradle board so that it comes in the middle of the child's back. This is a mode of expressing the wish, by the giver, that the child may live the full length of life; its meaning is never die.

3. **Mo'-thi'**, walk. When the child begins to walk a feast is given.

4. **No'-ta'-ba-xtho'-ge**, Piercing the ears of the child. Again a feast is given to all the people and horses and goods are presented.

5. **Wa-to'-wa-ku-bi**. This is a feast given in honor of the child, at which time four sacks of **wa-sho'-ge** (parched corn) and four mortars are brought in, and when the pounding is completed a **Wa-dse'-pa-i'** is sent for, who goes out to collect material for the feast. He sells a horse. Rugs are placed for the persons who are to be given dignified positions **wa-to'-ga**; these are two women or two men. These persons must have already gone through all the **Zhi'-ga-o-xta**. The four sacks of parched corn make the feast, but other foods are used with it. This corn feast is gone through once a year for four years; this completes the **o-xta** for the child.

6. **Wa-dse'-pa-i'**, servant for the child. When the **Ni-ka'-do'-he** have come, they choose a man as

**Zhi'-ga'-o-xta**—continued.

a candidate for servant. After he has been told of the selection and is willing, he is brought to a feast. He is made to sit on a robe and is told that he has been chosen to be the **Wa-dse'-pa-i'**, that whatever is left over at the feast is for him and his children. To this he says: "Ho-we, I am willing." After this he goes for his horses, returning with two of the best. Upon one he places a bridle and decorates it; on the other he places a saddle and uses it for carrying the food. He is dressed in fine clothes and rides the best of his horses. One is chosen from **Ni-ka-do'-he** to tell him he is to go out and call to the chiefs that he has been given four horses. He is told to feast, after the people are told he is coming, and make ready for the feast. He comes to his own home leading the horses. A number of blankets are also given him and they make him feel very happy. This is the beginning of life as an actual servant.

7. **I'-e-ki-the**, herald. The child must have a herald.

8. **Xo'-ka**, prompter. The child must have a prompter. At the corn feast a dance is given and the **Xo'-ka** sings for the dancers. Men and women engage in these dances. This is called the **Da'-gthe Wa-tsi**, the captive dance.

9. **Wa-tho'-kshe u-gthi'**, presiding over the feasts. When all the foregoing has been gone through by the child, a great feast is given to him by the parents, and the child is called **Wa-tho'-kshe u-gthi'**, ruler of feasts. At this time the captive dance is given; the parents recount the things they have given away at former ceremonies for the child. At the corn festival he may be chosen as one of the **Wa-to'-ga** and share in the gifts. When visitors come he is consulted by

**Zhi'-ga'-o-xta**—continued.

the chief as to whether they should be received or not; if he approves they are invited in, feasted, and given presents. He is now Ga'-hi-ge, or Wa-no<sup>a</sup>-bthe gi-hi-ge. Many gifts are made.

10. Zha'-zhe a-thi<sup>a</sup>, new name or title. The child is now ready for a new name or title; during this time many gifts are made. This concludes the Zhi'-ga' o-xta.

**Zhi'-ga'-o-xta**, favored little ones.

A title among the Osage.

**shi'-ga pa-ho<sup>a</sup>-gthe**, first-born child.

**shi'-ga' sh-to<sup>a</sup>-ga**, a tender new-born infant.

**shi'-ga'-to<sup>a</sup>**, to have children; to generate.

**shi'-ga' a-to<sup>a</sup>**, I have children.

**shi'-ga' tha-to<sup>a</sup>**, you have children.

**shi'-ga' o<sup>a</sup>-wo<sup>a</sup>-to<sup>a</sup> i**, we have children.

**shi'-ga ts'e-gi-the**, infanticide; the act of producing death to an unborn child, or the killing of an infant.

**shi'-ga' tsai-the-the**, miscarriage.

**shi'-ga' u-gthi<sup>a</sup>**, the womb of a woman.

**shi'-ga' u-ki<sup>a</sup> wa-to<sup>a</sup>-to<sup>a</sup>**, descendants.

**shi'-ga u-ts'e**, a premature birth; a miscarriage.

**shi'-ga' u-wa-ki-ho<sup>a</sup>**, grandchild; a descendant.

**shi'-ga' u-wa-ki-ho<sup>a</sup>**, to issue; to bring forth.

**Zhi'-ga'-wa-da-i<sup>a</sup>-ga**, Little-playful-fellow. Personal name.

**shi'-ga' xtsi thi<sup>a</sup>-kshe**, the youngest.

**shi'-ga' shi'-ga**, baby.

**shi'-ga' shi'-ga mo<sup>a</sup>-ko<sup>a</sup>**, baby medicine (castor oil).

**shi'-ga' shi'-ga wa-gi-gtho<sup>a</sup> bi o**, he plans for the good of his children.

**shi'-ga' shi'-ga wa-thi-hi-dse**, play baby; a doll.

**shi'-ga' shu-i-ga o<sup>a</sup>-tha ba tho<sup>a</sup> tsai mi<sup>a</sup>-kshe i<sup>a</sup> da**, it is what the little ones should make of me their bodies (symbols). (From a ritual.)

**shi'-ha o**, lie down.

**shiu'-dse**, red as applied to foliage.

**sho<sup>a</sup>-a-be shiu-dse**, red leaf.

**shiu'-dse hi**, the red oak tree (ceremonial ritual term).

**sho<sup>a</sup>-a-gthe**, I am with him.

**sho'-da-ka-de**, bodies hot or feverish.

**sho-dse**, to whistle. It greatly annoys an Osage or an Omaha to hear whistling, because they say only ghosts whistle.

**a-sho'-dse**, I whistle.

**tha-sho'-dse**, you whistle.

**o<sup>a</sup>-sho-dse i**, we whistle.

**sho'-i-ga**, their bodies (ceremonial ritual term).

**sho'-i-ga-the**, life symbol.

**sho'-gthe**, to accompany; to go with some one.

**sho'-a-gthe**, I accompany.

**sho'-tha-gthe**, you accompany.

**sho'-o<sup>a</sup>-gtha i**, we accompany.

**sho'-mo<sup>a</sup>-gthe**, the upright part of the leg of an animal; referred to when butchering.

**sho<sup>a</sup>**, to sleep.

**a-sho<sup>a</sup>**, I sleep.

**tha-sho<sup>a</sup>**, you sleep.

**o<sup>a</sup>-sho<sup>a</sup> i**, we sleep.

**sho<sup>a</sup>**, a tree; wood; fuel; (2) as he lay and moved toward. (From a ritual.)

**sho<sup>a</sup>-a-be**, the leaves of trees.

**sho<sup>a</sup>-a-be u-hni no<sup>a</sup> i ha**, the leaves of the tree give shade.

**sho<sup>a</sup> a-be u-xpa-xpa the**, scatter as falling leaves.

**sho<sup>a</sup> a-dse**, a tree climber, as a vine—from sho<sup>a</sup>, a tree; a-dse, climb.

**sho<sup>a</sup> a-ga-gtu-e—sho<sup>a</sup>**, wood; a-ga-gtu-e, slides: a sleigh.

**sho<sup>a</sup>-a'-no<sup>a</sup>-shi<sup>a</sup>**, a wooden ladder.

**sho<sup>a</sup> kshe**, term used in speaking of a log lying on the ground.

**sho<sup>a</sup>-ba'-shpi**, to whittle.

**no<sup>a</sup>-ha btha-cka ke pa-shpi mi<sup>a</sup>-kshe o**, I whittled the board.

**no<sup>a</sup>-ha btha-cka he ba-tha-shpi ni-kshe o**, you whittled the board.

**sho<sup>a</sup>-pa-shpi**, I whittle.

**sho<sup>a</sup>-shpa-shpi**, you whittle.

**sho<sup>a</sup>-bi'-gu-ge**, bender of trees; a cyclone; a hurricane.

sho'-bo-ga—shon, wood; bo-ga, planted upright in the ground: a fence post.

Zho'-btha-gka-wi', Flat-wood-woman. Female personal name.

sho'-ga-ki-ba hi, the twisted oak tree. Used in a ritual.

sho'-gi hi zhi'-ga, the coral berry bush (*Symphoricarpus vulgaris*). The Osage made small brooms out of this bush.

sho'-gi' mi'-dse hi, yellow bowwood.

sho' go' hi, white tree, sycamore (*Platanus occidentalis*). This is also the name of a subgenus of the Tsi'-zhu Wa-shta-ge gens; it has no tribal significance.

sho'-da-da-ge, the mulberry tree (Morus). When this wood is used for fuel it makes a crackling sound.

sho'-ga'-ge, to chop wood.

sho' a'-ge, I chop wood.

sho' tha'-ge, you chop wood.

sho' o'-ga'-ga i, we chop wood.

sho'-ga-dsi', whiffletree.

sho'-ga-dso'-he, cross poles, in a house.

sho'-ga-ha-xpa, the top branches of a tree.

sho'-ga-xa, the limb of a tree; branches, boughs.

sho'-ga-xa a - ga - stse - dse, the branches are overhanging.

sho' - ga - xe — sho', wood; ga - xe, worker: a woodworker; carpenter.

sho'-ga-xo—sho', tree; ga-xo', broken (by the wind)—tree-broken: a bridge. This word originated from the fact that streams were frequently crossed by using fallen trees that had been blown down into the streams by the wind.

Zho'-ga-xthi, Tree-killer. Personal name. Refers to the lightning that strikes and kills the tree.

sho'-ge, a peculiar noise made by the heavy blowing through the nostrils, by a horse, deer, antelope, or other animals, when they are frightened.

sho'-gthe, a forest; a wooden post.

sho'-gthe'-ge-hiu, striped wood; ash (*Traxinus viridis*). The grain of this wood has a striped appearance.

sho'-gthi-ahka, horsefly.

sho'-gthi-ahka ga-be, black horsefly.

sho'-gthi-ahka pa gthe-ge—sho'-gthi-shka, horsefly; pa, head; gthe-ge, striped: horsefly with a striped head.

sho'-gtho'-the, a large tree; a log.

sho'-gthu-ahka pa to-ho—sho'-gthu-ahka, horsefly; pa, head; to-ho, green: green-headed horsefly.

sho'-gthu-ahka to'-ga, large horsefly.

sho'-ha, the outer bark of a tree.

sho'-hi'-dse—sho', wood; hi'-dse, bowl: a wooden bowl.

sho' hiu bi a, many trees.

sho'-i'-ba-ge, crosscut saw.

sho'-i'-ba-taiu, a woodcutter; a saw.

sho'-i-he, to sleep.

sho' i'-mo'-thi—sho', wood; i-mo'-thi, walk with—walk-with-wood: stilts.

Zho'-i'-ni-the, Clings-to-the-tree-for-safety. Personal name.

sho'-i'-ta-xe, the top of the tree.

sho'-i'-tai, a log house.

Zho'-i'-tai Zhi'-ga, Little Wooden House.

sho'-k'i', to go after or to carry wood.

sho'-k'i' a-gthi bi o, she has come home carrying wood.

sho'-ko', roots of any plant or tree.

sho'-ko'-gka-gio'-ga, a tree having large white roots used as medicine; a cure for diarrhea. This is used for horses having bowel trouble; it results in making them mad.

sho'-ku-ge. This word is used for the number 1,000—from sho', wood; ku-ge, box. It derived its use from the fact that the Government had a custom of paying the Indians in silver dollars which were packed in little wooden boxes, each of which held one thousand dollars.

(2) This is also the word for trunk.

sho'-ku-ge tee-ga tho'-ba wa-bthi' mi'-kahe o, I have two new trunks.



**zho'-mi'-dse**, a wooden bow.

**zho'-ni'**—**zho'**, wood; **ni**, water: wood-water; sugar.

**zho'-ni do'-ba o'-ki'-o**, give me some sugar.

**zho'-ni' a'-to-be ha**, I pulverized the sugar.

(2) Candy.

**zho'-ni a-ka wa-tha-cta**, the candy is sticky.

**Zho'-ni'**, Shawnee. The name of an Indian tribe.

**zho'-ni'**, a raft of wood used for crossing water.

**zho'-ni'-ca-be**—**zho'**, wood; **ni**, water; **ca-be**, black: molasses.

**zho'-ni-i-she**—**zho'**, wood (hollow); **ni**, water; **i-she**, modification of the word **u-zhi**, to put in; the prefix **u** indicates that the wood is hollow; hollow wood in which water is put: a barrel.

**zho'-ni-i-zhe bthi'-to' tha**, I rolled the barrel.

**zho'-ni-i-zhe stse'to' tha**, you rolled the barrel.

**Zho'-no'-gu-ge**, Bends-the-tree-tops. Personal name. Refers to the bending of the trees caused by the weight of the eagle when it alights.

**zho'-pa-qi pe-tho'-ba**, tops of seven trees. (From a ritual.)

**zho'-pe-dse**, a piece of wood used in making a fire.

**zho'-sha-be the hi**, dark-wood tree, the redbud. A symbolic term used in a ritual, in tribal war ceremonies. In the evening toward the close of the great war ceremony, two great piles of redbud wood are placed near the two houses of the warriors. At dawn the following morning these two piles are set on fire, and as the flames of the fire leap upward the warriors gather at each of the two fires and a **No'-ho'-zhi'-ga** recites a long ritual, at the close of which he sings a song of many stanzas. When he comes to a certain stanza of the song he makes a motion toward the fire with a war standard; then the warriors rush into the flames, each struggling to seize

**zho'-sha-be the hi**—continued.

a burning brand. When the struggle is over each warrior scrapes from the charred wood the "mysterious charcoal." This he crushes into powder, which he carefully puts into a little deerskin pouch. When the country of the enemy is invaded and a charge is to be made upon the foe, each warrior blackens his face with the mystic charcoal, by which he expresses his determination to show no mercy to the foe and to expect none from him. The charcoal symbolizes the leaping flames, which know no mercy. Any warrior who neglects to put the symbol on his face when he joins the attack is not awarded honors, although he might have struck many of the enemy warriors.

**zho'-sha-be hi**, dark wood; the redbud or Judas tree (*Cercis canadensis*).

**zho' ta-hiu' k'o'-ha**—**zho'**, wood; **ta-hiu**, neck; **k'o'-ha**, put on—wood-put-on-neck: yoke.

**zho'-ta-shpe**, the leaf buds of a tree.

**zho'-ta-xe**, a knot in wood.

**zho' te e-to' hi**, the time for going to sleep; bedtime.

**zho'-tha**, windfall (see **ga-zho'**).

**zho' thi'-mo' wa-tho'**, Fire Drill Song. This song was used in the manipulation of the drill, which is composed of a stick that is held firmly in the ground while another is twirled rapidly against it. This song is sung immediately after Gathering the Wood Song.

**Zho'-thi'-xo' Wa-tho'**, Songs of Gathering of the Wood. In this group of songs reference is made to the gatherers of wood who go into the forest for their material, which is a ceremonial act, and means that four men are chosen to collect four pieces of wood, one from the house of each head of the four gentes of the tribe. In the second song the gatherers are still in the forest and are making a rattling sound as they tie the bundles together; in the

**Zho'-thi'-xo-** **Wa-tho'**—continued.  
last stanza they come and throw down the bundle with a clattering noise. A *wi-gi-e*, entitled **Zho'**, follows this group of songs, which is the ritual of symbolic Firewood. It is explanatory of the symbolic significance of the first four pieces of wood gathered for the kindling of the sacred fire, and has much importance in connection with the ceremony performed in the Mystic House. (See p. 223, 39th Ann. Rept. Bur. Amer. Ethn.)

**zho'-tse**, the trunk of a tree.

**zho'-tai-k'a**—**zho'**, wood; **tai-k'a**, decayed—decayed-wood: punk; touchwood.

**zho'-tsiu-ge—zho'**, wood; **tsiu-ge**, mussel shell: a wooden spoon. Before the introduction of spoons the mussel shell was used.

**zho'-tsiu-he**, the ridgepole of a house or tent.

**zho'-u-gu**, the heart of a tree; also the pith of a piece of any kind of wood.

**zho'-u-dse**, a stump.

**zho'-u-thi-stee-ge**, a wood splitter; a sawmill.

**Zho'-u-thi-stee-ge**, Tree-splitter. Personal name. Refers to lightning splitting trees.

**zho' u-thu-ga-do**—**zho'**, wood; **u-thu-ga-do**, to hammer: a wedge.

**zho'-u-to'-ga**, the trunk of a tree.

**zho' u-wo'**, the act of putting wood on a fire.

**zho' u-wa-o**, I put wood on the fire.

**zho' u-tha-o**, you put wood on the fire.

**zho' u-shu-kahe**, the body of a tree.

**zho' wa-xa-ga**, any tree having thorns.

**zho'-we-gthe-ge—zho'**, wood; **we**, with which to; **gthe-ge**, make stripes or marks: wood with which to make marks; a lead pencil.

**zho'-we-gthe-ge wi-ta ca-be**, my pencil is black.

**zho'-we-gthe-ge thi-ta shu-dse**, your pencil is red.

**zho' we-tai**, wooden club; a weapon.  
**zho'-we-sha-pahe**, a sharpened pole used as a spear.

**zho'-xa**, a yardstick; a counting stick used in counting songs in a ceremony.

**zhe'-xa we-tha-wa**, sticks used in counting the *wa-ro-be* songs. The counting sticks are an important factor in the songs.

**zho'-xa o'-tha bi**, poles thrown away. The Osage surprised a war party who in their excitement threw down the lodge poles they were carrying and fled. A tributary of the *Mi'-tsu' sha-ge ga-xe*, known as Bear Claw, of the Walnut Bottom. (From Father Shoemaker's MS.)

**zho'-xa-shto'-ga**, the water hemlock (*Cicuta maculata*). The root of this plant is used for smoking bruises and swellings to reduce inflammation.

**Zho'-xa Wa-zhu**, Consecrated Tally Sticks. These sticks were ceremonially used for keeping a correct count when memorising the titles and numbers of songs in each group.

**zho'-xa sha-ta**, the forked pole, for ceremonial purposes.

**Zho'-xe-ga u-gthi'**, Village in the Dead Forest; Hickory Creek, Okla.

**zhe'-xi'-ha**, the inner bark of a tree.

**zho'-xo-dse hi**, the gray tree; the post oak.

**Zho'-xu-dse u-gthi'**, Dwellers Among the White Oaks.

**zho'-xtha**, tree buds or blossoms.

**zho'-xtho-dse**, to snore.

**zho'-a'-xtho-dse**, I snore.

**zho'-tha-xtho-dse**, you snore.

**zho'-xthu-k'a**, a hollow tree.

**zho'-xthu-k'a u-pe—zho'**, wood; **xthu-k'a**, hollow; **u-pe**, enters—enters hollow wood: a wren.

**zho' xu-dse**, gray oak (*Quercus borealis*).

**zho' zhe-ga u-gthe**, an artificial leg made of wood.

**zho'-tha-gthe**, you are with him.

**zho'-to' hi**, mulberry tree (*Morus*), known as Indian mulberry.

**sho<sup>a</sup>-zhu'-dse-tha bi ga-xe**, Tree painted red, a branch of Big Caney River. Some of the Osage warriors were carrying home a wounded warrior; here the man died and was buried. To mark the spot the warriors painted the trunk of the tree red. To this day the river is known as the Painted Tree by the Osage.

**sho<sup>a</sup>-zhu'-tse u-gthi<sup>a</sup>**, these who dwell among the red trees; Cherry Creek, Okla.

**shu**, flesh or body.

**shu-a'-wa-gthe a-gthi<sup>a</sup>**, I sat with them.

**shu da-ka-dse**, fever.

**zhu-da'-ka-dse a'-thi-shto<sup>a</sup>**, the fever has stopped.

**zhu-dse**, the red (ceremonial ritual term).

**zhu'-dse**, red; scarlet; vermilion.

**zhu'-dse e-go<sup>a</sup>**, pinkish.

**zhu'-dse-sha-be**, dark red; crimson.

**zhu'-dse-zhi<sup>a</sup>-a**, smallpox. (*See ga-da-zhe.*)

**zhu'-dse zhi<sup>a</sup>-e**, measles.

**zhu'-ga ni-e**, ache; pain in any part of the body.

**zhu'-i-ga a-ni-e**, I have a pain.

**zhu'-i-ga thi-ni-e**, you have a pain.

**zhu'-gtho<sup>a</sup> sha-be**, the dark muscle of beef; the hind quarter.

**shu'-ga thi-xtho<sup>a</sup>-she**, bruised body; lacerate.

**zhu'-gi-gthe**, to be or to go with a friend or relative.

**zhu'-gthe**, with him or her.

**zhu'-a-gthe bthe**, I went with him.

**zhu'-tha-gthe stse**, you went with him.

**zhu'-he**, to ford or wade a stream.

**zhu'-a-he ni ke**, I waded the river.

**zhu'-tha-he ni ke**, you forded the river.

**zhu-tha'-ha i ni ke**, we forded the river.

**zhu'-i-ga**, body; flesh.

**zhu'-i-ga gi-hi**—**zhu-i-ga**, body; gi-hi, pallor: sallow.

**zhu'-i-ga gi-gthe**, to inherit good looks.

**zhu'-i-ga gtho<sup>a</sup>-the**—**zhu-i-ga**, body; gtho<sup>a</sup>-the, large: large-body; stocky. (*See wa-shko<sup>a</sup>.*)

**zhu'-i-ga i-ba**, the swelling of various parts of the body.

**zhu-i-ga o<sup>a</sup>-thi'-bthu-bthu-xe wa-no<sup>a</sup>-a-pe**, I tremble with fear.

**zhu-i-ga u-ga'-wa-wa**, flabbiness of the muscles of the body.

**zhu'-ki-gthe**, to go together.

**zhu'-pshe**, to wade, as in the water.

**zhu'-a-pshe**, I wade.

**zhu-tha'-pshe**, you wade.

**zhu'-wa-gthe**, to be with.

**zhu-a'-wa-gthe bthe**, I am with them.

**zhu'-wa-tha-gthe stse**, you are with them.

**zhu'-zhu-dse**, splotches of red on the body; measles.

# ENGLISH—OSAGE

## A

a (indefinite article), e'-di; wi<sup>a</sup>.  
 a man, ni-ka wi<sup>a</sup>.  
 a horse, ka-wa wi<sup>a</sup>.  
 a woman, wa-k'o wi<sup>a</sup>.  
 abandon (to), wa-o'-tha.  
 we abandoned it, o'-o'-tha.  
 we abandoned (divorced) each other,  
 o'-ki' o'-tha i.  
 you abandoned (divorced) each  
 other, tha-ki'-o'-shta.  
 abdomen, (1) tse'-qe; (2) wa-no'-bthe  
 u-zhi.  
 abhor (to), i'-ci.  
 abode, as a dwelling place, u-tai',  
 u-ki'.  
 above (up), (1) a'-mo'-shi; up there;  
 (2) a'-mo'-shi a-ta.  
 abreast, a'-ki-bhi-tse.  
 abreast (in rank and file), u-gtu'-e  
 no'-zhi<sup>a</sup>.  
 abreast (standing or walking), i'-ga-  
 dso'-the no'-zhi<sup>a</sup>.  
 the soldiers stood abreast, i'-ga-dso'-  
 the no'-zhi<sup>a</sup> bi a a'-ki-da a-ka.  
 absent, (1) wa-thi'-ga; (2) wi'-gthi-  
 zhi.  
 one who is never absent, e-dai' zhi  
 the thi'-ge.  
 absurd, u'-ga-xe thi'-ge.  
 abundant, (1) i'-she; (2) u-bu'-dee.  
 the plums are abundant, ko'-dse ke  
 i'-she.  
 abuse' (to), i'-xta.  
 abuse (misuse), ga-cho'.  
 abyss, (1) u-k'u-be; (2) very deep  
 abyss, a'-ki-ho'-the tse.  
 acacia (Mimosaceae), ca'-ku e-go'  
 btho<sup>a</sup>.  
 accept (to) an offer, u-thu'-do'-be  
 (which see).  
 I accept an offer, u-thu'-to'-be  
 bthi-shto<sup>a</sup>.  
 you accepted an offer, u-thu'-shto'-be  
 ni shto<sup>a</sup>.  
 we accepted an offer, o'-tho'-gu-  
 do'-ba i o' thi shto<sup>a</sup>.

accept (to), thu-pe'.  
 I accept, bthu'-qe.  
 you accept, stsiu'-qe.  
 we accept, o'-thu'-ca i.  
 accompany (to), a'-do'-be; sho'-gthe.  
 accord, wa-zhi<sup>a</sup> i-ta.  
 account (to give an), i'-gtha-wa.  
 accurate, u-tho'-to<sup>a</sup>.  
 accurately, gi'-tai-ca.  
 accuse (to), a'-gtha.  
 I accuse him, a'-a-gtha.  
 you accuse him, a'-gtha-gtha.  
 I accuse you of stealing, wa-mo'  
 tho<sup>a</sup> a-wi-gtha.  
 you accused me of stealing, wa-mo'-  
 tho<sup>a</sup> o'-tha-gtha.  
 he is accused of doing wrong,  
 a'-gtha-no<sup>a</sup>.  
 accustomed, e'-gi-pi-o<sup>a</sup>.  
 I am accustomed to it, e'-gi-pi-mo<sup>a</sup>.  
 you are accustomed to it, e'-gi-shpi-  
 sho<sup>a</sup>.  
 we are accustomed to it, e'-a-wa-  
 pi-o<sup>a</sup> i.  
 ace (of playing cards), u-ko'-dsi-  
 gtho<sup>a</sup>.  
 ache (pain), ni'-e.  
 my head aches, we'-thi-xthi o'-ni-e  
 ha.  
 your head aches, we'-thi-xthi thi-ni-e  
 ha.  
 ache (to), sore, zhu'-ga ni-e.  
 acorn, pi-gi.  
 acorn (black), pi-gi ca-be; wa-pi'-  
 da-ka.  
 acorn (cups), pi-gi ha.  
 sweet acorn tree, ta-shka' ckiu-e hi.  
 acquainted, u-ga'-ts'u-ga.  
 I am well acquainted with the  
 woman, wa-k'u thi<sup>a</sup> u-wa-ga'-  
 ts'u-ge ha.  
 acquire (to), as knowledge, thi'-u-  
 pa-the.  
 I acquired knowledge, bthi'-u-pa-the.  
 you acquired knowledge, ni'-u-pa-  
 the.

acquire (to), as knowledge—contd.

we acquired knowledge, o<sup>a</sup>-thi'-u-pa-tha i.

acre, mo<sup>a</sup>-zho<sup>a</sup> we-k'u-tse wi<sup>a</sup>.

across, ga-dsi<sup>a</sup>.

act (to), shko<sup>a</sup>.

act quickly, thi-to'-ge-gtha.

active, ci'-ci.

Adam's apple, do'-dse-ta-xe.

adapted, e'-gi-pi-o<sup>a</sup>.

I adapted (myself), e'-gi-pi-mo<sup>a</sup>.

you adapted (yourself), e'-gi-shpi-zho<sup>a</sup>.

we adapted (ourselves), e'-a-wa-pi-o<sup>a</sup> i.

adder, a-thi'-da-ce-wa-the.

spreading adder, we'-ts'a-da-pa.

adhere, a'-tha-ha.

adhesive, we'-tha-cta.

adjacent, ba-ckiu'.

adjourn (to), (1) bano'-tha; (2) u-ga'-e-btha.

I made a motion to adjourn, ba'-no'-tha a-btha-dse.

you made a motion to adjourn, ba'-no'-tha a-shta-dse.

we made a motion to adjourn, ba'-no'-tha o'-ga-tha-dsa i.

adjust (to), wa-pi'-o<sup>a</sup>.

I adjust, wa-pi'-a-o<sup>a</sup>.

you adjust, wa-pi'-tha-o<sup>a</sup>.

we adjust, wa-pi'-o'-o<sup>a</sup> i.

adopt (to), o'-ki'-to<sup>a</sup>.

adorn (to), we'-ki-gthi-wi<sup>a</sup> ktsi'-xe.

adult, no<sup>a</sup>.

the man has reached adult age, ni-ka'-shi-ga thi<sup>a</sup>-ke no<sup>a</sup> hi-a-ho<sup>a</sup>.

advance (in advance of), pa-ho'-gthe the.

adversity, u'-k'o<sup>a</sup> e-go'-zhi a zho'-gi-the.

ads (an), mo'-ce we-ga-k'u.

affection, token of, u'-gi-ki.

afire (as a house) u-wi'-gthe.

afoot (to go afoot), mo'-thi'-the.

I go afoot, mo'-thi'-bthe.

you go afoot, mo'-thi'-ne.

afraid (to be), no'-pe.

I am afraid, no'-a'-pe.

you are afraid, no'-tha-pe.

you are afraid of the dog, sho'-ge to<sup>a</sup> no'-tha-pe.

after a while, sho'-a-ka.

afternoon, mi'-a-po-ga.

again, shi; a-thu'-ha.

again and again, shi'-no<sup>a</sup>.

again (second time), i-tho'-bo<sup>a</sup>.

again (to look at), shi-o'-do'-ba thi<sup>a</sup> ha.

age (to), no<sup>a</sup>.

aggrieve (to), in a bad sense, ga-co<sup>a</sup>.

agnostic, Wa-ko'-da i-thi-gtho<sup>a</sup> a-shi.

ago (little while), i'-tso'-ga zhi'-ga.

long ago, ka'-shi; long time ago, gu'-dsi.

agreeing, ca-ni'-i-shto<sup>a</sup>.

ague, ah'-tsi'-ba-ni-tse.

I have the ague, shu ba-ni-tse mo<sup>a</sup>.

you have the ague, shu ba-ni-tse sho<sup>a</sup>.

ahead (to go), i-to'-thi<sup>a</sup> ki-the.

I go ahead, i-to'-thi<sup>a</sup> ki-the bthe.

you go ahead, i-to'-thi<sup>a</sup> ki-the mo'-thi<sup>a</sup> o.

ailment, u'-ga-she.

aim (to) with a gun, ba-hi'-dse.

aim (to) at with a gun, a'-ga-ta.

I aim at it with a gun, a'-a-ga-ta.

you aim at it with a gun, a'-tha-ga-ta.

we aim at it with a gun, o'-ga-ga-ta i.

air, ta-dse'.

alarm (an), k'o'-k'o'-bi. The expression is used among the older people.

alarming news, u-gi'-no'-k'o<sup>a</sup>.

alcohol, pe'-dse-ni-cka (which see).

alert, wa-tu'-ge.

I am on the alert, o'-wo'-tu-ga.

you are on the alert, wa-thi'-tu-ga.

mentally alert, wa-thi'-gtho<sup>a</sup> ci-gi.

algae, ni'-ha (which see).

alight from, wi'-ci.

alight upon, a'-hiu-he.

alike (resemble), do'-be go'-ce-go<sup>a</sup>.

The women look alike, do'-be go'-ce-go<sup>a</sup> bi a wa-u no'-ba a-ka.

alive, ni.

all, ca-ni'; (2) btho-ga; (3) wo'-the-the.

almost, (1) tho'-ha; (2) u-thu'-ha.

very near, pi'-a-ge.

I came very near saying so, ho'-ni-e-gi-pshe pi'-a-ge.

alone, u-ko'-dse.

I went alone, u-ko'-dsi bthe ha.

you went alone, u-ko'-dsi ne ha.

to live alone, o-ko'-dse tsi-gthe.

I live alone, o'-ko'-dse tsi-a-gthe.

you live alone, o'-ko'-dse tsi-tha-gthe.

aloof, u-ta'-no'-dsi.

also, shki.

altercation, da-ge'-i-e.

altogether, u-i'-i-he-the; (2) wi'-a'-ha.

always, (1) i'-gi-ha; (2) sho'-sho'-e.  
am, bthi'a.

I am, (1) bthi'a i'a da; (2) mi-kshi'-da.  
amble (to), to'-to'-tha.

amongst, ge, (2) ge-dsi'.

ample, u-thu'-thia'-ga-shi.

amusing, wa-hu'-da.

an, wi'a.

ancestor, wa-mo'-pshe-the.

and, shki.

anew, tse'-ga.

anger, u'-xthi; (2) wa'-tha-xthi.

angleworm, ta-mo'.

angry (to be), gi'-ba-ko'.

I am angry, o'-ba-ko'.

you are angry, thi'-ba-ko'.

I pretended to be angry, wa'-ba-ko'  
po'-ge.

angry (to be very), wa-zhi'-pi-zhi.

he is very angry, wa-zhi' pi-zhi wa-  
gthi'a.

animal, wa-dsu'-ta.

I frightened an animal, wa-dsu'-ta  
wi'a bthi-hi.

you frightened an animal, wa-dsu'-ta  
wi'a stsi-hi.

animate (to), u'-shka-shka-tho'.

I am animated, u'-shka-shka-tho'  
pshe mi'a kshe.

you are animated, u'-shka-shka-tho'  
shi ni kshe.

we are animated, u'-shka-shka-tho'  
o'-ga-hi-o'-ga to' i.

ankle, small one, hi'-ko' u-zhi'-ga.

My ankles are small, hi'-ko' wi-ta  
zhi'-ga ha.

ankle bone, hi'-ko' ta-xe.

I broke my ankle bone, hi'-ko'  
wi-ta a-no'-xo'.

you broke your ankle bone, hi'-ko'  
thi-ta tha-no'-xo'.

annihilate, ni'-the.

annoyance, gi'-ho' z-ahi.

annoying, u-thu'-ts'a-ge.

annually, u-mo'-i'-ka wi' hi e-no'.

ant, sha'-biu'-cka.

black ant, sha'-biu'-cka ca-be.

red ant, sha'-biu'-cka zhu-dse.

yellow ant, sha'-biu'-cka gi.

antlers, a'-thi-ku-sha.

antelope, ta-tsu'-ge.

anthracite (coal), no'-xthe' ca-gi.

any, thi-thi'-ge.

anxiety, u'-ko'-di-the.

anxious, u'-tho'-dse-shi.

I am anxious, u'-tho'-dse o'-shi.

you are anxious, u'-tho'-dse thi shi.

Apache, A-pa-tsi.

apart, ki'-tha-ha.

I pushed them apart, pa'-ki-tha-ha.

you pushed them apart, shpa'-ki-  
tha-ha.

we pushed them apart, o'-ba'-ki-tha-  
ha i.

apiece, as one to each, wi'-tho'-tho'.

apparition, u'-be-hni.

appeal (to), gi'-ka.

to appeal to God, wa-ko'-da wa-gi-  
da.

appear (to), i'-tho'-be.

the sun has appeared, mi a-ka i'-  
tho'-ba bi a.

apple, she.

apple tree, she hi.

apprehension, a feeling of, ko'-i-  
pshe.

approach (to) when hunting, gi-ta'-  
pe.

approach a foe, gtha'-de.

I approached a foe, a-gtha'-de.

you approached a foe, tha-gtha'-de.

we approached a foe, o'-gtha'-da i.

approve (to), gi'-ga-sho'; (2) i'-gi-  
shto'.

I approve, i-tha'-gi-shto'.

you approve, i'-tha-gi-shto'.

April, I'-wa-bi; (2) Wa-a'-bi (which  
see).

arch (of foot), gi-u'-cki-da.

arch (of heaven), mo'-shi.

argue, da-u-i-e.

argument, i'-e wa-tha-shu-shi.

arid (as applied to ground), mo'-  
thi'-ka ke bi-ge.

arise (to) from bed, pa'-ho'.

I arise, a-gi'-pa-ho'.

you arise, tha-gi'-shpa-ho'.

we arise, o'-gi'-pa-ho'.

arise (get up, a command), no'-zhi'  
o u.

Arkansas City, Ni-cko'-cka To'-wo'.

Arkansas River, Ni Zhu-dse. (See

Ni-shu-dse To'-ga.)

arm, (1) a; (2) below the elbow, a-u-btha'-çka; (3) above the elbow, a-hi-de'; (4) when used in ceremonies arms are spoken of as a'-hiu-ha.

armpit, a-u'-çki-da; (2) thu-ç'i'; (pl.) do-çiu'.

arouse (to), thi-xi.

arouse one from sleep, ba-xi.

I aroused him, pa'-xi.

you aroused him, shpa'-xi.

we aroused him, o'-ba'-xi i.

arouse by shaking, thi-zho'-zho'.

I aroused him by shaking, bthi'-zho'-zho'.

you aroused him by shaking, ni'-zho'-zho'.

we aroused him by shaking, o'-thi'-zho'-zho' i.

arrest (to), ho'-no'-pa-çe u-gtho'; (2) u-thi'-ge.

I arrested him, u-bthi'-ge i' da.

you arrested him, u-stai'-ge i' da.

we arrested him, o'-gu'-thi'-ga i' da.

arrive (to), hi.

arrow, mo'.

arrowlike, mo' e'-go'.

arrowhead (stone), i'-mo'-hi'-çi.

I found a stone arrowhead, i'-mo'-hi'-çi wi' i-tha'-the ha.

arrowhead (iron), mo'-çe mo'-hi'-çi.

arrowhead point, mo'-hi'-çi i-ça-xe tse.

arrow shaft, mo'-ça.

arrowwood, mo'-ça hi.

arrowwood (frog), tse'-biu-k'a mo' ta hi.

arrowwood (gray), mo'-ça xo-ça hi.

artichoke, po'-xe.

ash (striped wood), zho'-gthe'-çe hiu.

ashes, (1) mo'-çe ni xo-dse; (2) ni xo-dse.

ask for, da.

I asked for it, a-da' ha.

you asked for it, tha-da' ha.

we asked for it, o'-da i.

assemble (to), as for meeting, wa-thi'-çki.

assortment, e'-zhi-no'-the.

you have a good assortment of blankets, ha-xi' te a-zhi-no'-tha tsi a-ni ha.

asthma, ni-o'-thu-ts'a-ge.

astray (to go), ha'-tho-xtha thi'-ge.

astrigent, i-u'-wa-ts'u-xe.

at, e.

ate, I, a-wa-no'-bthe.

attach (to), a'-ki-tha-çka-be.

attached, o-tha'-ha; (2) u-tha'-ts'i'a.

attachment, u-tha'-ts'i'a.

attack (to), ko'-tha.

to attack from the rear, da'-çe.

I attacked from the rear, da-çe a-the.

you attacked from the rear, da'-çe tha-the.

we attacked from the rear, da'-çe o'-tha i.

attire, ha-u'-ki-gthi-xtha.

auger (an), we'-thi-k'u-dse.

August, Xtha-ç'i-bi.

aunt (on father's side), i-tsi'-mi.

author, mo'-gthe-tha.

automobile, e-wa'-zhi' no'-ge (which see).

I have an automobile, e-wa'-zhi'-no'-ge wi' a-bthi' ha.

you have an automobile, e-wa'-zhi'-no'-ge wi' a-ni ha.

avoid (to), gi'-ha-çe.

I avoided him, ni'-ka-shi-ga thi' e-ha-çe ha.

you avoided him, ni'-ka-shi-ga thi' the-ha-çe ha.

awake (to be), i'-ki-the.

I am awake, i-tha'-ki-the.

you are awake, i'-tha-ki-the.

away, wi'-gthi-zhi; (2) at a distance, ga-xa'-ça; (3) far, ku'-zhi.

awl, wa-hiu'-k'e; (2) wa'-ba-xtho-ge. (From a ritual.)

ax, mo'-hi'-çpe.

ax handle, mo'-hi'-çpe i-ba.

I broke the ax handle, mo'-hi'-çpe i-ba bthi'-xo'.

## B

baby, zhi'-ga' zhi'-ga; pa'-ça zhi'-ga.

bachelor, shi'-to-no'-ho'.

back (the), mo'-ka.

my back itches, no'-ka o'-tha-k'i-tha.

back—continued.

your back itches, no'-ka thi-tha-k'i-tha.

back between the shoulders, a'-ba-ku.

**back of the head**, da'-dse.

I hurt the back of my head, da'-dse  
tho<sup>a</sup> ni-e a-ki-pa-xe ha.

**back of a saddle**, no<sup>a</sup>-ka-gtho<sup>a</sup> ni-des.

**backache**, no<sup>a</sup>-xa-hi ni-e.

**backbone**, no<sup>a</sup>-xa-hi.

**backward**, xa'-tha; (2) a'-ba-gtha.

I walk backward, xa'-tha mo<sup>a</sup>-  
bthi<sup>a</sup>.

you walk backward, xa'-tha mo<sup>a</sup>-  
stai<sup>a</sup>.

looking backward, xa'-tha wa-do<sup>a</sup>-be.

I look backward, xa'-tha wa-to<sup>a</sup>-be.

you look backward, xa'-tha wa-shto<sup>a</sup>-  
be.

to push one backward, ba-mo<sup>a</sup>-tha  
i-the-the.

**baby board**, head of, i<sup>a</sup>-dse'-a-thi-ço<sup>a</sup>.

**bad**, pi'-zhi.

**bad luck**. (See misfortune.)

**badger** (a), xo'-ga.

**baffle** (to), mo<sup>a</sup>-xe'-the.

I baffled, mo<sup>a</sup>-xe-a'-the.

you baffled, mo<sup>a</sup>-xe'-tha-the.

**bag** (a), u'-zhu-ha; (2) o'-zho-ha.

**bald**, u-sda'.

**ball**, ta-be' (which see).

**banana**, to'-zho<sup>a</sup>-ga. (See hi<sup>a</sup>-dse.)

**bandage** (to), as a leg, a'-thu-çta.

**bandage one's own leg**, a'-gthu-çta.

I bandaged my own leg, a'-a-gthu-  
çta.

you bandaged your own leg, a'-tha-  
gthu-çta.

we bandaged our own legs, o<sup>a</sup>-ga-  
gthu-çta i.

**bank** (place to put money), mo<sup>a</sup>-çe-  
çka tsi.

**banker**, mo<sup>a</sup>-çe-çka tsi a-thi<sup>a</sup> (which  
see).

I will see my banker, mo<sup>a</sup>-çe-çka tsi  
a-thi<sup>a</sup> to<sup>a</sup> a-gi-to<sup>a</sup>-be bthe ta mi-  
ke ha.

**banner** (a), ha-çka' wa-xthe-xthe.

**Baptisia** (an herb of the bean  
family), ke-u'-gthi hi (Fabaceae).

**bare** (without grass), ba-xu'-shda.

**bare** (by treading down), u-sda'.

**bare** (by picking), thi-sda'.

**bare** (to make) by burning, da'-çu-da.

I burnt the grass, da'-çu-da a-the.

you burnt the grass, da'-çu-da tha-  
the.

we burnt the grass, da'-çu-da o<sup>a</sup>-tha i.

**barefoot**, ci-thu'-ka-thi<sup>a</sup>.

I am barefoot, ci-thu'-ka-bthi<sup>a</sup>.

you are barefoot, ci-thu'-ka-ni.

we are barefoot, ci-thu'-ka-o<sup>a</sup>-thi i.

**barely**, u'-xo-be xtsi.

We barely escaped with our lives,  
u'-xo-be xtsi o<sup>a</sup>-ni bi a.

**bark of a dog**, u'-hu-hu.

**bark of a tree**, ha.

outer bark, sho<sup>a</sup>-ha.

inner bark, hi<sup>a</sup>-dse.

**barn**, ka'-wa-tsi.

I put the horse in the barn, ka'-wa-  
tsi u-wa-gtho<sup>a</sup> ha ka'-wa to<sup>a</sup>.

**barrel** (a), zho<sup>a</sup>-ni-i-zhe (which see).

I rolled the barrel, sho<sup>a</sup>-ni-i-zhe  
bthi'-to<sup>a</sup> tha.

you rolled the barrel, zho<sup>a</sup>-ni-i-zhe  
stai-to<sup>a</sup>-tha.

**barren**, we'-da-tha shi.

**barter** (to), i'-ki-ka-wi<sup>a</sup> the.

I bartered, i'-ki-ka-wi<sup>a</sup> a-the.

you bartered, i'-ki-ka-wi<sup>a</sup> tha-the.

we bartered, i'-ki-ka-wi<sup>a</sup> o<sup>a</sup>-tha i.

**Bartlesville, Kans.**, U-çu'-i-ha zhi<sup>a</sup>-  
ga; (2) Ka'-wa zhi<sup>a</sup>-ga.

**base** (vile), i'-çi-wa-the.

**base of hill**, u-tse'-xta.

**bashful**, wa'-ba-gtha; (2) a'-ba-gtha.

I feel bashful before my aunt,  
wi'-ti-mi a-a-gi-pa-gtha.

I am bashful, a'-pa-gtha.

you are bashful, a'-shpa-gtha.

we are bashful, o<sup>a</sup>-ga-ba-gtha i.

**bass** (fish), ho-i'-ha to<sup>a</sup>-ga.

**bass** (black), ho-ko<sup>a</sup>-ha sha-be.

**bat** (a), tse-btha'-xe.

**bathe** (to), hi-tha'.

I bathe, a-hi'-btha-bthe.

you bathe, tha-hi'-na ne.

we bathe, o<sup>a</sup>-hi'-tha-o<sup>a</sup>-ga-tha i.

**battle** (to), da-ge'.

**battle-ax**, we'-tsi<sup>a</sup>; (2) mo<sup>a</sup>-hi<sup>a</sup>-çpe  
zhi<sup>a</sup>-ga.

**bayonet** (a), we'-zha-pshe (which see).

**be** (with a friend), zhu'-gi-gthe.

**be** (with them), zhu'-wa-gthe.

**beads**, wa-pshu'-shka; (2) hi<sup>a</sup>-çka.

**beads** (small), hi<sup>a</sup>-çka'.

**bean picker**, ho<sup>a</sup>-bthi<sup>a</sup>-ba-hi.

**bean seed**, ho<sup>a</sup>-bthi<sup>a</sup>-çu.

**bean vine**, ho<sup>a</sup>-bthi<sup>a</sup> hiu.

**beans**, ho<sup>a</sup>-bthi<sup>a</sup>-ge.



beans, black, ho<sup>a</sup>-bthi<sup>a</sup> ça-be.

I like beans cooked with pork, ku'-ku-  
çi ta ho<sup>a</sup>-bthi<sup>a</sup>-ge u-thu-ki-ho<sup>a</sup> o<sup>a</sup>-  
çu shna a-tha.

bear (black), wa-ça'-be (which see).

bear cub, wa-ça'-be pa-da; (2) wa-ça'-  
be zhi<sup>a</sup>-a.

bear (white), wa-ça'-be cka.

bear (grizzly), mi'-tsu.

Bear Creek, Okla., Wa-ça'-be u-tsi  
(which see).

beard (a), i<sup>a</sup>-hi<sup>a</sup>.

beat (to), u-tsi<sup>a</sup>.

I beat you in a race, wi-gi'-o<sup>a</sup>-btha.

beat metal, ga-çta'.

I hammered the silver, mo<sup>a</sup>-çe cka  
tse 'a-çta'ha.

you hammered the gold, mo<sup>a</sup>-çe çi  
te tha-çta'ha.

we beat the metal, mo<sup>a</sup>-çe te o<sup>a</sup>-ga-  
çta i.

beautiful, tha'-gthi<sup>a</sup> xtsi.

beaver (a), zha'-be (which see).

beaver (male), zha'-be do-ga.

Beaver Creek, Okla., Ni-çko<sup>a</sup>-çka  
ga-xe; (2) Tse-no<sup>a</sup>-ça Kshi-xa-bi  
ga-xa.

because, a'-do<sup>a</sup>; (2) do<sup>a</sup>.

bed (a), a'-zho<sup>a</sup>.

bed (an iron), a'-zho<sup>a</sup> mo<sup>a</sup>-çe.

bedding, u-mi'-zhe.

bedtime, zho<sup>a</sup> te e-ton hi.

bee, ki-gtho<sup>a</sup>-xe u-mo<sup>a</sup>.

beef (broiled), çä' u-ga-çai.

beetle (tumbling), i<sup>a</sup>-gthu' ba-ço<sup>a</sup>-  
tha.

beets, do'-gthe zhu-e.

beg (to), da.

I beg, a-da'.

you beg, tha-da'.

we beg, o<sup>a</sup>-da i.

beggar (a), wa-da'-shto<sup>a</sup>.

beginning, pa-ho<sup>a</sup>-gthe tse.

begone (a command), mo<sup>a</sup>-thi<sup>a</sup> o u.

beguile (to), mo<sup>a</sup>-xe'-the.

I beguile, mo<sup>a</sup>-xe'-a-the.

you beguile, mo<sup>a</sup>-xe'-tha-the.

behavior (good), o'-tho-ço<sup>a</sup>.

behead (to), pa'-thi-ba-xe.

behind (in the rear), da'-çe-ça-ha.

I sat in the rear, da'-çe-ça-ha a-gthi<sup>a</sup>  
ha.

you sat in the rear, da'-çe-ça-ha tha-  
gthi<sup>a</sup> ha.

behind (in the rear)—continued.

we sat behind, da'-çe-ça-ha o<sup>a</sup>-  
gthi<sup>a</sup> i.

belch (to), ço'-çkiu.

I belched, a-ço'-çkiu.

you belched, tha-ço'-çkiu.

belief, wi<sup>a</sup>-ke a-zhi<sup>a</sup>.

I believe, e'-zha-mi i<sup>a</sup> da.

belittle (to), tha-tho<sup>a</sup> a-zhi.

I belittled him, btha'-tho<sup>a</sup> mo<sup>a</sup>-zhi.

you belittled him, shta'-tho<sup>a</sup> a-zhi.

we belittled him, o<sup>a</sup>-tha'-tho<sup>a</sup> ba-  
zhi i.

bell (a), i'-ga-ça-mo<sup>a</sup>.

you ring the bell, stsi'-ka-mo<sup>a</sup>.

below, u-dse'-ça.

belly, çse'-çe.

bellyband, çse'-çe hi<sup>a</sup>-tha-dse.

belt, i'-pi-tha.

bench (a), a'-gthi<sup>a</sup> stse dse.

bend (a), u-ba'-sho<sup>a</sup>.

bend (in a road), a'-thi-gi-xe.

bend (of a river), ba'-sho<sup>a</sup>.

bend (of a stream), u-ga'-xthi.

bend (to), ba-çs'i<sup>a</sup> sha.

I bent it, pa-çs'i<sup>a</sup> sha.

you bent it, shpa-çs'i<sup>a</sup> sha.

bend a knife blade when cutting,  
pa'-be'çi.

bend (to) one's head by pulling  
hair, thi-pa-mo<sup>a</sup>-ki-dse.

beneficent, u'-shko<sup>a</sup> tha-gthi<sup>a</sup>.

bent (downward), a'-ba-dsu-ge.

best, ba-hi'.

bet (a), u'-zhu-k'o<sup>a</sup>.

bet (to), k'o<sup>a</sup>.

I bet, a-k'o<sup>a</sup>.

you bet, tha-k'o<sup>a</sup>.

we bet, o<sup>a</sup>-k'o<sup>a</sup> i.

better (as to health), u-tha'-shta-ge.

betrayed, mo<sup>a</sup>-xe'-the.

I betrayed him, mo<sup>a</sup>-xe-a'-the.

you betrayed him, mo<sup>a</sup>-xe'-tha-the.

between (lying), u-ça'-no<sup>a</sup>-tse.

bewilder, gi-no<sup>a</sup>-thi<sup>a</sup> ga-xe.

I bewildered him, gi-no<sup>a</sup>-thi<sup>a</sup> pa-xe  
ha, ni'-ka-shi-ga.

you bewildered him, gi-no<sup>a</sup>-thi<sup>a</sup>  
shka-xe ha.

we bewildered him, gi-no<sup>a</sup>-thi<sup>a</sup> o<sup>a</sup>-  
ga-xa i.

bewildered, o'-k'o<sup>a</sup> wa-no<sup>a</sup>-tha-zhi;

(2) wa-no<sup>a</sup>-tha-zhi; (3) u'-k'o<sup>a</sup>

wa-no<sup>a</sup>-tha-zhi.

beyond, a'-ta; (2) i'-ta-ta.

beyond (to go), a'-ki-ho.

I went beyond, a'-ki-ho<sup>a</sup> bthe ha.

you went beyond, a'-ki-ho<sup>a</sup> stse ha.

bicycle (a), tse-the' a-gthi<sup>a</sup>.

big, gtho<sup>a</sup>-the; (2) to<sup>a</sup>-ga.

Big Elk Creek, Okla., I<sup>a</sup>-be-zha-ta

Ku-da-bi ga-xa.

Big Lake, Okla., Dse Thi<sup>a</sup>-kshi (which see).

bile, shi'-be-xthi.

bill (of a bird), pa-zhu'-zhe.

bind (to) a leg, a'-thu-cta.

I bind a leg, zhe-ga a'-bthu-cta.

you bind a leg, zhe-ga a-ni'-cta.

binder (a), wa-bo'-cka ko<sup>a</sup>-to<sup>a</sup>.

birch tree, ta-no<sup>a</sup>-k'a hi.

Birch Creek, Okla., Ta-no<sup>a</sup>-k'a-hiu-gthe ga-xa.

bird (of any kind), wa-zhi<sup>a</sup>-ga.

bird (red), wa-zhi<sup>a</sup>-ga zhu-dse.

bird tracks (made by their feet), wa-zhi<sup>a</sup>-ga ci-gthe.

birth, mo<sup>a</sup>-pshe.

birth of a child, we'-da-the.

I gave birth to a child, we'-da-a-the.

you gave birth to a child, we'-da-tha-the.

biscuit, wa-dsiu'-e da-pa; (2) wa-bo'-cke da-pa.

bison, tse (which see).

bit (a tool), we'-u-thi-k'u-dse.

bit (a small coin), ga-shpe' tho<sup>a</sup>-ba.

give me two bits, ga-shpe' tho<sup>a</sup>-ba wi<sup>a</sup> o<sup>a</sup>-k'i o.

bite (to), tha-xta'-ge.

bite off a piece, tha-pshe'.

I bit off a piece, he-be btha'-shpe.

you bit off a piece, he-be shda'-shpe.

we bit off a piece, he-be o<sup>a</sup>-tha-shpa i.

bite something hard, tha'-sho<sup>a</sup>.

I bit something hard, btha'-sho<sup>a</sup>.

you bit something hard, shda'-sho<sup>a</sup>.

we bit something hard, o<sup>a</sup>-tha-sho<sup>a</sup> i.

biter (a), wa-tha'-xta-ge.

bitter (to the taste), i-u'-wa-pa; (2) pa.

bittern, shi-no<sup>a</sup>-dse.

bitterweed, mo<sup>a</sup>-hi<sup>a</sup>-pa.

black, ca'-be.

blackberries, wa-cki'-the ca-be.

blackberry, pe'-cto-cta.

blackberry bush, wa-xa'-ga-hiu-stsu-tse.

blackberry bush (low), wa-xa'-ga-xtsi-hiu.

blackberry bush (high), wa-ckiu'-e hi ste-e.

blackbird, wa-zhi<sup>a</sup>-ga ca-be.

blackbird (red winged), xo'-ta a-hiu zhu-dse.

blackbird (white winged), xo'-ta a-hiu cka.

blackbird (yellow headed), xo'-ta pa-ci (which see).

blackbird (yellow winged), xo'-ta a-hiu ci-hi.

Blackfeet Indian Tribe, Ci'-ca-be.

black haw, bu; (2) bo.

black loon, tu'-ce-ca-be.

blacksmith, mo<sup>a</sup>-ce ga-xe.

I must take my horse to the blacksmith, mo<sup>a</sup>-ce ga-xe to<sup>a</sup> dsi ka-wa to<sup>a</sup> a-gtha-bthi bthe ta mi<sup>a</sup>-kshe.

bladder, tse'-zhe-ni-u-zhe.

bladder (of an animal), tse-dse'-xe.

blame (to), e'-wo<sup>a</sup> a-ka.

I was to blame, wi-e'-wa-mo<sup>a</sup>.

you were to blame, thi-e'-wa-zho<sup>a</sup>.

we are to blame, o<sup>a</sup>-gu' o<sup>a</sup>-wa i.

blameless, (1) wa-ci'-hi; (2) u-i-gtha-no<sup>a</sup> thi<sup>a</sup>-ge; (3) i-gtha-no<sup>a</sup>-thi<sup>a</sup>-ge.

blanket (a), mi; (2) ha-xi<sup>a</sup> (which see).

blaze (a), pe'-dse da-stsu-dse; (2) po-e.

blazing star, ha'-ba-ko<sup>a</sup> ce-ci-da (which see).

bleeding, wa-bi<sup>a</sup>.

I am bleeding, o<sup>a</sup>-wo<sup>a</sup>-bi<sup>a</sup>.

you are bleeding, wa-thi'-bi<sup>a</sup>.

bleeding cup, tse-he-we-ga-xu.

blemish (a), u-ca-ka.

blind, i<sup>a</sup>-shta'xi-dse.

blindness (by snow), i<sup>a</sup>-shta' u-xta-da.

blister (from use of tools), ga-da'-zhe.

I blistered my hand with a tool, a'-da-zhe.

you blistered your hand by a tool, tha'-da-zhe.

we blistered our hands by tools, o<sup>a</sup>-ga'-da-zha i.

blister hands by hard work, ba-da'-zhe.

I blistered my hands, sha'-ge pa-da-zhe.

blister hands by hard work—contd.  
 you blistered your hands, sha'-ge  
 shpa-da-she.  
 we blistered our hands, sha'-ge  
 o'-ga'-ba-zha i.  
 blister for curative purposes, a'-da-  
 sthi<sup>a</sup>.  
 blissard (a), ba'-ga-sho-dse.  
 blocking (a narrow passage), a'-ki-  
 pa-ts'u.  
 blood, wa-bi<sup>a</sup>.  
 blood vessel, ko<sup>a</sup>.  
 a throbbing blood vessel, ko<sup>a</sup>-bo'-  
 qi-gi.  
 blossom, xtha.  
 blow (to) with the breath, bi-xo<sup>a</sup>.  
 I blew with my breath, pi'-xo<sup>a</sup>.  
 you blew with your breath, shpi-xo<sup>a</sup>.  
 we blew with our breath, o'-bi'-xo<sup>a</sup> i.  
 blown (to be) by the wind, ga-hi'-  
 tha.  
 I was blown by the wind, o'-a-hi-tha.  
 you were blown by the wind, thi-a'-  
 hi-tha.  
 we were blown by the wind, wa-hi'-  
 tha i.  
 blow (when striking), a'-kshi<sup>a</sup>-dse.  
 blow (turned aside), ga'-kshi<sup>a</sup>-dse.  
 I struck a blow that glanced away,  
 a'-kshi<sup>a</sup>-dse.  
 you struck a blow that glanced  
 away, tha'-kshi<sup>a</sup>-dse.  
 we struck a blow that glanced away,  
 o'-ga'-kshi<sup>a</sup>-dse i.  
 blowing of dust on a person, a'-ga-  
 hi-tha.  
 blowing a wind instrument, bi-hu'-  
 to<sup>a</sup>.  
 I blow (a flute), pi'-hu-to<sup>a</sup>.  
 you blow (a flute), shpi'-hu-to<sup>a</sup>.  
 we blow (a flute), o'-bi'-hu-to<sup>a</sup> i.  
 blown off by the wind, ga-i'-a-xa.  
 the blanket was blown off the baby,  
 ha-xi<sup>a</sup> tha tho<sup>a</sup> ga-i-a-xa i ha,  
 zhi<sup>a</sup>-ga zhi<sup>a</sup>-ga ke.  
 blown over, ga-a'-ki-gtha-sho<sup>a</sup>.  
 the wagon was blown over, u-thi'-  
 to<sup>a</sup>-tha ke ga-a-ki-gtha-sho<sup>a</sup>.  
 blow whistle, bi-xo<sup>a</sup> i-the-the (which  
 see).  
 blue (color), to'-ca-be.  
 blue cast, nearly blue, tu'-go<sup>a</sup>-tha.  
 bluebird, to'-ho-ho.  
 bluegrass, pe-cka shu-dse.

blue gray, to-ho-xo-dse.  
 blue jay, ki-ta-ni-ga.  
 blue racer, we'-ts'a-to-ho zhi<sup>a</sup>-ga  
 (which see).  
 blunt (to) by burning, da'-shi-she.  
 board (a), no<sup>a</sup>-ha.  
 The board is thin, no<sup>a</sup>-ha kahe  
 bthe'-ka.  
 boast (to), ki-hi<sup>a</sup>-xa.  
 I boast, a-ki'-hi<sup>a</sup>-xa.  
 you boast, tha-ki'-hi<sup>a</sup>-xa.  
 we boast, o'-ki'-hi<sup>a</sup>-xa i.  
 boat (a), ba-dse'.  
 boat (of skin), ba-dse' ha.  
 bobcat (kitten), i<sup>a</sup>-gtho<sup>a</sup> pa-ta.  
 bobwhite, sho<sup>a</sup>-pa-gthe-ge; (2) sho<sup>a</sup>-  
 pa-thu-ge.  
 body, shu'-i-ga.  
 body of a river, ni-u-ca'-gi.  
 boggy, ga-da'-dse.  
 boil (to), a'-bi-xe.  
 boil (food), u'-ho<sup>a</sup> a-bi-xe.  
 I boil food, u'-ho<sup>a</sup> a-pi-xe.  
 you boil food, u'-ho<sup>a</sup> a-shpi-xe.  
 we boil food, o'-bi'-xa i.  
 boil (a), the'-pka-gthe.  
 boisterous, wa'gpa-shi.  
 bond (a), wa-we'-no<sup>a</sup>-xe-to<sup>a</sup> (which see).  
 bones, wa-hi'.  
 book, wa-gthe'-ge.  
 boots, ho<sup>a</sup>-be' stae-e.  
 bore (to), as a hole, u-thi'-k'u-dse.  
 I bore (a hole), u-bthi'-k'u-dse.  
 you bore (a hole), u-stai'-k'u-dse.  
 both, no<sup>a</sup>-ku-wi<sup>a</sup>.  
 bottle (a), u'-zhi to-ho; (2) o'-zhi-to-ho  
 (which see).  
 the bottle is full, o'-zhi to-ho tee  
 u-gi-pi.  
 bottom (at the), u-dse'-ta.  
 boughs, sho<sup>a</sup>-ga-xa.  
 boundary, u-ki'-ho<sup>a</sup>-ge.  
 boundary lines, mo<sup>a</sup>-sho<sup>a</sup> u-ki'-ho<sup>a</sup>-  
 ge.  
 bounding, ki-a'-hi tha-tha.  
 boundless, u-ho<sup>a</sup>-ge thi<sup>a</sup>-ge.  
 bow (for arrows), mi<sup>a</sup>-dse (which see);  
 (2) mi<sup>a</sup>-tee.  
 bow string, mi<sup>a</sup>-dse-ko<sup>a</sup> (which see).  
 bow making, mi<sup>a</sup>-dse ga-xe.  
 I am skilled in bow making, mi<sup>a</sup>-dse  
 ga-xe pi-mo<sup>a</sup>.  
 bow (wooden), sho<sup>a</sup> mi<sup>a</sup>-dse.  
 bowed (bent low), ba-mo<sup>a</sup>-xe.

bowed (as heads), e'-ta pa-mo"-gthe.  
bowed (as with heads over people),  
a'-gi-pa-mo"-gthe.

bowed head, pe-mo"-gthe.

bowl (wooden), hi"-dse-pe; (2) sho"-  
hi"-dse.

bowwood (yellow), sho"-gi' mi"-dse  
hi.

Bow-wood Creek, Okla., Mi"-dse-  
gta ga-xa (which see).

boy, shi"-tu shi"-ga.

boxelder, zha'-be-ta-zho".

boxturtle, ke'-gthe-ge.

brace (to), i-tha'-ba-ts'u.

I braced the tree, xtha-be tse sho" ke  
i-tha-pa-ts'u.

you braced the fence, no'-ca a-shpa-  
ts'u ha.

brag (to), ki-hi"-xa.

I brag, a-ki'-hi"-xa.

you brag, tha-ki'-hi"-xa.

we brag, o"-ki'-hi"-xa i.

braid (to), co"; (2) ga-co"-dse.

I braid, a-co".

you braid, tha-co".

we braid, o"-co" i.

braided lariat, we'-thi"-co".

brain (the), ta' we-thi-xthi.

branch (of a river), ga-xa.

the large branch of the river is  
narrow, ga-xa' gtho"-the kshe  
zhi"-ga u-bi' tho"-dse.

branch (of a tree; at top), zho"-ga-  
ha-xpa.

brand (to), as cattle, wa-da'-gthe-zhe.

I branded the horse, ka'-wa da'-gthe-  
zhe a-gi the ha.

you branded the horse, ka'-wa the-  
da'-gthe-zhe tha-gi the ha.

we branded the horse, ka'-wa the da'-  
gthe zhe o"-gi tha i.

brass, mo'-ce-gi.

brave (to be), wa-sho'-she.

I am brave, o"-wo"-sho-she.

you are brave, wa-thi-sho'-she.

we are brave, we-wa-sho'-sha i.

bray (to), no"-ta'-to" a ho-to".

break (to), ba-xo".

I broke by pushing, pa'-xo".

you broke by pushing, shpa-xo".

we broke by pushing, o"-ba'-xo" i.

I broke the stick, sho"-xa ke pa-xo".

you broke the stick, sho"-xa ke  
shpa-xo".

break (to)—continued.

I broke the stick in two, sho"-xa  
ke bthi-xo".

you broke the stick in two, sho"-xa  
ke stai-xo".

break (to), xo".

break (to) a string, ga-ba-xe.

break (to) down, bi-xo".

I broke it down, pi'-xo".

you broke it down, shpi'-xo".

we broke it down, o"-bi'-xo" i.

break (to) a string in half, thi-ba'-xe.

I broke a string in two, bthi'-ba-xe.

you broke a string in two, ni'-ba-xe.

we broke a string in two, o"-thi'-  
ba-xa i.

break (to) a wild horse, bi'-wa-hta-  
ge.

I broke the wild horse, pi-wa-hta-  
ge.

you broke the wild horse, shpi'-wa-  
sh-hta-ge.

break (to) a fence, a'-ba-ta ta-tha.

I broke the fence, a'-ba-ta a-ta-the.

you broke the fence, a'-ba-ta tha-ta-  
the.

we broke the fence, a'-ba-ta o"-ga-ta  
tha i.

break (to) a shoe string, no"-ba'-xe.

I broke my shoe string, ho"-be'-ko"  
a-no"-ba xe.

you broke your shoe string, ho"-be'-  
ko" tha-gi-no" ba'-xe.

break (to) off a piece, thi'-shpe.

I broke off a piece, bthi'-shpe.

you broke off a piece, ni'-shpe.

breakfast, ga-co" i"-xtai wa-no"-bthe.

breakneck, wa'-thu-sho".

breast (woman's), ba-ge; (2) mo"-go'.

breast (turkey's), giu'-ka mo"-hi"-zhu.

breath (the), ni-o".

he breathes, ni'-o" a-ka.

breechcloth, hi'-tha-xa.

breech-loading gun, wa-ho'-to"-the  
u-ba-xo".

breed (to), i'-ki-da-the.

I breed fine horses, i'-ki-da-the  
wa-pa-xe.

you breed fine horses, i'-ki-da-the  
wa-shka-xe.

we breed fine horses, i'-ki-da-the  
o"-wo"-ga xa i.

briar (green), wa-xa'-ga tu-hu.

bridge (a), op'-she; (2) zho'-ga-ro<sup>a</sup>  
(which see).  
bridge (of the nose), pa-xu'-xe.  
bridlebit, (1) ga-dsi' tha-pshe; (2) ga-  
dsi'-op-she.  
bridlerein, ga-dsi'-op-she i-ko'-the.  
bright (to make), bi-tse'-ga.  
I made it bright, pi'-tse-ga.  
you made it bright, shpi'-tse-ga.  
we made it bright, o'-bi'-tse-ga.  
brighten (by rubbing), thi-ci'-hi.  
I brightened it, pi'-ci-hi.  
you brightened it, shpi'-ci-hi.  
we brightened it, o'-bi'-ci-hi i.  
bring (to) from home, a'-thia'-gthi.  
I bring (something) from home,  
a-bthia'-a-gthi.  
you bring (something) from home,  
a-ni' tha-gthi.  
we brought (something) from home,  
o'-ga'-thia' o'-ga-gthi i.  
bristling, xa'-ga.  
bristle (to), as a cat's tail, thi-bo'-xa.  
broad, btha'-tha; (2) gtho'-the.  
broadcloth, ha'-shda-ha.  
broil (to), zhe'-gtho<sup>a</sup>.  
I broil (meat), she-a-gtho<sup>a</sup>.  
you broil (meat), zhe'-tha-gtho<sup>a</sup>.  
we broil (meat), zhe'-o'-gtho<sup>a</sup> i.  
broiler (for meat), we'-zhiu.  
broken, gi-sho'-tha.  
broken (in pieces), xo'-xo<sup>a</sup>.  
broom, we'-ga-dsu-xe (which see).  
broom (small), we'-ga-dsu-xe zhi'-ga.  
the little broom is worn, we'-ga-dsu-  
xe zhi'-ga ke a-gi-pa thi'-ge he.  
broth, ta-ni'.  
brother (older), wi-zhi'-the.  
brother (oldest), i-zhi'-ths.  
brother-in-law (a man's), i-ta'-ho<sup>a</sup>.  
brother-in-law (a woman's), i-shi'-  
k'e.  
brushwood, ca-zhi'-ga.  
buck (a), ta-to'-ga zhi'-ga.  
Buck Creek, Okla., Ni-ckiu'-e ga-xa;  
(2) Ta-to'-ga ga-xa.  
buckeye (a), ta-shka'-hi.  
bucking (as a horse), bu'-ta-ta.  
buffalo bull, wa-dsu-ta to'-ga.  
buffalo cow, tse.  
buffalo fish, hu-btha'-cka to'-ga.  
buffalo hair, tse-hi<sup>a</sup>.  
buffalo hide, tse-do'-ga xi<sup>a</sup> ha.  
buffalo (white), tse'-cka.

bug (of any kind), wa-gthu'-ahka.  
buggy (a), (1) u-thi'-to'-tha; (2)  
u-thi'-to'-tha tsi-u-tha-ha.  
build (to) a fire, a'-dse-the.  
I built a fire, a'-a-dse-the.  
you built a fire, a'-tha-dse-the.  
we built a fire, o'-ga'-dse-tha i.  
bull (a), tse'-cka do-ga.  
bullet (a), mo'-ce-mo<sup>a</sup>.  
bullfrog tse'-biu-k'a to'-ga.  
bumblebee, ni'-dse-ci to'-ga.  
bunch, ba'-tse.  
bundles, wa-ba'-xte.  
burden (a), wa-hi' o'-k'i<sup>a</sup>.  
bureau, u-thu'-tsu-e.  
burn (to), da'-xthi<sup>a</sup>.  
burn in two, da'-ba-xe.  
I caused it to burn in two, da'-ba-xe  
a-the.  
you caused it to burn in two, da'-ba-  
xe tha-the.  
we caused it to burn in two, da'-ba-xe  
o'-tha i.  
burn off the bark, da'-xthu-dse.  
burn (to) away, da'-ci-ge.  
I caused it to burn away, da'-ci-ge  
a-the.  
you caused it to burn away, da'-ci-ge  
tha-the.  
we caused it to burn away, da'-ci-ge  
o'-tha i.  
burn (yellow), da'-ci-hi.  
burning of a house, tsi da thi'-ge.  
my house burnt up, tsi o'-da thi'-ge.  
your house burnt up, tsi thi-da  
thi'-ge ha.  
burning bush (*Buonymus atropur-  
purea*), ni-ni'-ba zho<sup>a</sup>.  
burnt ground, da'-cu-da.  
burst (to) by falling, ga-btha'-ce.  
I burst the sack, ga-btha'-ce a-the ha  
u-zhi ha ke.  
you burst the sack, ga-btha'-ce  
tha-the ha u-zhi ha ke.  
we burst the sack, ga-btha'-ce o'-tha  
i u-zhi ha ke.  
burst (to) from heat, da'-btha'-ce.  
I burst it with heat, da'-btha'-ce  
a-the.  
you burst it with heat, da'-btha'-ce  
tha-the.  
we burst it with heat, da'-btha'-ce  
o'-tha i.

bury (to), xa'-bi a; wa-xe'.

I bury, a-xe'.

you bury, tha-xe'.

bury a relative, gi-xe'.

I buried a relative, u'-tha-de ki-the wi' a'-gi-xe.

you buried a relative, u'-tha-de ki-the wi' tha'-gi-xe.

we buried a relative, u'-tha-de ki-the wi' o'-gi-xa i.

busy (to be), u'-wo<sup>a</sup>.

I am busy, u'-o'-o'-wo<sup>a</sup> tsi.

you are busy, u'-o<sup>a</sup> u-thi tsi.

but (conj.), tho<sup>a</sup>-zha.

I want to go but I have a sore foot,  
bthe'-ko<sup>a</sup>-btha tho<sup>a</sup>-zha ci o'-nie.

butcher, pa'-tsee.

butcher (to), pa'-dse.

I butcher, a-pa'-dse.

you butcher, tha-pa'-dse.

we butcher, o'-pa'-dsa i.

butcher bird, i'-cho<sup>a</sup>-ga u-thi<sup>a</sup>-ge.

butchering, wa-pa'-dse.

Butler Creek, Okla., U-qu'-gtho<sup>a</sup>.  
ga-xe.

butter, ba-çe'-ni we-gthi.

butterfly, dsi-o<sup>a</sup> dsi-o<sup>a</sup>.

butterfly (large), dsi'-tha to<sup>a</sup>-ga.

owl butterfly, dsi-o<sup>a</sup>-dsi-o<sup>a</sup> wa-po-ga.

buttocks, o'-be.

button (a), wa-hiu' zhi<sup>a</sup>-ga.

buy (to), thi-wi<sup>a</sup>.

I buy, bthi'-wi<sup>a</sup>.

you buy, ni'-win.

we buy, o'-thi'-wi<sup>a</sup> i.

## C

cabbage, we'-thi-xthi-to<sup>a</sup>-ga (which see).

cactus, tse'-wa-xa-ga to<sup>a</sup>-ga.

Caddo Indians, Hi<sup>a</sup>-sha.

cake (sweet), wa-dsiu'-e ckiu-the  
(which see).

calamus (sweetflag), pe'-zhe btha-  
čka.

calf (of the leg), hi-zhu'.

calf (the young of cow), tse-čka  
zhi<sup>a</sup>-ga.

calico, ha-čka'.

call (to), bo<sup>a</sup>.

call from a distance, gi'-bo<sup>a</sup>.

call loudly, bo<sup>a</sup>-hu'-ça-gi.

I called loudly, a-hu'-ça-gi.

you called loudly, tha-hu'-ça-gi.

we called loudly, o'-hu'-ça-gi i.

calling (of birds), ho'-to<sup>a</sup>.

callous (hands), sha'-ge-thi-shu-ga.

calm (after a storm), u-thi'-btha-ge.

camp (for a short time), a'-pa-çe.

Canadian River, Okla., Ni'-zhu-dse  
btha-tha.

candle, a'-da-ko<sup>a</sup>-gthe.

cane (a), i'-ça-gthe.

cantaloupe, i'-shta-xi<sup>a</sup> ça-kiu; (2)  
ça-kiu i'-shta-xi<sup>a</sup> i-ța.

I like cantaloupe, i'-shta-xi<sup>a</sup> ça-kiu  
tha-tse o'-tha-gthi<sup>a</sup>.

cap (a), pe-ga-ța; o'-gtho<sup>a</sup>-ge.

captain, a'-ki-da ga-hi-ge; (2) a'-ki-da  
wa-to<sup>a</sup>-ga.

cape (the wearing of), a'-ga-ha-mi.

I wear a cape, a'-ga-ha mi u-pa-ho<sup>a</sup>.

you wear a cape, a'-ga-ha-mi u-shpa-  
ho<sup>a</sup>.

we wear capes, a'-ga-ha-mi o'-gu-  
ba-ho<sup>a</sup> i.

captive (a), da'-gthe (which see).

carbuncle (a), the'-čka-gthe.

cards (playing), ta-no<sup>a</sup>-ka-k'o<sup>a</sup>.

care for (to), as to tend, a'-ki-hi-de.

I cared for him, a'-a-ki-hi-de.

you cared for him, a'-tha-ki-hi-de.

we cared for it, o'-ga-ki-hi da i.

carpenter, zho<sup>a</sup>-ga-xe (which see).

carpet, u-mi'-zhe.

I must have a new carpet, u-mi'-zhe  
tse-ga wi<sup>a</sup> ko<sup>a</sup>-btha.

carriage (a), u-thi'-to<sup>a</sup>-tha.

carry (to), k'i<sup>a</sup>.

I carry, a-k'i<sup>a</sup>, or a-wa-k'i<sup>a</sup>.

You carry, tha-k'i<sup>a</sup>, or wa-tha-ki<sup>a</sup>.

carry (to) with you, a'-shni; ha-gtha-  
thi.

carry (to) for another, gi-k'i<sup>a</sup>.

I carried his child, gi-k'i<sup>a</sup> a-tha i-ha,  
zhi<sup>a</sup>-ga zhi<sup>a</sup>-ga thi<sup>a</sup>-ke.

carrying, wa-k'i<sup>a</sup>.

cartridge (a), ta-pa wa-gthu-shka  
e-go<sup>a</sup>.

castor oil, we'-gthi-mo<sup>a</sup>-ko<sup>a</sup>.

cat, i'-gtho<sup>a</sup>-ga.

cat (wild), i'-gtho<sup>a</sup>-gthe-she wa-tse-  
xe.

catch (to), u-thi'-ge.

I catch, u-bthi'-ge.

you catch, u-ni'-ge.

we catch, o'-gu'-thi'-ga i.

caterpillar, wa-gthu'-shka hi'-shku-be  
(which see).

catfish, to'-ge; tu'-ge.

cattail (water plant), mi-ke'-the-  
stse-e; (2) wa-ke'-the.

cattle (domesticated), tse'-cka.

cattle feed, tse'-cka wa-no'-bthe, or  
wa-da'-gthe wa-no'-bthe.

cattle ranch, tse'-cka u-mo'-thi'.

cause (to do a thing), kshi the.

did you cause him to go home? gthe'  
tha kshi-the a.

yes, I caused him to go home, ho-we-  
gthe a-kshi theo.

cause to wear a necklace, no'-p'i'  
kshi the.

I caused the woman to wear a  
necklace, wa-k'u wa-no'-p'i' to'  
a-ki-the ha.

cautious (be) (as spoken by older  
persons), ga-ba'-bo.

cautious (to be), ga-be'.

I am cautious, a-ga-be' ha.

you are cautious, tha-ga-be' ha.

we are cautious, o'-ga'-ba i.

cave (a), mo'-sho'-dse.

cavity (a) (roof of the mouth), iu'-  
thu-ga.

Cedar Creek, Okla., Xo'-dse' hi ga-xe.

Cedar Hills, Kans., Xo'-dse' hi.

cedar tree, xo'-dse hi.

censure (to), ga-ʔo'.

I censure, a'-ʔo'.

you censure, tha'-ʔo'.

we censure, o'-ga'-ʔo' i.

center (the), u-tho'-da or u-ko'-cka.

center of waters, ni-u-ko'-cka.

center of a lake, dse u-ko'-cka.

centipede (a), ki'-tha-ha-pa-hi; (2)  
wa'-xto'.

I am afraid of centipedes, ki'-tha-ha-  
pa-hi no'-a-wa-pe ha.

cents, we-tha'-wa.

cereemony, u'-k'o'.

certificate (gold), ta-no'-k'a-gi.

chain (an iron), mo'-ge-u-ki-thu-  
cha-ge.

chair (a), a'-gthi'.

chairman, a'-gthi'-gi-wa to'-ga.

change (in plans), thi-e'-zhi.

I made a change, bthi'-e-zhi.

you made a change, ni'-e-zhi.

we made a change, o'-thi'-e-zhi i.

to make a change in placing, thi-ho'-  
gi-the.

I made a change, bthi'-ho'-gi-the.

you made a change, ni-ho'-gi-the.

we made a change, o'-thi-ho'-gi-  
tha i.

channel (of a river), ni-u'-thu-ga; (2)  
niu'-ga-ge.

charcoal, non-xthe'.

charge (to make) on an enemy,  
ko'-tha.

I charged on the enemy, a-ko'-btha  
ha.

you charged on the enemy, tha-  
ko'-shna ha.

we charged on the enemy, o'-ko'-  
tha i ha.

charts, mo'-sho' wa-gthe-ge.

chase (to), thi-xe'.

I chased him, bthi'-xe.

you chased him, ni'-xe.

we chased him, o'-thi'-xa i.

chase, as an animal, wa-thi'-xe.

cheap, thi-wi' u-mo'-ka.

cheap (easy to buy), wa-thi'-wi'  
u-mo'-ka.

the dress is cheap, wa-tse tho' thi'-  
wi' u-mo'-ka.

cheat (to), wa-mo'-xe-the.

I cheated him, wa-mo'-xe-a'-the.

you cheated him, wa-mo'-xe'-tha-  
the.

we cheated him, wa-mo'-xe-o'-  
tha i.

check (for obtaining money), ta-  
no'-k'a mo'-ge-cka.

check (to), as a horse: u-thi'-do'.

I checked the horse, ka'-wa u-bthi-  
do'.

you checked the horse, ka'-wa u-  
shni-do'.

we checked the horse, ka'-wa o'-gu-  
thi-do' i.

check (to) the advance of, ba-a'-ge.

I checked his advance, pa'-a-ge.

you checked his advance, shpa'-a-ge.

we checked his advance, o'-ba'-a-  
ga i.

checkers (game of), ba-xu'-e-k'o<sup>a</sup>.

I like to play checkers, ba-xu'-e-k'o<sup>a</sup> o<sup>a</sup>-tha-gthi<sup>a</sup> a tho.

you like to play checkers, ba-xu'-e-k'o<sup>a</sup> thi-tha-gthi<sup>a</sup> a tho.

we like to play checkers, ba-xu'-e-k'o<sup>a</sup> wa-tha-gthi<sup>a</sup> bi a.

cheek, the'-xo<sup>a</sup>-de.

cheek bone, tha-no'-ho<sup>a</sup> u-ba-shu.

cheese, ba-çe'-ni ça-gi.

I like cheese, ba-çe'-ni ça-gi o<sup>a</sup>-çu.

you like cheese, ba-çe'-ni ça-gi thi-çu.

cherry, gtho'-pa.

I picked some cherries, gtho'-pa du-ba bthu-e he.

Cherry Creek, Okla., Zho'-xo-dse u-gthi<sup>a</sup>.

cherry tree, gtho' pa hi.

chest (of a person), mo'-ge.

chew (to), tha-shki'-ge; (2) tha-fo'-

ho<sup>a</sup>.

I chew, no<sup>a</sup>-ni'-hi btha-shki'-ge.

you chew, no<sup>a</sup>-ni'-hi na-shki'-ge.

we chew, no<sup>a</sup>-ni'-hi o<sup>a</sup>-tha-shki'-ga i.

chickadee, pe'-sha-be shi<sup>a</sup>-ga.

Chickasaw Tribe, Tsí'-ge-shi.

chicken (domestic fowl); çiu-ka

shi<sup>a</sup>-ga.

chicken, çiu'-ka.

chicken hawk, wa-zhi<sup>a</sup> a-to<sup>a</sup>-a.

chief, ga-hí'-ge.

childbirth, we'-da-the.

childless, we'-da-tha-shi.

children, shi<sup>a</sup>-ga.

children (to have), shi<sup>a</sup>-ga'-to<sup>a</sup>.

I have children, shi<sup>a</sup>-ga'-a-to<sup>a</sup>.

you have children, shi<sup>a</sup>-ga'-tha-to<sup>a</sup>.

we have children, shi<sup>a</sup>-ga'-o<sup>a</sup>-wo<sup>a</sup>-

to<sup>a</sup> i.

china cup, hi<sup>a</sup>-dse be-shi<sup>a</sup>.

china plate, hi<sup>a</sup>-dse btha-tha; hi<sup>a</sup>-dse

btha-xe.

chinquapin (water), tse'-wa-the.

chipmunk, ta-hno'-ga-gthe-çe.

choice, tha'-gthi<sup>a</sup> xtsi.

choicest (as society), ba-hi xtsi.

choke (to) when drinking, ni'-tha-

xtho-dse.

choke (to) on anything, wa'-tse.

I choke, o<sup>a</sup>-a'-tse.

you choke, thi-a'-tse.

I choked on some bread, wa-bu'-çka

he-be o<sup>a</sup>-tho<sup>a</sup> ga-tse ha.

chokecherry tree, gtho<sup>a</sup>-pa hiu (*Prunus virginiana*).

cholera morbus, i<sup>a</sup>-gthe'ni-gthu-çe.

many people die of cholera morbus,

ni'-ka-shi-ga hiu ts'a bi a i<sup>a</sup>-gthe'-

ni-gthu-çe o<sup>a</sup> bi a.

chop (to) as wood, sho<sup>a</sup>-ga'-çe.

chop (down), ga-xi'-tha.

I chopped down a tree, xtha-be' wi<sup>a</sup>

'a-xi'-tha ha.

you chopped down a tree, xtha-be'

wi<sup>a</sup> tha-xi'-tha ha.

we chopped down a tree, xtha-be'

wi<sup>a</sup> o<sup>a</sup>-ga-xi'-tha i.

choose (to) sides in a game, ki-pa'-hi.

I choose two men, ni'-ka tho<sup>a</sup>-ba

wa-pa'-hi ta mi<sup>a</sup>-ke.

you choose two women, wa-k'u

tho<sup>a</sup>-ba thi wa-ba-hi o.

choose (to) the good, tha-gthi<sup>a</sup>-ge no<sup>a</sup> ba-hi.

I choose the good, tha-gthi<sup>a</sup>-ge no<sup>a</sup> pa-hi.

you choose the good, tha-gthi<sup>a</sup>-ge no<sup>a</sup>-shpa-hi.

we choose the good, tha-gthi<sup>a</sup>-ge no<sup>a</sup> o<sup>a</sup>-ba-hi i.

chosen (selected), ba-hi xtsi.

church (a), wa-ko'-da tsi (2) wi'-gi-e tsi (which see).

I entered the church, wa-ko'-da tsi tse u-wa-pe.

you entered the church, wa-ko'-da tsi tse u-tha-pe.

we entered the church, wa-ko'-da tsi tse o<sup>a</sup>-gu'-pa i.

we go to church on Sunday, wi-gi-e tsi tse o<sup>a</sup>-ga-hi no<sup>a</sup> bi a, o<sup>a</sup>-ba-

wa-ko'-da-gi tse dsi.

cigarette, ta-no'-k'a shi<sup>a</sup>-ga.

circle (a), a'-thi-gi-xe.

circle (to), as turning around and around, u-ki'-gthi-sho<sup>a</sup>-sho<sup>a</sup>.

I turned around in a circle, u-wa'-ki-gthi-sho<sup>a</sup>-sho<sup>a</sup>.

you turned around in a circle, u-tha'-ki-gthi-sho<sup>a</sup>-sho<sup>a</sup>.

we turned around in a circle, o<sup>a</sup>-gu'-ki-gthi-sho<sup>a</sup>-sho<sup>a</sup> i.

circus (a), u'-wa-do<sup>a</sup>-be.

city (a), to<sup>a</sup>-wo<sup>a</sup>.

civil war, u-ki'-gthi-stse-ge ki-ki-shi<sup>a</sup>.



clasp (to) in the arms, a'-dse.

I clasp, a'-a-dse.

you clasp, a'-tha-dse.

we clasp, o'-ga'-dsa i.

claws (of an animal), sha'-ge.

claws (of a bird), wa-zhi'-ga sha-ge.

clay, mo'-thi'-ka; (2) mo'-in'-ka.

clay (red), mo'-thi'-ka zhu-dse.

clay (white), mo'-thi'-ka aka.

clay (yellow), mo'-thi'-ka gi.

clean, do'-he'; (2) u'-gi-hi.

clean (as to character), wa-gi-hi.

clean (to) a pipestem, ba-gu'-dse.

I cleaned my pipe with a stick, pa'-gu-dse.

you cleaned your pipe with a stick, sha-pa'-gu-dse.

we cleaned our pipes with a stick, o'-ba'-gu-dsa i.

cleanse (to), wa-gi-hi ga-xe.

I cleanse, wa-gi'-hi a-ki-pa-xe.

you cleanse, wa-gi'-hi tha-ki shka-xe.

we cleanse, wa-gi'-hi o'-ki ga-xa i.

cleanse by heat, da'-gi-ge.

I cleansed it by heat, da'-gi-ge a-the.

you cleansed it by heat, da'-gi-ge tha-the.

we cleansed it by heat, da'-gi-ge o'-tha i.

clear, ga-gpe.

the water is clear, ni-ke ga-gpe.

clear sky, mo'-xe tha-gthi'.

clear statement (I make a), btha'-wa-cka xtsi.

clearing (as in a forest), u-xtha-be ga-shta'.

clearing the ground of roots preparatory to planting, ba-thi'-ge.

clergyman, wi'-gi-e ni-ka-shi-ga.

clerk (in a dry-goods store), wa-to' u-no'-zhi'.

clicking sound, thi-k'a'-xe.

climb (to) up a tree, a'-dse (see u-ki-gthi'-ge).

I climbed, a'-a-dse.

you climbed, a'-tha-dse.

we climbed, o'-ga-dsa i.

climber (a), zho' a-dse.

clock (a), mi'-u-tha-ge.

my clock is small, mi'-u-tha-ge wi-ta tho' zhi'-ga.

close by, a'-shka.

closer to a person (as to sit); ga-thi'-kahe-ta-ha.

close (to) a door, a'-thi-do'.

I closed the door, tsi-zhe a-bthi'-do'.

you closed the door, tsi-zhe a-ni-do'.

we closed the door, tsi-zhe o'-ga-thi-do' i.

close (to) a knife blade, u-thu'-gpe.

clothes, we'-ki-gthi'-wi'.

I wash my clothes, we'-ki-gthi'-wi'-a-gthi-shki.

you wash your clothes, we'-ki-gthi'-wi'-tha-gthi-shki.

we wash our clothes, we'-ki-gthi'-wi'-o'-gthi-shki i.

clothing, wa'-tha-ha; ha'-the.

cloudless, wa'-cu.

cloudless day, ho'-ba wa-cu.

clouds, mo'-xpi'.

cloudy, same as clouds.

cloven, ba-sha'-ge; (2) sha'-ta.

cloven foot, gi sha'-ta.

clubs (playing card), t'a'-zhi.

club (stone), i'-pe-ga-gta.

club (war), we'-a-xtha-dse.

clump of grass, ba-tse'.

coal mine, no'-xthe' k'a bi.

coal shovel, no'-xthe' i-thu-gpe.

coals (live), pe'-dse gi-tse.

coat (a), a'-ga-ha-mi.

cobweb (a), u-thi'-xi'-to'.

cocklebur (of the burdock family), tse'-wa-xa-ga (*Arctium lappa*).

coffee, mo'-ko' ga-be.

I spilled the coffee, mo'-ko' ga-be tse a-xto'.

you spilled the coffee, mo'-ko' ga-be tse tha-xto'.

coffee bean, wa-xthe'-k'o'-gi.

coffee cup, mo'-ko' ga-be u-tha-to'.

coffee mill, ho'-we.

coffepot, tse'-xe-pa-hi wa-hiu'-sta.

coffin (a), o'-xe-ga-be.

coin (any kind), mo'-ce-cka ga-gi.

cold (to be), hni'-tse.

I am cold, hni-o'-tse.

you are cold, hni-thi'-tse.

we are cold, hni-a-wa-tsa i.

cold weather, hni'-wa-tse.

cold (severely), ni'-wa-tse i-gi-ha.

cold (very), hni'-wa-tse wa-gthi'.

It is very cold in the North, hni'-wa-tse wa-gthi' bi a, hni-wa-tse kahe ta ha.

coleslaw, we'-thi-xthi to'-ga ba-to-be.

collar bone, the'-shka wa-hiu.

collector (a), wa-thu'-ge.  
 colt (a), ka'-wa zhi'-ga.  
 columbine, mo'-bi-xo'-ga-be.  
 Comanche Indian, Pa'-do'-ka.  
 comb (a), pa-hi'-i-ga-gtha (which see).  
 come (to), tsi.

I have come, u'-tsi.  
 you have come, tha-tsi'.  
 we have come, o'-ga-tsi i.  
 come (to) home, gthi.

I came home, a-gthi; I have come home, a-gthi a tho.  
 you came home, tha-gthi; you have come home, tha-gthi a tho.  
 we came home, o'-ga-gthi i; we have come home, o'-ga-gthi a tho.  
 come (to) home often, gthi-ha'-ha.  
 I come home often, i-gi'-ha a-gthi.  
 you come home often, i-gi-ha tha-gthi.

we come home often, i-gi'-ha o'-ga-gthi i.

come (to) home running, ha'-no'-no'-ga.

come (to) this way, do'-da-gi-o.

come (to) home after something, a-gi'-gthi.

I came home after something, a-gi'-a-gthi.

you came home after something, a-shki'-tha-gthi.

we came home after something, o'-ga-gi o'-ga-gthi i.

He has come home after something that belongs to him, a'-gtha-ge a-tsi a-tho.

come (a command), gi-o.

comely, u-ta'-ga.

comet, mi-ka'-k'e ci'-dae stae-dae.

command (to), a'-ga-zhi.

I commanded him, a'-a-ga-zhi.  
 you commanded him, a'-tha-ga-zhi.  
 we commanded him, o'-ga-ga-zhi i.

command (a), wa'-ga-zhi.

Commander, Do-do' ho'-ga.

commerce, da'-do' we-thi-wi.

committee (a), u-ba'-k'e ki-cto.

commotion (a), k'o'-k'o.

comparison, wa-we' ki-gtha cko'-the.

compassion, wa-tha'-k'e-the.

compel (to), a'-hu-shi-ge.

I compelled him, a'-a-hu-shi-ge.  
 you compelled him, a'-tha-hu-shi-ge.  
 we compelled him, o'-ga-hu-shi-ga i.

compensation. (See pay.)

competent, da'-a-do'-be pi-o.

complain (to), u'-tha-shi-ge.

I complain, u'-btha-shi-ge.

you complain, u'-shta-shi-ge.

we complain, o'-gu'-tha-shi-ga i.

complete, wa-thi'-shto'; (2) sho'.

complicate (to), i'-ki-thi'.

I complicated it, bthi i'-ki-thi' pa-na.

you complicated it, ni i'-ki-thi' shka-xe.

we complicated it, o'-thi i'-ki-thi' o'-ga xa i.

complimentary, hi'-xe.

comply (to), i'-gi-shto'.

I complied, i'-tha-gi-shto'.

you complied, i-tha'-gi-shto'.

we complied, o'-tha'-gi-shto' i.

compulsion (to force one to yield), a'-hu-shi-ge.

I forced him to yield, a'-a-hu-shi-ge.

you forced him to yield, a'-tha-hu-shi-ge.

we forced him to yield, o'-ga-hu-shi-ga i.

compute (to), tha-wa'.

I compute, btha'-wa.

you compute, shta'-wa.

we compute, o'-tha'-wa i.

conceal (to), a'-no'-xthe.

I concealed it, a'-a-no'-xthe ha.

you concealed it, a'-tha-no'-xthe ha.

we concealed it, o'-ga-no'-xtha i.

conceit, u-zhu a'-ki-zhi'.

coneflower, ba-shta'. (For description of use of this flower see ba-shta' e-go'.)

confidence, xi-tha'.

I have no confidence in your ability, wi-xi' btha ha.

you have no confidence in my ability, o'-tha'-xi-shta.

confluence, u-thi'-sho'-ka.

confuse (to), i'-ki-ni.

confused, u'-k'o' wa-no'-tha shi.

I am confused, u'-k'o' a-wa-no'-tha mo'-shi.

you are confused, u'-k'o' wa-tha-no'-tha shi.

Congress (U. S.), Ki-cto'.

congress (an assembly), tsi-go-a-bi ki-cto.

Congress is now sitting, tsi-go-a-bi ki-cto a-ka a-hi gthi' a-ka' e tho.

clasp (to) in the arms, a'-dse.

I clasp, a'-a-dse.

you clasp, a'-tha-dse.

we clasp, o'-ga'-dsa i.

claws (of an animal), sha'-ge.

claws (of a bird), wa-shi'-ga sha-ge.

clay, mo'-thi'-ka; (2) mo'-i'-ka.

clay (red), mo'-thi'-ka shu-dse.

clay (white), mo'-thi'-ka aka.

clay (yellow), mo'-thi'-ka qi.

clean, do'-he'; (2) u'-qi-hi.

clean (as to character), wa'-qi-hi.

clean (to) a pipestem, ba-gu'-dse.

I cleaned my pipe with a stick, pa'-gu-dse.

you cleaned your pipe with a stick, shpa'-gu-dse.

we cleaned our pipes with a stick, o'-ba'-gu-dsa i.

cleanse (to), wa'-qi-hi ga-xe.

I cleanse, wa'-qi'-hi a'-ki-pa-xe.

you cleanse, wa'-qi'-hi tha-ki shka-xe.

we cleanse, wa'-qi'-hi o'-ki ga-xa i.

cleanse by heat, da'-qi-ge.

I cleansed it by heat, da'-qi-ge a-the.

you cleansed it by heat, da'-qi-ge tha-the.

we cleansed it by heat, da'-qi-ge o'-tha i.

clear, ga-gpe.

the water is clear, ni-ke ga-gpe.

clear sky, mo'-xe tha-gthi'.

clear statement (I make a), btha'-wa-aka xtsi.

clearing (as in a forest), u-xtha-be ga-sha'.

clearing the ground of roots preparatory to planting, ba-thi'-ge.

clergyman, wi'-gi-e ni-ka-shi-ga.

clerk (in a dry-goods store), wa-to'-u-no'-zhi'.

clicking sound, thi-k'a'-xe.

climb (to) up a tree, a'-dse (see u'-ki-gthi'-ge).

I climbed, a'-a-dse.

you climbed, a'-tha-dse.

we climbed, o'-ga-dsa i.

climber (a), zho'-a-dse.

clock (a), mi'-u-tha-ge.

my clock is small, mi'-u-tha-ge wi-ta tho'-zhi'-ga.

close by, a'-shka.

closer to a person (as to sit), ga-thi'-kshe-ta-ha.

close (to) a door, a'-thi-do'.

I closed the door, tsi-zhe a-bthi'-do'.

you closed the door, tsi-zhe a-ni-do'.

we closed the door, tsi-zhe o'-ga-thi-do' i.

close (to) a knife blade, u-thu'-gpe.

clothes, we'-ki-gthi'-wi'.

I wash my clothes, we'-ki-gthi'-wi'-a-gthi-shki.

you wash your clothes, we'-ki-gthi'-wi'-tha-gthi-shki.

we wash our clothes, we'-ki-gthi'-wi'-o'-gthi-shki i.

clothing, wa'-tha-ha; ha'-the.

cloudless, wa'-cu.

cloudless day, ho'-ba wa-cu.

clouds, mo'-xpi'.

cloudy, same as clouds.

cloven, ba-sha'-ge; (2) sha'-ta.

cloven foot, qi sha'-ta.

clubs (playing card), t'a'-zhi.

club (stone), i'-pe-ga-gta.

club (war), we'-a-xtha-dse.

clump of grass, ba-tse'.

coal mine, no'-xthe' k'a bi.

coal shovel, no'-xthe' i-thu-ge.

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coffee bean, wa-xthe'-k'o'-gi.

coffee cup, mo'-ko'-ga-be u-tha-to'.

coffee mill, ho'-we.

coffeespot, tse'-xe-pa-hi wa-hiu'-sta.

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coin (any kind), mo'-ge-aka ga-gi.

cold (to be), hni'-tse.

I am cold, hni-o'-tse.

you are cold, hni-thi'-tse.

we are cold, hni-a-wa-tsa i.

cold weather, hni'-wa-tse.

cold (severely), ni'-wa-tse i-gi-ha.

cold (very), hni'-wa-tse wa-gthi'.

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collar bone, the'-shka wa-hiu.

collector (a), wa-thu'-ge.  
 colt (a), ka'-wa zhi'-ga.  
 columbine, mo'-bi-xo'-ga-be.  
 Comanche Indian, Pa'-do'-ka.  
 comb (a), pa-hi'-i-ga-gtha (which see).  
 come (to), tsi.

I have come, u'-tsi.  
 you have come, tha-tsi'.  
 we have come, o'-ga-tsi i.  
 come (to) home, gthi.

I came home, a-gthi; I have come home, a-gthi a tho.  
 you came home, tha-gthi; you have come home, tha-gthi a tho.  
 we came home, o'-ga-gthi i; we have come home, o'-ga-gthi a tho.  
 come (to) home often, gthi-ha'-ha.  
 I come home often, i-gi'-ha a-gthi.  
 you come home often, i-gi-ha tha-gthi.  
 we come home often, i-gi'-ha o'-ga-gthi i.

come (to) home running, ha'-no'-no'-ge.

come (to) this way, do'-da-gi-o.

come (to) home after something, a-gi'-gthi.

I came home after something, a-gi'-a-gthi.

you came home after something, a-shki'-tha-gthi.

we came home after something, o'-ga-gi o'-ga-gthi i.

He has come home after something that belongs to him, a'-gtha-ge a-tsi a-tho.

come (a command), gi-o.

comely, u-ta'-ga.

comet, mi-ka'-k'e gi'-dae stae-dae.

command (to), a'-ga-zhi.

I commanded him, a'-a-ga-zhi.  
 you commanded him, a'-tha-ga-zhi.  
 we commanded him, o'-ga-ga-zhi i.

command (a), wa'-ga-zhi.

Commander, Do-do'-ho'-ga.

commerce, da'-do'-we-thi-wi'-a.

committee (a), u-ba'-k'e ki-cto.

commotion (a), k'o'-k'o.

comparison, wa-we' ki-gtha cko'-the.

compassion, wa-tha'-k'e-the.

compel (to), a'-hu-shi-ge.

I compelled him, a'-a-hu-shi-ge.  
 you compelled him, a'-tha-hu-shi-ge.  
 we compelled him, o'-ga-hu-shi-ga i.

compensation. (See pay.)

competent, da'-a-do'-be pi-o'-a.

complain (to), u'-tha-shi-ge.

I complain, u'-btha-shi-ge.

you complain, u'-shta-shi-ge.

we complain, o'-gu'-tha-shi-ga i.

complete, wa-thi'-shto'; (2) sho'-a.

complicate (to), i'-ki-thi'-a.

I complicated it, bthi i'-ki-thi'-a pa-re.

you complicated it, ni i'-ki-thi'-a shka-xe.

we complicated it, o'-thi i'-ki-thi'-a o'-ga xa i.

complimentary, hi'-xe.

comply (to), i'-gi-shto'-a.

I complied, i'-tha-gi-shto'-a.

you complied, i'-tha-gi-shto'-a.

we complied, o'-tha-gi-shto'-a i.

compulsion (to force one to yield), a'-hu-shi-ge.

I forced him to yield, a'-a-hu-shi-ge.

you forced him to yield, a'-tha-hu-shi-ge.

we forced him to yield, o'-ga-hu-shi-ga i.

compute (to), tha-wa'.

I compute, btha'-wa.

you compute, shta'-wa.

we compute, o'-tha'-wa i.

conceal (to), a'-no'-xthe.

I concealed it, a'-a-no'-xthe ha.

you concealed it, a'-tha-no'-xthe ha.

we concealed it, o'-ga-no'-xtha i.

conceit, u-zhu a'-ki-zhi'-a.

coneflower, ba-shta'. (For description of use of this flower see ba-shta' e-go'-a.)

confidence, xi-tha'.

I have no confidence in your ability, wi-xi' btha ha.

you have no confidence in my ability, o'-tha'-xi-shta.

confluence, u-thi'-sho'-ka.

confuse (to), i'-ki-ni.

confused, u'-k'o'-a wa-no'-tha shi.

I am confused, u'-k'o'-a a-wa-no'-tha mo'-shi.

you are confused, u'-k'o'-a wa-tha-no'-tha shi.

Congress (U. S.), Ki-cto'.

congress (an assembly), tsi'-go-a-bi ki-cto.

Congress is now sitting, tsi'-go-a-bi ki-cto a-ka a-hi gthi'-a-ka e tho.

**craven**, u-ni'-zhi<sup>a</sup>.

**crawfish**, mo<sup>a</sup>-shko<sup>a</sup> (which see).

**crawl** (to), mi<sup>a</sup>-dse'.

**crawl** (to) under a fence, ba-xthu'-the.

I crawl under the fence, ba-xthu-bthe.

you crawl under the fence, ba-xthu-stse.

**crawl** (to) upon, a'-mi-de.

I crawled upon it, a'-a-mi-de.

you crawled upon it, a'-tha-mi-de.

we crawled upon it, o<sup>a</sup>-ga-mi-da i.

**crazy**, ts'e-ga.

**creak** (to), as a loose board, thi-gi'-dse.

I made a creaking sound, bthi'-gi-dse.

you made a creaking sound, ni'-gi-dse.

we made a creaking sound, o<sup>a</sup>-thi'-gi-dsa i.

**cream**, ba-çe'-ni-we-gthi.

I like cream on fruit, ba-çe'-ni

we-gthi wa-cki-the i-da-be o<sup>a</sup>-gu.

you like cream on fruit, ba-çe'-ni

we-gthi wa-cki-the i-da-be thi-qu.

**crease** (a), bi-xo<sup>a</sup>.

**crease** (to), bi-xo<sup>a</sup>.

I creased it, pi'-xo<sup>a</sup>.

you creased it, shpi'-xo<sup>a</sup>.

we creased it, o<sup>a</sup>-bi'-xo<sup>a</sup> i.

**Creation** (the), Da'-do<sup>a</sup>-ça-ni mo<sup>a</sup>-gthe tha bi-gi (which see).

**Creator**, Wa-ko<sup>a</sup>-da.

**creatures**, wa-dsu'-ta.

**credence**, wi<sup>a</sup>-ke a-zhi<sup>a</sup>.

**credit**, wa-thu'-çe k'i.

**creditor**, wa-thu'-çe wa-k'i a-ka.

**creek**, ga-xa'.

**Creek Indians**, Mo<sup>a</sup>-shko'-ge.

**creep** (to), mi<sup>a</sup>-dse.

**creep** (to) on a log, a'-mi-de.

I crept on the log, zho<sup>a</sup> ke a'-a-mi-de ha.

you crept on the log, zho<sup>a</sup> he a'-tha-mi-de ha.

we crept on the log, zho<sup>a</sup> ke o<sup>a</sup>-ga-mi-da i.

**creep** (to) stealthily, gtha'-da.

**cremation**, wa-ts'e da-thi<sup>a</sup>-ge ga-xe (which see).

**creosote**, hi-ni'-e mo<sup>a</sup>-ko<sup>a</sup> (which see).

**crescent** (a), mi'-o<sup>a</sup>-ba a-thi-ga-zhe.

**crestfallen**, gi-qu-zhi.

I am crestfallen, o<sup>a</sup>-qu mo<sup>a</sup>-zhi.

you are crestfallen, thi-qu a-zhi.

we are crestfallen, wa-qu ba-zhi i.

**crevice**, i'<sup>a</sup>-u-stse-ge.

The flower grew in the crevice,

xtha-čka a-ka i'<sup>a</sup> u-stse-ge tse tsi u-i bi a.

**crib** (a baby's), a'-zho<sup>a</sup>-ço<sup>a</sup>-ço<sup>a</sup>-tha.

**cricket** (a), wa-gthu'-shka ça-be; (2)

da-da'-çe ça-be.

**crime**, wa-we'-gtha-no<sup>a</sup>.

**criminate** (to), wa-we'-gtha-no<sup>a</sup>

a-gtha.

**crimson**, zhu'-dse-sha-be.

**cringe** (to), wa-thi'-bthi-bthi-xe.

I cringe, zhu-ga o<sup>a</sup>-thi-bthi-bthi-xe.

you cringe, zhu-ga thi'-thi-bthi-bthi-xe.

we cringe, zhu-ga wa-thi-bthi-bthi-xa i.

**cripple** (a), wa-ki'-gthi-ts'a-ge.

**criticism**, u-i'-e.

**criticize**, u-i'-e.

**croak** (a), ka'-xe ho-to<sup>a</sup>.

**crockery** (of any kind), mo<sup>a</sup>-i<sup>a</sup>-ka hi<sup>a</sup>-dse.

**crone** (a), wa-k'o'zhi<sup>a</sup>-ga.

**crony**, i-ku'-tha.

**crook** (a), wa-mo<sup>a</sup>-xe-the-shto<sup>a</sup>.

**crooked**, thi'-shi-zhe; (2) shto'-zha; (3) ba-sho<sup>a</sup>.

the stick is crooked, zho<sup>a</sup> xa ke shto'-zha.

I made the stick crooked, bthi'-shi-zhe.

you made the stick crooked, ni'-thi-shi-zhe.

we made the stick crooked, o<sup>a</sup>-thi'-shi-zha i.

**Crooked Lake**, Dse'u-ga-gi-xe (which see).

**croppy** (white fish), ho-čka'.

**cross** (n.), ts'a'-zhi.

**cross** (to) over tracks, a'-gi-thi-ta.

**cross** (to) a ford, ni-u'-thi-tse.

I crossed the ford, ni-u'-thi tse tse bthi tse.

you crossed the ford, ni-u'-thi-tse tse ni tse.

we crossed the ford, ni-u'-thi tse tse o<sup>a</sup> thi-ta i.

cross (to be), u-xtho<sup>a</sup>-shto<sup>a</sup>.

I am cross, a-xtho<sup>a</sup>-shto<sup>a</sup>.

you are cross, tha'-xtho<sup>a</sup>-shto<sup>a</sup>.

we are cross, o<sup>a</sup>-xtho<sup>a</sup>-shto<sup>a</sup>.

crosscut saw, zho<sup>a</sup>-i'-ba-ge.

crouch, bi-gep'e.

I crouched, bi-gep'e a-zho<sup>a</sup>.

you crouched, bi-gep'e tha-zho<sup>a</sup>.

we crouched, bi-gep'e o<sup>a</sup>-zho<sup>a</sup> i.

croup, hu'-xpe-o<sup>a</sup>.

crow, ka'-xe.

Crow Tribe (Indians), Pe-ga go<sup>a</sup>-dsi.

crowd (a), a'-mi-xe.

crowded, u-bi'-go<sup>a</sup>-dae.

crown of the head, ta-xpi'.

crucifix, ts'a-zhi.

cruel, u'-k'o<sup>a</sup> pi-zhi; (2) wa-tha-k'e-tha-zhi.

I am cruel, wa-tha-k'e a-tha mo<sup>a</sup>-zhi.

you are cruel, wa-tha-k'e tha-tha zhi.

crumble, ta-tha'.

crumbs, tha-zho'-tha.

crunch (to), iu-tha'-btho<sup>a</sup>-ge.

crunched, u-tha'-btho<sup>a</sup>-xe.

crunching sound when chewing food, tha-btho<sup>a</sup>-btho<sup>a</sup>-ge.

crupper, ci<sup>a</sup>-dse o<sup>a</sup>-he; (2) ci<sup>a</sup>-dse u-o<sup>a</sup>-he.

crush (to) with the hands, thi-du'-xe.

I crush with my hands, bthi'-du-xe.

you crush with your hands, ni'-du-xe.

we crush with our hands, o<sup>a</sup>-thi'-du-xa i.

crush (to) with the teeth, tha'-xtho<sup>a</sup>-zhe.

I crush with my teeth, btha'-xtho<sup>a</sup>-zhe.

you crush with your teeth, shta'-xtho<sup>a</sup>-zhe.

we crush with our teeth, o<sup>a</sup>-tha'-xtho<sup>a</sup>-zha i.

I crushed the cake, wa-dsu-e cki-the tho<sup>a</sup> 'a-xtho<sup>a</sup>-zhe.

you crushed the cake, wa-dsu-e cki-the tho<sup>a</sup> stai-xtho<sup>a</sup>-zhe.

crust on bread, a'-da-qa-gi kshe.

crustation, u'-a-da-qa-ge.

crutch, i'-ga-gthe u-gthe.

cry (to) for something, da-do<sup>a</sup> a-xa-ge.

I cry for something, da-do<sup>a</sup> a'-a-xa-ge.

cry (to) for something—continued.

you cry for something, da-do<sup>a</sup> a'-tha-xa-ge.

we cry for something, da-do<sup>a</sup> o<sup>a</sup>-ga-xa-ge i.

cry (to) from being hit, ga-xa'-ge.

I cried when hit, o<sup>a</sup>-wo<sup>a</sup> ti<sup>a</sup> i-go<sup>a</sup> a-xa'-ge.

you cried when hit, u-thi ti<sup>a</sup> i-go<sup>a</sup> tha-xa-ge.

we cried when hit, u-wa ti<sup>a</sup> e-go<sup>a</sup> o<sup>a</sup>-ga-xa-ge i.

cry (to) from being kicked, no<sup>a</sup>-xa-ge.

I cried when kicked, a-no<sup>a</sup>-xa-ge.

you cried when kicked, tha-no<sup>a</sup>-xa-ge.

cry of birds, ho'-to<sup>a</sup>.

cuckoo (yellow-billed), zhi'-hi to<sup>a</sup>-ga.

cucumbers, ko-ko'-ma.

do you like cucumbers? ko-ko'-ma thi-qu a(?)

yes, I like cucumbers, ha-we, ko-ko'-ma o<sup>a</sup>-qu.

culprit, wa-we'-gtha-no<sup>a</sup> thi<sup>a</sup>-kshe.

cultivate (to), u'-we-ga-xe tha-gthi<sup>a</sup>;  
(2) we'-k'o<sup>a</sup>; (3) i'-k'o<sup>a</sup>.

I cultivate, i-tha'-k'o<sup>a</sup>.

you cultivate, i'-tha'-k'o<sup>a</sup>.

we cultivate, o<sup>a</sup>-tho<sup>a</sup>-k'o<sup>a</sup> i.

cultivation, i'-k'o<sup>a</sup>.

cup (drinking), ni'-i-tha-to<sup>a</sup>; tse-he zhi<sup>a</sup>-a.

cup (tin), tse'-xe-cka.

cup (small china), hi<sup>a</sup>-dse-e zhi<sup>a</sup>-ga.

eupboard, hi<sup>a</sup>-dse pe u-zhi.

curious, wa-we'-won-xe shto<sup>a</sup>.

curlew (the), to<sup>a</sup>-i<sup>a</sup> (which see).

curlew (long-billed), to<sup>a</sup>-i<sup>a</sup> pa-stse-e;

(2) ki'-ko<sup>a</sup> to<sup>a</sup>-ga.

currency, ta-no<sup>a</sup>-k'a to-ho.

current (as of water), ni-u-qa'-gi.

currycomb, ka'-wa-i-ga-pshe.

bring me a currycomb, ka'-wa-i-ga-pshe wi<sup>a</sup> o<sup>a</sup>-thi<sup>a</sup> gi ol

curse (to), i'-e-pi-zhi ga-xe; wa-gtho<sup>a</sup>-gtho<sup>a</sup>.

I curse, a-gtho<sup>a</sup>-gtho<sup>a</sup>.

you curse, tha-gtho<sup>a</sup>-gtho<sup>a</sup>.

we curse, o<sup>a</sup>-gtho<sup>a</sup>-gtho<sup>a</sup> i.

curtain (a), u-ga'-ho<sup>a</sup>-ba i-gi-the.

I want new curtains, u-ga'-ho<sup>a</sup>-ba i-gi-the tse-ga ko<sup>a</sup>-btha.

curved (as horns), ba-shi'-she.

curved inwardly, u-k'a-be.

cushion (a), i'-be-hi<sup>a</sup>.

I have a red cushion, i'-be-hi<sup>a</sup>  
zhu-dse wi<sup>a</sup> a-bthi<sup>a</sup>.

you have a black cushion, i'-be-hi<sup>a</sup>  
ca-be wi<sup>a</sup> a-shni.

we have a large cushion, i'-be-hi<sup>a</sup>  
to<sup>a</sup>-ga wi<sup>a</sup> o<sup>a</sup>-ga-thi<sup>a</sup> i.

cuspidor (a), i'-xthi-u-tu.

eustodian, da-we-gi'-do<sup>a</sup>-be.

custody (to hold in), u-thi'-ge  
a-do<sup>a</sup>-be.

custom (habit), u'-k'o<sup>a</sup>; u-shok<sup>a</sup>.

custom (usage), e'-gi-o<sup>a</sup>-no<sup>a</sup>.

customarily, no<sup>a</sup>.

cut (a), o'-ba-xo<sup>a</sup>.

cut (to) the hair, a'-ba-shda.

cut (to) the skin, a'-cu.

I cut my skin, ha-tho<sup>a</sup> a-gi'-cu.

you cut your skin, ha-tho<sup>a</sup> tha-gi'-cu.

we cut the skin, ha-tho<sup>a</sup> o<sup>a</sup>-gi-cu i.

cut (to) grass, a-no<sup>a</sup>-ce.

I cut the grass, a'-a-no<sup>a</sup>-ce.

you cut the grass, a'-tha-no<sup>a</sup>-ce.

we cut the grass, o<sup>a</sup>-ga-no<sup>a</sup>-ga i.

cut (to) meat close to the bone,  
a'-pa-k'e.

cut (to) a cord with a knife, ba'-  
ba-xe.

I cut a cord with a knife, ba'-a-ba-xe.

you cut a cord with a knife, ba'-tha-  
ba-xe.

we cut a cord with a knife, ba'-o<sup>a</sup>-  
ba-xa i.

cut (to) round like a ball, ba'-da-pa.

I cut it round, ba'-a-da-pa.

you cut it round, ba'-tha-da-pa.

we cut it round, ba'-o<sup>a</sup>-da-pa i.

cut (to) as when butchering, ba'-  
tha-ce.

cut (to) in half, ba'-tho<sup>a</sup>-ba-ha.

cut (to) the finger, ba'-gi-xe.

I cut my finger, ba'-a-gi-xe.

you cut your finger, ba'-tha-gi-xe.

we cut our fingers, o<sup>a</sup>-ba'-gi-xa i.

cut (to) in pieces, ba'-shpa-shpa.

I cut it in pieces, pa-shpa'-shpa.

you cut it in pieces, ba'-tha-shpa-  
shpa.

cut (to) a piece out, ba'-shepe.

I cut a piece out, ba'-a-shepe.

you cut a piece out, ba'-tha-shepe.

we cut a piece out, o<sup>a</sup>-ba-shpa i.

cut (to) into strips, ba'-stse-stse-ge.

I cut into strips, ha-tho<sup>a</sup> ba'-a-stse-  
stse-ge.

you cut into strips, ha-tho<sup>a</sup> ba'-tha-  
stse-stse-ge.

we cut into strips, ha-tho<sup>a</sup> o<sup>a</sup>-ba'-  
stse-stse ga i.

cut (to) across grain, ba'-xo<sup>a</sup>.

I cut across the grain, pa'-xo<sup>a</sup>.

you cut across the grain, shpa'-xo<sup>a</sup>.

we cut across the grain, o<sup>a</sup>-ba'-xo<sup>a</sup> i.

cut (to) a long piece, ga-da'-da-pa.

cut (to) in a circle, ga-wi<sup>a</sup>.

cut (to) with a striking blow, ga-ce'.

I cut his face with a blow, i<sup>a</sup>-dse'  
tho<sup>a</sup> 'a-ce gthe.

you cut his face with a blow, i<sup>a</sup>-dse'  
tho<sup>a</sup> tha-ce gthe.

we cut his face with a blow, i<sup>a</sup>-dse'  
tho<sup>a</sup> o<sup>a</sup>-gz-ca gtha i.

cut (to) grass short, ga-shda.

I cut the grass short, a'-shda.

you cut the grass short, tha'-shda.

we cut the grass short, o<sup>a</sup>-ga'-  
shda i.

cut (to) by accident, ga-shepe.

I cut it by accident, a'-shepe.

you cut it by accident, tha'-shepe.

we cut it by accident, o<sup>a</sup>-ga'-shpa i.

cut (to) in single strips, ga-stse'-ge.

I cut a single strip, a-stse'-ge.

you cut a single strip, tha'-stse-ge.

we cut it in single strips, o<sup>a</sup>-ga'-stse-  
ga i.

cut (to) in small pieces, ga-xthe'-  
xthe-ge.

I cut it in small pieces, a'-xthe-  
xthe-ge.

you cut in small pieces, tha'-xthe-  
xthe-ge.

we cut in small pieces, o<sup>a</sup>-ga'-xthe-  
xthe-ga i.

cut (to) wood for another, gi'-ce.

I cut wood for him, a-gi'-ce.

you cut wood for him, tha-gi'-ce.

we cut wood for him, o<sup>a</sup>-gi'-ga i.

cut (to) with a knife, i'-ba-ce.

I cut with a knife, i-pa-ce.

you cut with a knife, i'-shpa-ce.

we cut with a knife, o<sup>a</sup>-tho<sup>a</sup>-  
ba-ga i.

cut (to) by shooting, bu-ce.

I cut it by shooting, bu'-a-ce.

you cut it by shooting, bu'-tha-ce.

cut (to) with scissors, thi-ge'.

I cut it with scissors, bthi'-ge.

you cut it with scissors, ni'-ge.

we cut it with scissors, o'-thi'-ga i.

cut (to) notches in wood; ba'-k'a-k'a-be.

I cut notches in wood, ba'-a-k'a-k'a-be.

you cut notches in wood, ba'-tha-k'a-k'a-be.

we cut notches in wood, o'-ba'-k'a-k'a-ba i.

cut (to) in thin slices, ba-bthe'-ka.

I cut it in thin slices, pa'-bthe-ka.

cut (to) in thin slices—continued.

you cut it in thin slices, shpa'-bthe-ka.

cut (to) in short pieces, ga-da-da-pa.

I cut the log in short pieces, a'-da-da-pa.

you cut the log in short pieces, tha-da-da-pa.

we cut the log in short pieces, o'-ga-da-da-pa i.

cutlass (a), mo'-hi'-to'-ga.

cutlet (a), ba-ono'-tha-gthi'.

cycle (a), tse-the'-a-gthi'.

cyclone, sho'-bi'-cu-ga.

## D

dabster (a), wa-pi-o'.

dagger (a), mo'-hi'-pa-ci-go-be.

daily, ho'-ba ga-ni; (2) o'-ba i-gi-ha.

dainty, tha'-gthi' xtal.

dale (a), u-k'u'-be zhi'-ga.

dam (a), as a beaver makes, ni'-a-ba-ta.

damage, thi-pi'-zhi; ga-cho'.

damp, do'-ka; (2) tsi'.

the grass is damp, xa'-de ke do'-ka.

damsel, shi'-mi shi'-ga.

dance (to), wa-tsi'.

dance (to) for some one, a'-wa-tsi.

I dance for you, a-a-wa-tsi.

you dance for him, a-tha-wa-tsi.

we dance for him, o'-ga-wa-tsi i.

dandruff, we'-thi-xthi k'i'-tha.

danger, no'-pa'-wa-the.

dangers, tse-xi.

dark (as a color), sha'-be.

dark suddenly, sha-be tai-gthe.

daughter, i-zho'-ge.

first daughter, mi'-na.

second daughter, wi'-he.

third daughter, q-ci'-ga. (See qi-ge.)

fourth daughter, a-ci' shi'-ga.

daughter-in-law, i-tsi'-ni.

my daughter-in-law, wi-tsi'-ni.

dauntless, wa-sho'-she.

I am dauntless, a-wa-sho'-she; (2)

o'-wo' sho'-she.

you are dauntless, wa-thi'-sho-she.

we are dauntless, wa-wa'-sho-sha i.

dawn, u'-ga-cho'-thi'.

dawn (beginning of day), ho'-ba

u-ga-cho'-ho'.

dawn (early morning), ga-cho'-i'-xtai.

The birds sing in the early morning,

ga-cho'-i'-xtai wa-zhi'-ga a-ba hu-to' shno' bi a.

day, ho'-ba.

day (the last day), ho'-ba-ha-she tse.

when it is day, ho'-ba-ki.

this day, ho'-ba the-ga.

there is a day of reckoning for everybody, ho'-ba wa-gi-tha-de wi'e-dai a-ka ni-ka-shi-ga ga-ni.

daylight, a'-ho'-ba; (2) ho'-ba cka.

dead (as grass), xe'-ga.

deaf, no'-xu'-dse xe-ga.

I am deaf, no'-xu'-dse o'-xe-ga.

you are deaf, no'-xu'-dse thi xe-ga.

death (from natural causes), i'-ts'e.

debenture, wa-we'-no'-xe-to'.

debt (a), wa-thu'-ge.

decade (a), u-mo'-i' ka gthe-btho' hie-no'.

decapitate (to), pa'-thi-ba-xe.

I decapitate, pa-thi-pa-xe.

you decapitate, pa-thi-shka-xe.

we decapitate, pa-thi-o'-ba-xa i.

decease (to depart from life), ts'e.

deceit, wa-mo'-xe-the.

deceive (to), mo'-xe'-the.

I deceived him, mo'-xe' a-the.

you deceived him, mo'-xe'-tha-the.

we deceived him, mo'-xe' o'-tha i.

December, Wa-qa'-be we-da-tha-bi;

(2) Wa-qa'-e we-da-tha-bi.

decency, da'-tha-gthi'.

decent, do'-he.

deception, u'-wa-mo'-xe-the.



**decide (to), make up one's mind,** u-thu'-do<sup>a</sup>-be.

I have decided, u-thu'-to<sup>a</sup>-be bthi shto<sup>a</sup>.

you have decided, u-thu'-shto<sup>a</sup>-be ni shto<sup>a</sup>.

we have decided, o<sup>a</sup>-tho<sup>a</sup>'-gu-do<sup>a</sup>-ba i o<sup>a</sup> thi shto<sup>a</sup>.

**decide (to), i'-thi-gtho<sup>a</sup> thi-shto<sup>a</sup>.**

I have decided to go, i'-bthi-gtho<sup>a</sup> bthi-shto<sup>a</sup> ha bthe-*ta-<sup>a</sup>-te*.

you have decided to go, i'-ni-gtho<sup>a</sup> ni-shto<sup>a</sup> ha shne *ta-<sup>a</sup>-te*.

**decide (to) for another, i'-gi-thi-gtho<sup>a</sup>.**

**deck (to), as to trim,** we'-ki-gthi-wi<sup>a</sup> ktsi'-xe (which see).

**declaim (to),** ki-*cto'-i-e*.

**decomposed,** do-zha'-the; (2) xthi-ba-the.

**decorate (to) one's self,** u-*ta'-ca* ki-the.

I decorate myself, u-*ta'-ca* a-ki-the.  
you decorate yourself, u-*ta'-ca* tha-ki-the.

we decorate ourselves, u-*ta'ca* o<sup>a</sup>-ki-tha i.

**deceased (in numbers),** thi<sup>a</sup>-ge' a-hi a-ka.

**decree (a),** da'-do<sup>a</sup> a-gi-tha-da.

**decry (to),** tha-tho<sup>a</sup>' a-zhi.

I decry, btha'-tho<sup>a</sup> mo<sup>a</sup>-zhi.

you decry, shta'-tho<sup>a</sup> a-zhi.

we decry, o<sup>a</sup>-tho<sup>a</sup>'-tha ba-zhi i.

**deduct,** do'-ba o<sup>a</sup>-tha.

**deed (to transfer property),** u'-we-to<sup>a</sup>-i<sup>a</sup> ga-xe (which see).

I deed the property, u'-we-to<sup>a</sup> i<sup>a</sup> pa-xe.

you deeded the property, u'-we-to<sup>a</sup>-i<sup>a</sup> shka-xe.

we deeded the property, u'-we-to<sup>a</sup>-i<sup>a</sup> o<sup>a</sup>-ga-xa i.

**deep (as water),** shku'-be.

**deepen (to),** shku'-be ga-xe.

I deepen, shku'-be pa-xe.

you deepen, shku'-be shka-xe.

we deepen, shku'-be o<sup>a</sup>-ga-xa i.

**deer, ta;** wa'-dsu-*ta* zhi<sup>a</sup>-ga.

**deerskin,** ta-ha'.

I stretched the deerskin, ta-ha' tho<sup>a</sup> a-gthi-zhi<sup>a</sup>.

you stretched the deerskin, ta-ha' tho<sup>a</sup> tha-gthi-zhi<sup>a</sup>.

**deerskin—continued.**

we stretched the deerskin, ta-ha' tho<sup>a</sup> o<sup>a</sup>-gthi-zhi<sup>a</sup> i.

**defamation,** tha-ho<sup>a</sup>'-zhi.

**defame (to),** tha-be'-gi-the; (2) tha-ho<sup>a</sup>'-zhi.

I defame, btha'-be-gi-the.

you defame, shna'-be-gi-the.

we defame, o<sup>a</sup>-tha'-be-gi-tha i.

**default (in paying a note),** wa-thu'-*ce* u-xtha-zhi.

**defaulter (a),** wa-thu'-*ce* u-xtha-zhi a-ka.

**defeat (to),** da'-ge.

I defeated him, a-da-ge.

you defeated him, tha'-da-ge.

we defeated him, o<sup>a</sup>-da-ga i.

**defeat (to),** u-hi'.

I defeated him, u-wa'-hi.

you defeated him, u-tha'-hi.

we defeated him, o<sup>a</sup>-gu'-hi i.

**defective, he'-be** ho<sup>a</sup>-zhi; (2) wa'-thu-to<sup>a</sup> a-zhi.

**defend (to),** u-thu'-ki.

I defended him, u-thu'-wa-ki.

you defended him, u-thu'-tha-ki.

we defended him, o<sup>a</sup>-tho<sup>a</sup>'-gu-ki i.

**defendant (in a lawsuit),** u-thi<sup>a</sup>-ga bi a-ka.

**defer (to),** pi'-gthe.

I defer, pi-a'-gthe.

you defer, pi'-tha-gthe.

**deference, a'-xo-be; a'-ki-xo-be.**

**defiance, a'-ki-tha tse; (2) u'-tho<sup>a</sup> a-zhi.**

**defile (to),** ga-go<sup>a</sup>.

**defilement,** thi-pi'-zhi.

**defraud (to),** mo<sup>a</sup>-xe'-the.

I defrauded, mo<sup>a</sup>-xe-a'-the.

you defrauded, mo<sup>a</sup>-xe'-tha-the.

**defunct, ts'e.**

**deify (to),** tha-wa-ko<sup>a</sup>-da.

I deify, btha'-wa-ko<sup>a</sup>-da.

you deify, sda'-wa-ko<sup>a</sup>-da.

we deify, o<sup>a</sup>-tha'-wa-ko<sup>a</sup>-da i.

**deject (to be dejected),** ki-xi'-tha.

I am dejected, a-ki'-xi-btha.

you are dejected, tha-ki'-xi-shta.

we are dejected, o<sup>a</sup>-ki'-xi-tha i.

**Delaware Creek, Okla.,** Wa'-ba-ni-ka ga-xa.

**Delaware Tribe (Indians),** Wa'-ba-ni-ki.

**delay**, gi'-tse-gi-the.

I delayed, gi'-tse-gi the tse.

you delayed, gi'-tse the ga the tse.

we delayed, gi'-tse-gi the to<sup>a</sup> i.

**deliberate** (to), a'-wa-thi-gtho<sup>a</sup>.

I deliberated, wa-bthi'-gtho<sup>a</sup>.

you deliberated, wa-ni'-gtho<sup>a</sup>.

we deliberated, o<sup>a</sup>-wo<sup>a</sup>-thi-gtho<sup>a</sup> i.

**delicate**, tha'-gthi<sup>a</sup> xtsi.

**delicacy**, u'-wa-no<sup>a</sup>-bthe tha-gthi<sup>a</sup>.

**delicious**, tha-tse' tha-gthi<sup>a</sup>.

**deliver** (to), gi'-gtha-she.

I deliver, a-gi'-gtha-she.

you deliver, tha-gi'-gtha-she.

we deliver, o<sup>a</sup>-gi'-gtha-she i.

**deliver** (to) a message, wa-mo<sup>a</sup>-thi<sup>a</sup>.

I go to deliver a message, wa-mo<sup>a</sup>-thi<sup>a</sup> bthe.

you go to deliver a message, wa-mo<sup>a</sup>-thi<sup>a</sup> stse.

**delivery**, da'-do<sup>a</sup> a-thi<sup>a</sup> hi.

**dell** (a), u-ku'u'-be zhi<sup>a</sup>-ga.

**delude** (to), mo<sup>a</sup>-xe'-the.

I delude, mo<sup>a</sup>-xe-a'-the.

you delude, mo<sup>a</sup>-xe'-tha-the.

**deluge** (a), ni-do<sup>a</sup> to<sup>a</sup>-ga.

**delusion**, u'-wa-mo<sup>a</sup>-xe-the.

**demand** (one's own), da'-do<sup>a</sup> i-ta gi-da.

I demand, da'-do<sup>a</sup> a-gi-da.

you demand, da'-do<sup>a</sup> tha-gi-da.

we demand, da'-do<sup>a</sup> o<sup>a</sup>-gi-da i.

**demarkation**, u-ki'-ho<sup>a</sup>-ge.

the demarcation is deep, u-ki'-ho<sup>a</sup>-ge ke wa-to<sup>a</sup>-i<sup>a</sup>.

**demeanor**, o'-tho-to<sup>a</sup> a-ki-gtha-thi<sup>a</sup>.

**demented**, ts'e-ga.

**demise** (death), ts'e.

**democracy**, wo<sup>a</sup>-the-the i-thi-gtho<sup>a</sup> (which see).

**demolish**, thi-ta'-the.

**demonstrate** (to), wi<sup>a</sup>-kshe gi-ba-ha.

I demonstrated, wi<sup>a</sup>-kshe a-gi-ba-ha.

you demonstrated, wi<sup>a</sup>-kshe tha-gi-ba-ha.

we demonstrated, wi<sup>a</sup>-kshe o<sup>a</sup>-gi-ba-ha i.

**demoralise**, thi-ho<sup>a</sup>-zhi.

**denial** (a), wa-gi'-zha.

**denote** (to), thi-wa'-to<sup>a</sup>-i<sup>a</sup>.

I denote, i'-wa-to<sup>a</sup>-i<sup>a</sup>.

you denote, thi'-wa-to<sup>a</sup>-i<sup>a</sup>.

we denote, we-wa'-to<sup>a</sup>-i<sup>a</sup> i.

**dense** (as a crowd), a'-ki-sho-ga.

**density**, same as dense.

**dent** (to), ba-shku'-shku-da.

I dented it, pa-shku'-shku-da.

you dented it, shpa'-shku-shku-da.

we dented it, o<sup>a</sup>-ba'-shku-shku-da i.

**dentist**, hi'-gi-ga-xe.

I am going to the dentist, hi'-gi-ga-xe

a-ka dsi bthe ha.

you must go to the dentist, hi'-gi-ga-xe a-ka dsi mo<sup>a</sup>-thi<sup>a</sup> o.

we are going to the dentist's, o<sup>a</sup>-ga-tha i hi'-gi-ga-xe a-ka dsi.

**dentition**, hi'-u-i.

**deny** (to), wa-gi'-zha.

I deny it, a-wa'-gi-zha.

you deny it, wa-tha'-gi-zha.

we deny it, o<sup>a</sup>-wo<sup>a</sup>-gi-zha i.

**depart** (to), wa-hi'-o<sup>a</sup>.

I departed, a-wa'-hi-o<sup>a</sup>.

you departed, wa-tha'-hi-o<sup>a</sup>.

we departed, o<sup>a</sup>-wo<sup>a</sup>-hi-o<sup>a</sup> i.

**depend** (to) on, i'-gi-no<sup>a</sup>-zhi<sup>a</sup>.

I depend on him, i-tha'-gi-no<sup>a</sup>-zhi<sup>a</sup>.

you depend on him, i'-tha-gi-no<sup>a</sup>-zhi<sup>a</sup>.

I depend on you, i'-wi-gi-no<sup>a</sup>-zhi<sup>a</sup>.

I depended on him, u-thu'-wa-no<sup>a</sup>-zhi<sup>a</sup>.

**dependable**, wa'-thu-to<sup>a</sup>.

**deponent**, wa-we'-ba-ho<sup>a</sup>.

**depopulate**, mo<sup>a</sup>-sho<sup>a</sup> thi<sup>a</sup>-kshe ni-ka-shi-ga thi<sup>a</sup>-ge ga-xe (which see).

**deportment**, o'-tho-to<sup>a</sup> a-ki-gtha-thi<sup>a</sup>.

**depose** (to), ga-hi'-o<sup>a</sup>-gi o<sup>a</sup>-tha.

**depot** (a), o-ba'-no<sup>a</sup>-the.

**depraved**, o-tho-to<sup>a</sup> a-zhi.

a depraved man, ni'-ka-shi-ga wi<sup>a</sup> o'-tho-to<sup>a</sup> a-zhi ha.

**depressed** (to be), ki-xi'-tha.

I am depressed, a-ki'-xi-btha.

you are depressed, tha-ki'-xi-shta.

we are depressed, o<sup>a</sup>-ki'-xi-tha i.

**derision** (to hold in), u-ki'-o<sup>a</sup>.

**descend** (to), u-ga'-hiu-dse; (2) u-ga'-hu-dse-the.

I descend, u-ga'-hu-dse bthe.

you descend, u-ga'-hu-dse stse.

we descended, u-ga'-hiu-dse o<sup>a</sup>-ga-tha i.

**descendants**, zhi<sup>a</sup>-ga u-kia' wa-to<sup>a</sup>-to<sup>a</sup>.

**descent**, downward, a'-po-ga,

descent of the sun, mi a'-po-ga.

**desecrate (to)**, a'-xo-ba zhi.

I desecrated it, a'-a-xo-ba mo<sup>n</sup>-zhi.  
you desecrated it, a'-tha-xo-ba a-zhi.  
we desecrate it, o<sup>n</sup>-ga-xo-ba-ba-zhi i.

**desert (to)**, o<sup>n</sup>-tha.

I desert, a-o<sup>n</sup>-btha.  
you desert, the-o<sup>n</sup>-shta.  
we deserted, o<sup>n</sup>-o<sup>n</sup>-tha i.

**desert (a)**, mo<sup>n</sup>-zho<sup>n</sup> be' u-shko<sup>n</sup>-zhi.

**designate (to)**, a'-ba-çu.

I designate, a'-pa-çu.  
you designate, a'-shka-çu.  
we designate, o<sup>n</sup>-ga'-ba-çu i.

**desirable**, go<sup>n</sup>-tha-wa-the.

**desire (a)**, wa-tho<sup>n</sup>-dse-shi.

**desire (to)**, go<sup>n</sup>-tha.

I desire, ko<sup>n</sup>-btha.  
you desire, shko<sup>n</sup>-shda.  
we desire, o<sup>n</sup>-go<sup>n</sup>-tha i.

**desk (a)**, wa-gthe'-çe a-ga-xe.

**despair (to)**, ki'-xi-tha.

I was in despair, a'-ki-xi-btha.  
you despaired, tha-ki'-xi-shta.  
we are in despair, o<sup>n</sup>-ki-xi-tha i.

**desperado (a)**, ni'-ka-shi-ga i-çi-wa-the.

**desperation (to act in)**, a'-ba-tsi-zhe.

I acted in desperation, a'-pa-tsi-zhe.  
you acted in desperation, a'-shpa-tsi-zhe.

we acted in desperation, o<sup>n</sup>-ga-ba-tsi-zha i.

**despicable**, i'-çi-wa-the.

**despise (to)**, wa-gthi<sup>n</sup> i-çi.

I despise, wa-gthi<sup>n</sup> i-tha'-çi.  
you despise, wa-gthi<sup>n</sup> i'-tha-çi.  
we despise, wa-gthi<sup>n</sup> o<sup>n</sup>-tho<sup>n</sup>-çi i.

**despite**, u'-tho<sup>n</sup> a-zhi.

**despondency**, gi'-çu-zhi.

**dessert**, wa-çki'-the tha-tse.

**destination (a)**, mo<sup>n</sup>-zho<sup>n</sup> hi ʔa-bi thi<sup>n</sup>-kshe.

**destitute**, wa-xpa'-thi<sup>n</sup>.

I am destitute, o<sup>n</sup>-wa'-xpa-thi<sup>n</sup>.  
you are destitute, wa-thi'-xpa-thi<sup>n</sup>.  
we are destitute, wa-wa'-xpa-thi<sup>n</sup> i.

**destroy (to get rid of)**, ni'-the.

I destroyed all the birds, wa-zhi<sup>n</sup>-ga ça-ni ni-a-wa-the ha.

**destroy (to) by tearing down**, the-ʔa-the.

I destroyed it, bthi'-ʔa-the.  
you destroyed it, shni'-ʔa-the.  
we destroyed it, o<sup>n</sup>-thi'-ʔa-tha i.

**destroy (to) by killing**, ʔs'e-the.

I destroyed by killing, ʔs'e-a-the.  
you destroyed by killing, ʔs'e-tha-the.  
we destroyed by killing, ʔs'e-o<sup>n</sup>-tha i.

**detain (to)**, tha'-zhi ga-xe.

I detained him, tha'-zhi pa-xe.  
you detained him, tha'-zhi shka-xe.  
we detained him, tha'-zhi o<sup>n</sup>-ga-xa i.

**detect (to)**, u-be'-hni.

I detect, u-pe'-hni.  
you detect, u-shpe'-hni.  
we detect, o<sup>n</sup>-gu'-be-hni i.

**detective (a)**, no<sup>n</sup>-xtho<sup>n</sup>-ha u-thi<sup>n</sup>-ge.

**determine (to) for one's self**, ki'-gthi-shto<sup>n</sup>.

I am determined to go, bthe'-tse a-ki-gthi-shto<sup>n</sup>.

you are determined to go, stse'-tse tha-ki-gthi shto<sup>n</sup>.

we are determined to go, o<sup>n</sup>-ga-the tse o<sup>n</sup>-ki-gthi-shto<sup>n</sup> i.

**determined**, u-thu'-do<sup>n</sup>-be.

I am determined, u-thu'-ʔo<sup>n</sup>-be bthi shto<sup>n</sup>.

you are determined, u-thu'-shto<sup>n</sup>-be ni shto<sup>n</sup>.

we are determined, o<sup>n</sup>-tho<sup>n</sup>-gu-do<sup>n</sup>-ba i o<sup>n</sup> thi shto<sup>n</sup>.

**detest (to)**, i'-çi wa-gthi<sup>n</sup>; (2) wa'-gthi<sup>n</sup> i-çi.

I detest that person, ni'-ka-shi-ga the i-tha'-çi wa-gthi<sup>n</sup>.

You detest that person, ni'-ka-shi-ga the i'-tha-çi wa-gthi<sup>n</sup>.

We detest that person, ni'-ka'-shi-ga the o<sup>n</sup>-tho<sup>n</sup>-çi i-wa-gthi<sup>n</sup>.

**detour**, a'-be-ʔo<sup>n</sup>. (See i'-thi-sho<sup>n</sup>-ha.)

**deuce (in playing cards)**, pa-çi-a'-gtho<sup>n</sup>.

I have the deuce, pa-çi-a'-gtho<sup>n</sup> wi<sup>n</sup> a-bthi<sup>n</sup>.

you play your deuce, pa-çi-a'-gtho<sup>n</sup> wi<sup>n</sup> i-tha-ki-de ta ha.

**deviate (to)**, u-ba'-ha dsi i-e.

I deviated, u-ba'-ha dsi i-tha'-the.  
you deviated, u-ba'-ha dsi i'-tha-the.  
we deviated, u-ba'-ha dsi o<sup>n</sup>-tho<sup>n</sup> a i.

**devotion (religious)**, ki-ko<sup>n</sup>-çe.

**devour (to)**, tha-hni'.

I devour, btha'-hni.  
you devour, sda'-hni.  
we devour, o<sup>n</sup>-tha-hni i.

**dew**, zhi'-do<sup>n</sup>.

dew falling on a person, a'-zhi-do<sup>a</sup>.

the dew is falling on me, o<sup>a</sup>-zhi-do<sup>a</sup>.

the dew is falling on you, a'-thi-zhi-do<sup>a</sup>.

the dew is falling on us, wa-zhi'-do<sup>a</sup> i.

dewberry, sho<sup>a</sup>-ge pa-çe-go<sup>a</sup>.

dialect, i'-e-go<sup>a</sup>-çe-go<sup>a</sup>.

dialogue, u-ki'-ki-e.

diaper, hi'-tha-xa.

diaphragm, tse-pa'-xe-no<sup>a</sup>-ta.

diarrhea, i<sup>a</sup>-gthe' ni-gthu-çe.

diatribe, i'-e-wa-tha-zhu-shi.

dice throwing, wa-hi'-ga-xto<sup>a</sup>.

dictate, a'-ga-zhi.

I dictate, a'-a-ga-zhi.

you dictate, a'-tha-ga-zhi.

we dictate, o<sup>a</sup>-ga-ga-zhi i.

die (to), tse'e.

I die, a-tse'e.

you die, tha-tse'e.

die out (as a fire), da'-zhi.

differ (to), wa-thi'-gtho<sup>a</sup> ki-tha-ha.

I differ, wa-thi'-gtho<sup>a</sup> ki-tha-ha o<sup>a</sup>-thi<sup>a</sup>.

you differ, wa-thi'-gtho<sup>a</sup> ki-tha-ha shni i ha.

We differ, wa-thi'-gtho<sup>a</sup> ki-tha-ha o<sup>a</sup>-thi<sup>a</sup> i.

diffident, a'-ba-gtha; (2) mo<sup>a</sup>-xi-ga.

difficulty, u'-wa-tse-xi.

diffuse, thi-u'-ga-e-btha.

I diffuse, bthi'-u-ga-e-btha.

you diffuse, ni'-u-ga-e-btha.

dig (to), k'e.

I dig, a-k'e.

you dig, tha-k'e.

I go to dig potatoes, do k'e bthe i<sup>a</sup> do.

dig (to) a ditch, ba-k'u'.

I dig a ditch, pa'-k'u.

you dig a ditch, shpa'-k'u.

we dig a ditch, o<sup>a</sup>-ba'-k'u i.

dig (to) from the earth, gthi'-xthu-ge.

dignified, a-ki'-xo-be; (2) no<sup>a</sup>-xe-cka.

I am dignified, a'-a-xo-be.

you are dignified, a'-tha-xo-be.

we are dignified, o<sup>a</sup>-ga'-xo-ba i.

digress (to), u-ba'-ha dsi i-e.

I digressed, u-ba'-ha dsi i-tha'-e.

you digressed, u-ba'-ha dsi i'-tha-e.

we digressed, u-ba'-ha dsi o<sup>a</sup>-tho<sup>a</sup> i.

dilate (to), u-tha' to<sup>a</sup>-ga.

I dilated it, u-tha'-to<sup>a</sup>-ga a-the.

you dilated it, u-tha'-to<sup>a</sup>-ga tha-the.

we dilated it, u-tha'-to<sup>a</sup>-ga o<sup>a</sup>-tha i.

dilemma (a), ho<sup>a</sup>-ta-tse gi-wa-tse xi.

diligence, wa-thi'-to<sup>a</sup> a-ki-hi-de.

dilute (to), wa-shta'-ge ga-xe.

I diluted the milk, ba-çe ni-tse wa-shta'-ge pa-xe.

you diluted the milk, ba-çe ni-tse wa-shta'-ge shka-xe.

we diluted the milk, ba-çe ni-tse wa-shta'-ge o<sup>a</sup>-ga-xa i.

dim, xi-dse.

my eyes are dim, i<sup>a</sup>-shta' o<sup>a</sup>-xi-dse.

your eyes are dim, i<sup>a</sup>-shta' thi-xi-dse.

diamonds (in deck of cards), ke'-pa (which see).

I played a diamond, ke'-pa i-tha-ki-de.

did you have a diamond? ke'-pa wi<sup>a</sup> o<sup>a</sup>-ni-a-zhi a-do<sup>a</sup> a.

dime (a), 10-cent piece, wa-tha'-wa gthe-btho<sup>a</sup> (which see).

diminish (to), dsu'-ba e-go<sup>a</sup> ga-xe.

I diminished it, dsu'-ba e-go<sup>a</sup> pa-xe.

you diminished it, dsu'-ba e-go<sup>a</sup> shka-xe.

we diminished it, dsu'-ba e-go<sup>a</sup> o<sup>a</sup>-ga-xa i.

diminutive, wa-ho'-stsa.

dimple (a), the'-xo<sup>a</sup>-dse u-çta.

dine (to), wa-no<sup>a</sup>-bthe.

I dined, a-wa'-no<sup>a</sup>-bthe.

you dined, wa-tha'-no<sup>a</sup>-bthe.

we dined, o<sup>a</sup>-wo<sup>a</sup>-no<sup>a</sup>-btha i.

dingdong (as a bell), ka-mo<sup>a</sup>.

dinner, mi-tho'-to<sup>a</sup> wa-no<sup>a</sup>-bthe.

I had dinner, mi-tho'-to<sup>a</sup> a-wa-no<sup>a</sup>-bthe.

you had dinner, mi-tho'-to<sup>a</sup> wa-tha-no<sup>a</sup>-bthe.

we had dinner, mi-tho'-to<sup>a</sup> o<sup>a</sup>-wo<sup>a</sup>-no<sup>a</sup>-btha i.

dip (to), ni'-u-bi-do<sup>a</sup>.

I dip, ni'-u-pi-do<sup>a</sup>.

you dip, ni-u'-shpi-do<sup>a</sup>.

we dip, ni o<sup>a</sup>-gu-bi-do<sup>a</sup> i.

diphtheria, do'-dse ni-e.

dipper (a), ni-u'-thu-ga to<sup>a</sup>; (2) ni'-i-tha-to<sup>a</sup>.

direct (in a straight line), wa-mo<sup>a</sup>-thi<sup>a</sup> tho-to<sup>a</sup>-the.

dirk (a), mo'-hi'-pa-ci-go-be.

dirt (under the nails), sha'-ge u-sha-be.

dirty, wa-ci'-hi zhi.

disability, wa-shko'-thi'-ge.

disagree (to), ki-ki'-zhi; (2) i'-e u-ki-pa-zhi; (3) wa-thi'-gtho' ki-tha-ha.

I disagree, wa-thi'-gtho' ki-tha-ha o'-thi'.

you disagree, wa-thi'-gtho' ki-tha-ha shni ha.

we disagree, wa-thi'-gtho' ki-tha-ha o'-thi' i.

disagreeable, u'-xtho'-shto'.

disagreeable person, we'-ho'-zhi.

disallow, i'-gi-zho-shi.

I disallow, i-tha'-gi-zho-shi.

you disallow, i'-tha-gi-zho-shi.

disappear (to), thi'-ge'-tsi-gthi.

disappear from sight, tho'-a'-zhi.

It disappeared from sight, tho'-a'-ba-zhi.

disapproval, gi'-ho' a-zhi.

disapprove (to), gi'-sho'-zhi.

I disapprove, o'-sho' mo'-zhi.

you disapprove, thi'-sho' a-zhi.

we disapprove, wa'-sho' ba-zhi i.

disarm (I disarm him), wa-pa'-hi a-no' she o.

disarrange (to), wa-we'-thu-e.

I disarranged it, wa-we'-bthu-e.

you disarranged it, wa-we'-stau-e.

disarrange (to scatter), u-thi'-bu-dse.

I disarranged, u'-bthi-bu-dse.

you disarranged, u-shni-bu-dse.

we disarranged, o'-gu'-thi-bu-dsa i.

disarrange (to) articles, wa-we'-thu-e.

disband (to), u-ga'-e-btha; ba-no'-tha.

I disbanded the soldiers, a-ki'-da-ba u-ga'-e-btha the wa-pa-xe.

you disbanded the soldiers, a-ki'-da-ba u-ga'-e-btha the wa-shka-xe.

we disbanded the soldiers, a-ki'-da-ba u-ga'-e-btha the o'-wa-ga-xa i.

disbelieve (to), wa-zha.

I disbelieve, a-wa'-zha.

you disbelieve, wa-tha'-zha.

we disbelieve, o'-wo'-zha i.

disburden (to), wa-k'i' i-tse-the (which see).

I disburden, wa-k'i' tse i-tse a-the.

disburden (to)—continued.

you disburden, wa-k'i' tse i-tse tha-the.

we disburden, wa-k'i' ge i-tse o'-tho'.

disburse (to), wa-ga'-shi-be.

I disburse, a-wa'-gi-shi-be.

you disburse, wa-tha'-gi-shi-be.

we disburse, o'-wo'-gi-shi-ba i.

discern (to), i'-the.

I discern, i-tha'-the.

you discern, i'-tha-the.

we discern, o'-tho'-tha i.

discharge (a), as a shot, gi-o'-tha.

discharge (to), cause to leave, thi-shto'-ga-xe.

I discharged him, thi-shto' pa-xe.

you discharged him, thi-shto' shka-xe.

we discharged him, thi-shto' o'-ga-xa i.

discharge (to), as fluids, a-xthu-e.

disclose (to), thi-wa'-to'-i'.

I disclosed it, bthi'-wa-to'-i'.

you disclosed it, ni'-wa-to'-i'.

we disclosed it, o'-thi'-wa-to'-i' i.

disconnect (to), thi-ki'-tha-ha.

I disconnected it, bthi'-ki-tha-ha.

you disconnected it, ni'-ki-tha-ha.

we disconnected it, o'-thi-ki-tha-ha i.

disconsolate, gi'-cu-zhi; (2) gi'-cu a-zhi.

I am disconsolate, o'-cu mo'-zhi.

you are disconsolate, thi'-cu a-zhi.

we are disconsolate, wa'-cu ba-zhi i.

discord, da'-a-ki-ki.

discontent, gi'-ho' a-zhi.

discouraged (to be), ki-xi'-tha.

I am discouraged, a-ki'-xi-btha.

you are discouraged, tha-ki'-xi-shta.

we are discouraged, o'-ki-xi-tha i.

discourse, da'-i-the.

he made a fine discourse, da'-i-the tha-gthi' xtsi ga-xa bi o.

discover (to), we'-the; (2) i'-gi-the (3) i-the.

I discovered, i-tha'-the.

you discovered, i'-tha-the.

we discovered it, o'-tho'-tha i.

discredit (to), wa-zha'.

I discredit it, a-wa'-zha.

you discredit it, wa-tha'-zha.

we discredit it, o'-wo'-zha i.

**discreet (to be)**, a'-ki-to<sup>a</sup>-be.

I am discreet, a'-a-ki-to<sup>a</sup>-be.

you are discreet, a'-tha-ki-to<sup>a</sup>-be.

we are discreet, o<sup>a</sup>-ga-ki-to<sup>a</sup>-ba i.

**discuss (to)**, a'-i-the.

I discuss, i-a'-the.

you discuss, i'-tha-the.

we discuss, i-o<sup>a</sup>-tha i.

**discussion (a)**, i'-e wa-tha-zhu-zhi.

**disease**, wa'-dsi-ni.

**disembowel (to)**, shi'-be-thi-ta-the;

(2) shu'-be thu-ta-the.

**disfigure (to)**, ga-gi'-xe.

**disfigure the face**, i<sup>a</sup>-dae' ga-gi-xe.

I disfigured him, a'-gi-xe.

you disfigured him, tha'-gi-xe.

we disfigured him, o<sup>a</sup>-ga'-gi-xa i.

**disgrace**, i'-gtha-no<sup>a</sup>. (See u-i'-stee.)

he is in disgrace, i'-gtha-no<sup>a</sup> bi tee

gi'-ho<sup>a</sup>-a-zhi<sup>a</sup> wa-gthi<sup>a</sup> bi a.

**disgraceful**, u'-wa-we-stee.

**disguise one's self (to)**, ki-gthi'-e-zhi.

I disguised myself, a-ki'-gthi-e-zhi.

you disguised yourself, tha-ki'-gthi-

e-zhi.

we disguised ourselves, o<sup>a</sup>-ki'-gthi-e-

zhi i.

(See also e'-zhi ki-ka-xe.)

**dish**, dishes, hi'-dae pe zhi<sup>a</sup>-ga.

give me new dishes, hi'-dae pe zhi<sup>a</sup>-

ga tee-ga o<sup>a</sup>-k'i a.

**disheartened (to be)**, ki-xi'-tha.

I am disheartened, a-ki'-xi-btha.

you are disheartened, tha-ki'-xi-shta.

we are disheartened, o<sup>a</sup>-ki'-xi-tha i.

**disheveled**, pa'-hi<sup>a</sup>-he-xpa.

I am disheveled, pa'-hi<sup>a</sup> tho<sup>a</sup> o<sup>a</sup>-he-

xpa.

you are disheveled, pa'-hi<sup>a</sup> tho<sup>a</sup>

thi-he-xpa.

we are disheveled, pa'-hi<sup>a</sup> tho<sup>a</sup>

wa-he-xpa i.

**dishonor**, i'-gtha-no<sup>a</sup>.

**disinfect (to)**, wa-ci'-hi ki-the.

I disinfect, wa-ci'-hi a-ki-the.

you disinfected yourself, wa-ci'-hi

tha ki-the.

we disinfected ourselves, wa-ci'-hi-

ki-the o<sup>a</sup>-ki-tha i.

**disinherit (to)**, zhi<sup>a</sup>-ga' o<sup>a</sup>-tha.

the man disinherited his son, ni'-ka-

shi-ga a-ka shi<sup>a</sup>-tu zhi<sup>a</sup>-ga thi<sup>a</sup>-

kahe gi o<sup>a</sup>-tha bi a.

**disintegrate (to)**, thi-ta'-the.

I disintegrated, bthi'-ta-the.

you disintegrated, ni'-ta-the.

we disintegrated, o<sup>a</sup>-thi'-ta-tha i.

**disinter (to)**, gthi'-xthu-ge.

the man disintered his son, ni'-ka

a-ka gthi-xthu-ga i shi<sup>a</sup>-to zhi<sup>a</sup>-ga

ke.

**disjoin (to)**, thi-ki'-tha-ha.

I disjoined it, bthi'-ki-tha-ha.

you disjoined it, ni'-ki-tha-ha.

we disjoined it, o<sup>a</sup>-thi'-ki-tha-ha i.

**disjoint (to)**, ga-sdo'-dse.

I disjoint, a'-sdo-dse.

you disjoint, tha'-sdo-dse.

we disjoint, o<sup>a</sup>-ga'-sdo-dsa i.

**disk (a)**, da'-pa.

**dialike (to)**, gi'-sho<sup>a</sup>-zhi; i'-ci.

I dislike, i-tha'-ci.

you dislike, i'-tha-ci.

you dislike it, thi-ho<sup>a</sup> a-zhi.

I dislike doing it, pa-se ta-te i-tha'-ci.

you dislike pork, ku'-ku-ci ta i'-

tha-ci.

**dislocate (to)**, no<sup>a</sup>-sho<sup>a</sup>.

I dislocated my foot, ci' a-no<sup>a</sup>-sho<sup>a</sup>.

you dislocated your foot, ci' tha-

no<sup>a</sup>-sho<sup>a</sup>.

**dislocate by pulling**, thi-sho<sup>a</sup>.

I dislocated by pulling, bthi'-sho<sup>a</sup>.

you dislocated by pulling, ni'-sho<sup>a</sup>.

we dislocated by pulling, o<sup>a</sup>-thi'-

sho<sup>a</sup> i.

**disloyal (to be)**, gi'-wi<sup>a</sup>-ka-zhi.

I was disloyal to him, e'-wi<sup>a</sup> ka

mo<sup>a</sup> zhi.

You are disloyal, thi-wi<sup>a</sup>-ka-zhi.

**dismember (to)**, ga-sdo'-sdo-dse.

**dismount (to)**, u-wi'-ci.

you dismount, u-tha'-wi-ci.

we dismount, o<sup>a</sup>-gu'-wi-ci i.

**disobey (to)**, i'-e o-pa-zhi; a'-no<sup>a</sup>-

k'o<sup>a</sup> zhi.

I disobey, a'-a-no<sup>a</sup>-k'o<sup>a</sup> mo<sup>a</sup>-zhi.

you disobey, a'-the-no<sup>a</sup>-k'o<sup>a</sup> a-zhi.

we disobey, o<sup>a</sup>-no<sup>a</sup>-k'o<sup>a</sup> ba-zhi i.

**disorder**, u'-tsi-zhe.

**disorderly**, ga-ni'-tha.

**disown (to)**, thu-ca'-zhi.

I disown, bthi'-ca mo<sup>a</sup>-zhi.

you disown, shni'-ca a-zhi.

we disown, o<sup>a</sup>-thu-ca ba-shi i.

**disparage** (to), wa-tha'-pi-zhi.

I disparaged him, wa-btha'-pi-zhi.

you disparaged him, wa-shta'-pi-zhi.

**dispatch** (to), o'-no<sup>a</sup>-xthi<sup>a</sup> the wa-ga-xe.

I dispatched, o'-no<sup>a</sup>-xthi<sup>a</sup> the wa-pa-xe.

you dispatched, o'-no<sup>a</sup>-xthi<sup>a</sup> the wa-shka-xe.

we dispatched, o'-no<sup>a</sup>-xthi<sup>a</sup> the o<sup>a</sup>-wa-ga-xa i.

**dispatch** (to), ts'e'-the.

**dispensary** (a), mo<sup>a</sup>-ko<sup>a</sup>-tsi.

**dispense** (to), o<sup>a</sup>-tha'.

I dispense with, o<sup>a</sup>-btha'.

you dispense with, o<sup>a</sup>-shta'.

**disperse** (to), o-ga'-e btha.

**dispersed**, as clouds scatter, u-no<sup>a</sup>-the.

**display** (to), ba-ha'.

I display my arrows, mo<sup>a</sup> a-gi'-pa-ha.

you display your arrows, mo<sup>a</sup> tha-gi'-shpa-ha.

we display our arrows, mo<sup>a</sup>-o<sup>a</sup>-gi'-ba-ha i.

**displease** (to), gi'-ho<sup>a</sup> a-zhi.

I displeased him, o<sup>a</sup>-ho<sup>a</sup> mo<sup>a</sup>-zhi.

you displeased him, thi'-ho<sup>a</sup> a-zhi.

we displeased him, wa'-ho<sup>a</sup> ba-zhi i.

**displeasure**, gi'-ho<sup>a</sup> a-zhi.

**disposition**, u'-shko<sup>a</sup>.

**disposition** (a cruel), wa'-tha-xthi.

**disposition** (kindly), u'-k'o<sup>a</sup> do<sup>a</sup>-he.

the woman has a kindly disposition, wa-k'u a-ka u-k'o<sup>a</sup> do<sup>a</sup>-ha bi a.

**dispossess** (to), gi'-no<sup>a</sup>-she.

I dispossessed him of his bow, mi<sup>a</sup>-dse ke e'-no<sup>a</sup>-she ha.

you dispossessed him of his bow, mi<sup>a</sup>-dse the'-no<sup>a</sup>-she ha.

**dispute** (to), da' u-i-e.

**disreputable**, u'-k'o<sup>a</sup> ho<sup>a</sup>-zhi.

**disrepute**, same as disreputable.

**disrespect**, gi'-o-shki-ga.

**disrobe**, ki-gthi'-sha.

I disrobe, a-ki'-gthi-sha.

you disrobe, tha-ki'-gthi-sha.

we disrobe, o<sup>a</sup>-ki'-gthi-sha i.

**disappointment**, gi'-ho<sup>a</sup> a-zhi.

**dissatisfaction**, gi'-ho<sup>a</sup> a-zhi.

**dissect** (to), pa'-dse.

I dissect, a-pa'-dse.

you dissect, tha-pa'-dse.

we dissect, o<sup>a</sup>-pa'-dsa i.

**dissent** (to), i-e' u-k'i'-pa-zhi.

**dissipated**, o'-shki-ga.

**dissolute**, same as dissipated.

he is a very dissolute man, she ni'-ka-shi-ga a-ba o'-shki-ga bi a.

**dissolve** (to), cko<sup>a</sup>.

I dissolved it, u-btha cko<sup>a</sup>.

you dissolved it, u-na cko<sup>a</sup>.

**dissuade** (to), i'-gi-zhu-shi.

I dissuaded him, i-tha'-gi-zhu-shi.

we dissuaded him, o<sup>a</sup>-tho<sup>a</sup>-gi-zhu-shi i.

**distance**, e'-to<sup>a</sup>-ha.

**distant**, we'-hi-dse.

**distend** (to), thi'-ci'-tha.

I distended it, bthi'-ci'-tha.

you distended it, ni'-ci'-tha.

we distended it, o<sup>a</sup>-thi'-ci'-tha i.

**distinct**, o-ko<sup>a</sup>-dsi; e'-zhi.

**distinguished**, ni'-ka-do<sup>a</sup>-he.

**distracted**, da'-do<sup>a</sup> no<sup>a</sup>-thi<sup>a</sup>.

**distress**, i'-pi-zhi.

**distress of mind**, wa-ko<sup>a</sup>-di-the.

I am distressed, o<sup>a</sup>-wo<sup>a</sup>-ko<sup>a</sup>-di-the.

you are distressed, wa-thi'-ko<sup>a</sup>-di-the.

we are distressed, wa-wa-ko<sup>a</sup>-di-tha i.

**distribute** (to), we'-gtha-e.

I distributed among them, we-a'-gtha-e.

you distributed among them, we-tha'-gtha-e.

we distributed among them, we-o<sup>a</sup>-gtha-a i.

**distrust** (to), i'-ko-i-psehe.

I distrust him, i-tha'-ko-i-psehe.

you distrust him, i'-tha-ko-i-psehe.

we distrust him, o<sup>a</sup>-tho<sup>a</sup>-ko-i-pseha i.

**disturb** (to), ga-thi'-da.

**disturb an animal by fright**, thi-hi'.

I disturbed the animal, wa-dsu'-ta the bthi-hi.

you disturbed the animal, wa-dsu'-ta the ni-hi.

we disturbed the animal, wa-dsu'-ta the o<sup>a</sup>-thi-hi i.

**disturb easily**, wa-zhi' a-shka.

**disturbance**, ki-a'-hi-hi-tha; (2) u'-chi-zhe.

I caused a disturbance, u-wa'-chi-zha.

you caused a disturbance, u'-thi-chi-zha.

**disuse**, u'-tho<sup>a</sup>-dse-shi thi'-ge.

**ditch** (a), ba-k'u; u-xthu'-xtha.

**divan (a), a'-zho<sup>a</sup> zhi<sup>a</sup>-ga.**

my divan, a'-zho<sup>a</sup> zhi<sup>a</sup>-ga wi-ta.

your divan, a'-zho<sup>a</sup> zhi<sup>a</sup>-ga thi-ta.

**dive (to), gtho<sup>a</sup>-ge.**

I dive, gtho<sup>a</sup>-ge bthe.

you dive, tha'-gtho<sup>a</sup>-ge stse.

we dive, o<sup>a</sup>-gtho<sup>a</sup>-ga i.

**diver (a), mi'-xa-gtho<sup>a</sup>-ge shto<sup>a</sup>.**

**diverge, a'-thu-ta-the.**

**diverse, e'-zhi no<sup>a</sup>-tho<sup>a</sup>.**

**diversify (to), thi-e'-zhi no<sup>a</sup>-tho<sup>a</sup>.**

I diversify, bthi'-e-zhi no<sup>a</sup>-tho<sup>a</sup>.

you diversify, ni'-e-zhi no<sup>a</sup>-tho<sup>a</sup>.

we diversify, o<sup>a</sup>-thi'-e-zhi no<sup>a</sup>-tho<sup>a</sup> i.

**divest (to), thi-sha'-e.**

I divest, bthi'-sha-e.

you divest, ni'-sha-e.

we divest, o<sup>a</sup>-thi'-sha-a i.

**divide (a), a'-thi<sup>a</sup>.**

**divide (to), i'-ki-gtha-e.**

**divide equally in half, tho<sup>a</sup>-ba'-ha ga-xe.**

I divided it equally in half, tho<sup>a</sup>-ba'-ha pa-xe.

you divided it equally in half, tho<sup>a</sup>-ba'-ha shpa-xe.

we divided it equally in half, tho<sup>a</sup>-ba'-ha o<sup>a</sup>-ga-xa i.

**divine (to), as foretell, ta'-ko.**

**Divine, Wa-ko<sup>a</sup>-da.**

**divination, u-be'-hni.**

**divorce (to), ki-o<sup>a</sup>-tha.**

I divorced him, o<sup>a</sup>-ki'-o<sup>a</sup>-tha i ha.

you divorced him, tha-ki'-o<sup>a</sup>-shta i ha.

**divulge (to), tha-wa'-to<sup>a</sup>-i<sup>a</sup>.**

I divulged your secret, da'-do<sup>a</sup> a-a-no<sup>a</sup>-xthe tse btha-wa-to<sup>a</sup>-i<sup>a</sup> ha.

you divulged my secret, da'-do<sup>a</sup> a-tha-no<sup>a</sup>-xthe tse shna-wa'-to<sup>a</sup>-i<sup>a</sup> ha.

we divulged his secret, da'-do<sup>a</sup> o<sup>a</sup>-wo<sup>a</sup>-no<sup>a</sup>-xthe tse o<sup>a</sup>-tha-wa-to<sup>a</sup>-i<sup>a</sup> i.

**dizzy (to be), no<sup>a</sup>-xe cka zhi.**

I am dizzy, no<sup>a</sup>-xe o<sup>a</sup>-cka mo<sup>a</sup> zhi ha.

you are dizzy, no<sup>a</sup>-xe thi-cka zhi ha.

**do a little at a time, dso'-ba-no<sup>a</sup>-the ga-xe.**

I do a little at a time, dso'-ba-no<sup>a</sup>-the pa-xe.

you do a little at a time, dso'-ba-no<sup>a</sup>-the shka-xe.

we do a little at a time, dso'-ba-no<sup>a</sup>-the o<sup>a</sup>-ga-xa i.

**docile, wa-ts'e-ga.**

**dock (a), ba-dse' o-pshe'-tse.**

**document (a), wa-gthe'-ce.**

**dodge (to), as in fear, wa-thi'-bthi-bthi-xe.**

**dodge (to), no<sup>a</sup>-go<sup>a</sup>-de.**

I dodged, a-no<sup>a</sup>-go<sup>a</sup>-de.

you dodge, tha'-no<sup>a</sup>-go<sup>a</sup>-de.

we dodge, o<sup>a</sup>-no<sup>a</sup>-go<sup>a</sup>-da i.

**doe (a), ta-mi'-ga.**

**dog (a), sho<sup>a</sup>-ge.**

**dog, ill tempered, sho<sup>a</sup>-ge i-gi wa-the.**

I stepped on the dog, sho<sup>a</sup>-ge thi<sup>a</sup>-ke a-a-no<sup>a</sup>-zhi<sup>a</sup>.

you stepped on the dog, sho<sup>a</sup>-ge thi<sup>a</sup>-ke a-tha-no<sup>a</sup>-zhi<sup>a</sup>.

**doghouse, sho<sup>a</sup>-ge tsi.**

**Dog-star (most brilliant star in constellation), Canis Major, Sho<sup>a</sup>-ge a-ga ke go<sup>a</sup>.**

**doll (a), zhi<sup>a</sup>-ga zhi<sup>a</sup>-ga wa-thi-hi-dse.**

**dollar, btho'-ga wi<sup>a</sup>-xtsi.**

**domestic (a servant), wa-thi'-to<sup>a</sup>.**

**domesticate (to make gentle), thi-wa'-shta-ge.**

I domesticated the horse, ka-wa bthi-wa'-shta-ge.

you domesticated the horse, ka-wa ni-wa'-shta-ge.

we domesticated the horse, ka-wa o<sup>a</sup>-thi'-wa-shta-ge i.

**domesticated, wa-da'-gthe.**

**donate (to), da'-do<sup>a</sup>-ga-the.**

I donated a horse, ka'-wa wi<sup>a</sup> pa-the.

you donated a horse, ka'-wa wi<sup>a</sup> shka-the.

**donate to something, da'-do<sup>a</sup> u-gi-gtho<sup>a</sup> ga-the.**

**donor (a), wa-ga'-the a-ka.**

**doomsday, ho<sup>a</sup>-ba wa-thi-tho<sup>a</sup>-be ha ta bi tse.**

**doorkeeper, tsi'-zhe-be a-ki-da.**

**door of tipi, tsi'-zhe-be.**

**doorway, tsi'-u-k'u-dse.**

**dormitory, u-zho<sup>a</sup>-tsi.**

**dose (as of medicine), mo<sup>a</sup>-ko<sup>a</sup> u-tha-to<sup>a</sup> e-no<sup>a</sup>; (2) u-he'-be.**

**dotage, ts'a'-ge u-thu-ge.**

**dotard, u'-no<sup>a</sup>-ts'a-ge hi.**

**double (as to fold a blanket), a'-ki-thi-gta.**

I doubled a blanket, ha-xi<sup>a</sup> a'-ki-thi-gta pa-xe.



**double (as to fold a blanket)**—con.  
you doubled a blanket, ha-xi<sup>a</sup> a'-ki-thi-çta shka-xe.

we doubled the blanket, ha-xi<sup>a</sup> a'-ki-thi-çta o<sup>a</sup>-ga-xa i.

**double-barreled gun**, xtho'-ge tho<sup>a</sup>-ba.

**double-dealing**, u'-wa-mo<sup>a</sup>-xe-the.

**double star**, mi-ka'-k'e u-ki-tha ts'i<sup>a</sup>.

**doubt (to be in)**, gi'-ha-gi-the.

I am in doubt, o<sup>a</sup>-ha-gi-the.

you are in doubt, thi-ha-gi-the.

**doubtful**, ha'-go<sup>a</sup>-tho<sup>a</sup> ʔa zhi a-zhi.

**doubtless**, wa-ha'-gi-tha zhi.

**dough (bread)**, wa-dsu'-e-i-the-xthe.

**dough pan**, wa-dsu'-u-thi-xthi.

**doughty**, wa-zhi<sup>a</sup> ʔo<sup>a</sup>-ga.

**douse (to)**, ni-u'-ba-xi.

I doused him in the water, ni-u-pa'-xi.

you doused him in the water, ni-u-shpa-xi.

we doused him in the water, ni-o<sup>a</sup>-gu'-ba-xi i.

**down (below)**, hiu'-dse ʔa; (2) u-ga'-hu-dse.

sit down, gthi-i<sup>a</sup>-ga o.

**downcast**, gi'-çu-zhi.

I am downcast, o<sup>a</sup>-çu' mo<sup>a</sup>-zhi.

you are downcast, thi'-çu a-zhi.

we are downcast, wa-çu' ba-zhi i.

**downright**, e-go<sup>a</sup> xtsi.

**downward**, u-thu'-xtha-ha; (2) a'-po-ga.

**downy**, ga-mo<sup>a</sup>.

**downy as a feather**, çka' ga-mo<sup>a</sup>.

**downy feathers**, wa-zhin'-ga hi<sup>a</sup> shto<sup>a</sup>-ga.

**doze (to)**, tho'-ha zho<sup>a</sup>-i-he.

I doze, tho'-ha a-zho<sup>a</sup>-i-he.

you doze, tho'-ha tha-zho<sup>a</sup>-i-he.

we dozed, tho'-ha o<sup>a</sup>-zho<sup>a</sup>-i-ha i.

**dozen (a)**, a-gthi<sup>a</sup> tho<sup>a</sup>-ba.

I want a dozen chickens, çiu'-ka zhi<sup>a</sup>-ga a-gthi<sup>a</sup> tho<sup>a</sup>-ba wa-çon-btha.

you want a dozen chickens, çiu'-ka zhi<sup>a</sup>-ga a-gthi<sup>a</sup> tho<sup>a</sup>-ba wa-shko<sup>a</sup>-sda.

**drab**, xo'-de.

**draft (a money order)**, ʔa-no<sup>a</sup>-k'a-çka.

**drag (to)**, as leading something, wa-thi'-xo-e.

I dragged it, wa-thi'-xo-e pshi i<sup>a</sup> do.

**drag (to)**—continued.

you dragged it, wa-thi'-xo-e shi i<sup>a</sup>-do.

we dragged it, wa-thi'-xo-e o<sup>a</sup>-ga hi bi o.

**drag (to) on the ground**, thi'-xu-e.

I dragged the log, zho<sup>a</sup> bthi'-xu-e.

you dragged the log, zho<sup>a</sup> ni'-xu-e.

we dragged the log, zho<sup>a</sup> o<sup>a</sup>-thi'-xu-a i.

**dragon fly**, ʔse'-pi-tha ʔo<sup>a</sup>-ga.

**drain (to)**, ni'-o<sup>a</sup>-tho<sup>a</sup>-bi-çe.

I drained it, ni'-o<sup>a</sup>-tho<sup>a</sup>-pi-çe.

you drained it, ni'-o<sup>a</sup>-tho<sup>a</sup> shpi-çe.

we drained it, ni'-we-a-bi-ça i.

**drake (a)**, mi'-xa do-ga.

**draw (to)**, as to pull, thi-stsu'-dse.

I draw it out, bthi'-stsu-dse.

you draw it out, tha-stsu-dse.

**draw (to) a line**, bthi'-xu.

I drew a line, bthi'-xu.

you drew a line, ni'-xu.

we drew a line, o<sup>a</sup>-thi'-xu i.

**draw (to) stripes**, thi-gthe'-çe.

I drew stripes, bthi'-gthe-çe.

you drew stripes, ni'-gthe-çe.

we drew stripes, o<sup>a</sup>-thi'-gthe-çe i.

**drawer (a)**, as in a table, u-thu'-stsu-e.

**drawl (to)**, i'-e wa-çtu-dse.

**drawl (slowness of speech)**, i'-e a-thu-xu-ge.

**dread (to)**, no<sup>a</sup>-pe.

I dread, no<sup>a</sup>-a-pe.

you dread, no<sup>a</sup>-tha-pe.

we dread, no<sup>a</sup>-o<sup>a</sup>-pa i.

**dreadful**, no<sup>a</sup>-pe-wa-the.

**dream (to)**, ho<sup>a</sup>-bthe.

I dreamed, ho<sup>a</sup>-a-bthe.

you dreamed, ho<sup>a</sup>-tha-bthe.

**dream certain things**, i'-ho<sup>a</sup>-bthe.

I dreamed of a certain thing, i-tha'-ho<sup>a</sup>-bthe.

you dreamed of a certain thing, i'-tha'-ho<sup>a</sup>-bthe.

we dreamed of a certain thing, o<sup>a</sup>-tho<sup>a</sup>-ho<sup>a</sup>-btha i.

**drenched (to be)**, ga-da'-xe.

I am drenched, o<sup>a</sup>-a-da-xe.

you are drenched, thi-a'-da-xe.

the rain drenched me, ni-zhu wa-gthi<sup>a</sup> ha o<sup>a</sup>-a-da xe ha.

**dress (garment)**, we'-ki-gthe-wi<sup>a</sup>; wa-tse'.

**dress (to)**, we'-ki-gthi-wi<sup>a</sup> u-gi'-pa-ho<sup>a</sup>  
(which see).

I dress, we'-ki-gthi-wi<sup>a</sup> u-wa'-gi-pa-ho<sup>a</sup>.

you dress, we'-ki-gthi-wi<sup>a</sup> u-tha'-gi-shpa-ho<sup>a</sup>.

we dress, we'-ki-gthi-wi<sup>a</sup> o<sup>a</sup>-gu'-gi-pa-ho<sup>a</sup> i.

**dresser (a bureau)**, u-thu'-stau-e.

**driftwood**, ni'-do<sup>a</sup>-ga-xa.

**drill (to)** a hole in something,  
u-thi'-k'-u-dse.

I drilled a hole, u-bthi'-ku-dse.

you drilled a hole, u-stai'-k'-u-dse.

we drilled a hole, o<sup>a</sup>-gu'-thi-k'-u-dsa i.

**drill (to)**, as soldiers, a'-ki-da u-k'o<sup>a</sup> i.

**drink (to)**, wa-tha'-to<sup>a</sup>.

I drank, wa-btha'-to<sup>a</sup>.

you drank, wa-shda'-to<sup>a</sup>.

we drank, o<sup>a</sup>-wo<sup>a</sup>-tha-to<sup>a</sup> i.

**drip (to)**, u-xto<sup>a</sup>.

**dripping of sap**, a'-xthu-e.

**drive (to)**, ga-zhi<sup>a</sup>.

I can drive the horses home, ka'-wa  
tho<sup>a</sup>-ka a-wa-ga-zhi<sup>a</sup> a-gthe ta  
mi<sup>a</sup>-ke ha.

you can drive the horses home, ka'-  
wa tho<sup>a</sup>-ka wa-tha-ga-zhi<sup>a</sup> tha-  
gthe ta-te ha.

**drive one's own horses**, gi-pa'-ci.

**drive off**, ba-ci<sup>a</sup>.

I drive off, pa'-ci.

you drive off, shpa'-ci.

we drive off, o<sup>a</sup>-ba'-ci i.

**drizzle (as rain)**, ni-zhiu' xo-dse.

**droll (a joker)**, wa-thi'-ho-ho-da.

**droop (to)**, gi'-sho<sup>a</sup>-tha.

**drop (to)**, as water, a-ga'-ts'e.

I dropped water, a'-a-ga'-ts'e.

you dropped water, a'-tha-ga'-ts'e.

we dropped water, o<sup>a</sup>-ga'-ts'a i.

**drop (to)** by accident, thi-gtho<sup>a</sup>-tha.

I dropped it by accident, bthi'-gtho<sup>a</sup>-  
tha.

you dropped it by accident, ni'-gtho<sup>a</sup>-  
tha.

we dropped it by accident, o<sup>a</sup>-thi'-  
gtho<sup>a</sup>-tha i.

**drop (to)** liquid on something, a'-  
thi-a.

**drop (to)** in the eye, u-thi'-xto<sup>a</sup>.

I dropped medicine in the eye,  
i<sup>a</sup>-shta' tho<sup>a</sup> mo<sup>a</sup>-ko<sup>a</sup> u-bthi'-xto<sup>a</sup>.

you dropped medicine in the eye,  
i<sup>a</sup>-shta' tho<sup>a</sup> mo<sup>a</sup>-ko<sup>a</sup> u-ni-xto<sup>a</sup>.

**drop (to)** in the eye—continued.

we dropped medicine in the eye, i<sup>a</sup>-  
shta' tho<sup>a</sup> mo<sup>a</sup>-ko<sup>a</sup> o<sup>a</sup>-gu-thi-xto<sup>a</sup> i.

**drought (a)**, mo<sup>a</sup>-bi-ce<sup>a</sup>.

**drown (to)**, ni-pa'-ha-i-the.

**drowned**, same as drown.

**drowsy**, i<sup>a</sup>-shta' u-ts'u-xe.

my eyes feel drowsy, i<sup>a</sup>-shta' o<sup>a</sup>-ts'u-  
xe.

your eyes look drowsy, i<sup>a</sup>-shta' thi-  
ts'u-xe.

**drugs**, mo<sup>a</sup>-ko<sup>a</sup>.

**druggist (a)**, mo<sup>a</sup>-ko<sup>a</sup> a-thi<sup>a</sup>.

**drum (a)**, tsé'-xe-ni.

**drum beat**, ti-dse<sup>a</sup>.

**Drum Creek, Kans.**, Tse'-xe-ni-u-e.

**drumfish**, hu'-pa u-ga-hi.

**drunk (to be)**, gtho<sup>a</sup>-thi<sup>a</sup>.

I am drunk, a-gtho<sup>a</sup>-bthi<sup>a</sup>.

you are drunk, tha-gtho<sup>a</sup>-ni.

we are drunk, wa-gtho<sup>a</sup>-thi<sup>a</sup> i.

**drunkard (a)**, wa-tha'-to<sup>a</sup> shto<sup>a</sup>.

**drunkenness**, gtho<sup>a</sup>-thi<sup>a</sup>-shto<sup>a</sup>.

**dry (to become dry)**, a'-bi-ce.

**dry (as withered)**, bi'-ce, biu'-ce.

**dry (by draining)**, thi-biu'-ce.

**dry (by wind blowing)**, ga-bi'-ce.

I dried my blanket in the wind,

ha-xi' tho<sup>a</sup> ga-bi'-ce a-gi-the ha.

you dried your blanket in the wind,

ha-xi' tho<sup>a</sup> ga-bi'-ce tha-gi-the ha.

**dry (to)** by wringing, thi-biu'-ce.

**dry (to)** by heat, da-bi-ce.

I dried my clothes in the sun, da'-  
bi-ce pa-xe.

**dry-goods store**, wa-to<sup>a</sup> u-zhi.

**dry-goods merchant**, wa-to<sup>a</sup> a'thi<sup>a</sup>.

**Dry Wood Creek, Kans.**, Pi'-ci' hi-u-  
gthe.

**dub**, zha'-zhe k'i.

**duck (to)**, ni-u'-ba-xi.

I ducked, ni-u'-pa-xi.

you ducked, ni-u'-shpa-xi.

we ducked, ni-o<sup>a</sup>-gu'-ba-xi i.

**dull**, ba'-ia-zhi.

**dull sound**, ga-po'-ki.

I made a dull sound, a'-po-ki.

you made a dull sound, tha'-po-ki.

we made a dull sound, o<sup>a</sup>-ga'-po-ki i.

**dumb**, i'-e-go<sup>a</sup>-zhi<sup>a</sup>-ga.

**dumplings (of corn)**, wa-dsu'-e-xo<sup>a</sup>  
u-thi-shi<sup>a</sup> (which see).

**dun (to)**, wa-thu'-ce gi-da.

I dunned him, wa-thu'-ce a-gi-da.

you dunned him, wa-thu'-ce tha-gi-da.

dunce (a), ts'e-ga.  
 duplicity, u'-wa-mo'-re-the.  
 durable, ça'-gi.  
 dusk, u-ga'-sha sha-be; (2) ho'-ba  
 u-ga-sha-be.  
 dust, mo'-sho'-sho-dse.  
 you are raising the dust, mo'-sho'-  
 sho-dse tha-tha bi a.  
 dust blown or carried by the wind,  
 mo'-sho'-dse.  
 the dust blew in my eyes, mo'-  
 sho'-dse i'-shta tho' o'-wo'-ga-  
 hi-tha.

each, wa'-no'-the.  
 each one, wi'-no'-the.  
 eager, i'-hi-dse.  
 I am eager, o'-tho' a'-hi-dse.  
 you are eager, i'-thi-hi-dse.  
 eagle, xiu-tha'.  
 eagle (bald), xi-tha'-pa.  
 eagle (golden), xi-tha' (which see).  
 eagle (red), xi-tha' sha.  
 eagle (white), xi-tha' cka.  
 eagle (sacred mottled), a'-hiu-ta-ta.  
 eagle feather headdress, xi-tha'  
 u-gtho'-ge.  
 Eagle Wing Creek, Xi-tha'-hi' ga-xe.  
 ear (the), no'-ta'.  
 ear (external opening), ni-xu'-dse.  
 ear lobe, no'-ta' pa-ci.  
 earache, no'-xu-dse ni-e.  
 early, ts'e'-ga.  
 earn (to), u-kshe'-to'.  
 I earned a dollar, btho'-ga-wi'-xtsi  
 u-wa-kshe-to'.  
 you earned a dollar, btho'-ga-wi'-  
 xtsi u-tha-kshe-to'.  
 you earned it, u-tha'-kshe-to'.  
 earnings, same as earn.  
 earnest, i'-hi-dse. (See eager.)  
 earth (the), to'-dse; (2) mo'-zho';  
 (3) mo'-i'-ka; (4) mo'-thi'-ka.  
 earth lodge, mo'-thi'-ka i-tsi.  
 earring, i'-ia-to'.  
 earthquake, mo'-zho' shko'.  
 earwig, zhe-ga' hui-go'-tha.  
 east, ga'-xpa; (2) mi'-hi-tho'-be-dsi.  
 I live in the east, mo'-zho' ga-xpa  
 dsi a-gthi' ha.  
 east wind, ta'-dse ga-xpa tse.  
 easy, o'-ts'e-ga; (2) wa-ts'e-ga; (3)  
 u'-mo'-ka.

dusty, ga-sho'-dse; (2) mo'-sho'-sho-  
 dse.  
 dutiful, da'-e tha-gthi'.  
 he is a dutiful son, shi'-to shi'-ga  
 da'-e tha-gthi' bi a.  
 dwarf (a), ni'-ka dsa-pa.  
 dwell (to), ts'i'-gthe; (2) u-tsi.  
 dwell as a person, u-wa' ni-ka-shi-ga.  
 dwell as in one's own house, u-tha  
 ni-ka-shi-ga.  
 we go to dwell, o'-ga'-tha i.  
 dye, we'-zhu-dse-the.  
 dysentery, i'-gthe' ni-gthu-çe.

## E

easy to reach, hi' u-mo'-ka.  
 my house is easy to reach, ts'i wi-ta  
 tse i'-the u-mo'-ka ha.  
 your house is easy to reach, ts'i  
 thi-ta te u-hi a-shka.  
 our house is easy to reach, ts'i  
 o'-gu-ta i-te u-hi a-shka.  
 eat (to), tha-tse'; no'-bthe; wa-no'-  
 bthe.  
 I am eating, a-wa-no'-bthe.  
 you are eating, wa-tha'-no'-bthe.  
 we are eating, wa-o'-no'-btha i.  
 eat (to) what is set before one,  
 gtha'-tse.  
 I eat what is set before me, btha'-tse.  
 you eat what is set before you,  
 shna'-tse.  
 we eat what is set before us, o'-gtha'-  
 tsa i.  
 eavesdropper, no'-xtho' ha wa-no'-  
 k'o'.  
 eccentric, ta'-ça-zhi.  
 an eccentric person, ni'-ka-shi-ga wi'  
 ta'-ça-zhi.  
 echo (an), hu-u-tha' da-tho'.  
 I heard an echo, hu-u-tha' da-tho'  
 wi' a-no'-k'o' ha.  
 you heard an echo, hu-u-tha' da-tho'  
 wi' tha-no'-k'o'.  
 we heard an echo, hu-u-tha' da-tho'  
 o'-no'-k'o' i.  
 economical, da'-do' çiu-we.  
 I am economical, da'-do' a-çiu-we ha.  
 you are economical, da'-do' tha-  
 çiu-we ha.  
 we are economical, da'-do' o'-  
 çiu-wa i.  
 economy, da'-do' gi-çi.

ecstasy (excessive joy), wai'-gth  
gi-gu.

eczema, ni-a'-ni-o<sup>a</sup>.

eddy (a whirling of water), ni-u'-  
thi-bthi.

edge (the), ko'-ha.

edge of a lake, dse ko'-ha.

edge of a river, ni'-ko'-ha.

edible, no'-bthe tha'-gthi<sup>a</sup>.

educated, wa-gthe'-ge pi-o<sup>a</sup>.

I am educated, wa-gthe'-ge pi-mo<sup>a</sup>.

you are educated, wa-gthe'-ge shpi-  
sho<sup>a</sup>.

we are educated, wa-gthe'-ge o<sup>a</sup>-  
pi-o<sup>a</sup> i.

eel (an), ho'-we-t'sa.

efface (to), bi-ka'.

I effaced, pi'-ka.

you effaced, shpi'-ka.

we effaced, o<sup>a</sup>-bi'-ka i.

effort, wa-shko'.

effort (one's greatest), ha'-xti-k'o<sup>a</sup>.

egg (an), ba'-ta.

egg (bird's), wa-zhi'-ga pa-da.

egg-shaped, çnu'-ka.

ego (self), u-zhu' a-ka.

egotism, u-zhu a'-ki-zhi<sup>a</sup>.

eight, ki-e'-do-ba.

eight spot (playing card), ki'-e-do-ba  
a-zhi.

eighteen, a-gthi<sup>a</sup> ki-e do-ba.

either, o<sup>a</sup>-mo<sup>a</sup> e-shki.

eighth, we'-ki-e-do-ba.

eighty, gthe'-btho<sup>a</sup> ki-e do-ba.

eject (to) out of a house, a'-shi-o<sup>a</sup>-  
tha.

I ejected him, a'-shi-o<sup>a</sup>-btha.

you ejected him, a'-shi-o<sup>a</sup>-shta.

we ejected him, a'-shi-o<sup>a</sup>-o<sup>a</sup>-tha i.

eject (to) off one's own property,  
ga-she.

I ejected him, a'-she.

you ejected him, tha'-she.

we ejected him, o<sup>a</sup>-ga-sha i.

eject (to) out of office, thi-dsi'-ge.

I ejected him, bthi'-dsi'-ge.

you ejected him, ni'-dsi'-ge.

elastic wa-gi'-gi-tha.

elbow (the), i-çtu'-hi.

elder (older of the two), wa-no<sup>a</sup>.

elderberry tree, ba-po'-ki hi.

elected (to), ba-hi'.

I am elected, o<sup>a</sup>-ba-hi bi a.

you are elected, thi'-ba-hi bi a.

electric light, e-wa'-zhi<sup>a</sup> po-e (which  
see).

elegant, tha'-gthi<sup>a</sup> xtsi.

elephant, ni'-da. (See description.)

eleven, a-gthi<sup>a</sup> wi<sup>a</sup> xtsi.

eleventh, we'-a-gthi<sup>a</sup> wi<sup>a</sup> xtsi (which  
see).

elf (an), mi'-a-gthu-shka.

élite, ba-hi' xtsi.

elk (the), o'po<sup>a</sup>; (2) wa-dsu'-ta stse-  
dse.

elk skin, o'-po<sup>a</sup> ha.

Elm Creek, Okla., E'-hiu-gthe (which  
see).

elm tree, e'-hiu.

elm, alippery, hi'-dse gthi-gthi-e;  
(2) hi'-dse ni-stsi-stu-e.

elope (to), ko-pshe.

I eloped, a-ko'-pshe.

you eloped, tha-ko'-pshe.

we eloped, o<sup>a</sup>-ko'-pshe i.

emaciate, xtha a-thi' hi.

I am emaciated, xtha o<sup>a</sup>-thi' hi.

you are emaciated, xtha a'-thi'-thi<sup>a</sup>  
shi.

embrace (to), u-ki'-gthi-ge; a'-dse.

I embrace, a'-a-dse.

you embrace, a'-tha-dse.

we embrace, o<sup>a</sup>-ga-dsa i.

emetie (an), gthe'-be mo<sup>a</sup>-ko<sup>a</sup> (which  
see).

employ (to), wa-shi'.

I employ, a-wa'-shi.

you employ, wa-thi'-shi.

we employ, wa-thi'-shi i.

employee, wa-shi'-be a-ka.

employer, wa-wa'-shi a-ka.

I have a good employer, tha-gthi<sup>a</sup>  
i-ha o<sup>a</sup>-wa'-shi a-ka.

you have a good employer, tha-gthi<sup>a</sup>  
i-ha wa-thi'-shi a-ka.

we have a good employer, tha-gthi<sup>a</sup>  
i-ha wa-wa'-gthi<sup>a</sup> i a-ka.

employment, u'-thi-ço<sup>a</sup>.

empty, xtho'-k'a.

the bottle is empty, o-zhi-ço-ho tse  
xtho'-ka.

emptiness, same as empty.

end (the last, Omega), ha-shi.

end (the), u-ho<sup>a</sup>-ge.

end of a ravine, ga-sho<sup>a</sup>-ço<sup>a</sup>-gthe.

I walked to the end of a ravine,  
ga-sho<sup>a</sup>-ço<sup>a</sup>-gthe te u-thu wa-gthe  
mo<sup>a</sup>-thi<sup>a</sup> pi ha.

end of a ravine—continued.

you walked to the end of the ravine,  
ga-shon'-to-a-gthe te u-thu wa-gthe  
mo-shni ha.

we walked to the end of the ravine,  
ga-shon'-to-a-gthe te u-thu wa-  
gthe o-a-mo-a-thi<sup>a</sup> i.

enemy, ki'-da-ga-bi-the.

enemy (as hatred), i'-ki-qi.

Englishman (an), Mo'-hi-to-a-ga  
(which see).

enlarge (to) with a knife, ba-zha'-ge.

I enlarged it, ba'-a-zha-ge.

you enlarged it, ba'-tha-zha-ge.

we enlarged it, o-a-ba'-zha-ga i.

enliven (to), u'-shka-shka-tho<sup>a</sup>.

I enlivened, u'-shka-shka-tho<sup>a</sup> pshi  
mi<sup>a</sup> kshe.

you enlivened, u'-shka-shka-tho<sup>a</sup> shi  
ni kshe o.

we enlivened, u'-shka-shka-tho<sup>a</sup> o-a-  
ga-bi o-a-ga-to<sup>a</sup>.

enmity, wa-we'-qi.

I have enemies, wa-we'-a-qi.

you have enemies, wa-we'-tha-qi.

enormous, gtho'-the wa-gthi<sup>a</sup>.

enough, u-thu'-thi-a-ga-zhi; (2) sho<sup>a</sup>  
i-da.

I have enough, u-thu'-thi-thi-a-ga  
mo-a-zhi.

you have enough, o-a-tho-a-wo<sup>a</sup> thi-a-  
ga a-zhi.

we have enough, wiu-tha-thi-a-ga  
ba-zhi i.

enrage (to), wa-zhi' pi-zhi ga-xe  
(which see).

I enraged him, wa-zhi<sup>a</sup> pi-zhi pa-xe.

you enraged him, wa-zhi<sup>a</sup> pi-zhi  
shka-xe.

we enraged him, wa-zhi<sup>a</sup> pi-zhi  
o-a-ga-xa i.

ensiform appendage, te-mo-a-hi<sup>a</sup>.

ensign (a banner), ha-cka'-wa-xthe-  
xthe.

enter (to), u-pe'.

I enter, u-wa'-pe.

you enter, u-tha'-pe.

we enter, o-a-gu-pa i.

entire, btho'-ga; (2) thi-ta'-tha-zhi.

entrails (of an animal), wa-shta'.

entrance, u-pe'-tse.

envelop (to), u-be'-to<sup>a</sup>.

I envelop, u-pe'-to<sup>a</sup>.

you envelop, u-she'-to<sup>a</sup>.

we envelop, o-a-gu'-be-to<sup>a</sup> i.

envy (to), a'-ko-a-gthe.

I envy, a'-a-ko-a-gthe ha.

you envy, a'-tha-ko-a-gthe ha.

we envy, o'-ga-ko-a-gtha i.

epidemic, u'-hiu-he-ga u-tsi.

epistle (an), as a letter, wa-gthe'-ce.

equal, u-kia'-sha.

equal height, e'-to-a-ha; (2) go-a'-ce'  
ki-to-a-ha.

equal in numbers, a-kia'-sha.

equal in size, go-a'-ce' 'tho-a'-cka.

equivalent (an), u-gi'-no-a-zhi<sup>a</sup> ga-xe.

I gave an equivalent, u-gi'-no-a-zhi<sup>a</sup>  
pa-xe.

you gave an equivalent, u-gi'-no-a-zhi<sup>a</sup>  
shka-xe.

we gave an equivalent, u-gi'-no-a-  
zhi<sup>a</sup> o-a-ga-xa i.

erase, bi-ka'.

I erase, pi'-ka.

you erase, shpi'-ka.

we erase, o-a-bi-ka i.

erect (refers to posture), tho'-to-a no-a-  
zhi<sup>a</sup>.

I stand erect, tho'-to-a a-no-a-zhi<sup>a</sup>.

you stand erect, tho'-to-a tha-no-a-  
zhi<sup>a</sup>.

ermine, i-a-cho-a'-cka (which see).

errand, u-ga'-sho<sup>a</sup>.

errand (to go on), wa-ba'-zhi<sup>a</sup>.

I am going on an errand, wa-ba'-  
zhi<sup>a</sup> bthe.

you are going on an errand, wa-ba'-  
zhi<sup>a</sup> stae.

we are going on an errand, wa-ba'-  
zhi<sup>a</sup> o-a-ga-tha i.

error (an), mo-a-xe' ki-the.

I made an error, mo-a-xe' a-ki-the.

you made an error, mo-a-xe' tha-ki-  
the.

we made an error, mo-a-xe' o-a-ki-  
tha i.

escape (to), shi-ba'-the; (2) ha'-ce.

I escaped, a-ha'-ce.

you escaped, tha-ha'-ce.

we escaped, o-a-ha'-ga i.

escort (to accompany), a'-do-a-be.

I escorted him, a'-to-a-be.

you escorted him, a'-shto-a-be.

we escorted him, o-a-ga-do-a-ba i.

espionage, no-a-xtho'-ha a-do-a-be.

establish (to), thi-mo-a'-gthe.

I established it, bthi'-mo-a'-gthe.

you established it, ni'-mo-a'-gthe.

we establish, o-a-thi'-mo-a'-gtha i.

estate (an), da'-do<sup>a</sup> wa-we-ta.  
 esteem (to hold in), u-zhu a'-zhi<sup>a</sup>.  
 I esteem him, u-zhu a'-a-zhi<sup>a</sup>.  
 you esteem him, u-zhu a'-tha-zhi<sup>a</sup>.  
 we esteem him, u-zhu' o<sup>a</sup>-ga-zhi<sup>a</sup> i.  
 eulogize (to), tha-do<sup>a</sup>-he.  
 I eulogize him, btha-do<sup>a</sup>-he.  
 you eulogize him, shta-do<sup>a</sup>-he.  
 we eulogize him, o<sup>a</sup>-tha'-do<sup>a</sup>-ha i.  
 evade (to), gi'-ha-çe.  
 I evade, e'-ha-çe.  
 you evade, the'-ha-çe.  
 I evaded the man, ni'-ka thi<sup>a</sup> e-ha-çe.  
 you evaded the man, ni'-ka thi<sup>a</sup> the-ha-çe.  
 even, çno<sup>a</sup>-çno<sup>a</sup> go<sup>a</sup>-çe-go<sup>a</sup>; (2) çta-go'.  
 evening, o-pa'-çe; (2) pa'-çe; (3) u'-pa-çe (which see).  
 evening star, mi-ka'-k'e ho<sup>a</sup>-do<sup>a</sup> thi<sup>a</sup>-kshe.  
 ever, i'-gi-ha.  
 evergreen (plant), shi<sup>a</sup>-zha hi.  
 everybody, ça'-ni. (See btho-ga.)  
 everything, same as everybody.  
 everybody is going, ça-ni' a-tha bi a.  
 evil, pi'-zhi.  
 ewe (young lamb), ta-çka' mi-ga.  
 exact, e-go<sup>a</sup> xtsi.  
 examine (to), a'-ga-çu; i-ga-çko<sup>a</sup>-the.  
 I examined it, a'-a-ga-çu.  
 you examined it, a'-tha-ga-çu.  
 examine carefully, we-to<sup>a</sup>-i<sup>a</sup>.  
 examine one's self, u-ki'-gtha-gi<sup>a</sup>.  
 I examined myself, u-wa'-ki-gtha-gi<sup>a</sup>.  
 you examined yourself, u-tha-ki-gtha-gi<sup>a</sup>.  
 we examined ourselves, o<sup>a</sup>-gu'-ki-gtha-gi<sup>a</sup> i.  
 example (for others), wa-we'-ki-gtha çko<sup>a</sup>-the.  
 excavate (to), mo<sup>a</sup>-i<sup>a</sup>-ka ba-k'u.  
 I excavate, mo<sup>a</sup>-i<sup>a</sup>-ka pa-k'u.  
 you excavate, mo<sup>a</sup>-i<sup>a</sup>-ka shpa-k'u.  
 we excavate, mo<sup>a</sup>-i<sup>a</sup>-ka o<sup>a</sup>-ba-k'u i.  
 exceed (to), a'-gthi<sup>a</sup> ha. (Compare wa-ga'-xa.)  
 I exceed, a'-a-gthi<sup>a</sup> ha.  
 you exceed, a'-tha-gthi<sup>a</sup> ha.  
 we exceed, wo<sup>a</sup>-ga'-gthi<sup>a</sup> i ha.  
 excel (to), ga-xa'.  
 I excel, a'-xa.  
 you excel, tha'-xa.  
 we excel, o<sup>a</sup>-ga'-xa i.

excellent, wa-ga'-xa.  
 except (to object), e-no<sup>a</sup>-u-ko<sup>a</sup>-dsi.  
 I excepted to it, e-no<sup>a</sup> u-ko<sup>a</sup>-dse bthi dsi-çe.  
 you excepted to it, e-no<sup>a</sup> u-ko<sup>a</sup>-dsi u-he tha-tha zhi.  
 exchange (to), i'-ki-ka-wi<sup>a</sup>.  
 I exchange, i'-ki-ka-wi<sup>a</sup> a-the.  
 you exchange, i'-ki-ka-wi<sup>a</sup> tha-the.  
 we exchange, i'-ki-ka-wi<sup>a</sup> o<sup>a</sup>-tha i.  
 excite (to), wa-tho<sup>a</sup>-dse u-thi-ço<sup>a</sup>-ha.  
 excitement, same as excite; (2) k'o-k'o-bi; (3) ki-a'-hi-hi-tha.  
 great excitement, o'-ko<sup>a</sup>-di-the.  
 exclaim (as cry out), hu-ça'-gi.  
 I exclaimed, a-hu-ça'-gi.  
 you exclaimed, tha-hu'-ça-gi.  
 exclude (to), e-no<sup>a</sup> u-ko<sup>a</sup>-dsi.  
 I excluded him, e-no<sup>a</sup> u-ko<sup>a</sup>-dsi bthi dsi-çe ha.  
 you excluded him, e-no<sup>a</sup> u-ko<sup>a</sup>-dsi u-he tha-tha zhi.  
 excrement, i<sup>a</sup>-gthe.  
 excursion (an), u-ba'-wi<sup>a</sup>-xe.  
 execrate, tha-pi-zhi.  
 exempt from, u-ga'-shte.  
 exhaust (to), thi-thi<sup>a</sup>-ge.  
 exhausted, ga-çki'-ge.  
 they became exhausted before I did, ni' o<sup>a</sup>-wo<sup>a</sup>-ta-thi<sup>a</sup>.  
 exhaustion (to die of), ga-çki'-t'e.  
 you might have died from exhaustion, ga-çki'-t'e te.  
 exhaustion (to suffer from), wa-xpa-thi<sup>a</sup>.  
 I suffered from exhaustion, o<sup>a</sup>-wo<sup>a</sup>-xpa-thi<sup>a</sup>.  
 you suffered from exhaustion, wa-thi'-xpa-thi<sup>a</sup>.  
 we suffered from exhaustion, wa-wa'-xpa-thi<sup>a</sup> i.  
 exhilarate (to) u'-shka-shka-tho<sup>a</sup>.  
 I am exhilarated, shka-shka-tho<sup>a</sup> pshi mi<sup>a</sup> kshe.  
 you are exhilarated, shka-shka-tho<sup>a</sup> shi ni kshe o.  
 we are exhilarated, shka-shka-tho<sup>a</sup> o<sup>a</sup>-ga-hi o<sup>a</sup>-ga to<sup>a</sup>.  
 exhibit (to), ba-ha'.  
 I exhibited, pa'-ha.  
 you exhibited shpa'-ha.  
 we exhibited, o<sup>a</sup>-ba'-ha i.  
 exhibition (an), da'-do<sup>a</sup> ba-ha.

**exhumation**, wa-ʈs'e gthi-xthu (which see).

**exhume (to)**, thi-xthu'; wa-ʈs'e gthi-xthu (which see).

I exhume, bthi'-xthu.

you exhume, ni'-xthu.

we exhume, o<sup>a</sup>-thi-xthu i.

**exile (to)**, a'-ga-ha-ʈa gthe kshi-the.

**exist (to)**, ni.

I exist, a-ni'.

you exist, tha-ni'.

we exist, o<sup>a</sup>-ni-a-ga to<sup>a</sup>.

**exit**, a'-shi-the.

I am going out, a'-shi-bthe a tha.

you are going out, a'-shi ne a-tha.

we are going out, a'-shi o<sup>a</sup>-ga-tha i a-tha.

**expand (to)**, thi-gtho'-the-ha.

**expect (to)**, da'-do<sup>a</sup> i-tha-pe; (2) ʈsi-tse a-a-zhi.

**expectorate (to)**, i-xthi-tu; tha-k'i; hu-xpe xthi-xthi.

I expectorate, i-xthi' a-tu.

you expectorate, i-xthi tha-tu.

I expectorate, btha-k'i.

you expectorate, sda-k'i.

we expectorate, o<sup>a</sup>-tha-k'i i.

**expedite**, u'-no<sup>a</sup>-xthi<sup>a</sup> ga-xe.

I expedited, u-no<sup>a</sup>-xthi<sup>a</sup> pa-xe.

you expedited, u-no<sup>a</sup>-xthi<sup>a</sup> shka-xe.

we expedited, u-no<sup>a</sup>-xthi<sup>a</sup> o<sup>a</sup>-ga-xa i.

**expel (to drive away)**, gtho<sup>a</sup>-tha-ha the ga-xe.

I expelled him, gtho<sup>a</sup>-tha-ha the pa-xe.

you expelled him, gtho<sup>a</sup>-tha-ha the shka-xe.

we expelled him, gtho<sup>a</sup>-tha-ha the o<sup>a</sup>-ga-xa i.

they expelled him, gtho<sup>a</sup>-tha-ha ga-xa bi o.

**expel (to dismiss)**, a'-ga-ha-ʈa gthe kshi-the.

**expensive**, thi-wi<sup>a</sup> wa-ʈse-xi.

coffee is expensive, mo<sup>a</sup>-ko<sup>a</sup> ʈa-be thi-wi<sup>a</sup> wa-ʈse xi bi o.

**experience**, da'-i-ba-ho<sup>a</sup> pi-o<sup>a</sup>-hi.

I am experienced, da'-i-ba-ho<sup>a</sup> pi-mi<sup>a</sup>-kshe o.

you are experienced, da'-i-ba-ho<sup>a</sup> pi-o<sup>a</sup> she ni she o.

we are experienced, da'-i-ba-ho<sup>a</sup> o<sup>a</sup>-ga-hi bi o.

**experiment (to)**, wa-we'-k'u-tse.

I experimented, wa-we-a'-k'u-tse.

you experimented, wa-we'-tha-k'u-tse.

we experimented, wa-we-o<sup>a</sup>-k'u-tsa i.

**expert**, pi-o<sup>a</sup>.

I am expert, pi'-mo<sup>a</sup>.

you are expert, shpi'-mo<sup>a</sup>.

we are expert, o<sup>a</sup>-pi'-o<sup>a</sup> i.

**explain (to)**, gi'-tha-wa-ʈka.

I explained, e-btha-wa-ʈka.

you explained, the-shna-wa-ʈka.

**explode (to)**, da'-po-ki.

the gun exploded, wa-hu'-to<sup>a</sup>-the a-ka da'-po-ki bi a.

**explore (to)**, mo<sup>a</sup>-zho<sup>a</sup> do<sup>a</sup>-be.

**explorer (an)**, mo<sup>a</sup>-zho<sup>a</sup> do<sup>a</sup>-be.

**exposed (to be)**, hi'-tho<sup>a</sup>-be.

I am exposed, hi'-tho<sup>a</sup>-be a-gthi<sup>a</sup>.

you are exposed, hi'-tho<sup>a</sup>-be tha-gthi<sup>a</sup>.

we are exposed, hi'-tho<sup>a</sup>-be o<sup>a</sup>-gthi<sup>a</sup> i.

**expostulate (to)**, wa-we'-gi-zhu-shi.

I expostulated, we-a'-gi-zhu-shi.

you expostulated, we'-tha-gi-zhu-shi.

we expostulated, we-o<sup>a</sup>-gi-zhu-shi i.

**exquisite**, tha'-gthi<sup>a</sup> xti.

**extending over**, gtho<sup>a</sup>-the-ha.

**extending beyond**, u-ba'-he.

**exterior (the)**, a'-ga-ha kshe.

**exterminate (to)**, thi'-ge' wa-the; (2) ni-the.

I exterminated them, thi<sup>a</sup>-ge' a-wa-the.

you exterminated them, thi<sup>a</sup>-ge' wa-tha-the.

we exterminated them, thi<sup>a</sup>-ge' o<sup>a</sup>-wa-tha i.

**external**, a'-ga-ha.

**extinct**, thi<sup>a</sup>-ge' hi.

to cause to become extinct, bi-da-zhi.

I cause it to become extinct, pi'-da-zhi.

you cause it to become extinct, shpi'-da-zhi.

we cause it to become extinct, o<sup>a</sup>-bi'-da-zhi i.

**extinguish (to)**, bi-da'-zhi.

to extinguish a fire, da'-zhi.

I extinguished the fire, pe'-dse bthi-da-zhi ha.

you extinguished the fire, pe'-dse ni-da-zhi ha.

**extinguish (to)**—continued.

to extinguish with a wet cloth,  
ga-da'-zhi.

to extinguish by poking, ba-da'-zhi.  
I extinguished the fire by poking, pa'-  
da-zhi.

you extinguished the fire by poking,  
shpa'-da-zhi.

we extinguished the fire by poking, o'-  
ba'-da-zhi i.

**extol (to)**, tha-do'-he; (2) tha-tha'-  
gthi<sup>a</sup>.

I extol, btha'-do'-he.

you extol, shta'-do'-he.

we extol, o'-tha'-do'-ha i.

**extra**, a'-gthi<sup>a</sup>-ha; i'-thi<sup>a</sup> shno<sup>a</sup>.

**extricate (to)**, a'-ga-ḡpe gthu-ḡe.

I extricated, a'-ga-ḡpe a-gthu-ḡe.

you extricated, a'-ga-ḡpe tha-gthu-ḡe.

we extricated, a'-ga-ḡpe o'-gthu-ḡa i.

**exude (to)**, a'-xthu-e.

**exult (to)**, wa-k'o<sup>a</sup>.

I exulted, a-wa'-k'o<sup>a</sup>.

you exulted, wa-tha'-k'o<sup>a</sup>.

we exulted, o'-wa'-k'o<sup>a</sup> i.

**eye**, i'-shta'.

**eyebrows**, i'-shta'-hi<sup>a</sup>.

my eyebrows are thin, i'-shta'-hi<sup>a</sup>  
ke o'-xe-be.

**eye (corner of)**, i'-shta'-the-dse.

**eyeglasses**, mo'-ḡe i'-shta u-gtho<sup>a</sup>.

**eyelids**, i'-ga-bi-zhe.

**eye (to open)**, i'-shta' ga-btha.

**eye (pupil of)**, i'-shta' u-sha-be.

**eye socket**, i'-shta' u-gtho<sup>a</sup>.

**eye (skin of)**, i'-shta'-ha.

**eyetooth**, i'-shta'-hi.

**eye (white of)**, i'-shta'-ḡka.

**eyesore (disagreeable to look at)**,  
do'-be tha-gthi<sup>a</sup> a-zhi.

**eyewater (a wash)**, i'-shta' u-thi-k'e.

## F

**fable (a)**, hi'-go (which see).

**face (a)**, i'-dse'.

little brother washed his face, ka-  
zhi'-ga a-ka i'-dse gthu-zha bi a.

**facetious**, shka-shka'-tho<sup>a</sup>.

**facing**, e-ḡa' u-ga-xthe.

**facing (the wind)**, ki'-mo'-ho<sup>a</sup> u-ga-  
xthe.

I go facing the wind, ki'-mo'-ho<sup>a</sup>  
bthe ha.

you go facing the wind, ki'-mo'-ho<sup>a</sup>  
stse ha.

we go facing the wind, ki'-mo'-ho<sup>a</sup>  
o'-ga-tha i.

**faction**, ba'-ḡa-ḡa.

**facsimile**, i'-do'-be ga-xa; (2) i'-go'-ḡe.

**fade (to)**, gi-gthe'-zhe.

my dress is faded, wa-tse wi-ḡa a-ḡka  
gi-gthe-zha be-tha.

**faded, as a flower**, wa-thi'-xthi-ge.

**faggot**, da'-wi'-xe.

**fail (to) to do with the foot**, no'-  
ḡs'a-ge.

I failed to do it with my foot,  
a'-no'-ḡs'a-ge.

you failed to do it with your foot,  
tha'-no'-ḡs'a-ge.

we failed to do it with our feet,  
o'-no'-ḡs'a-ge i.

**fail (to)**, thu-ḡs'a-ge.

I failed, bthu-ḡs'a-ge.

you failed, stsu'-ḡs'a-ge.

we failed, o'-ga'-thu-ḡs'a-ge i.

**fail to win in a race**, u-xtha-zhi.

**fail (to) grasp**, thi'-kahi'-dse.

I failed to grasp, bthi'-kshi'-dse.

you failed to grasp, ni'-kshi'-dse.

we failed to grasp, o'-thi'-kshi'-dse i.

**fail (to) get a good grasp**, thi'-gtho'-  
tha.

I failed to get a good grasp, bthi'-  
gtho'-tha.

you failed to get a good grasp,  
ni'-gtho'-tha.

we failed to get a good grasp,  
o'-thi'-gtho'-tha i.

**fail to understand**, no'-thi<sup>a</sup>.

I fail to understand, a'-no'-bthi<sup>a</sup>.

you failed to understand, tha-no'-ni.

**failure to cut because of a dull  
knife**, ba'-i'-zhi.

I failed to cut it, ba-a-i<sup>a</sup> mo'-zhi.

you failed to cut it, ba-tha-i<sup>a</sup> a-zhi.

**faint (to)**, ḡs'e.

I faint, a'-ḡs'e.

you faint, tha'-ḡs'e.

we faint, o'-ḡs'a i.

**fairy (a)**, mi'-wa-gthu-shka.



fall (to) into the water, ni-u'-ba-xi.  
 I fell into the water, ni-u'-pa-xi.  
 you fell into the water, ni-u'-shpa-xi.  
 we fell into the water, ni-o'-gu'-ba-xi i.  
**Fall (of the year), To<sup>a</sup>.**  
 fall (to), xi'-a-tha.  
 I fall, a'-xi-btha.  
 you fall, tha-xi'-shta.  
 we fall, o'-xi'-tha i.  
 fall violently, u'-he-qa-zhi u-xpa-the.  
 fallacious, u'-wa-mo'-xe-the.  
**Falls Creek, Kans., Ni'-xe ga-xa**  
 (which see).  
 false (to be), gi'-wi'-ka-zhi.  
 I was false, e'-gi-wi'-ka mo'-zhi.  
 you were false, the'-gi-wi'-ka a-zhi.  
 false (to make) statement, i-e e-go'-zhi u-tha-ge.  
 I made a false statement, i-e e-go'-zhi u-btha-ge.  
 you made a false statement, i-e e-go'-zhi u-shta-ge.  
 we made false statements, i-e e-go'-zhi o'-ga-tha-gi o'-ga-to<sup>a</sup>.  
 falter (to), a'-k'o'-gi-the.  
 I falter, a'-k'o'-a-gi-the.  
 you falter, a'-k'o'-a-tha-gi-the.  
 we falter, a'-k'o'-o'-gi-tha i.  
 familiar, u-ga'-ts'u-ga.  
 I am familiar with the woman, wa-k'u thi<sup>a</sup> u-wa-ga'-ts'u-ge ha.  
 family, ts'i-wa-zhu.  
 famine (a), u'-no'-bthe i-ts'a-the (which see).  
 famished (to be), no'-pe'-hi ts'e.  
 I am famished, no'-pe'-hi a-ts'e.  
 you are famished, no'-pe'-hi tha-ts'e.  
 we are famished, no'-pe'-hi o'-ts'a i.  
 famous, do'-he' a-gi-zhi<sup>a</sup>.  
 fan (a), i'-ki-a-dai<sup>a</sup>.  
 I have a feather fan, mo'-sho<sup>a</sup> i'-ki-a-dai<sup>a</sup> wi<sup>a</sup> a-bthi<sup>a</sup> ha.  
 far away, we'-hi-dse (which see).  
 farm (to), wa-thi'-to<sup>a</sup>.  
 farm (a), mo'-zho<sup>a</sup>.  
 I live on a farm, mo'-zho<sup>a</sup> a'-a-tsi-gthe.  
 you live on a farm, mo'-zho<sup>a</sup> a'-tha-tsi-gthe.  
 we live on a farm, mo'-zho<sup>a</sup> o'-ga-tsi-gtha i.

farsighted, do'-be the-the.  
 I am farsighted, to'-be the-a-the.  
 you are farsighted, shto'-be the-the.  
 we are farsighted, o'-do'-be the-o'-tha i.  
 fast (to), wa-no'-btha-zhi.  
 I fasted, a-wa'-no'-btha mo'-zhi.  
 you fasted, wa-tha'-no' btha zhi.  
 fasten (to) firmly, qa'-gi.  
 fasten, make secure, qa'-gi' u-thi-mo<sup>a</sup>.  
 I made it secure, qa'-gi' u-bthi-mo<sup>a</sup>.  
 you made it secure, qa'-gi' u-stsi-mon.  
 we made it secure, qa'-gi' o'-gu-thi<sup>a</sup>-mo<sup>a</sup> i.  
 fat (to be), shi<sup>a</sup>.  
 I am fat, o'-shi<sup>a</sup>.  
 you are fat, thi-shi<sup>a</sup>.  
 fat meat, wa-shi<sup>a</sup>.  
 father (his or hers), i-tha'-dsi.  
 his father is ill, i-tha'-dsi a-ka hlu-he ga bi a.  
 father-in-law, ts'a-ge.  
 fatigue, ga-cki'-ge.  
 I am fatigued, o'-a'-cki-ge.  
 you are fatigued, thi-a'-cki-ge.  
 fatten (to), shi<sup>a</sup> ga-xe.  
 I fattened the cattle, tee'-cka shi<sup>a</sup> wa-pa-xe.  
 you fattened the cattle, tee'-cka shi<sup>a</sup> wa-shka-xe.  
 favored (to be), o'-xta.  
 I am favored, o'-xta o'-gi-tha i ha.  
 you are favored, o'-xta thi-gi tha ba i ha.  
 we are favored, o'-xta a-wa-gi-tha i.  
 favorite, e-no' gi-tha-bi; (2) u-zhu a'-gi-zhi<sup>a</sup> bi thi<sup>a</sup>-kshe.  
 fawn, ga-gthe'-zhe; (2) tsa-gthe'-zhe zhi<sup>a</sup>-ga.  
 fear (to) another, a'-ba-gtha.  
 I fear him, a'-pa-gtha.  
 you fear him, a'-shpa-gtha.  
 we fear him, o'-ga-ba-gtha i.  
 fear (to) darkness, u-ni'-zhi<sup>a</sup>.  
 I fear darkness, u-wa-ni'-zhi<sup>a</sup>.  
 fear (to) inherent danger, wa-xthi.  
 I have a feeling of fear, o'-wo'-xthi.  
 you have a feeling of fear, wa-thi'-xthi.

**fear (to) bodily harm, no'-pe;**  
ko'-i-pshe; wa-no'-pe.

I am afraid, wa-no'-a'-pe.

you are afraid, wa-no'-tha'-pe.

**fearless, no'-pa-zhi; no'-pe thi'-ge.**

I am fearless, no'-pe o'-thi'-ge.

you are fearless, no'-pe thi-thi'-ge.

I am fearless, no'-a'-pa mo'-zhi.

you are fearless, no'-tha'-pa-zhi.

we are fearless, no'-o'-pa ba-zhi.

**fearless (to be), wa-sho'-she.**

I am fearless, a-wa'-sho'-she.

you are fearless, wa-thi'-sho'-she.

we are fearless, wa-wa'-sho'-sha i.

**feast (time of eating), ki'-ku.**

I invited him to a feast, e'-ku.

you invited him to a feast, the'-ku.

you invited them to a feast, we-  
the'-ku.

I go to a feast, ki'-ku bthe ha.

you go to a feast, ki'-ku stse ha.

we go to a feast, ki'-ku o'-ga-tha i ha.

**feather (to) an arrow shaft, a'-tha-ge.**

I feathered an arrow shaft, mo'-a-  
btha-ge.

you feathered an arrow shaft, mo'-  
a-shda-ge.

we feathered an arrow shaft, mo'-  
o'-ga-tha-ga i.

**feathers, mo'-sho'.**

**feathers of an arrow, i-tha'-tha-ge.**

**feathers, spotted tail, o'-be gthe-  
zhe.**

**feathery, ga-mo'.**

**February, Ho'-ba stse-dse (which  
see); Mi'-u-ko'-dai.**

**fed (to be), u'-k'i-bi.**

**fee (a). (See salary.)**

**feed (to), u'-k'i.**

**feeble eyesight, xi'-dse.**

**feeble as to strength, u'-ka-wa-the;  
(2) o'-ka-wa-the.**

**feeble state of mind, u'-no'-ts'a-ge  
hi.**

**feel (to) in the water with the foot,  
no'-to'.**

I felt in the water with my foot,  
a-no'-to'.

you felt in the water with your foot,  
tha-no'-to'.

we felt in the water with our feet,  
o'-no'-to' i.

**feel (to) by poking the ground,  
ba-to'.**

**feet (the), ci tse.**

**feign (to pretend), go'-ce'.**

I feigned (pretended), po'-ce.

you feigned (pretended), shko'-ce'.

I did not feign a hurt thumb, p'-ga'  
mo'-zhi he no'-be hi u-to'-ga ni-  
a-ki pa-xe te.

**felicitate (to), gi-hi'-xa.**

I felicitate, a-hi'-xa.

you felicitate, tha-hi'-xa.

**felon, i'-gtha-no' a-ka.**

**female, mi-ga'.**

**femur (thigh bone), wa-shi'-be u-  
to'-ga.**

**fence, a'-ba-ta.**

I put them on a fence, a'-ba-ta  
a-ga-ha a'-a-zhu i' da.

you put them on a fence, a'-ba-ta  
a-ga-ha a-tha-zhu i' da.

**fence breaking, ba-shi-be.**

**fence breaking by striking, a'-ba-ta  
ga-ta-tha.**

I broke down the fence, a'-ba-ta  
a-ta-tha.

you broke down the fence, a'-ba-ta  
tha-ta-tha.

we broke down the fence, a'-ba-ta  
o'-ga-ta-tha i.

**fence jumping (hurdle), a'-ba-ta  
a'-u-wi-ci.**

**fence post, zho'-bo-ca.**

**ferret (a), he'-xthi'.**

**ferry, ba-dse' o-pshe tse.**

**fester (to), xthi.**

my hand is festered, sha'-ge tse  
o'-xthi.

**fetch (to), a-thi'-gi.**

**fetch water, ni'-dsi.**

I go to fetch water, ni'-dsi bthe ha.

you go to fetch water, ni'-dsi ne ha.

**fetlock (the), a'-ga-zho'.**

**fetter (to), hi'-ko'-a-ge.**

I fettered my horse, ka-wa wi-ta  
to' hi'-ko'-a-ge pa-xe.

You fettered your horse, ka'-wa thi-  
ta to' hi'-ko'-a-ge shka-xe.

We fettered our horses, ka'-wa o'-  
gu-to' hi'-ko'-a-ge o'-ga-xa i.

**fever (to have), zhu' da-ka-dse.**

I have a fever, o'-ba-da-ka-dse.

you have a fever, da-thi'-ka-dse.

**feverish (to be),** a'-tsi<sup>a</sup>.

I am feverish, o<sup>a</sup>-tsi<sup>a</sup>.

you are feverish, a'-thi-tsi<sup>a</sup>.

we are feverish, wa-tsi<sup>a</sup> i.

**feverish body,** sho'-da-ka-de.

**few,** dsu'-ba.

**fib (to),** i'-xo-be.

I fib, o<sup>a</sup>-tho<sup>a</sup>-xo-be.

you fib, i-thi'-xo-be.

**fiddle (a),** bagi'-dse.

**field (a),** u'-we.

cornfield, wa-ha'-ba u-we.

oat field, ka'-wa no<sup>a</sup>-bthe u-we.

wheat field, wa-mu'-cke u-we.

**field glass,** we'-do<sup>a</sup>-be.

**fiery (spirited),** u'-he-ça-zhi.

the horse is fiery, ka'-wa u-he-ça zhi.

**fifteen,** a-ghthi<sup>a</sup> ça-to<sup>a</sup>.

**fifth,** we'-ça-to<sup>a</sup>.

**fiftieth,** we'-gthe-btho<sup>a</sup> ça-to<sup>a</sup>.

**fifty,** gthe'-btho<sup>a</sup> ça-to<sup>a</sup>.

**fifty cents,** ga-shpe'-du-ba; u-ki'-cte.

**fight (to),** a'-ki-tha; da-ge'.

I fight, a'-a-ki-btha.

you fight, a'-tha-ki-na.

I fight, a-da-ge'.

you fight, tha-da-ge.

we fight, o<sup>a</sup>-da'-ga i.

**figuratively,** i'-e wa-we-ga-cko<sup>a</sup>-the.

**filch (to), as to steal,** mo<sup>a</sup>-tho<sup>a</sup>.

**file (to) with a rasp,** ba-mo<sup>a</sup>.

I file, pa'-mo<sup>a</sup>.

you file, shpa'-mo<sup>a</sup>.

we file, o<sup>a</sup>-ba'-mo<sup>a</sup> i.

**file (n.), a steel file,** we'-ba-mo<sup>a</sup>.

**fill (to),** u-gi'-pi-ga-xe.

I filled it, u-gi'-pi-pa-xe.

you filled it, u-gi'-pi-shka-xe.

we filled it, u-gi'-pi o<sup>a</sup>-ga-xa i.

**final,** u-thu'-ha-ge.

**finally,** sho<sup>a</sup>-a-ba.

**find (to),** we'-the.

I have found them, we'-a-the i<sup>a</sup> da.

you have found them, we'-tha-the i<sup>a</sup> da.

**find (to) something lost,** i'-the; i'-ki-the.

**find (to) for one's self,** i-tha'-ki-the.

**fine (good),** tha'-gthi<sup>a</sup>.

**fine (payment in court),** i'-gtha-no<sup>a</sup> wa-gi-shi-be.

**finger (index),** (1) we'-a-ba-qu; (2) sha'-ge we-a-ba-qu.

**finger nail,** sha'-ge ha.

**finger (little),** no<sup>a</sup>-be u-zhi'-ga.

**finger (third),** sha'-ge u-ho<sup>a</sup>-ge.

**finger (middle),** sha'-ge u-stee'-dse tse.

**fingers (all),** sha'-ge u-ça-be.

**finish (to),** thi-shto<sup>a</sup>.

I finished, bthi'-shto<sup>a</sup>.

you finished, stai-shto<sup>a</sup>.

**finish (to) making,** gthi-shto<sup>a</sup>.

I finished the bow, a-gthi'-shto<sup>a</sup> mi<sup>a</sup>-dse ke.

you finished the bow, tha-gthi'-shto<sup>a</sup> mi<sup>a</sup>-dse ke.

we finished the bow, o<sup>a</sup>-gthi'-shto<sup>a</sup> i mi<sup>a</sup>-dse ke.

**finish (to) building,** wa-thi'-shto<sup>a</sup>.

I finished the house, tsi ga-xe bthi-shto<sup>a</sup>.

you have finished the house, tsi ga-xe stai-shto<sup>a</sup>.

**fire,** pe-dse.

I pushed the wood on the fire, pe'-dse a-pa-do<sup>a</sup> a-tha.

**firebrand,** da'-wi<sup>a</sup>-xe.

**fire flint,** mo<sup>a</sup>-hi<sup>a</sup>-çi.

**fireplace,** u-dse'-the i<sup>a</sup> pe-dse-the (which see); u-zhe'-tsi.

we have a fireplace in our house, pe'-dse u-dse-the wi<sup>a</sup> o<sup>a</sup>-ga-thi<sup>a</sup> i ha.

**fire shovel,** no<sup>a</sup>-xthi'-i-thi-ge.

**fire tongs,** pe-dse i-tha-the-ço<sup>a</sup>-dse.

**fireweed,** same as firefly.

**firefly,** wa-da'-xo<sup>a</sup>-xo<sup>a</sup>.

children like to catch fireflies, zhi<sup>a</sup>-ga zhi<sup>a</sup>-ga a-ba wa-da'-xo<sup>a</sup>-xo<sup>a</sup> u-xthe gi-tha-gthi.

**first,** pa-ho<sup>a</sup> gthe-the.

**first-class,** e-no<sup>a</sup> tha'-gthi<sup>a</sup>.

**fish,** ho.

**fishback,** ho'-no<sup>a</sup>-ka.

**fish bait,** tso'-zhu.

give me some fish bait, tso'-zhu du-ba o<sup>a</sup>-k'i o.

**fish bladder,** ho'-tse-dse-xe.

**fish fins,** ho'-a-hi<sup>a</sup>.

**fish gall,** ho'-pi-çi.

**fishhook,** ho'-u-the-thi<sup>a</sup>-ge; hu'-i-ge; ho'-i-çi.

**fishline,** ho'-thi-ge i-ko<sup>a</sup>-the; hu'-i-ko<sup>a</sup>-the.

**fish net,** hu'-i-thu-se.

**fish scales,** hu-xi<sup>a</sup>-ha.

**fishtail,** hu'-çi<sup>a</sup>-dse.

**fishing (to go)**, ho'-o-gtho<sup>a</sup>.

I invite you to go fishing, ho'-o-gtho<sup>a</sup>  
a-wi-pe.

I am going fishing, ho'-o-gtho<sup>a</sup> bthe  
a-tho.

**fist**, no<sup>a</sup>-be' thi-cki-ge.

I struck him with my fist, no<sup>a</sup>-be'  
thi-cki-ge i-tha'-tsi<sup>a</sup> ha.

you struck him with your fist, no<sup>a</sup>-be'  
thi-cki-ge i'-tha'-tsi<sup>a</sup> ha.

**fit (to)**, e'-tho<sup>a</sup>-cka.

my shoes do not fit, a'-no<sup>a</sup>-ta-xi tho<sup>a</sup>  
e-o<sup>a</sup>-tho<sup>a</sup>-cka mo<sup>a</sup>-zhi ha.

your shoes fit, a'-no<sup>a</sup>-ta-xi thi-ta  
tho<sup>a</sup> e-thi-tho<sup>a</sup>-cka ha.

it fits me, e-o<sup>a</sup>-tho<sup>a</sup>-cka.

it fits you, e'-thi-tho<sup>a</sup>-cka.

it fits us, e-a'-wa-tho<sup>a</sup>-cka i.

**five spot (playing card)**, ca'-to<sup>a</sup> a-zhi.

**flabbiness**, zhu-i-ga u-ga' wa-wa.

**flaccid (limber)**, a'-zhu-ga-wa.

**flag (the)**, ha-cka' wa-xthe-xthe (which  
see).

**flambeau**, da'-ko<sup>a</sup> i-ga-xe.

**flames**, da'-xthi<sup>a</sup>; (2) po-e'.

**flames caused by the blowing of  
the wind**, ga-pu'-e.

**flask (a)**, ni-xo'-dse we-u-zhi.

**flat (to be)**, btha'-k'a.

**flatboat**, ba-dse' btha-k'a.

**flat head**, da-dse' btha-k'a.

**flatten (to) with a hammer**, ga-  
btha'-cka.

I flattened it with a hammer, a'-btha-  
cka.

you flattened it with a hammer, tha'-  
btha-cka.

we flattened it with a hammer, o<sup>a</sup>-  
ga'-btha-cka i.

**flatten (to) with a plane**, ba'-btha-  
cka.

**flatten (to) by stepping on it**,  
no<sup>a</sup>-btha'-cka.

**flatten (to) by shooting**, bo-btha'-  
cka.

**flatten (to) by cutting**, ba'-btha-k'a.  
I flattened it by cutting, ba'-a-btha-  
k'a.

you flattened it by cutting, ba'-tha-  
btha-k'a.

we flattened it by cutting, ba'-o<sup>a</sup>-  
btha-k'a i.

**Flat Rock, Okla.**, Giu-ka'-sha-ge e-go<sup>a</sup>.

**flatter (to)**, ki'-hi<sup>a</sup>-xa.

I flatter myself, a-ki'-hi<sup>a</sup>-xa.

you flatter yourself, tha'-ki-hi<sup>a</sup>-xa.

we flatter ourselves, o<sup>a</sup>-ki'-hi<sup>a</sup>-xa i.

**flatterer**, wa-hi<sup>a</sup>-xa-shto<sup>a</sup>.

**flattery**, hi<sup>a</sup>-xe-go<sup>a</sup>-ge.

**flay (to)**, ha-thi-xa'-be.

I flay, ha-bthe-xa-be.

you flay, ha-ni'-xa-be.

**flea (a)**, wi'-ci-ci.

**flee (to)**, ha'-ge.

I flee, a'-ha-ge.

you flee, tha'-ha-ge.

we flee, o<sup>a</sup>-ha'-ga i.

**fleet (to be)**, k'o<sup>a</sup>-ga-gi.

I am fleet (footed), a-k'o<sup>a</sup>-ga-gi.

you are fleet (footed), tha-k'o<sup>a</sup>-ga-gi.

we are fleet (footed), o<sup>a</sup>-k'o<sup>a</sup>-ga-gi.

**flesh**, ta'-zhu.

**fleshing (the act of removing loose  
meat from the hide of an ani-  
mal)**, ba'-zha-be.

I am fleshing, pa'-zha-be.

you are fleshing, sha'-zha-be.

we are fleshing, o<sup>a</sup>-ba-zha-ba i.

**flew (past tense of flee)**, gi-o<sup>a</sup>-i-the.  
the blackbird flew away: wa-zhi<sup>a</sup>-ga  
ga-be a-ba gi-o<sup>a</sup> a-tha bi a.

**flicker (a bird)**, co<sup>a</sup>-ci-gi. Belongs  
to the woodpecker family.

**fling (to)**, o<sup>a</sup>-tha i-the-the.

I fling something, o<sup>a</sup>-btha the-a-the.

you fling something, o<sup>a</sup>-sda i-the-  
tha-the.

**flintlock musket**, wa-ho'-to<sup>a</sup>-the  
mo<sup>a</sup>-ga-zhe-ga e-go<sup>a</sup> (which see).

**Flint Rock Creek, Okla.**, I<sup>a</sup>-cka'-pa-  
ci ga-xa.

**flirt**, i'-xa-shto<sup>a</sup>.

he is a flirt, ni'-ka-shi-ga she i-xa-  
shto<sup>a</sup> bi a.

you are a flirt, i'-xa-shto<sup>a</sup> shni ha.

**floating (to)**, ga-ha'-ha; u-ga'-ha-ha.

leaves are floating about in the  
water, zho<sup>a</sup> a-be u-ga'-ha-ha bi a  
ni ke.

**floating in the air**, ga-mo<sup>a</sup>-thi<sup>a</sup>.

**flogging**, u-tsi<sup>a</sup>.

you gave a flogging, u-tha'-tsi<sup>a</sup>.

**flood (a)**, ni-do<sup>a</sup>.

we had a flood this Spring, be-do<sup>a</sup>  
the thu ni'-do<sup>a</sup>.

**floor**, a'-no<sup>a</sup>-ko-ge.

**floor (wooden),** a-no'-ku-ge.

**florid (refers to complexion),** i<sup>a</sup>-dse  
zhu'-zhu-dse.

**flour,** wa-bo'-cke.

**flourish,** gthi'-u-bthi<sup>a</sup>.

**flower,** xtha.

**flower (white),** xtha-cka.

I smell the white flower, xtha-cka  
tho<sup>a</sup> u-bthi-btho<sup>a</sup>.

you smell the white flower, xtha-  
cka tho<sup>a</sup> u-stsi-btho<sup>a</sup>.

**flower (red),** xtha zhu-dse.

**flower (blue),** xtha to.

**flower (yellow),** xtha-ci.

**fluent speaker,** i-e' pi-o<sup>a</sup>.

**flute (a),** u-bi'-xo<sup>a</sup>.

**fluttering,** u-thi'-ho<sup>a</sup>-ho<sup>a</sup>.

**fly (to),** gi-o<sup>a</sup>.

**fly (to) on or over,** a'-gi-o<sup>a</sup>.

it flew over me, o<sup>a</sup>-gi-o<sup>a</sup>.

it flew over you, a-thi'-gi-o<sup>a</sup>.

the crow flew over me, ka-xe a'-gi-o<sup>a</sup>.

**fly (common house),** ho<sup>a</sup>-tse-ga.

**foam,** bo'-ta-to-xa; (2) ta-to'-xa.

**foe (enemy),** i'-ci-bi-the; (2) ki<sup>a</sup>-da-ga  
bi-the.

**fog,** i'-ki-sho-dse.

I was lost in the fog, o<sup>a</sup>-wo<sup>a</sup>-xpa-the  
ha, i'-ki-sho-dse ke.

you were lost in the fog, u-thi'-xpa-  
the ha, i' ki-sho-dse ke.

the boat was lost in the fog, ba-dse'  
a-ba u-xpa'-tha ha i'-ki-sho-dse ke.

**fold (to) a shawl or blanket,** a'-ki-  
thi-cta.

**fold (to), goods,** be-to<sup>a</sup>.

I fold, pe-to<sup>a</sup>.

you fold, shpe-to<sup>a</sup>.

we fold, o<sup>a</sup>-be'-to<sup>a</sup>.

**foliage,** a'-be.

**follow (to),** o-tha'-ha.

I follow, o-btha'-ha.

you follow, o-sda'-ha.

**follow (to), expressing futurity,**  
u'-tha-ha.

I shall follow them, u'-btha-ha  
bthe ta mi kshe o.

**follow (to) after,** u-thu-a'-wa-to<sup>a</sup>.

I follow after him, u-thu-a-wa-to<sup>a</sup>  
a-no<sup>a</sup>-zhi<sup>a</sup>.

**following the wind,** a'-ga-xthe u-ga-  
xthe.

**fond (to be) of,** u'-xta-the.

I am fond of that person, u'-xta-a-  
the.

you are fond of that person, u'-xta-  
tha-the.

**fond (to be), as like,** o<sup>a</sup>-o-xta.

I like, o<sup>a</sup>-o<sup>a</sup>-xta.

you like, thi-o-xta.

**fondness for men,** ni'-ka i-thi-gtho<sup>a</sup>.

**foot (a),** ci.

**foot pain,** ci'-thi ni-e.

at the foot, u-dse'-ta.

**footpath,** u-zho<sup>a</sup>-ge zhi<sup>a</sup>-ga.

**footprint,** ci-gthe'; (pl.) u-ci-gthe.

**footsteps,** ci-thu'-ce; u-ci'-thu-ce; wa'-  
ci-thu-ce.

I took footsteps, ci-bthu'-ce.

you took footsteps, ci-stsiu'-ce.

we took footsteps, ci-o<sup>a</sup>-thu-ça i.

they took footsteps, ci-thu-ça.

**forbear (to),** tho<sup>a</sup>-zhi-the.

**forbid (to),** i'-zhu-shi.

I forbid, i-tha'-zhu-shi.

you forbid, i'-tha-zhu-shi.

we forbid, o<sup>a</sup>-tha-zhu-shi i.

**force (to),** wa-shko<sup>a</sup>.

**force (to) to abandon property,** ga-  
she'.

I forced him off his property, a'-she.

you forced him off his property, tha'-  
she.

we forced him off his property, o<sup>a</sup>-  
ga-sha i.

**ford (a),** o-pshe'.

**ford (to),** zhu'-he.

I ford the river, zhu'-a-he ni-ke.

you ford the river, zhu'-tha-he ni-ke.

**forearm,** a-u-btha'-cka; (2) a'-zu-zhi<sup>a</sup>-  
ga.

**forebode, foreboding,** u'-be-hni.

**forehead,** i<sup>a</sup>-dse'-ha; (2) pe.

**forelock,** pe-stsu'-dse.

**foreman (a),** wa-thi'-to<sup>a</sup> wa-ga-zhi.

**forest (a),** o-xtha'-be; (2) u-xtha'-e  
ba-ta; (3) zho<sup>a</sup>-gthe.

**foretell (to),** u'-be-hni.

I foretold, u-pe'-hni.

you foretold, u-shpe'-hni.

we foretold, o<sup>a</sup>-gu'-be-hni.

**forever,** sho<sup>a</sup>-sho<sup>a</sup>-e.

**forget (to),** a'-gtho<sup>a</sup>-thi<sup>a</sup>.

I forget, a'-a-gtho<sup>a</sup>-bthi<sup>a</sup>.

you forget, a'-tha-gtho<sup>a</sup>-ni.

forgot, gi-no'-thi<sup>a</sup>; gi-çi-tha-zhi.  
 I forgot, a-gi'-çi-tha mo'-zhi.  
 you forgot, tha-gi'-çi-tha zhi.  
 we forgot, o'-gi'-çi-thi ba-zhi i.  
 fork (a), wa-hiu'-k'e zha-ṭa.  
 forked, ba-zha'-ge.  
 forked awl, wa-hiu'-ka zha-ṭa.  
 forked tail, o'-be-zha-ṭa.  
 formidable, no'-pe-wa-the.  
 fort (a), a'-ki-da ṭo'-wo<sup>a</sup>.  
 fortification, same as fort.  
 fortitude, wa-zhi'-stse-dse.  
 fortnight, o'-ba wa-ko'-da-gi tho'-ba.  
 fortunate, gi' e-go<sup>a</sup>.  
 fortunately, o'-xo-be xtsi.  
 fortunately I did not go, o'-xo-be-xtsi btha mo'-zhi<sup>a</sup> ha.  
 forty, gthe'-btho<sup>a</sup> do-ba.  
 forward, wa-ga'-ts'a e-zhi.  
 four, do'-ba; du'-ba.  
 four spot (playing cards), do'-ba a-zhi (which see).  
 fourteen, a-gthi<sup>a</sup> do-ba.  
 I have fourteen horses, sho'-ge a-gthi<sup>a</sup> do-ba wa-bthi<sup>a</sup>.  
 you have fourteen horses, sho'-ge a-gthi<sup>a</sup> do-ba wa-ni.  
 fourth, we' do-ba.  
 fourth time, we' do-bi-o<sup>a</sup>.  
 fowl (of any kind), wa-zhi'-ga.  
 Fox Indian, ça-ge'-wa.  
 fracas (a disturbance), u'-tsi-zhe.  
 fracture (a), xthe'-ge.  
 fragile, xthe'-ge u-mo'-ka.  
 fragrance, btho'-tha'-gthi<sup>a</sup>.  
 fragrance (a pleasing), ga-btho<sup>a</sup>.  
 fragment, u-shpe'; (2) shpe' zhi'-ga.  
 frame house, no'-ha ṭsi.  
 frame of a house, hiu'-gthe.  
 the frame of the house is finished, ṭsi tse hiu'-gthe ge thi-shto<sup>a</sup> bi a.  
 fraud, wa-mo'-xe-the.  
 freckles, i'-dse' gthe-zhe.  
 free (to be) from pain, u-tha'-shta-ge.  
 I am free from pain, o'-wo'-tha-shta-ge.  
 you are free from pain, u-thi-tha-shta-ge.  
 free will, wa-zhi<sup>a</sup> i-ṭa.  
 I did it of my own free will, wa-zhi<sup>a</sup> wi-ṭa pa-xe.

freeze (to) onto something, a'-da. water freezes on it, ni' te o'-da ha. water freezes on you, ni' te a-thi-da ha.  
 freeze (to) to death, çni'-ṭe-ṭs'e.  
 the bird froze to death, wa-zhi'-ga ke çni'-ṭe-ṭs'e.  
 frequency, i'-gi-ha.  
 frequent, same as frequency.  
 frequented, o-shko'-bi-ge.  
 fresh, ṭse'-ga-xtsi.  
 freshen (to), as placing wood on a fire, a'-ba-do<sup>a</sup>.  
 I freshen the fire, a'-pa-do<sup>a</sup>.  
 you freshened the fire, a'-shpa-do<sup>a</sup>.  
 we freshened the fire, o'-ga-ba-do<sup>a</sup> i.  
 freshet, ni-do<sup>a</sup>.  
 we had a freshet this Spring, be-do<sup>a</sup> the-thu ni-do<sup>a</sup> bi a.  
 Friday, ṭa-tha'-ṭa-zhi ho'-ba (which see).  
 fried bread, wa-dsiu'-e ga-stse e (which see).  
 friend, i-ko'-tha; ku-tha.  
 he is my friend, i-ku'-tha wi-ṭa.  
 he is your friend, i-ku'-tha thi-ṭa.  
 friend to children, wa'-ça-ki-e.  
 friend (my), wi-ku-tha.  
 friend (your), thi-ku'-tha.  
 friendly (to be), tho'-da-the.  
 frightened (to be), wa-no'-pe.  
 to frighten an animal, thi'-hi.  
 I frightened an animal, bthi'-hi.  
 you frightened an animal, ni'-hi.  
 we frightened an animal, o'-thi'-hi i.  
 frightful, no'-pe-wa-the.  
 frigid, hni wa'-gthi<sup>a</sup>.  
 frill, ga-stse'-stse.  
 fringe, ga-mi'-mi; (2) wa-hiu' ga-stse.  
 frog (a), ṭse'-biu-k'a.  
 frog (gray), ṭse'-biu-k'a xo-dse zhi'-ga.  
 frog (striped headed), ṭse'-biu-k'a pa gthe-çe.  
 frog (bullfrog), ṭse'-biu-k'a ni-zhiu a-xa.  
 from that time, e-dsi ṭo'-do<sup>a</sup>.  
 from here, the'-ga-ṭo<sup>a</sup>.  
 frontier, mo'-zho<sup>a</sup> u-ki-ho'-ge.  
 front (to the), i-ṭo'-thi-a-ṭa.  
 frost, xe'-mo'-ge.  
 froth, ṭa-ṭo'-xa.  
 frown, pe-thi-thi'-çke.

frowzy, he'-xpa.

the woman has a frowzy head, wa-k'u a-ka ʔa-xpe tho<sup>a</sup> he'-xpa bi a.  
frozen, da.

I am frozen, o<sup>a</sup>-da'.

you are frozen, thi-da'.

we are frozen, wa-da' i.

(2) my ears are frozen, no<sup>a</sup>-ʔa tse  
o<sup>a</sup>-da.

your ears are frozen, no<sup>a</sup>-ʔa tse  
thi-da.

gain, u-kshe'-to<sup>a</sup>.

galaxy, wa-ʔi'-da u-zho<sup>a</sup>-ge.

gale (a windstorm), ʔa-dse' ʔa-gi.

gallant, wa-sho'-she.

gallon, we'-ga-xto<sup>a</sup> ni.

gallop (to), no<sup>a</sup>-ge.

I galloped, a-no<sup>a</sup>-ge.

you galloped, tha-no<sup>a</sup>-ge.

we galloped, o<sup>a</sup>-no<sup>a</sup>-ga i.

gamble (to), k'o<sup>a</sup>; i'-k'o<sup>a</sup>.

I gamble, a'-k'o<sup>a</sup>.

you gamble, tha'-k'o<sup>a</sup>.

we gamble, o<sup>a</sup>-wo<sup>a</sup>-k'o<sup>a</sup>.

I go to gamble, a-k'o<sup>a</sup> bthe ha.

you go to gamble, tha-k'o<sup>a</sup> stee ha.

we go to gamble, o<sup>a</sup>-k'o<sup>a</sup> o<sup>a</sup>-ga-tha i.

gangrene, zhe-ga' xthi-ba-the.

gap (as an opening), u-k'a'-be.

gap in a ridge (1) a'-thi<sup>a</sup>-ʔki-da; (2)  
ʔki'-da.

garage, u-thi'-to<sup>a</sup>-tha u-no<sup>a</sup>-zhi<sup>a</sup>.

garfish, (1) hu-pa'-ʔi stee-e; (2) ho-pa'-  
ʔu stee-e (which see).

gargle (to), ni-u'-tha-thu-zhe.

I gargled, ni-u'-btha-thu-zhe.

you gargled, ni-u'-shta-thu-zhe.

we gargled, ni-o<sup>a</sup>-gu'-tha-thu-zha i.

garlic, mo<sup>a</sup>-zho<sup>a</sup>-xe (which see).

garments, wa'-tha-ha.

garrote, do'-dse u-thi<sup>a</sup>-ge.

garrulity, i'-ha u-ʔsi.

garter, hiu'-i-ni.

gas, e-wa'-zhi<sup>a</sup> po-e. (See ʔa-dse' po-e.)

we burn gas, e-wa'-zhi<sup>a</sup> po-e pe-dse  
o<sup>a</sup>-tho<sup>a</sup> ga-xe no<sup>a</sup> bi a.

you cook with gas, e-wa'-zhi<sup>a</sup> po-e wi  
u-tha-ho<sup>a</sup> no<sup>a</sup> bi a.

gas well, e-wa'-zhi<sup>a</sup> po-e ni hni.

a gas well is on my land, e-wa'-zhi<sup>a</sup>  
po-e ni-hni wi<sup>a</sup> mo<sup>a</sup>-zho<sup>a</sup> tho<sup>a</sup>-di  
a-bthi<sup>a</sup> ha.

frugal, da-do<sup>a</sup>-u-she.

fruit, wa-ʔki'-the.

full, u-gi'-pi.

funeral, wa-xe'.

fur, hi<sup>a</sup>.

furnace, tsi-u-da'-stsu-e ga-xe.

furniture, tsi-u-thu-ga we-ʔi-k'o<sup>a</sup>.

furrow, u-thi'-xthu-xtha.

futile, e'-go<sup>a</sup> tho<sup>a</sup>-ʔa-zhi.

future (the), i-tho<sup>a</sup>-tha-ha.

## G

gash (to), thi'stee'-ge.

I gash, bthi'-stee'-ge.

you gash, ni'-stee'-ge.

gash (akin with a knife), ba'-stee'-ge.

gash (akin repeatedly), ga-stee'-stee'-  
ge.

gather (to) together, thi-thi'-ʔki.

I gathered together, bthi'-thi'-ʔki.

you gathered together, stsi'-thi'-ʔki.

gather (from the ground), ba-hi'.

I gathered from the ground, pa-hi'.

you gathered from the ground, shpa'-  
hi.

we gathered from the ground, o<sup>a</sup>-  
ba'-hi i.

gaunt, xtha-zhi<sup>a</sup>-ga.

gelding, sho<sup>a</sup>-dse' thi<sup>a</sup>-ge; (2) ʔa'-wa-  
sho<sup>a</sup>-dse' thi<sup>a</sup>-ge.

genealogy, u'-thu-da ʔi-the.

general (military title), a'-ʔi-da  
wa-ʔo<sup>a</sup>-ga.

generate (to), zhi<sup>a</sup>-ga-ʔo<sup>a</sup>.

generous, do<sup>a</sup>-he; (2) gi'-wa-xthi-shi;  
(3) wa-ga'-the-shto<sup>a</sup>.

he is a generous man, ni'-ka-shi-ga  
gi-wa-xthi-shi bi a.

gentle, wa-shta'-ge; wa-ʔs'e-ga.

the horse is gentle, ʔa'-wa a-ka wa-  
ʔs'e-ga bi a.

genuine, wi<sup>a</sup>-ʔe.

gesticulate (to), wa-we'-k'u-ʔse.

gesture, wa-we'-k'u-ʔse.

get up, no<sup>a</sup>-zhi<sup>a</sup> o u.

ghost, wa-no<sup>a</sup>-xe i<sup>a</sup>-gtho<sup>a</sup>-xe.

gills, ho-i' tha-ge.

gimlet, we'-u-thi-k'u-dse.

gingham, ha-ʔka'.

gird (to), pi'-tha-ʔo<sup>a</sup>.

girdle, i'-pi-tha.

girth, thi<sup>a</sup>-e-i-thu-ʔta-ge.

**give (to)**, k'i; wa-k'i'.

I give, a-k'i'.

you give, tha-k'i'.

(2) I give, a'-wa-k'i'.

**give (to me)**, o'-k'i'.

**give away**, da-do' ga-the; k'u.

I gave away a horse, ka'-wa wi<sup>a</sup> pa-the.

you gave away a horse, ka'-wa wi<sup>a</sup> shka'-the.

we gave away a horse, ka'-wa wi<sup>a</sup> o'-ga-tha i.

**gizzard**, wa-da'-u-zhi.

**gladden (to)**, gi'-çu ga-xe.

it gladdened my heart, tho'-dse wi-ta gi-çu-shka-xe ha.

**glade**, u-xtha'-be u-ko<sup>a</sup>.

**gladness**, u'-gi-çu.

**glancing blow**, ga-kshi<sup>a</sup>-dse.

I struck a blow that glanced away, a'-kshi<sup>a</sup>-dse.

you struck a blow that glanced away, tha'-kshi<sup>a</sup>-dse.

we struck a blow that glanced away, o'-ga'-kshi<sup>a</sup>-dsa i.

**glanders**, pa-xthi<sup>a</sup> a'-çtu-e.

**glare (of the sun)**, a'-da-xi-dse.

the glare of the sun hurts my eyes, i'-shta' wi-ta a'-da-xi-dse o'-ni'-e ha.

**glass**, i'<sup>a</sup>-ko<sup>a</sup>-ba.

**glen**, u-k'u'-be zhi<sup>a</sup>-ga.

**glisten (to)**, thi-gthi'-gthi-e.

**globular**, da'-pa.

**glorify (to)**, tha-do'-he.

**glossy hair**, hi'-ço-dse.

the horse has glossy hair, ka-wa a-ka hi'-ço-dsa bi a.

**gloves**, sha'-ge u-thi-xtha.

**glue**, hi'-pa; (2) wa'-tha-çta; (3) we'-tha-çta.

**glued**, a'-tha-çta.

**glutton**, do'-dse-ha; wa-no'-bthe to'-ga.

**gnarled (like an old tree)**, u-thi'-btha.

**gnash (to)**, hi-tha'-gi-gi-dse.

**gnash (to) with teeth**, hi'-ke a-tha-ço<sup>a</sup>-dse.

**go (to)**, the.

I go, bthe.

you go, stse.

we go, o'-ga'-tha i.

**go (to)**—continued.

I ordered him to go, the' a-a-ga-zhi.

you ordered him to go, a-tha-ga-zhi.

**go (to) across country**, a'-thi-ça. (Om. same.)

I went across country, a'-thi-ça bthe.

you went across country, a'-thi-ça stse.

we went across country, a'-thi-ça o'-ga-tha i.

**go (to) after something**, a'-gi-the.

**go (to) after something belonging to one's self**, a'-gthe-ge mo'-thi<sup>a</sup> o.

I have been after it, a'-gtha-ge pshi a tho.

**go (to) after wood**, zho<sup>a</sup> k'i<sup>a</sup>.

**go (to) and see**, wa-do<sup>a</sup>-be mo'-thi<sup>a</sup> o.

**go (to) forth regardless of danger**, ga-sho'-tha.

**go (to) from house to house**, a'-pshe.

**go (to) home**, gthe; mo'-thi<sup>a</sup> o.

I go home, a-gthe' a-tho.

You go home, tha-gthe' a-tho.

**go (to) out**, a'-she-the.

I am going out, a'-shi-bthe.

you are going out, a'-shi ne a-tha.

we are going out, a'-shi o'-ga-tha i a tho.

**goal (as in football)**, u-ki'-dse.

**God**, Wa-ko<sup>a</sup>-da.

**gold money**, mo'-çe-çka çì.

**gone**, the.

I have not gone, btha'-mo'-zhi<sup>a</sup>.

when all have gone, thi-u'-dse do<sup>a</sup>.

**gone home**, kshi-gthe'.

to have gone, hi-the'.

**gnat**, i'-shta' u-thi-ho'-ho<sup>a</sup>.

**good**, tha'-gthi<sup>a</sup>.

a good voice, ho tha'-gthi<sup>a</sup>.

a good blanket, ha-xi<sup>a</sup> tha'-gthi<sup>a</sup>.

**gooseberries**, pe'-gi-ga.

**gopher**, mo'-thi<sup>a</sup>-ga.

**gopher hill**, mo'-ba'-tsi-he.

**gorilla**, hiu'-dse to'-ga.

the gorilla frightened me, hiu'-dse

to'-ga a-ka o'-ba ha-tha bi a.

**gosling**, mi'-xa sha-be zhi<sup>a</sup>-ga.

**gourd**, i'-ni-zhe.

**gourmand**, do'-dse-ha.

**grab (to)**, u-thi<sup>a</sup>-ge. (For parts *see* to grasp.)

**gradual**, xthi'-zhi go'-tha.



gradually, same as gradual.

grain, u-cu'.

granary, ha'-ba tsi.

grand, wax-ka'-da-zhi.

grandchild, zhi<sup>a</sup>-ga u'-wa-ki-ho<sup>a</sup>.

my grandchild, wi-tsu'-shpa.

my dear grandchild, wi-tsu'-shpa zhi

xtsi tho<sup>a</sup> (woman speaking).

my grandchild, shpa-tho<sup>a</sup> he (woman speaking).

grandee, ni'-ka do<sup>a</sup>-he.

grandfather, i-tsi'-go.

my grandfather, wi-tsi'-go.

your grandfather, thi-tsi'-go.

grandmother, wi-ko'; i-ko'.

my grandmother, i'-ko-e.

your grandmother, thi-ko'.

granite (colored), i<sup>a</sup> zhu-dse.

grapes, ha'-ci.

I like red grapes, ha'-ci zhu-dse  
o<sup>a</sup>-tha-gthi<sup>a</sup> ha.

grapes (fox), ha'-ci xo-dse.

grapevine, ha'-ci hi.

grasp (to), u-thi<sup>a</sup>-ge. (See to hold).

I grasp, u-bthi<sup>a</sup>-ge.

you grasp, u-stai<sup>a</sup>-ge.

we grasp, o<sup>a</sup>-gu'-thi<sup>a</sup>-ga i.

grass, pe'-she; mo<sup>a</sup>-hi<sup>a</sup>; xa'-dse.

I pulled the grass, xa'-dse ke bthi-sda.

you pulled the grass, xa'-dse ke  
ni-sda.

grass (buffalo), mo<sup>a</sup>-hi<sup>a</sup> btho<sup>a</sup>-ce.

grasshopper, da-da'-ce; i<sup>a</sup>-shta' xi<sup>a</sup>  
da-da-ce (which see).

grasshopper (great green), da-da'-ce  
ho to<sup>a</sup>-ga.

grateful, we'-hno<sup>a</sup>; we'-shno<sup>a</sup>.

I am grateful, we-a-hno<sup>a</sup>.

you are grateful, we-tha'-hno<sup>a</sup>.

gratification, gi'-do<sup>a</sup>-he.

gratified, we'-no<sup>a</sup>-de.

gratitude, u'-we-hno<sup>a</sup>.

the man expressed his gratitude,  
ni'-ka-shi-ga we-hno<sup>a</sup> a i ha.

grave, wa-xe'.

gravel, i<sup>a</sup> zhi<sup>a</sup>-ga.

gravy, wa-dsu'-dse.

gray, xo'-dse.

gray fox, mo<sup>a</sup>-zhi<sup>a</sup> tha-gthi<sup>a</sup>.

gray horse, ka'-wa xo-dse.

grayish, xo'-de.

gray oak, zho<sup>a</sup> xu-dse.

graze (to), wa-ba'-hi.

grazing, same as to graze.

the horses are grazing, ka'-wa a-ka  
wa-ba' hi bi o.

grease, we'-gthi. (See petroleum.)

grease for the hair, i'-qda-the.

grease (to), cna'-the.

I grease, cna'-a-the.

you grease, cna'-tha-the.

grease paint, we'-ada-the.

greasy, tho'-tho.

great, gtho<sup>a</sup>-the.

Great Dipper, Wa'-ba-ha.

greatly, wa'-gthi<sup>a</sup>.

greatness, gtho<sup>a</sup>-the.

green, to'-ho.

greet (to), (m. sp.) ha-we'; (w. sp.)  
ha-ve'.

gregarious, u-ba'-tse a-ki-gtha thi<sup>a</sup>.

grenadier, a'-ki-da.

greyhound (small nose), sho<sup>a</sup>  
pa-zhi<sup>a</sup>-ga.

grief, gi-ho<sup>a</sup> a-zhi.

grimace, i<sup>a</sup>-dse'-thi pi-zhi.

grin (a), i'-xa zhi<sup>a</sup>-ga.

grip (to hold fast), ca-gi' u-thi<sup>a</sup>-ge.

I held it fast, ca-gi' u-bthi<sup>a</sup>-ge.

you held it fast, ca-gi' u-stai<sup>a</sup>-ge.

we held it fast, ca-gi' o<sup>a</sup>-gu-thi<sup>a</sup>-ga i.

grippe, hu'-xpe-pi-zhi.

gristle, xi'-xi-ni.

gristmill, ho-we-tsi.

I went to the gristmill, ho'-we tsi tse  
pshi.

you went to the gristmill, ho'-we  
tsi tse shi ha.

grizzly bear, mi<sup>a</sup>-tsu.

groan, i'-ga-to<sup>a</sup>.

I groan, i-tha'-ga-to<sup>a</sup>.

you groan, i'-tha-ga-to<sup>a</sup>.

we groan, o<sup>a</sup>-tho<sup>a</sup>-ga-to<sup>a</sup> i.

grocery, u'-no<sup>a</sup>-bthe.

groin, i-tsi'-wa-shko<sup>a</sup>.

grooves in arrow shafts, mo<sup>a</sup>-thu-  
gthe-ce.

grope, u-xpa'-the.

I groped, o<sup>a</sup>-wo<sup>a</sup>-xpa-the.

you groped, u-thi'-xpa-the.

we groped, u-wa'-xpa-tha i.

ground, mo<sup>a</sup>-i<sup>a</sup>-ka; to'-de.

ground wasp, ho<sup>a</sup>-be' u-pe (which  
see).

group, ba-tse'.

grove, pa'-xpe; (2) u-xtha'-be; u-xtha'-e  
ba-ṭa.

grow (to), no<sup>a</sup>.

grow in ponds, ṣa'-btha-ṣka.

grow to maturity, no<sup>a</sup> a-tha.

I have grown to maturity, a'-no<sup>a</sup>  
a-tha.

you have grown to maturity, tha-  
no<sup>a</sup> a-tha.

we have grown to maturity, o<sup>a</sup>-no<sup>a</sup>  
bi a a-tha.

growl (to), xthi<sup>a</sup>.

the dog growled, sho<sup>a</sup>-ge a-ka xthi<sup>a</sup>  
bi a.

to cause an animal to growl by  
poking with a stick, ba-hu'-ṭo<sup>a</sup>.

grudge, ki-ki'-zhi<sup>a</sup>.

gruel (made of corn), wa-dsu'-dse.

guaranty, wa-we'-no<sup>a</sup>-xe ṭo<sup>a</sup>.

guard (a wrist support), a'-ḱo<sup>a</sup>-ṭa.

guard (to), a'-do<sup>a</sup>-be.

the dog watches the house, sho<sup>a</sup>-ge  
a-ka ṭsi tse a-do<sup>a</sup>-ba i ha.

guardhouse, ho<sup>a</sup>-no<sup>a</sup>-pa-ṣe ṭsi.

guardian (one who guards), da'-i-  
tha do<sup>a</sup>-be.

my guardian, da'-i-tha do<sup>a</sup>-be wi-ṭa  
a-ka.

your guardian, da'-i-tha do<sup>a</sup>-be thi-ṭa  
a-ka.

guardian of things, da-we-gi' do<sup>a</sup>-be.

guess (to), wa-tha'-dse.

guest, i'-ki mo<sup>a</sup>-thi<sup>a</sup>.

I have a guest, i'-ki-mo<sup>a</sup>-thi<sup>a</sup> wi<sup>a</sup>  
o<sup>a</sup>-ṭa-pe a-ṭsi bi a.

guest—continued.

you have a guest, i'-ki-mo<sup>a</sup>-thi<sup>a</sup> wi<sup>a</sup>  
thi-ṭa-pe a-ṭsi bi a.

guided, thi-tho'-ṭo<sup>a</sup>.

I guided, bthi'-tho-ṭo<sup>a</sup>.

you guided, ni'-tho-ṭo<sup>a</sup>.

we guided, o<sup>a</sup>-thi'-tho-ṭo<sup>a</sup> i.

guilt, i'-gtha-no<sup>a</sup>.

guiltless, i'-gtha-no<sup>a</sup> thi<sup>a</sup>-go.

guilty, i'-gtha-no<sup>a</sup>.

he is guilty, i'-gtha-no<sup>a</sup> bi tse gi'-  
ho<sup>a</sup>-a-zhi<sup>a</sup> wa-gthi<sup>a</sup> bi a.

gulch, u-ḱ'u'-be.

gullet, do'-dse; we'-tha-hni.

gulp (to), tha-hni'.

I gulped, btha'-hni.

you gulped, na'-hni.

we gulped, o<sup>a</sup>-tha'-hni i.

gumboil, hi-pe' ni-e.

I have a gumboil, hi-pe' ke o<sup>a</sup>-ni-e.

gum plant, mi'-ṭa o-ga-xthe.

gums, hi-pe' thi'u'-zha.

gum weed, zha'-pa.

gun, wa-ho'-ṭo<sup>a</sup>-the (which see).

the gun exploded, wa-ho'-ṭo<sup>a</sup>-the  
a-ka da'-po-ki-bi o.

gun (breech-loading), wa-ho'-ṭo<sup>a</sup>-the  
u-ba-xo<sup>a</sup>.

I polished my gun, wa-ho'-ṭo<sup>a</sup>-the  
a-gi pi-ṭsi-ga.

gunpowder, wa-ho'-ṭo<sup>a</sup>-the ni-xo-dse;

(2) mo<sup>a</sup>-ṣe ni-xo-dse.

gun wad, mo<sup>a</sup>-ṣa-ga ṭs'u.

gutter, same as gulch.

gypsum, mo<sup>a</sup>-i<sup>a</sup>-ḱa ṣka.

## H

habit, o'-ḱ'o<sup>a</sup>; (2) u'-shko<sup>a</sup>.

habitually, shto<sup>a</sup>.

hack to pieces, ga-shpa-shpa.

I hacked it to pieces, a'-shpa-shpa.

you hacked it to pieces, tha'-shpa-  
shpa.

we hacked it to pieces, o<sup>a</sup>-ga'-shpa-  
shpa i.

hackberry, go<sup>a</sup>-be'.

hackberry tree, go<sup>a</sup>-be' hi.

haggard, xtha.

hailstone, ba'-ḱu (which see).

hair, hi<sup>a</sup>; (2) pa-xi<sup>a</sup>.

hair on man's head, pa-hiu'.

hair of the head, ni-zhu'-ha.

hair on temples, a'-ḱku.

haircut, ba-shta'.

hairless, shta.

hair pulling, thi-pa'-ṣe.

hairy, hi<sup>a</sup>-shko<sup>a</sup>-be.

hale, o'-ga-she thi<sup>a</sup>-ge.

half, u-ki'-stse; u-ki-ṣte.

half-moon, mi'-o<sup>a</sup>-ba a-thi-ge-zhe.

half-witted, ts'e-ga.

halo, mi'-u-bthi-wi<sup>a</sup>.

halter, in-dse' u-gtha (which see).

the horse broke the halter, ḱa'-wa  
a-ka i<sup>a</sup>-dse u-gtha thi-ba-xo<sup>a</sup> bi a.

halter strap, we'-thi<sup>a</sup>.

halve (to), as to cut in two parts,  
tho<sup>a</sup>-ba'-ha ga-xe.

I made two parts, tho<sup>a</sup>-ba'-ha pa-xe.

halve (to), as to cut in two parts—continued.

you made two parts, tho<sup>a</sup>-ba'-ha shka-xe.

we made two parts, tho<sup>a</sup>-ba'-ha o<sup>a</sup>-ga-xa i.

hamlet, to<sup>a</sup>-wo<sup>a</sup> zhi<sup>a</sup>-ga.

hammer, we'-u-ga-do<sup>a</sup>; (2) we'-ga-cta; (3) ga-cta.

hamper, hi<sup>a</sup>-de mo<sup>a</sup>-zho<sup>a</sup>-zhe.

hamstring, hi'-ko<sup>a</sup>-i-no<sup>a</sup>-do<sup>a</sup>.

hand, no<sup>a</sup>-be', sha'-ge.

hand (left), no<sup>a</sup>-be' tha-ta tse.

hand (the palm), no<sup>a</sup>-be' u-tho<sup>a</sup>-da.

hand (right), no<sup>a</sup>-be' i-sdo-ge tse.

my hand is swollen, sha'-ge tse o<sup>a</sup>-tho<sup>a</sup>-ba.

handcuff (to), ba-xtse'.

I handcuffed (him), pa'-xtse.

you handcuffed (him), shpa'-xtse.

we handcuffed (him), o<sup>a</sup>-ba'-xtsa i.

handle (of an ax), i'-ba.

handkerchief, ha-gthe'-zhe wa-tha-ge.

I lost my handkerchief, ha-gthe'-zhe wa-tha-ge o<sup>a</sup>-wo<sup>a</sup>-xpa-the mi<sup>a</sup>-kshe o.

handsaw, we'-ba-tse; we'-ba-ge (which see).

handsome (refers to looks), ni'-ka-o-ta-qa; (2) u-ta-qa.

hang (to), as hanging to dry, u'-ba-tai-zhu.

hang (to) on a peg, u-ba-tai-gtho<sup>a</sup>.

I hung (his hat) on a peg, u-ba'-tai-gtho<sup>a</sup>.

he hung his hat on a peg, u-ba'-tai-gi-gtho<sup>a</sup>.

hanker (to), wa-tho<sup>a</sup>-dse-shi.

I hanker, wa-tho<sup>a</sup>-dse-o<sup>a</sup>-shi.

you hanker, wa-tho<sup>a</sup>-dse u-thi-shi.

happened, wo<sup>a</sup>-cka.

what has happened? ha'-go-e.

happiness, u'-gi-qu.

happy, gi'-qu; shka-shka'-tho<sup>a</sup>.

I am happy, o<sup>a</sup>-qu.

you are happy, thi'-qu.

we are happy, wa'-qu i.

harangue (of an abusive nature), i'-e wa-tha-zhu-zhi.

hard, qa'-gi.

hard part of a wing, a-hi<sup>a</sup> u-qa'-gi.

harden (to) by heat, da'-qa-ge.

I caused the meat to be hardened by heat, ta-tho<sup>a</sup> da'-qa-ge a-the.

harden (to) by heat—continued.

you caused the meat to be hardened

by heat, ta-tho<sup>a</sup> da'-qa-ge tha-the.

we caused the meat to be hardened

by heat, ta-tho<sup>a</sup> da'-qa-ge o<sup>a</sup>-tha i.

hard-hearted (to be), tho<sup>a</sup>-dse qa-gi.

hardly, u'-xo-be-xtsi.

hardship, u'-gi-tse-xi.

we met with hardship, u'-gi-tse-xi

o<sup>a</sup>-ga zho<sup>a</sup>-gi-tha bi a.

hardware, mo<sup>a</sup>-ge we-ki-k'o<sup>a</sup> tai.

harelip, i'-ha zha-ta.

the boy has a harelip, shi<sup>a</sup>-to

zhi<sup>a</sup>-ga a-ka i'-ha zha-ta i ha.

harken (to), a'-no<sup>a</sup>-k'o<sup>a</sup>.

I harken, a'-a-no<sup>a</sup>-k'o<sup>a</sup>.

you harken, a'-tha-no<sup>a</sup>-k'o<sup>a</sup>.

we harken, o<sup>a</sup>-ga-k'o<sup>a</sup> i.

harlot, wa-k'o<sup>a</sup> no<sup>a</sup>-ho<sup>a</sup>.

harmful, u'-gi-ho<sup>a</sup> a-shi.

harness, ka'-wa-we-ki-gthi<sup>a</sup>.

harvest, wa-gthu'-ge; (2) wa-ci-da.

harvest fly, ba'-tho.

harrow (a), mo<sup>a</sup>-i<sup>a</sup>-ka i-thi shto<sup>a</sup>-ga.

hasten (to), hi'-dse-the.

I hasten, hi'-dse-a-the.

you hasten, hi'-dse-tha-the.

we hasten, hi'-dse-o<sup>a</sup>-wo<sup>a</sup>-tha i.

hasten (to), thi-to-ge.

I hasten, bthi-to-ge a-gthe.

you hasten, shni-to'-ge tha-gthe.

hasten (go quickly), wo<sup>a</sup>-go<sup>a</sup> tha thi<sup>a</sup> ho.

hasten (to), u-no<sup>a</sup>-xthi<sup>a</sup>.

I hasten, u-no<sup>a</sup>-xthi<sup>a</sup> pa-xe.

you hasten, u-no<sup>a</sup>-xthi<sup>a</sup> shka-xe.

we hasten, u-no<sup>a</sup>-xthi<sup>a</sup> o<sup>a</sup>-ga-xa i.

hat o'-gtho<sup>a</sup>-ge; (2) u'-gtho<sup>a</sup>-ge.

hatchet, i'-tai<sup>a</sup>.

hate (to), wa'-gthi i-ci; i'-ci.

I hate, i-tha'-ci.

you hate, i'-tha-ci.

we hate, o<sup>a</sup>-tho<sup>a</sup>-ci i.

hateful, wa'-ba-ko<sup>a</sup>-e-wa-the.

hatred, wa-we'-ci.

haul (to), wa-to'-gtho<sup>a</sup>; to'-gtho<sup>a</sup>.

I hauled the goods, wa-to<sup>a</sup> tse to-a-gtho<sup>a</sup>.

you hauled the goods, wa-to<sup>a</sup> tse to-tha-gtho<sup>a</sup>.

we hauled the goods, wa-to<sup>a</sup> tse to'-o<sup>a</sup>-gtho<sup>a</sup> i.

haunch, ta-ko<sup>a</sup>-i-dse; (2) ni'-dse.

**have (to), a-thi'.**  
 I have, a-bthi'.  
 you have, a-ni'.  
 we have, o'-ga'-thi' i.  
 I have them, wa'-bthi'.  
 you have them, wa'-ni.  
 I have mine, a'-gtha-bthi.  
 you have yours, a-tha'-gtha-ni.  
 we have ours, o'-ga'-gtha-thi' i.  
**hawk (to), as to clear the throat, hu'-xpe.**  
 I cleared my throat, hu'-a-xpe.  
 you cleared your throat, hu'-tha-xpe.  
 we cleared our throat, hu'-o'-xpa i.  
**hawk (red-tailed), i'-be-çi-ga; o'-be-çi-ga.**  
**hawk (fork-tailed), o'-be-zha-ṭa.**  
**hay, pe'-zhe.**  
**hayrake, mo'-hi'-i-thi-be-xi'.**  
**hazard, i'-ko-i-pshe.**  
**haze, i'-ki-sho-dse.**  
**hazelnut, o'.**  
**he, e.**  
**head, pa.**  
**head (of a man or animal), we'-thi-xthi.**  
**headache, we'-thi-xthi ni-e.**  
**head first, ba-ts'i'.**  
**headlong, same as head first; (2) u'-he-ça-zhi u-xpa-the.**  
**head or source of a river, u-ho'-ge.**  
**head of a stream, bo'-de-k'a-gthe.**  
**heal (to), gi-ni' ga-xe.**  
 I healed it, gi-ni' pa-xe.  
 you healed it, gi-ni' shka-xe.  
 we healed it, gi-ni' o'-ga-xa i.  
**healthy, u'-ga-she thi'-ge.**  
**hear (to), no'-k'o'.**  
 I hear, a'-no'-k'o'.  
 you hear, tha'-no'-k'o'.  
 we hear, o'-no'-k'o' i.  
**hear (to) them, wa-no'-k'o'.**  
 I hear them, a-wa'-no'-k'o'.  
 you hear them, wa-tha'-no'-k'o'.  
 we hear them, o'-wo'-no'-ko' i.  
 go and hear them (a command),  
 wa-no'-k'o' mo'-thi' o.  
**hearken (to), a'-no'-k'o'.**  
 I hearken, a'-a-no'-k'o'.  
 you hearken, a'-tha-no'-k'o'.  
 we hearken, o'-ga-no'-k'o'.  
**hearsay, u-non'-k'o'.**  
**heart, tho'-dse; no'-dse.**

**heartache, tho'-dse ni-e.**  
 I have a heartache, tho'-dse a-ni-e.  
**heart sac, no'-dse' u-thi-xi'.**  
**heart shock, no'-dse u-thi-ço'-ha.**  
**hearth, u-dse'-the.**  
**hearts (in deck of cards), ni'-de-a-wi'.**  
**heartly, o'-ga-she thi'-ge.**  
**heat (from fire or sun), a'-da-ka-dse.**  
**heat, for drying, da'-biu-çe.**  
**heaves, u'-niu-xi-xi.**  
**heavy, çki'-ge.**  
 heavy object falling on a person,  
 a'-ga-çe.  
**heels, çi-the'-dse.**  
**heifer, tse-çka' mi-ga zhi'-ga.**  
**height, ba-do'.**  
**height (same), go'-çe ki-to'-ha.**  
 the two men are the same height,  
 ni-ka' no'-ba she a-ka go'-çe-çi-  
 to'-ha bi'a.  
**height (equally as tall), e'-to'-ha.**  
 he is as tall as I am, e'-o'-to'-ha.  
 he is as tall as you are, e'-thi-to'-ha.  
 he is as tall as we are, e'-a-wa-to'-ha i.  
**help (to), u-wi'-ko'.**  
 I helped him, u-we'-ko'.  
 you helped him, u-the'-ko'.  
 we helped him, o'-gu'-wi-ko' i.  
**helve, mo'-hi'-çe i-ba.**  
**henceforth, the-to'-ha the-the.**  
 henceforth do as I say, the-to'-ha  
 the-the e-de pshe tse e-go' ko'-  
 btha ha.  
**herd (to) cattle or sheep, sho'-ka-to'.**  
**herd (of cattle), u-ba'-tse.**  
 my father has a large herd of cattle,  
 i'-da-dsi a-ka tse-çka u-ba'-tse hiu  
 wa-thi' bi a.  
**here (at this place), the-ga.**  
**here (in this land), mo'-zho' the-ga.**  
**here and there, gtha'-gtha-gthe.**  
 meet me here at this place, the'-tho  
 o'-tha-çi-pa ṭe ha.  
 from here, the'-ga to'.  
**hermit (a), ku'-zhi a-ha mo'-thi'; (2) o'-ko'-dse ṭsi-gthe.**  
**hernia, tse'-çe btha-çe.**  
**hero, ni'-ka-do'-he.**  
**heron, ṭa'-thu-shu-zhe.**  
**hers, i-ṭa'.**  
**hesitate (to), a'-k'o' gi-the; the'-tse gi-wa tse-xi.**  
 I hesitate, a'-k'o' a-gi-the.

**hesitate (to)**—continued.

you hesitate, a'-k'o<sup>n</sup> tha-gi-the.

we hesitate, a'-k'o<sup>n</sup> o<sup>n</sup>gi-tha i.

why do you hesitate? ha-to<sup>n</sup> the'-tse  
thi-wa-tse-xi a.

**hew (to)**, ga-go<sup>n</sup>.

I hewed (the) wood, zho<sup>n</sup> ke a'go<sup>n</sup>.

you hewed (the) wood, zho<sup>n</sup> ke tha'-  
go<sup>n</sup>.

we hewed (the) wood, zho<sup>n</sup> he o<sup>n</sup>-ga'-  
go<sup>n</sup> i.

**hibernating (as does the bear)**, wa-  
ça'-be ni-dse wa-çpe.

**hiccup**, do'-çkiu.

I have the hiccups, do'-çkiu mo<sup>n</sup>  
ha.

you have the hiccups, do'-çkiu  
zho<sup>n</sup> ha.

**Hickory Creek, Okla.**, Zho<sup>n</sup>-xe-ga  
u-gthi<sup>n</sup>; Ça'-gthu hi u-gthe.

**hickory tree**, ça'-gthu hi.

**hickory tree (large)**, po<sup>n</sup>-to<sup>n</sup> a-hi.

**hickory nut**, po<sup>n</sup> to<sup>n</sup>-ga.

**hide**, bi-çpe'.

**hide (behind something)**, u-thu'-ki-  
ço<sup>n</sup>-thi<sup>n</sup>.

**hide (put away)**, a'-no<sup>n</sup>-xthe.

I shall hide that, a'-a-no<sup>n</sup>-xthe ã me  
kshe o.

**hide one's self**, i'-ki-no<sup>n</sup>-xthe.

I am hiding, i-tha'-ki-no<sup>n</sup>-xthe.

you are hiding, i'-tha-ki-no<sup>n</sup>-xthe.

we are hiding, o<sup>n</sup>-tho<sup>n</sup>-ki-no<sup>n</sup>-xtha i.

**hideous**, no<sup>n</sup>-pe e-wa-the; (2) no<sup>n</sup>-pe  
wa-the.

**hides (of animals)**, wa-ha'.

**hie**, xi<sup>n</sup>-tha-tha.

**high**, mo<sup>n</sup>-shi'-a-dsi.

**hill**, a'-ba-do; ba-xu'.

**hillock**, same as knoll.

**hilltop**, pa-çí'.

**hilly**, ba-zhu'-zhu; (2) thi-gi'-gi-xe.

my land is hilly, mo<sup>n</sup>-zho<sup>n</sup> wi-ã tho<sup>n</sup>  
thi-gi'-gi-xe ha.

**hind quarters of beef**, ã-pe-shta  
e-go<sup>n</sup>; (2) zhu'-gtho<sup>n</sup> sha-be.

**hinder (to)**, shko<sup>n</sup>-zhi ga-xe.

I hindered him from going, ni'-ka-  
shi-ga to<sup>n</sup> shko<sup>n</sup>-zhi pa-xe.

you prevented the man from going,  
ni'-ka-shi-ga to<sup>n</sup> shko<sup>n</sup>-zhi shka-  
xe.

we prevented the man from going,  
ni'-ka-shi-ga to<sup>n</sup> shko<sup>n</sup>-zhi o<sup>n</sup>-ga-  
xa i.

**hip bone**, çí<sup>n</sup>-dse hi.

**hips**, ni'-dse.

**hireling**, wa-shi'.

**his**, i-ã'.

**hit (to) against**, i'-ki-tsi<sup>n</sup>.

**hives (an itching of the skin)**, ki-  
gthi'-k'i-tha.

**ho (an exclamation)**, ha

**hoard (to)**, wa-pi'-zhi.

I hoard, wa-pi'-a-zhi.

you hoard, wa-pi'-tha-zhi.

we hoard, wa-pi'-o<sup>n</sup>-zhi i.

**hoar frost**, xe'-mo<sup>n</sup>-ge.

**hoarse**, hu'-xi-de.

I am hoarse, hu'-o<sup>n</sup>-xi-de.

you are hoarse, hu'-thi-xi-dse.

**hoarse (to be) from speaking**, hu'-  
tha-xi-dse.

I am hoarse, hu'-btha-xi-dse.

you are hoarse, hu'-stsa-xi-dse.

we are hoarse, hu'-o<sup>n</sup>-tha-xi-dsa i.

**hobble**, hi'-k'o<sup>n</sup>-i-thi-çe.

**hoe (to) snow**, ga-dsi'.

I hoed the snow, a'-dsi.

you hoed the snow, tha'-dsi.

we hoed the snow, o<sup>n</sup>-ga'-dsi i.

**hoe (to) the ground**, a'-ga-k'u.

I hoed the ground, a'-ga-k'u.

you hoed the ground, a'-tha-ga-k'u.

we hoed the ground, o<sup>n</sup>-ga-ga-k'u i.

**hoe (a garden tool)**, mo<sup>n</sup>-çe-e.

**hog**, ko-ko-gi.

**hoggish**, ko'-ko-ça e-go<sup>n</sup>.

**hold (to)**, u-thi<sup>n</sup>-ge; u-tho<sup>n</sup>.

**hold (to) back**, a'-ba-t'u.

**hold (to) fast**, ça-gi' u-thi<sup>n</sup>-ge.

I held him fast, ça-gi'-u-bthi<sup>n</sup>-ge.

you held him fast, ça-gi'-u-stsi<sup>n</sup>-ge.

**hold (to) firmly with the teeth**,  
a'-tha-ço<sup>n</sup>-dse.

I held it firmly with my teeth, hi-ke  
no<sup>n</sup>-be-te a-btha-ço<sup>n</sup>-dse.

you held it firmly with your teeth,  
hi-ke-no<sup>n</sup>-be-te a-shda-ço<sup>n</sup>-dse.

**hole**, u-k'u'-dse.

**hole (gopher)**, mo<sup>n</sup>-sho<sup>n</sup>-dse.

**hollow (a)**, u-xtho'-k'a.

**hollow in a log**, xthu'-a; (2) xthu'-k'a.

**Holy**, Wa-ko<sup>n</sup>-da-gi.

**home**, u-ki.

I have a good home, u-ki tha-gthi<sup>n</sup>  
xtsi a-to<sup>n</sup> ha.

**home (a place to dwell)**, u-ãi'.

**homeliness**, u-ã'-ça-zhi.

**homely**, same as homeliness.

**homesickness**, wa-we'-gi-shi-ge. (*See* nostalgia.)

**homestead**, mo<sup>n</sup>-zho<sup>n</sup> wa-shpe-e-zhi.

**homicide**, tho'-da wa-ts'e-the.

**Hominy**, Okla., Co<sup>n</sup>-dseu'-gthi<sup>n</sup> (which see).

**hominy** (hulled corn), wa-da' zhu-e.

**hone** (a), mo<sup>n</sup>-hi<sup>n</sup> i-thi-mo<sup>n</sup>.

**honest**, u'-thu-to<sup>n</sup>; (2) wa'-tho-to<sup>n</sup>.

I am honest, wa-tho'-to<sup>n</sup> bthi<sup>n</sup> da.

you are honest, wa-tho'-to<sup>n</sup> stsi da.

we are honest, wa-tho'-to<sup>n</sup> o<sup>n</sup>-thi i.

**honeybee**, ki-gtho<sup>n</sup>-xe-u-mo<sup>n</sup> zho<sup>n</sup>-ni.

**honeycomb** tripe, u-gthe'-zhe.

**hoodwink**, mo<sup>n</sup>-xe'-the.

**hoof** (horse's), ka'-wa ci'-ha.

**hook shaped**, ts'i<sup>n</sup>-sha.

**hop** (to), he'-shka-shka-tho<sup>n</sup>.

I hopped, he'-shka-shka-tho<sup>n</sup> bthe ha.

you hopped, he'-shka-shka-tho<sup>n</sup> stse ha.

we hopped, he'-shka-shka-tho<sup>n</sup> o<sup>n</sup>-ga-tha i.

**hopeless**, ki-xi'-tha.

I am hopeless, a-ki'-xi-btha.

you are hopeless, tha-ki'-xi-sda.

we are hopeless, o<sup>n</sup>-ki'-xi-tha i.

**horizon**, mo<sup>n</sup>-zho<sup>n</sup>-u-ho<sup>n</sup>-ge; (2) mo<sup>n</sup>-zho<sup>n</sup>-ko<sup>n</sup>-ha.

**horn**, he.

**horned owl**, i'-to<sup>n</sup>.

**hornet**, wa-ba'-ci-ge ça-be (which see).

**horrible**, no<sup>n</sup>-pe wa-the.

**horse**, ka'-wa.

I led my horse, ka'-wa a-gthi-xu-e.

**horse feed**, ka'-wa-wa-no<sup>n</sup>-bthe.

**horsefly**, zho<sup>n</sup>-gthi-shka.

black horsefly, zho<sup>n</sup>-gthi-shka ça-be.

green-headed horsefly, zho<sup>n</sup>-gthu-shka pa to-ho (which see).

large horsefly, zho<sup>n</sup>-gthi-shka to<sup>n</sup>-ga.

**horsemint**, ni'-dsi-da.

**horsehoe**, mo<sup>n</sup>-çe ci a-ba-çta.

**hospitable**, gi'-hi do<sup>n</sup>-he.

**hospital**, hiu'-he-ga tsi.

we took him to the hospital, hiu'-he-ga-tsi ta o<sup>n</sup>-ga-thi o<sup>n</sup>-ga-hi bi a.

**hostile**, tho'-da-zhi.

**hot** (with a fever), ba-da'-ka-dse.

**hot** (to be), da-ka-dse.

I am hot, o<sup>n</sup>-da-ka-dse.

**hot** (to be)—continued.

you are hot, a'-thi-da-ka-dse.

we are hot, da-wa-ka-dsa i.

**hot day**, mo<sup>n</sup>-stse.

**hot water**, ni-da'-ka-dse.

**hot weather**, same as hot day.

is very hot weather, mo<sup>n</sup>-stse wa-gthi<sup>n</sup>.

**hotel** (American plan), wa-no<sup>n</sup>-bthe tsi.

**hour** (an), mi-u'-tha-ga u-ta-no<sup>n</sup>.

**house** (anything set up for shelter), tsi.

my house, tsi wi-ta.

your house, tsi thi-ta.

I keep house, tsi a-gthe.

**House of God**, Wa-ko<sup>n</sup>-da tsi.

I entered the House of God, Wa-ko<sup>n</sup>-da tsi tse u-wa-pe.

you entered the House of God, Wa-ko<sup>n</sup>-da tsi tse u-tha-pe.

We entered the House of God, Wa-ko<sup>n</sup>-da tsi tse o<sup>n</sup>-gu'-pa bi a.

**house of an officer**, a'-ki-da tsi.

**house** (rear of), tsi da-çe.

**house of refuge**, tsi' u-ha-çe.

**household**, tsi'-wa-zhu.

**housetop**, tsi'-i-ta-xe.

**house** (brick), i'<sup>n</sup> zhu-dse i-tsi.

I live in a brick house, i'<sup>n</sup> zhu-dse wi<sup>n</sup> u-wa-gthi<sup>n</sup> ha.

**however**, e-go<sup>n</sup> tho<sup>n</sup>-zha.

**huge**, gtho<sup>n</sup>-the wa-gthi<sup>n</sup>.

I saw huge trees, xtha-be gtho<sup>n</sup>-the wa-gthi<sup>n</sup> to<sup>n</sup>-be ha.

**hull** (to), thi'-zhu-e.

I hull, bthi-zhu-e.

you hull, ni-zhu-e.

we hull, o<sup>n</sup>-thi'-zhu-e.

**hull** (to) by pounding, ga-zhu'.

I hull (walnuts) by pounding, a'-zhu.

you hull (walnuts) by pounding, tha'-zhu.

we hull (walnuts) by pounding, o<sup>n</sup>-ga-zhu i.

**human**, ni'-ka-shi-ga e-go<sup>n</sup>.

**humble**, wa-xpa'-thi<sup>n</sup> ki-the (which see).

**humiliated**, thi'-zhu-a-zhi.

I humiliated him, bthi'-zhu-mo<sup>n</sup>-zhi.

you humiliated him, ni'-zhu-a-zhi.

we humiliated him, o<sup>n</sup>-thi'-zhu-ba-zhi i.

humming bird, i'-xthi-wa-the zhi<sup>a</sup>-ga.  
 hummock (a), mo<sup>a</sup>-ba'-tshi-he; (2)  
 mo<sup>a</sup>-tu-tu-be.  
 humorous, wa-tha'-ho-da; (2) i'-xa-e-  
 wa-the; (3) shka-shka'-tho<sup>a</sup>.  
 he is very humorous, i'-xa-e-wa-tha  
 bi a, ni'-ka-shi-ga.  
 humpback, a'-ba-ku-t'o-xa.  
 hunchback, same as humpback.  
 hungry (to be), no<sup>a</sup>-pe'-hi.  
 I am hungry, no<sup>a</sup>-pe'-a-hi.  
 you are hungry, no<sup>a</sup>-pe'-thi-hi.  
 we are hungry, no<sup>a</sup>-pe'-o<sup>a</sup>-hi i.  
 hunt (to), u-tse'.  
 hunt (as for one's own), u-gi'-dse.  
 I am hunting for my horse, ka'-wa  
 u-wa-gi-dse.  
 you are hunting for your horse, ka'-  
 wa u-tha-gi-dse.  
 I go hunting; will sleep out if neces-  
 sary, ta'-bthe zho<sup>a</sup>-bthe.  
 hurl (to), ga-ci'-ge.  
 I hurled it, a'-ci-ge.  
 you hurled it, tha'-ci-ge.  
 we hurled it, o<sup>a</sup>-ga'-ci-ga i.  
 hurricane, zho<sup>a</sup>-bi'-cu-ge.  
 hurry (to), u'-no<sup>a</sup>-xthi<sup>a</sup>; (2) xi<sup>a</sup>-tha-  
 tha.  
 I hurry, xi<sup>a</sup>-tha-tha bthe.  
 you hurry, xi<sup>a</sup>-tha-tha stse.  
 we hurry, xi<sup>a</sup>-tha-tha o<sup>a</sup>-ga-tha i.

I, wi'-e.  
 I alone, wi'-shno<sup>a</sup>.  
 I also, wi'-shki.  
 I mean myself, wi-a'-wa-ki-kshe.  
 I too (for my part), wi'-shki-do<sup>a</sup>.  
 ice, no<sup>a</sup>-xe.  
 The ice has melted, no<sup>a</sup>-xe a-ka  
 da'-cko<sup>a</sup> bi a.  
 ice chest, no<sup>a</sup>-xe u-zhi.  
 icicle, no<sup>a</sup>-xe u-ba-do<sup>a</sup>-the.  
 iciness, icy, no<sup>a</sup>-xe a-da.  
 identical, e'-xtsi-e.  
 identification mark, u'-we-to<sup>a</sup>-i<sup>a</sup>  
 (which see).  
 I made an identification mark,  
 u'-we-to<sup>a</sup>-i<sup>a</sup> pa-xe.  
 you made an identification mark,  
 u'-we-to<sup>a</sup>-i<sup>a</sup> shka-xe.  
 we made a mark for identification,  
 u'-we-to<sup>a</sup>-i<sup>a</sup> o<sup>a</sup>-ga-xa i.

hurt (to), thi-zhu a-zhi.  
 you will hurt yourself, i'-tha-gtha-no<sup>a</sup>  
 ta ki<sup>a</sup> do.  
 hurt (to be) in an accident, gtho<sup>a</sup>-  
 the-wo<sup>a</sup>.  
 I was hurt in an accident, gtho<sup>a</sup>-the-  
 wo<sup>a</sup> a-dsi no<sup>a</sup>-o<sup>a</sup>-ka ha.  
 you were hurt in an accident, gtho<sup>a</sup>-  
 the-wo<sup>a</sup> a-dsi no<sup>a</sup>-thi-ke ha.  
 hurt feelings, tha-k'e-ki-the.  
 hurt (to be) by a broken board,  
 no<sup>a</sup>-xo<sup>a</sup>.  
 I was hurt on a broken board, a-no<sup>a</sup>-  
 xo<sup>a</sup>.  
 you were hurt on a broken board,  
 tha-no<sup>a</sup>-xo<sup>a</sup>.  
 we were hurt on a broken board,  
 o<sup>a</sup>-no<sup>a</sup>-xo<sup>a</sup> i.  
 husband, i-ni'-ka.  
 husk (to), wa-thi'-ga.  
 I husk, wa-bthi'-ga.  
 you husk, wa-stsi-ga.  
 husk (to) corn, thi'-ga.  
 I husk corn, bthi'-ga.  
 you husk corn, stsi'-ga.  
 I am husking corn (w. sp.), wa-bthi'-  
 ga a-thi<sup>a</sup> he the.  
 I am husking corn (m. sp.), wa-bthi'-  
 ga a-thi<sup>a</sup> he tho.  
 hut, tsi zhi'-ga.  
 hydrophobia, wa-tha'-xta-ge.

## I

identified, u'-to<sup>a</sup>-ba.  
 identify (to), i'-gi-ba-ho<sup>a</sup>.  
 I identified it, i-tha'-gi-pa-ho<sup>a</sup>.  
 you identified it, i'-tha-gi-shpa-ho<sup>a</sup>.  
 we identified it, o<sup>a</sup>-tho<sup>a</sup>-gi-ba-ho<sup>a</sup> i.  
 idler, u-thi'-shi-ga.  
 idolize (to), wa'-gthi<sup>a</sup> o-xta-gi-the.  
 I idolize it, wa'-gthi<sup>a</sup> o-xta-a-gi-the.  
 you idolize it, wa'-gthi<sup>a</sup> o'-xta-tha-  
 gi-the.  
 we idolize it, wa'-gthi<sup>a</sup> o-xta-o<sup>a</sup>-gi-  
 tha i.  
 ignite (to), po-e'.  
 I ignited it, po-e' pa-xe.  
 you ignited it, po-e' shka-xe.  
 we ignited it, po-e' o<sup>a</sup>-ga-xa i.  
 ignominy, wa-we'-shtse.  
 ignorance, ignorant, da'-i-ba-ho<sup>a</sup>  
 a-shi.  
 ill mannered, wa'-cpa-zhi.

**ill-treat** (to), ga-ç'o'.  
**illuminate** (to), da'-ko<sup>a</sup>-ga-xa.  
 I illuminated, da'-ko<sup>a</sup> pa-xe.  
 you illuminated, da'-ko<sup>a</sup> shka-xe.  
 we illuminated, da'-ko<sup>a</sup> o<sup>a</sup>-ga-xa i.  
**illustrious**, ni'-ka do<sup>a</sup>-he.  
**imbibe** (to), wa-tha'-to<sup>a</sup>.  
 I imbibe, wa-btha'-to<sup>a</sup>.  
 you imbibe, wa-shpa'-to<sup>a</sup>.  
 we imbibe, o<sup>a</sup>-wo<sup>a</sup>-tha-to<sup>a</sup> i.  
**imitate**, i'-do<sup>a</sup>-be ga-xe; (2) wa-we'-ga-çko<sup>a</sup>-the.  
 I imitate, i'-do<sup>a</sup>-be pa-xe.  
 You imitate, i'-do<sup>a</sup>-be shka-xe.  
 we imitate, i'-do<sup>a</sup>-be o<sup>a</sup>-ga-xa i.  
**immaterial**, u'-ga-xe thi-ge.  
**immature**, no<sup>a</sup>-hi'-zhi.  
**immerse** (to), ni'-u-bi-do<sup>a</sup>.  
 I immersed it, niu'-pi-do<sup>a</sup>.  
 You immersed it, niu'-shpi-do<sup>a</sup>.  
 we immersed it, niu'-o<sup>a</sup>-gu-bi-do<sup>a</sup> i.  
**impatience**, i'-hi-dse.  
 I have no patience, o<sup>a</sup>-tho<sup>a</sup>-hi-dse.  
 you have no patience, i-thi'-hi-dse.  
**impatient** (toward another), a'-mo<sup>a</sup>-ka-zhi.  
 I am impatient with you, a'-wi-mo<sup>a</sup>-ka mo<sup>a</sup>-zhi.  
 you are impatient, a'-tha-mo<sup>a</sup>-ka zhi.  
 I am impatient with him, a'-a-mo<sup>a</sup>-ka mo<sup>a</sup>-zhi.  
 you are impatient with me, o<sup>a</sup>-tha mo<sup>a</sup>-ka zhi.  
 we are impatient with him, o<sup>a</sup>-ga-mo<sup>a</sup>-ka ba-zhi i.  
**imperfect**, e'-go<sup>a</sup> xtsi-zhi; (2) wa'-thu-to<sup>a</sup> a-zhi.  
**imperfection**, u'-xthi.  
**implements**, we'-ki-k'o<sup>a</sup>.  
**impoliteness**, gi-o-shki-ga.  
**impose** (to), thi-ho'-da.  
 I imposed upon him, bthi'-ho-da.  
 you imposed upon him, ni'-ho-da.  
 we imposed upon him, o<sup>a</sup>-thi'-ho-da i.  
**impossible**, e'-go<sup>a</sup> tho<sup>a</sup>-ta zhi; tho<sup>a</sup>-ta zhi.  
 it will be impossible for you to go, stee tho<sup>a</sup>-ta zhi.  
 it will not be possible for you to go, ne tho<sup>a</sup>-ta zhi.  
 it will not be possible for us to go, o<sup>a</sup>-ga'-tha ba tho<sup>a</sup>-ta zhi.  
**impotence**, **impotent**, u'-thu-çe thi-ge.

**impoverish** (to), ki-gthi'-wa-xpa-thi<sup>a</sup>.  
 I am impoverished, a-ki'-gthi wa-xpa-thi<sup>a</sup>.  
 you are impoverished, tha-ki'-gthi wa-xpa-thi<sup>a</sup>.  
 we are impoverished, o<sup>a</sup>-ki'-gthi wa-xpa-thi<sup>a</sup> i.  
**imprison**, **imprisonment**, ho<sup>a</sup>-no<sup>a</sup>-pa-çe u-k'o<sup>a</sup>-he.  
**improbable**, e'-go<sup>a</sup> a-zhi e-çko<sup>a</sup>.  
**improve** (to), thi-tha'-gthi<sup>a</sup>.  
 I improved, bthi'-tha-gthi<sup>a</sup>.  
 you improved, ni'-tha-gthi<sup>a</sup>.  
 we improved, o<sup>a</sup>-thi-tha-gthi<sup>a</sup> i.  
**improvidence**, u'-thi-ts'a-ge i-wa-xpa-thi<sup>a</sup>.  
**impudence**, wa-ga'-ts'a-e-zhi.  
**impugn**, wa-we'-gi-e.  
**impure**, wa-çi'-hi a-zhi.  
**impute**, a-gtha.  
**inability**, da'-thu-ts'a-ge; (2) thu-ts'a-ga.  
**inactive**, shko<sup>a</sup> a-zhi.  
**inaccurate**, wa'-thu-to<sup>a</sup> a-zhi.  
**inalienable**, thi-ho<sup>a</sup>-gi-the tho<sup>a</sup>-ta-zhi.  
**inaudible**, tha-wa'-to<sup>a</sup>-i<sup>a</sup> a-zhi.  
**incandescent**, da'-ko<sup>a</sup>-çka.  
**incase**, u-thi'-xi<sup>a</sup>.  
**incendiary**, u-ça' bi o.  
**inception**, pa-ho<sup>a</sup>-gthe tse dsi to<sup>a</sup>.  
**incessant**, i'-gi-ha.  
**incinerate**, da'-thi-ge ga-xe.  
**incipient**, tse'-ga-xtsi-dsi.  
**incision**, ga-xthu'-ge.  
 I made an incision in my leg, zhe-ga wi-ta a'-xthu'-ge ha.  
 you made an incision in your leg, zhe-ga thi-ta tha-xthu'-ge ha.  
**incisors**, hi'-pa-hi-kshe.  
**incite** (to), shko<sup>a</sup>-wa-ga-xe.  
 I incited him, shko<sup>a</sup>-wa pa-xe.  
 you incited him, shko<sup>a</sup>-wa-shka-xe.  
 we incited him, shko<sup>a</sup>-wa o<sup>a</sup>-ga xa i.  
**incivility**, gi-o-shki-ga.  
**incline** (a steep hill), pa-bu'.  
**inclose** (to), u-gtho<sup>a</sup>'.  
 I inclosed it, u-wa'-gtho<sup>a</sup> ha.  
 you inclosed it, u-tha'-gtho<sup>a</sup> ha.  
 we inclosed it, o<sup>a</sup>-gu'-gtho<sup>a</sup> i.  
**include** (to), u-i'-he kshi-the.  
 I included it, u-i'-he a-kshi-the.  
 you included it, u-i'-he tha-kshi-the.  
 we included it, u-i'-he o<sup>a</sup>-kshi-tha i.  
**incognito**, ki-gthi'-e-zhi.  
**income**, u'-kshe-to<sup>a</sup>.



incomplete, *thu-tsa-ge sho' a-ka;*

(2) *tse'-ga-xtsi-dse.*

increase, *hiu' a-tha bi.*

incubator, *u-ba'-xthe-ge.*

inculpate, *i'-gtha-no<sup>a</sup> a-gtha.*

incumbent, *the-go'-dsi u-gthi<sup>a</sup> a-ka.*

incursion, *a'-do-do<sup>a</sup>.*

incurve, *ba-sho'.*

indebted, *wa-thu'-ce a-thi<sup>a</sup>.*

I am indebted, *wa-thu'-ce a-bthi<sup>a</sup>.*

you are indebted, *wa-thu'-ce a-stsi<sup>a</sup>.*

we are indebted, *wa-thu'-ce o<sup>a</sup>-ga-thi<sup>a</sup> i.*

indeed, *a'-tha.*

indefatigable, *ga-cki'-ga zhi.*

indemnify (to), *wa-ga'-shi-be.*

indentation, *ga-shki'-ge.*

Independence, *Kana,* *Pe'-zhe i-tsi-to<sup>a</sup> wo<sup>a</sup>.*

independent, *wa-we'-gi no<sup>a</sup>-zhi<sup>a</sup> a-zhi.*

Indian agent, *Mo'-hi<sup>a</sup> to<sup>a</sup>-ga-ga-hi-ge.*

Indian (Red Man), *Ni'-ka zhu-dse.*

indicate. (*See* to point at.)

indict (to), *wa-we'-gtha-no<sup>a</sup> a-gtha.*

indictment, same as indict.

indifference, *u'-tho<sup>a</sup>-dse shi a-zhi.*

indigent, *wa-xpa'-thi<sup>a</sup>.*

individual (as applied to person), *wi<sup>a</sup>-no<sup>a</sup>-the.*

individual, *o'-ko<sup>a</sup>-dsi.*

indolence, *u'-thu-ts'a-ge.*

indorse (to), as a check, *mo'-sho<sup>a</sup> u-thi<sup>a</sup>-ge.*

I indorsed it, *mo'-sho<sup>a</sup> u-bthi<sup>a</sup>-ge.*

you indorsed it, *mo'-sho<sup>a</sup> u-stsi<sup>a</sup>-ge.*

we indorsed it, *mo'-sho<sup>a</sup> o<sup>a</sup>-gu-thi<sup>a</sup>-ga i.*

industrious, *wa-thi'-to<sup>a</sup>-shto<sup>a</sup>.*

I am industrious, *wa-bthi'-to<sup>a</sup>-shto<sup>a</sup>.*

you are industrious, *wa-ni'-to<sup>a</sup>-shto<sup>a</sup>.*

we are industrious, *o<sup>a</sup>-wo<sup>a</sup>-thi'-to<sup>a</sup>-shto<sup>a</sup> i.*

inebriate, *wa-tha'-to<sup>a</sup> shto<sup>a</sup>.*

ineffective, *ge'-go<sup>a</sup>.*

inert, *u-thi'-ko<sup>a</sup> thi<sup>a</sup>-ge.*

inevitable, *u'-tho<sup>a</sup>-zhi.*

infallible, *u'-tho<sup>a</sup>-zhi e-go<sup>a</sup>.*

infamous, *i'-ci-wa-the.*

infancy, *pa'-ta zhi<sup>a</sup>-ga.*

infant, *pa'-ta zhi<sup>a</sup>-ga.*

infant (new-born) *zhi<sup>a</sup>-ga shto<sup>a</sup>-ga.*

infectious, *zhi<sup>a</sup>-ga ts'e-gi-the.*

infantry, *mo<sup>a</sup>-thi<sup>a</sup> a-ki-da.*

infectious *a'-ki-o<sup>a</sup>-tha u-mo<sup>a</sup>-ka.*

inferior, *u-xtha'-zhi.*

infinite, *u-ho<sup>a</sup>-ge thi<sup>a</sup>-ge.*

infirm (as a feeble man), *shko<sup>a</sup>-thu-ts'a-ge hi.*

inflate (to), *thi-ci-tha.*

I inflated it, *bthi-ci-tha.*

you inflated it, *ni-ci-tha.*

we inflated it, *o<sup>a</sup>-thi-ci-tha i*

inflexible, *ga-gi'.*

influence, *i'-e-u-pshe.*

influenza, *hu'-xpe-pi-zhi.*

inform, *gi'-tha-wa-cka.*

I informed him, *o<sup>a</sup>-wo<sup>a</sup>-tha-cka.*

you informed him, *the'-wa-tha-cka.*

infuriate (to), *thi-wa'-zhi<sup>a</sup> pi-zhi.*

I infuriated him, *bthi'-wa-zhi<sup>a</sup> pi-zhi.*

you infuriated him, *ni'-wa-zhi pi-zhi.*

we infuriated him, *o<sup>a</sup>-thi'-wa-zhi pi-zhi i.*

ingrate (an), *tha-k'e'-the tha-gthi<sup>a</sup> a-zhi.*

ingratitude, *we'-ki-sho<sup>a</sup> thi<sup>a</sup>-ge.*

inhale (to), *ni-o<sup>a</sup> btha-qu.*

inhale through the mouth, *tha'-stsu-tse.*

I inhaled (the smoke), *btha'-stsu-tse.*

you inhaled (the smoke), *na'-stsu-tse.*

we inhaled (the smoke), *o<sup>a</sup>-tha'-stse tse i.*

inherit, *a-gtha'-thi<sup>a</sup>.*

I inherited money, *mo<sup>a</sup>-ce cka a-gtha-bthi<sup>a</sup>.*

you inherited money, *mo<sup>a</sup>-ce cka a-gtha-ni.*

inheritance, *a-gtha'-thi<sup>a</sup>; (2) da'-do<sup>a</sup> a-gtha-thi<sup>a</sup>.*

inimical, *tho'-da-zhi.*

injure (to), *wa-no<sup>a</sup>-ka-the.*

injure (to) badly, *ga-shpa-shpa.*

I injured him badly, *a'-shpa-shpa.*

you injured him badly, *tha'-shpa-shpa.*

we injured him badly, *o<sup>a</sup>-ga'-shpa-shpa i.*

injure (to, in a bad sense), *ga-co<sup>a</sup>.*

injured (to be), *gtho<sup>a</sup>-the-wo<sup>a</sup>.*

I am injured, *gtho<sup>a</sup>-the-wo<sup>a</sup> a-dsi no<sup>a</sup>-o<sup>a</sup>-ka ha.*

you are injured, *gtho<sup>a</sup>-the-wo<sup>a</sup> a-dsi no<sup>a</sup>-thi-ka.*

we are injured, *gtho<sup>a</sup>-the-wo<sup>a</sup> a-dsi no<sup>a</sup> a-wa-ka i.*

**injurious**, u'-gi-ho<sup>a</sup> a-zhi.  
**injury**, same as injurious.  
**injustice**, e-go<sup>n</sup> zhi kshi-the.  
**inland**, mo<sup>a</sup>-zho<sup>a</sup>-a'-ta.  
**inmost**, mo<sup>a</sup>-tse'-ta-xtsi.  
**innermost**, same as inmost.  
**innocence**, i'-gtha-no<sup>a</sup> thi<sup>a</sup>-ge.  
**inoculate (to)**, mo<sup>a</sup>-ko<sup>n</sup> u-thi-k'e.  
**inquest**, ha'-go<sup>n</sup> ts'e tse thi'-u-pa-the.  
**inquire**, i'-mo<sup>a</sup>-xe.  
**inquirer**, wa-we'-wo<sup>a</sup>-xe a-ka (which see).  
 the one who asked me the question,  
 wa-we'-o<sup>a</sup>-wo<sup>a</sup>-xe a-ka.  
 the one who asked you the question,  
 wa-we'-thi-wo<sup>a</sup>-xe a-ka.  
**inquiry**, wa-we'-mo<sup>a</sup>-xe.  
**inquiry as to one's death**, ha'-go<sup>n</sup>  
 ts'e tse thi'-u-pa-the.  
 to make inquiry about some one, i'-  
 gtho<sup>a</sup>-xe.  
 I made an inquiry about a relative,  
 i-tha'-gtho<sup>a</sup>-xe.  
 you made an inquiry about some-  
 one, i'-tha-gtho<sup>a</sup>-xe.  
 we made an inquiry, o<sup>a</sup>-tho<sup>n</sup>-  
 gtho<sup>a</sup>-xa i.  
**inquisition**, a'-ga-gu.  
**inquisitive**, wa-we'-wo<sup>a</sup>-xe shto<sup>a</sup>.  
**insane**, wa-thi'-gtho<sup>a</sup> thi<sup>a</sup>-ge; (2)  
 ts'o-ga.  
**insanity**, we'-thi-gtho<sup>a</sup> o-xpa-tha.  
**inside**, mo<sup>a</sup>-tse'-ta.  
**insist (to) on being obeyed**, i'-e  
 o-psha bi go<sup>a</sup>-tha.  
 I insist on being obeyed, i'-e o-psha  
 bi ko<sup>a</sup>-btha.  
 you insist on being obeyed, i'-e  
 o-psha bi shko<sup>a</sup>-shda.  
 we insist on being obeyed, i'-e o-psha  
 bi o-go<sup>a</sup>-tha i.  
**insnared**, u-ki'-o<sup>a</sup>-the.  
**insolence**, insolent. (See impu-  
 dence.)  
**inspect**, a'-ga-gu.  
**inspector**, wa'-ga-gu.  
**install (to)**, as to place in office,  
 wa-thi'-to<sup>a</sup> u-gthi<sup>a</sup> kshi-the.  
**instantly**, the go<sup>a</sup>-dsi xtsi.  
**instead**, e'-zhi wi<sup>a</sup> u-k'o<sup>a</sup> he.  
**instep**, ci-shto'-zha tse.  
**institute (to)**, thi-mo<sup>n</sup>-gthe.  
 I instituted it, bthi'-mo<sup>n</sup>-gthe.

**institute (to)**—continued.  
 you instituted it, ni'-mo<sup>n</sup>-gthe.  
 we instituted it, o<sup>a</sup>-thi<sup>a</sup>-mo<sup>n</sup>-gtha i.  
**instruct (to)**, kchi'-o<sup>a</sup>-ge; wa-go<sup>n</sup>-ge.  
 I instruct, a-kchi'-o<sup>a</sup>-ge.  
 you instruct, tha-kchi'-o<sup>a</sup>-ge.  
 we instruct, o<sup>a</sup>-kchi'-o<sup>a</sup>-ga i.  
**instruction**, wa-kchi'-o<sup>a</sup>-ge.  
**instructor**, wa-go<sup>n</sup>-ge.  
**insufficient**, u'-sha-zhi; dsu'-ba.  
**insult (as an insult)**, u'-i-gtha-no<sup>a</sup>.  
**insult (byword)**, tha-zhu'-zhi.  
 I insulted him, btha-zhu mo<sup>a</sup>-zhi.  
 you insulted him, shta'-zhu-zhi.  
 we insulted him, o<sup>a</sup>-tha-zhu ba-zhi i.  
**insurance**, wa-we'-no<sup>a</sup>-xe to<sup>a</sup>.  
**intact**, thi-ta'-tha-zhi.  
**integrity (moral)**, o'-tho-to<sup>a</sup>.  
**intellect**, wa-thi'-gtho<sup>a</sup>.  
 he has much intellect, ni-ka-shi-ga  
 a-ka wa-thi-gtho<sup>a</sup> u-tsi bi a.  
**intellectual**, wa-thi'-gtho<sup>a</sup> pi-o<sup>a</sup>.  
**intelligible**, wa-gka'.  
**intemperance**, gtho<sup>n</sup>-thi<sup>a</sup>-shto<sup>a</sup>.  
**intention**, ga'-xe go<sup>a</sup>-tha.  
 I intend to do it, pa-xe ko<sup>a</sup>-btha ha.  
 you intend doing it, shka-xe shko<sup>a</sup>-  
 shda ha.  
 we intend doing it, o<sup>a</sup>-ga-xa o<sup>a</sup>-go<sup>n</sup>-  
 tha i.  
**inter (to place in a grave)**, xe.  
 I shall inter him, a-xe' ta mi kshe o.  
 you shall inter him, tha-xe' ta tse o.  
**intercept (to)**, a'-no<sup>a</sup>-ge.  
 I intercept, a'-a-no<sup>a</sup>-ge.  
 you intercept, a'-tha-no<sup>a</sup>-ge.  
**interchange**, i'-ki-thi-to<sup>a</sup>-ga.  
**interdict (as to forbid)**, wa-we'-gi-  
 zhu-shi.  
**interest (on borrowed money)**, u-  
 thu'-da.  
**interest (paid)**, o-tho'-da.  
**interfere (to) in passing**, a-pa-ts'u.  
**interfered**, u-wa-i-e.  
**interim**, u-ta'-no<sup>a</sup>-gthe tse.  
**interior**, mo<sup>a</sup>-tse'-ta.  
**interlay (to)**, u-ta'-no<sup>a</sup>-u-k'o<sup>a</sup>-he.  
**interlope (to)**, a'-thi-ta dsi i-e.  
**intermarry (to)**, to<sup>a</sup>-wo<sup>a</sup>-gtho<sup>a</sup> ki-  
 thi-to<sup>a</sup>-ga ki-gtho<sup>a</sup>-ge; (2) ki-  
 gtho<sup>a</sup>-ge.  
**intermission**, he'-be ba-no<sup>a</sup>-the.  
 I waited for an intermission, he'-be  
 ba-no<sup>a</sup>-the tse o<sup>a</sup>-tho<sup>a</sup> a-ga-pa bi a.

intermittent, u-ta'-no<sup>a</sup>-gtha-gtha.  
 intermixture, i'-ki-thi-btho<sup>a</sup>.  
 internal ear, no<sup>a</sup>-xu'-dse.  
 interpreter, i'-e-wa-čka.  
 interrogate, wa-we'-wo<sup>a</sup>-xe.  
 interrupt (to), i'-e-a-no<sup>a</sup>-ge; o<sup>a</sup>-gi-thi-  
 ța; a'-thi-ța dsi i-e.  
 interrupt (to) a conversation, u'-i-e.  
 interval, u-ta'-no<sup>a</sup>-gthe.  
 intervene (to), u-ța'-no<sup>a</sup> u-no<sup>a</sup>-zhi<sup>a</sup>.  
 interview (an), u-ki'-e.  
 intestine (large), i<sup>a</sup>-gthe' u-to<sup>a</sup>-ga;  
 wa-sda.  
 intestine of animals, tse-shi-be.  
 intimate, u-ga'-ts'u-ga.  
 intimidate, wa-no<sup>a</sup>-pe ga-xe.  
 I intimidated him, wa-no<sup>a</sup>-pe pa-xe.  
 you intimidated him, wa-no<sup>a</sup>-pe  
 shka-xe.  
 we intimidated him, wa-no<sup>a</sup>-pe o<sup>a</sup>-  
 ga-xa i.  
 intolerable, a'-mo<sup>a</sup>-ka-e wa-tha-zhi.  
 intoxicant (fire water), pe'-de-ni.  
 intoxicate (to), gtho<sup>a</sup>-thi<sup>a</sup> ga-xe.  
 I caused him to be intoxicated,  
 gtho<sup>a</sup>-thi<sup>a</sup> pa-xe.  
 you caused him to be intoxicated,  
 gtho<sup>a</sup>-thi<sup>a</sup> shka-xe.  
 we made him intoxicated, gtho<sup>a</sup>-thi<sup>a</sup>  
 o<sup>a</sup>-ga-xa i.  
 intoxicated, gtho<sup>a</sup>-thi<sup>a</sup>.  
 intractability, da'-e-tha-gthi<sup>a</sup> a-zhi.  
 intrepid (to be), wa-sho'-she.  
 I am intrepid, a-wa'-sho-she.  
 you are intrepid, wa-thi'-sho-she.  
 we are intrepid, wa'-wa-sho-sha i.  
 intrenchment, no<sup>a</sup>-ça (which see).  
 introduce (to), ba-ha' i-ba-ho<sup>a</sup> wa-ki.  
 invade (to), gi'-do-do<sup>a</sup>.  
 I invaded, e'-do-do<sup>a</sup>.  
 you invaded, the'-do-do<sup>a</sup>.  
 we invaded, o<sup>a</sup>-ga'-do-do<sup>a</sup> i.  
 invalid, o'-ka-wa-the a-ka.  
 invariable, e-go<sup>a</sup>-sho<sup>a</sup>-sho<sup>a</sup>-e.  
 invent (to), we'-ki-k'o<sup>a</sup> ga-xe.  
 I invented, we'-ki-k'o<sup>a</sup> pa-xe.  
 you invented, we'-ki-k'o<sup>a</sup> shka-xe.  
 we invented, we'-ki-k'o<sup>a</sup> o<sup>a</sup>-ga-xa i.  
 invention (n.), we'-ki-k'o<sup>a</sup> ga-xe.  
 inventor, wa-ga'-xe a-ka.  
 inventory, da'-do<sup>a</sup> wa-gtha-wa.  
 I took an inventory, da'-do<sup>a</sup> a-gtha-  
 wa ha,

inventory—continued.  
 you took an inventory, da'-do<sup>a</sup> tha-  
 gtha-wa ha.  
 we took an inventory, da'-do<sup>a</sup> o<sup>a</sup>-  
 gtha-wa i.  
 investigate, u-to<sup>a</sup>-be.  
 I investigate, u-to<sup>a</sup>-be pa-xe.  
 you investigate, u-to<sup>a</sup>-be shka-xe.  
 we investigate, u-to<sup>a</sup>-be o<sup>a</sup>-ga-xa i.  
 invincible, be' ga-xa zhi.  
 inviolable, a'-xo-ba-bi.  
 invisible, be'-i-tha-zhi; (2) to<sup>a</sup>-i<sup>a</sup>  
 a-zhi.  
 invitation (a formal), gi-ko'.  
 invite (to), a'-pe.  
 I invited him, a'-a-pe.  
 you invited him, a'-tha-pe.  
 we invited him, o<sup>a</sup>-ga-pa i.  
 to invite to a feast, gi-ku.  
 I invited him to a feast, e'-ku.  
 you invited him to a feast, tha'-ku.  
 we invited him to a feast, o<sup>a</sup>-ku i.  
 invoke (to), wa-gi'-ka.  
 I invoke, a-wa'-gi-ka.  
 you invoke, wa-tha'-gi-ka.  
 we invoke, o<sup>a</sup>-wo<sup>a</sup>-gi-ka i.  
 invulnerable, ts'e'-the wa-tse-xi.  
 inward, mo<sup>a</sup>-tse'-ta-ha.  
 Iowa Indians and State, Ba'-xo-dse;  
 Pa'-xo-dse.  
 iridescent, to-sni'-gthe e-go<sup>a</sup>.  
 iron, mo<sup>a</sup>-çe.  
 iron spoon, mo<sup>a</sup>-çe tsiu-ge.  
 iron wedge, mo<sup>a</sup>-çe wiu-ga do<sup>a</sup>.  
 irrefutable, wa-gi'-zha wa-tse-xi.  
 irreproachable, a'-tho-to<sup>a</sup>.  
 irrigate, a'-ni-do<sup>a</sup> ga-xe.  
 I irrigated, a'-ni-do<sup>a</sup> pa-xe.  
 you irrigated, a'-ni-do<sup>a</sup> shpa-xe.  
 we irrigated, a'-ni-do<sup>a</sup> o<sup>a</sup>-ga-xa i.  
 is (general form of to be), a-ka.  
 island, ni-u'-tho<sup>a</sup>-da; (2) ni-ba'-çe.  
 isolate (to), u-ko<sup>a</sup>-dsi the ga-xe.  
 I isolated (them), u-ko<sup>a</sup>-dsi the  
 pa-xe.  
 you isolated (them), u-ko<sup>a</sup>-dsi the  
 shka-xe.  
 we isolated (them), u-ko<sup>a</sup>-dsi the  
 o<sup>a</sup>-ga-xa i.  
 issue (of Government rations), wa-  
 ki'-gtha-e.  
 itch, tha-k'i'-tha; (2) ki-gthi'-ki'-tha.  
 itching of the body, ba-k'i'-tha.

## J

jabber (to), i'-ha u-tsi.

I jabber, i'-ha o<sup>a</sup>-wo<sup>a</sup>-tsi.

you jabber, i'-ha u-thi-tsi.

we jabber, i'-ha u-wa-tsi i.

jack (for lifting), we'-the-mo<sup>a</sup>-shi.

jack (playing card), zha'-ke.

jack rabbit, mo<sup>a</sup>-shti<sup>a</sup> no<sup>a</sup>-ta-stse-e.

jack-in-the-pulpit, sho<sup>a</sup>-ge i-ts'e-the.

jacket (woman's), ha-cka'.

jail (prison), ho<sup>a</sup>-no<sup>a</sup>-pa-ge (which see).

they put me in jail, ho<sup>a</sup>-no<sup>a</sup>-pa-ge a-wo<sup>a</sup> gtho<sup>a</sup> i.

January, Ho<sup>a</sup>-ba-stse-dse.

javelin, we'-zha-pshe (which see).

jaw, the'-ba.

jealousy (by a woman), no<sup>a</sup>-wo<sup>a</sup>-ci.

I am jealous, a-no<sup>a</sup>-wo<sup>a</sup>-ci he.

you are jealous, tha-no<sup>a</sup>-wo<sup>a</sup>-ci he.

jealousy (by a man), mi'-wa-da.

I am jealous of a woman, wa-u' wi<sup>a</sup> mi-a-a-da ha.

you are jealous of a woman, wa-u' wi<sup>a</sup> mi-a-tha-da ha.

jerk (to), xa-pi-e'-the.

I jerked, xa-pi'-a-the.

you jerked, xa-pi-tha'-the.

we jerked, xa-pi'-o<sup>a</sup>-tha i.

jest, wa-tha'-ho-da.

jingle (to), no<sup>a</sup>-ca'-thu.

join (to) two boards or poles, a'-ki-ki-gthe.

I joined two boards, a'-a-ki-ki-gthe.

you joined two boards, a'-tha-ki-ki-gthe.

we joined two boards, o<sup>a</sup>-ga-ki-ki-gtha i.

join (to) a society; become a member, u'-thi-ço<sup>a</sup>-ha.

I joined the society, u-bthi'-ço<sup>a</sup>-ha.

you joined the society, u-shni'-ço<sup>a</sup>-ha.

we joined the society, o<sup>a</sup>-gu'-thi-ço<sup>a</sup>-ha i.

joint (a), u-ki'-tse.

joints of the arm, a-u'-ki-te.

joke, wa-tha'-ho-da.

joker, wa-da'-i<sup>a</sup>-ga.

jolt (as to jostle), ga-sho<sup>a</sup>-tha.

I jostled him, a'-sho<sup>a</sup>-tha.

you jostled him, tha'-sho<sup>a</sup>-tha.

we jostled him, o<sup>a</sup>-ga'-sho<sup>a</sup>-tha i.

journey (a), wa-mo<sup>a</sup>-thi<sup>a</sup>.

journey's end, mo<sup>a</sup>-zho<sup>a</sup> hi ta bi thi<sup>a</sup>-kshe.

joy, u'-gi-çu.

joyous, shka-shka'-tho<sup>a</sup>.

Judas tree, Zho<sup>a</sup>-sha be hi (*Cercis canadensis*).

judge. (See jurist.)

judge (to), a'-ga-çu wa-to<sup>a</sup>-ga.

I judged, a'-a-ga-çu wa-to<sup>a</sup>-ga.

you judged, a'-tha-ga-çu wa-to<sup>a</sup>-ga.

we judged, o<sup>a</sup>-ga-çu wa-to<sup>a</sup>-ga i.

judgment (as sound mind), wa-thi'-gtho<sup>a</sup>.

judgment day, ho<sup>a</sup>-ba-ha'-shi tse.

jug (a stone one), i<sup>a</sup>-dse'-xe; (2) i'n'-tse-xe.

jugular vein, ta'-hiu-ko<sup>a</sup>.

juice (of fruit), ni.

plum is full of juice, ko<sup>a</sup>-dse ni-u-gi-pi.

juicy, ni'-u-tsi.

July, Tse ki'-the-xa bi (which see).

jump (to), wi'-çi; u'-çi.

jump (to), as in play, u-wi'-çi.

jump (to) a fence, a'-ba-ta a'-u-wi'-çi.

I jumped the fence, a'-ba-ta a-a-o<sup>a</sup>-çi.

you jumped the fence, a'-ba-ta a'-tha-o<sup>a</sup>-çi.

we jumped the fence, a'-ba-ta o<sup>a</sup>-ga-o<sup>a</sup>-çi i.

junction, u-thi'-zho<sup>a</sup>-ka.

June, Hiu'-wa-thi-xtha-dse zhu-dsa bi (which see); (2) Tse'-do-ga mo<sup>a</sup>-no<sup>a</sup>-xa bi; (3) Tse'-do-ga gi-shi<sup>a</sup> bi.

jungle, o-xtha'-be.

jurist, wa'-ki-e.

jury, a-gthi<sup>a</sup>-tho<sup>a</sup>-ba ki-çto.

juvenile, wa-ho'-k'a.

## K

Kansas City (Mo.), Ni-sho'-dse to<sup>a</sup>-wo<sup>a</sup>.

katydid, ba-ce'-wa-tha-ge.

Kaw Indians, Ko<sup>a</sup>-çe.

keep (to), wa'-thi<sup>a</sup>.

I keep, wa'-bthi<sup>a</sup>.

you keep, wa'-ni.

we keep, wo<sup>a</sup>-ga-thi<sup>a</sup> i.

**keep** (as one's own), a-gtha'-thi<sup>a</sup>.

I keep my own, a-gtha'-bthi<sup>a</sup>.

you keep as your own, a-tha'-gtha-ni.

we keep as our own, o<sup>a</sup>-ga'-gtha-thi<sup>a</sup> i.

**keepsake**, u'-we-to<sup>a</sup>-i<sup>a</sup>.

**kennel**, sho<sup>a</sup>-ge tsi.

**kernel** (of corn), ci-a'-zhi.

**kerosene**, a'-da-ko<sup>a</sup> we-gthi<sup>a</sup>; (2) we'-gthi.

**kettle** (a), tse'-xe.

**kettle with four legs** (a pot), hi'-to-we.

**kettle spout**, tse'-xe pa hi.

**key**, we'-thi-shi-be; (2) we'-i-shi-be (which see).

I lost my door key, we'-thi-shi-be ke o<sup>a</sup>-wo<sup>a</sup> xpa-the mi<sup>a</sup>-kshe o.

**kick** (to), ki'-no<sup>a</sup> ci-ge.

**kick off** (as a shoe), a'-no<sup>a</sup>-stsu-dse.

**kick over**, no<sup>a</sup>-bthi'-zhe.

**kick over** (as to upset), no<sup>a</sup>-a'-ki-gtha-sho<sup>a</sup>.

little brother has upset the bucket of water, ka'-zhi<sup>a</sup>-ga a-ka ne-xe ni-u-zhi te no<sup>a</sup>-a'-ki-gtha-sho<sup>a</sup> i ha.

I upset it with my foot, a-no<sup>a</sup>-a-ki-gtha-sho<sup>a</sup>.

you upset it with your foot, tha-no<sup>a</sup>-a-ki-gtha-sho<sup>a</sup>.

we upset it with our feet, o<sup>a</sup>-no<sup>a</sup>-a-ki-gtha-sho<sup>a</sup> i.

**Kickapoo Indian**, I'-ga-bu.

**kicking, to barely miss**, no<sup>a</sup>-kshi<sup>a</sup>-dse.

I barely missed kicking him, a-no<sup>a</sup>-kshi<sup>a</sup>-dse.

you barely missed kicking him, tha-no<sup>a</sup>-kshi<sup>a</sup>-dse.

we barely missed kicking him, o<sup>a</sup>-no<sup>a</sup>-kshi<sup>a</sup>-dsa i.

**kid** (a young goat), i'-hi<sup>a</sup> a-gi-dse-zhe zhi<sup>a</sup>-ga.

**kidney**, ci-no<sup>a</sup>-bthe.

**kidney fat**, ho'-ka-ci.

**kidney shape**, ci-no<sup>a</sup>-bthe e-go<sup>a</sup>.

**kill** (to), tse'-the.

I killed, wa-tse'-a-the.

you killed, wa-tse'-tha-the.

we killed, wa-tse'-o<sup>a</sup>-tha i.

**kill** (to) an enemy, ga'-xthi.

I killed the enemy, ni'-ka-shi-ga wi<sup>a</sup> a-xthi.

**kill** (to) an enemy—continued.

you killed the enemy, ni'-ka-shi-ga wi<sup>a</sup> tha-xthi.

we killed the enemy, ni'-ka-shi-ga wi<sup>a</sup> o<sup>a</sup>-ga-xthi.

**killed** (to be) by lightning, gtho<sup>a</sup>-wa-ga-xthi.

the horse was killed by lightning, gtho<sup>a</sup>-wa-ga-xthi bi a, ka-wa tho<sup>a</sup>-ka.

**kindle** (to) as a fire, dse'-the.

I kindled a fire, dse'-a'-the.

you kindled a fire, dse'-tha-the.

we kindled a fire, dse-o<sup>a</sup>-tha i.

**kindly disposition**, u'-k'o<sup>a</sup> do<sup>a</sup>-he.

**kindred**, u'-tho-da-ki-the.

**king** (in deck of cards), wa-do<sup>a</sup>.

**kingfisher** (a bird), ki-cta-ka.

**kinnikinnick**, ni-ni'-ga hi.

**kinship**, wa-tho'-da-ki-the.

**Kiowa Tribe**, Ka'-thu-wa.

**kiss** (to), i'-ha a-ki-gthe.

I kissed the child, zhi<sup>a</sup>-ga zhi<sup>a</sup>-ga to<sup>a</sup> i-ha a'-a-ki-gthe.

you kissed the child, zhi<sup>a</sup>-ga zhi<sup>a</sup>-ga to<sup>a</sup> i'-ha a-tha-ki-gthe.

we kissed the child, zhi<sup>a</sup>-ga zhi<sup>a</sup>-ga to<sup>a</sup> i'-ha o<sup>a</sup>-ga-ki-gthe i.

**kitchen**, u'-ho<sup>a</sup> tsi (which see).

**kitten**, i<sup>a</sup>-gtho<sup>a</sup>-ga zhi<sup>a</sup>-ga.

**knave** (a tricky person), i'-ci-e wa-the.

**knee**, shi-no<sup>a</sup>-dse.

**kneecap**, shi-tho<sup>a</sup>-dse mo<sup>a</sup>-shko<sup>a</sup>.

**knee joint**, zhe-ga u'-ki-tse.

**kneepan**, shi-tho<sup>a</sup>-dse.

**kneel** (to), shi-mo<sup>a</sup>-ksho<sup>a</sup>.

**kneel on something**, a'-shi-mo<sup>a</sup>-ko<sup>a</sup>.

I kneel, a'-a-shi-mo<sup>a</sup>-ko<sup>a</sup>.

you kneel, a'-tha-shi-mo<sup>a</sup>-ko<sup>a</sup>.

we kneel on something, o<sup>a</sup>-ga-shi-mo<sup>a</sup>-ko<sup>a</sup> i.

**knife**, mo<sup>a</sup>-hi<sup>a</sup>.

**knock** (to) at a door, ga-da'-da-xe.

I knocked at the door, tsi'-zhe-be-te a-da-da-xe.

you knocked at the door, tsi'-zhe-be-te tha-da-da-xe.

**knock down** (with the fist), ga-bthi'-zhe.

I knocked him down, a'-bthi-zhe.

we knocked him down, o<sup>a</sup>-ga'-bthi-sha i.

knock senseless, ga-gtho<sup>a</sup>-thi<sup>a</sup>.

I knocked him senseless, a'-gtho<sup>a</sup>-thi<sup>a</sup>.

you knocked him senseless, tha'-gtho<sup>a</sup>-thi<sup>a</sup>.

we knocked him senseless, o<sup>a</sup>-ga'-gtho<sup>a</sup>-thi<sup>a</sup> i.

knock holes in ice, u-ga'-k'u-dse.

knock many holes, u-ga'-k'u-k'u-dse.

knoll, a'-ba-du; (2) ba-do'.

knot in wood, sho<sup>a</sup>-ta'-xe.

know (to), i'-ba-ho<sup>a</sup>.

I know, i'-pa-ho<sup>a</sup>.

you know, i'-shpa-ho<sup>a</sup>.

do you know who that is? she-the  
e-be te i-shpa-ho<sup>a</sup> a.

knowledge, da'-i-ba-ho<sup>a</sup>.

knuckle, sha'-ge u-ba-shu.

## L

labor, wa-thi'-to<sup>a</sup>.

lace (to) a shoe, a'-ba-ço<sup>a</sup>-dse.

I laced my shoe, a'-pa-ço<sup>a</sup>-dse.

you laced the shoe, a'-shpa-ço<sup>a</sup>-dse.

we laced the shoe, o<sup>a</sup>-ga-ba-ço<sup>a</sup>-  
dsa i.

lacerate, zhu'-ga-thi-xtho<sup>a</sup>-zhe (which  
see).

lacerate the bowel, shu'-be thi-  
btha-çe.

lacrosse, ga-çi'.

lacrosse stick, ta-be'-çu i-ba-sta-dse.

lactation, ba-çe'-k'i.

ladder (wooden), zho<sup>a</sup>-a'-no<sup>a</sup>-zhi<sup>a</sup>.

ladle, tsi'-ha-ba stse-e.

laity, ni'-ka-shi-ga a-ga-ha ta kshe.

lake, dse.

lamb, ta-cka' zhi<sup>a</sup>-ga.

lament (to), gi'-ko<sup>a</sup>.

lamentations, xa-ge'.

lamp, a'-da-ko<sup>a</sup>-gthe.

lance, we'-zha-pshe (which see).

land, mo<sup>a</sup>-zho<sup>a</sup>.

landmark, mo<sup>a</sup>-zho<sup>a</sup> thi-xu.

landholder, mo<sup>a</sup>-zho<sup>a</sup>-to<sup>a</sup>.

landowner, same as landholder.

landing for a boat, ba-dse' o-pshe'-  
tse.

language, i'-e.

languid (to be), be'-ni-ha; xpe'-ga;  
o'-ka-wa-the.

I am languid, o'-wo<sup>a</sup>-ka-wa-the.

you are languid, o'-thi-ka-wa-the.

languidness (continued), xpe'-xpe-  
ga.

languish (to), i'-pi-shi.

lantern, a'-da-ko<sup>a</sup>-the.

lard, ko-ko'-ça we-gthi.

larder, u'-no<sup>a</sup>-bthe u-zhi.

large, to<sup>a</sup>-ga; (2) gtho<sup>a</sup>-the.

a large deer, ta to<sup>a</sup>-ga.

lariat, we'-thi<sup>a</sup>.

I stretched the lariat, we'-thi<sup>a</sup> bthi  
ça-da.

you stretched the lariat, we'-thi<sup>a</sup>  
stsi-ça-da.

lark (meadow), mo<sup>a</sup>-ge çi to<sup>a</sup>-ga.

laryngitis, do'-dse ni-e.

lassie, shi'-mi zhi<sup>a</sup>-ga.

lassitude, ga-cki'-ge.

last (the), u-thu'-ha-ge tse.

lasting, ça'-gi.

latch (of a door), a'-ba-xu.

latch (to) the door, tsi'-zhe-be u-thi-  
mo<sup>a</sup>.

I latched the door, tsi'-zhe-be u-bthi-  
mo<sup>a</sup>.

you latched the door, tsi'-zhe-be  
u-stsi-mo<sup>a</sup>.

we latched the door, tsi'-zhe-be  
o<sup>a</sup>-gu'-thi-mo<sup>a</sup> i.

later, sho<sup>a</sup> a-ka.

lateral, thi'-u-ba-he.

laugh (to), i'-xa.

I laugh, i-tha'-xa.

you laugh, i'-tha-xa.

laugh (to) heartily, i'-xa i-ga-cki.

laundress, wa-k'o wa-thi'-shki.

I found a good laundress, wa-thi'-  
shki wa-k'o tha-gthi<sup>a</sup> wi<sup>a</sup> i-tha-  
the he.

laundry, wa-thi'-shki tsi.

lavish (to) affection, da'-do<sup>a</sup> u-thi-  
bo-dse.

I lavish affection, da'-do<sup>a</sup> u-bthi-bo-  
dse.

you lavish affection, da'-do<sup>a</sup> u-ni-  
bo-dse.

we lavish affection, da'-do<sup>a</sup> o<sup>a</sup>-gu-  
thi-bo-dsa i.

law, u'-wa-tha-dse; (2) wa'-ki-gtha-dse.

I obey the law, wa'-ki-gtha-dse  
u-wa-pa.

law—continued.

you obey the law, wa'-ki-gtha-dse  
u-tha-pa.

he obeys the law, wa'-ki-gtha-dse  
u-pa.

lawyer, wa'-ki-e.

lawsuit, u-ki'-gthi-a-ge.

laxative, i'-zhe mo-a-ko-a.

lay away, to keep for future use,  
da'-do-a gi-ci.

I lay away for future use, da'-do-a  
a-gi-ci.

you lay away for future use, da'-do-a  
tha-gi-ci.

we lay away for future use, da'-do-a  
o-a-gi-ci i.

layman, ni'-ka-shi-ga a-ga-ha ta kshe.

laziness, u'-thi-ta-a-ge i-wa-xpa-thi-a.

lazy (to be), i'-no-a-hi-a-zhi; u'-thu-  
ts'a-ge.

he is very lazy, i'-no-a-hi-a-zhi wa-  
gthi-a bi a.

lazy man, u-thi'-sha-ge.

lead (to), wa-thi'-xo-e.

lead (to) a horse, thi-xu-we.

I lead the horse to water, ka-wa  
bthi-xu-we ni-dse.

you lead the horse to water, ka-wa-  
stai-xu-we ni-dse.

lead pencil, zho'-we-gthe-ge.

my lead pencil is black, zho'-we-  
gthe-ge wi-ta ca-be.

your pencil is red, zho'-we-gthe-ge  
thi-ta zhu-dse.

leaf or leaves, a'-be.

leaf buds, zho'-ta-shpe.

lean (to) against each other, a'-ki-  
ko-a.

lean (to) on, a-ko-a.

I lean on, a'-a-ko-a.

you lean on, a'-tha-ko-a.

we lean on, o'-ga-ko-a i.

lean (thin), xtha'-zhi-a-ga.

leap (to), wi'-gi; (2) u-wi'-gi; (3) u-i'-gi.

I leap, u-wa'-wi-ci.

You leap, u-tha-wi'-ci.

We leap, o-a-gu'-wi-ci i.

learn (to), thi'-u-pa-the.

I learn, bthi'-u-pa-the.

you learn, ni-u-pa-the.

we learn, o-a-thi'-u-pa-tha i.

learned (possessed with knowledge),  
da'-do-a-i-ba-ho-a; wa-gthe'-ge pi-o-a.

lease, mo-a-zho-a u-wa-k'i.

least (the), shi-a-ga' xtai thi-a-kshe.

leather, wa-ha'.

leave out. (See except.)

I left it out, e-no-a u-ko-a-dsi bthi-  
dsi-ge ha.

you left it out, e-no-a u-ko-a-dsi u-he  
tha-tha zhi.

leech, ki-cha'.

lee side, a'-ga-xthe.

left-handed, tha'-ta.

leg, hi; ci-hi'.

leg (upper part), zhe-ga'.

my leg is cramped, zhe-ga' o-a-thi-  
ku-ge.

your leg is cramped, zhe-ga' thi-thi-  
ku-ge.

my legs ache, ci-hi wi-ta ni-e ha.

legal action, u-thi'-ge.

legend, u'-tha-ge.

legerdemain, gtho'-xe; (2) wa-ga'-xe  
pi-o-a.

legislate (to), wa'-ki-gtha-dse ga-xe.

legislation, same as legislate.

legislature, ts'i'-go-a-bi ki-cto.

legion, a'-mi-xe.

leggings (man's), hlu'-i-a-ge.

leggings (woman's), hlu'-i-a-ge da-pa.

leggings straps, i-tsi-o-a-cka.

leisure (to be at), u'-o-a-thi-a-ge.

I am at leisure, u-o'-o-a-thi-a-ge.

you are at leisure, u-o'-o-a-thi-a-ge.

we are at leisure, u-o'-o-a-thi-a-ge i.

lemon, ko-a-dse'-ci ts'a-the.

lend (to), u-k'i.

I lend, u-wa'-k'i.

you lend, u-tha'-k'i.

we lend, o-a-gu'-k'i i.

I loaned my ax to Pi-ci, mo-a-hi-a cpe  
wi-ta Pi-ci u-wa-k'i.

lengthen (to), as a rope, we'-thi-a  
thi-gtha-wa.

I lengthened the rope, we-thi-a bthi-  
gtha-wa.

you lengthened the rope, we-thi-a  
stai-gtha-wa.

we lengthened the rope, we-thi-a  
o-a-thi-gtha-wa i.

Lent (period of fasting), Gthe'-btho-a  
do-ba zho-a (which see).

lessee, mo-a-zho-a u-da.

lessen, dsu'-ba e-go-a.

lessor, mo-a-zho-a u-wa-k'i.

lethargic, i-a-shta' u-ts'u-xe.

letter (a), wa-gthe'-ge.

**level**, ɕnoʰ-ɕnoʰ goʰ-ɕe-goʰ; (2) ɕtaʰ-go.  
**lewd**, uʰ-shki-ga.

**lewdness**, same as lewd.

**liar**, iʰ-xo-be shtoʰ.

I hate a liar, niʰ-ka-shi-ga i-xo-be  
 shtoʰ the i-thaʰ-ɕi ha.

**libel**, tha-hoʰ-zhi.

**liberal**, giʰ-wa-xthi-zhi; (2) wa-xthiʰ-zhi.

he is a generous man, niʰ-ka-shi-ga  
 gi-wa-xthi-zhi bi a.

**liberality**, wa-gaʰ-the-shtoʰ.

**liberate (to)**, thi-shtoʰ-gthe ga-xe.

I liberated him, thi-shtoʰ-gthe pa-xe.  
 you liberated him, thi-shtoʰ-gthe  
 shka-xe.

we liberated him, thi-shtoʰ-gthe  
 oʰ-ga-xa i.

**library (a)**, wa-gtheʰ-ɕe ɕsi.

**lick (to)**, as with the tongue, tha-ɕtaʰ-be.

I licked it, bthaʰ-ɕta-be.

you licked it, shna-ɕtaʰ-be.

we licked it, oʰ-tha-ɕta ba i.

**lie (to) flat**, gi-ɕtaʰ-ge.

**lie upon**, aʰ-zhoʰ.

**lie in wait for**, bi-ɕpeʰ.

**lie down (a command)**, zhiʰ-ha o u.

**lie side by side**, ɕoʰ-ɕa-ha zhoʰ.

let us lie side by side, ɕoʰ-ɕa-ha  
 oʰ-zhoʰ.

**life sentence**, niʰ-shoʰ-shoʰ-e.

he was given a life sentence, niʰ-shoʰ-  
 shoʰ-e a-gi-tha da bi a.

**lifeless**, u-thiʰ-ɕoʰ thiʰ-ge.

**life-saver**, niʰ-ga-xe.

**lift (to)**, thi-hoʰ.

I lift, bthiʰ-hoʰ.

you lift, niʰ-hoʰ.

we lift, oʰ-thiʰ-hoʰ i.

**lift out with a pole**, ba-shdaʰ-dse.

I lifted it out with a pole, paʰ-shda-  
 dse.

you lifted it out with a pole, shpaʰ-  
 shda-dse.

we lifted it out with a pole, oʰ-baʰ-  
 shda-dsa i.

**lift with the foot**, noʰ-ɕiʰ-ge.

**light**, daʰ-koʰ.

**light (artificial)**, aʰ-da-koʰ.

**light comes on me**, oʰ-hoʰ-ba.

**light bread**, wa-daʰ-hoʰ.

**lightning**, iʰ-gthoʰ-wa-thu-gthe-ɕe;  
 thi-hoʰ-ba.

**lightning (zigzag)**, gthoʰ wa-gthe-ɕe.

**light weight**, haʰ-ha.

**likable**, uʰ-kʰoʰ-tha-gthiʰ.

**like**, eʰ-goʰ.

it is very like my horse, ɕaʰ-wa wi-ɕa  
 e-goʰ xtsi iʰ da.

**like taste of**, oʰ-noʰ-bthe gi-ɕu.

I like the taste of food, oʰ-noʰ-bthe  
 oʰ-ɕu.

you like the taste of food, oʰ-noʰ-  
 bthe thi-ɕu.

we like the taste of food, oʰ-noʰ-bthe  
 wa-ɕu i.

**limb (of a tree)**, small, ga-xaʰ zhiʰ-ga.

limb of a tree, zhoʰ-ga-xa.

limb of a large tree, ga-xaʰ-a-gthe.

**limbs (of man or animal)**, aʰ-dsu-ɕa.

**limbiness**, ɕiʰ-ɕi-e.

**limit (as to distance)**, waʰ-tha-da-bi.

**limp (to)**, ni-aʰ-gtha-gtha.

I limp, ni-aʰ-a-gtha-gtha.

you limp, niʰ-a-tha-gtha-gtha.

**limpid, clear as crystal**, ga-ɕpeʰ.

**linden tree**, hiʰ-dse xtsi hi.

I stood under the linden tree, hiʰ-  
 dse xtsi hi tse-dse u-hni-tse u-wa  
 noʰ-zhiʰ ha.

you stood under the linden tree,  
 hiʰ-dse xtsi hi tse-dse u-tha noʰ-  
 zhiʰ ha.

**linden (dark)**, hiʰ-dse sha-be.

**linden (gray)**, hiʰ-dse xo-dse.

**linden (red)**, hiʰ-dse zhu-dse.

**lineage**, uʰ-thu-da ɕi-the; (2) u-ɕiʰ-  
 thi-btha-btha.

**liniment**, iʰ-bi-ɕta.

**lips**, iʰ-ha-kshe.

corners of the lips, iʰ-ha ɕoʰ-ha.

my lips are red, iʰ-ha ɕoʰ-ha ke oʰ-  
 zhu-dse he.

**liquefy**, daʰ-ɕkoʰ-the.

**liquid measure**, niʰ we-kʰu-tse.

**liquor house**, peʰ-dse-ni ɕi.

**listen (to)**, aʰ-noʰ-kʰoʰ.

I listen, aʰ-a-noʰ-kʰoʰ.

you listen, aʰ-tha-noʰ-kʰoʰ.

we listen, oʰ-ga-kʰoʰ i.

**literate**, wa-gtheʰ-ɕe pi-oʰ.

**little**, zhiʰ-ga.

**Little Arkansas River**, Niʰ-zhu-dse  
 zhiʰ-ga (which see).

**Little Pond Creek, Okla.**, Dse ga-xa.

**Little Village**, Toʰ-woʰ zhiʰ-ga  
 (which see).



littoral, dse'-to'-ko'-ha.  
 live (to), ni; (2) ni'-mo'-i-a.  
   I live, a'-ni.  
   you live, tha'-ni.  
   we live, o'-ni bi a.  
 liver, tse-pi'.  
 liver gall, tse-pi'-ci.  
 load (to), wa-hi'-o'-k'i-a.  
 loath, i'-no'-hi-a a-zhi.  
 local, the-ga'-ha.  
 location, u-tsi.  
 lock (a), tsi'-zhe-be-ta-xe.  
 lock (to), u-thi'-mo-a.  
   I locked the door, tse'-zhe u-bthi-mo-a.  
   you locked the door, tse'-zhe u-stsi-mo-a.  
   we locked the door, tse'-zhe o'-gu'-thi-mo-a i.  
 locust, ba'-tho.  
   the locust eats the leaves of trees,  
   ba'-tho a-ba zho'-a-be ge tha-çni  
   a bo.  
 lodestone, mi-ka'-k'e mo'-thi-a a-zhi  
   (which see).  
 lofty (as a mountain), mo'-shi'-a-dsi.  
 log, zho'-gtho'-the.  
 log house, zho'-i'-tsi.  
 loin, çi'-dse' hi.  
 loin cloth, hi'-tha-xa.  
 long (as to length), stse-dse.  
 long (to make), stse-dse ga-xe.  
   I made it long, stse-dse pa-xe.  
   you made it long, stse-dse shpa-xe.  
   we made it long, stse-dse o'-ga-xa i.  
 long and curved, thi-stse'-do-a.  
 long object, she-kshe'.  
 longevity, u'-no-a stse-dse.  
 longing (to crave), go'-tha wa-gthi-a.  
   I have a longing for cucumbers, ku-  
   ku-ma ko'-btha wa-gthi-a.  
   you have a longing for sugar, zho'-ni  
   shko'-shda wa-gthi-a.  
 longing for, tha-k'e tha-bi-go'-tha.  
 longing (desire for), wa-tho'-dse-shi.  
 look (to) all around, u-thi'-xi-dse.  
 look backward, xa'-tha-wa-do'-be.  
   I look backward, xa'-tha-wa-to'-be.  
   you look backward, xa'-tha-shto'-be.  
   we look backward, xa'-tha o'-wo'-  
   do-ba i.  
 look (to) alike, do'-be-go'-çe-go-a.  
   the women looked alike, do'-be-go'-  
   çe-go-a bi a, wa-u no'-ba a-ka.

looking-glass, u-ga'-ho'-ba niu-ki-  
   gtha-ç'i-a (which see).  
 loon (black), do'-çe ça-be.  
 loose (to make), gi'-sho'-tha.  
 loose-jointed, same as to make loose.  
 loosen (to), thu-shke'.  
   I loosen it, bthu'-shke.  
   you loosen it, stsiu'-shke.  
   we loosen it, o'-thu-shka i.  
 lorgnette, mo'-çe i-a-shta u-gtho-a.  
 lost (to), u-xpa'-the.  
   I am lost, o'-wo'-xpa-the.  
   you are lost, u-thi'-xpa-the.  
   we were lost, u-wa'-xpa-tha i.  
 loss of flesh, xtha a-thi' hi.  
 loss of a relative by death, gi'-ts'e.  
   I lost a relative by death, wa-tho'da  
   ki-the wi-a o'-ts'e.  
   you lost a relative by death, wa-  
   tho'da ki-the wi-a thi-ts'e.  
 lounge, a'-zho-a.  
 louse, he.  
 lovable, u'-k'o'-tha-gthi-a; (2) u'-xta.  
 love (to), as a woman for a man,  
   pi'-the.  
 love (to), wa-pi'-the.  
   I love, wa-pi'-a-the.  
   you love, wa-pi-tha'-the.  
 love (to) children, xta'-the.  
   I love the child, pi'-a-the.  
   you love the child, pi'-tha-the.  
 love (to make), mi'-bthi-gtho-a.  
   you made love, mi-ni-gtho-a.  
 lover, mi-thi'-gtho-a.  
 lowing, tse-çka ho-to-a.  
 lowland (forests), u-çu'.  
 lowlands, xe'-ki.  
 loyal, gi'-wi-ke.  
   I am loyal, e'-wi-a-ke.  
   you are loyal, the'-wi-a-ka.  
   we are loyal, i'-wi-a-ka i.  
 lucid, wa-çka'.  
 luckily, o'-xo-be xtsi.  
 lucky, gi'-e-go-a.  
 ludicrous, i'-xa-e-wa-the.  
 luggage, wa-ba'-xe.  
 lukewarm, ni'-da-stsu-e.  
 lumbago, wa-hi' ni-e.  
 lumber, no'-ha tsi i-ga-xe (which see).  
   I bought a wagon load of lumber,  
   no'-ha tsi i-ga-xe u-thi'-to'-tha  
   u-gi'-pi wi-a bthi-wi-a.

luminous, da'-ko<sup>a</sup>.  
 lunch, u-we'-wa-hu-stsa.  
 lunch (to), same as lunch.  
 lungs, tha'-xi.  
 lurk (to), bi-cpe'.  
 I lurked, bi-cpe' a-zho<sup>a</sup>.

lurk (to)—continued.  
 you lurked, bi-cpe' tha-zho<sup>a</sup>.  
 we lurked, bi-cpe' o<sup>a</sup>-zho<sup>a</sup> i.  
 lying (telling falsehoods), i'-xo-be-shto<sup>a</sup>.  
 lynx, i<sup>a</sup>-gtho<sup>a</sup>-gthe-zhe.

## M

macadamize, a'-da-ga-xe.  
 I macadamized the road, a'-da-pa-xe.  
 you macadamized the road, a'-da-shka-xe.  
 we macadamized the road, a'-da o<sup>a</sup>-ga-xa i.  
 machinery, we'-ki-k'o<sup>a</sup> (which see).  
 madam, wa-k'o' ni-ka-to<sup>a</sup>.  
 madden (to), thi-wa'-zhi<sup>a</sup> pi-zhi.  
 I made him mad, bthi'-wa-zhi<sup>a</sup> pi-zhi.  
 you made him mad, ni'-wa-zhi<sup>a</sup> pi-zhi.  
 we made him mad, o<sup>a</sup>-thi'-wa-zhi<sup>a</sup> pi-zhi i.  
 maggot, wa-gthi'.  
 magic, wa-ko<sup>a</sup> da-gi.  
 magnificent, wax-ka'-da-zhi.  
 magnitude, gtho<sup>a</sup>-the.  
 maiden, ga-cho'-ci; (2) wa'-thi-xa-zhi.  
 mail, wa-gthe'-ce.  
 mail carrier, wa-gthe'-ce k'i<sup>a</sup>.  
 maim (to), wa-no<sup>a</sup>-ka-the; (2) ki'-u.  
 I maimed him, no<sup>a</sup>-ka a-the.  
 you maimed it, no<sup>a</sup>-ka tha-the.  
 main, u'-zhu.  
 majority, i-do<sup>a</sup>.  
 majority (to reach manhood), ni'-ka no<sup>a</sup> thi-shto<sup>a</sup>.  
 make (to), ga'-xe; wa-ga-xe.  
 I make, pa-xe.  
 you make, shka-xe.  
 we make, o<sup>a</sup>-ga-xa i.  
 we make of them, o<sup>a</sup>-gi-the.  
 make (to) room, get out of the way, gi'-thi-ko<sup>a</sup>.  
 make (to) way, clear the road, a'-ki-tha-zha-ja.  
 make (to) something for some one, kshi'-xe.  
 I made something for him, a-kshi'-xe.  
 you made something for him, tha-kshi'-xe.  
 we made something for him, o<sup>a</sup>-kshi-xa i.

malady, wa'-dsi-ni.  
 malaria, ba-hni'-tse; (2) ba-ni-tse.  
 male, do-ga'.  
 malice, i'-ci.  
 malign (to, in a bad sense), ga-cho<sup>a</sup>.  
 mallard duck, mi'-xa pa-to-ho (which see); (2) pa'-hi-tu.  
 maltreat (to), thi-hi-dse; i'-xta.  
 I maltreated it, bthi'-hi-dse.  
 you maltreated it, ni-hi-dse.  
 we maltreated it, o<sup>a</sup>-thi'-hi-dsa i.  
 man, ni'-ka.  
 the man is large, ni'-ka a-ka to<sup>a</sup>-ga bi a.  
 the man rode the horse, ni'-ka a-ka ka-wa to<sup>a</sup> a-gthi<sup>a</sup> bi a.  
 man (middle-aged), ni-ka-cho<sup>a</sup>-cka.  
 manacle, ba-xtse'.  
 I manacled him, pa'-xtse.  
 you manacled him, shpa'-xtse.  
 we manacled him, o<sup>a</sup>-ba'-xtsa i.  
 mane of a horse, ka'-wa pa-xi<sup>a</sup>.  
 white mane, pa'-xi<sup>a</sup>-cka.  
 mange, ki-gthi'-k'i-tha.  
 your dog has the mange, sho<sup>a</sup>-ge thi-ta a-ka ki-gthi'-k'i-tha o<sup>a</sup> bi a.  
 manger, mo<sup>a</sup>-hi<sup>a</sup>-u-zhu.  
 manifest, wa-to<sup>a</sup>-i<sup>a</sup>.  
 I manifest, i<sup>a</sup>-wa-to<sup>a</sup>-i<sup>a</sup>.  
 you manifest, thi-wa-to<sup>a</sup>-i<sup>a</sup>.  
 we manifest, we-wa-to<sup>a</sup>-i<sup>a</sup> i.  
 mankind, ni'-ka-shi-ga e-go<sup>a</sup>.  
 mantel, wa'-zhu.  
 manufacture (to), da'-ga-xe.  
 I manufacture, da-pa'-xe.  
 you manufacture, da-shka'-xe.  
 we manufacture, da-o<sup>a</sup>-ga-xa i.  
 I manufacture wagons, u-thi'-to<sup>a</sup>-tha pa-xe.  
 you manufacture wagons, u-thi'-to<sup>a</sup>-tha shka-xe.  
 we manufacture wagons, u-thi'-to<sup>a</sup>-tha o<sup>a</sup>-ga-xa i.  
 manure, ka'-wa i<sup>a</sup>-gthe.

**many, hiu.**

many horses, *ka-wa hiu bi a.*

many birds, *wa-zhi'-ga hiu bi a.*

many people, *ni'-ka-shi-ga hiu bi a.*

many trees, *zho<sup>a</sup> hiu bi a.*

there are many trees on my land,  
*mo<sup>a</sup>-zho<sup>a</sup> wi-ta tho<sup>a</sup> xtha-be ke  
hiu bi a.*

**maple sugar, we'-sha-be-the-hiu zho<sup>a</sup>-  
ni (which see).**

**maps, mo<sup>a</sup>-zho<sup>a</sup> wa-gthe-çe.**

**march (to), wa-mo<sup>a</sup>-thi<sup>a</sup>.**

the men marched away, *ni'-ka a-ba  
wa-mo<sup>a</sup>-thi<sup>a</sup> a-tha bi a.*

I marched, *wa-mo<sup>a</sup>-thi<sup>a</sup> bthe.*

you marched, *wa-mo<sup>a</sup>-thi<sup>a</sup> stse.*

**March, Mi-u'-k'o<sup>a</sup> thi<sup>a</sup>-ge.**

**mare, ka'-wa-mi-ga.**

**margin, ko<sup>a</sup>-ha.**

**margin (narrow), ko<sup>a</sup>-ha ke zhi<sup>a</sup>-ga.**

**margin (wide), ko<sup>a</sup>-ha ke to<sup>a</sup>-ga.**

**mark (to) by slitting the ears of  
an animal, ba'-zha-ta.**

I slit the horse's ears to mark him,  
*ba'-a-zha-ta.*

you slit the horse's ears to mark him,  
*ba'-tha-zha-ta.*

we slit the horse's ears to mark it,  
*ba'-o<sup>a</sup>-zha-ta i.*

**marksman, wa-ho'-to<sup>a</sup>-the we-ku-dse  
pi-o<sup>a</sup>.**

I am a good marksman, *wa-ho'-to<sup>a</sup>-  
the we-ku-dse pi-mo<sup>a</sup>.*

you are a good marksman, *wa-ho'-  
to<sup>a</sup>-the we-ku-dse shpi-zho<sup>a</sup>.*

**Marmaton, Kans., We'-ts'a u-zhi.**

**marriageable (woman), wa'-thi-xe-  
tho<sup>a</sup>-cka.**

**marry (to), with reference to a  
woman, wa'-thu-xe.**

I am married, *wa'-bthu-xe.*

I married when I was very young,  
*o<sup>a</sup>-zhi<sup>a</sup>-ga'-xtsi do<sup>a</sup> wa-bthi-xe.*

you married when you were very  
young, *thi-zhi<sup>a</sup>-ga xtsi do<sup>a</sup> wa-  
ni-xe.*

**marry (to), refers to a man, gtho<sup>a</sup>-ge.**

I am married, *mi-a'-gtho<sup>a</sup>-ge i<sup>a</sup> do.*

**marsh (a), mo<sup>a</sup>-ni'-shki-shki-ga.**

**marsh grass, mo<sup>a</sup>-hi<sup>a</sup> btha-cka.**

**marsh reed, pshi-shto<sup>a</sup>-zha (*Phrag-  
mites phragmites*).**

**marsh wren, mo<sup>a</sup>-hi<sup>a</sup>-u-zho<sup>a</sup> zhi<sup>a</sup>-ga.**

**marshland, ni'-mo<sup>a</sup>-ho<sup>a</sup>.**

**marvelous, u'-xta.**

**mash (to), ba-ni' çu-dse.**

I mashed the potatoes, *do'-cka tse  
pa-ni-çu-dse.*

you mashed the potatoes, *do'-cka  
tse shpa-ni-çu-dse.*

we mashed the potatoes, *do'-cka  
tse o<sup>a</sup>-ba'-ni-çu-dsa i.*

**master, wa-to<sup>a</sup>-ga.**

**masticate (to), tha-to<sup>a</sup>-ho<sup>a</sup>.**

I masticate, *btha'-to<sup>a</sup>-ho<sup>a</sup>.*

you masticate, *shda'-to<sup>a</sup>-ho<sup>a</sup>.*

we masticate, *o<sup>a</sup>-tha'-to<sup>a</sup>-ho<sup>a</sup> i.*

**mastication, wa-no<sup>a</sup>-bthe-tha-to<sup>a</sup>-  
ho<sup>a</sup>.**

**match (a), thi-po'-e; (2) thi'-pe-dse;  
(3) pe'-dse ga-xe.**

**mate (to), ki-gthi'-gtho<sup>a</sup>.**

**mating (of birds or animals), ki'-  
thi-xa.**

**mattock, mo<sup>a</sup>-çe' ki-tha-ha-pa hi; (2)  
we'-k'e.**

**mattress, u-mi'-zhe.**

you must have a new mattress,  
*u'-mi-zhe tse-ga a-ni ko<sup>a</sup>-bthe go<sup>a</sup>.*

**mature, ni'-ka no<sup>a</sup>-bthi-shto<sup>a</sup>.**

I am mature, *ni'-ka a-no<sup>a</sup>-bthi-shto<sup>a</sup>.*  
you are mature, *ni'-ka tha-no<sup>a</sup>-stsi-  
shto<sup>a</sup>.*

**mature (to), no<sup>a</sup>.**

the girl has matured, *she'-mi zhi<sup>a</sup>-ga  
to<sup>a</sup> no<sup>a</sup> a-ho<sup>a</sup>.*

**maul (to), u-tsi<sup>a</sup>.**

I mauled it, *u-wa'-tsi<sup>a</sup>.*

you mauled it, *u-tha'-tsi<sup>a</sup>.*

we mauled it, *o<sup>a</sup>-gu'-tsi<sup>a</sup> i.*

**May, Hiu'-wa-thi-xtha-xtha zhu-dsa bi  
(which see); (2) Xtha-cka zhi<sup>a</sup>-ga  
tse-the (which see).**

**May apple, sho<sup>a</sup>-gthi<sup>a</sup>-dse.**

**me, wi'-e.**

**meadowland, mo<sup>a</sup>-hi<sup>a</sup> ga-çe mo<sup>a</sup>-zho<sup>a</sup>.**

**mean (to have in mind), e'-wa-ka.**

I do not know what you mean, *i<sup>a</sup>  
da-do<sup>a</sup> e'-wa-tha-ke tse a-no<sup>a</sup>-  
bthi<sup>a</sup>.*

I meant it, *e-go<sup>a</sup> xti e-a-wa-ke.*

you meant it, *e-go<sup>a</sup> xti e-wa-tha-ke.*

he meant it, *e'-go<sup>a</sup> xti e-wa-ka i ha.*

who does he mean? *be' e-wa-ke a(?)*

who do I mean? *be' e-a-wa-ke a(?)*

who do you mean? *be' e-wa-tha-ke  
a(?)*

meander (to), *ko'-ha-ha*.

I meandered, *ni-ko'-ha ke u-wa-pa*.

you meandered, *ni-ko'-ha ke u-tha-pa*.

we meandered, *ni-ko'-ha ke o'-gu-pa i*.

meaningless, *u'-ga-xe thi'-ge*.

measles, *zhu'-zhu-dse*; (2) *zhu'-dse zhi'-e*.

measure (a), *we'-k'u-tse*.

measurable, *ha'-tho'-cka*.

meat, *ta*.

I cut meat thin, *ta' do-ka tho' ba'-a-bthe-ka*.

meat pie, *ta' u-gtho'*.

medal (a), *mo'-ce-qa wa-no'-p'ia*.

medal (peace), same as medal.

meddle (to), *u-i-e*.

I meddle, *u-wa' i-e*.

you meddle, *u-tha i-e*.

we meddle, *o'-gu' i-a i*.

meddler, *wa-thi'-hi-dse*.

mediate (to), *wa-ba'-zhi'*.

mediation, same as mediate.

mediator, *wa-ba'-zhi'*.

medicine, *mo'-ko'*.

Medicine-Man Creek, Kans., *Pa'-thi'-wa-ko'-da-gi ga-xa*.

meditate (to), *wa-ki'-gthi-gtho'*; (2) *wa-thi'-gtho'*.

I meditate, *wa-bthi'-gtho'*.

you meditate, *wa-ni'-gtho'*.

we meditate, *o'-wo'-thi-gtho' i*.

meek, *wa-xpa'-thi-ki-the*; *u'-k'o'-tha-gthi'*.

meet (to), as join together, *a'-zho'-gi-the*.

meet face to face, *ki'-ba-xtha*.

I met them face to face, *u-wa'-ki-ba-xtha*.

you met them face to face, *u'-tha-ki-ba-xtha*.

meet together, *a'-ki-ki-pa*.

I met with them, *wa'-a-ki-pa*.

you met with them, *wa'-tha-ki-pa*.

we met in the forest, *u-xtha-be ke-dse o'-ga-ki-ki-pa i ha*.

mellow, *dsu'-dse*.

the peach is mellow, *ko'-dse hi-stee a-ka dsu-dse a-ko*.

melt (to), *cko'*.

melted, *da'-cko'*.

I melted the lead, *mo'-ce-mo' da-cko' a-the*.

melted—continued.

you melted the lead, *mo'-ce-mo' da-cko' tha-the o*.

we melted the lead, *mo'-ce-mo' da-cko' o'-tha i*.

memento, *u'-gi-ci-the*.

memorable, *gi-ci'-the wa-the*.

a memorable day, *o'-ba'-the gi-ci'-the wa-the ha*.

memorial (to make a), *u'-gi-ci-the ga-xe*.

I made a memorial, *u'-gi-ci-the pa-xe*.

you made a memorial, *u'-gi-ci-the shka-xe*.

we made a memorial, *u'-gi-ci-the o'-ga-xa i*.

memorize (to), *gi-ci'-the*.

I memorize, *a-gi'-ci-the*.

you memorize, *tha-gi'-ci-the*.

we memorize, *o'-gi'-ci-tha i*.

menace (a), *ko'-tha*.

mend (to), *gi-ga'-xe*; (2) *pi-gi-k'o'*.

I mend, *pi-a'-gi-k'o'*.

you mend, *pi'-tha-gi-k'o'*.

we mend, *pi-o'-gi-k'o' i*.

menstruation, *ko'-tee*.

merciless, *wa-tha'-k'e-tha-zhi*.

I have no mercy, *wa-tha'-k'e-a-tha mo'-zhi*.

you have no mercy, *wa-tha'-k'e tha-tha-zhi*.

we have no mercy, *wa-tha'-k'e o'-tha ba-zhi i*.

merriment, *u'-gi-cu*.

merry, *gi'-cu*.

I am merry, *o'-cu*.

you are merry, *thi'-cu*.

we are merry, *wa-cu' i*.

messenger, *wa-ba'-zhi'*.

metal, *mo'-ce'*.

meteor, *mi-ka'-k'e u-xpa-the*.

mica, *i'-ko'-ba*.

midday, *mi-tho'-to'*.

middle, *u-ko'-cka*.

middle of a lake, *dse u'-cko'-cka dsi*.

middle of the heaven (zenith), *mi'-u-ko'-cka*.

midnight, *ho'-cko'-cka*; (2) *ho'-u-to'-ga*. (From a ritual.)

midriff, *pa'-xe-no'-ta*.

midwife, *wa-ni'-e-u-thi'-ge*.

might, *wa-shko'*.

migrate, wa-hi'-o<sup>a</sup>.

birds migrate, wa-shi'-ga shki wa-hi-o<sup>a</sup> no<sup>a</sup> bi o.

migration, ga-xtho<sup>a</sup> u-zho<sup>a</sup>-ge.

mile (a), mo<sup>a</sup>-zho<sup>a</sup>' wa-tha-da-bi.

military honors, o-do<sup>a</sup>'.

milk (to), ba-çe'-ni thi-stu-e.

I milk, ba-çe'-ni bthi-stu-e.

you milk, ba-çe'-ni hni-stu-e.

we milk, ba-çe'-ni o<sup>a</sup>-thi-stu a i.

milk, ba-çe'-ni.

milky way, wa-çi'-da u-zho<sup>a</sup>-ge.

mill (a), ho'-we-ṭsi a-thi<sup>a</sup>.

million, wa-tha'-wa ṭo<sup>a</sup>-ga.

mimic (to), u-ki'-o<sup>a</sup>.

mine (denoting possession), wi-wi'-ṭa.

mink, he'-xthi<sup>a</sup>.

my coat is trimmed with mink, a'-ga-ha mi wi-ṭa tho<sup>a</sup> he'-xthi<sup>a</sup> ha a-ba-ṭa bi a.

minute (very small), wa-hu'-stea zhi<sup>a</sup>-ga; (2) wa-ho'-stea zhi<sup>a</sup>-ga.

minute (a), ṭa-çe' kshi-the.

mirage, da'-stsu-stu-dse. (*Compare* u-da'-bthu-bthu-e.)

I saw a mirage, mo<sup>a</sup>-xe da'-stsu-stu-dse ṭo<sup>a</sup>-be ha.

You saw a mirage, mo<sup>a</sup>-xe da'-stsu-stu-dse shto<sup>a</sup>-be ha.

mire, mo<sup>a</sup>-ṭto'-ṭto.

mirror, ni-u'-ki-gtha ṭsi<sup>a</sup>. (*See* Osage description.)

mirthless, gi'-ṭu thi<sup>a</sup>-ge.

miscarriage, zhi<sup>a</sup>-ga' ṭsi-the-the.

miscellaneous, e'-zhi-no<sup>a</sup>-tho<sup>a</sup>; (2) da'-do<sup>a</sup> ho-i-sta-sta.

mischievous, wa-thi'-hi-dse.

mischievous, wa-ṭpa-zhi.

misconception, mo<sup>a</sup>-xe' ki-the.

misconstrue, i'-e tha-e-zhi.

I misconstrue, i'-e btha-e-zhi.

you misconstrue, i'-e shta-e-zhi.

we misconstrue, i'-e o<sup>a</sup>-tha-e-zhi i.

misfortune, u'-k'o<sup>a</sup> e-go<sup>a</sup>-zhi a-zho<sup>a</sup>-gi-the.

I met with misfortune, u'-k'o<sup>a</sup> e-go<sup>a</sup>-zhi a-a-zho<sup>a</sup>-gi-the.

you met with misfortune, u'-k'o<sup>a</sup> e-go<sup>a</sup>-zhi a-tha-zho<sup>a</sup>-gi-the.

misgiving, ko'-i-pshe.

I had misgivings, a-ko'-i-pshe.

you had misgivings, tha-ko'-i-pshe.

we had misgivings, o<sup>a</sup>-ga-ko-i-psha i.

mishap. (*See* adversity.)

mislead (to), u-xpa'-the-ga-xe.

I mislead, u-xpa'-the pa-xe.

you mislead, u-xpa'-the shka-xe.

we mislead, u-xpa'-the o<sup>a</sup>-ga-ra i.

misrepresent (to), e-go<sup>a</sup>-zhi u-btha-ge.

I misrepresent, i'-e e-go<sup>a</sup>-zhi u-btha-ge.

You misrepresent, i'-e e-go<sup>a</sup>-zhi u-shta-ge.

We misrepresent, i'-e e-go<sup>a</sup>-zhi o<sup>a</sup>-gu-tha-gi o<sup>a</sup> ga-ṭo<sup>a</sup>.

I misrepresented him, she' thi'-ke i-e e-go<sup>a</sup>-zhi u-btha-ge mi<sup>a</sup>-kshe.

miss (to) a mark, bo'-gtho<sup>a</sup>-tha.

I missed the mark, bo'-a-gtho<sup>a</sup>-tha.

you missed the mark, bo'-tha-gtho<sup>a</sup>-tha.

miss (to) hold, bi'-gtho<sup>a</sup>-tha.

I missed the hold of it, pi'-gtho<sup>a</sup>-tha.

you missed the hold of it, shpi'-gtho<sup>a</sup>-tha.

we missed the hold of it, o<sup>a</sup>-bi'-gtho<sup>a</sup>-tha i.

miss (to) an object, ba-kshi<sup>a</sup>-dse.

I missed the object, pa-kshi<sup>a</sup>-dse.

you missed the object, shpa'-kshi<sup>a</sup>-dse.

we missed the object, o<sup>a</sup>-ba-kshi<sup>a</sup>-dse i.

miss (to barely) by kicking, no<sup>a</sup>-kshi<sup>a</sup>-dse.

I barely missed kicking it, a'-no<sup>a</sup>-kshi<sup>a</sup>-dse.

you barely missed kicking it, tha-no<sup>a</sup>-kshi<sup>a</sup>-dse.

we barely missed kicking it, o<sup>a</sup>-no<sup>a</sup>-kshi<sup>a</sup>-dse i.

Mission House, ṭa-pu-ṭka ṭsi.

Mississippi River, Ni To<sup>a</sup>-ga.

Missouri River, Ni-sho<sup>a</sup>-dse.

mist (a spray), i'-ki-sho-dse.

mist (fine rain), ni-zhiu-xu-ṭa.

mistake (to make a), mo<sup>a</sup>-xe' ki-the.

I made a mistake, mo<sup>a</sup>-xe' a'-ki-the.

you made a mistake, mo<sup>a</sup>-xe' tha-ki-the.

we made a mistake, mo<sup>a</sup>-xe' o<sup>a</sup>-ki-tha i.

mistletoe, no<sup>a</sup>-ni'-ba-ṭse (which see).

misunderstand, no<sup>a</sup>-thi<sup>a</sup>.

I do not understand what you mean, i<sup>a</sup>-da'-do<sup>a</sup> e'-wa-tha-ṭe tee a-no<sup>a</sup>-bthi<sup>a</sup>.

misuse (to, in a bad sense), ga-ṭo<sup>a</sup>.

**mitten**, sha'-ge u-thi-xtha.

my mittens, sha'-ge u-thi-xtha wi-ta.

your mittens, sha'-ge u-thi-xtha the-thi-ta.

**mix** (to), i'-ki-gtha-hi.

everything is mixed, da'-do<sup>a</sup> ça-ni

i'-ki-ni i-tsa bi a.

**mix** (to) several ingredients, i'-ga-hi.

**moan** (to), i'-ga-to<sup>a</sup>.

I moaned, i-tha'-ga-to<sup>a</sup>.

you moaned, i'-tha-ga-to<sup>a</sup>.

we moaned, o<sup>a</sup>-tho<sup>a</sup>-ga-to<sup>a</sup> i.

I moaned with pain, o<sup>a</sup>-ni-e go<sup>a</sup> i-tha-ga-to<sup>a</sup>.

you moaned with pain, thi'-ni-e go<sup>a</sup> i'-tha-ga-to<sup>a</sup>.

**mob** (a), ni'-ka-shi-ga a-mi-xe (which see).

**moccasin**, ho<sup>a</sup>-be'.

I stretched my moccasins by wearing them, ho<sup>a</sup>-be' a-gi-no<sup>a</sup>-ça-da.

**moccasin sole**, ho<sup>a</sup>-be' a-gtho<sup>a</sup>.

**mock** (to), wa-tha'-ho-da.

I mocked (him), wa-btha'-ho-da.

you mocked (him), wa-shda'-ho-da.

we mocked (him), o<sup>a</sup>-wo<sup>a</sup>-tha-ho-da.

**mocking bird**, i<sup>a</sup>-be-stee-e-zhi<sup>a</sup>-ga.

**modern** (not ancient), i<sup>a</sup>-tso<sup>a</sup>.

**modest**, wa'-ba-gtha.

the girl is very modest, she mi zhi<sup>a</sup>-ga a-ka wa-gthi<sup>a</sup> wa-ba-gtha bi a.

**modest** (shy), mo<sup>a</sup>-xi-ga.

the child is modest, zhi<sup>a</sup>-ga zhi<sup>a</sup>-ga a-ka mo<sup>a</sup>-xi-ga bi a.

**modest** (as being humble), wa-xpa'-thi<sup>a</sup>.

that man is modest, ni-ka a-ka wa-xpa'-thi<sup>a</sup> bi a.

**modify** (to) thi-ho<sup>a</sup>-gi-the.

I modified, bthi'-ho<sup>a</sup>-gi-the.

you modified, ni-ho<sup>a</sup>-gi-the.

we modified, o<sup>a</sup>-thi'-ho<sup>a</sup>-gi tha i.

**moist**, do'-ka; mo<sup>a</sup>-do'-ka; tsi<sup>a</sup>.

**moistness**, same as moist.

**moisten** (with finger), i-u'-gtha-kshi<sup>a</sup>.

**molars**, hui-to<sup>a</sup>-ga.

I have a hole in a molar, hui-to<sup>a</sup>-ga wi<sup>a</sup> o<sup>a</sup>-tha gu-dse ha.

**molar tooth**, we'-tha-xtho<sup>a</sup>-zhe.

**molasses**, zho<sup>a</sup>-ni' ça-be.

**mold**, u-tai'-k'a.

**moldy**, same as mold.

**mole** (ground animal) wa-ba'-ho<sup>a</sup>.

**molest** (to, in a bad sense), ga-ço<sup>a</sup>.

**Monday**, Ho<sup>a</sup>-ba pa-ho<sup>a</sup>-gthe.

**money**, mo<sup>a</sup>-çe ça.

I have no money, mo<sup>a</sup>-çe ça o<sup>a</sup>-thi<sup>a</sup>-ge.

you have no money, mo<sup>a</sup>-çe ça thi-thi<sup>a</sup>-ge.

we have no money, mo<sup>a</sup>-çe ça wa-thi<sup>a</sup>-ga i.

**monkey**, hi-u'-dse.

**Monster Creek**, Kans., Wa-gthu'-shka i-a-bi.

**month, last**, mi'-o<sup>a</sup>-ba ha-shi tse-dsi.

**month, next**, mi'-o<sup>a</sup>-ba o<sup>a</sup>-mo<sup>a</sup> ke-dsi.

**month, this**, mi'-o<sup>a</sup>-ba-the.

**monument**, i'<sup>a</sup>-čka bo-ça.

**moon**, wa-ko<sup>a</sup>-da ho<sup>a</sup>-do<sup>a</sup>.

new moon, u-zhi<sup>a</sup>-ga.

the moon is round, mi'-o<sup>a</sup>-ba tho<sup>a</sup> da-pa.

**Mormon** (a), Sho'-zho-e mo<sup>a</sup>-thi<sup>a</sup>.

**morning star**, mi-ka'-k'e ho<sup>a</sup>-ba-do<sup>a</sup> thi<sup>a</sup>-kshe.

**morphine**, mo<sup>a</sup>-ko<sup>a</sup> pi-zhi a-u-thi k'e (which see).

**morrow** (next day), ga-çon'-i<sup>a</sup>.

**mortar** (used with pestle), ho'-e.

**mortgage**, wa-we'-no<sup>a</sup>-xe to<sup>a</sup> (which see).

**mosquito** (a), tha'-po<sup>a</sup>-ga; (2) gtha'-po<sup>a</sup>-ge.

the mosquito bit me, gtha'-po<sup>a</sup>-ge wi<sup>a</sup> o<sup>a</sup>-tha-xta-ga bi a.

**mother**, i-ho<sup>a</sup>; i-na (when addressing the mother).

my mother, i'-no<sup>a</sup>-ho<sup>a</sup>.

your mother, thi-ho<sup>a</sup>.

**mother-in-law**, wa-k'o' zhi<sup>a</sup>-ga; (2) i-ku-wa-ku zhi<sup>a</sup>-ga.

**mother-in-law** (a man's), i-ko<sup>a</sup>.

**motion** (to make a), a'-tha-dse.

I made a motion, a'-btha-dse.

you made a motion, a'-shta-dse.

we made a motion, o<sup>a</sup>-ga-tha-dsa i.

to second a motion, u-thu-a'-to<sup>a</sup> a-tha-dse.

I second the motion, u-thu-a'-to<sup>a</sup> a-btha-dse.

you second the motion, u-thu-a'-to<sup>a</sup> a-shta-dse.

we second the motion, u-thu-a'-to<sup>a</sup> o<sup>a</sup>-ga-tha-dsa i.

motion (of a rocking-chair), ɣo<sup>a</sup>-  
tha'-i-tha-tha.

motionless, shko<sup>a</sup>-thi<sup>a</sup>-ge.

the leaves are motionless, zho<sup>a</sup> a-be  
geshto<sup>a</sup> shti-wo<sup>a</sup> a-zhi.

motive, e'-wo<sup>a</sup>.

moult (to), hi<sup>a</sup>-ba-ɣo'-dse.

mound, ba-do'.

mountain, ba-xu'-to<sup>a</sup>-ga.

mountainous, btha'-xe.

mourn (to), gi'-ko<sup>a</sup>.

I mourn for him, a-gi'-ko<sup>a</sup>.

you mourn for him, tha-gi'-ko<sup>a</sup>.

we mourn for him, o<sup>a</sup>-gi'-ko<sup>a</sup> i.

mourner, wa-xpa'-thi<sup>a</sup>.

mourning dove, thi<sup>a</sup>-ta.

mouse, i<sup>a</sup>-cho<sup>a</sup>-ga zhi<sup>a</sup>-ga (which see).

mouth, i-ha'.

my mouth is sore, i'-ha te o<sup>a</sup>-ni-e ha.

mouth (corners), i'-the-dse.

move (to), shko<sup>a</sup>.

I move, a'-shko<sup>a</sup>.

you move, tha-shko<sup>a</sup>.

move (to), ki-gthi-shko<sup>a</sup>.

I move, a-ki'-gthi-shko<sup>a</sup>.

you move, tha-ki'-gthi-shko<sup>a</sup>.

we move, o<sup>a</sup>-ki'-gthi-shko<sup>a</sup> i.

move (to) about, thi<sup>a</sup>-she'.

move (to) among a crowd, u-ɣa'-no<sup>a</sup>  
u-mo<sup>a</sup>-thi<sup>a</sup>.

move (to) therein, u-mo<sup>a</sup>-thi<sup>a</sup>.

move (to) by pushing with a broom,  
pa-dsi'-ɣe.

moving pictures, ke'-da-xe-shko<sup>a</sup>  
(which see).

let us go to a moving picture, ke'-da-  
xe-shko<sup>a</sup> wo<sup>a</sup>-ga-ba-no<sup>a</sup> o<sup>a</sup>-ga-the  
te ha.

mow (to), no<sup>a</sup>-ɣe.

I mow, a-no<sup>a</sup>-ɣe.

you mow, tha-no<sup>a</sup>-ɣe.

we mow, o<sup>a</sup>-no<sup>a</sup>-ɣa i.

mower, mo<sup>a</sup>-hi<sup>a</sup> i-ga-ɣe.

mucilage, we-a'-tha-ɣta.

mucus (from the nose), pa-xthi<sup>a</sup>.

Mud Creek, Okla., Ga-da'-dse ga-xa.

muddle (to), i'-ki-ni.

I muddled everything, da'-do<sup>a</sup> ɣa-ni  
i'-ki-ni i-tsa bi a.

you muddled everything, da'-do<sup>a</sup> ɣa-  
ni i'-ki-ni tha-the.

we muddled everything, da'-do<sup>a</sup> ɣa-  
ni i'-ki-ni o<sup>a</sup>-tha i.

muddy, ni'-o-sho-dse.

muddy (as applied to the condition  
of a road), mo<sup>a</sup>-ɣto'-ɣto.

the road is muddy, u-zho<sup>a</sup>-ge mo<sup>a</sup>-  
ɣto'-ɣto.

mug (a), ni'-i-tha-to<sup>a</sup>.

mulberry tree (the Indian), zho'-  
to<sup>a</sup> hi.

mulberry tree, zho<sup>a</sup>-da-da-ɣe  
(Morus).

mule, no<sup>a</sup>-ta' to<sup>a</sup>-ga (which see).

mumps, do'-dse i-ba; (2) ta'-hiu i-ba.

the boy has mumps, shi<sup>a</sup>-to shi<sup>a</sup>-ga  
a-ka ta'-hiu i-ba o<sup>a</sup> i ha.

munificent, wa-ga'-the-shto<sup>a</sup>; (2) wa-  
xthi'-zhi.

murder (to), tho'-da wa-ɣs'e-the.

I committed murder, tho'-da wa-  
ɣs'e-a-the.

you committed murder, tho'-da  
wa-ɣs'e-tha-the.

we committed murder, tho'-da wa-  
ɣs'e-o<sup>a</sup>-tha i.

murderer, tho'-da wa-ɣs'e-the shto<sup>a</sup>.

muscle of the arm, a'-ko<sup>a</sup>.

the muscle in my arm is sore, a'-ko<sup>a</sup>  
o<sup>a</sup>-ni-e ha.

muscle of the jaw, hi'-zhu-ga-wa.

the muscle of my jaw aches, hi'-zhu-  
ga-wa ke o<sup>a</sup>-ni-e.

muscle of the throat, do'-dse u-ga-wa.

muscle (large), ko<sup>a</sup>-to<sup>a</sup>-ga.

mush, u'-ho<sup>a</sup>-ɣa-gi wa-dsu-dse.

mushroom, mi-ka'-k'e.

muskmelon, ɣa'-kiu i<sup>a</sup>-shta-xi<sup>a</sup> i-ta.

muskrat, ta-ɣi'.

muss (to), u-thi'-bu-dse.

I mussed it, u'-bthi-bu-dse.

you mussed it, u'-shni-bu-dse.

we mussed it, o<sup>a</sup>-gu'-bu-dsa i.

mussels, tsiu'-ge-ɣka.

mustache, i'-hi<sup>a</sup>.

mute (a), i'-a-zhi.

mutter (to), gtho<sup>a</sup>-gtho<sup>a</sup>.

I muttered, gtho<sup>a</sup>-gtho<sup>a</sup> bthi.

you muttered, gtho<sup>a</sup>-gtho<sup>a</sup> ni.

mutton, ta-ɣka' ta.

my, wi'-ta.

my land, mo<sup>a</sup>-zho<sup>a</sup> wi'-ta.

mysteries, mo<sup>a</sup>-sho'-dse.

mysterious, u'-xta.

myth, hi'-go.

## N

**nag** (small horse), *ka'-wa*.

**nail**, *mo'-qe tsi u-gthu-ga-do<sup>a</sup>*.

**nail** (to), *u-ga'-do<sup>a</sup>*.

I nailed the floor, *u-wa'-ga-do<sup>a</sup>*.

you nailed the floor, *u-tha'-ga-do<sup>a</sup>*.

we nailed the floor, *o<sup>a</sup>-gu-ga-do<sup>a</sup> i*.

**naked**, *thu-ka'-thi<sup>a</sup>*.

**nap** (to take a), *tho'-ha zho<sup>a</sup> i-he*.

I took a nap, *tho'-ha a-zho<sup>a</sup>*.

you took a nap, *tho'-ha tha-zho<sup>a</sup>*.

we took a nap, *tho'-ha o<sup>a</sup>-zho<sup>a</sup> i*.

**nape** (of the neck), *ta'-hiu*.

**napkin**, *i'-ha i-bi-ka*.

**narrate** (to), *o-tha'-ge*.

I narrate, *o-btha'-ge*.

you narrate, *o'-shta-ge*.

**narrative**, *u'-tha-ge*.

**narrow** (too), *u-thu-hi*.

**nausea**, *tho'-dse-ba-shto<sup>a</sup>-ga*.

I am nauseated, *tho'-dse-o<sup>a</sup>-ba-shto<sup>a</sup>-ga*.

you are nauseated, *tho'-dse-thi-ba-shto<sup>a</sup>-ga*.

**Navajo**, *Ha-xi-gthe-zhe ga-xe*.

**navel**, *the'-ta-sho<sup>a</sup>*.

**nay**, *ho'-ka-zhi*.

**near by**, *e-sho<sup>a</sup>*.

**near** (close together), *ba-çkiu*.

**near** (short distance), *a'-shka*.

I walked a short distance, *a'-shka xtsi mo<sup>a</sup>-bthi<sup>a</sup>*.

you walked a short distance, *a'-shka xtsi mo<sup>a</sup>-ni*.

**near** (close by), *tsiu'-go<sup>a</sup> tha*.

**nearly**, *ho'-ni*.

I nearly struck him, *ho'-ni u-wa-tsi<sup>a</sup>*.

you nearly struck him, *ho'-ni u-tha-tsi<sup>a</sup>*.

we nearly struck him, *ho'-ni o<sup>a</sup>-gu-tsi<sup>a</sup> ba-thi<sup>a</sup> i*.

**neat**, *wa-çi'-hi*.

I am neat, *o'-wo<sup>a</sup>-çi-hi*.

you are neat, *wa-thi'-çi-hi*.

the house is neat, *tsi'tse u-çi-hi*.

**neck** (the), *ta'-hiu*.

**neck** of a buffalo, *çe-pa-hi*.

**neck** of a deer, *ta-pa-hu-zhu*.

**necklace**, *wa-no<sup>a</sup>-p'i<sup>a</sup>*; (2) *no<sup>a</sup>-p'i<sup>a</sup>*.

I wear this (necklace) around my

neck, *no<sup>a</sup>-a-p'i<sup>a</sup> ta mi<sup>a</sup>-ke ha*.

you wear the (necklace) around your neck, *no<sup>a</sup>-a'-p'i<sup>a</sup> ta-te ha*.

**necklace of wampum**, *i<sup>a</sup>-i<sup>a</sup> çka wa-no<sup>a</sup>-p'i<sup>a</sup>*.

**necklace, bead**, *hi<sup>a</sup>-çka' wa-no<sup>a</sup>-p'in*.

I caused the woman to wear a necklace, *wa-k'u the wa-no<sup>a</sup>-p'i<sup>a</sup> to<sup>a</sup> a-ki-the ha*.

**necromancer**, *wa-ko<sup>a</sup>-da-gi*.

**need**, *wa-xpa'-thi<sup>a</sup>*.

I am in need, *o<sup>a</sup>-wo<sup>a</sup>-xpa-thi<sup>a</sup>*.

you are in need, *wa-thi'-xpa-thi<sup>a</sup>*.

we are in need, *wa-wa'-xpa-thi<sup>a</sup> i*.

**needle**, *çiu'-ka-hiu-ko<sup>a</sup>* (which see);

(2) *çi'-ka-hiu-ka*.

I broke my needle, *çiu'-ka-hiu-ko<sup>a</sup> a-gthi xo<sup>a</sup> he*.

give me a needle, *çiu'-ka-hiu-ko<sup>a</sup> wi<sup>a</sup> o<sup>a</sup>-k'i<sup>a</sup> a*.

**negress**, *ni-ka' ça-e wa-k'o*.

I have a negress for a cook, *ni-ka' ça-e wa-k'o wi<sup>a</sup> u-ho<sup>a</sup> ki-the a-bthi<sup>a</sup>*.

have you a negress for a cook? *ni-ka' ça-e wa-k'o wi<sup>a</sup> u-ho<sup>a</sup> ki-the a-ni a (?)*

**negro**, *ni-ka' ça-be*.

a negro servant, *ni-ka' ça-be wa-ga-xtho<sup>a</sup>*.

**neighborhood**, *ko'-ha-ha kshe*.

a good neighborhood, *ko'-ha-ha-kshe ni'-ka-shi-ga do<sup>a</sup>-ha bi a*.

a bad neighborhood, *ko'-ha-ha-kshe ni'-ka-shi-ga i-çi wa-tha bi a*.

**neighing**, *ka'-wa ho-to<sup>a</sup>*.

**neither**, *o'-mo<sup>a</sup> no<sup>a</sup> shki o<sup>a</sup>-ka-zhi*.

**Neosho**, *Okl<sup>a</sup>*, *Do'-çkiu-e-ga-xa*.

**nephew**, *i-tsu'-shka* (which see).

**nest**, *tsi'-he*.

bird's nest, *hi<sup>a</sup>-no<sup>a</sup>-xpe-gthe*; (2) *wa-zhi<sup>a</sup>-ga tsi-he*.

I found a bird's nest, *wa-zhi<sup>a</sup>-ga hi<sup>a</sup>-no<sup>a</sup>-xpe-gthe wi<sup>a</sup> i-tha'-the ha*  
you found a bird's nest, *wa-zhi<sup>a</sup>-ga hi<sup>a</sup>-no<sup>a</sup>-xpe-gthe wi<sup>a</sup> i'-tha-the ha*.

**nettle weed**, *ha'-do-ga* (which see); *mo<sup>a</sup>-hi<sup>a</sup> wa-xto<sup>a</sup> ha-do-ga*.

**neutral**, *o'-mo<sup>a</sup> no<sup>a</sup> shki u-thi-go<sup>a</sup>-ha zhi*.

**nevertheless**, *tho<sup>a</sup>-zha'*; (2) *e-go<sup>a</sup>-tho<sup>a</sup>-zha*; (3) *e'-tho<sup>a</sup>-zha*.

**new**, *i'-tso<sup>a</sup>*; (2) *çe'-ga*.

**newspaper**, *wa-gthe'-çe*; (2) *o'-tha-ge wa-gthe-çe*.



**next**, u-thu-a'-to<sup>n</sup>.

**nice**, tha'-gthi<sup>a</sup>.

**nickel** (5-cent piece), we'-the-wa-ça-to<sup>n</sup>.

**nickname**, zha'-zhe wa ho-da.

**niece**, i-ṭsi'-zho<sup>n</sup>; (2) i-ṭsu'-zho<sup>n</sup>-ge;  
(3) i-ho<sup>n</sup>' zhi<sup>n</sup>-ga.

**night**, ho<sup>n</sup>.

**nighthawk**, ṭse-shi<sup>n</sup>'-shi<sup>n</sup>-e; (2) psho<sup>n</sup>'-shka.

**night singing**, ho<sup>n</sup> wa'-tho<sup>n</sup>.

**nine**, gthe'-btho<sup>n</sup> ṭse wi<sup>n</sup> thi<sup>n</sup>-ge.

**nine spot** (in deck of cards), sho<sup>n</sup>'-ka a-zhi.

**nineteen**, a-gthi<sup>n</sup>' gthe-btho<sup>n</sup> ṭse wi<sup>n</sup> thi<sup>n</sup>-ge.

**nipple**, ba-çe i'-ṭa-xe.

**nit**, he-ço<sup>n</sup> zhi<sup>n</sup>-ga.

**no**, ho<sup>n</sup>'-ka-zhi; o<sup>n</sup>'-ka-zhi.

**nobody**, be'thi<sup>n</sup>-ge.

**nocturnal**, ho<sup>n</sup>'-i-ni-do.

**noise** (to make a), u'-tsi-zhe ga-xa.

I make a noise, u'-tsi-zhe pa-xe o.

you make a noise, u'-tsi-zhe shka-xe o.

we made a noise, u'-tsi-zhe o<sup>n</sup>-ga-xa i.

**nominal**, zha'-zhe no<sup>n</sup>.

**nominate** (to), a'-tha-dse.

I nominate, a'-btha-dse.

you nominate, a'-na-dse.

we nominate, o<sup>n</sup>'-ga-tha-dsa i.

**nonchalant**, a'-do<sup>n</sup>-ba zhi.

**nonsense**, u'-ga-xe thi<sup>n</sup>-ge.

**noon**, mi-tho'-to<sup>n</sup>.

**North**, Ba'-ço<sup>n</sup>-dsi.

**north wind**, ṭa'-dse ba-ço<sup>n</sup> tse.

**nostalgia**, wa-we'-gi-shu-ge.

I suffered from nostalgia, wa-gthi<sup>n</sup> wa-we'-a-gi-shi-ge ha.

**nostrils**, pa-xtho'-ge; (2) pa-zhu'-zhe u-xthu-k'a.

**not**, zhi; (2) o<sup>n</sup>'-ka-zhi.

it was not, zhi<sup>n</sup> da.

not so, ho<sup>n</sup>'-ka-zhi.

I do not, mo<sup>n</sup>-zhi'; o<sup>n</sup>-ka mo<sup>n</sup>-zhi.

**notch** (to), ma'-çki-da.

I notched the stick, ma'-a-çki-da.

you notched the stick, ma'-tha-çki-da.

**notches in a bow**, mi<sup>n</sup>'-ṭse-ṭa-spe.

**nothing**, thi<sup>n</sup>-ge'.

there is nothing like it in this land,  
mo<sup>n</sup>-zho<sup>n</sup> the-ga-ha' e-go<sup>n</sup> thi<sup>n</sup>-ge  
a-tho<sup>n</sup>.

**notice** (of a meeting), u'-thu-çe u-tha-ge.

**notification**, no<sup>n</sup>-k'o<sup>n</sup>' wa-kshi-the.

I gave notification, o'-btha-ge the-a'-the.

**nourished**, u'-k'i bi.

**nourishment**, wa-no<sup>n</sup>'-bthe.

**novel**, u'-tha-ge ga-xe.

**November**, ṭa-he'-ba-xo<sup>n</sup> bi; (2) Mi-ka'-ki-thi-xa bi.

**now**, i<sup>n</sup>'-cho<sup>n</sup>; the-go<sup>n</sup>'-dsi xtsi; (2) hau.

**now** (at the present moment), hi<sup>n</sup>-da'; (2) the-go<sup>n</sup>'-dsi.

now let me see, hi<sup>n</sup>'-da to<sup>n</sup>-be tse.

**nowadays**, ho<sup>n</sup>'-ba the-go<sup>n</sup>-dsi.

**nude**, thu-ka-thi<sup>n</sup>; nu-ka-thi<sup>n</sup>; a'-tha-ha thi<sup>n</sup>-ge.

**nudge** (to) with the foot, no<sup>n</sup>-çpo<sup>n</sup>'.

I nudged him, a-no<sup>n</sup>'-çpo<sup>n</sup>.

you nudged him, tha-no<sup>n</sup>'-çpo<sup>n</sup>.

we nudged him, o<sup>n</sup>-no<sup>n</sup>'-çpo<sup>n</sup> i.

**nudge** (to), to attract attention, thi'-çpo<sup>n</sup>.

I nudged him to attract attention, bthi'-çpo<sup>n</sup>.

you nudged him to attract attention, ni'-çpo<sup>n</sup>.

we nudged him to attract attention, o<sup>n</sup>-thi'-çpo<sup>n</sup> i.

**nudge** (to) with the elbow, ba-çpo<sup>n</sup>'.

I nudged him with my elbow, pa-çpo<sup>n</sup>.

you nudged him with the elbow, shpa'-çpo<sup>n</sup>.

**nuisance**, a'-mo<sup>n</sup>-ka-zhi; (2) u-thu'-ṭs'a-ge.

he is a nuisance, a'-mo<sup>n</sup>-ka-zhi wa-tha bi a.

**numbness** (of hands or feet), çi-bi-da-ṭs'e-ga.

my feet are numb, çi-te-pi'-da-ṭs'e-ga.

your feet are numb, çi-te-shpi'-ṭs'e-ga.

**numerable**, tha-wa'-u-mo<sup>n</sup>-ka.

**nurse** (to), u-wi'-ga sho<sup>n</sup>.

I acted as nurse, u-we'-ga-sho<sup>n</sup>.

you acted as nurse, u-the'-ga-sho<sup>n</sup>.

we acted as nurse, o<sup>n</sup>-gu'-wi-ga-sho<sup>n</sup> i.

**nurse** (to), as a child, ba-çe-i<sup>n</sup>; (2) wa-tha'-do<sup>n</sup>.

## O

**oak ball**, thi-xpi'-a-xe.  
**oak gall**, no<sup>a</sup>-xu'-dse u-thi-po-ki.  
**oak tree**, zho<sup>a</sup>-xu'-dse hi.  
**oak tree (black)**, pi-ci' ça-be.  
**oak tree (red)**, pi-ci hi.  
**oak tree (short stunted)**, pa-xpe tse shka.  
**oak tree (white)**, ta'-shka ça hi.  
**oak tree (small stunted)**, ba-xpe.  
**oak tree (gray)**, zho<sup>a</sup> xu-dse (*Quercus borealis*).  
**oar (for rowing a boat)**, ba-dse u'-thu-ga-hi.  
**oath (showing the hand in taking an oath)**, no<sup>a</sup>-be ba-ha.  
**oath (taken in court)**, sha'-ge ba-ha kshi-the (which see).  
**obedient**, da'-e tha-gthi<sup>a</sup>.  
**obey (to)**, u-gi'-pa.  
 he obeyed his father's words, i-tha'-dai i-e u-gi'-pa a-ka o.  
**obey (to) a voice**, a'-no<sup>a</sup>-k'o<sup>a</sup>.  
 I obeyed the voice, a'-a-no<sup>a</sup>-k'o<sup>a</sup>.  
 you obeyed the voice, a'-tha-no<sup>a</sup>-k'o<sup>a</sup>.  
 we obeyed the voice, o<sup>a</sup>-ga-k'o<sup>a</sup> i.  
**object (to)**, i'-zhu-shi.  
 I object, i-tha'-zhu shi i<sup>a</sup>-do.  
 you object, i'-tha-zhu shi i<sup>a</sup> do.  
**oblique**, a'-thi<sup>a</sup>-bo-ça.  
**obliterate**, bi-ka'; (2) a'-bi-no<sup>a</sup>-tha.  
 I obliterated it, a'-pi no<sup>a</sup>-tha.  
 you obliterated it, a'-tha no<sup>a</sup>-tha.  
 we obliterated it, o<sup>a</sup>-ga-bi no<sup>a</sup>-tha i.  
**obnoxious**, wa'-ba-ko<sup>a</sup>-e-wa-the.  
**obscure (to be)**, wa-to<sup>a</sup>-i<sup>a</sup> a-zhi; (2) a-no<sup>a</sup>-tha.  
**obstinate**, a'-ho-pshe; (2) da'-e tha-gthi<sup>a</sup> a-zhi.  
**obstruction**, i-tha'-no<sup>a</sup>-çe.  
**obtain (to)**, u-kshe'-to<sup>a</sup>.  
 I obtained it, u-wa'-kshe-to<sup>a</sup>.  
 you obtained it, u-tha'-kshe-to<sup>a</sup>.  
 we obtained it, o<sup>a</sup>-gu'-kshe-to<sup>a</sup> i.  
**obvious**, wa-to<sup>a</sup>-i<sup>a</sup>.  
**occupancy**, u-gthi<sup>a</sup>.  
**occupation**, u'-thi-to<sup>a</sup>.  
**occupied**, u'-gthi<sup>a</sup>.  
 I occupied the chair, a-gthi-tse a-a-gthi<sup>a</sup>.  
 you occupied the chair, a-gthi tse a-tha-gthi<sup>a</sup>.

**October**, Ta'-ki-thi-xa-bi.  
**octogenarian**, u-mo<sup>a</sup>-i<sup>a</sup>-ka gthe-btho<sup>a</sup> ki'-e do-ba (which see).  
**ocular (pertaining to the eye)**, do<sup>a</sup>-be tsei.  
**oculist**, in-shta' wa-ko<sup>a</sup>-da-gi.  
 the oculist, in-shta' wa-ko<sup>a</sup>-da-gi a-ka.  
 I went to an oculist, i<sup>a</sup>-shta' wa-ko<sup>a</sup>-da-gi wi<sup>a</sup> to<sup>a</sup>-be pi.  
 you went to an oculist, i<sup>a</sup>-shta' wa-ko<sup>a</sup>-da-gi wi<sup>a</sup> shto<sup>a</sup>-be shi.  
**odious**, wa'-ba-ko<sup>a</sup>-e-wa-the.  
**odor**, btho<sup>a</sup>.  
 the flower has a pleasant odor, xtha ça a-ka btho<sup>a</sup> tha-gthi<sup>a</sup> bi o.  
**off**, we'-hi-dse.  
 I went way off, we'-hi-dse pshi.  
 you went way off, we'-hi-dse shi.  
**offend (to)**, gi'-ba-ko<sup>a</sup> ga-xe.  
 I offend, gi'-ba-ko<sup>a</sup> pa-xe.  
 you offend, gi'-ba-ko<sup>a</sup> shka-xe.  
 we offend, gi'-ba-ko<sup>a</sup> o<sup>a</sup>-ga-xa i.  
**offensive language**, wa-tha-zhu a-zhi.  
 I used offensive language, wa-btha'-zhu mo<sup>a</sup>-zhi<sup>a</sup>.  
 you used offensive language, wa-shda'-zhu a-zhi.  
 we used offensive language, o<sup>a</sup>-wo<sup>a</sup>-tha-zhu ba-zhi i.  
**offensive smell**, btho<sup>a</sup> pi-zhi.  
**offer (an)**, da'-do<sup>a</sup> ba-ha.  
 I made him an offer, bthi wi<sup>a</sup> ko<sup>a</sup>-btha e-go<sup>a</sup> da-do<sup>a</sup> e'-pa-ha.  
 you made him an offer, shni wi<sup>a</sup> shko<sup>a</sup>-shda e-go<sup>a</sup> da-do<sup>a</sup> the'-shpa-ha.  
**offhand**, i'-thi-gtho<sup>a</sup> thi<sup>a</sup>-ge i-e.  
**office**, u'-thi-to<sup>a</sup>.  
 I went to my office, u'-thi-to<sup>a</sup> ti wi-ța te-di bthe.  
 are you going to your office? u'-thi-to<sup>a</sup> ti thi-ța te-di shni a(?)  
**officer**, a'-ki-da.  
**officer of high rank**, a'-ki-da wa-to<sup>a</sup>-ga.  
**officious**, wa-ga'-ts'a-e-zhi.  
**oil (for lubricating)**, we'-çta-the.  
 I want oil for my wagon, u-thi-to<sup>a</sup>-tha wi-ța we'-çta-the a-gi ko<sup>a</sup>-btha.  
**oilcloth**, a-thi'-btha.

oil well, a'-da-ko<sup>a</sup> we-gthi<sup>a</sup> ni-hni.

an oil well is on my land, a'-da-ko<sup>a</sup>  
we-gthi<sup>a</sup> ni-hni wi<sup>a</sup> mo<sup>a</sup>-zho<sup>a</sup> tho<sup>a</sup>-  
di a-bthi<sup>a</sup> ha.

olly, tho'-tho.

ointment, ni-e' i-çda-the.

old (as to age of man or beast), ts'a-  
ge.

old (worn out), thi-xthi'-ge.

older brother (woman's), wi-tsi<sup>a</sup>-dø.

Old Village Site, To<sup>a</sup>-wo<sup>a</sup> thi-xthi-gè.

omelet, ba'-ça zhe-gtho<sup>a</sup>.

I like an omelet, ba'-ça zhe-gtho<sup>a</sup>  
o<sup>a</sup>-tha-gthi<sup>a</sup>.

do you like an omelet? ba'-ça zhe-  
gtho<sup>a</sup> thi-tha-gthi<sup>a</sup> a(?)

Omaha, Nebr., U-mo<sup>a</sup>-ho<sup>a</sup>.

omen, o'-be-hni.

he believes in omens, o-be-hni ge wi<sup>a</sup>  
ke a-zhi a bo.

omit (to), u-i'-he kshi-tha-zhi.

I omitted it, u-i'-he a-kshi-tha mo<sup>a</sup>-  
zhi.

you omitted it, u-i'-he tha-kshi-tha  
zhi.

we omitted it, u-i'-he o<sup>a</sup>-kshi-tha  
ba-zhi i.

omnipresent, e-dsi' zhi the thi<sup>a</sup>-ge.

on (adv.), a.

I rode on a horse, ka'-wa to<sup>a</sup> a-a-  
gthi<sup>a</sup>.

I sat on a chair, a-gthi<sup>a</sup> tho<sup>a</sup> a-a-  
gthi<sup>a</sup>.

I sat on a hill, pa-he tho<sup>a</sup> a-a-gthi<sup>a</sup>.

once, wi<sup>a</sup>-xtsi-o<sup>a</sup>; (2) wi<sup>a</sup>-a'-xtsi-o<sup>a</sup>.

one, wi<sup>a</sup>; (2) wi<sup>a</sup>-xtsi.

I want one, wi<sup>a</sup>-xtsi ko<sup>a</sup>-btha.

one by one, wi<sup>a</sup>-tho<sup>a</sup>-tho<sup>a</sup>.

one time, wi<sup>a</sup>-a'-xtsi-o<sup>a</sup>.

one of two, o<sup>a</sup>-mo<sup>a</sup>.

one hundred, gthe'-btho<sup>a</sup> hu-zhi<sup>a</sup>-ga.

onions, mo<sup>a</sup>-zho<sup>a</sup>-xe.

I like onions, mo<sup>a</sup>-zho<sup>a</sup>-xe a-tha-  
gthi<sup>a</sup>.

do you like onions? mon-zho<sup>a</sup>-xe  
thi-tha-gthi<sup>a</sup> a(?)

onward, mo<sup>a</sup>-thi<sup>a</sup>-the.

I go onward toward the west, bthe  
a-thi<sup>a</sup> he-tha mi-hi-the kshe ça-ha.

open (to), as a door, thi-shu'-be; thi-i'-  
ga-wa.

I opened the door, ts'i'-zhe bthi-  
shu-be.

open (to), as a door—continued.

you opened the door, ts'i'-zhe stsi-  
shu-be.

(2) I opened the door, ts'i'-zhe bthi-i-  
ga-wa.

you opened the door, ts'i'-zhe ni-i-  
ga-wa.

we opened the door, ts'i'-zhe o<sup>a</sup>-thi-  
i-ga-wa i.

open (to) wide, ga-wa.

open (to) eyes wide, i<sup>a</sup>-shta'-ga-btha.

I opened my eyes wide, i<sup>a</sup>-shta' 'a-  
btha.

open (to) eyes on some object, a'-ga-  
btha.

I opened my eyes on it, i<sup>a</sup>-shta a'-  
a-ga-btha.

you opened your eyes on it, i<sup>a</sup>-shta  
a'-tha-ga-btha.

we opened our eyes on it, i<sup>a</sup>-shta  
o<sup>a</sup>-ga'-ga-btha i.

open (to) a sore, ba-dsu'-zhe.

I opened the sore, pa-dsu-zhe.

you opened the sore, shpa'-dsu-zhe.

we opened the sore, o<sup>a</sup>-ba'-dsu-zha i.

open (to) a covered box, thi-shi'-be.

I opened the box, bthi'-shi-be.

openly, wa-to<sup>a</sup>-i<sup>a</sup>-xtsi.

operation, pa-da'-bi.

opinion (a bad), pi'-zhi a-zhi<sup>a</sup>.

oppose (to), a'-tho-to<sup>a</sup>.

I oppose, a'-a-ki-tho-to<sup>a</sup>.

you oppose, a'-tha-ki-tho-to<sup>a</sup>.

we oppose, o<sup>a</sup>-ga-ki-tho-to<sup>a</sup> i.

opposite, a'-ki-thu-to<sup>a</sup>.

opossum, çi'-e-sta.

orange, kon'-dse çi.

I want an orange, ko<sup>a</sup>-dse çi wi<sup>a</sup>  
ko<sup>a</sup>-btha.

you want an orange, ko<sup>a</sup>-dse çi wi<sup>a</sup>  
shko<sup>a</sup>-shda.

orange tree, ko<sup>a</sup>-dse-çi hi.

orange blossom, ko<sup>a</sup>-dse'-çi xtha.

oration, ki-çto'-i-e.

he delivered a fine oration, i-e tha-  
gthi<sup>a</sup> ga-xa bi a.

your oration was good, i-e tha-gthi<sup>a</sup>  
shka-xe o.

orbit (path of a star), mi-ka'-k'e  
u-zho<sup>a</sup>-ge.

order (to), a'-ga-zhi.

order (an), da'-do<sup>a</sup> a-gi-tha-da.

ordinance, wa'-ki-gtha-dse.

orifice, u-k'u'-dse.

original, pa-ho'-gthe.

originate (to), thi-mo'-gthe.

I originate, bthi-mo'-gthe.

you originate, ni'-mo'-gthe.

we originated it, o'-thi'-mo'-gtha i.

originator, mo'-gthe-tha; (2) wa-mo'-gthe-the a-ka.

oriole, xiu-tha' e-go' zhi'-ga.

Orion's Belt, Ta-tha'-bthi'a.

orison (a prayer), wi'-gi-e.

orphan (an), wa-ho' thi'-ge; (2) wa-ho'-i'-ge.

orphanage, wa-ho'-i'-ge tsi.

Osage orange, mi'-dse-shta hi.

osprey, sho'-sho-ka.

other (the), i-mo'; (2) o'-mo'.

other side, go'-da thi-sho'.

other side (at the), mo'-cho'-i'-ta.

Oto Tribe, Wa-zho'-xtha.

otter, to-hno'-ge (which see).

otter-skin cap, to-hno'-ge wa-tha'-ge.

oust (to), a'-shi-o'-tha.

I ousted him, a'-shi-o'-btha.

you ousted him, a'-shi-tha-o'-shna.

we ousted him, a'-shi-o'-o'-tha i.

outdistance (to), ga-xa'.

I outdistanced him, a'-xa.

you outdistanced him, tha'-xa.

we outdistanced him, o'-ga'-xa i.

outermost, ga-sha'-be a-ta-xtsi.

outline (an), mo'-zho'-thi-xu kshe.

outlying, a'-ga-ha.

outrun, ga-xa'.

I can outrun you, ki-ba-no' tse wi-a-xa tse zha-mi.

You can outrun me, ki-ba-no' tse o'-tha-xa tse zha-mi.

I outrun, a'-xa.

You outrun, tha'-xa.

We outrun, o'-ga'-xa i.

outside, a-shi'-ta.

outside (on the) of, a'-ga-ha.

I am outside of the house, tsi tse a-ga-ha a-no'-zhi.

you are outside of the house, tsi tse a-ga-ha tha-no'-zhi.

outakirts, a-ga-ha-ta.

outstanding (debt), wa-thu'-ce ga-shi-ba-zhi sho'-tse.

outstep, wa-ga'-xa.

outstretch, ba-qa'-da.

outstrip, ga-xa'; (2) wa-ga'-xa.

oval, cnu'-ka.

the egg is oval, ba-ta a-ba cnu'-ka no' bi a.

oven, o-xtho'-k'a.

I roast meat in the oven, mo'-ce

o-xtho'-k'a ke wa-zhe a-gtho'no'.

You roast meat in the oven, mo'-ce

o-xtho'-k'a ke wa-zhe tha-gtha no'.

overcome (to), u-hi'.

I overcome, u-wa'-hi.

you overcome, u-tha'-hi.

we overcome, o'-gu-hi i.

overalls, u-thu'-gi-no'-zhi' a-ga-ha.

my overalls, u-thu'-gi-no'-zhi' a-ga-ha wi-ta.

your overalls, u-thu'-gi-no'-zhi' a-ga-ha thi-ta.

overhanging, a'-ga-stse-dse.

the branches are overhanging, sho'-ga-xa a-ga-stse-dse.

overshadow, a'-no'-tha.

overtake (to), u-xthe'.

I overtook him, u-wa'-xthe pshi.

you overtook him, u-tha'-xthe.

we overtook him, o'-gu'-xtha i.

owl (burrowing lives with prairie dog), mo'-thi' xo-dse wa-da-ghte.

owl (gray), wa-po'-ge.

owl (white), i'-to' cka.

owl (yellow), i'-to' ci hi.

owner, wa-we'-ta.

I am owner of this house, tsi the' wi-wi-ta.

you are the owner of this house, tsi the' thi-thi-ta.

oysters, tsiu'-ge-cka.

I eat oysters, tsiu'-ge-cka wa-btha-tse no' a-tha.

do you eat oysters? tsiu'-ge-cka wa-na-tse no' a.

oyster shell, tsiu'-ge ni-shku-shku.

ooze (to), as sap from a tree, a-xthu-e.

## P

pacify (to), wa-tho'-da-the.

I pacified the people, ni'-ka-shi-ga ba tho-da ki-the wa-pa-xe.

pacify (to)—continued.

you pacified the people, ni'-ka-shi-ga ba tho-da ki-the wa-shka-xe.

**pack (to),** wa-ba'-xte.

I pack, wa-pa'-xte.

you pack, wa-shpa'-xte.

we pack, o'-wo'-ba-xta i.

**packet (a small parcel),** wa-ba'-xtse zhi'-ga.

**paddle (to),** u-thu'-ga-hi.

I paddle, u-thu'-wa-ga-hi.

you paddle, u-thu'-tha-ga-hi.

**paid, a-gi'-shi-be.**

I paid the boy, shi'-to zhi'-ga  
to a-gi'-shi-be.

you paid the man, ni'-ka to a-tha-gi-  
shi-be.

we paid the man, ni'-ka to o'-gi'-shi-  
ba i.

**pail (tin),** tse'-xe.

I have a tin pail, mo'-ce tse-xe  
wi a-pa-xe.

you have a tin pail, mo'-ce tse-xe  
wi a-ni.

**pain (to be in),** wa-ni'-e.

my foot is in pain, ci-o'-ni'-e.

your foot is in pain, o'-thi-ni'-e.

we have a pain in our feet, ci-wa'-ni-a  
i.

**pain (to have), an ache,** zhu'-ga ni-e.

I have a pain, zhu'-i-ga a-ni-e.

you have a pain, zhu-i-ga thi-ni-e.

**paint (for the house),** we'-cda-the.

I paint the house, tsi wi a-cda-a-the.

you paint the house, tsi wi a-cda-tha-  
the.

**pallet, same as mattress.**

**pallor, ci'-hi.**

**pancake, wa-dsiu'-e btha-k'a.**

I want pancakes, wa-dsiu'-e btha-k'a  
ko-btha.

you want pancakes, wa-dsiu'-e btha-  
k'a shko'-shta.

**pancreas, ta'-u-ko'-cka.**

**pane of glass, u-ga'-ho'-ba wa-ho'-stsa.**

**panic, o'-ko'-di-the.**

I was in a great panic, o'-ko'-di-the  
gtho'-the a-zho'-a-gi-the.

you were in a panic, o'-ko'-di-the u-  
mo'-ni.

**pant (to),** he-he'.

I pant, a'-he-he.

you pant, tha'-he-he.

we pant, o'-he'-ha i.

**Panther Creek, Okla.,** I'-gtho'-ga  
ga-xa.

**panther, i'-gtho'-ga.**

**pantry, wa-no'-bthe u-zhi.**

**pants, u-thu'-gi-no'-zhi'a.**

I tore my pants, u-thu'-gi-no'-zhi-  
a-gi-no'-btha-ce.

you tore your pants, u-thu'-gi-no-  
zhi'a o'-tha-no'-btha-ce.

I patched my pants, u-thu'-gi-no-  
zhi'a a-a-gi pa-c̣ta.

**pantaloons, same as pants.**

**papaw, to'-zho'-ge (which see);** hi-  
dse-hiu (which see).

**papaw tree, to'-zho'-hi.**

**paper, ta-no'-k'a.**

**parallel, ca-ki'-ba.**

**parasol, u-i'-hni-zhi'-ga.**

I have a parasol, u-i'-hni zhi'-ga wi  
a-bthi'a.

you have a parasol, u-i'-hni zhi'-ga  
wi a-ni.

**parch (to), u'-thi-co'a.**

I parched the corn, wa-to'-ci te  
u-bthi-co'a.

you parched the corn, wa-to'-ci te  
u-ni-co'a.

we parched the corn, wa-to'-ci te  
o'-gu'-thi-co'a i.

**pare (to),** ba'-zha-be.

I pared the apple, she tse ba-a-zha-  
be.

you pared the potato, do-cka tse  
ba-tha-zha-be.

we pared the apples, o'-ba'-zha-ba i.

**parrakeet, wa-zhi'-tu.**

**parrot, wa-zhi'-to.**

**Parsons, Kans.,** Wa-gthi'-shka i-a-bi  
to'-wo'a.

**part (to),** he'-be.

**parted, zha'-ta. (See cloven.)**

**partial, he'-be-no'a.**

**pass (to) by, i'-pshe.**

men pass by, ni'-ka du-ba i-pshe.

**pass (to) by an object, gthi-gthe'.**

**pass (to) along, tsi-the'-the.**

I saw you pass along, tha-tsi'-ne  
i-wi-the.

you saw me pass along, a-tsi-bthe  
o'-tho'-tha-the.

**passages, xthu'-ge zhi'-ga (which see).**

**past time, previous date, tho'-dsi.**

**patch (to), a'-ba-c̣ta.**

I patch my pants, u-thu'-gi-no'-zhi-  
a-a-gi pa-c̣ta.

you patch your pants, u-thu'-gi-no-  
zhi'a a-tha-gi shpa-c̣ta.

we patched our pants, u-thu'-gi-no-  
zhi'a o'-ga-gi ba-c̣ta i.

**patch (to) a quilt**, ha-čka u-ki-pa-tse.  
**path**, u-zho<sup>n</sup>-ge.

**path in buffalo hunting**, ga-xtho<sup>n</sup>  
 u-zho<sup>n</sup>-ge.

**patience (to have)**, da'-a-mo<sup>n</sup>-ka.

I have patience, da-a'-a-mo<sup>n</sup>-ka.

you have patience, da-tha'-a-mo<sup>n</sup>-ka.

we have patience, da-o<sup>n</sup>-ga-mo<sup>n</sup>-ka i.

I have no patience with him, a'-a-mo<sup>n</sup>-  
 ka mo<sup>n</sup>-shi (applied to an unruly  
 boy).

**patient**, wa-shi<sup>n</sup>-stee-dse.

**pattern**, i'-go<sup>n</sup>-ge.

**pauper**, mo<sup>n</sup>-ge-čka thi<sup>n</sup>-ge.

the man is a pauper, ni'-ka-shi-ga  
 thi<sup>n</sup>-ke mo<sup>n</sup>-ge-čka thi<sup>n</sup>-ge.

**pause**, ga-to<sup>n</sup>.

**pause (n.)**, he'-be ba-no<sup>n</sup>-the.

**pausing**, gthi<sup>n</sup>-i-tho<sup>n</sup>-tho<sup>n</sup>.

**pave (to) a road**, a'-da-ga-xe u-zho<sup>n</sup>-ge.

I paved the road, a'-da-pa-xe u-zho<sup>n</sup>-  
 ge ke.

you paved the road, a'-da-shka-xe  
 u-zho<sup>n</sup>-ge ke.

we paved the road, a'-da-o<sup>n</sup>-ga-xa i  
 u-zho<sup>n</sup>-ge ke.

**Pawnee Tribe**, Pa'-thi-mo<sup>n</sup>-ho<sup>n</sup>; (2)  
 Pa-i<sup>n</sup>.

**paws**; sha'-ge.

**pay (to) a debt**, ga-shi'-be.

I paid a debt, wa-thu'-ge tse a-shi-be.

you paid a debt, wa-thu'-ge tse  
 tha-shi-be.

we paid a debt, wa-thu'-ge tse  
 o<sup>n</sup>-ga'-shi-bai.

**pay (to) a salary**, u-kshe'-to<sup>n</sup>.

I paid him a salary, u-kshe'-to<sup>n</sup>  
 a-ki-e-tho.

you paid me a salary, u-kshe'-to<sup>n</sup>  
 o<sup>n</sup>-tha-ki-e-tho.

**payment (by the Government)**,  
 wa-ki'-gtha-e wa-ga-shi-be.

**peace**, tho'-da.

**peaceful**, wa-shta'-ge.

**peaches**, ko<sup>n</sup>-dse hi<sup>n</sup> stse-e.

**peaches (yellow)**, ko<sup>n</sup>-dse hi<sup>n</sup> stse-e  
 tse ci.

the yellow peaches are ripe, ko<sup>n</sup>-dse  
 hi<sup>n</sup> stse-e tse ci a-ba dsu-dse a  
 bo.

**peak**, ba-xu'-pa-ci.

**pecans**, wa-da'-cto-cta.

**pecan tree**, wa-da'-cto-cta hi.

**peck (a measure)**, we'-ga-xto<sup>n</sup> wa-ho-  
 stea.

I want a peck of potatoes, do'-čka  
 we-ga-xto<sup>n</sup> wa-ho-stea wi<sup>n</sup> a-xtai  
 ko<sup>n</sup>-btha.

you want a peck of potatoes, do'-čka  
 we-ga-xto<sup>n</sup> wa-ho-stea wi<sup>n</sup> a-xtai  
 shko<sup>n</sup> shta.

**peel (to)**, ba'-zha-be.

**peel (to) bark off**, thi-zha'-be.

I peeled the bark off, bthi'-zha-be.

you peeled the bark off, ni-zha-be.

**peel (to) skin off**, thi-xtho'-dse.

I peeled the apple, bthi'-xtho-dse.

you peeled the apple, ni-xtho-dse.

**peep (to)**, u-ga'-ts'i<sup>n</sup>.

I peeped in the door, tsai'-zhe u-wa-  
 ga-ts'i<sup>n</sup>.

you peeped in the door, tsai'-zhe  
 u-tha-ga-ts'i<sup>n</sup>.

we peeped in the door, tsai'-zhe o<sup>n</sup>-gu-  
 ga-ts'i<sup>n</sup> i.

**pelts (animal skins)**, wa-ha'.

**pelvis**, ci<sup>n</sup>-dse-xthu-k'a.

**pemmican**, ta'-pshe.

I like pemmican, ta'-pshe o<sup>n</sup>-cu.

you like pemmican, ta'-pshe thi-cu.

**pen (writing)**, wa-gthe'-ge i-ga-xe.

I have a good pen, wa-gthe'-ge  
 i-ga-xe tha-gthi<sup>n</sup> xtsi a-bthi<sup>n</sup>.

you have a good pen, wa-gthe'-ge  
 i-ga-xe tha-gthi<sup>n</sup> xtsi a-ni.

**pencil**, we'-gthe-ge-the.

my pencil is black, we'-gthe-ge-the  
 wi-ta-ča-be.

your pencil is red, we'-gthe-ge-the  
 thi-ta zhu-dse.

**peninsula**, ni-u'-ga-xthi i-ha tse (which  
 see).

**penitence**, u-thu'-ba.

**penitentiary**, mo<sup>n</sup>-co<sup>n</sup> thi<sup>n</sup>-ta-a-ba-  
 sda (which see).

**penknife**, mo<sup>n</sup>-hi<sup>n</sup> zhi<sup>n</sup>-ga.

I gave him a penknife, mo<sup>n</sup>-hi<sup>n</sup>  
 zhi<sup>n</sup>-ga wi<sup>n</sup> a-k'i ha.

you gave him a penknife, mo<sup>n</sup>-hi<sup>n</sup>  
 zhi<sup>n</sup>-ga wi<sup>n</sup> tha-k'i.

we gave him a penknife, mo<sup>n</sup>-hi<sup>n</sup>  
 zhi<sup>n</sup>-ga wi<sup>n</sup> o<sup>n</sup>-k'i i.

**penniless**, mo<sup>n</sup>-ge-čka thi<sup>n</sup>-ge.

**pennyroyal**, pe'-zhe-tu-hu.

mosquitoes do not like pennyroyal,  
 tha'-po<sup>n</sup>-ge a-ba pe'-zhe tu-hu i-ci  
 bi a.

pension, a'-ki-da wa-gi-shi-be.

penurious, wa-tse'-xi.

Peoria, Indian Tribe, Tho'-tho'.

pepper, mo'-ko'-pa.

pepper (black), mo'-ko'-pa ça-be.

pepper (red), mo'-ko'-pa shu-dse.

pepper (white), mo'-ko'-pa ça.

perceive, do'-be.

I perceive, a'-to'-be.

you perceive, a'-shko'-be.

we perceive, o'-ga'-do'-ba i.

perceptible, wa-to'-i.

perch (a fish), hu-btha'-ça zhi'-ga.

perch are good to eat, hu-btha'-ça

zhi'-ga a-ba tha-tse tha-gthi' bi a.

perch (flat) ho-btha'-ça.

percolate (to), u-xto'.

I percolate the coffee, mo'-ko'-  
ça-be tse u-xto' pa-xe.

you percolate the coffee, mo'-ko'-  
ça-be tse u-xto' shka-xe.

we percolate the coffee, mo'-ko'-  
ça-be tse u-xto' o'-ga-xa i.

percussion, da'-po-ki.

perennial, i'-gi-ha u-i.

the rose is perennial, xtha-ça a-ba  
i-gi-ha u-i shna bi a.

perfection, tha'-gthi' xtsi.

perfidy, u'-shki-ga.

perforate (to), ba-xtho'-ge.

I perforated my ears, no'-ta wi-ta  
pa-xtho-ge.

you perforated your ears, no'-ta  
thi-ta shpa-xtho-ge.

we perforated our ears, no'-ta o'-ba-  
xtho-ga i.

perforation, u-k'u-dse.

perform (to), ga'-xe.

I perform, pa'-xe.

you perform, shka'-xe.

we perform, o'-ga'-xa i.

performer, ga'-xe a-ka.

he is a good performer, da-ga'-xe  
pi-o' bi a.

perhaps, tse'-çko'.

pericardium (sac surrounding the  
heart), tho'-dse u-thi-xi' (which  
see).

peril, perilous, i'-ko-i-pshe.

perish (to), xi'-tha.

I perish, a-xi-btha.

you perish, tha-xi-shda.

flowers perish, xtha-ça ba-shki xi-  
tha-no' bi a tha.

perjure (to), i'-xo-be.

you perjured yourself, i-thi xo-be  
a-tha.

permanency, permanent, ça-gi' sho'-  
sho'-e.

permissible, i'-gi-no'-hi' tho'-tse.

permission (to give), i'-gi-no'-hi'.

I gave permission, i-tha'-gi-no'-hi'.  
you gave permission, i'-tha-gi-no'-  
hi'.

permit (to), same as permission.

perpendicular, tho'-to'-tse.

perplexing, ho'-tse gi'-wa-tse-xi.

perplexity, no'-thi'; (2) o-k'o' wa-  
no'-tha-zhi (which see).

perquisites, u'-wa-ga-shi-be a-gthi'-  
ha.

persecute (to), thi-hi'-dse.

I persecute, bthi'-hi-dse.

you persecute, tsi'-hi-dse.

we persecute, o'-thi'-hi-dsa i.

persecutor, wa-thi'-hi-dse a-ka.

persimmon, ça-i'-ge.

persimmon tree, ça-i'-ge hi.

persistence, da'-a-mo'-ka.

personally, u-zhu' a-ka.

I who stand here, u-zhu a'-to'-he.

you who stand here, u-zhu tha-to'-  
she.

personate, e-e'-ki-ka-xe.

personify, tha-ni'-ka-shi-ga; (2) ni'-  
ka-shi-ga ga-xe.

perspiration, u-da'-bthi.

perspire (to), ba-xi'-dse.

I perspire, o'-ba-xi-dse.

you perspire, thi'-ba-xi-dse.

perspiring, u-da'-bthi.

I am perspiring, o'-wo'-da-bthi.

You are perspiring, u-thi'-da-bthi.

We are perspiring, u-wa'-da-bthi i.

pestle (used with a mortar), ho'-  
we-pa.

persuade (to), a'-pe.

I persuade, a'-a-pe.

you persuade, a'-tha-pe.

we persuade, o'-ga-pa i.

persuade (to) against, i-gi-zhu-shi.

I persuaded against it, i-tha'-gi-  
zhu-shi.

you persuaded against it, i'-tha-gi-  
zhu-shi.

we persuaded against it, o'-tho'-gi-  
zhu-shi i.

pertaining to, e-ta'-o-ba-he.

**perverse**, u'-shki-ga.

he is perverse, u'-shki-ga bi a.

**perversion**, thi-e'-zhi.

**perversity**, u'-shki-ga.

**petition**, wa-da'.

**petrify** (to), i'-ki-the (which see).

**petroleum**, a'-da-ko<sup>a</sup> we-gthi<sup>a</sup>.

**pettifogger**, wa'-ki-e.

I dislike a pettifogger, wa'-ki-e zhi<sup>a</sup>-ga ba we-a-çi.

**pharmacy**, mo<sup>a</sup>-ko<sup>a</sup> tsai.

**phlegm**, ho'-xpe-xthi-xthi.

**photograph**, i<sup>a</sup>-dse' wa-gtha-çe.

**physician**, wa-ko<sup>a</sup>-da-gi.

I sent for a physician, wa-ko<sup>a</sup>-da-gi gi-bo<sup>a</sup> the a-wa-ki-the ha.

**pick** (to) from the ground, ba-hi'.

I picked from the ground, pa'-hi.

you picked from the ground, shpa'-hi.

we picked from the ground, o<sup>a</sup>-ba'-hi i.

**pick** (to) up, i'-ba-sda-dse.

I pick up, ipa'-sda-dse.

you pick up, i-shpa'-sda-dse.

we pick up, o<sup>a</sup>-tho<sup>a</sup>-sda-dsa i.

**pick** (to) fruit, ko<sup>a</sup>-dse thu-we.

I pick fruit, ko<sup>a</sup>-dse thu-we.

you pick fruit, ko<sup>a</sup>-dse stsu-we.

**pick** (to) corn, ha'-ba thu-çe.

I pick corn, ha-ba bthu-çe.

you pick corn, ha'-ba ni-çe.

we pick corn, ha'-ba o<sup>a</sup>-thu-ça i.

**pick** (to) flowers, thi'-çe.

I pick flowers, xtha-ça bthi-çe.

you pick flowers, xtha-ça ni'-çe.

we pick flowers, xta-ça o<sup>a</sup>-thi'-ça i.

**pickrel**, ho-gthe'-zhe; (2) hu-gthe'-zhe; (3) ho'-stse-e-zhi<sup>a</sup>-ga.

**picket** (post stuck in the ground), we'-u-ga-shke gtho<sup>a</sup>.

**pickles**, ko-ko-ma ts'a-the.

**pickles** (sweet), ko-ko-ma çki-the.

**pie**, ko<sup>a</sup>-dse u-gtho<sup>a</sup>; (2) wa-dsiu'-e ko<sup>a</sup>-dse u-gtho<sup>a</sup>.

meat pie, wa-dsiu-e ta u-gtho<sup>a</sup>.

**piece** (of anything), he'-be.

**piece by piece**, he'-be tho<sup>a</sup>-tho<sup>a</sup>.

**pierce** (to), ba-xtho'-ge.

I pierced (my ears), pa'-xtho-ga.

you pierced (your ears), shpa'-xtho-ga.

we pierced (our ears); o<sup>a</sup>-ba'-xtho-ga i.

**pierced for earrings**, no<sup>a</sup>-ta'-ba-xtho-ge.

**pig**, ko-ko'çi.

**pigsty**, ko-ko'-çi a-ba-ta.

**pigeon**, thi-ta.

**pigeon** (white), thi-ta çka.

**pigeon** (gray), thi-ta xo-dse.

**pignut**, çá'-gthu-hi; po<sup>a</sup>-to<sup>a</sup>-ga zhi<sup>a</sup>-ga.

**pile** (to place in a pile), a'-kia-çta.

I piled the wood, zho<sup>a</sup> tse a-kia-çta pa-xe.

you piled the wood, zho<sup>a</sup> tse a-kia-çta shka-xe.

we piled the wood, zho<sup>a</sup> tse a-kia-çta o<sup>a</sup>-ga-xa i.

**pilfer** (to), wa-mo<sup>a</sup>-tho<sup>a</sup>.

it is bad to pilfer, wa-mo<sup>a</sup>-tho<sup>a</sup> tse pi-a-zhi ha.

**pillow**, i<sup>a</sup>-be-hi<sup>a</sup>.

**pillow** (feather), mo<sup>a</sup>-sho<sup>a</sup> i<sup>a</sup>-be-hi<sup>a</sup>.

**pillow** (hard), i<sup>a</sup>-be-hi<sup>a</sup> ça-gi.

**pillow** (large), i<sup>a</sup>-be-hi<sup>a</sup> to<sup>a</sup>-ga.

I like a soft pillow, i<sup>a</sup>-be-hi<sup>a</sup> shto<sup>a</sup>-ga xta a-the ha.

you like two pillows, i<sup>a</sup>-be-hi<sup>a</sup> tho<sup>a</sup>-ba xta tha-the ha.

**pimples**, i<sup>a</sup>-dse'-ha mo<sup>a</sup>-çta.

**pin** (common), çiu'-ka hiu-ka ta-xe (which see).

**pincers**, we'-thi-stsu-e.

I lost the pincers, we'-thi-stsu-e ke u-xpa'-the a-the ha.

you found the pincers, we'-thi-stsu-e ke i'-tha-the ha.

**pine tree**, ba'-ço<sup>a</sup> hi.

I like the smell of the pine tree, ba'-ço<sup>a</sup> hi tse u-thi-btha xta a-the ha.

**pinion**, mo<sup>a</sup>-sho<sup>a</sup> xu-be.

**pink**, zhi-hi.

a pink rose, xtha-ça zhi'-ni wi<sup>a</sup> the tse.

**pinkish**, zhu'-dse e-go<sup>a</sup>.

**pious**, wa-ko<sup>a</sup>-da i-thi-gtho<sup>a</sup> (which see).

he is very pious, wa-ko<sup>a</sup>-da i-thi-gtho<sup>a</sup> i-ha.

**pipe** (for smoking), no<sup>a</sup>-ni'-o<sup>a</sup>-ba.

I cleaned the bowl of my pipe, no<sup>a</sup>-ni'-o<sup>a</sup>-ba a-gi pa'-gu-dse.

you cleaned the bowl of your pipe, no<sup>a</sup>-ni'-o<sup>a</sup>-ba tha-gi shpa-gu-dse.

**pippin** (an apple), she'-to<sup>a</sup>-ga.

I want a red apple, she'-to<sup>a</sup>-ga zhu-dse wi<sup>a</sup> ko<sup>a</sup>-btha.

you want a sweet apple, she'-to<sup>a</sup>-ga çki-the wi<sup>a</sup> shko<sup>a</sup>-shta.



**piqued**, gi'-ba-ko<sup>a</sup>.

I am piqued, o<sup>a</sup>-ba-ko<sup>a</sup> ha.

you are piqued, thi'-ba-ko<sup>a</sup> ha.

**pique**, ba-dse' zhi<sup>a</sup>-ga.

**pistol**, wa-ho'-to<sup>a</sup>-the pa.

I have a pistol, wa-ho'-to<sup>a</sup>-the pa  
wi<sup>a</sup> a-bthi<sup>a</sup> ha.

you have a pistol, wa-ho'-to<sup>a</sup>-the pa  
wi<sup>a</sup> a-sti<sup>a</sup> ha.

**pitcher (water)**, i'<sup>a</sup>-ko<sup>a</sup>-ba ni-u-tho-zhu.

**pitcher (glass)**, ni'-u-thu-zhu.

**pitchfork**, mo<sup>a</sup>-hi' i-ba-xtho<sup>a</sup>-ge.

lend me your pitchfork, mo<sup>a</sup>-hi'  
i-ba-xtho<sup>a</sup>-ge thi-thi ta-ke o<sup>a</sup>-wo<sup>a</sup>  
k'i o!

**pith**, zho<sup>a</sup>-u-çu.

**pitiless**, wa-tha'-k'e-tha-zhi.

**pity (to)**, tha-k'e'-wa-the.

I pity them, tha-k'e'-a-wa-the.

you pity them, tha-k'e'-wa-tha-tha.

we pity them, tha-k'e'-o<sup>a</sup>-wo<sup>a</sup>-tha i.

**pity (to) one's self**, tha-k'e'-ki-the.

**placard**, u'-we-to<sup>a</sup>-i<sup>a</sup> ga-xe.

**place (to) one object on another**,  
a'-gtho<sup>a</sup>.

I placed it on the other, ga-ha a-a-  
gtho<sup>a</sup>.

you placed it on the other, ga-ha'  
a-tha-gtho<sup>a</sup>.

we placed it on the other, ga-ha'  
o<sup>a</sup>-ga-gtho<sup>a</sup> i.

**place (to) a round object on another**,  
a'-ki-gtho<sup>a</sup>.

**place (to) something perpendicular on another**, a-gthe.

I placed it standing on the other,  
a'-a-gthe.

you placed it standing on the other,  
a-tha-gthe.

we placed it standing on the other,  
o<sup>a</sup>-tha-gtha i.

**place (to) small object on a saddle**,  
a'-ta-gthe.

I placed it on the saddle, a'-a-ta-gthe.  
You placed it on the saddle, a'-tha-  
ta-gthe.

we placed it on the saddle, o<sup>a</sup>-ga-ta-  
gtha i.

**place frequently**, u-gtha'-gtha.

he placed, i-tse'-the. (From a ritual.)

**placid (as a quiet lake)**, niu'-thu-  
btha-ge.

**placid (as applied to water)**, ni-  
xthu'-zhi.

**plan (to) to benefit another**, wa-gi'-  
thi-gtho<sup>a</sup>.

**plank (board)**, no<sup>a</sup>-ha btha-cka.

I walked on a plank, no<sup>a</sup>-ha btha-  
cka a-a-pshe.

you walked on a plank, no<sup>a</sup>-ha btha-  
cka a-tha-pshe.

**plank (floor board)**, no<sup>a</sup>-ha-a-no<sup>a</sup>-  
ku-ge.

**plant (to)**, a'-mo<sup>a</sup>-gthe.

**plant (to place a pole in the ground)**,  
bo'-ça.

I planted the pole, zho<sup>a</sup> gthe ke bo'-  
a-ça to<sup>a</sup>-dse ke dsi.

you planted the pole, zho<sup>a</sup> gthe ke  
to<sup>a</sup>-dse ke no'-tha-ça.

**plant (to)**, u'-zhu.

I plant corn, ha'-ba u-wa-zhu.

you plant corn, ha'-ba u-tha-zhu.

we plant corn, ha'-ba o<sup>a</sup>-gu' zhu i.

I have been to plant corn, u-zhu pshi  
a-tha.

you have been to plant corn, u-tha  
zhu she a-tha.

we have been to plant corn, u-zhu'  
o<sup>a</sup> ga-hi bi a-tha.

**plaster**, tsi-a'-bi-shta-be.

**plate (a dish)**, hi<sup>a</sup>-dse btha-k'a.

I put the plate on the table, hi<sup>a</sup>-dse  
btha-k'a tse a-wa-no<sup>a</sup>-bthe ga-ha i  
tse a-the.

**plate (china)**, hi<sup>a</sup>-dse btha-tha; hi<sup>a</sup>-  
dse btha-xe.

**plats (of land, as charts)**, mo<sup>a</sup>-zho<sup>a</sup>-  
wa-gthe-çe.

**Platte River, Nebr.**, Ni-btha'cka.

**play (to)**, as to frolic, shka'-dse.

I play, a-shka'-dse.

you play, tha-shka'-dse.

we play, o<sup>a</sup>-shka'-dse i.

**play (to) upon**, a'-gi-shka-de.

**play (to) a trick on some one**, thi'-  
ho-da.

I played a trick on him, bthi'-ho-da.

you played a trick on him, ni'-ho-da.

we played a trick on him, o<sup>a</sup>-thi'-  
ho-da i.

**playful**, wa-da' thi<sup>a</sup>-ge.

**pleasantry**, wa-tha'-ho-da.

**pleased (to be)**, tha-gthi<sup>a</sup>.

I am pleased, o<sup>a</sup>-tha-gthi<sup>a</sup>.

you are pleased, gi'-tha-gthi<sup>a</sup>.

**pleasing to look at**, u-ta'-ça.

**pleasure**, gi'-çu; (2) gi-do<sup>a</sup>-ho<sup>a</sup>; (3) u'-gi-çu.

**Pleiades**, Ta-pa.

**plenty**, u-tsi; u-she.

**plenty (to have)**, da'-do<sup>a</sup> to<sup>a</sup>.

I have plenty, da'-do<sup>a</sup> a-to<sup>a</sup>.

you have plenty, da'-do<sup>a</sup> tha-to<sup>a</sup>.

we have plenty, da'-do<sup>a</sup> o<sup>a</sup>-to<sup>a</sup> i.

**plenty (enough)**, u-thu'-thi<sup>a</sup>-ga-zhi.

I have plenty for all, u-thu'-thi<sup>a</sup>-ga mo<sup>a</sup>-zhi.

you have plenty for all, o<sup>a</sup>-tho<sup>a</sup>-wo<sup>a</sup> thi<sup>a</sup>-ga a-zhi.

**plentiful**, u-she.

the corn is plentiful, wa-ha'-ba u-she.

**pliers**, we'-thi-stsu-e.

**plover (a)**, tsi<sup>a</sup>-zhi<sup>a</sup>-ga.

**plow (to)**, we.

I plow, a-wa'-e.

you are plowing, wa-tha'-e.

we are plowing, o<sup>a</sup>-wo<sup>a</sup>-a i.

**plow (n.)**, mo<sup>a</sup>-çe we-e.

lend me your plow, mo<sup>a</sup>-çe-we-e o<sup>a</sup>-wo<sup>a</sup> ki o.

I broke my plow, mo<sup>a</sup>-çe-we-e a-gthi-xo<sup>a</sup>.

you broke your plow, mo<sup>a</sup>-çe-we-e tha-gthi<sup>a</sup>-xo<sup>a</sup>.

**pluck (to) a feather**, thu-shta.

I plucked the chicken, çiu-ka zhi<sup>a</sup>-ga thi<sup>a</sup>-ke bthu-shta.

you plucked the chicken, çiu-ka zhi<sup>a</sup>-ga thi<sup>a</sup>-ke stsu-shta.

did you pluck the goose? mi-xa thi<sup>a</sup>-ke ni-shta a(?)

**pluck (to) corn**, xa-pe-no<sup>a</sup>.

**plum**, ko<sup>a</sup>-dse.

I am eating plums, ko<sup>a</sup>-dse btha-tse mi kshe o.

you are eating plums, ko<sup>a</sup>-dse sta-tse ni kshe o.

**plumage**, mo<sup>a</sup>-sho<sup>a</sup>.

**plume (a)**, same as plumage; also, wa'-gthe.

**plume**, ornamental, çka'-gthe wa-gthe.

**plunder (to take or rob)**, da'-do<sup>a</sup> wa-gi'-sha.

**plunge (to)**, ni'-u-bi-do<sup>a</sup>.

I plunged, niu'-pi-do<sup>a</sup>.

you plunged, niu'-shpi-do<sup>a</sup>.

we plunged, niu'-o<sup>a</sup>-gu-bi-do<sup>a</sup> i,

**pneumonia**, thiu'-e ni-e.

he has pneumonia, thiu'-e ni-e o<sup>a</sup> bi o.

**pocket**, u'-zhu.

**pocketbook**, mo<sup>a</sup>-çe-çka u-zhu.

**pocket gopher**, mo<sup>a</sup>-ni'-ga; (2) mo<sup>a</sup>-i'-ga.

**pockmark**, i<sup>a</sup>-dee' xtho-xtho-ge.

**point (to)**, a'-ba-çu.

I point at the tree, zho<sup>a</sup> tse a'-pa-çu.

you point at the tree, zho<sup>a</sup> tse a'-shpa-çu.

we point at the tree, zho<sup>a</sup> tse o<sup>a</sup>-ga-ba-çu i.

**point (to) with the finger**, i-tha'-ba-çu.

**point (to) the muzzle of the gun**, ba-hi'-dse.

I pointed the gun lower, pa-hi-dse.

you pointed the gun lower, shpa'-hi-dse.

we pointed the gun lower, o<sup>a</sup>-ba-hi-dsa i.

**point**, pa-çi'.

**pointer (a)**, we'-a-ba-çu.

**poison**, mo<sup>a</sup>-ko<sup>a</sup>' pi-zhi.

he drank poison, mo<sup>a</sup>-ko<sup>a</sup>' pi-zhi tha-to<sup>a</sup>.

**poker (a)**, no<sup>a</sup>-xpe.

**pokeweed**, ba-çu'.

**polemic**, wa-zha'-shto<sup>a</sup>.

**pole (ridgepole of tent)**, i'-ça-e.

**polestar**, mi-ka'-k'e mo<sup>a</sup>-thi<sup>a</sup>-zhi; (2) mi-ka'-k'e wa-çpe.

**policeman**, a'-ki-da; (2) u'-thi<sup>a</sup>-ge.

**polish (to) metal**, bi-tse'-ga.

I polish the gun, wa-ho-to<sup>a</sup>-the ke pi-tse-ga.

you polish the gun, wa-ho-to<sup>a</sup>-the ke shpi-tse-ga.

**polish (to) wood or stone**, ba-shta'-ha.

I polish stone, i<sup>a</sup> pa-shta-ha.

you polish stone, i<sup>a</sup> shpa-shta-ha.

we polish stone, i<sup>a</sup> o<sup>a</sup>-ga-ba-shta-ha i.

**polisher**, we'-bi-shda-ha.

**poll tax**, we'-thi-xthi ga-shi-be.

the poll-tax must be paid, we'-thi-xthi ga-shi-be tse o<sup>a</sup>-ga-shi-be ta i ke.

**pollute (to) water**, ni'-i-çi-çi-ge ga-xe.

I polluted the water, ni'-i-çi-çi-ge ga-xe.

pollute (to) water—continued.

you polluted the water, ni'-i-çi-çi-ge  
shka-xe.

we polluted the water, ni'-i-çi-çi-ge  
o<sup>a</sup>-ga-xa i.

pomme blanche (white apple), do'-  
gthe (which see).

pommel, no<sup>a</sup>-ka-gthe-pa.

Ponca language, Po<sup>a</sup>-ka i-e.

Ponca Tribe, Po<sup>a</sup>-ka.

pond (a), ni'-da-pa.

ponderous, çki'-ge.

see the ponderous fish, ho'-ho gtho<sup>a</sup>-  
the çki-ge ke do<sup>a</sup>-ba.

poniard, mon<sup>a</sup>-hi<sup>a</sup>-pa-çi-ço-be.

pontoon, ba-dse'-btha-çka.

the soldiers made a pontoon, a-çi'-da  
a-ba ba-dse-btha-çka wi<sup>a</sup> ga-xa  
bi a.

pony, ka-wa zhi<sup>a</sup>-ga.

I ride my pony, ka'-wa zhi<sup>a</sup>-ga a-a-  
gi-gthi<sup>a</sup>.

you ride your pony, ka'-wa zhi<sup>a</sup>-ga  
a-tha-gi-thi<sup>a</sup>.

poor, u-thu'-ta-thi<sup>a</sup>; (2) wa-xpa'-thi<sup>a</sup>.

I am very poor, o<sup>a</sup>-wo<sup>a</sup>-xpa-thi<sup>a</sup>  
wa-gthi<sup>a</sup>.

you are very poor, wa-thi'-xpa-thi<sup>a</sup>  
wa-gthi<sup>a</sup>.

pop corn, ha'-ba da-po-çi.

I like pop corn, ha'-ba da-po-çi  
o<sup>a</sup>-çu no<sup>a</sup> a-tha.

popgun, ba-po'-çi.

I have a popgun, ba-po'çi wi<sup>a</sup> a-  
bthi<sup>a</sup>.

you have a popgun, ba-po'-çi wi<sup>a</sup> a-ni.

poppy mallow, mo<sup>a</sup>-ko<sup>a</sup>' to<sup>a</sup>-ga zhi<sup>a</sup>-ga  
(which see).

populous, ni'-ka-shi-ga u-çsi'.

porch, a'-no<sup>a</sup>-ku-ge.

I have a nice porch, a'-no<sup>a</sup>-ku-ge  
tha-gthi<sup>a</sup> wi<sup>a</sup> a-bthi<sup>a</sup>.

you have a big porch, a'-no<sup>a</sup>-ku-ge  
gtho<sup>a</sup>-the wi<sup>a</sup> a-ni.

porcupine, pa'-hi<sup>a</sup> (which see); (2)  
hi<sup>a</sup>-wa xa-ga.

pork, ko-ko'-çi ta.

I like pork, ko-ko'-çi ta o<sup>a</sup>-çu no<sup>a</sup>  
a-tha.

do you like pork? ko-ko'-çi ta thi-  
çu a.

portend (to), u'-be-hni.

porter, çsi'-zhe-be a-çi-da.

portion, he'-be,

portly, shi<sup>a</sup> to<sup>a</sup>-ga; çse'-çe gtho<sup>a</sup> the;  
wi'-u-gthe e-zhi.

he is portly, shi<sup>a</sup> to<sup>a</sup>-ga bi a.

portress, wa-k'o' çsi-zhe-be a-çi-da  
(which see).

position, u'-thi-to<sup>a</sup>.

I am in a good position, u'-thi-to<sup>a</sup>  
tha-gthi<sup>a</sup> xtsi u-wa-no<sup>a</sup>-zhi.

you have a good position, u'-thi-to<sup>a</sup>  
tha-gthi<sup>a</sup> xtsi a-ni.

possess (to), to<sup>a</sup>.

I possess, a'-to<sup>a</sup>.

you possess, tha'-to<sup>a</sup>.

we possess, o<sup>a</sup>-to<sup>a</sup> i.

possible, e-go<sup>a</sup> tho<sup>a</sup>-çse; tho<sup>a</sup>-ç'a;  
he'-go<sup>a</sup>.

it is possible I can go, bthe' tho<sup>a</sup>-çse  
a-tho.

it is possible you can go, stse' tho<sup>a</sup>-  
çse a-tho.

it is possible we can go, o<sup>a</sup>-ga'-the  
tho<sup>a</sup>-çse a-tho.

postage stamp, wa-gthe'-çe wa-tha-  
çta; (2) wa'-tha-çta-gtho<sup>a</sup>.

I want five postage stamps, wa-  
gthe'-çe wa-tha-çta ça-to<sup>a</sup> ko<sup>a</sup>-  
btha.

posterity, i'-çi-da-the-the.

postman, wa-gthe'-çe-çi<sup>a</sup>.

the postman brought the paper,  
wa-gthe'-çe-çi<sup>a</sup> a-ba u-tha-ge wa-  
gthe-çe wi<sup>a</sup> a-thi a-tsi bi a.

Postmaster General, Wa-gthe'-çe  
u-tsi gi-wa to<sup>a</sup>-ga.

post oak, zho<sup>a</sup>-xo-dse hi. This tree  
is sometimes known as the iron  
oak, but should not be confused  
with the ironwood.

post office, wa-gthe'-çe u-çsi (which  
see).

pot, çse'-xe.

potato, do (which see).

Irish potato, do'-çka.

potent, mo<sup>a</sup>-ko<sup>a</sup>' u-tha-to<sup>a</sup> e-no<sup>a</sup>.

pothanger, çse'-xe i-ko<sup>a</sup> the.

pothook, çse'-xe i-ko<sup>a</sup>-the.

pottery, mo<sup>a</sup>-i<sup>a</sup>-ka tee-xe.

pottery is made of clay, mo<sup>a</sup>-i<sup>a</sup>-ka  
tee-xe tee mo<sup>a</sup>-i<sup>a</sup>-ka-çka i-ga-xa  
bi a.

poultry, çiu'-ka zhi<sup>a</sup>-ga.

pounce upon (to), wa-ko<sup>a</sup>-tha.

I pounced upon (him), a-wa'-ko<sup>a</sup>-  
btha.

**pounce upon (to)**—continued.  
 you pounced upon (him), wa-tha'-  
 ko<sup>a</sup>-shta.  
 we pounced upon (him), o<sup>a</sup>-wo<sup>a</sup>-  
 ko<sup>a</sup>-tha i.  
**pound, u-tsi<sup>a</sup>.**  
**pour (to), ni'-ga-xto<sup>a</sup>; (2) wa-ga'-xto<sup>a</sup>.**  
 I pour water, ni' a-xto<sup>a</sup>.  
 you pour water, ni'-tha-xto<sup>a</sup>.  
**pout (to), xtho<sup>a</sup>.**  
 I pout, a-xtho<sup>a</sup>.  
 you pout, tha'-xtho<sup>a</sup>.  
 we pout, o<sup>a</sup>-ga'-xtho<sup>a</sup> i.  
**poverty stricken, wa-xpa'-thi<sup>a</sup>.**  
 the people are poverty stricken,  
 ni'-ka-shi-ga a-ba wa-xpa-thi<sup>a</sup> bi  
 a-tha.  
**powerful, wa-shko<sup>a</sup>' gtho<sup>a</sup>-the.**  
**practical, we'-ga-xe tho<sup>a</sup>-tse.**  
**prairie (belonging to), to<sup>a</sup>-dse-gi.**  
**prairie chicken, mo<sup>a</sup>-no<sup>a</sup>-i<sup>a</sup>.**  
**prairie dog, mo<sup>a</sup>-thi<sup>a</sup>' xo-dse.**  
**prairie fire, u-gtha'-ge.**  
**praise (to), tha-do<sup>a</sup>-he.**  
 I praised him, btha'-do<sup>a</sup>-he.  
 you praised him, shta'-do<sup>a</sup>-he.  
 we praised him, o<sup>a</sup>-tha-do<sup>a</sup>-ha i.  
**pray (to), wi'-gi-e.**  
 I pray, wi-a'-gi-e.  
 you pray, wi'-tha-gi-e.  
**prayer, wi'-gi-e.**  
**praying mantis, wa-gthu'-shka i<sup>a</sup>-  
 shta to<sup>a</sup>-ga.**  
**preach (to), wa-go<sup>a</sup>'-ce.**  
 I preach, wa-po<sup>a</sup>'-ce.  
 you preach, wa-shko<sup>a</sup>'-ce.  
 we preach, o<sup>a</sup>-wo<sup>a</sup>-go<sup>a</sup>-ca i.  
**precarious, ho<sup>a</sup>'-tse wa-ha-gi-the.**  
**precede (to), pa-ho<sup>a</sup>'-gthe.**  
 I precede, pa-ho<sup>a</sup>'-gthe bthe ha.  
 you precede, pa-ho<sup>a</sup>'-gthe shne ha.  
**preceptor, wa-go<sup>a</sup>'-ce.**  
**preceptress, wa-go<sup>a</sup>'-ce wa-k'o.**  
**precious, u'-xta.**  
**precious stone, i'<sup>a</sup> u-xta wi<sup>a</sup>.**  
 he sells precious stones, i'<sup>a</sup> u-xta we-  
 thi-wi<sup>a</sup> no<sup>a</sup> bi a.  
**precipice, mo<sup>a</sup>'-ha stse-dse.**  
**precipitately, u'-he-ça-zhi u-xpa-the.**  
**precise, e-go<sup>a</sup> xtel.**  
**preeminence, da'-wa-ga-xa (which  
 see).**

**preempt, i-ta'-ki-the.**  
 I preempt, pa-ho<sup>a</sup>'-gthe i-ta-a-ki-the.  
 you preempt, pa-ho<sup>a</sup>'-gthe i-ta-tha-  
 ki-the.  
**prefer (to), go<sup>a</sup>'-tha.**  
 I prefer white, ça te ko<sup>a</sup>-btha.  
 you prefer black, ça-be tse shko<sup>a</sup>-  
 shta.  
**pregnancy, wa-tse'-ce u-thi<sup>a</sup>-ge.**  
**prejudiced, gi'-ho<sup>a</sup> a-zhi thi shto<sup>a</sup>.**  
 I am prejudiced, o<sup>a</sup>'-ho<sup>a</sup> mo<sup>a</sup>-zhi i<sup>a</sup>  
 do.  
 you are prejudiced, thi'-ho<sup>a</sup> a-zhi i<sup>a</sup>  
 do.  
**premature (as applied to birth),  
 zhi<sup>a</sup>-ga' u-ts'e.**  
**preparation, i'-ki-gthi-shto<sup>a</sup>.**  
**prepare (to), i'-ki-gthi-shto<sup>a</sup>.**  
 I prepared the meat for cooking, ça  
 u-wa-ho<sup>a</sup> ko<sup>a</sup>-btha tho<sup>a</sup> i'-ki-gthi-  
 shto<sup>a</sup> pa-xe he.  
 you prepared the meat for cooking,  
 ça u-wa-ho<sup>a</sup> shko<sup>a</sup>-shta tho<sup>a</sup> i'-ki-  
 gthi-shto<sup>a</sup> shka-xe he.  
**present to another, k'i.**  
 I presented it to him, a-k'i.  
 you presented it to him, tha-k'i.  
 we presented it to him, o<sup>a</sup>-k'i i.  
**preside, a'-gthi<sup>a</sup>-gi-wa-to<sup>a</sup>-ga.**  
 I preside, a'-gthi<sup>a</sup>-gi-wa-to<sup>a</sup>-ga bthe.  
 you preside, a'-gthi<sup>a</sup>-gi-wa-to<sup>a</sup>-ga ni.  
**President, Tsi'-go-a-bi wa-to<sup>a</sup>-ga.**  
**press (to) the ground, a'-bi-ço<sup>a</sup>-dse.**  
 I press to the ground, a'-pi-ço<sup>a</sup>-dse.  
 you press to the ground, a'-shpi-ço<sup>a</sup>-  
 dse.  
 we press to the ground, o<sup>a</sup>'-ga-ba ço<sup>a</sup>-  
 dsa i.  
**press down (to), making compact,  
 u-ba'-cki.**  
 I pressed it compact, u-pa'-cki.  
 you pressed it compact, u-shpa'-cki.  
 we pressed it compact, o<sup>a</sup>-gu'-ba-cki i.  
**pretend (to), wa-mo<sup>a</sup>'-xe-the; go<sup>a</sup>'-ce.**  
 I pretend, po<sup>a</sup>-ce'.  
 you pretend, shko<sup>a</sup>-ce'.  
 we pretend, o<sup>a</sup>-go<sup>a</sup>'-ca i.  
**pretext, wa-tho<sup>a</sup>'-dse-shi go<sup>a</sup>'-ce (which  
 see).**  
**pretty, u-ta'-ça.**  
 it is very pretty, u-ta'-ça wa-gthi<sup>a</sup>.

**prevail (to)**, u-hi'.

I prevail, u-wa'-hi.

you prevail, u-tha'-hi.

we prevail, o'-gu'-hi i.

**prevent (to) anything from blowing**, a'-no'-ço'-dse.

I prevented it, a'-a-no'-ço'-dse.

you prevented it, a'-tha-no'-ço'-dse.

**prevent (to) from moving**, a'-ba-ť'u.

I prevented it from moving, a'-pa-ť'u.

you prevented it from moving, a'-shpa-ť'u.

we prevented it from moving, o'-ga-ba-ť'u i.

**prickly**, wa-xa'-ga.

**primary**, pa-ho'-gthe.

**principal**, wa-ťo'-ga; (2) wa-ba'-xi; (3) u'-zhu.

**print**, da'-gthe-zhe the.

I print, da'-gthe-zhe a-the ha.

you print, da'-gthe-zhe tha-the ha.

we print, da'-gthe-zhe o'-tha i.

**prison**, ho'-no'-pa-çe țsi.

he went to prison, ho'-no'-pa-çe țsi tse u-gthi<sup>a</sup> a-tha bi a.

**privacy, as a consultation**, no'-xtho'-ha.

I want a private consultation with him, no'-xtho<sup>a</sup> ha u-wa-ķi-e ķo'-btha ha.

**private (a soldier)**, a'-ķi-da zhi<sup>a</sup>-ga.

**prize (to)**, u'-xta.

I prize it, u'-xta pa-xe.

you prize it, u'-xta shka-xe.

we prize it, u'-xta o'-ga-xa i.

**prized**, gi'-wa-xthi.

I prized it, o'-wa-xthi-ha.

I prized my watch, mi u'-tha-ge tho<sup>a</sup> o'-wa-tse-xthi ha.

you prize it, thi'-wa-xthi ha.

you prize your ring, no'-be u'-thi-xtha tho<sup>a</sup> o'-wa-tse xthi ha.

**probate (to)**, wa-gthe'-çe ga-xe.

I probated it, wa-gthe'-çe pa-xe.

you probated it, wa-gthe'-çe shka-xe.

we probated it, wa-gthe'-çe o'-ga-xa i.

**probe (to), search**, a'-ga-çu.

I probe, a'-a-ga-çu.

you probe, a'-tha-ga-çu.

we probe, o'-ga'-ga-çu i.

**probe (to) a wound**, ba-gu'-dse.

I probed (the wound), pa<sup>a</sup>-gu-dse.

**probe (to) a wound**—continued.

you probed (the wound), shpa'-gu-dse.

we probed (the wound), o'-ba'-gu-dsa i.

**proceed (to)**, wa-mo'-thi<sup>a</sup>-the.

I proceed, çi bthu'-the ha wa-mo'-thi<sup>a</sup> te.

you proceed, çi-ni'-the ha wa-mo'-thi<sup>a</sup> te.

we proceed, çi o'-thu'-tha i wa-mo'-thi<sup>a</sup> te.

**proceeds**, o'-kshe-ťo<sup>a</sup>.

**proclaim (to)**, o-tha'-ge the-the.

I proclaim, o-btha'-ge the-a-the.

you proclaim, o-sta'-ge the-tha-the.

we proclaim, o'-gu'-thu-ge the-o'-tha i.

**procreator**, wa-mo'-pshe-the.

**prodigious**, gtho'-the.

**profusion**, u-bu'-dse.

there were flowers in profusion, xtha-čka keu-bu-dse ga-xa bi a.

**prominence**, u-zhu-a'-gi-zhi<sup>a</sup>-bi.

**promissory note**, mo'-çe-čka u-da wa-gthe-çe.

I gave a promissory note, mo'-çe-čka u-thu-da wi<sup>a</sup> a-wa-ki.

**promptly**, thu-e'-xtsi.

he went promptly, thu-e'-xtsi a-tha bi a.

**pronounce (to)**, tha-dse'.

I pronounce, btha'-dse.

you pronounce, shda'-dse.

we pronounce, o'-tha'-dsa i.

**proposal (a)**, da'-do<sup>a</sup> ba-ha.

**prosperous**, ni'-ka-do<sup>a</sup>-he.

**prostrate (to)**, kshe.

**prostrate (to lie)**, ga-ça'-da hi-zho<sup>a</sup>.

I lay prostrate, o'-a'-ça-da hi-zho<sup>a</sup>.

you lay prostrate, thi-a'-ça-da hi-zho<sup>a</sup>.

**protect (to)**, a'-ķi-no<sup>a</sup>-zhi<sup>a</sup>.

I protect, a'-a-no<sup>a</sup>-zhi<sup>a</sup> ha.

you protect, a'-tha-no<sup>a</sup>-zhi<sup>a</sup>.

you protect him, ni'-ka-shi-ga ťo<sup>a</sup> a-tha gi-no<sup>a</sup>-zhi<sup>a</sup>.

we protect, o'-ga'-gi-no<sup>a</sup>-zhi<sup>a</sup> i.

**protégé**, da'-i-tha-do<sup>a</sup>-ba bi.

**protest (to)**, i'-zhu-shi.

I protest, i-wi-gi-zhu-shi.

you protest, i-tha-zhu-shi.

we protest, o'-tho'-zhu-shi i.

**protrude (to)**, u-ba'-he.

my foot protrudes, ci-te u-ba-ha ʔa e-o<sup>a</sup>-tho<sup>a</sup>-be ha.

your foot protrudes, ci-te u-ba-ha de e-thi-tho<sup>a</sup>-be ha.

**provender**, wa-da-gthe wa-no<sup>a</sup>-bthe.

**provoke (to)**, u'-ba-ko<sup>a</sup>.

I provoked him, gi-ba-ko<sup>a</sup> pa-xe ha.  
you provoke me, gi-ba-ko<sup>a</sup> o<sup>a</sup>-shka-xe ha.

**provoking**, wa'-ba-ko<sup>a</sup>-e-wa-the.

**prowess**, wa-ci'-ci-ge.

**prunes**, ko<sup>a</sup>-dse ʔa-be.

I eat prunes, ko<sup>a</sup>-dse ʔa-be btha te ha.

you eat prunes, ko<sup>a</sup>-dse ʔa-be shta tse ha.

**prudence**, no<sup>a</sup>-xe ga-ci'.

**public**, ni'-ka-shi-ga ʔa-ni.

**pucker (to) the mouth**, u-thi'-xtho<sup>a</sup>.

I puckered my mouth, i-te u-bthi'-xtho<sup>a</sup>.

you puckered your mouth, i-te u-ni'-xtho<sup>a</sup>.

we puckered our mouths, i-te o<sup>a</sup>-gu'-thi-xtho<sup>a</sup> i.

**Pueblo Tribe**, I<sup>a</sup>-da-pa we-tsi<sup>a</sup>.

**pugilism**, da-ge'.

**pugilist**, da'-ge ni-ka-shi-ga.

I like to see a good pugilist, da-ge ni-ka-shi-ga pi-o<sup>a</sup> the do<sup>a</sup>-be o<sup>a</sup>-ʔu no<sup>a</sup> a-tha.

**pull (to) with the hands**, thi'-do<sup>a</sup>.

I pull, bthi'-do<sup>a</sup>.

I pulled the boat, be-dse ke bthi-do<sup>a</sup> ha.

you pull, ni'-do<sup>a</sup>.

**pull (to) boots or shoes on**, u-thiu-xtha.

**pull (to) hard**, u'-he-ʔa-zhi thi-do<sup>a</sup>.

**pull (to) for some one**, gi'-thi-do<sup>a</sup>.

**pull (to) the hair**, thi-pa-mo<sup>a</sup>-ʔe-dse.

I pulled his hair, bthi'-pa-mo<sup>a</sup>-ʔe-dse.

you pulled his hair, ni'-pa-mo<sup>a</sup>-ʔe-dse.

**pull (to) one to the ground**, thi-xi'-tha.

I pulled him to the ground, bthi-xi'-tha.

you pulled him to the ground, ni'-xi'-tha.

we pulled him to the ground, o<sup>a</sup>-thi'-xi'-tha i.

**pull (to) bark off a tree**, thi-xthu'-dse.

I pulled the bark off, bthi'-xthu-dse.

you pulled the bark off, ni'-xthu-dse.

we pulled the bark off, o<sup>a</sup>-thi'-xthu-dsa i.

**pullet**, ciu'-ka mi-ga zhi<sup>a</sup>-ga.

I have a white pullet, ciu'-ka mi-ga zhi<sup>a</sup>-ga ʔka wi<sup>a</sup> a-bthi<sup>a</sup>.

**pulsation**, ko<sup>a</sup>-bo'-ci-ci.

**pulse (the)**, bu'-ci-ci.

**pulverize (to)**, ga-ʔo'-be.

I pulverized the sugar, zho<sup>a</sup>-ni' te a-ʔo-be ha.

**pulverize (to), smash ripe fruit**, thi-xtho<sup>a</sup>-zhe; ga-sho-ge.

I pulverized it, bthi-xtho<sup>a</sup>-zhe.

you pulverized it, ni'-xtho<sup>a</sup>-zhe.

we pulverized it, o<sup>a</sup>-thi'-xtho<sup>a</sup>-zha i.

**pulverized**, to'-ba-the.

**puma**, i<sup>a</sup>-gtho<sup>a</sup>-ga.

**pump (a)**, ni i'-thi-ʔe.

the town pump, ʔo<sup>a</sup>-wo<sup>a</sup> ni-i-thi-ʔe te.

I went to the pump for water, ni i'-thi-ʔe te dse ni a-pi-pi ha.

**pumpkin**, wa-ʔo<sup>a</sup>.

the pumpkin is yellow, wa-ʔo<sup>a</sup> tho<sup>a</sup> ʔi.

**pumpkin vine**, wa-ʔo<sup>a</sup> hi.

**pumpkin pie**, wa-ʔo<sup>a</sup> ko<sup>a</sup>-dse u-gtho<sup>a</sup>.

**punch (to) holes**, u-ba'-ʔu-dse.

**punch (to) with an awl**, ba-xthu'-ge.

I punched, pa-xthu-ge.

you punched, shpa'-xthu-ge.

we punched, o<sup>a</sup>-ba'-xthu-ga i.

**punch (to) full of holes**, ba-dsu'-tha.

I punched, pa-dsu-tha.

you punched, shpa'-dsu-tha.

we punched, o<sup>a</sup>-ba'-dsu-tha i.

**punishment (for violating law)**, we'-ʔa-be wa-kchi-xe.

**punk (decayed wood)**, zho<sup>a</sup>-ʔsi-ʔ'a (which see).

**purchase (to)**, thi-wi<sup>a</sup>; wa-thi-wi<sup>a</sup>.

I purchase, bthi'-wi<sup>a</sup>; wa-bthi-wi<sup>a</sup>.

you purchase, ni'-wi<sup>a</sup>; wa-stsi-wi<sup>a</sup>.

we purchase, o<sup>a</sup>-thi'-wi<sup>a</sup> i.

I will purchase the house, ʔsi' tse bthi<sup>a</sup>-wi<sup>a</sup> ta a-ʔo<sup>a</sup> hi o.

**purify (to)**, wa-ʔi'-hi ga-xe.

I purify, wa-ʔi'-hi pa-xe.

you purify, wa-ʔi'-hi shka-xe.

we purify, wa-ʔi'-hi o<sup>a</sup>-ga-xa i.

**purple**, ʔu-hu zhu-dse e-go<sup>a</sup>.

purse, mo'-çe-čka u-zhu.

pursue (to), thi-xe'.

I pursue, bthi'-xe.

you pursue, ni'-xe.

we pursue, o'-thi'-xa i.

pursued, xthi'-bi.

I pursued him, bthi'-xe ha.

you pursued me, o'-thi-xa i ha.

push (to), ba-do'.

I push, pa'-do'.

you push, shpa'-do'.

we push, o'-ba'-do' i.

push (to) against, a'-ba-ço'-dse.

push (to) apart, ba-ki-tha-ha.

I pushed apart, pa-ki-tha-ha.

you pushed apart, shpa'-ki-tha-ha.

we pushed apart, o'-ba-ki-tha-ha i.

push (to) away to make clean, no'-k'u.

push (to) down from a height, u-ba'-spa-the.

push (to) one's self in a boat, ki-pa-do'.

I push myself, a-ki'-pa-do'.

you push yourself, tha-ki'-pa-do'.

we push ourselves, o'-ki'-pa-do' i.

push (to) one backward, ba-mo'-the i-the-the.

I pushed him backward, pa-mo'-the i-the-a-the.

you pushed him backward, shpa-mo'-the i-the-tha-the.

we pushed him backward, o'-ba-mo'-the i-the-o'-tha i.

push (to) and make slide, ba-xu-e.

I pushed it and made it slide, pa'-xu-e.

you pushed it and made it slide, shpa-xu-e.

we pushed it and made it slide, o'-ba-xu-a i.

push (to) down with the hands, ba'-ta-the.

I pushed it down, pa'-ta-the.

you pushed it down, shpa'-ta-the.

we pushed it down, o'-ba'-ta-tha i.

push (to) till one falls, ba-xi'-tha.

I pushed till he fell, ni'-ka-shi-ga pa-xi-tha.

you pushed till he fell, ni'-ka-shi-ga shpa-xi-tha.

we pushed till he fell, ni'-ka-shi-ga o'-ba-xi-tha i.

push (to) one back, a'-ba-ts'u.

I pushed him back, a'-pa-ts'u.

you pushed him back, a'-shpa-ts'u.

we pushed him back, o'-ga'-ba-ts'u i.

push (to) through a thicket, ba-tsi'-tsi-zhe.

I pushed through the thicket, pa'-tsi-tsi-zhe.

you pushed through the thicket, shpa'-tsi-tsi-zhe.

push (to) upside down, ba-ki'-gtha-sho'.

I pushed it upside down, pa'-ki-gtha-sho'.

you pushed it upside down, shpa'-ki-gtha-sho'.

we pushed it upside down, o'-ba'-gtha-sho' i.

put (to) away food, pi'-gthe.

I put food away, wa-no'-bthe te pi-a-gthe.

you put food away, wa-no'-bthe te pi-tha-gthe.

put (to) away one's things, i-tho'-gi-the; i-te-the.

I put my plow away, mo'-çe-we-e tho' i-tho'-a-gi-the.

you put your plow away, mo'-çe-we-e tho' i-tho' tha-gi-the.

put (to) forth greatest effort, ha'-xti-k'o'.

I put forth great effort, ha'-xti-a-ki-k'o'.

you put forth great effort, ha'-xti-tha-ki-k'o'.

we put forth great effort, ha'-xti-o'-ki-k'o' i.

put (to be) out of one's house, a'-shi-o'-tha.

I was put out of my house, a'-shi-o'-o'-tha i ha tsi wi-ta te-di to'.

you were put out of your house, a'-shi-thi-o'-tha i ha tsi thi-ta di to'.

put (to) out a fire, ga-gthe'-zhe.

I put out the fire, a'-gthe-zhe.

you put out the fire, tha'-gthe-zhe.

we put out the fire, o'-ga'-gthe-zha i.

put (to) wood on the fire, zho'-u-wo'.

I put wood on the fire, zho' u'-wa-o'.

you put wood on the fire, zho' u'-tha-o'.

**put (to) on shoes, ho<sup>a</sup>-be' u-to<sup>a</sup>.**

I put on my shoes, ho<sup>a</sup>-be u-wa-to<sup>a</sup>.

you put on your shoes, ho<sup>a</sup>-be u-tha-to<sup>a</sup>.

we put on our shoes, ho<sup>a</sup>-be o<sup>a</sup>-gu-to<sup>a</sup> i.

**put (to) down something erect, ki'-i-tse-the.**

I put it down, ki'-i-tse-a-the.

you put it down, ki'-i-tse-tha-the.

we put it down, ki'-i-tse-o<sup>a</sup>-tha i.

**put (to) down to rest, ki'-i-no<sup>a</sup>-the.**

I put it down to rest, ki'-i-no<sup>a</sup>-a-the.

**put (to) down to rest—continued.**

you put it down to rest, ki'-i-no<sup>a</sup>-tha-the.

we put it down to rest, ki'-i-no<sup>a</sup>-o<sup>a</sup>-tha i.

**putrefied, do-sha'-the.**

**putrefy, tsí'-k'a.**

**puzale (to), gi-no<sup>a</sup>'-thi<sup>a</sup> ga-xe.**

I puzzled him, gi-no<sup>a</sup>'-thi<sup>a</sup> pa-xe ha ni-ka-shi-ga thi<sup>a</sup>.

you puzzled him, gi-no<sup>a</sup>'-thi<sup>a</sup> shka-xe ha.

we puzzled him, gi-no<sup>a</sup>'-thi<sup>a</sup> o<sup>a</sup>-ga-xa i.

## Q

**quadruped, wa-dsu'-ta hi u-gthe do-ba (which see).**

**quaff (to), tha-to<sup>a</sup>.**

**quail (a), u'-shi-tsi-the wa-ga-xe; (2) sho<sup>a</sup>'-pa-gthe-çe (which see).**

**quandary, no<sup>a</sup>'-thi<sup>a</sup>.**

I am in a quandary, a-no<sup>a</sup>'-bthi<sup>a</sup>.

you are in a quandary, tha-no<sup>a</sup>'-ni.

we are in a quandary, o<sup>a</sup>-no<sup>a</sup>'-thi<sup>a</sup> i.

**Quapaw Creek, Okla., U-ga'-xpa ga-xa.**

**quarrel (to), ki-ki'-zhi<sup>a</sup>.**

I quarrel, a-ki'-zhi<sup>a</sup>.

you quarrel, tha-ki'-zhi<sup>a</sup>.

**quarrelsome, da-ge'-shto<sup>a</sup>.**

**quart (a), ni'-we-k'u-tse.**

a quart of milk, ba-çe'-ni ni-we-k'u-tse wi<sup>a</sup>.

**quarter of a dollar, ga-shpe' tho<sup>a</sup>-ba.**

give me a quarter, ga-shpe' tho<sup>a</sup>-ba wi<sup>a</sup> o<sup>a</sup>-k'i o. (See bit.)

**queen (in deck of cards), zhe-ga'-zhi<sup>a</sup>-ga (which see).**

**question (to), i-tho<sup>a</sup>-xe.**

I questioned the boy, shi<sup>a</sup>-to-zhi<sup>a</sup>-ga the i'-btho<sup>a</sup>-xe ha.

**question (to)—continued.**

did you question him? i'-shto<sup>a</sup>-xe a(?)

**question, wa-we'-mo<sup>a</sup>-xe.**

he asked you a question, wa-we'-thi<sup>a</sup>-mo<sup>a</sup>-xa i.

**quick, wa-to'-ge.**

**quick movement, thi<sup>a</sup>-hau.**

**quicksand, pi-ça' ga-da-dse.**

**quickly, wo<sup>a</sup>-go<sup>a</sup>.**

go quickly, wo<sup>a</sup>-go<sup>a</sup> tha thi<sup>a</sup> ho.

**quick-tempered, tho<sup>a</sup>'-dse wa-he-he.**

he is quick tempered, tho<sup>a</sup>'-dse wa-he-ha i ha.

**quick-witted, wa-thi'-gtho<sup>a</sup> çi-çi.**

**quiet, wa'-çpe; xthi-u'-zhi.**

**quietly, xthu'-zhi.**

**quiet water, ni-xthu'-zhi.**

**quill, mo<sup>a</sup>'-sho<sup>a</sup> u-ça-gi.**

**quinine, a-tsi<sup>a</sup> ga-ba-xe.**

**quirt, we'-ga-zhi<sup>a</sup>.**

**quiver (a), mo<sup>a</sup>'-zhu (which see); mo<sup>a</sup>'-zhi.**

I have a puma-skin quiver, i<sup>a</sup>-gtho<sup>a</sup>'-ga mo<sup>a</sup>'-zhu wi<sup>a</sup> a-bthi<sup>a</sup> ha.

**quoits, da'-pa.**

## R

**rabbit, mo<sup>a</sup>-shti<sup>a</sup>'-ge (sometimes called cottontail).**

I searched the woods for a rabbit, hu-xtha-be ke ho'-to<sup>a</sup>-be pa-xe mo<sup>a</sup>-shti<sup>a</sup>-ge wi<sup>a</sup> i-tha-the ko<sup>a</sup>-btha.

**rabbit (jack), mo<sup>a</sup>-shti<sup>a</sup>-ge no<sup>a</sup>-ta-stse e.**

I shot a jack rabbit, mo<sup>a</sup>-shti<sup>a</sup> no<sup>a</sup>-ta-stse e a-ku'-dse ha.

**raccoon, mi-ka'.**

**raccoon tail, mi-ka' çi<sup>a</sup>-dse.**



**race (to),** ki'-ba-no<sup>a</sup>.

I ran a race, a-ki'-ba-no<sup>a</sup>.

you ran a race, tha-ki'-ba-no<sup>a</sup>.

we ran a race, o<sup>a</sup>-ki'-ba-no<sup>a</sup> i.

**radiant,** thi-gthi'-gthi-e.

the sun is radiant, mi a-ka thi-gthi-gthi-a i ha.

**radiate,** da'-stsu-dse.

**radish,** do'-gthe-zhu-e.

I like radishes, do'-gthe zhu-e o<sup>a</sup>-çu no<sup>a</sup> a-tha.

**raft,** zho<sup>a</sup>-ni' (which see).

**rage,** gi'-ba-ko<sup>a</sup>.

he was in a rage, wa'-gthi<sup>a</sup> gi-ba-ko<sup>a</sup> bi a.

**ragged,** btha-btha'-çe; (2) dsiu'-tha.

I am ragged, o<sup>a</sup>-dsiu'-a-tha.

you are ragged, thi-dsiu'-a-tha.

we are ragged, wa-dsiu-a-tha i.

to wear to rags, bi-dsiu'-tha.

I wore my clothes to rags, pi-dsiu'-tha.

you wore your clothes to rags, shpi'-dsiu'-tha.

we wore our clothes to rags, o<sup>a</sup>-bi'-dsiu'-tha i.

**ragweed,** mo<sup>a</sup>-hi<sup>a</sup>-pa.

**raid (a),** ko<sup>a</sup>-tha.

he was killed in a raid, wa-ko<sup>a</sup>-tha i-do<sup>a</sup> t'e-tha i ha.

**rail (to, in a bad sense),** ga-ço<sup>a</sup>.

**railroad station (depot),** u-ba'-no<sup>a</sup>-the.

meet at the railroad station, u-ba'-no<sup>a</sup>-the te-di o<sup>a</sup>-ki-pa tse.

**railroad ticket,** wa-gthe'-çe zhi<sup>a</sup>-ga (which see).

I lost my railroad ticket, wa-gthe'-çe zhi<sup>a</sup>-ga o<sup>a</sup>-wo<sup>a</sup>-xpa-the i<sup>a</sup> do.

**rain,** ni-zhiu'.

It was a hard rain, ni-zhiu' wa-gthi<sup>a</sup> bi a-tho.

the rain has stopped, ni-zhiu' a-ka thi-shto<sup>a</sup> a-ka o.

**rainbow,** ço-sni'-gthe; (2) tu-bni-gthe.

I saw the rainbow, ço-sni'-gthe ke i-tha-the ha.

**rained (to be) on,** a'-no<sup>a</sup>-zhi<sup>a</sup>.

it rained on you, a'-thi-no<sup>a</sup>-zhi<sup>a</sup>.

it rained on me, o<sup>a</sup>-no<sup>a</sup>-zhi<sup>a</sup>.

it rained on us, wa-no<sup>a</sup>-zhi<sup>a</sup> i.

**raise (to), lift up,** ba-ho<sup>a</sup>,

**raise (to) an object by pushing,** ba-mo<sup>a</sup>-shi.

I raised it with my hands, pa-mo<sup>a</sup>-shi.

you raised it with your hands, shpa-mo<sup>a</sup>-shi.

we raised it with our hands, o<sup>a</sup>-ba-mo<sup>a</sup>-shi i.

**raisins,** ha'-çi biu-çe.

**rake (to), as dead leaves from the ground,** wa-thu'-xa.

I raked leaves from the ground, wa-bthu'-xa.

you raked leaves from the ground, wa-ni'-xa.

we raked leaves from the ground, o<sup>a</sup>-wo<sup>a</sup>-thu-xa i.

**rake (garden),** we'-thu-xe.

**ram (to), as a gun,** u-ba'-çki.

I rammed the gun, wa-hu-ço<sup>a</sup>-the ke u-pa'-çki.

you rammed the gun, wa-hu-ço<sup>a</sup>-the ke u-shpa'-çki.

we rammed the gun, wa-hu-ço<sup>a</sup>-the ke o<sup>a</sup>-gu'-ba-çki i.

**ramrod,** wa-ho'-ço<sup>a</sup>-the i-thi-çi-hi.

**ran away,** ko'-pshe.

I ran away, a-ko'-pshe.

you ran away, tha-ko'-pshe.

we ran away, o<sup>a</sup>-ga-ko-phsa i.

I ran away from harm, a-ha'-çe.

**rancor,** gi'-ba-ko<sup>a</sup>.

**random,** ho<sup>a</sup>-shki.

he went at random, ho<sup>a</sup>-shki a-tha bi a.

**rape (to),** mi'-a bi-ço<sup>a</sup>-dse.

**rapids,** niu'-i-xa-xa; (2) niu'-ga-hi-tha.

**rare,** i'-ts'a-the.

**rare (as uncooked meat),** dsu'-dsa-zhi e-go<sup>a</sup>.

**rascal (a),** ni'-ka-shi-ga wa-ba-ko<sup>a</sup> e-wa-the.

**raspberries,** tse'-xtha-tsi.

the raspberries are good to eat, tse'-xtha-tsi a-ba tha-tse tha-gthi<sup>a</sup> bi a.

**rat,** i<sup>a</sup>-cho<sup>a</sup>-ço<sup>a</sup>-ga.

**rat poison,** i<sup>a</sup>-cho<sup>a</sup>-ço<sup>a</sup>-ga i-ts'e-the.

**rattle (to),** thi-ça'-thu.

I made it rattle, bthi'-ça-thu.

you made it rattle, ni'-ça-thu.

we made it rattle, o<sup>a</sup>-thi'-ça-thu i.

rattle (to) by pushing, ba-ça'-thu.

rattlesnake, she'-ki.

I am afraid of rattlesnakes, she'-ki  
no<sup>a</sup> a-wa-pe.

raven, ka'-xe to<sup>a</sup>-ga.

ravenous, wa-no<sup>a</sup>-bthe to<sup>a</sup>-ga.

I am ravenous, wa-no<sup>a</sup>-bthe to<sup>a</sup>-ga  
bthe.

you are ravenous, wa-no<sup>a</sup>-bthe to<sup>a</sup>-ga  
ni.

we are ravenous, wa-no<sup>a</sup>-bthe to<sup>a</sup>-ga  
o<sup>a</sup>-tha i.

ravine, o-k'o'-be; u-k'u'-be.

raw, ça-ka.

raze (to), as to tear down, ga-ța'-the.

I razed the house, țsi tse bthi-ța-the.

you razed the house, țsi tse ni-ța-the.

we razed the house, țsi tse o<sup>a</sup>-ga-ța-  
tha i.

razor (a), i<sup>a</sup>-dse-hi<sup>a</sup> i-ga-țs'u (which  
see).

the razor is sharp, i<sup>a</sup>-dse-hi<sup>a</sup> i-ga-  
țs'u ke pa-hi wa-gthe.

reach (to) u-hi. (From a ritual.)

reach (to) over the head, u-thu-hi'.

reach (to) home, ki; (2) kshi.

I reached home, a-ki.

you reached home, tha-ki.

(2) has he reached home? kshi a.

Yes, he has reached home, ho'-  
we, a-kshi bi a.

read (to), wa-gthe'-çe tha-dse.

I read, wa-gthe'-çe btha-dse.

you read, wa-gthe'-çe stae-dse.

ready (to be), ha'-ha.

I am ready, ha'-ha aki-the ha.

you are ready, ha'-ha tha-ki-the ha.

real, reality, e-go<sup>a</sup>-xtai.

reap (to), wa-bo'-çke ga-çe.

I reap, wa-bo'-çke a-çe.

you reap, wa-bo'-çke tha-çe.

we reap, wa-bo'-çke o<sup>a</sup>-ga-ça i.

reaper, wa-bo'-çke i-ba-xtae.

rear, ha shi'-ța.

rear (in the), da'-çe-ța-ha.

I sat in the rear, da'-çe-ța-ha a-gthi<sup>a</sup>  
ha.

you sat in the rear, da'-çe-ța-ha  
tha-gthi<sup>a</sup> ha.

we sat in the rear, da'-çe-ța-ha  
o<sup>a</sup>-gthi<sup>a</sup> i.

reassert (to), shi e'-gi-tho<sup>a</sup>.

I reassert, shi e'-gi-pe.

reassert (to)—continued.

you reassert, shi e'-gi-she.

we reassert, shi e'-o<sup>a</sup>-gi-tho<sup>a</sup> i.

reason, e'-wo<sup>a</sup>.

the reason, a'-i-the.

recall (to), i'-gthi-gtho<sup>a</sup>.

I recall, i-tha'-gthi-gtho<sup>a</sup>.

you recall, i'-tha-gthi-gtho<sup>a</sup>.

we recall, o<sup>a</sup>-tho<sup>a</sup>-gthe-gtho<sup>a</sup> i.

recapture, wa-gi'-gtha-she.

recede (after a flood), a'-tha-xi<sup>a</sup>.

recede (to), ni-a'-tha-do<sup>a</sup>.

He threw himself upon the waters,

Mo<sup>a</sup>-ki-gi-dae țsi-the do<sup>a</sup> a'

And the waters receded.

Ni'-a-tha do<sup>a</sup> i-he-the to<sup>a</sup> a'.

(From a ritual.)

receipt for money paid, u'-we-to<sup>a</sup>-i<sup>a</sup>  
gi-ki'.

receive (to), thu-çe'.

I receive, bthu'-çe.

you receive, ni'-çe.

we receive, o<sup>a</sup>-thu'-ça i.

recent, i'-tso<sup>a</sup>-ga.

recently, țse'-ga.

he has come recently, țse'-ga a-gthi  
bi a.

receptacle, u'-zhu.

recess, ba-no<sup>a</sup>-the.

reciprocate, ki-gthi' xe-be; (2) tha'-  
da-the.

reciprocity, tho'-da-the.

recite (to), a'-tha-de.

I recited, a'-btha-de.

you recited, a'-na-de.

we recited, o<sup>a</sup>-ga-tha-da i.

reckless, i'-thi-gtho<sup>a</sup> thi<sup>a</sup>-ge.

I am reckless, i'-thi-gtho<sup>a</sup> thi<sup>a</sup>-ge  
pa-xe ha.

you are reckless, i'-thi-gtho<sup>a</sup> thi<sup>a</sup>-ge  
shka-xe ha.

recklessness, same as reckless.

reckon (to), tha-wa'.

I reckon, btha-wa'.

you reckon, shta-wa'.

we reckon, o<sup>a</sup>-tha'-wa i.

reclaim (to), gi-ko<sup>a</sup>-tha.

I reclaimed my land, mo<sup>a</sup>-zho<sup>a</sup>  
tho<sup>a</sup> a-gi-ko<sup>a</sup> btha ha.

you reclaimed your land, mo<sup>a</sup>-zho<sup>a</sup>  
tho<sup>a</sup> tha-gi-shko<sup>a</sup>-shda ha.

recline (to), as when attacking,  
a'-thi-ko<sup>a</sup>.

**recline (to), as asleep, a'-thi-ko<sup>a</sup> zho<sup>a</sup>.**

I reclined, a'-thi-ko<sup>a</sup> a-zho<sup>a</sup>.

you reclined, a'-thi-ko<sup>a</sup> tha-zho<sup>a</sup>.

we reclined, a'-thi-ko<sup>a</sup> o<sup>a</sup>-zho<sup>a</sup> i.

**recluse (a), a'-ga-ha-ta mo<sup>a</sup>-thi<sup>a</sup>.**

**recognize (to), i'-gi-ba-ho<sup>a</sup>.**

I recognized him, i-tha'-gi-pa-ho<sup>a</sup>.

you recognized him, i'-tha-gi-shpa-ho<sup>a</sup>.

we recognized him, o<sup>a</sup>-tho<sup>a</sup>-gi-ba-ho<sup>a</sup> i.

**recollect (to), gi'-ci'-the.**

I recollect, a-gi'-ci-the.

you recollect, tha-gi'-ci-the.

we recollect, o<sup>a</sup>-gi'-ci-tha i.

**recommend (to), tha-tha'-gthi<sup>a</sup>.**

I recommend, btha'-tha-gthi<sup>a</sup>.

you recommend, shta'-tha-gthi<sup>a</sup>.

we recommend, o<sup>a</sup>-tha'-tha-gthi<sup>a</sup> i.

**recompense (to), wa-gi'-shi-be.**

I recompensed him, a-gi'-shi-be.

you recompensed him, tha-gi'-shi-be.

we recompensed him, o<sup>a</sup>-gi'-shi-ba i.

**reconnoiter (to), to<sup>a</sup>-wo<sup>a</sup> a-be-to<sup>a</sup> wa-do<sup>a</sup>-be.**

**reconcile (to), ki-wi<sup>a</sup>-do<sup>a</sup>.**

**reconciliation ki-wi<sup>a</sup>-do<sup>a</sup>; (2) tho'-da-ki-e.**

**reconsider (to), o-tho'-ha ge i-gthi-gtho<sup>a</sup>.**

I reconsidered, o-tho'-ha-ge i'-tha-gthi-gtho<sup>a</sup>.

you reconsidered, o-tho'-ha-ge i-tha'-gthi-gtho<sup>a</sup>.

we reconsidered, o-tho'-ha-ge o<sup>a</sup>-tho<sup>a</sup>-gthi-gtho<sup>a</sup> i.

**recorder (a), u'-we-to<sup>a</sup>-i<sup>a</sup> ga-xe a-ka.**

**recount (to), wa-gtha'-wa.**

**recover from illness, gi-ni<sup>a</sup>.**

I am recovering from an illness, o<sup>a</sup>-gi'-ni bthe.

**recover (to) one's property, wa-gi'-gtha-she; (2) u-gi'-kshe-to<sup>a</sup>; (3) gthu'-ce.**

I recovered my land, a-gthu'-ce.

you recovered your land, tha-gthu'-ce.

we recovered our land, o<sup>a</sup>-gthu'-ca i.

**recreate (to), gi-k'o<sup>a</sup>-ce ki-the.**

**recriminate (to), e-go<sup>a</sup> gi-k'o<sup>a</sup> ga-ço<sup>a</sup> a-ka (which see).**

**recruit (a), a'-ki-da u-no<sup>a</sup>-zhi tse-ga.**

**rectify (to), gthi'-tho-to<sup>a</sup>.**

I rectified it, a-gthi'-tho-to<sup>a</sup>.

you rectified it, tha-gthi'-tho-to<sup>a</sup>.

we rectified it, o<sup>a</sup>-gthi'-tho-to<sup>a</sup> i.

**rectitude, o'-tho-to<sup>a</sup>.**

**recuperate, wa-shko<sup>a</sup>-gi-to<sup>a</sup>.**

I have recuperated, wa-shko<sup>a</sup>-a-gi-to<sup>a</sup> ha.

you have recuperated, wa-shko<sup>a</sup>-tha-gi-to<sup>a</sup> ha.

we have recuperated, wa-shko<sup>a</sup>-o<sup>a</sup>-gi-to<sup>a</sup> i.

**red, zhu-dse; (2) zhiu-dse.**

**red clay, wa-ce' zhu-dse.**

**redbud tree, zho<sup>a</sup> sha-be hi.**

**reddish, zhi-hi.**

**redeem (to), gthi'-wi<sup>a</sup>.**

I redeemed it, a-gthi'-wi<sup>a</sup>.

you redeemed it, tha-gthi'-wi<sup>a</sup>.

we redeemed it, o<sup>a</sup>-gthi'-wi<sup>a</sup> i.

**redeemable, gthi'-wi<sup>a</sup> wa-the.**

**redolence, btho<sup>a</sup>-tha-gthi<sup>a</sup> u-ga-btho<sup>a</sup>.**

**redolent, btho<sup>a</sup>-tha-gthi<sup>a</sup> (which see).**

**redoubt (to), u-ha'-ce.**

**red stone, i<sup>a</sup> zhu-dse.**

**reduce (to) the price of, thi-hi'-dse pa-gthe.**

I reduced the price of it, bthi' hi-dse pa-gthe.

you reduced the price of it, ni' hi-dse pa-gthe.

we reduced the price of it, o<sup>a</sup>-thi'-hi-dse pa-gtha i.

**reduce to ashes, da'-thi'-ge ga-xe.**

**reduce to poverty, thi-wa'-xpa-thi<sup>a</sup>.**

I reduced him to poverty, bthi'-wa-xpa-thi<sup>a</sup>.

you reduced him to poverty, ni'-wa-xpa-thi<sup>a</sup>.

we reduced him to poverty, o<sup>a</sup>-thi'-wa-xpa-thi<sup>a</sup> i.

**reel (to), to<sup>a</sup>-to<sup>a</sup>-tha.**

I reel, to<sup>a</sup>-to<sup>a</sup>-tha bthe.

you reel, to<sup>a</sup>-to<sup>a</sup>-tha stse.

we reel, to<sup>a</sup>-to<sup>a</sup>-tha o<sup>a</sup>-ga-tha i.

**referee (a), wa-wiu'-do<sup>a</sup>-be.**

**refinement, o'-k'o<sup>a</sup> do<sup>a</sup>-he.**

**refrain from, tho'-zhi-the.**

I refrained from action, tho'-zhi a-gi-the.

you refrained from action, tho'-zhi tha-gi-the.

we refrained from action, tho'-zhi o<sup>a</sup>-gi-tha i.

**refrain in a song**, gi'-dse tse.

**refresh (to)**, gi-tse'-ga.

**refresh the memory**, i'-gthi-gtho<sup>a</sup>.

**refrigerator**, no'-xe u-zhi.

**refuge**, a-ha'-ce.

I took refuge in a forest, u-xtha-be  
dsi u-wa'-ha-ce.

you took refuge in a forest, u-xtha-be  
dsi u-tha'-ha-ce.

**refulgent**, da'-ko'-i-the.

**refund (to)**, wa-thu'-ce ga-shi-be.

I refunded, wa-thu'-ce ga-shi-be pshi.

you refunded, wa-thu'-ce ga-shi-be  
shi.

we refunded, wa-thu'-ce ga-shi-be  
o'-ga-hi i.

**refusal**, i-zhu'-shi.

**refuse (discarded)**, da'-do<sup>a</sup> pi-zhi.

**regalia**, we'-ki-gthi-wi<sup>a</sup>.

**regain**, gi-to<sup>a</sup>.

**regain (to) possession of**, u-gi-kshe-  
to<sup>a</sup>.

I regained possession, u-a-gi-kshe-  
to<sup>a</sup>.

you regained possession, u-tha-gi-  
kshe-to<sup>a</sup>.

we regained possession, o'-gu-gi-  
kshe-to<sup>a</sup> i.

**regent (a)**, u-gi'-no'-zhi<sup>a</sup> a-ka.

**regency**, u'-thu-no'-zhi<sup>a</sup>.

**regicide**, wa-to'-ga t'se-the.

**register (a)**, u'-we-to'-i<sup>a</sup>.

**register (to)**, u'-we-to'-i<sup>a</sup>

I registered, u'-we-to'-i<sup>a</sup> pa-xe i<sup>a</sup> do.  
you registered, u'-we-to'-i<sup>a</sup> shka-xe  
i<sup>a</sup> do.

we registered, u-we'-to'-i<sup>a</sup> o'-ga-xa i.

**regret (to)**, pi'-zhi; u-thu-ba.

I regret, u-thu'-wa-ba.

you regret, u-thu'-tha-ba.

**regret (mental distress)**, u-thu'-gtha.

he regrets not meeting you, u-thu'-  
thi-gtha.

**regulate (to)**, thi-tho'-to<sup>a</sup>.

I regulate, bthi-tho'-to<sup>a</sup>.

you regulate, ni-tho'-to<sup>a</sup>.

we regulate, o'-thi'-tho-to<sup>a</sup> i.

**rehabilitate**, da'-do<sup>a</sup> xa-tha gi-k'i.

the town was rehabilitated, to'-wo<sup>a</sup>  
tho<sup>a</sup> e-gi-go<sup>a</sup> ga-xa bi a.

**rehearse (to)**, i'-gi-k'u-tse.

I rehearsed, i-tha'-gi-k'u-tse.

you rehearsed, i'-tha-gi-k'u-tse.

we rehearsed, o'-tho'-gi-k'u-tsa i.

**rehearsal**, same as rehearse.

**rein**, ga-dsi<sup>a</sup> tha-pshe i-ko'-the.

**reiterate**, shi' e-gi-tho<sup>a</sup>.

I reiterate, shi e'-gi-pe.

you reiterate, shi e'-gi-she.

we reiterate, shi e'-o'-gi-tho<sup>a</sup> i.

**reject (to)**, thu-qa'-zhi.

I reject, bthi-qa'-mo'-zhi ha.

you reject, ni-qa' zhi ha.

we reject, o'-thu'-qa ba-zhi i.

**rekindle (to)**, pi-a'-gi-k'o<sup>a</sup>.

I rekindled the fire, pi-a-gi-k'o<sup>a</sup> dse  
a-the.

you rekindled the fire, pi-tha-gi-k'o<sup>a</sup>  
dse the.

we rekindled the fire, pi-o'-gi-k'o<sup>a</sup>  
dse-o'-tha i.

**relapse (to)**, u-gi'-kshi-he.

**relate (to)**, u-tha'-ge.

I related, u-btha'-ge.

you related, u-shta'-ge.

we related, o'-gu'-tha-ga i.

**relation**, wa-tho'-da-ki-the.

**relative**, same as relation.

I have many relatives, u'-tho-da-ki-  
the hiu a-wa-to<sup>a</sup> ha.

**relay**, ka'-wa-i-ki-ha-wi<sup>a</sup> ga-xe.

**release (to) from prison**, thi-shto'-  
gthe ga-xe.

I released him from prison, thi-shto'-  
gthe pa-xe.

you released him from prison, thi-  
shto'-gthe shka-xe.

we released him from prison, thi-  
shto'-gthe o'-ga-xa i.

**release (to) let go**, bi'-gtho'-tha.

I released the rabbit, pi-gtho'-tha.

you released the rabbit, shpi'-gtho'-  
tha.

we released the rabbit, o'-bi'-gtho'-  
tha i.

**relent (to)**, tha-k'e'-the.

I relented, tha-k'e'-a-the.

you relented, tha-k'e'-tha-the.

we relented, tha-k'e'-o'-tha i.

**religion**, wa-ko'-da i-gi no'-zhi<sup>a</sup>  
(which see).

**relinquish (to)**, thi-shto<sup>a</sup>.

I relinquish, bthi'-shto<sup>a</sup>.

you relinquish, ni'-shto<sup>a</sup>.

we relinquish, o'-thi'-shto<sup>a</sup> i.

**relish (to)**, o'-no'-bthe gi-çu.

I relish my food, o'-no'-bthe o'-çu.

**relish (to)**—continued.

you relish your food, o'-no<sup>a</sup>-bthe  
thi-çu.

we relish our food, o<sup>a</sup>-no<sup>a</sup>-bthe wa-  
çu i.

**remain (to)**, tha'-zhi.

I remain, btha' mo<sup>a</sup>-zhi.

you remain, sda zhi.

we remain, o<sup>a</sup>-ga'-tha ba-zhi i.

**remained**, u-shtse'-tse; u-shtse'.

**remake (to)**, shi ga'-xe.

I remade, shi pa'-xe.

you remade, shi-shka'-xe.

we remade, shi o<sup>a</sup>-ga'-xa i.

**remedy**, we'-stse-the.

quinine is a good remedy, a-tsi<sup>a</sup>  
i-ga-ba-xe a-ba we'-stse-the tha-  
gthi<sup>a</sup> bi a.

**remember (to)**, gi-çi'-the.

I remember, a-gi'-çi-the.

you remember, tha-gi'-çi-the.

**remembrance**, u'-gi-çi-the.

**remind (to)**, gi-çi'-the ga-xe.

I reminded him, gi-çi'-the pa-xe.

you reminded him, gi-çi'-the shka-xe.

we reminded him, gi-çi'-the o<sup>a</sup>-ga-  
xa i.

**reminder**, u-gi'-çi-the.

**remnant**, pa-çi'-he-be u-stse.

**remonstrate (to)**, wa-we'-gi-zhu-shi.

I remonstrate, we'-a-gi-zhu-shi.

you remonstrate, we'-tha-gi-zhu-shi.

we remonstrate, we-o<sup>a</sup>-gi-zhu-shi i.

**remorse**, u-thu'-ba. (See regret.)

the man is filled with remorse, ni'-ka-  
shi-ga u-thu'-ba wa-gthi<sup>a</sup> bi a.

**remorseless**, u-thu'-gtha thi<sup>a</sup>-ge.

**remote**, gi'-thi-ho<sup>a</sup>.

**remount (to)**, shi a'-gi-gthi<sup>a</sup>.

I remounted my horse, shi a'-a-gi-  
gthi<sup>a</sup>.

you remounted your horse, shi' a-tha-  
gi-gthi<sup>a</sup>.

**remove (to)**, wa-hi'-o<sup>a</sup>.

**remove from office**, thi-dsi'-çe.

I removed him from office, bthi'-dsi-  
çe ha.

you removed him from office, ni'-  
dsi-çe.

we removed him from office, o<sup>a</sup>-thi'-  
dsi-ça i.

to remove one's family, thi-ha'-tsi.

I removed my family, bthi'-ha'-tsi.

**remove from office**—continued.

you removed your family, ni'-ha-  
tsi.

we removed our families, o<sup>a</sup>-thi-ha-  
tsi i.

**remove (to) entrails**, thi-k'u'.

I removed the entrails, bthi'-k'u'.

you removed the entrails, ni'-k'u'.

we removed the entrails, o<sup>a</sup>-thi'-k'u' i.

**rendezvous**, u'-wa-thi-çki.

**renew**, gthi'-tse-ga.

I renew it, a-gthi' tse-ga.

you renew it, tha-gthi' tse-ga.

**renounced**, thu-ça'-zhi.

**renovate (to)**, gthi'-tse-ga.

I renovated my blanket, mi' tho<sup>a</sup>  
a-gthi-tse-ga ha.

you renovated your blanket, mi' tho<sup>a</sup>  
tha-gthi-tse-ga.

we renovated the blanket, mi' tho<sup>a</sup>  
o<sup>a</sup>-gthi-tse-ga i.

**rent (money paid)**, mo<sup>a</sup>-zho<sup>a</sup> u-da  
wa-ga-shi-be.

**repair (to)**, tse'-ga gi-ka-xe; (2) gi-ga'-  
xe; (3) gi-ka-xe.

I repaired it, a-gi'-pa-xe.

you repaired it, tha-gi'-shka-xe.

we repaired it, o<sup>a</sup>-gi-ga-xa i.

**reparation**, wa-ga'-shi-be.

**repay (to)**, wa-thu'-çe ga-shi-be.

**repeat (to try again, to mend)**,  
pi'-gi-k'o<sup>a</sup>.

I tried again to mend the clothes,  
pi-a'-gi-k'o<sup>a</sup>.

you tried again to repair the tools,  
pi'-tha-gi-k'o<sup>a</sup>.

we tried again to mend the tools,  
pi-o<sup>a</sup>-gi-k'o<sup>a</sup> i.

**repeat (to)**, i'-e u-gi-pa no<sup>a</sup> e-gi tho<sup>a</sup>  
(which see).

**repeatedly**, i-tho<sup>a</sup>-tho<sup>a</sup>; (2) shi'-no<sup>a</sup>.

**repel (to)**, ba-a'-çe.

I repelled him, pa-a'-çe.

you repelled him, shpa-a'-çe.

we repelled him, o<sup>a</sup>-ba-a'-ça i.

**repent (to)**, u-thu'-gtha.

I repented, u-thu'-wa-gtha ha.

you repented, u-thu'-tha-gtha ha.

we repented, o<sup>a</sup>-tho<sup>a</sup>-gu-gtha i.

**repine (to)**, gi'-ho<sup>a</sup> a-zhi.

I repine, o<sup>a</sup>-ho<sup>a</sup> mo<sup>a</sup>-zhi.

you repine, thi'-ho<sup>a</sup> a-zhi.

we repine, wa-ho<sup>a</sup> ba-zhi i.

**replace (to)**, u-gi'-no<sup>a</sup>-zhi<sup>a</sup> ga-xe.  
 I replaced it, u-gi'-no<sup>a</sup>-zhi<sup>a</sup> pa-xe.  
 you replaced it, u-gi'-no<sup>a</sup>-zhi<sup>a</sup> shka-xe.  
 we replaced it, u-gi'-no<sup>a</sup>-zhi<sup>a</sup> o<sup>a</sup>-ga-xa i.  
**replete**, u-gi'-pi.  
**reply (to)**, u-ki'-e.  
 I replied, u-wa'-ki-e.  
 you replied, u-tha'-ki-e.  
 we replied, o<sup>a</sup>-gu'-ki-a i.  
**report**, same as rumor.  
**report of a gun**, thi-po'-ki.  
**reprehend (to)**, ga-ço<sup>a</sup>.  
**Representative**, Xi-çto' u-mo<sup>a</sup>-thi<sup>a</sup>.  
**reproachful**, u'-i-stse.  
**reproduce (to)**, shi'-ba-ha.  
 I reproduced it, shi pa-xe go<sup>a</sup> pa ha.  
 you reproduced it, shi shka-xe go<sup>a</sup> shpa ha.  
**reptile**, we'-ts'a.  
**repudiate (to)**, o<sup>a</sup>-tha.  
 I repudiate, a-o<sup>a</sup>-btha.  
 you repudiate, tha-o<sup>a</sup>-shta.  
 we repudiate, o<sup>a</sup>-o<sup>a</sup>-tha i.  
**repurchase**, gthi'-wi<sup>a</sup>.  
 I repurchased it, a-gthi'-wi<sup>a</sup>.  
 you repurchased it, tha-gthi'-wi<sup>a</sup>.  
 we repurchased it, o<sup>a</sup>-gthi'-wi<sup>a</sup> i.  
**request (to)**, da.  
 I request, a-da'.  
 you request, tha-da'.  
 we request, o<sup>a</sup>-da i.  
**rescue (to)**, gi-gtha-she.  
 I rescued him, a-gi'-gtha-she.  
 you rescued him, tha-gi'-gtha-she.  
 we rescued him, o<sup>a</sup>-gi'-gtha-sha i.  
**resembling**, go<sup>a</sup>-çe' ki-go<sup>a</sup>.  
**resent (to)**, gi-ho<sup>a</sup> a-zhi.  
 I resent, o<sup>a</sup>-ho<sup>a</sup> mo<sup>a</sup>-zhi.  
 you resent, thi'-ho<sup>a</sup> zhi.  
 we resent, wa-ho<sup>a</sup> ba-zhi i.  
**resentment**, o'-ba-ko<sup>a</sup>.  
**reservation**, da'-do<sup>a</sup> gi-çi.  
**reside (to)**, tsi'-gthe.  
**residue**, da'-do<sup>a</sup>-u-stse-tse.  
**resolved (to be)**, u-thu'-do<sup>a</sup>-be.  
 I am resolved, u-thu'-to<sup>a</sup>-be bthi shto<sup>a</sup>.  
 you are resolved, u-thu'-shto<sup>a</sup>-be ni shto<sup>a</sup>.  
 we are resolved, o<sup>a</sup>-tho<sup>a</sup>-gu-do<sup>a</sup>-ba i o<sup>a</sup> thi shto<sup>a</sup>.

**respect (to)**, u-zhu a'-zhi<sup>a</sup>.  
 I respect, u-zhu a'-a-zhi<sup>a</sup>.  
 you respect, u-zhu a'-tha-zhi<sup>a</sup>.  
**respect (to have) for sacred things**, u'-ko<sup>a</sup> a-xo-be.  
 I have respect, u'-ko<sup>a</sup> a'-a-xo-be.  
 you have respect, u'-ko<sup>a</sup> a'-tha'-xo-be.  
 we have respect, u'-ko<sup>a</sup> o<sup>a</sup>-ga-xo-ba i.  
**respiration**, he-he'.  
**respite**, gi'-tse-gi-the.  
**rest (to)**, k'o<sup>a</sup>-çe-gi-the.  
 to rest one's self, gi-k'o<sup>a</sup>-çe-gi-the.  
 I am resting myself, gi-k'o<sup>a</sup>-çe a-ki-the.  
 You are resting yourself, gi-k'o<sup>a</sup>-çe tha-ki-the.  
**rested**, gi'-o<sup>a</sup>-çe.  
 I am rested, o<sup>a</sup>-gi-o<sup>a</sup>-çe.  
 you are rested, thi-gi o<sup>a</sup>-çe.  
 he has rested, o<sup>a</sup>-gi-o<sup>a</sup>-çe.  
**rest (to) when weary**, k'o<sup>a</sup>-çe-gi-the.  
 I am resting, k'o<sup>a</sup>-çe-a-gi-tha ha.  
 you are resting, k'o<sup>a</sup>-çe-tha-gi-theha.  
 we are resting, k'o<sup>a</sup>-çe-o<sup>a</sup>-gi-tha i.  
**restore (to)**, gi'-k'i.  
 I restored it, a-gi'-k'i.  
 you restored it, tha-gi'-k'i.  
 we restored it, o<sup>a</sup>-gi'-k'i i.  
**resume**, as friendly relations, ki-gthi'-wi<sup>a</sup>-do<sup>a</sup>.  
**retake (to)**, a-gi'-gtha-she.  
**retake one's own**, a-gthi-çe.  
**retaliation**, e'-go<sup>a</sup>-gi-k'o<sup>a</sup>.  
**retaliation of a tribe**, e'-gi-wa-gi-k'o<sup>a</sup>.  
**retch (to)**, gthe'-be.  
 I retched, a'-gthe-be.  
 you retched, tha'-gthe-be.  
 we retched, o<sup>a</sup>-gthe-ba i.  
**reticent**, u'-wi a-zhi.  
 he is very reticent, u'-wi a-zhi wa-gthi bi a.  
**retirement**, no<sup>a</sup>-xtho<sup>a</sup>-ha.  
**retrace (to)**, u-gi'-pa.  
 I retraced my steps, çi-gthe u-wa-gi-pa.  
 you retraced your steps, çi-gthe u-tha-gi-pa.  
**retreat (to)**, ki-gthu'-çe; (2) xa-tha-ça thi-sho<sup>a</sup> ha-çe.  
 I retreated, a-ki'-gthu-çe.  
 you retreated, tha-ki'-gthu-çe.  
 we retreated, o<sup>a</sup>-ki'-gthu-ça i.

retrieve (to), wa-gi'-gtha-she.

retrograde, xa-tha-gthe'.

return, a-gi; (2) gi'-e.

he has been after or returned from  
getting something, a-gi'-hi.

return to court, xa'-tha gthe ga-xe.

return in one's own steps, u-gi'-pshe.

returning, a-gthi'.

return to one's own seat, a-ki'-gthi<sup>a</sup>.

after I return, a-ki-tha'-ha.

reveal (to), thi-wa'-to<sup>a</sup>-i<sup>a</sup>.

I revealed it, bthi'-wa-to<sup>a</sup>-i<sup>a</sup>.

you revealed it, ni'-wa-to<sup>a</sup>-i<sup>a</sup>.

we revealed it, o<sup>a</sup>-thi-wa-to<sup>a</sup>-i<sup>a</sup> i.

revelry, wa-zha'-wa.

revenge, e'-gi-wa-gi-k'o<sup>a</sup>.

revert, wa-thi'-gtho<sup>a</sup>.

reverse (to), thi-ço<sup>a</sup>-tha.

I reversed it, bthi-ço<sup>a</sup>-tha.

you reversed it, shni-ço<sup>a</sup>-tha.

I reversed my blanket, ha-xi<sup>a</sup> tho<sup>a</sup>  
a-gthi-ço<sup>a</sup>-tha ha.

you reversed your blanket, ha-xi<sup>a</sup>  
tha-gthi-ço<sup>a</sup>-tha ha.

revile (to), gtho<sup>a</sup>; (2) wa-gtho<sup>a</sup>'.

I reviled him, a-gtho<sup>a</sup>'.

you reviled him, tha-gtho<sup>a</sup>'.

we reviled him, o<sup>a</sup>-gtho<sup>a</sup>' i.

revile (to, in a bad sense), ga-ço<sup>a</sup>'.

revive (to) after fainting, gi-no<sup>a</sup>-  
xe-čka.

I revived the woman, wa-k'o thi<sup>a</sup>-ke  
gi-no<sup>a</sup>-xe-čka pa-xe.

you revived the woman, wa-k'o  
thi<sup>a</sup>-ke gi-no<sup>a</sup>-xe-čka shka-xe.

we revived the woman, wa-k'o  
thi<sup>a</sup>-ke gi-no<sup>a</sup>-xe-čka o<sup>a</sup>-ga-xa i.

revolver (a), wa-ho'-to<sup>a</sup>-the pa zhi<sup>a</sup>-ga.

revulsion, a'-gtha-ge.

rheumatism, wa-hi' ni-e.

rhubarb, ko<sup>a</sup>-dse u-gtho<sup>a</sup> i-ga-xe.

ribbon, ha'-bthe-ka.

the ribbon is red, white, and blue  
striped, ha'-bthe-ka shu-dse, čka  
tu-hu u-ki-ki-ba he.

ribbons, wa'-ba-tse.

riba, thi'-tsi.

rice, bo'-çu.

I like rice, bo'-çu o<sup>a</sup>-tha-gthi<sup>a</sup> ha.

you like rice, bo'-çu thi-tha-gthi<sup>a</sup> ha.

rich, da'-do<sup>a</sup>-to<sup>a</sup>.

I am rich, da'-do<sup>a</sup> a-to<sup>a</sup>.

you are rich, da'-do<sup>a</sup> tha-to<sup>a</sup>.

we are rich, da'-do<sup>a</sup> o<sup>a</sup>-to<sup>a</sup> i.

ride (to) horseback, ka'-wa a-gthi<sup>a</sup>.

I ride horseback, ka'-wa a-a-gthi<sup>a</sup>.

you ride horseback, ka'-wa a-tha-  
gthi<sup>a</sup>.

we ride horseback, ka'-wa o<sup>a</sup>-ga-  
gthi<sup>a</sup> i.

ride (to) in a boat, u-gthi<sup>a</sup>'.

ridge (a), a'-thi<sup>a</sup>; (2) ba-xu'.

ridgepole, zho'-tsiu-he.

ridiculed (to be), i-xa'-xa; u-ki-o<sup>a</sup>.

I do not like to be ridiculed, ni'-ka-  
shi-ga wa-we'-xa-xa the i-tha'-çi.

ridicule (to), tha'-ho-da.

I ridicule, wa-btha'-ho-da.

I ridiculed you, wi'-btha ho-da.

you are ridiculed, thi'-tha ho-da.

rifle (a), wa-ho'-to<sup>a</sup>-the a-ba-ha-çi.

rifle (to), mo'-tho<sup>a</sup>.

right hand, side, or arm, i'-sdo-ge.

the village on the right, to<sup>a</sup>-wo<sup>a</sup>  
i'-sdo-ge.

rigid, ça'-da.

I am rigid, bthi'-ça-da.

you are rigid, ni'-ça-da.

we are rigid, o<sup>a</sup>-thi'-ça-da.

rim, tse'-xe a-thi-be-çi<sup>a</sup>.

ring (to) a bell, thi-ka'-mo<sup>a</sup>.

I rang the bell, bthi'-ka-mo<sup>a</sup>.

you rang the bell, ni'-ka-mo<sup>a</sup>.

we rang the bell, o<sup>a</sup>-thi'-ka-mo<sup>a</sup> i.

ring for finger, no<sup>a</sup>-be' u-thi-xtha.

ringworm, zha'-be wa-tha-k'i-tha.

rinse (to), shi-thi'-zha.

I rinsed the clothes, ha-čka tse  
bthi-zhe he.

riot, da-ge'; (2) u'-tsi-zhe ga-xe; (3)

wa-k'o<sup>a</sup>-tha; (4) u'-tsi-zhe.

riotous, u'-tsi-zhe ga-xe shto<sup>a</sup>.

rip (to), thi-čno<sup>a</sup>-the.

I ripped, bthi'-čno<sup>a</sup>-tha.

you ripped, ni-čno<sup>a</sup>-tha.

we ripped, o<sup>a</sup>-thi'-čno<sup>a</sup>-tha i.

ripe, dsu'-dse.

the plum is ripe, ko<sup>a</sup>-dse xo-dse a-ba  
dsu-dsa bi o.

rise (to), no<sup>a</sup>-zhi<sup>a</sup>; gi-pa'-ho<sup>a</sup>.

I rise, a-gi'-pa-ho<sup>a</sup>.

you rise, tha-gi'-shpa-ho<sup>a</sup>.

we rise, o<sup>a</sup>-gi'-pa-ho<sup>a</sup> i.

rise (to), as does bread, da-ho<sup>a</sup>.

risk, i-k'u-tse.

I risk, i-tha'-k'u-tse.

you risk, i'-tha-k'u-tse.

we risk, o<sup>a</sup>-tho<sup>a</sup>-k'u-tsa i.

rite, u'-k'o<sup>a</sup>.

rivalry, a'-ki-tha.

river, ni.

rivulet, same as river.

rivet (a), mo<sup>a</sup>-çe u-ga-tsa-ge; mo<sup>a</sup>-çe a-ga-tsa-ge.

give me a large rivet, mo<sup>a</sup>-çe u-ga-tsa-ge to<sup>a</sup>-ga-ge-wi<sup>a</sup> o<sup>a</sup> i o(i)

roached hair out, ba-xa'-dse.

I had a roached hair cut, ba-xa'-dse pa-xe.

you had a roached hair cut, ba-xa'-dse shka-xe.

we had a roached hair cut, ba-xa'-dse o<sup>a</sup>-ga-xa i.

road, a dirt road, u-sho<sup>a</sup>-ge.

roam (to), u-ba'-wi<sup>a</sup>-xe.

I roam about, u-pa'-wi<sup>a</sup>-xe.

you roam about, u-shpa'-wi<sup>a</sup>-xe.

we roam about, o<sup>a</sup>-gu'-ba-wi<sup>a</sup>-xa i.

roan (a color), as a horse, ka'-wa xo-dse.

roar (to), u-tsi'-zhe.

roar (to), as the wind, xo-e'.

roast (to) on a spit, wa-ba'-çno<sup>a</sup>.

I roast (meat) on a spit, wa-pa'-çno<sup>a</sup>.

you roast (meat) on a spit, wa-shpa'-çno<sup>a</sup>.

we roast (meat) on a spit, o<sup>a</sup>-wo<sup>a</sup>-ba-çno<sup>a</sup> i.

roast meat on a sharpened stick, ba-çno<sup>a</sup>.

I roast (meat) on a sharpened stick, pa'-çno<sup>a</sup>.

you roast (meat) on a sharpened stick, shpa'-çno<sup>a</sup>.

we roast (meat) on a sharpened stick, o<sup>a</sup>-ba'-çno<sup>a</sup> i.

robbery, da'-do<sup>a</sup> wa-no<sup>a</sup>-she.

robe (a), as a blanket, mi<sup>a</sup>.

buffalo robe, mi<sup>a</sup>-to<sup>a</sup>-a.

I have a large buffalo robe, mi<sup>a</sup>-to<sup>a</sup>-a gtho<sup>a</sup>-the wi<sup>a</sup> a-bthi<sup>a</sup>.

robin redbreast, shi<sup>a</sup>-ku-ku-ge.

robust, a-gtha'-gthe thi<sup>a</sup>-ge.

I am robust, a'-a-gtha-gthe thi<sup>a</sup>-ge.  
you are robust, a-tha-gtha-gthe thi<sup>a</sup>-ge.

we are robust, o<sup>a</sup>-ga'-gtha-gthe thi<sup>a</sup>-ge i.

rock (big), i<sup>a</sup> to<sup>a</sup>-ga; i<sup>a</sup>-gtho<sup>a</sup>-the.

I sat on a big rock, i<sup>a</sup> to<sup>a</sup>-ga wi<sup>a</sup> a-a-gthi<sup>a</sup> mi<sup>a</sup>-ksha.

rocking-chair, a'-gthi<sup>a</sup> go<sup>a</sup>-go<sup>a</sup>-tha.

rocks or pebbles, i<sup>a</sup> shi<sup>a</sup>-ga.

rode (past of ride), a'-gthi<sup>a</sup>.

you rode the horse till it was gentle, shpi'-wa-shta-ge.

roily water, ni'-o-sho-dse.

roll (to), as a heavy object, u-ba'-to<sup>a</sup>-tha.

I rolled (a heavy object), u-pa'-to<sup>a</sup>-tha.

you rolled (a heavy object), u-shpa'-to<sup>a</sup>-tha.

roll over and over, u-ki'-pa-to<sup>a</sup>-tha.

roll food in the mouth, i-u-tha'-mo<sup>a</sup>-çe.

roll (to), thi-to<sup>a</sup>-tha.

I roll, bthi'-to<sup>a</sup>-tha.

you roll, ni'-to<sup>a</sup>-tha.

we roll, o<sup>a</sup>-thi'-to<sup>a</sup>-tha i.

roll, as an animal when killed, bi-shu'-ka.

rolling, to<sup>a</sup>-tha.

I shot it and sent it rolling, bu-a'-to<sup>a</sup>-tha.

rolling-pin, we'-bi-to<sup>a</sup>-tha.

I have no rolling pin, I can not make biscuits, we'-bi-to<sup>a</sup>-tha o<sup>a</sup>-thi<sup>a</sup>-ge go<sup>a</sup> wa-bu-çka da-pa pa-xe bthi-tsa gi he.

roof of the mouth, ko<sup>a</sup>-btha'-dse.

rooster, çiu'-ka-do-ga.

roots, ko<sup>a</sup>.

roots of a tree, sho<sup>a</sup>-ko<sup>a</sup>.

rope, we'-thi<sup>a</sup>.

rose (a), xtha-çka' (which see).

the rose is perennial, xtha-çka' a-ba i-gi-ha u-i shna bi a.

rosy, xtha-çka e-go<sup>a</sup> (which see).

rotten, tsì'-k'a; (2) do-zha'-the; (3) xthi-ba-tha.

the apple is rotten, she' a-ka xthi-ba-tha bi a.

rotund, da'-pa.

round, btho'-ga; (2) da'-pa.

Bound Stone Ford, Okla., i<sup>a</sup> Da-pa u-pshe.

rouge, wa-çe zhu-dse.

rough, xa'-xa-ga.

my hands are rough, no<sup>a</sup>-be tee o<sup>a</sup>-xa-xa-ga ha.

rove (to), u-ba'-wi<sup>a</sup>-xe.

I rove, u-pa'-wi<sup>a</sup>-xe.

you rove, u-shpa'-wi<sup>a</sup>-xe.

we rove, o<sup>a</sup>-gu'-ba-wi<sup>a</sup>-xa i.

row (a fight), u'-tsi'-zhe.



rubber, wa-çi'-çi-e.

a rubber ball, wa-çi'-çi-e ʈa-be.

rubber boots, wa-ci'-çi-e ho<sup>a</sup>-be ste-  
ʈse.

rubber shoe, wa-çi'-çi-e ho<sup>a</sup>-be.

rubber tree, wa-çi'-çi-e hi.

rubbish, u-thi'-bu-dse; (2) da'-do<sup>a</sup>  
pi-zhi.

ruddy complexion, i<sup>a</sup>-dse' zhu-dse.

rude, wa-ga'-ʈs'a e-zhi.

ruffian, ni'-ka-shi-ga pe-zhi.

ruin (to) by cutting, thi-pi'-zhi.

I ruined it by cutting, bthi'-pi-zhi.

you ruined it by cutting, ni'-pi-zhi.

we ruined it by cutting, o<sup>a</sup>-thi'-pi-  
zhi i.

ruins, ta-tha'.

the ruins of the town, ʈo<sup>a</sup>-wo<sup>a</sup> tho<sup>a</sup>-  
di ʈi ʈa-tha u-tsi.

rummage, wa-we'-thu-e.

rumble (to), as thunder, xo-e'.

rumble of feet, mo<sup>a</sup>-no<sup>a</sup>-ʈi-de.

I heard the rumble of feet, mo<sup>a</sup>-no<sup>a</sup>-  
ʈi-de a-wa-no<sup>a</sup>-o<sup>a</sup> ha.

rumor, u-no<sup>a</sup>-k'o<sup>a</sup>.

I heard a rumor, u-tha-ge wi<sup>a</sup> a-no<sup>a</sup>-  
k'o<sup>a</sup>.

you heard a rumor, u-tha-ge wi<sup>a</sup> tha-  
no<sup>a</sup>-k'o<sup>a</sup>.

we heard a rumor, u-tha-ge wi<sup>a</sup> o<sup>a</sup>-  
no<sup>a</sup>-k'o<sup>a</sup> i.

rumple (to), thi-xtho<sup>a</sup>-xtho<sup>a</sup>.

I rumbled it, bthi'-xtho<sup>a</sup>-xtho<sup>a</sup>.

you rumbled it, ni'-xtho<sup>a</sup>-xtho<sup>a</sup>.

rumple (to)—continued.

we rumbled it, o<sup>a</sup>-thi-xtho<sup>a</sup>-xtho<sup>a</sup> i.

rumpus, u'-tsi-zhe.

he made quite a rumpus, u-tsi-zhe  
ga-xa bi a.

runlet, ga'-xa zhi<sup>a</sup>-ga.

run (to), ʈo<sup>a</sup>-thi<sup>a</sup>.

I run, a'-ʈo<sup>a</sup>-bthi<sup>a</sup>.

you run, tha'-ʈo<sup>a</sup>-ni.

we run, o<sup>a</sup>-ʈo<sup>a</sup>-thi<sup>a</sup> i.

run (to) a race, ki'-ba-no<sup>a</sup>.

I ran a race, a-ki'-ba-no<sup>a</sup>.

you ran a race, tha-ki'-ba-no<sup>a</sup>.

we ran a race, o<sup>a</sup>-ki'-ba-no<sup>a</sup> i.

run (to) as one goes, he'-no<sup>a</sup>-no<sup>a</sup>-ge.

run (to) over a person, a'-no<sup>a</sup>-ge.

I ran over him, a'-a-no<sup>a</sup>-ge.

you ran over him, a'-tha-no<sup>a</sup>-ge.

we ran over him, o<sup>a</sup>-ga'-no<sup>a</sup>-ga i.

runaround (on the finger), sha'-ge  
ni-e.

running at full speed (as a horse),  
ga-btha'-btha-zhe.

rupture, ʈse'-çe btha-çe.

rupture (a), shi'-be u-ba-stsu-e.

rush (a weed), mi'-he-ga.

rush (a plant), ʈa'-u-dse-ʈo<sup>a</sup>-ga; (2)  
ça.

rust, u-çi'-hi.

rustling, no<sup>a</sup>-chi'-çe.

rustling of grass or leaves, no<sup>a</sup>-ça'-  
thu.

rut, u-thi'-xthu-xtha.

rye, wa-bo'-çke hi<sup>a</sup> stse-e.

## S

Sabbath, O<sup>a</sup>-ba wa-ko<sup>a</sup>-da-gi.

saber, mo<sup>a</sup>-hi<sup>a</sup> ʈo<sup>a</sup>-ga.

sack (jacket), u'-zhu-ha.

I have a warm sack, u'-zhu-ha stsu-  
dse xtsi wi<sup>a</sup> a-bthi<sup>a</sup>.

sack for carrying wool after shear-  
ing, ʈa-çka hi<sup>a</sup> u-zhi.

Sac Indians, Ça-ge'-wa.

sacred, ʈa'-ko; (2) wa-ko<sup>a</sup>-da-gi.

sacrum, ʈa-ki'-de.

saddle, no<sup>a</sup>-ka-gthe (which see).

saddler, no<sup>a</sup>-ka-gthe ga-xe.

safe (beyond fear), ha-ʈs'e' thi<sup>a</sup>-ge.

I am safe at home, ʈsi wi-ʈa tse-dsi  
ha-ʈs'e-o<sup>a</sup> thi<sup>a</sup>-ge.

sagacious, da'-i-ba-ho<sup>a</sup>.

sail (a), u-ga'-bi-xo<sup>a</sup>.

the boat has three sails, ba-dse a-ba  
u-ga-bi-xo<sup>a</sup> tha-bthi<sup>a</sup> wa-ʈo<sup>a</sup> bi a.

St. Louis, Mo., Sho-do' ʈo<sup>a</sup>-wo<sup>a</sup>  
(which see).

salary, u'-wa-ga-shi-be.

sale (a) da'-do<sup>a</sup> we-thi-wi<sup>a</sup>.

salesman, da'-shki we-thi-wi<sup>a</sup>.

saliva, ʈa-ʈo'-xa; (2) i'-xthi.

sallow, u-ga'-çi-çi-hi; (2) zhu'-i-ga  
çi-hi.

his face is fallow, i<sup>a</sup>-dse tho<sup>a</sup> u-ga'-  
çi-çi-hi bi a ni'-ka-shi-ga a-ka.

saloon, pe'-dse ni-ʈsi.

salt, ni-çki'-the.

salt, rock, ni-çki'-the ça-gi.

the cattle like rock salt, tse-çka a-ba  
gi-çu bi a ni-çki-the ça-gi.

salve, nia'-nia i-çda-the.

sample (as taste), i-k'u-tse.

sand, pi-ça'.

sand (white), pi-ça'-çka.

sand bur, tse'-wa-xa-ga zhi'-ga.

sand martin, ni-shku'-shku.

sandpaper, ta-no'-k'a we-bi-shda-ha;

(2) we'-bi-shda-ha.

sandpiper, to'-i-a' (which see).

sandstone, i'n-shto'-ga.

Sand Creek, Okla., Pi-ça' u-gthe ga-  
xa.

sandwich, ta'-u-kia-ho'-u-gtho'.

sane, no'-xe-çka.

sap, ni a-xthu-e.

sapling, ga-he'-xpa.

sapsucker, to'-çka; (2) tu'-çka; (3)

pa'-bo-gthi-ha-ha. (Belongs to the  
woodpecker family.)

sash (worn as a girdle), i'-pi-tha.

Satan, Ts'a' to'-ga (which see).

satchel, wa'-ça-a-çka.

I have a new satchel, wa'-ça-a-çka  
tse-ga wi'-a-bthi'.

satiate, we'-no'-de.

satisfaction, gi'-do'-he.

satisfied, sho' i da.

I am satisfied (w. sp.), she'-sho' e-the.

I am satisfied (m. sp.), she'-sho'  
e-tho.

satisfied with food, i'-no'-dse.

saturate (to), ga-da'-xe.

I saturated it, o'-a'-da-xe.

you saturated it, thi-a'-da-xe.

Saturday, Ho'-ba u-ga-xe-thi'-ge  
(which see).

sauce, wa-çki'-the.

sauce, apple, she wa-çki'-the.

saunter (to), wa-stse'-ho'.

I sauntered, wa-stse'-ho' xtsi mo'-  
bthi'.

you sauntered, wa-stse'-ho' xtsi  
mo'-ni.

sausage, to'-pshe.

sausage, smoked, to'-pshe sho-de  
btho'.

Savannah sparrow, te'-i'-shta-tha-  
xu-be.

save (to), u-tha'-shte.

I saved, u'-btha-shte.

save (to)—continued.

you saved, u'-na-shte.

we saved, o'-gu'-tha-shta i.

save (to) a life, ni'-ga-xe.

savory smell (from cooking), wa-da'-  
btho' tha-gthi'.

saw (for wood), zho' i'-ba-tsiu.

saw (to), u-ba-stse-ge.

I saw wood, zho' u-pa-stse-ge.

you saw wood, zho' u-shpa-stse-ge.

we saw wood, zho' o'-gu-ba-stse-ga i.

sawmill, zho'-u-thi-stse-ge.

say, e.

I say, e-pshe or e'-gi-pshe.

you say, e-she.

we said, e-o'-gi-tho' i.

they said, a'-bo-u.

scabbard, mo'-hi'-u-he.

scald (to), da'-xthi'.

I scald, ni-da-ka-dse o'-tho'-da-  
xthi'.

you scald, ni-da-ka-dse i-thi-da-  
xthi'.

scald (a), ni'-da-ka-dse i-da-xthi'.

scales for weighing, we'-the-çpo'; (2)  
i'-thi-çpo'.

scalp, we'-thi-xthi xi'-ha.

scalp lock, he-ga'-xa.

scaly head, we'-thi-xthi k'i-tha.

he has a scaly head, we'-thi-xthi  
k'i-tha bi a-tha.

scant, dsu'-ba.

I have a scant supply of food,  
wa-no'-bthe dsu-ba a-bthi mi'-  
kshe o.

scar, ça-mo'. (See mo'-tha-çta.)

I have a scar on my face, i'-dse'  
mo'-tha-çta o'-gtho' ha.

you have a scar on your hand, no'-be  
te mo'-tha-çta a-thi-gtho' ha.

scarce, u'-sha-zhi.

buffalo are very scarce, tse a-ba  
u-sha-zhi bi o.

scare (to), wa-no'-pe ga-xe.

he scared me, wa-no'-pe o'-ga-xa  
bi o.

I scared him, wa-no'-pe pa-xe.

you scared him, wa-no'-pe shka-xe.

we scared him, wa-no'-pe o'-ga-xa i.

scarlatina, da'-ka-dse i-tho'-be.

scarlet; zhu'dse.

a scarlet blanket, ha-xi' zhu-dse.

scarlet tanager, wa-zhi' zhu-e.

scent, btho<sup>a</sup>.

I like the scent of the flowers, xtha-  
čka u-thi-btho<sup>a</sup> o<sup>a</sup>-tha-gi-the.

sciatica, ɕi<sup>a</sup>-dse<sup>a</sup>hi ni e (which see).

scatter (to), thi-u'-ga-e-btha; (2) u-  
thi'-bu-dse.

scatter here and there, ge'-no<sup>a</sup>.

scatter (to) in every direction,  
u-ga'-e-btha.

I scattered in every direction, u-ga-e-  
btha pa-xe.

you scattered in every direction,  
u-ga-e-btha shka-xe.

we scattered in every direction,  
u-ga-e-btha o<sup>a</sup>-ga-xa i.

scatter (as falling leaves), zho<sup>a</sup>  
a-be u-xpa-xpa e-go<sup>a</sup>.

school, wa-gthe'-çe ɕi.

I established a school, wa-gthe'-çe  
ɕi wi<sup>a</sup> bthi<sup>a</sup>-mo<sup>a</sup>-gthe a-tha.

you established a school, wa-gthe'-çe  
ɕi wi<sup>a</sup> stse-mo<sup>a</sup>-gthe a-tha.

school-teacher, ɕa'-pu-čka.

I like my school-teacher, ɕa'-pu-čka  
wi-ɕa u-xta a-gi-the.

scissors, pa-hiu'-thi-çe.

scissors (large), pa-hiu'-thi-çe ɕo<sup>a</sup>-ga.

scissors (small), pa-hiu'-thi-çe zhi<sup>a</sup>-ga.

scoff (to), wa-tha'-ho-da.

I scoffed, wa-btha'-ho-da.

you scoffed, wa-shda'-ho-da.

we scoffed, o<sup>a</sup>-wo<sup>a</sup>-tha-ho-da i.

scoffer (a), wa-tha' ho-da-shto<sup>a</sup>.

scold (a), wa-ga'-ço<sup>a</sup>-shto<sup>a</sup>.

scold (a), quarrelsome woman, wa-  
k'o' da-ge shto<sup>a</sup>.

scold (to), ga'-ço<sup>a</sup>.

I scold, a'-ço<sup>a</sup> ha.

you scold, tha'-ço<sup>a</sup> ha.

we scold, o<sup>a</sup>-ga'-ço<sup>a</sup> i.

scoop (to), thi'-dse.

I scoop from a hollow place, bthi'-dse.  
you scoop from a hollow place,

ni'-dse.

we scoop from a hollow place, o<sup>a</sup>-thi'-  
dse i.

scoop shovel, no<sup>a</sup>-xthe' i-thi-çe ɕo<sup>a</sup>-ga  
(which see).

scorch, da'-çi-çe; da'-shta.

I caused it to be scorched, da'-çi-çe  
a-the.

you caused it to be scorched, da'-çi-çe  
tha-the.

scorch—continued.

we caused it to be scorched, da'-çi-çe  
o<sup>a</sup>-tha i.

scorpion, ɕi<sup>a</sup>-dse xa-tha.

scour (to), thi-çi'-hi.

I scoured, bthi'-çi-hi.

you scour, ni'-çi-hi.

we scour, o<sup>a</sup>-thi'-çi-hi i.

scrape (to), ga-dsi'-çe; thi-çke-be.

I scrape, a'-dsi-çe.

you scrape, tha'-dsi-çe.

we scrape, o<sup>a</sup>-ga'-dsi-ça i.

scrape (to) for tanning, ba-çke'-be.

I scraped it for tanning, pa-çke'-be.

you scraped it for tanning, shpa'-çke-  
be.

we scraped it for tanning, o<sup>a</sup>-ba'-çke-  
ba i.

scrape (to) with an ax, ga-çke'-be.

scrape (to) with the feet, no<sup>a</sup>-çi'-hi.

I scrape with my feet, a-no<sup>a</sup>-çi-hi.

you scrape with your feet, tha-no<sup>a</sup>-  
çi-hi.

we scrape with our feet, o<sup>a</sup>-no<sup>a</sup>-çi-  
hi i.

scraper, we'-ɕo<sup>a</sup>-the i-ba.

scraping sound, k'a-xe.

scratch (to) a mark on rocks, thi'-xu.

I scratched a mark on the rocks,  
bthi'-xu.

you scratched a mark on the rocks,  
ni'-xu.

we scratched a mark on the rocks,  
o<sup>a</sup>-thi'-xu i.

screech owl, hi-tha'-da-da-xe.

screen, we'-ga-zhi<sup>a</sup>.

screws, we'-u-thi-mo<sup>a</sup>; (2) wi-u'-thi-  
mo<sup>a</sup>.

scrip, wa-gthe'-çe.

scrotum, sho<sup>a</sup>-dse<sup>a</sup>.

scrub (to), wa-thu'-sha.

scrub (to) a house, ɕi-thu'-zha.

you must scrub the house clean,  
ɕi-thu'-sha tee wa-çe-hi ga-xa o(1)

scrutinise, do<sup>a</sup>-be; u-ga-gi.

scum (on stagnant water), da-a-ga-  
ha.

scurrilous, wa-tha'-zhu a-zhi.

scythe handle, mo<sup>a</sup>-hi<sup>a</sup>-ga-çe i-ba.

seamstress, wa-ba'-tse wa-k'o.

I want to find a seamstress, wa-ba'-  
tse wa-k'o wi<sup>a</sup> i-tha-the ɕo<sup>a</sup>-btha.

**search** (to), ho'-to'-be.

I searched the woods for a rabbit,  
hu-xtha-be ke ho'-to'-ae pa-xe  
mo'-shti'-ge wi' i-tha-the ko'-  
btha.

**second** (to), as a motion, u-thu-a'-  
to'-a-tha-dse.

I second the motion, u-thu-a'-to'-  
a-btha-dse.

you second the motion, u-thu-a'-to'-  
a-shta-dse.

**secondhand goods**, wa-thi'-xthi-ge.

**secrecy**, no'-xtho'-ha.

**secrete** (to), a'-no'-xthe.

I secrete, a'-a-no'-xthe.

you secrete, a'-tha-no'-xthe.

we secrete, o'-ga-no'-xtha i.

**secrete** (to), hide something, no'-  
xtho' i-no'-the.

I secreted it, no'-xtho' i-no'-a-the.

you secreted it, no'-xtho' i-no'-tha-  
the.

we secreted it, no'-xtho' i-no'-o'-  
tha i.

**secretive** (to be), no'-xtho'-ha.

he is secretive, da-do' a'-no'-xthe  
shto' bi a.

**secretary**, ki-ctu' wa-gthe-ge ga-xe.

**Secretary of the Interior**, Wa-gthe'-  
ge ga-xa gi-wa-to'-ga.

**section of land**, mo'-zho' u-shpe.

I sold a section of land, mo'-zho'  
u-shpe he-be we-bthi wi' ha.

**secure**, i'-ku-i-pshe thi'-ge.

**sedge** (grass), mo'-hi' ts'a-zhi (which  
see).

**sediment**, the'-dse-wa-cpe.

there is sediment in the coffee,  
mo'-ko' ca-be the'-dse-wa-cpe u-  
tsi a-tho.

**sedition**, u-ki'-gthi-stse-ge ki-ki-zhi'.

**see** (to), we'-the; (2) do'-be.

I see, to'-be.

you see, shto'-be.

you saw them, wa-shto'-be.

**seed of squash**, wa-to'-cu.

**seed of pumpkin**, wa-to'-u-ci.

**seedling**, u-ci' u-zhi.

**seeds**, ci-a'-zhi; (2) wa-mo'-dse.

**seedsman**, wa-mo'-dse we-thi-wi'.

**seedy**, u-ci u-tsi'.

the watermelon has many seeds.  
ca-ckiu a-ka u-ci' u-tsi bi a.

**seek** (to), u-dse'

I seek, u-wa'-dse ha.

you seek, ub-th'-dse ha

we seek, o'-gu'-dse i

**seething** of food, u'-ho' a-bi-xe.

**segregate** (to), ki'-tha-ha ga-xe; u-ko'-  
dse ga-xe.

I segregated them, ki'-tha-ha pa-xe.

you segregated them, ki'-tha-ha  
shka-xe.

we segregated them, ki'-tha-ha o'-  
ga-xa i.

**seine** (fish net), hu'-u-thu-thi'-ge.

**seize** (to), wa-thu'-ge; u-tho'; u-thi'-  
ge.

I seized it, u-bthi'-ge.

you seized it, u-stsi'-ge.

we seized it, o'-gu'-thi'-ga i.

**seldom**, wo'-da.

**select** (to), a'-ba-cu. (See a'-tha-dse.)

I selected, a-pa-cu.

you selected, a'-shpa-cu.

we selected, o'-ga-ba-cu i.

**select** (to) from many, ba-hi'.

**select** (to) the good, tha-gthi'-ge no'  
ba-hi.

I selected the good, tha-gthi'-ge  
no' pa-hi.

you selected the good, tha-gthi'-ge  
no' shpa-hi.

we selected the good, tha-gthi'-ge  
no' o'-ba-hi i.

**self**, u-zhu' a-ka.

**self-esteem**, a'-ki-zhi'.

**self-interest**, u-zhu' a-ka i-ta bi ge.

**self-pity**, tha-k'e'-ki-the.

**selfish**, wa-xthi'.

he is very selfish, wa-xthi' wa-gthi'  
bi a.

**sell** (to), wa-thi'-wi'.

I sell, we'-bthi-wi'.

you sell, we'-tsi-wi'.

we sell, o'-wo'-thi-wi' i.

**selvage**, ko'-ha; (2) wa-to' ko'-ha  
ksho.

**semimonthly**, mi'-o'-ba u-ki-cde hi e  
no'.

**Senate**, Ki-cto'.

**Senator**, Ki-cto' u-mo'-thi'.

**send** (to), the'-ga-xe.

I sent it, the'-pa-xe.

you sent it, the'-shka-xe.

we sent it, the'-o'-ga-xa i.

**send (to), the'-the.**

let us send him, the'-o<sup>n</sup>-the.

**senility, no<sup>n</sup>-hi'.**

**senior, wa-no<sup>n</sup>'.**

he is my senior, e-no<sup>n</sup> i ha, wi  
o<sup>n</sup>-wo<sup>n</sup> u-k'a.

**sense, wa-thi'-gtho<sup>n</sup>.**

**senseless, wa-thi'-gtho<sup>n</sup> thi<sup>n</sup>-ge.**

**sensible, wa-thi'-gtho<sup>n</sup> to<sup>n</sup>.**

**sensitive, wa-zhi<sup>n</sup>' a-shka.**

**sentence (a court), ho<sup>n</sup>'-ba gi-tha-de.**

**sentence (jail), ho<sup>n</sup>'-no<sup>n</sup>-pa-çe u-gthi<sup>n</sup>.**

**separate (distant), we-hi-dse.**

**separate (to), e-zhi o<sup>n</sup>-ko<sup>n</sup>-dsi; u-ko<sup>n</sup>'  
-dsi; ki-tha-ha.**

**separate (to) by force, ga-ki'-tha-ha.**

I separated them by force, a'-ki-  
tha-ha.

you separated them by force, tha'-  
ki-tha-ha.

we separated them by force, o<sup>n</sup>-ga'-  
ki-tha-ha i.

**separate (to) by withdrawal, ki-ço<sup>n</sup>'  
ki-gthu-dsi-çe.**

**separate (to), pull apart, thi'-ki-tha-  
ha.**

I separated them, bthi'-ki-tha-ha.

you separated them, ni'-ki-tha-ha.

we separated them, o<sup>n</sup>-thi'-ki-tha-ha.

**separate (to) two objects by prying,  
ba-ki'-tha-ha.**

I separated them with a stick,  
pa-ki-tha-ha.

you separated them with a stick,  
shpa'-ki-tha-ha.

we separated them with a stick,  
o<sup>n</sup>-ba'-ki-tha-ha i.

**separator (a), wa-bo'-çe i-tsi<sup>n</sup>.**

**September, To<sup>n</sup>-mi' pa-ho<sup>n</sup>-gthe kshe**  
(which see); (2) Xtha-ci' btho  
ga-ci (which see); (3) Ta-bi-çpa bi  
(which see).

**septuagenarian, u-mo<sup>n</sup>'-i<sup>n</sup>-ka gthe-  
btho<sup>n</sup> pe-tho<sup>n</sup>-ba hi.**

**sequence, u-thu-a'-to<sup>n</sup>.**

**series (a), u-ki-a'-to<sup>n</sup>-to<sup>n</sup>.**

**serrate, k'a-k'a-be.**

**serrations, ga-tse<sup>n</sup>'.**

**serrature, k'a'-be.**

**serve (to) a sick person, u-wi'-ga-  
sho<sup>n</sup>.**

I served a sick person, u-we'-ga-sho<sup>n</sup>.

you served a sick person, u-thi'-  
ga-sho<sup>n</sup>.

**serve (to) a sick person—continued.**  
we served a sick person, o<sup>n</sup>-gu'-wi-ga-  
sho<sup>n</sup> i.

**serviceable, we'-ki-k'o<sup>n</sup> tha-gthi<sup>n</sup>; (2)  
we'-thi-to<sup>n</sup> tha-gthi<sup>n</sup>.**

I have a serviceable coat, a-ga-ha-mi  
tha-gthi<sup>n</sup> xtsi wi<sup>n</sup> a-bthi<sup>n</sup> mi<sup>n</sup>-  
kshe.

**session, ki-çto'.**

**set fire to, u-ça'-bi o.**

he set fire to a house, tsi u-ça'-bi o.

**settee, a-gthi<sup>n</sup> stse-dse.**

**setting of the sun, hi'-e-ge.**

**settle (to), as a debt, wa-ga'-shi-be  
thi-tho-to<sup>n</sup>.**

I settled a debt, wa-ga'-shi-be bthi-  
tho-to<sup>n</sup> pi.

you settled a debt, wa-ga'-shi-be  
shni-tho-to<sup>n</sup> shi.

we settled a debt, wa-ga'-shi-be  
o<sup>n</sup>-thi-tho-to<sup>n</sup>, o<sup>n</sup>-ga-hi i.

**seven, pe'-tho<sup>n</sup>-ba.**

I have seven horses, ka'-wa pe-tho<sup>n</sup>-  
ba wa-bthi<sup>n</sup> ha.

**seven spot (in deck of cards), i-ta'-xe  
thi<sup>n</sup>-ge.**

**seventeen, a-gthi<sup>n</sup> pe-tho<sup>n</sup>-ba.**

**seventieth, we-gthe-btho<sup>n</sup> pe-tho<sup>n</sup>-ba**  
(which see).

**seventh, we'-pe-tho<sup>n</sup>-ba.**

**seventy, gthe'-btho<sup>n</sup> pe-tho<sup>n</sup>-ba.**

**seventy-five cents, ga-shpe' sha-pe.**

**sever (to), thi-ki'-tha-ha.**

I sever, bthi-ki'-tha-ha.

you sever, stsi-ki'-tha-ha.

we sever, o<sup>n</sup>-thi'-ki-tha-ha i.

**several, hiu.**

there are several trees on my land,  
mo<sup>n</sup>-zho<sup>n</sup> wi-ta tho<sup>n</sup> xtha-be ke  
hiu.

**severally, u-ko<sup>n</sup>'-dsi-tho<sup>n</sup>-tho<sup>n</sup>.**

**severe, wa-gthi<sup>n</sup>.**

**severe pain, wa-ni'-e wa-gthi<sup>n</sup>**

**sew with a needle, ba-tse.**

I sew (with a needle), pa-tse.

you sew (with a needle), shpa-tse.

we sew (with a needle), o<sup>n</sup>-ba'-tsa i.

**sew (to), wa-ba'-tse.**

**sewing machine, mo<sup>n</sup>'-ce we-ba-tse.**

**sexagenarian, u-mo<sup>n</sup>'-i<sup>n</sup>-ka gthe-btho<sup>n</sup>  
sha-pe hi.**

**shabby, btha-btha'-çe.**

he looks shabby, btha-btha'-çe ha,  
u-do<sup>n</sup>-be tse.

**shackle**, ba-xtse'.

**shadow**, ke'-da-xe.

I cast a shadow, ke'-da-xe wi<sup>a</sup> pa-xe.

you cast a shadow, ke'-da-xe wi<sup>a</sup> shka-xe.

we cast shadows, ke'-da-xe o<sup>a</sup>-ga-xa i.

the boy was afraid of a shadow,

ke'-da-xe wi<sup>a</sup> no<sup>a</sup>-pa bi a, shi<sup>a</sup>-to zhi<sup>a</sup>-ga a-ka.

**shade**, u-hni'.

the trees give shade, zho<sup>a</sup> a-ba u-hni no<sup>a</sup> i ha.

**shaggy**, iong haired, hi<sup>a</sup>-stse-dse.

the dog is shaggy, sho<sup>a</sup>-ge a-ka hi<sup>a</sup>-stse-dsa bi a.

**shake** (to), as when cold, ba-ni'-ta.

I shake (with cold), pa'-ni-ta.

you shake (with cold), shka'-ni-ta.

we shake (with cold), o<sup>a</sup>-ba-ni-ta.

**shake** (to), as to arouse one from sleep, thi-shko<sup>a</sup>.

**shake** (to), as a rug or blanket, ga-ko<sup>a</sup>.

I shake my blanket, ha-xi<sup>a</sup> a-gi-gtha-ko<sup>a</sup>.

you shake your blanket, ha-xi<sup>a</sup> tha-gi'-gtha-ko<sup>a</sup>.

**shall**, ta.

I shall, ta mi<sup>a</sup>-kshe.

they shall, ta a-ba.

**shallow**, xe'-be.

**shallow water**, ni' xe-be.

**shame**, wa-we'-stse.

**shamefaced**, wa'-ba-gtha.

**shameful**, i-shtse wa-the; (2) u'-i-stse; (3) u'-wa-we-stse.

**shanty**, tsi zhi<sup>a</sup>-ga.

he lives in a shanty, tsi zhi<sup>a</sup>-ga wi<sup>a</sup> u-gthi<sup>a</sup> a-ka ha.

**sharp**, pa-hi'.

the knife is sharp, mo<sup>a</sup>-hi<sup>a</sup> ke pa-hi.

**sharpen** (to), thi-mo<sup>a</sup>.

he is sharpening, thi-mo<sup>a</sup> i-ha.

I sharpened, bthi'-mo<sup>a</sup>.

you sharpened, ni'-mo<sup>a</sup>.

we sharpened, o<sup>a</sup>-thi'-mo<sup>a</sup> i.

**shatter** (to), ga-to-be.

I shattered it, a-to'-be.

you shattered it, tha'-to-be.

**shatter anything brittle** (as glass), thi-xthe'-xthe-ge.

**shave** (to), ga-ts'u.

**shave** (to) the beard, i'-hi<sup>a</sup> ga-ts'u.

**shave** (to) a man's head, gi-ts'u.

**shave** (to) to a certain size, ba'-cke-be.

I shaved it to a certain size, ba'-a-cke-be.

you shaved it to a certain size, ba'-tha-cke-be.

we shaved it to a certain size, o<sup>a</sup>-ba'-cke-ba i.

**shawl**, ha-gka'-mi.

I have a gray shawl, ha-gka'-mi xo-dse wi<sup>a</sup> a-bthi<sup>a</sup> he.

**Shawnee Tribe**, Zho<sup>a</sup>-ni'.

**sheaf of wheat**, wa-bo'-cke ba-xtse.

**sheath**, u-k'o<sup>a</sup>-he.

**shed** (to), as a horse sheds its hair, hi<sup>a</sup>-ba-ko-dse.

**shedding of akin** (as after fever), ki-pa'-xtho<sup>a</sup>-dse.

**sheen**, thi-gthi'-gthi-e.

**sheep**, ta-cka'.

**sheep cote**, ta-cka' tsi.

**sheet for a bed**, ha-gka' u-mi-zhe.

**shelf**, hi<sup>a</sup>-dse a-zhi.

**shell** (to), ba-gno<sup>a</sup>-tha.

**shell with a sharp instrument**, ba-shpi.

I shell, pa'-shpi.

you shell, shpa'-shpi.

we shell, o<sup>a</sup>-ba'-shpi i.

**shell corn**, ha'-ba thi-shpi.

I am shelling corn, ha'-ba bthi-shpi.

you are shelling corn, ha'-ba ni-shpi.

**shell corn by hand**, gthi'-shpi.

I shell by hand, a'-gthi-shpi.

you shell by hand, tha'-gthi-shpi.

we shell by hand, o<sup>a</sup>-gthi-shpi i.

**shell** (of nuts), ha.

**shelter** (a), u-i'-ni-tha.

**shelter** (to take shelter), i'-no<sup>a</sup>-go<sup>a</sup>-dse.

I took shelter behind a tree, i-tha'-no<sup>a</sup>-go<sup>a</sup>-dse.

you took shelter behind a tree, i'-tha-no<sup>a</sup>-go<sup>a</sup>-dse.

we took shelter behind a tree, o<sup>a</sup>-tho<sup>a</sup>-no<sup>a</sup>-go<sup>a</sup>-dse i.

**shepherd**, ta-cka' a-do<sup>a</sup>-be.

the shepherd has a dog, ta-cka a-do<sup>a</sup>-be a-ka sho<sup>a</sup>-ge wi<sup>a</sup> a-thi<sup>a</sup> a-ka.

**sheriff**, u'-thi<sup>a</sup>-ge.

**shift** (to), thi-ho<sup>a</sup>-gi-the.

I shift, bthi'-ho<sup>a</sup>-gi-the.

you shift, ni'-ho<sup>a</sup>-gi-the.

we shift, o<sup>a</sup>-thi'-ho<sup>a</sup>-gi-tha i.

**shiftless**, u'-thu-ts'a-ge i-wa-xpa-thi<sup>a</sup>  
(which see).

**shin**, no'-xpe-hi.

I hurt my shin, no'-xpe-hi ke ni-e  
a-ki-pa-xe ha.

**shingles for roofs**, no'-ha btha-čka  
zhi'-ga. (See a'-ga-čo'-dse.)

**shingle (to)**, a'-ga-čo'-dse.

I shingled the roof, a'-ga-čo'-dse.

you shingled the roof, a'-tha-ga-čo'-  
dse.

we shingled the roof, o'-ga-ga-čo'-  
dsa i ha.

**shinny**, ga-çi.

he played a good game of shinny,  
ga-çi pi-o'-bi a, shi'-tu zhi'-ga a-ka.

**shiny**, thi-gthi'-gthi-e.

**shirker**, u'-thu-ts'a-ge.

he was a shirker, u'-thu-ts'a-ga i ha.

**shiver (to)**, ba-ni'-ta.

I shiver, pa'-ni'-ta.

you shiver, shpa'-ni'-ta.

we shiver, o'-ba'-ni'-ta i.

**shoat (a)**, ko-ko'-çi zhi'-ga.

**shock**, gi'-pi-zhi.

**shoes**, a'-no'-ta-xi.

my shoes are black, a-no'-ta-xi wi-ta  
a-ka ça-ba bi a.

**shoe string**, ho'-be'-ko<sup>a</sup>.

I broke my shoe string, ho'-be'-ko<sup>a</sup>  
a-gi-no<sup>a</sup> ba-xe.

**shoot of a plant**, u-i'.

**shoot (to)**, ku'-dse.

I shoot, a-ku'-dse.

you shoot, tha-ku'-dse.

we shoot, o'-ku'-dsa i.

**shoot (to) with a gun**, i'-ku'-dse.

I have shot with a gun, a-ku'-dse  
bthi-shto<sup>a</sup>.

you have shot with a gun, tha-ku'-dse  
ni-shto<sup>a</sup>.

we have shot with a gun, o'-ku'-dsa  
o'-thi shto<sup>a</sup> i.

**shoot (to) repeatedly**, ku-ku'-dse.

they have stopped shooting, ku-ku'-  
dsa thi-shto<sup>a</sup> i ha.

**shoot (to) a piece out of anything**,  
bu-shpe.

I shot a piece out, bu-a'-shpe.

you shot a piece out, bu-tha'-shpe.

we shot a piece out, bu-o'-shpa i.

**shoot (to) and send rolling**, bu-čo'-  
tha.

I sent it rolling by shooting, bu-a-čo'-  
tha.

you sent it rolling by shooting, bu-  
tha'-čo'-tha.

**Shooting Springs, Okla.**, Ni-hni'-bo-  
shta (which see).

**short**, dsa'-pa.

he is short, ni'-ka-shi-ga a-ka dsa-pa  
bi a.

**shore**, dse'-do<sup>a</sup> k'o'-ha kshe.

I walked on the shore, dse'-do<sup>a</sup>  
k'o'-ha kshe a-a-mo'-bthi<sup>a</sup>.

you walked on the shore, dse'-do<sup>a</sup>  
k'o'-ha kshe a'-tha-mo'-ni.

we walked on the shore, dse'-do<sup>a</sup>  
k'o'-ha kshe o'-ga-mo'-thi<sup>a</sup> i.

**shorten (to)**, as a dress or sleeves,  
thi-dsa'-pa.

I shortened it, bthi-dsa-pa.

you shortened it, ni'-dsa-pa.

we shortened it, o'-thi'-dsa-pa i.

**shotgun (single barrel)**, mo'-zhi'-ga  
u-shi.

**shoulder**, i'-kshe'-de; i'-ke'-dse; a'-  
btho.

I broke my shoulder, i'-kshe'-de  
wa-hi pi-xo<sup>a</sup> ha.

you broke your shoulder, i'-kshe'-de  
wa-hi shpi-xo<sup>a</sup>.

**shoulder (bent or stooped)**, a'-ba-  
t'-o-xa.

**shoulder straps**, i'-ke-de i-ko'-the.

**shout**, bo<sup>a</sup>; no'-hu'-ça-gi.

I shout, a-po<sup>a</sup>.

you shout, tha-shpo<sup>a</sup>.

we shout, o'-bo<sup>a</sup> i.

I shouted, a-hu'-ça-gi.

you shouted, tha-hu'-ça-gi.

we shouted, o'-hu'-ça-gi i.

**show (to)**, ba-ha'.

I show, pa-ha'.

you show, shpa-ha.

we show, o'-ba-ha i.

**show (to)**, gi-ba-ha.

he showed it to me, o'-ba-ha.

I showed my horse to him, ka-wa  
wi-ta e-pa-ha do'-be a-ki-the ha.

you showed him your land, mo'-sho'-  
thi-ta tho'-the-shpa-ha.

**shower (a)**, ni-zhiu' zhi'-ga.

showy, u-ta'-ga.

he has a showy blanket, ha-xi<sup>a</sup> wi<sup>a</sup>  
a-thi<sup>a</sup> a-ka ha u-ta'-ga xtei.

shrew (mouselike), u'-ha-cha-zhi.

shrivel from heat, da'-ts'i<sup>a</sup>-tha.

shudder, thi-bthu'-bthu-xe.

shuffle (to) when walking, to<sup>a</sup>-to<sup>a</sup>-  
tha.

I shuffle when walking, to<sup>a</sup>-to<sup>a</sup>-tha  
bthe.

you shuffle when walking, to<sup>a</sup>-to<sup>a</sup>-  
tha stee.

we shuffle when walking, to<sup>a</sup>-to<sup>a</sup>-tha  
o<sup>a</sup>-ga-tha i.

shuffle (to) cards, wa-thi'-ba-ha.

I shuffle cards, wa-bthi-ba-ha.

you shuffle cards, wa-ni-ba-ha.

we shuffle cards, o<sup>a</sup>-wo<sup>a</sup> thi-ba-ha i.

shun, gi'-ha-ge.

shut (to), as a door, a'-thi-do<sup>a</sup>.

I shut (the door), a'-bthi-do<sup>a</sup>.

you shut (the door), a'-shni-do<sup>a</sup>.

we shut (the door), o<sup>a</sup>-ga'-thi-do<sup>a</sup> i.

shy, same as bashful.

shy (to be), mo<sup>a</sup>-xi-ga; (2) wa'-ba-  
gtha.

I am shy, a'-pa-gtha.

you are shy, a'-shpa-gtha.

we are shy, o<sup>a</sup>-ga-ba-gtha.

sick (to be), hui'-he-ga.

I am sick, o<sup>a</sup>-hui'-he-ga.

you are sick, tha-hui'-he-ga.

we are sick, wa-hui'-ge-ga i.

sicken (to), hui'-he ga-xe.

sickly, o'-ka-wa-the; (2) u'-ka-wa-the.

he is very sickly, wa-gthi<sup>a</sup> u-ka-wa-  
tha bi a.

you are sickly, u-thi'-ka-wa-the.

sickly color, u-ga'-gi-gi-hi.

sick stomach, tho<sup>a</sup>-dse ba-shto<sup>a</sup>-ga.

side of a hill, a'-tha-a-be; (2) wa'-tha-  
k'-ba-be.

from the side of, thi-u'-ba-he.

side of a house, tho<sup>a</sup>-dse-ba-he.

side by side (as to lie), ko<sup>a</sup>-ga-ha  
sho<sup>a</sup>.

side by side (as walking), ko<sup>a</sup>-ga-he  
mo<sup>a</sup>-thi<sup>a</sup>.

let us walk side by side, ko<sup>a</sup>-ga-ha  
o<sup>a</sup>-mo<sup>a</sup>-thi<sup>a</sup> a-tho.

sieve (a coarse one), we'-ga-zhi<sup>a</sup>.

sieve for screening grain, wa-dsiu'-e  
i-ga-zhi<sup>a</sup>.

sigh (a), ni-o<sup>a</sup>-gthu-ge.

sigh (to), as the wind, xo'-e.

sight on a gun, we'-do<sup>a</sup>-be.

sign (a), u'-we-to<sup>a</sup>-i<sup>a</sup>.

sign (to) a name, a'-k'o<sup>a</sup>-he.

I signed my name, wa-gthe-ge i-zha-  
zhe a'-a-gi-k'o<sup>a</sup>-he.

you signed your name, wa-gthe-ge  
i-zha-zhe a-tha-gi-k'o<sup>a</sup>-he.

we signed our names, wa-gthe-ge i-  
zha-zhe o<sup>a</sup>-ga-gi-k'o<sup>a</sup> ha i.

signal (to make a), wa-ba'-ha.

I signaled, wa-pa'-ha.

you signaled, wa-shka'-ha.

we signaled, o<sup>a</sup>-wo<sup>a</sup>-ba'-ho<sup>a</sup> i.

signature, zha'-zhe a-k'o<sup>a</sup>-he (which  
see).

silent, xthi-u'-zhi.

he is silent, xthi-u-zhu i ha.

silly, same as dunce.

similar, go<sup>a</sup>-ge-go<sup>a</sup>.

simpleton, ni'-ka ts'e-ga.

simultaneous, ko<sup>a</sup>-ga' shko<sup>a</sup>.

sincere, wi'-ke.

he is sincere, wi'-ka i ha.

sincerity, same as sincere.

sinew, ta-ko<sup>a</sup>.

sing (to), wa-tho<sup>a</sup>.

I sing, wa-btho<sup>a</sup>.

you sing, wa-shto<sup>a</sup>.

singe, da'-shta.

you singed the chicken, giu'-ka zhi<sup>a</sup>-  
ga da-shta tha-the ha.

single, wi<sup>a</sup>-xtei.

singular, e'-zhi-xtei.

sink (to) a boat, ba-dse ni pa-ha i-the.

I sink the boat, ba-dse' ni pa-ha  
i-the a-the.

you sank the boat, ba-dse' ni pa-ha  
i-the tha-the.

we sank the boat, ba-dse' ni pa-ha  
i-the o<sup>a</sup>-tha i.

Sioux (Indian), Pa'-ba-wa-xo<sup>a</sup>.

sister (elder), i-zho<sup>a</sup>-the; (2) i-to<sup>a</sup>-ge.

sister (younger), i'-to<sup>a</sup>-e zhi<sup>a</sup>-ga.

sister-in-law, i'-ho<sup>a</sup>-ga.

sister-in-law (a woman's), i-shi'-ko<sup>a</sup>

sit (to), gthi<sup>a</sup>.

we sit, o<sup>a</sup>-gthi<sup>a</sup>.

sit (to) upon, a'-gthi<sup>a</sup>.

I sit upon, a'-a-gthi<sup>a</sup>.

you sit upon, a'-tha-gthi<sup>a</sup>.

sit (to) in one's yard, u-gi-gthi<sup>a</sup>.

I sat with them, zhu-a'-wa-gthe a-  
gthi<sup>a</sup>.



sit (to) beside, ko'-ça-ha-gthi<sup>a</sup>.

sit (to) Turk fashion, ga-btha'-zhe.

I sit Turk fashion at a feast, ga-btha'-zhe a-gthi<sup>a</sup> ha ki-ku tse-dsi.

site (a), u-tsi'.

it is a beautiful site, u-tsi' do-be tha-gthi<sup>a</sup>.

sitting (as a bird on a nest), u-gi'-zho<sup>a</sup> a-ka.

sitting (where one is), thi<sup>a</sup>-kshe dsi.  
he was sitting, thi<sup>a</sup>-kshe no<sup>a</sup>.

six, sha'-pe.

six spot (in deck of cards), sha'-pe a-zhi.

sixteen, a-gthi<sup>a</sup> sha'-pe.

sixth, we'-sha-pe.

six times, sha'-pe-o<sup>a</sup>.

sixty, gthe'-btho<sup>a</sup> sha-pe.

size (as measurement), ha'-tho<sup>a</sup>-çka.  
this size, the'-tho<sup>a</sup>-çka.

I want a box this size, sho<sup>a</sup>-ga-gu-we the'-tho<sup>a</sup>-çka wi<sup>a</sup> ko<sup>a</sup>-btha.

skate (to), no<sup>a</sup>-çi'-o<sup>a</sup>.

I skated, no<sup>a</sup>-çi'-o<sup>a</sup> mo<sup>a</sup>.

you skated, no<sup>a</sup>-çi'-o<sup>a</sup> zho<sup>a</sup>.

we skated, no<sup>a</sup>-çi'-o<sup>a</sup> o<sup>a</sup> i.

skeleton, ni'-ka-shi-ga wa-hi.

skewers (large wooden), we'-ba-hno<sup>a</sup>.

skilled (to be), wa-pi-o<sup>a</sup>.

I am skilled, wa-pi'-mo<sup>a</sup>.

you are skilled, wa-shpi'-zho<sup>a</sup>.

skilled in language, i-e'-pi-o<sup>a</sup>.

skillet (a), we-zhe-gtho<sup>a</sup>.

skillful, pi-o<sup>a</sup>.

skim (to), ga-tse'.

I skim the milk, ba-çe'-ni tee a-tse'.

skimmer (a) for removing grease  
from cooked food, i'-ga-tse.

skin (to), thi-xa'-be.

I skinned the ox, tse-çka ke bthi-xa-be.

you skinned the ox, tse-çka ke stai-xa-be.

skin (to) beef, u-ga'-stse-ge.

I am skinning the beef, u-wa'-ga-stse-ge.

you are skinning the beef, u-tha'-ga-stse-ge.

we are skinning the beef, o<sup>a</sup>-gu'-ga-stse-ga i.

skin, ha; (2) xi'-ha'; (3) xu'-ha.

skin of the toes, çi-pa'-ha.

skirt, wa-tse'.

my skirt is short, wa-tse' wi-ta tho<sup>a</sup> dsa-pa.

skittish, wa-da' thi<sup>a</sup>-ge.

skull (the), we'-thi-xthi wa-hi.

skunk, mo<sup>a</sup>-ga-gthe-çe.

sky, ke'-tha; (2) mo<sup>a</sup>-xe.

slander (to), wa-tha'-shi-ge.

I slandered him, wa-btha'-shi-ge.

you slandered him, wa-hna'-shi-ge.

slander (to), tha-be'-gi-the; wa-tha'-be gi-the.

I slander, btha'-be-gi-the.

you slander, shna'-be-gi-the.

we slander, o<sup>a</sup>-tha'-be gi-tha i.

slander (to, in a bad sense), ga-ço<sup>a</sup>.

slap (to), sha'-ge-i-tai<sup>a</sup>.

I slapped him, sha'-ge i-tha'-tai<sup>a</sup>.

you slapped him, sha'-ge i'-tha-tai<sup>a</sup>.

we slapped him, sha'-ge o<sup>a</sup>-tho<sup>a</sup>-tai<sup>a</sup> i.

slash (to hack to pieces), ga-shpa'-shpa.

slaughter, tse-çka'-tse-the.

slaw, we'-thi-xthi to<sup>a</sup>-ga ba-to-be.

slay (to), tse-the.

I slew him, tse'-e-the.

you slew him, tse'-tha-the.

sleek, hi<sup>a</sup>-ço-dse.

the horse has sleek hair, ka'-wa a-ka hi<sup>a</sup>-ço-dse bi a.

sleep (to), zho<sup>a</sup>.

I sleep, a-zho<sup>a</sup>.

you sleep, tha-zho<sup>a</sup>.

we sleep, o<sup>a</sup>-zho<sup>a</sup> i.

sleepiness, i<sup>a</sup>-shta' u-tse-u-xe.

my eyes feel sleepy, i<sup>a</sup>-shta' o<sup>a</sup>-tse-u-xe.

your eyes look sleepy, i<sup>a</sup>-shta' thi-tse-u-xe.

sleeve, a'-kshe.

sleigh, zho<sup>a</sup>-a-ga-çtu-e.

slender, xtha' zhi<sup>a</sup>-ga; (2) ça-gi-zhi<sup>a</sup>-ga.

slice, ba'-to-be.

I slice (the bread), pa'-to-be.

you slice (the bread), shpa'-to-be.

we slice (the bread), o<sup>a</sup>-ba'-to-ba i.

slick, shta'-ha.

slide (to) by pushing, ba-xu'-e.

I made it slide by pushing, pa'-xu-e.

you made it slide by pushing, shpa'-xu-e.

we made it slide by pushing, o<sup>a</sup>-ba'-xu-a i.

slim. (See slender.)

**sling shot**, i'n'-ga-çi-tha.

I made a sling shot, i'n'-ga-çi-tha  
wi<sup>a</sup> pa-xe.

you made a sling shot, i'n'-ga-çi-tha  
wi<sup>a</sup> shka-xe.

we made a sling shot, i'n'-ga-çi-tha  
wi<sup>a</sup> o<sup>a</sup>-ga-xa i.

**slippery elm**, hi<sup>a</sup>-dse gthi-gthi-e.

**slit (to) animals' ears**, u-ga'-stse-ge.

**slit for identification**, ba-zha'-ta.

I slit the horse's ears to mark it, ba'-  
a-zha-ta.

you slit the horse's ears to mark it,  
ba'-tha-zha-ta.

we slit the horse's ears to mark it,  
ba'-o<sup>a</sup>-zha-ta i.

**slit (to make a)**, thi-stse'-ge.

I made a slit, bthi'-stse-ge.

you made a slit, ni-stse-ge.

**slop over**, xto<sup>a</sup>.

**slope (a)**, a'-pa-bo; (2) a'-tha-k'a-be.

**slough**, mo<sup>a</sup>-ni-shki-shki-ga.

**slough grass**, çi-du'-hi.

**sloven**, wa-k'o' u-ta-ça-zhi.

**slow movements**, wa-çtu'-dse.

**slow pace**, i'-thi-gtho<sup>a</sup>.

**sluggish**, u-thi'-ko<sup>a</sup> thi<sup>a</sup>-ge.

**small**, zhi<sup>a</sup>-ga.

**small hill**, ba-xu zhi<sup>a</sup>-ga.

**smallpox**, ga-da'-zhe; (2) shu'-dse  
zhi<sup>a</sup>-ga.

**smart**, wa-thi'-gtho<sup>a</sup> çi-çi.

**smash (to)**, thi-xtho<sup>a</sup>-zhe.

I smash, bthi-xtho<sup>a</sup>-zhe.

you smash, ni'-xtho<sup>a</sup>-zhe.

we smash, o<sup>a</sup>-thi'-xtho<sup>a</sup>-zha i.

**smell something cooking or burn-  
ing**, da'-btho<sup>a</sup>.

I smell something burning, da'-btho<sup>a</sup>  
u-bthi-btho<sup>a</sup>.

you smell something burning, da'-  
btho<sup>a</sup> u-stai-btho<sup>a</sup>.

we smell something burning, da'-  
btho<sup>a</sup> o<sup>a</sup>-gu-thi-btho<sup>a</sup> i.

**smell of spoiled food**, gtho<sup>a</sup>-çe.

**smile (a)**, i'-xa zhi<sup>a</sup>-ga.

**smoke**, sho'-dse.

turned to smoke, sho'-dse-no<sup>a</sup>.

**smoke vent**, tsi'-hu-ko<sup>a</sup>.

**smooth (to make) by use of a plane**,  
ba-shda'-ha.

I planed the surface smooth, pa'-  
shda-ha.

**smooth (to make) by use of a  
plane**—continued.

you planed the surface smooth,  
shpa'-shda-ha.

we planed the surface smooth,  
o<sup>a</sup>-ba'-shda-ha i.

**smooth surface**, i'-ba-btha-çka.

**smother (to)**, ni-o<sup>a</sup> a-i<sup>a</sup>-no<sup>a</sup>-çe.

I smother, ni-o<sup>a</sup> a-a-no<sup>a</sup>-çe.

you smother, ni-o<sup>a</sup> a-tha-no<sup>a</sup>-çe.

we smother, ni-o<sup>a</sup> wa-no<sup>a</sup>-ça i.

**snake**, we'-ts'a.

black snake, we'-ts'a ça-be.

bull snake, we'-ts'a-çi-çi-e.

blue racer (snake), we'-ts'e to-ho  
zhi<sup>a</sup>-ga.

copperhead (snake), we'-ts'a we-  
thi-xthi zhu-dse.

garter snake, we'-ts'a gthe-çe.

glass snake, we'-ts'a tsi-tsi-zhe.

moccasin snake, we'-ts'a u-bi-xo<sup>a</sup>.

water snake, we'-ts'a ni-dsi-wa-o<sup>a</sup>.

young snake just hatched, we'-ts'a  
pa-ta zhi<sup>a</sup>-ga.

**snap (to)**, thi-ba'-xe.

I snapped it, bthi'-ba-xe.

you snapped it, shni'-ba-xe.

we snapped it, o<sup>a</sup>-thi'-ba-xa i.

**snapping turtle**, ke-çi<sup>a</sup>-dse ga-tse.

**snare (for fish)**, hu-bi-dse (which  
see).

**snares**, i'-thi-çki-çki.

**snatch (to)**, xa-pi-e'-the.

I snatch, xa-pi-a-tha.

you snatch, xa-pi-tha-the.

we snatch, xa-pi-o<sup>a</sup>-tha i.

**snath**, mo<sup>a</sup>-hi<sup>a</sup> ga-çe i-ba.

**sneeze (to)**, he'-tsi<sup>a</sup>.

I sneeze, he-a'-tsi<sup>a</sup>.

you sneeze, he'-tha-tsi<sup>a</sup>.

To sneeze among the Osage is the  
thought somebody is slandering  
him.

**snipe (a)**, to<sup>a</sup>-i<sup>a</sup> zhi<sup>a</sup>-ga (which see).

**snow**, ba.

**snowbird**, wa-zhi<sup>a</sup>-xo-e zhi<sup>a</sup>-ga.

**snowing**, ba-hiu'-the.

**snore (to)**, zho<sup>a</sup>-xtho-dse.

I snore, zho<sup>a</sup> a-xtho-dse.

you snore, zho<sup>a</sup> tha-xtho-dse.

**snort (to)**, xtho-xtho'-dse.

**snout**, pa.

soaked, ni'-ga-shpo<sup>a</sup>.

I soaked the clothes, ha-čka tse  
ni-ga-shpo<sup>a</sup> a-the.

soap, we'-bi-ka; we'-biu-ka.

Buy me some soap, we'-biu-ka du-ba  
o<sup>a</sup>-thi-wi<sup>a</sup> a he.

soapsuds, ʔa-to'-xa.

soar (to), as a large bird, u-ga'-wi<sup>a</sup>-xe.

the eagle soars, xi-tha a-ba ga-wi<sup>a</sup>-xe  
no<sup>a</sup> bi a.

soaring, ga-ku'-wi<sup>a</sup>-xe.

soaring in circles, o-ga'-wi<sup>a</sup>-xe.

soaring of birds, ga-wi<sup>a</sup>-xe.

sober, no<sup>a</sup>-xe-čka.

he is sober, no<sup>a</sup>-xe-čka bi a.

society (of people, as a club), shka'-  
dse hi wa-thi<sup>a</sup>.

socket, u-gthe'.

socks, ho<sup>a</sup>-be' u-ga-wi<sup>a</sup>-xe.

I like blue socks, ho<sup>a</sup>-be' u-ga-wi<sup>a</sup>-xe  
ʔo-ho ge xta-a-the.

soda (baking), we'-da-ho<sup>a</sup>.

sodden, shpo<sup>a</sup>.

soft, wa-he'-he.

soft bread, wa-dsiu'-e-sho<sup>a</sup>.

soft palate, we-tha'-hni u-ba-gu-tse.

soft-shell turtle, ʔe shto<sup>a</sup>-ga.

soften (to) with water, ba-ni'-  
gthu-ge.

soften (to) with ripeness, dsu'-dse.

soil, mo<sup>a</sup>-i<sup>a</sup>-ka; (2) mo<sup>a</sup>-thi<sup>a</sup>-ka.

sold, we'-thi-wi<sup>a</sup> thi-shto<sup>a</sup>.

I sold the house, ʔai tse we-bthi-wi<sup>a</sup>  
bthi-shto<sup>a</sup> ha.

I sold two horses to the man, ni'-ka-  
shi-ga a-ka ʔa-wa tho<sup>a</sup>-ba o<sup>a</sup>-thi-  
wi<sup>a</sup> a-ka o.

soldier, a'-ki-da.

sole, u-ko<sup>a</sup>-dse; ʔi'-a-no<sup>a</sup>-zhi.

the sole of my foot pains, ʔi'-a-no<sup>a</sup>-zhi  
ke o<sup>a</sup>-ni-e.

solemn, a'-zhu-ba.

solemnity, a'-zhu-ba.

solicit (to), da; wa-da'.

I solicit, a-da.

you solicit, tha-da.

we solicit, o<sup>a</sup>-da i.

solicitous, u'-tho<sup>a</sup>-dse-shi.

he was solicitous for me, u'-tho<sup>a</sup>-dse-  
o<sup>a</sup>-shi bi a.

solid, ʔa'-gi.

the house is solid, ʔai a-ka ʔa-gi bi a.

solidify, ʔa-gi ga-xe.

solitary, o-ko<sup>a</sup>-dse ʔai-gthe.

solitary hill, ba-xu' da-pa o-ko<sup>a</sup>-dse.  
some, do'-ba; (2) ʔi-ʔo<sup>a</sup>.

give me some sugar, zho<sup>a</sup>-ni do'-ba  
a-ki o.

I want some coffee, mo<sup>a</sup>-ko<sup>a</sup> ʔa-be  
ko<sup>a</sup>-btha.

somersault, bo'-ki-tha-tai-ge.

somerset, bo'-ki-tha tai zhu.

he made a complete somerset, bo'-ki-  
tha tai zhu o<sup>a</sup> bi tse thi-pi xtai  
o<sup>a</sup> bi a.

something, da'-do<sup>a</sup>-shki.

something is wrong, da'-do<sup>a</sup>-shki  
ho<sup>a</sup>-zhi wi<sup>a</sup> e-dsi a-ka e-zha-mi.

son, i-shi<sup>a</sup>-ge.

second son, ksho<sup>a</sup>-ga.

third son, ʔa'-zhi<sup>a</sup>-ga.

my third son is a farmer, ʔa'-zhi<sup>a</sup>-ga  
a-ka wa-e ni-ka-shi-ga bi a.

song (a), wa-tho<sup>a</sup>.

son-in-law, i-ʔo<sup>a</sup>-de; (2) i-ʔo<sup>a</sup>-dse.

my son-in-law, wi-ʔo<sup>a</sup>-dse.

sorceress, wa-ʔo<sup>a</sup>-da-gi wa-ʔ'o.

sore, ni-e.

sore eyes, i<sup>a</sup>-shta' ni-e.

sore throat, do'-dse ni-e.

I have a sore throat, do'-dse o<sup>a</sup>-ni-e.

you have a sore throat, do'-dse thi  
ni-e.

sorrel, mo<sup>a</sup>-sho<sup>a</sup> i-ʔi-the (sheep sorrel).

sorrow, gi-ho<sup>a</sup> a-zhi.

I am in sorrow, o<sup>a</sup>-ho<sup>a</sup>-mo<sup>a</sup>-zhi.

you are in sorrow, thi-ho<sup>a</sup> a-zhi.

sort (to), ba-hi'.

I sorted the beans, ho<sup>a</sup>-bthi<sup>a</sup>-ge tse  
pa-hi.

sot, gtho<sup>a</sup>-thi<sup>a</sup>.

soul, wa-no<sup>a</sup>-xe.

sound (a grating), ga-ka 'a-xe.

sound (a rattling), as pebbles in a  
receptacle, ba-ʔa-gu.

sound (crunching of feet through  
the grass), no<sup>a</sup>-gu-e.

sound (dull), ga-po'-ki.

I made a dull sound, a'-po-ki.

you made a dull sound, tha'-po-ki.

we made a dull sound, o<sup>a</sup>-ga'-po-ki i.

soup, ʔa-ni'.

sour, ʔa'-the.

sour milk, ba-ʔe'-ni ʔa'-the.

source, u-ho<sup>a</sup>-ge.

south, a'-k'a.

south wind, ʔa'-dse a-ʔ'a tse.

**sow (to),** wa-bo'-cke u-zhu.

I sow, wa-bo'-cke u-wa-zhu.

you sow, wa-bo'-cke u-tha-zhu.

we sow, wa-bo'-cke o-a-gu-zhu i.

**space,** u-ko'.

**spacious,** u-ko'-gtho'-the.

a spacious house, tsi u-ko' gtho'-the o.

we have a spacious house, tsi u-ko' gtho'-the wi' o'-ga-thi' bi a.

**spade,** we'-ba-k'u (which see).

**spade (in deck of cards),** mo'-hi-gi.

I have the queen of spades, mo'-hi-gi wa-k'u kshe a-bthi'.

**span,** sha'-ge we-k'u-tse.

**spank (to),** sha'-ge btha-k'a i-tsi'.

he spanked the boy, shi'-to zhi'-ga thi' kshe sha'-ge btha-k'a i-tsi' bi a.

**Spaniard,** I-spa'-tho.

**spare (to),** ni'-ga-xe.

I spared his life, ni pa-xe.

you spared his life, ni shka-xe.

we spared his life, ni o'-ga-xa i.

**sparkle (to),** thi-gthi'-gthi-e.

**sparks (from burning wood),** da'-gi-gi-ge.

**sparks from a fire,** xthi'-zha'.

**spasm,** tse' hi'-gthi'.

**spatter (to),** as water, ni'-no'-gi-ge.

I spattered the water, ni-a'-no'-gi-ge.

you spattered the water, ni-tha'-no'-gi-ge.

we spattered the water, ni-o'-no'-gi-ga i.

**speak (to),** i'-e; u-ki'e.

I speak rapidly, i'-e o'-wo'-to-ge.

**speak to a friend,** u-gi'-ki-e.

I spoke to a friend, i-ku-tha u-wa-gi-ki-e.

you spoke to a friend, i-ku-tha u-tha-gi-ki-e.

you spoke to him, u-tha'-ki-e.

**speaking,** wa-da'.

he spoke to himself, u-ki'-gtha-ge.

**speak (to) evil of some one,** wa-tha'-pi-zhi.

I spoke evil of him, wa-btha'-pi-zhi.  
you spoke evil of him, wa-shta'-pi-zhi.

**speak (to) of one's self,** u-ki-gtha-ge.

I spoke of myself, u-wa-ki-gtha-ge.

**speak (to) of one's self—continued.**

you spoke of yourself, u-tha-ki-gtha-ge.

we spoke of ourselves, o'-gu-ki-gtha-ga i.

**spear,** we'-zha-pshe.

the spear is very sharp, we'-zha-pehe ke pa-hi wa-gthi'.

**spear (to) fish,** ho i'-zha-pshe.

I killed the big fish with a spear, hu-hu' to'-ga kshe ho i'-zha-pahe ke i-tse a-the ha.

**speckled corn,** ha'-ba gthe-she.

**spectacles,** mo'-ce i'-shta u-gtho'.

my spectacles are dirty, mo'-ce i'-stu-gtho' wi-ta tho' mo'-sho-sho-dae i'-tha ha.

**specter,** u'-be-hni.

**speedily,** u'-no'-xthi' xtsi.

**spend (to),** ni'-the.

I spend money, mo'-ce-cka ni'-a-gi-the.

you spend money, mo'-ce-cka ni'-tha-gi-the.

we spend money, mo'-ce-cka ni'-o'-gi-tha i.

**spendthrift,** mo'-ce-cka i-ts'a-the.

he is a spendthrift, mo'-ce-cka i-ts'a-the ma e-go' i ha.

**spew (to),** gthe'-be.

I spewed, a'-gthe-be.

you spewed, tha'-gthe-be.

we spewed, o'-gthe'-ba i.

**spider,** tse'-xo-be.

**spider (black),** tse'-xo-be ca-be.

**spider legs,** tse'-xo-be zhe-ga.

**spider web,** tse'-xo-be ti-he.

**spiderlike,** tse'-xo-be e'-go'.

**spill (to),** xto'.

I spilled it, pa'-xto'.

you spilled it, shpa'-xto'.

we spilled the water, o'-ba-xto' i.

**spill water out of a vessel,** ba-sho'-tha.

I spilled the water from the vessel, pa'-sho'-tha.

you spilled the water from the vessel, shpa'-sho'-tha.

we spilled the water from the vessel, o'-ba'-sho'-tha i.

**spinal column,** no'-ka o'-he.

**spine,** no'-xa hi.

**spinster,** wa-k'o' wa-thi-xa-zhi.

**spit (to),** tha-k'i.

he spit on the ground, tha-k'i' bi  
a to<sup>a</sup>-de ke-di.

**splash (to),** ni'-ga-çi-ge.

I splashed, ni a'-çi-ge.

you splash, ni'-tha-çi-ge ha.

**splash with the hands,** ni-ga'-to-xe.

**splash with the foot,** ni-no<sup>a</sup>'-to-xe.

**spleen,** psi'-stse-dse; (2) tse-pi'-stse-dse.

**splendid, tha'-gthi<sup>a</sup>;** (2) wax-ka-da-zhi<sup>a</sup>.

**splice (to),** u-gi'-ki-gthe; (2) u-ki'-gthe.

I spliced the rope, we'-thi<sup>a</sup> ke u-wa-gi-ki-gthe.

you spliced the rope, we'-thi<sup>a</sup> ke  
u-tha'-gi-ki-gthe.

we spliced the rope, we'-thi<sup>a</sup> ke  
o<sup>a</sup>-gu-gi-ki-gtha<sup>a</sup>.

**split, ga'-stse; stse'-ge.**

the dog has a split ear, sho<sup>a</sup>'-ge a-ka  
no<sup>a</sup>-ta stse-ga bi a.

**split (to),** u-ba'-stse-ge.

I split the board, no<sup>a</sup>'-ha ke u-pa  
stse-ge.

you split the board, no<sup>a</sup>'-ha ke u-shka  
stse-ge.

we split the board, no<sup>a</sup>'-ha ke o<sup>a</sup>-gu-  
ga-stse-ga i.

**spoil (to) by cutting or burning,**  
thi-pi'-zhi.

**spoils, da'-do<sup>a</sup> wa-gi-sha.**

**spoils of war, wa-ga'-she.**

**sponge (a),** wa-shto<sup>a</sup>'-ga.

sponge is found in water, wa-shto<sup>a</sup>'-  
ga ge ni mo<sup>a</sup>-tse i-the no<sup>a</sup> bi o.

**spoon (a),** tsiu'-ge.

**spoon (silver),** mo<sup>a</sup>-çe' çka tsiu-ge.

**spoon (wooden),** zho<sup>a</sup>' tsiu-ge.

**spoon (iron),** mo<sup>a</sup>'-çe tsiu-ge.

**sport (to),** shka'-dse.

**sportsman, ta'-bthe gi-tha-gthi<sup>a</sup>.**

**sportive, shka'-dse gi-çu.**

**spotted, gthe-zhe'.**

the duck is spotted, mi'-xa zhi<sup>a</sup>-ga  
thi<sup>a</sup>-kshe gthe-zhe'.

**spotless, wa'-çu.**

**spots, u-ça'-ka.**

**spotted, gthe-zha'-zha.**

**spread (to),** thi-btha.

I spread the blanket, ha-xi<sup>a</sup> tho<sup>a</sup>  
bthi-btha.

you spread the blanket, ha-xi<sup>a</sup> tho<sup>a</sup>  
stsi-btha.

**spread oilcloth, a'-thi-btha.**

I spread oilcloth, a'-bthi-btha.

you spread oilcloth, a'-ni-btha.

we spread oilcloth, o<sup>a</sup>'-ga-thi-btha i.

**spread easily, a'-ki-o'-the u-mo<sup>a</sup>-ka.**

**spread out, btha-xe.**

**sprig, ga-xa' wa-hu-stsa.**

give me a sprig of the pine tree, ba-  
ço<sup>a</sup> hi ga-xa wa-hu-stsa wi<sup>a</sup> ko<sup>a</sup>-  
btha.

**spring (a),** bo'-bthi; (2) u-i; (3) ni-hni'  
mo<sup>a</sup>-zho<sup>a</sup>-ta.

**spring (of the year),** be.

it is a cold spring, be a-ka hni bi a.

**spring (to),** u-i'-çi.

the panther sprang on the man, i<sup>a</sup>-  
gtho<sup>a</sup>'-ga a-ka ni-ka-shi-ga to<sup>a</sup> a  
u-i-çi bi a.

**spring of cold water, ni-çni.**

**Spring River, Okla.,** Do'-çkiu-e ga-xa.

I live near Spring River, Do'-çkiu-e  
ga-xa ke a-shka dsi a-gthi<sup>a</sup>.

**sprinkler, ni' a-ga-çi-ge.**

**sprite, mi'-a-gthu-shka.**

**sprout (to), zha-bthi<sup>a</sup>'-ga.**

I want to sprout the rose, xtha-çka  
zha-bthi<sup>a</sup>-ga wi<sup>a</sup> ko<sup>a</sup>-btha.

**sprout (a),** u-i'.

**spruce (to) up, u-ta'-ça.**

I spruced up, u-ta'-ça a-ki-the.

you spruced up, u-ta'-ça tha-ki-the.

**spruce tree, ba'-ço<sup>a</sup> hi.**

**spunk (punk), zho<sup>a</sup>'-ts'i-k'a.**

**spurn, gi'-thu-ça-zhi.**

I spurn, a-bthu'-ça mo<sup>a</sup>-zhi.

you spurn, tha-shnu'-ça zhi.

**spurs, i'-ga-k'i-tha.**

**sputter (to),** da'-xu-we. (This applies  
to food when cooking.)

**spyglass, we'-do<sup>a</sup>-be.**

I want a spyglass, we'-do<sup>a</sup>-be wi<sup>a</sup>  
ko<sup>a</sup>-btha.

**squander (to),** u-thi'-bu-dse.

I squander, u-bthi'-bu-dse.

you squander, u-ni'-bu-dse.

we squander, o<sup>a</sup>-gu'-thi-bu-dsa i.

**squash, wa-to<sup>a</sup>.**

**squash (crookneck),** wa-to<sup>a</sup>-pa-ku-sha.

**squash (yellow),** wa-to<sup>a</sup> çi.

**squash vine, wa-to<sup>a</sup> hi.**

**squash (to).** (See smash.)

I squash, bthi-xtho<sup>a</sup>-zhe.

you squash, ni'-xtho<sup>a</sup>-zhe.

we squash, o<sup>a</sup>-thi'-xtho<sup>a</sup>-zha i.

squeaking sound (as a loose board),  
thi-gi'-dse.

I squeaked the board, bthi'-gi-dse.

You squeaked the board, ni'-gi-dse.

We squeaked the board, o<sup>a</sup>-thi'-gi-dsa i.

squeeze, a'-thi-ço<sup>a</sup>-dse.

I squeeze, a'-bthi-ço<sup>a</sup>-dse.

you squeeze, a'-ni-ço<sup>a</sup>-dse.

we squeeze, o<sup>a</sup>-ga-thi-ço<sup>a</sup>-dsa i.

squirrel, çì<sup>a</sup>-ga.

squirrel (black), çì<sup>a</sup>-ga ça-be.

squirrel (flying), i<sup>a</sup>-cho<sup>a</sup> btha-xe.

squirrel (gray), çì<sup>a</sup>-ga xo-dse.

squirrel (striped), ða-hno<sup>a</sup>-ga.

squirrel (little ground), he'-xthi zhi<sup>a</sup>-ga.

stab (to), zha-pshe.

I stabbed him, zha-a-pshe.

you stabbed him, zha-tha'-pshe.

stab (to) a horse, zha'-gi-he.

stable, ka'-wa ðsi.

stack (to), a'-ga-çta.

I stack, a'-a-ga-çta.

you stack, a'-tha-ga-çta.

we stack, o<sup>a</sup>-ga'-ga-çta i.

stag beetle, ða'-wa-gthu-shka.

stagger (to), xi'-xi-tha.

stagger from being pushed, ba'-he i-the-a-tha.

I caused him to stagger, pa'-he i-the-a-tha.

you caused him to stagger, shpa'-he i-the-tha-the.

we caused him to stagger, o<sup>a</sup>-ba'-he i-the-o<sup>a</sup>-tha i.

stagnant, shta'-ge.

a stagnant spring, ni-çni te shta-ge.

staid, no<sup>a</sup>-xe-çka.

stain (a), tho'-tho.

stains, wa-tha-xthi.

stairs, a'-no<sup>a</sup>-zhi<sup>a</sup>-gthe.

I fell down the stairs, a'-no<sup>a</sup>-zhi<sup>a</sup>-gthe tse o<sup>a</sup>-wo<sup>a</sup>-xpa-the.

stake (upright in the ground), zho<sup>a</sup>-bo-ça.

stake (a gambling term), u-gtho<sup>a</sup>.

stalk (of plant), hi.

stalk of grain, wa-bo'-çke hi.

stalk of corn, ha'-ba hi.

stall for horses, ka-wa u-no<sup>a</sup>-zhi<sup>a</sup>.

stallion, ka'-wa do-ga.

stalwart, çì'-çi.

he is stalwart, çì'-çi bi a.

stammer (to), the'-çe u-ba-çi-ge.

stamp (to put out a fire with the feet), no<sup>a</sup>-da'-zhi.

I stamped out the fire, a-no<sup>a</sup>-da-zhi.

you stamped out the fire, tha-no<sup>a</sup>-da-zhi.

we stamped out the fire, o<sup>a</sup>-no<sup>a</sup>-da-zhi i.

stanch (flow of blood), a-biu'-çe.

stand (to), no<sup>a</sup>-zhi<sup>a</sup>; (2) a'-no<sup>a</sup>-zhi<sup>a</sup>.

I stand on the ridge, a'-thi<sup>a</sup> ke a'-a-no<sup>a</sup>-zhi<sup>a</sup>.

you stand on the ridge, a'-thi<sup>a</sup> ke a-tha-no<sup>a</sup>-zhi<sup>a</sup>.

I stand up, a-no<sup>a</sup>-zhi<sup>a</sup> a-ço<sup>a</sup> hi o.

stand (to) bent, ba-ko no<sup>a</sup>-zhi<sup>a</sup> o.

stand close to a tree, a'-tha-çta-no<sup>a</sup>-zhi<sup>a</sup>.

stand upright, stsiu'-no<sup>a</sup>-zhi<sup>a</sup> o.

stand (to), ço<sup>a</sup>.

standing, tho'-ço<sup>a</sup>.

standing up straight, tho'-ço<sup>a</sup> a-no<sup>a</sup>-zhi<sup>a</sup>.

I am still standing, sho<sup>a</sup>-a-ço<sup>a</sup>-he a-tho.

you are still standing, sho<sup>a</sup>-tha-ço<sup>a</sup>-she.

to stand abreast, i'-ga-dso<sup>a</sup>-the no<sup>a</sup>-zhi<sup>a</sup>.

the soldiers stood abreast, i'-ga-dso<sup>a</sup>-the no<sup>a</sup>-zhi<sup>a</sup> bi a a-ki'-da a-ka.

standard (war), wa-xtha'; (2) wa-xthe'-xthe (which see).

star, mi-k'a-k'e.

star (evening), wa-çse mi-ga.

star (morning), wa-çse do-ga.

starrer (rude person), wa-do<sup>a</sup>-be stse-e.

starling, xo'ta xo-dse.

start (to) a prairie fire, u-çe'.

I started a prairie fire, u-wa'-çe.

you started a prairie fire, u-tha'-çe.

we started a prairie fire, o<sup>a</sup>-gu'-ça i.

startle (to), ho'-sha-tsi-the.

I startled him, ho'-sha-tsi-the pa-xe.

you startled him, ho'-sha-tsi bthe shka-xe.

startler, u'-shi-tsi-the wa-ga-xe.

starve (to), no<sup>a</sup>-pe'-hi ðs'e.

I am starved, no<sup>a</sup>-pe'-hi a-ðs'e.

you are starved, no<sup>a</sup>-pe'-hi tha-ðs'e.

we are starved, no<sup>a</sup>-pe'-hi o<sup>a</sup>-ts'a i.

stateliness, u-ða-ça.

**statement (to make a);** u-tha'-ge.

I made a statement, u-btha'-ge.

you made a statement, u-shta'-ge.

we made a statement, o'-gu'-tha-ga i.

**statement (false);** e-go'-zhi u-tha'-ge.

I made a false statement, she' thi'-ke  
i-e-go'-zhi u-btha'-ge mi'-kshe.

you made a false statement, i'-e-  
go'-zhi u-sta-ga bi a.

we made a false statement, i'-e-go'-  
zhi o'-gu'-tha gi o'-ga-to.

**statue;** i'-dse' a-da ga-xe (which see).

**statute;** wa-ki-gtha-dse; (2) u'-wa-ki-  
gtha-dse.

**steal (to);** mo'-tho'; wa-mo'-tho'.

I steal, wa-mo'-btho'.

you steal, wa-mo'-shto'.

**stealthily;** xthu'-zhi go'-tha; (2) no'-  
ni'-ni-tha.

**steam;** p'o'-tho'.

the steam burnt my arm, p'o'-tho'  
tse o'-tho' ni-de a-ka.

**steamboat;** ba-dse' pe-dse.

**steam car;** u-thi'-to'-tha k'o'-ga-gi  
(which see).

**steam from boiling kettle;** u-p'o'-tho'.

**steel;** mo'-ce ga-gi.

**steel and flint;** ga-xthi'-zhe.

**steel trap;** mo'-ce.

I caught the beaver in a steel trap,  
shabe wi' u-bthi'-ge mo'-ce u-thu  
bthi'-ge.

**steep;** a'-tha-a-be.

a steep hill, u-ga'-hu-dse.

**steer (a);** tse-cka do-ga.

**stench;** wa-xwi'.

**step;** ci-thu'-ce.

I took a step, ci-bthu'-ce.

you took a step, ci-stsiu'-ce.

we took a step, ci-o'-thu'-ga i.

**stick to;** a'-tha-ha.

**sticking together;** a'-ki-tha-cta.

**sticky;** cka'-cka-be; we'-tha-cta.

the candy is sticky, zho'-ni a-ka  
we-tha-cta bi a.

**stiff;** ca'-da.

**stiff-jointed;** ca'-da.

I am stiff-jointed, bthi'-ca-da.

you are stiff-jointed, ni'-ca-da.

we are stiff-jointed, o'-thi'-ca-da i.

**stiffen (to);** ca'-da ga-xe.

I stiffened it, ca'-da pa-xe.

you stiffened it, ca'-da shka-xe.

we stiffened it, ca'-da o'-ga-xa i.

**stifle (to);** ni-o' a'-no'-ce.

**still;** xthi-u'-zhi.

he lay very still, xthi-u'-zhi xtsi  
sho' bi a.

**stilt;** sho'-i-mo'-thi' (which see).

**sting (to);** ba-ci'-ge.

**stingy;** tho'-dse ca-gi; (2) wa-tse-xi;  
(3) wa-xthi'.

he is very stingy, wa-tse-xi wa-gthi'  
bi a.

**stink (a);** wa-xwi'.

**stir (to);** shko'; u-thu'-ga hi.

I am stirring, u-thu'-wa-ga-hi.

you are stirring, u-thu'-tha-ga hi.

**stir (to) a fire;** a'-ba-do.

I stir the fire, a'-pa-do.

you stir the fire, a'-shpa-do.

we stir the fire, o'-ga-ba-do i.

**stirrup;** ciu'-no'-zhi'.

I broke my stirrup, ciu'-no'-zhi'  
a-gi-no'-xo.

**stockade;** a'-ba-ta.

the enemy broke the stockade,  
ni'-ka-shi-ga wa-ko'-tha a-ba a-ba-  
ta ga-ta-tha bi a.

**stocky;** zhu'-i-ga gtho'-the.

**stone;** i'; i' tha-gthi'.

**stone house;** i' ts'i.

you live in a large stone house,  
i' ts'i gtho'-the wi' u-tha-gthi'  
ni-ke ha.

**stone pitcher;** i' niu-thu-zhu.

**stool (round top);** a'-gthi' da-pa.

**stoop under a fence;** ba-xthu'.

I stoop under the fence, a-ba-ta ke  
pa'-xthu.

you stoop under the fence, a-ba-ta  
ke shpa'-xthu.

we stoop under the fence, a-ba-ta  
ke o'-ga-ba-xthu i.

**stop (to);** applied to whipping, ga-  
shto'.

**stop (to) work;** ga-sho' ga-xe.

**stop (to) going or standing still;**  
no'-shto'.

**stop (to) holding;** thi-shto'.

I stopped (let go), bthi-shto'.

you stopped (let go), ni-shto'.

we stopped (let go), o'-thi-shto' i.

**stop (to) a fever;** zhu-da'-ka-dse  
a-thi-shto'.

**stop (a command);** tha-shto'.

**stopper (to a bottle);** we'-u-tha-do'.

**storehouse;** u'-wa-pi-gthe.

**storeroom** (for food), u'-no<sup>a</sup>-bthe u-zhi.

**story** (a), u'-tha-ge.

**stove** (a), mo<sup>a</sup>-çe pe-dse i-shko<sup>a</sup>.

**stovepipe**, mo<sup>a</sup>-çe u-xtho-k'a.

the stovepipe is rusty, mo<sup>a</sup>-çe u-xtho-k'a tse u-çi ha.

**straight** (as character), u-thu-ço<sup>a</sup>.

**straight** (opposed to crooked), stsu.

the arrow is straight, mo<sup>a</sup>-ke stsu.

**straight line**, i'-thu-ço<sup>a</sup>.

**straighten** (to), thi-stsu'; thi-tho'-ço<sup>a</sup>.

**straighten** (to) by hand, bi-thu'-ço<sup>a</sup>.

I straighten it by hand, pi'-thu-ço<sup>a</sup>.

you straightened it by hand, shpi'-thu-ço<sup>a</sup>.

we straightened it by hand, o<sup>a</sup>-bi'-thu-ço<sup>a</sup> i.

**straighten** (to) with the teeth, tha-thu'-ço<sup>a</sup>.

I straightened it with my teeth, btha'-thu-ço<sup>a</sup>.

you straightened it with your teeth, shda'-thu-ço<sup>a</sup>.

**straightway**, wo<sup>a</sup>-go<sup>a</sup>-xtsi.

**strand** (of yarn), wa-ho<sup>a</sup>.

**stranger**, ni'-ka-shi-ga e-shi.

I am a stranger, ni'-ka-shi-ga e-shi bthi<sup>a</sup> ha.

**strangle** (to), wa'-tsee.

I strangled on water, ni o<sup>a</sup>-tho<sup>a</sup> ga-tsee.

**strangle** (to) on food, do-dse u-ga-çki.

**straw**, wa-bo'-çke hi.

**strawberry**, ba-stse'-ga.

I like strawberries, ba-stse'-ga o<sup>a</sup>-tha-gthi<sup>a</sup> no<sup>a</sup> a-tha.

**strawberry vine**, ba-stse'-ga hiu.

**streaked**, i'ga-xu-xu.

**stream**, ga-xa ko<sup>a</sup>-ha kshe u-wa-pa bthe a-tho.

**street**, u-ja'-no<sup>a</sup>; (2) u-zho<sup>a</sup>-ge u-ja'-no<sup>a</sup>.

**strength**, wa-shko<sup>a</sup>.

to regain strength, wa-shko<sup>a</sup> gi-ço<sup>a</sup>.

I regained my strength, wa-shko<sup>a</sup> a-gi-ço<sup>a</sup>.

you regained your strength, wa-shko<sup>a</sup> tha-gi-ço<sup>a</sup>.

great strength, wa-shko<sup>a</sup> ço<sup>a</sup>-ga.

**stretch** (to), thi-ça-da; thi-gtha'-wa; thi-zhi<sup>a</sup>.

I stretched, bthi'-zhi<sup>a</sup>.

you stretched, ni'-zhi<sup>a</sup>.

we stretched, o<sup>a</sup>-thi'-zhi<sup>a</sup> i.

**stretch** (to) one's self, ki-tha'-çi.

**stretch** (to) growing limbs, i'-ga-çi-ge.

**stretch** (to) out, ba-ça'-da.

I stretched out, pa'-ça-da.

you stretched out, shpa'-ça-da.

we stretched out, o<sup>a</sup>-ba'-ça-da i.

**stretch** (to) with the foot, no<sup>a</sup>-ça'-da.

I stretched with my foot, a-no<sup>a</sup>-ça-da.

you stretched with your foot, tha-no<sup>a</sup>-ça-da.

we stretched with our feet, o<sup>a</sup>-no<sup>a</sup>-ça-da i.

**stretch** (to), as distend, thi-çi'-tha.

I stretched it, bthi-çi'-tha.

you stretched it, ni-çi'-tha.

we stretched it, o<sup>a</sup>-thi-çi'-tha i.

**strew** (to), u-ga'-bu-dse; (2) u-thi'-bu-dse.

I strew flowers, xtha-çka u-bthi'-bu-dse.

you strew flowers, xtha-çka u-shni'-bu-dse.

we strew flowers, xtha-çka o<sup>a</sup>-gu'-thi-bu-dsa i.

**stride** (to), çi-thu-çe stse-dse.

**stride** (to take rapid strides), hi'-shno<sup>a</sup>-shno<sup>a</sup>.

I took rapid strides, hi'-shno<sup>a</sup>-shno<sup>a</sup> a-tha.

you took rapid strides, hi'-shno<sup>a</sup>-shno<sup>a</sup> tha-the.

we took rapid strides, hi'-shno<sup>a</sup>-shno<sup>a</sup> o<sup>a</sup>-tha i.

**strife** (a), ki-ki'-da-ge.

**strike** (to), ga-ba'-ts'i<sup>a</sup>; wa-ga'-xthi.

**strike** (to) with the arm, a'-i-tsi<sup>a</sup>.

I strike, u-wa-tsi<sup>a</sup>.

you strike, u-tha'-sti<sup>a</sup>.

**strike** (to) a stunning blow, ga-ça'-gi.

I struck a stunning blow, a'-ça-gi.

you struck a stunning blow, tha'-ça-gi.

we struck a stunning blow, o<sup>a</sup>-ga'-ça-gi i.

**string**, ha-ho<sup>a</sup> zhi<sup>a</sup>-ga.

**striped** (in parts), gthe-ça-ça.



**striped**, gthe-çe'.

I have a striped dress, wa-tse'-gthe-çe wi<sup>a</sup> a-bthi<sup>a</sup>.

you have a striped coat, a-ga-ha-mi gthe-çe' wi<sup>a</sup> a-ni.

**striped wood**, zho<sup>a</sup>-gthe'-çe-hiu (*Traxinus viridis*).

**stripped to the waist**, tho-ka'-thi<sup>a</sup>.

**stripping**, no<sup>a</sup>-ha-ga shto-e.

**stroll (to)**, u-ba'-wi<sup>a</sup>-xe.

I like to stroll, u-ba'-wi<sup>a</sup>-xe o<sup>a</sup>-tha-gthi<sup>a</sup>.

**strong**, wa-shko<sup>a</sup>-gtho<sup>a</sup>-the.

he is a strong man, ni'-ka-shi-ga wa-shko<sup>a</sup> to<sup>a</sup>-ga bi a.

**strouding (red)**, ha'-zhu-dse.

**struggle**, wa-shko<sup>a</sup>.

we struggled hard, o<sup>a</sup>-wo<sup>a</sup>-shko<sup>a</sup> i ha.

**strychnine**, sho<sup>a</sup>-ge i-ts'e-the.

strychnine is a poison, sho<sup>a</sup>-ge i-ts'e-the mo<sup>a</sup>-ko<sup>a</sup> pi-zhi.

**stub (to) the toe**, a'-ta-kshi<sup>a</sup>. (*See also* stumble.)

I stubbed (my toe), a'-a-ta-kshi<sup>a</sup>.

you stubbed (your toe), a'-tha-ta-kshi<sup>a</sup>.

we stubbed (our toes), o<sup>a</sup>-ga-ta-kshi<sup>a</sup> i.

**stubborn (to be)**, a'-ho-pshe.

he is very stubborn, a-ho'-pshe wa-gthi<sup>a</sup> bi a.

**stubby (as a bear's tail)** do<sup>a</sup>-ka.

**study (to)**, i'-thi-gtho<sup>a</sup>.

I study, a'-wa-bthi-gtho<sup>a</sup>.

you study, a'-wa-shti-gtho<sup>a</sup>.

we study, o<sup>a</sup>-tho<sup>a</sup>-thi-gtho<sup>a</sup> i.

**stuff (to)**, u-ba'-cki.

I stuffed it, u-pa'-cki.

you stuffed it, u-shpa'-cki.

we stuffed it, o<sup>a</sup>-gu'-ba-cki i.

**stumble (to)**, a'-ta-kshi<sup>a</sup>.

I stumbled, a'-a-ta-kshi<sup>a</sup>.

you stumbled, a'-tha-ta-kshi<sup>a</sup>.

we stumbled, o<sup>a</sup>-ga-ta-kshi<sup>a</sup> i.

**stumble and fall**, hi'-pshe.

I stumbled and fell, hi'-pshe pa-xe.

you stumbled and fell, hi'-pshe shka-xe.

we stumbled and fell, hi'-pshe o<sup>a</sup>-ga-xa i.

**stump**, zho<sup>a</sup> u-dse.

**stun (to) by a blow**, ga-ça'-gi.

I stunned him, a'-ça-gi.

you stunned him, tha'-ça-gi.

we stunned him, o<sup>a</sup>-ga-ça-gi i.

**stunned (to be)**, ga-ta'-kshi<sup>a</sup>.

I am stunned, a'-ta-kshi<sup>a</sup>.

you are stunned, tha'-ta-kshi<sup>a</sup>.

we are stunned, o<sup>a</sup>-ga'-ta-kshi<sup>a</sup> i.

**stung by a nettle**, ha'-do-ga i-bi-çta.

**stupendous**, gtho<sup>a</sup>-the.

**stupid**, gtho<sup>a</sup>-thi<sup>a</sup>.

**stutter (to)**, the'-çe u-ba-çi-ge.

I stutter, the'-çe u-ba-çi-ge.

you stutter, the'-çe u-thi-ba-çi-ge.

**subside**, a'-tha-xi<sup>a</sup>.

**substitute**, e'-zhi u-gi-no<sup>a</sup> zhi<sup>a</sup> kshi-the.

**suburb**, to<sup>a</sup>-wo<sup>a</sup> ko<sup>a</sup>-ha kahe.

I live in the suburb, to<sup>a</sup>-wo<sup>a</sup> ko<sup>a</sup>-ha kahe dsi a-ti ha.

**succeed (to)**, u-gi'-no<sup>a</sup>-zhi<sup>a</sup>.

I succeed, u-wa'-gi-no<sup>a</sup>-zhi<sup>a</sup>.

you succeed, u-tha'-gi-no<sup>a</sup>-zhi<sup>a</sup>.

we succeed, o<sup>a</sup>-gu-gi'-no<sup>a</sup>-zhi<sup>a</sup> i.

I have succeeded, o<sup>a</sup>-ha-go<sup>a</sup>.

you have succeeded, thi-ha-go<sup>a</sup>.

**succession**, u-ki'-thi-btha-btha.

**succor**, a-gi'-no<sup>a</sup>-zhi<sup>a</sup>.

**succotash**, wa-to<sup>a</sup>-çi ho<sup>a</sup>-bthi<sup>a</sup>-ge u-thu-ki-ho<sup>a</sup>.

I like succotash, wa-to<sup>a</sup>-çi ho<sup>a</sup>-bthi<sup>a</sup>-ge u-thu-ki-ho<sup>a</sup> o<sup>a</sup>-tha-gthe.

**sucker (fish)**, hu-i'-ha zhi<sup>a</sup>-ga.

**suckling**, ba-çe'-i<sup>a</sup>.

**sudatory (to cause to perspire)**, i'<sup>a</sup>-u-gthi<sup>a</sup> tsi.

**sudden**, a'-thi-do<sup>a</sup> hi e-go<sup>a</sup>; (2) tsi-gthe'.

**suddenly**, ça-ba'-zhi.

**sue (to)**, u-thi<sup>a</sup>-ge.

I sued him, u-bthi<sup>a</sup>-ge.

you sued him, u-stsi<sup>a</sup>-ge.

we sued him, o<sup>a</sup>-gu'-thi<sup>a</sup>-ga i.

**suffer (from hardship)**, wa-xpa'-thi<sup>a</sup>.

**suffer (by humiliation)**, thi-zho'-zhi.

I suffer from being tired, o<sup>a</sup>-tho<sup>a</sup>-pe-zhi.

**sufficient**, ga'-go<sup>a</sup> no<sup>a</sup> shki-do<sup>a</sup> (which see); (2) u-thu'-thi<sup>a</sup>-ga zhi.

**suffocate (to)**, ni-o<sup>a</sup> a-no<sup>a</sup>-çe.

you are suffocated, ni-o<sup>a</sup> a-thi-no<sup>a</sup>-çe.

we are suffocated, ni-o<sup>a</sup> wa-no<sup>a</sup>-ça i.

**sugar**, zho<sup>a</sup>-ni (which see).

give me some sugar, zho<sup>a</sup>-ni' do-ba o<sup>a</sup>-ki-o.

**suicide**, ts'e-ki-the.

**suit, suitable**, gi'-ga-sho<sup>a</sup>.

**suitable**, tho<sup>a</sup>-tse'.

**sutor**, mi-go'-tha; (2) mi-thi'-gtho<sup>a</sup>.  
**sulk** (to), xtho<sup>a</sup>.

I went away in a sulk, a'-xtho<sup>a</sup> bthe.

You went away in a sulk, tha-xtho<sup>a</sup> stee.

**sulky rake**, mo<sup>a</sup>-hi' i-thi-xe.

**sullen**, u'-k'o<sup>a</sup> pi-zhi.

**sulphur**, mo<sup>a</sup>-ko<sup>a</sup>-gi.

**sumac**, mo<sup>a</sup>-bi-dse (which see).

**summer**, do-ge'.

I went home in the summer, do-ge'  
 a-dai a-gthe ha.

**summit** (top of a hill), a'-thi<sup>a</sup> pa-qi.

**summon** (to), gi-bo<sup>a</sup>.

I was summoned, o<sup>a</sup>-bo<sup>a</sup> i ha.

you are summoned, thi-bo<sup>a</sup> i ha.

**sun**, mi; (2) wa-ko<sup>a</sup>-da ho<sup>a</sup>-ba do<sup>a</sup>.

the sun is hot, mi tho<sup>a</sup> da-ka-dse.

**sunbeam**, mi' da-stsu-dse.

**sunburn**, mi' i-da ça-be.

I sunburn, mi tho<sup>a</sup> o<sup>a</sup>-tho<sup>a</sup> da-ça-be  
 ha.

you sunburn, mi tho<sup>a</sup> da-ka-de i-the  
 da-ça-be ha.

**Sunday**, Ho<sup>a</sup>-ba Wa-ko<sup>a</sup>-da-gi; (2)  
 O<sup>a</sup>-ba-wa-ko<sup>a</sup>-da-gi.

we go to church on Sunday, Wi-gi-e  
 tsi tee o<sup>a</sup>-ga-hi no<sup>a</sup> bi a, O<sup>a</sup>-ba-  
 wa-ko<sup>a</sup>-da-gi tse dai.

**sunder** (to), thi-ki'-tha ha.

**sundown**, mi'-a-po-ga.

**sunflower**, mi-to-o-xthe.

**Sunflower Creek, Kans.**, Xtha-qi ga-xa  
 zhi<sup>a</sup>-ga.

**sunless**, mi thi<sup>a</sup>-ge.

**sun perch**, ho-zhu'-dse.

**sunrise**, mi'-i-tho<sup>a</sup>-be.

**sunset**, mi u'-xpe; mi'-hi-the.

at sunset, mi-hi-the do<sup>a</sup>.

**sunshine** (after rain), ni-zhiu' gi-k'o<sup>a</sup>.

**sunstroke**, mo<sup>a</sup>-stse u'-thi<sup>a</sup>-ge.

he had a sunstroke, mo<sup>a</sup>-stse u'-thu-  
 thi<sup>a</sup>-ge.

**superabundance**, da-do<sup>a</sup> u-tsi; (2) da'  
 do<sup>a</sup> a-gthi<sup>a</sup>-ha u-tsi.

we had a superabundance of rain,  
 a-gthi<sup>a</sup> ha wa-ni-zhiu bi a.

**superb**, wax-ka'-da-zhi.

**superannuate**, no<sup>a</sup>-wa'-gthi<sup>a</sup>.

**supper**, pa'-çe wa-no<sup>a</sup>-bthe.

**supplication**, wa-ko<sup>a</sup>-da wa-gi-da.

**suppose** (to), e'-gi-bthe.

**suppose that**, a'-zhi<sup>a</sup>.

I suppose, a'zha-mi.

you suppose, a'-zha-zhi<sup>a</sup>.

**suppurate**, xthi.

**sure**, wi<sup>a</sup>-ke.

I am sure, wi<sup>a</sup>-a-ke ha.

you are sure, wi<sup>a</sup>-tha-ke ha.

we are sure, wi<sup>a</sup>-o<sup>a</sup>-ka i.

**surgical operation**, pa'-da-bi.

I had a surgical operation, o<sup>a</sup> pa-da  
 i ha.

**surprise**, no<sup>a</sup>-xe ga-qi.

**surprise** (to), da'-çe-the.

I am surprised, da'-çe-o<sup>a</sup>-tha i ha.

You are surprised, da'-çe-thi-tha i ha.

**surreptitious**, no<sup>a</sup>-xtho<sup>a</sup>-ha-ga-xe.

**surround** (to), as an enemy, u-thi'-  
 shi<sup>a</sup>-gthe.

**surround** (to), xthi'-bi.

**surround** (to), as to cut off retreat,  
 a'-no<sup>a</sup>-ça.

I surround, a'-a-no<sup>a</sup>-çe.

you surround, a'-tha-no<sup>a</sup>-çe.

we surround, o<sup>a</sup>-ga-no<sup>a</sup>-ça i.

**surroundings**, ko<sup>a</sup>-ha-ha kshe.

**surveyor**, mo<sup>a</sup>-zho<sup>a</sup> i-k'u-tse.

I paid the surveyor, mo<sup>a</sup>-zho<sup>a</sup> i-k'u-  
 tse the a-gi-shi-be i<sup>a</sup> do.

**suspender**, i'-ki-thi-do<sup>a</sup>.

I broke my suspender, i'-ki-thi-do<sup>a</sup>  
 a-gi-pi-çe ha.

**suspense** (to be in), wa-ha'-gi-the.

I was in suspense, wa-ha'-a-gi-the tho.

you were in suspense, thi'-ha-gi-the.

we are in suspense, wa-ha'-o<sup>a</sup>-gi-tha i.

**swallow** (a bird), ki-gthu'-ni-ka; (2)  
 ni-shku'-shku.

**swallow-tailed kite**, i<sup>a</sup>-be-zha-ça.

**swallow** (to), hni.

I swallow, btha'-hni.

you swallow, sta'-hni.

**swamp** (a), ni-mo<sup>a</sup>-shki'-shki-ge.

**swampy**, same as swamp.

**swarm**, bo'-bthi.

**swarm** (as bees), a'-ki-k'e.

**swarms**, kia'-hi-hi-the.

**swarthy**, xi<sup>a</sup>-ha sha-be (which see).

**sway**, ga-gi'-gi-dse.

**sway** (as a leaf in water), ga-mi'-mi-  
 tha.

**sweat** (to), ba-xi'-dse.

I sweat, o<sup>a</sup>-ba-xi-dse.

**sweat (to).**—continued.

you sweat, thi'-ba-xi-dse.

we sweat, wa'-ba-xi-dsa i.

**sweat (to), u-da'-bthi.**

I sweat, o'-wo'-da-bthi.

you sweat, u-thi-da-bthi.

we sweat, u-wa'-da-bthi i.

**sweep (to), ga-dsi'-ce.**

I swept away pieces of wood, a'dsi'-ce.

you swept away pieces of wood,  
tha'-dsi'-ce.

we swept away pieces of wood,  
o'-ga'-dsi'-ca i.

**sweep aside, a'-ki-dsi'-ce.**

**sweep with a broom, ga-dsu'-xe.**

I sweep, a'-dsu'-xe.

you sweep, tha'-dsu'-xe.

we sweep, o'-ga-dsu'-xa i.

**sweepstake, gi'-zhu.**

I took the sweepstakes, wa-gi'-zhu tse  
ga-ni bthi-the i<sup>a</sup> do.

**sweet, cki'-the.**

the coffee is too sweet, mo'-ko'-ca-be  
tse cki-the wa-gthi<sup>a</sup>.

**sweetbreads, u-gthi'-ta-xe.**

you like sweetbreads, u-gthi'-ta-xe  
thi-cu.

**sweet clover, pe-zhe btho'-tha-gthi<sup>a</sup>.**

sweet clover has a white flower,  
pe-zhe btho'-tha-gthi<sup>a</sup> a-ba xtha  
co'-ho<sup>a</sup> no<sup>a</sup> bi a.

**sweet corn, u'-ho'-ca-gi.**

sweet corn is good to eat, u'-ho'-  
ca-gi a-ba tha tse tha-gthi<sup>a</sup> no<sup>a</sup>  
bi a.

**sweet milk, ba-ce'-ni cki-the.**

**sweet pickles, ko-ko'-ma cki-the.**

**sweetish, cki'-the e-go<sup>a</sup>.**

**sweet potato, do'-stse-dse.**

**swell (to), thi-ci-tha.**

**swept, ga-dsu'-xe.**

I swept the house, tsi tse a-dsu'-xe.

**swim, hi-tha'.**

**swim (to), ni'-mo<sup>a</sup>.**

I swim, a-ni'-mo<sup>a</sup>.

you swim, tha-ni'-mo<sup>a</sup>.

we swim, o'-ni'-mo<sup>a</sup> i.

let us swim, o' i'-mo<sup>a</sup> ta bi.

**swindle (to), mo'-xe'-the.**

he swindled me, mo'-xe o'-tha i ha.

**swindler (a), wa-mo'-xe-the-shto<sup>a</sup>.**

**swollen, i'-ba.**

my foot is swollen, ci ta o'-tho'-ba.

my hand is swollen, sha-ge te o'-  
tho'-ba.

**swoon (to), ts'e.**

I swooned, a'-ts'e.

you swooned, tha'-ts'e.

we swooned, o'-ts'a i.

**sword, a'-ki-da mo'-hi<sup>a</sup>; (2) mo'-hi<sup>a</sup>  
to'-ga.**

**sycamore (Platanus occidentalis),  
zho<sup>a</sup> co<sup>a</sup> hi.**

**swift, k'o'-ca-gi.**

I am swift, a-k'o'-ca-gi.

**swift runner, wa-to'-ge.**

**swiftly (as applied to a runner), k'o'-  
ca-gi.**

I could run swiftly, a-k'o'-ca-gi.

you can run swiftly, tha-k'o'-ca-gi.

we can run swiftly, o'-k'o'-ca-gi i.

**symbol, wa-we'-ga-cko'-the.**

**symbolise, wa-we'-ga-cko'-the.**

**symbolise (to), i-tse-a'-the i<sup>a</sup> da.**

**syringe, i'-gthe u'-the-k'e.**

**sympathy (to have), wa-tha'-k'e-the.**

I have sympathy for her, wa-k'u  
thi'-ke tha-k'e a-the.

my sympathy is for the man who  
suffers, ni'-ka-shi-ga thi'-ke tha-  
k'e a-the.

## T

**tabernacle, wa-ko'-da tsi.**

I went into the tabernacle, wa-ko'-da  
tsi tse dsi pi.

**table, a'-wa-no'-bthe.**

place the chairs at the table, a'-wa-  
no'-bthe tse dsi a-gthi'-ge i-tse-  
tha i-a he.

**taboo, wa-gtha-ge.**

**taciturn, i'-a-zhi wa-gthi<sup>a</sup>; (2) u'-wi-a-  
zhi.**

he is very taciturn, u'-wi-a-zhi wa-  
gthi<sup>a</sup> bi a.

**tacks, u-mi'-she u-thu-ga-do<sup>a</sup>.**

**tacks, brass, ko'-ci.**

**tadpole, ho-pa'-ni-dse.**

**tail, ci'-dse.**

tail (bird's), i<sup>a</sup>-be; o<sup>a</sup>-be.

tail (deer's), ʈa ɕi<sup>a</sup>-dse.

tail (horse's), ʈa'-wa ɕi<sup>a</sup>-dse.

take (to), ʈu-ɕe.

I take, bʈu<sup>a</sup>-ɕe.

you take, ni<sup>a</sup>-ɕe.

take (to) something home, a-thi<sup>a</sup> gthe.

I took something home, a-bʈhi<sup>a</sup> a-gthe.

you took something home, a-ni<sup>a</sup>-tha-gthe.

we took something home, o<sup>a</sup>-ga'-thi<sup>a</sup> o<sup>a</sup>-ga-gtha i.

take (to) a husband, a'-thu-xe.

take (to) back to an owner, i-tha'-thi<sup>a</sup>-the.

I took his horse back to him, ʈa'-wa to<sup>a</sup> i-tha'-bʈhi<sup>a</sup>-bthe ha.

take (to) something away, a-thi<sup>a</sup>-the.

I took it away, a-bʈhi<sup>a</sup>-bthe.

you took it away, a-ni<sup>a</sup>-stee.

we took it away, o<sup>a</sup>-ga'-thi<sup>a</sup> o<sup>a</sup>-ga-tha i.

take (to) by the throat, do'-dse u-thi<sup>a</sup>-ge.

I took him by the throat, do'-dse u-bʈhi<sup>a</sup>-ge.

you took him by the throat, do'-dse utai<sup>a</sup>-ge.

we took him by the throat, do'-dse o<sup>a</sup>-gu-thi<sup>a</sup>-ga i.

talisman, wa-xo'-be.

talk rapidly, i'-e-wa-to-ga.

you talk rapidly, i'-e-wa-thi to-ga.

talkative, i'-e-shto<sup>a</sup>.

tall (as the height of man), stee-dse'.

tall (as the height of a mountain), ba-xu'-stee-dse.

tallow, ʈse-ɕka' we-gʈhi (which see);

(2) we'-thi ɕa-gi (which see).

talons, wa-zhi<sup>a</sup>-ga sha-ge; (2) sha'-ge.

tambourine, ʈse'-xe-ni-shi<sup>a</sup>-ga.

tame (to), thi-wa'-shta-ge.

I tamed the horse. ʈa'-wa to<sup>a</sup> bʈhi-wa-shta-ge.

you tamed the horse, ʈa'-wa the to<sup>a</sup> stai-wa-shta-ge.

we tamed the horse, ʈa'-wa the to<sup>a</sup> o<sup>a</sup>-thi-wa-shta-ga i.

tan (by smoking), da'-ɕi-hi (which see).

tan (to) skins, ʈo<sup>a</sup>-the.

I am tanning the skin, wa-ha ʈo<sup>a</sup>-a'-the mi kshe o.

you are tanning the skin, wa-ha ʈo<sup>a</sup>-tha'-the ni kshe o.

tangle, i'-ki-thi<sup>a</sup>.

tangle in a rope, a'-ki-pe-to<sup>a</sup>.

tangled, i'-thi-ɕki-ɕki.

my hair is tangled, pa-xi<sup>a</sup> tho<sup>a</sup> o<sup>a</sup>-tho<sup>a</sup> thi-ɕki-ɕki.

tangled mass, thi-bʈhi<sup>a</sup>-bʈhi<sup>a</sup>-tha.

tankard, ni<sup>a</sup> i-tha-to<sup>a</sup>.

tarantula, ʈse'-xu-be hiu stee-e.

the bite of a tarantula is poison, ʈse'-xu-be hiu stee-e a-ba wa-tha-xta ge te mo<sup>a</sup>-ko<sup>a</sup> pi-a-zhi bi a.

tardy, o'-ko<sup>a</sup> a-zhi.

I was tardy, o'-ko<sup>a</sup> mo<sup>a</sup>-zhi i<sup>a</sup> da.

you are tardy, o'-ko<sup>a</sup> ni-a-zhi i<sup>a</sup> da.

target, wa-ho'-to<sup>a</sup>-the i-k'u-tse.

I hit the target, wa-ho'-to<sup>a</sup>-the i-k'u-tse u-ɕko<sup>a</sup>-ɕka a-o.

tarry, e'-pa-ɕe.

tart, ʈs'o-xe.

the apple is tart, she tho<sup>a</sup> ʈs'o-xe ha.

tassel, wa-hiu' ga-stee.

tasted, tha-ɕta'-be.

I tasted it, bʈha'-ɕta-be.

you tasted it, stsa'-ɕta-be.

we tasted it, o<sup>a</sup>-tha'-ɕta-ba i.

tatters, bʈha-bʈha'-ɕe.

he was in tatters, we-ki-gʈhi-wi<sup>a</sup> ge bʈha-bʈha-ɕe.

tattle (to), i'-e ki-pa-xtha-dse.

tattoo, xthe-xthe.

taut, we'-thi<sup>a</sup>-thi-do<sup>a</sup>.

pulled taut, i'-thi-do<sup>a</sup>.

the rope is pulled taut, we'-thi<sup>a</sup> ke thi-do<sup>a</sup> bi a.

tea, pe'-zhe mo<sup>a</sup>-ko<sup>a</sup> ɕa-e.

I drink tea, pe'-zhe mo<sup>a</sup>-ko<sup>a</sup> ɕa-e bʈha-to<sup>a</sup>.

you drink tea, pe'-zhe mo<sup>a</sup>-ko<sup>a</sup> ɕa-e shta-to<sup>a</sup>.

we drink tea, pe'-zhe mo<sup>a</sup>-ko<sup>a</sup> ɕa-e o<sup>a</sup>-tho<sup>a</sup>-to<sup>a</sup> i.

teach (to), wa-go<sup>a</sup>-ɕe.

I teach, wa-po<sup>a</sup>-ɕe.

you teach, wa-shko<sup>a</sup>-ɕe.

we teach, o<sup>a</sup>-wo<sup>a</sup>-go<sup>a</sup>-ɕa i.

teach, wa-shko<sup>a</sup>-ɕe.

I teach, a-kchi'-mo<sup>a</sup>-ɕe.

teacher, wa-go'-çe.

school-teacher, ʈa'-pu-čka.

I like my school-teacher, ʈa'-pu-čka  
wi-ʈa u-xta a-gi-the.

teal (duck), mi'-xa zhi'-ga xo-dse.

teamster, wa-thi-ʈo' ʈa-wa ga-zhi'.

tear (to), no'-btha'-çe.

tear (to) paper or cloth, thi-btha'-çe.

I tore the cloth, ha-čka tho' bthi-  
btha-çe.

you tore the cloth, ha-čka tho' stsi-  
btha-çe.

tear (to) down a house, thu-ʈa'-the.

I tore down the house, ʈsi tse  
bthi-ʈa-the.

you tore down the house, ʈsi tse  
ni-ʈa'-the.

tear (to) into shreds, thi-stso'-stse-ge.

tear (to) open by heat, da'-btha-çe.

tear (to) to pieces, thi-shpa'-shpa.

I tore (it) to pieces, bthi'-shpa-shpa.

you tore (it) to pieces, ni'-shpa-shpa.

we tore (it) to pieces, o'-thi'-shpa-  
shpa i.

tear (to) down a fence, a'-ba-ta-ga-  
ta-the.

I tore down the fence, a'-ba-ʈa a-ʈa-  
the.

you tore down the fence, a'-ba-ʈa  
tha-ʈa-the.

we tore down the fence, a'-ba-ʈa  
o'-ga-ʈa tha i.

tears from crying, i'-shta'-bthi.

teat, baçe'-pa.

tedious, i'-ga-čki-ge; (2) ga-čki-ge.

It is very tedious, i'-ga-čki-ge wa-tha  
i ha.

telegraph, mo'-çe k'o'-ça-gi.

telegraph wire, mo'-çe u-tha-ge.

telephone, mo'-çe u-ki-ki-e.

telescope, we'-do'-be.

tell (to) a story or fable, u'-tha-ge.

I tell a story, u'-tha-ge wi' u-btha-ge.

you tell a story, u'-tha-ge wi'  
u-sta-ge.

we told a story, u-tha-ge wi' o'-gu'-  
tha-ga i.

tell (to) a falsehood, i'-xo-be.

I told a falsehood, o'-tho'-xo-be  
mo'-zhi.

you told a falsehood, i-thi-xo-be.

temper (a fiery), no'-dse a-shka.

temperament, u'-shko'.

tempest, ʈa-dse' gtho'-the.

temples (at side of the head), tha-  
no'-he.

ten, gthe'-btho'.

ten apples, she gthe'-btho'.

ten each, gthe'-btho' tho'-tho'.

ten spot (in deck of cards), gthe-  
btho' a-zhi.

ten times, gthe'-bthi' o'.

tenacious, wa-tse'-xi.

tenacity, mo'-zho' u-gthi'.

tenant, mo'-zho' u-gthi' thi'-ke.

the tenant moved away, mo'-zho'  
u-gthi' a-ka wa-hio' bi tse.

tend (to), u-wi'-ga-sho'.

I tend, u-we'-ga-sho'.

you tend, u-the'-ga-sho'.

tend (to) a child, a'-ki-hi-de.

I tended the child, a'-a-ki-hi-de.

you tended the child, a'-tha-ki-hi-de.

we tended the child, o'-ga-ki-hi-da i.

tender (to make tender by boiling),  
da'-xthi-be ga-xe.

I made it tender, da'-xthi-be pa-xe.

you made it tender, da'-xthi-be  
shka-xe.

we made it tender, da'-xthi-be o'-  
ga-xa i.

tender meat, ʈa tho' wa'tse'-ga.

tenderloin u-xthe'-xthe-ga; (2) no'-  
ka-ko'.

I like to eat the tenderloin, u-xthe'-  
xthe-ga ke tha-tse o'-tha-gthi'  
no' a-tha.

tenderness, tha-k'e'-the.

tendon of Achilles, i'-no'-do'.

tent of canvas, ha-čka i'-ʈsi.

tent of skin, ʈsi'-ha i-ʈsi.

tent sitting upright, ʈsi'-thu-ʈo'-  
gthe.

a conical tent, ʈsi'-bo-xa.

I saw a man put up a conical tent,  
ni'-ka-shi-ga ʈsi'-bo-xa thi mo'-  
gthe a-ka wa-ʈo'-be ha.

tenth, we'-gthe-btho' (which see).

tepid, shta'-ge.

the water is tepid, ni te shta'-ge ha.

terminal, u-ho'-ge tse.

terrace, mo'-ha u-wa-ki-ho'.

terrapin, ke.

a very large terrapin, ke thi'-ke  
gtho' the o.

terrible, no'-pe-wa-the.

**terrify** (to), wa-no<sup>a</sup>-pe ga-xe.

I terrified him, ni'-ka-shi-ga thi<sup>a</sup>-ke  
wa-no<sup>a</sup>-pe pa-xe.

you terrified me, wa-no<sup>a</sup>-pe o<sup>a</sup>-shka-  
xe o.

we terrified him, ni'-ka-shi-ga thi<sup>a</sup>-ke  
wa-no<sup>a</sup>-pe o<sup>a</sup>-ga-xa i.

**test**, i'-ga-čko<sup>a</sup>-the.

I tested the horse, ka'-wa to<sup>a</sup> i-tha-  
ga-čko<sup>a</sup>-bthe ha.

you tested the rope, we'-thi<sup>a</sup> kshe  
i-tha'-ga-čko<sup>a</sup>-bthe ha.

**testicle**, sho<sup>a</sup>-dse-çu.

**testimony**, o-gtha'-ge.

I gave poor testimony, wa-we-ba-ho<sup>a</sup>  
o-gtha' ge tse ho<sup>a</sup>-zhi pa-xe.

**tether** (to), u-ga'-shke.

**tether a horse**, ka'-wa u-ga-shke-gtho<sup>a</sup>.

**textile**, wa'-ço<sup>a</sup>-dse.

**thank** (to), tha-ho<sup>a</sup>.

I thanked him, btha'-ho<sup>a</sup>.

you thanked him, shta'-ho<sup>a</sup>.

**thankful**, we'-hno<sup>a</sup>.

I am thankful, we'-a-hno<sup>a</sup>.

**thankfulness**, u'-we-hno<sup>a</sup>.

**thankless**, we'-ki-shno<sup>a</sup> thi<sup>a</sup>-ge.

**Thanksgiving Day**, Ciu'-ka tha-tse  
ho<sup>a</sup>-ba (which see).

**that**, e; (2) ga.

**thaw**, xpo<sup>a</sup>.

I thawed out, bthi-xpo<sup>a</sup>.

you thawed out, ni'-xpo<sup>a</sup>.

we thawed out, o<sup>a</sup>-thi'-xpo<sup>a</sup> i.

**the** (definite article), ge; (2) no<sup>a</sup>.

**theater**, u'-wa-do<sup>a</sup>-be.

I like to go to the theater, u'-wa-do<sup>a</sup>-  
be the o<sup>a</sup>-çu.

**thee**, thi-e.

**thence** (from that place), e-dsi'-to<sup>a</sup>.

**thenceforth**, e-dsi' to<sup>a</sup> the-the.

**therapeutics**, we'-stse-the.

**there**, dsi; (2) kshe-dsi.

there where lies the forest, u-xtha'-be  
kshe-dsi.

go there, e-dsi mon<sup>a</sup>-thi<sup>a</sup>.

**there** (that one), the.

**there is**, a'-tha.

**therefore**, e-do<sup>a</sup>.

**these**, ga'-ge.

**thick**, sho-ga'.

your hair is thick, pa-hi<sup>a</sup> thi-ța a-ki  
sho-ga.

**thicket**, u-xtha'-be.

I hid in the thicket, u-xtha'-be ke tsi  
i-tha ki-no<sup>a</sup>-xthe.

**thief** (a), wa-mo<sup>a</sup>-tho<sup>a</sup>-shto<sup>a</sup>.

I caught the thief, wa-mo<sup>a</sup>-tho<sup>a</sup>-  
shto<sup>a</sup> the u-bthi<sup>a</sup>-ge.

**thigh**, çi-çu'; (2) zhe-ga'-u-to<sup>a</sup>-ga.

**thimble**, sha'-ge u-gtho<sup>a</sup>.

I want a thimble, sha'-ge u-gtho<sup>a</sup>  
wi<sup>a</sup> ko<sup>a</sup>-btha.

**thin** (as a thin person), xtha' zhi<sup>a</sup>-ga.

**thin** (as to boards), bthe'-ka; (2)

ça-gi zhi<sup>a</sup>-ga.

**think** (to), a'-zhi<sup>a</sup>.

I think, a'-zhi<sup>a</sup> mi.

you think, a-zha-zhi<sup>a</sup>.

**think** (to), study, i'-thi-gtho<sup>a</sup>.

let me think, hi<sup>a</sup>-da i'-bthi-gtho<sup>a</sup>  
țe ha.

I think, a'-wa-bthi-gtho<sup>a</sup>.

you think, a'-wa-shti-gtho<sup>a</sup>.

we think, o<sup>a</sup>-tho<sup>a</sup>-thi-gthon i.

**think** (to) well of, do<sup>a</sup>-he' a-zhi<sup>a</sup>.

I think well of him, do<sup>a</sup>-he' a-a-zhi<sup>a</sup>.

you think well of him, do<sup>a</sup>-he' a-tha-  
zhi<sup>a</sup>.

**third**, we'-tha-bthi<sup>a</sup> (which see).

**third time**, we'-tha-bthi<sup>a</sup>-o<sup>a</sup>.

**thirsty**, i'-bi-çi.

I am thirsty, o<sup>a</sup>-tho<sup>a</sup>-bi-çe.

you are thirsty, i'-thi-bi-çe.

we are thirsty, we-a'-bi-ça i.

**thirteen**, a-gthi'-tha-bthi<sup>a</sup>.

thirteen horses, ka'-wa a-gthi'-tha-  
bthi<sup>a</sup>.

thirteen chickens, çi-u-ka a-gthi'-tha-  
bthi<sup>a</sup>.

**thirty**, gthe'-btho<sup>a</sup> tha-bthi<sup>a</sup>.

thirty ducks, mi-xa zhi<sup>a</sup>-ga gthe-  
btho<sup>a</sup> tha-bthi<sup>a</sup>.

thirty persons, ni'-ka-shi-ga gthe-  
btho<sup>a</sup> tha-bthi<sup>a</sup>.

thirty snakes, we-țs'a gthe-btho<sup>a</sup>  
tha-bthi<sup>a</sup>.

**this**, the.

**this** (refers to something lying  
down), the'-kshe.

this log, zho<sup>a</sup> the'-kshe.

**this much**, the'-no<sup>a</sup>.

**this side**, du-da'-thi-sho<sup>a</sup>.

**thitherward**, e-ța'.

**thoracic duct**, thi'-u-thi-xthu-k'a.

thoracic vertebra, u-thi'-ge wa-tse-xi.

thorn, wa-xa'-pa-hi.

the rose has thorns, xtha-čka a-ba wa-xa-pa-hi u-tsi bi a.

thorn apple, ʈa-ɕpo<sup>a</sup>.

thoroughfare, u-zho<sup>a</sup>-ge. (See also street.)

though, tho<sup>a</sup>-zha.

thoughtless, wa-thi'-gtho<sup>a</sup> thi<sup>a</sup>-ge.

you are very thoughtless, wa-thi'-gtho<sup>a</sup> wa-gthi<sup>a</sup> thi-thi<sup>a</sup>-ge ha.

thousand, zho<sup>a</sup>-ku-ge (which see).

thrash (to) with a whip, ga-ça'-ça-be.

I thrashed him, a'-ça-ça-be.

you thrashed him, tha'ça-ça-be.

we thrashed him, o<sup>a</sup>-ga'-ça-ça-ba i.

thrash (to), as drubbing, ga'-ça-gi.

I gave him a thrashing, a'-ça-gi.

you gave him a thrashing, tha'-ça-gi.

we gave him a thrashing, o<sup>a</sup>-ga'-ça-gi.

thrash (to), give a beating, u-tsi<sup>a</sup>.

I thrashed (beat) him, u-wa'-tsi<sup>a</sup>.

you thrashed (beat) him, u-tha'-tsi<sup>a</sup>.

we thrashed (beat) him, o<sup>a</sup>-gu'-tsi<sup>a</sup> i.

thread, ha'-we-a-çe.

give me some black thread, ha'-we-a-çe ça-be he-be o<sup>a</sup>-ki a.

threadbare, bi-thi<sup>a</sup>-ge.

my coat is threadbare, a-ga-ha mi a-gi-pi thi<sup>a</sup>-ge xtsi mo<sup>a</sup> ha.

threat (a), ki<sup>a</sup>-dage i-e.

threaten (to), ko<sup>a</sup>-tha.

he threatened me, o<sup>a</sup>-ko<sup>a</sup>-tha i-thi-gtho<sup>a</sup> bi a.

three, tha'-bthi<sup>a</sup>.

threes (to deal three at a time), tha'-bthi<sup>a</sup> no<sup>a</sup>-the.

thresh (to), wa-bo'-cke u-tsi<sup>a</sup>.

thresh (to) grain, wa-dsiu'-e e-ga-zhi<sup>a</sup>.

thrill, tho<sup>a</sup>-dse u-tha-ço<sup>a</sup>.

throat (the), the'-shka; do'-dse.

I have a sore throat, do'-dse o<sup>a</sup>-ni-e.

throb (to), ko<sup>a</sup>-bo-qi-gi.

a heart throb, tho<sup>a</sup>-dse o<sup>a</sup>-a-po-po-ki.

throng, a'-mi-xe.

a great throng met him, ni'-ka-shi-ga a-mi-xe xtsi a-ki-pa a-hi bi a.

throw (to) away, o<sup>a</sup>-tha.

I throw away, a-o<sup>a</sup>-btha.

you throw away, tha-o<sup>a</sup>-shta.

we throw away, o<sup>a</sup>-o<sup>a</sup>-tha i.

throw (to) out sparks, da'-da-da-çe.

thrown (from a horse), u-ga'-xpa-the.

the girl was thrown from a horse, shi-mi-zhi<sup>a</sup>-ga thi<sup>a</sup>-ke u-ga'-xpa-tha bi a.

thrush (the spotted), ʈa-čka' čka.

thrust (to) in a hole with a finger, thi'-zhi<sup>a</sup>-dse.

I thrust my finger in, bthi'-zhi<sup>a</sup>-dse.

you thrust your finger in, ni'-zhi<sup>a</sup>-dse.

we thrust our fingers in, o<sup>a</sup>-thi-zhi<sup>a</sup>-dsa i.

thrust (to) an arm in a hole, u-ba'-hi<sup>a</sup>.

I thrust my arm in a hole, u-pa'-hi<sup>a</sup>.

you thrust your arm in a hole, u-shpa'-hi<sup>a</sup>.

we thrust our arms in the hole, o<sup>a</sup>-gu'-ba-hi<sup>a</sup> i.

thud (a sound from dropping), ga-ko'-ge.

thud (sound from striking), ba-ko'-ge.

I made a thud by striking, pa-po-ge.

you made a thud by striking, shpa-ko'-ge.

thud (made by feet), no<sup>a</sup>-pu'-ki.

thumb, sha'-ge u-ʈo<sup>a</sup>-ga tse.

my thumb is hurt, sha'-ge u-ʈo<sup>a</sup>-ga tse ni-e a-ki pa-xe.

thunder, gtho<sup>a</sup>-ho'-ʈo<sup>a</sup>.

the thunder was loud, gtho<sup>a</sup>-ho'-ʈo<sup>a</sup> wa-gthi<sup>a</sup> bi a.

Thursday, Ho<sup>a</sup>-ba we-do-ba.

thus, ga.

thwart (to), thu-ʈs'a-ge ga-xe.

I thwarted (his plans), thu-ʈs'a-ge pa-xe.

you thwarted (his plans) thu-ʈs'a-ge shka-xe.

we thwarted (his plans), thu-ʈs'a-ge o<sup>a</sup>-ga-xa i.

tick (bloodsucking fly), ʈa-gthe'-shka (which see).

tickle (to), thi-k'i-tha.

I tickled the boy, shi<sup>a</sup>-ʈo shi<sup>a</sup>-ga to<sup>a</sup> bthi-k'i-tha ha.

tickle (to)—continued.

you tickled the boy, shi<sup>a</sup>-to zhi<sup>a</sup>-ga  
to<sup>a</sup> ni<sup>k</sup>'i-tha.

we tickled the boy, shi<sup>a</sup>-to zhi<sup>a</sup>-ga  
to<sup>a</sup> o<sup>a</sup>-thi-k'i-tha i.

tie (to) a knot, a'-ga-shke.

I tied a knot, a'-ga-shke.

you tied a knot, a'-tha-ga-shke.

tie (to) a bundle, ba'-xtse.

I tied a bundle, pa'-xtse.

you tied a bundle, shka'-xtse.

we tied a bundle, o<sup>a</sup>-ba'-xtsa i.

tie (to), ga'-shke.

tie (to) with a cord, i'-ba'-xtse.

I tied with a cord, we-thi<sup>a</sup> zhi<sup>a</sup>-ga  
i-pa'-xtse.

you tied with a cord, we-thi<sup>a</sup> zhi<sup>a</sup>-ga  
i-shka'-xtse.

we tied with a cord, we-thi<sup>a</sup> zhi<sup>a</sup>-ga  
o<sup>a</sup>-tho<sup>a</sup>-ba'-xtsa i.

tie (to) with a rope, i'-ko<sup>a</sup>-to<sup>a</sup>.

I tied with a rope, i-tha'-ko<sup>a</sup>-to<sup>a</sup>.

you tied with a rope, i'-tha-ko<sup>a</sup>-to<sup>a</sup>.

tie (to) with a string, ko<sup>a</sup>-to<sup>a</sup>.

I tie, a'-ko<sup>a</sup>-to<sup>a</sup>.

you tie, tha'-ko<sup>a</sup>-to<sup>a</sup>.

we tie, o<sup>a</sup>-ko<sup>a</sup>-to<sup>a</sup> i.

tie (to) a tree, u-ga'-shke-gtho<sup>a</sup>.

I tied it to a tree, xtha-be tse-dsi  
u-ga'-shke a-gtho<sup>a</sup>.

you tied it to a tree, xtha-be tse-dsi  
u-ga'-shke-tha-gtho<sup>a</sup>.

we tied it to a tree, xtha-be tse-dsi  
u-ga'-shke-o<sup>a</sup>-gtho<sup>a</sup> i.

tight, u-thi'-dsi<sup>a</sup>-gthe.

my shoe is tight for my foot, o<sup>a</sup>-wo<sup>a</sup>-  
ki-tha- $\mathfrak{f}$ a.

till (to), as the soil, u'-we-ga-xe.

I till, u'-we-pa-xe.

you till, u'-we-shka-xe.

we till, u'-we-o<sup>a</sup>-ga-xa i.

tilt to one side, ga-a'-thi-ko<sup>a</sup>.

time (at that time), ga'-thu-hi ke.

time (the present), the-go<sup>a</sup>-dse xtsi.

timid, xtha'-xtha; (2) u-ni'-zhi<sup>a</sup>; no<sup>a</sup>-  
pe.

the deer is timid,  $\mathfrak{f}$ a a-ba u-ni'-zhi<sup>a</sup>  
no<sup>a</sup> bi a.

time (of a horn), a'-thi-ku-sha.

tip (the), i- $\mathfrak{f}$ a'-xe.

tip of the nose, pa-i'- $\mathfrak{f}$ a-xe; pa'-pa- $\mathfrak{f}$ i.

tip of the tongue, the- $\mathfrak{f}$ e i- $\mathfrak{f}$ a-xe.

tipi,  $\mathfrak{f}$ ai' bo-xe.

I saw a man put up a tipi, ni'-ka-  
shi-ga wi<sup>a</sup>  $\mathfrak{f}$ ai-bo-xa thi mo<sup>a</sup>-gthe  
a-ka wa-to<sup>a</sup>-be ha.

tiptoe,  $\mathfrak{f}$ i pa'-mo<sup>a</sup>-gthe.

tiny, wa-ho'-stsa zhi<sup>a</sup>-ga.

I have a tiny stone, i'<sup>a</sup> wa-ho'-stsa  
zhi<sup>a</sup>-ga wi<sup>a</sup> a-bthi<sup>a</sup>.

tired (to be), u-zhe'-tha.

I am tired, o<sup>a</sup>-wo<sup>a</sup>-zhe-tha.

you are tired, u-thi'-zhe-tha.

we are tired, u-wa'-zhe-tha i.

tireless, ga- $\mathfrak{f}$ ki'-ga-she.

title to something, wa-we'- $\mathfrak{f}$ a.

I have a title to my land, mo<sup>a</sup>-zho<sup>a</sup>'  
wi- $\mathfrak{f}$ a wa-we- $\mathfrak{f}$ a wa-gthe- $\mathfrak{f}$ e o<sup>a</sup> i bi a.

titter (to), i'-xa.

toad, ni-zhu'-a-xa-ga.

horned toad, ga-xtho'-e.

I found a horned toad, ga-xtho'-e  
wi<sup>a</sup> i-tha-the ha.

you found a horned toad, ga-xtho'-  
e wi<sup>a</sup> i'-tha-the.

we found a horned toad, ga-xtho'-e  
wi<sup>a</sup> o<sup>a</sup>-tho<sup>a</sup> tha i.

tobacco (white man's), no<sup>a</sup>-ni'-hi  
(which see).

tobacco pouch, no<sup>a</sup>-nu'-zhi-ha.

tobacconist, no<sup>a</sup>-ni'-hi we-thi-wi<sup>a</sup>.

to-day, ho<sup>a</sup>-ba the.

toe,  $\mathfrak{f}$ i-pa'; (pl.)  $\mathfrak{f}$ i-pa' u- $\mathfrak{f}$ a-be.

big toe,  $\mathfrak{f}$ i-pa' u-to<sup>a</sup>-ga.

second toe,  $\mathfrak{f}$ i-pa' u-stse-dse tse.

middle toe,  $\mathfrak{f}$ i-pa' u-stse-dse wa-ho'  
k'a tse.

little toe,  $\mathfrak{f}$ i-pa' wa-ho-k'a tse.

all the toes,  $\mathfrak{f}$ i-pa' u-zhi<sup>a</sup>-ga.

toenail,  $\mathfrak{f}$ i-pa'-ha.

together, e'-ki-tho<sup>a</sup>-ba.

they went together, zhu- $\mathfrak{f}$ i-gthe a-tha  
i-ha e- $\mathfrak{f}$ i-tho<sup>a</sup>-ba xtsi.

token (a), u'-we-to<sup>a</sup>-i<sup>a</sup>.

tomahawk, mo<sup>a</sup>-hi<sup>a</sup>- $\mathfrak{f}$ pe zhi<sup>a</sup>-ga.

tomb, wa-xe'.

Tomb of Washington,  $\mathfrak{f}$ si-go-a-bi  
pa-ho<sup>a</sup>-gthe wa-xe' thi<sup>a</sup>-kshe.

tombstone, i<sup>a</sup>-bo- $\mathfrak{f}$ a.

to-morrow, ga- $\mathfrak{f}$ o<sup>a</sup> i<sup>a</sup> do.

wait till to-morrow, ga- $\mathfrak{f}$ o<sup>a</sup> thi<sup>a</sup> te  
she-to<sup>a</sup> o<sup>a</sup>-tho<sup>a</sup>-pa ga-ha.

wait till to-morrow, then we will go,  
ga- $\mathfrak{f}$ o<sup>a</sup> thi<sup>a</sup> te she-to<sup>a</sup> o<sup>a</sup>-tho<sup>a</sup>-a-  
pa e-di hi o<sup>a</sup>-ga-the  $\mathfrak{f}$ a-te ha.



**tomtom**, tse'-xe-ni.

**tongue**, the'-çe.

**tongue-tied**, the'-çe u-ba-çi-ge.

the boy is tongue-tied, shi<sup>a</sup>-to zhi<sup>a</sup>-ga to<sup>a</sup> the'-çe u-ba-çi-ge.

**tonsil**, ta'-hiu-wa-shko<sup>a</sup>.

**tonsillitis** ta'-hiu-wa-shko<sup>a</sup> ni-e.

**took** (that which was one's own), gthu'-çe.

I took that which was mine, a-gthu'-çe.

you took that which was your own, tha-gthu'-çe.

we took that which was our own, o<sup>a</sup>-gthu'-ça i.

**tools**, we'-ki-k'o<sup>a</sup> (which see).

**tooth**, or teeth, hi.

**toothache**, hi ni-e.

I have a toothache, hi-o<sup>a</sup> ni-e.

you have a toothache, hi'-thi ni-e.

**toothpick**, hiu'-ga-sha-ge i-ba-gu-dse.

give me a toothpick, hiu'-ga-sha-ge i-ba-gu-dse wi<sup>a</sup> a-k'i o.

**top** (a), ga-xo'-e.

I have a top, ga-xo'-e a-bthi<sup>a</sup> ha.

you have a top, ga-xo'-e wi<sup>a</sup> a-tsi<sup>a</sup>.

**top** (on the top), a'-ga-ha.

**topmost**, i-ta'-xe-tse.

the topmost branch, xtha-be i-ta'-xe.

the bird is on the topmost branch, wa-zhi<sup>a</sup>-ga a-ka xtha-be i'-ta-xe tse a-i-tho<sup>a</sup> bi a.

**topple** (to), xi'-tha.

the tree is ready to topple, zho<sup>a</sup> a-ka

xi-tha ta i-tse e-dsi a-hi a-ka ha.

**torch**, da'-ko<sup>a</sup> i-ga-xe; (2) da'-wi<sup>a</sup>-xe.

I saw the light of the torch, da'-ko<sup>a</sup> i-ga-xe tse i-tha-the.

**torn**, thi-shpa'-shpa.

I tore it to pieces, bthi'-shpa-shpa.

you tore it to pieces, ni'-shpa-shpa.

we tore it to pieces, o<sup>a</sup>-thi'-shpa-shpa i.

**torrent**, niu'-ga-hi-tha.

**tort**, wa-we'-gtha-no<sup>a</sup>.

**tortoise**, (See terrapin.)

**toss** (to), (1) ga-çi'-ge; (2) o<sup>a</sup>-tha i-the-the.

I toss, a'-çi-ge or i-the a-the ha.

you toss, tha'-çi-ge or i-the tha-the ha.

we toss, o<sup>a</sup>-ga'-çi-ga i or i-the o<sup>a</sup>-tha i.

**total**, ça-ni'.

**touch** (to) with the palm of the hand, a'-bi-ta.

I touched it, a'-pi-ta.

you touched it, a'-shpi-ta.

we touched it, o<sup>a</sup>-ga-bi-ta i.

**touch** (to), as feeling, thi-to<sup>a</sup>.

I touched it, bthi-to<sup>a</sup>.

you touched it, stsi'-to<sup>a</sup>.

we touched it, o<sup>a</sup>-thi'-to<sup>a</sup> i.

**touchwood**, zho<sup>a</sup>-tsi-k'a (which see).

**tough**, ça-gi'.

the meat is tough, ta tho<sup>a</sup> ça-gi'.

**tow** (to), thi-xu'-e.

I towed the boat, ba-dse' ke bthi-xu-e.

you towed the boat, ba-dse' ke stsi-xu'-e.

we towed the boat, ba-dse' ke o<sup>a</sup>-thi-xu-a i.

**toward**, e-ta'-thi-sho<sup>a</sup>; ta-ha.

toward the river, ni-kshe ta-ha.

you are going toward the house, tsi tse 'ta-thi-sho<sup>a</sup> stse a-tho.

I go toward the village, to<sup>a</sup>-wo<sup>a</sup> tho<sup>a</sup> e-ta'-thi-sho<sup>a</sup> bthe.

you go toward the village, to<sup>a</sup>-wo<sup>a</sup> tho<sup>a</sup> e-ta'-thi-sho<sup>a</sup> ne ha.

we go toward the village, to<sup>a</sup>-wo<sup>a</sup> tho<sup>a</sup> e-ta'-thi-sho<sup>a</sup> o<sup>a</sup>ga the.

**towhee** (of the finch family), to-xthi<sup>a</sup>-shka.

**town**, to<sup>a</sup>-wo<sup>a</sup>.

I am going to town, to<sup>a</sup>-wo<sup>a</sup> gi bthe.

you are going to town, to<sup>a</sup>-wo<sup>a</sup> gi stse.

we are going to town, to<sup>a</sup>-wo<sup>a</sup> gi o<sup>a</sup>-ga-tha i.

**track**, çi-gthe'.

**trade**, as to exchange horses, i'-ki-ka wi<sup>a</sup>.

I traded (a horse), i'-ki-ka-wi<sup>a</sup> a-the.

you traded (a horse), i'-ki-ka-wi<sup>a</sup> tha-the.

we traded (a horse), i'-ki-ka-wi<sup>a</sup> o<sup>a</sup>-tha i.

**trader**, wa-thi'-wi<sup>a</sup>.

the trader brought blankets, wa-thi'-wi<sup>a</sup> a-ka ha-xi<sup>a</sup> a-thi<sup>a</sup> a-tsi i ha.

**tradition**, u'-tha-ge.

**trample** (to), no<sup>a</sup>-çta'-ge.

I trampled it down, a'-no<sup>a</sup>-çta-ge.

**trample (to)**—continued.

you trampled it down, tha'-no'-çta-ge.

we trampled it down, o'-no'-çta-ga i. tranquil, wa'-çpe.

all is tranquil, ça-ni wa'-çpe i.

**translator**, i'-e-wa-çka.

that man is a good translator, ni'-ka-shi-ga a-ka i-e-wa-çka tha-gthi' bi a.

**transmit**, the'-the.

**transplant (to)**, we'-da-zhi u-zhi.

I transplanted the tree, xtha-be tse we'-da-zhi u-wa-zhi ha.

**trap (a)**, mi-ka' u-thu-thi'-ge.

**trash**, da'-do' pi-zhi.

**travel (to)**, wa-mo'-thi'.

I like to travel, wa-mo'-thi' a-çu no' a-tha.

**travel for pleasure**, u-ba'-wi'-xe.

I travel for pleasure, u-pa'-wi'-xe.

you travel for pleasure, u-shpa'-wi'-xe.

we travel for pleasure, o'-gu'-ba-wi'-xa i.

**travel leisurely**, wa-stse'-ho'.

I travel leisurely, wa-stse'-ho' xtsi mo'-bthi'.

you travel leisurely, wa-stse'-ho' xtsi mo'-ni.

**tray (wooden)**, hi'-dse-pe.

**tread upon**, a'-to'.

I tread upon it, a'-a-to'.

you tread upon it, a-tha-to'.

we tread upon it, o'-ga'-to' i.

**tread down with the foot**, no'-sha'-tha-ge.

**treasurer**, mo'-çe-çka a-do'-be.

**treatment (medical)**, wa-stse'-the.

**tree**, zho'.

a tree fell on me, zho' o'-ga-çpe.

a tree fell on you, zho' a-thi-ga-çpe.

I pushed him against the tree, zho' a'-pa-ço'-dse.

**tree top**, pa-çi'; zho' i'-ta-xe.

**tremble (to)**, ço'-ço'; (2) thi-bthu'-bthu-xe.

I tremble, a-ço'-ço'.

you tremble, tha-ço'-ço'.

we tremble, o'-ço'-ço' i.

(2) I tremble with fear, zhu-i-ga bthi bthu-bthu-xe wa-no'-a-pe.

you tremble with fear, zhu-i-ga ni-bthu-bthu-xe wa-no'-pe.

**tremble (to)**—continued.

we tremble with fear, zhu-i-ga o'-thi-bthu-bthu-xa i wa-no'-pe.

**trey (three spot in deck of cards)**, o-çdo a-zhi; (2) u-çtu-we' a-zhi.

**thrice (three times)**, tha'-bthi' o'.

**trickery**, u'-wa-mo'-xe-the.

**trigger**, mi'-dse-ko'.

I pulled the trigger of the gun, wa-hu'-to'-the mi'-dse-ko' tse bthi-do' ha.

**trim (to)**, a'-ga-çto'.

I trim, a'-a-ga-çto'.

you trim, a'-tha-ga-çto'.

we trim, o'-ga'-ga-çto' i.

**trip (to)**, hi'-pshe.

I tripped him, hi'-pshe pa-xe ha.

you tripped me, hi'-pshe o'-shka-xe ha.

we tripped him, hi'-pshe o'-ga-xa i.

**tripe**, tse-ni'-xo'-xo'.

I like tripe, tse-ni'-xo'-xo' tha-tse a-çu shna a-tha.

**trot (to)**, as a horse, çe'-ça-ça.

**trotter**, çe'-çe-ç'o'-ça-gi (which see).

**trousers**, u-thu'-gi-no'-zhi'.

**trout**, hu-i-ha to'-ga zhi'-ga.

**true**, a-biu-çe; u-thu-to'.

**truly**, a'-tha.

**trump (in game of cards)**, mo'-a'-do-we.

**trunk (a)**, zho'-ku-ge.

I have two new trunks, zho'-ku-ge tse-ga tho'-ba wa-bthi' mi'-kshe o.

**trunk of a tree**, hiu.

**truth**, e'-çka; wi'-ke.

speak the truth, wi'-a'-ke.

I speak the truth, wi'-a'-kshe a-tho.

you speak the truth, wi'-tha'-ke.

**Tuesday**, Ho'-ba we-tho'-ba.

**tuft of feathers**, pe'-btha-xe.

**tug (to)**, as to pull with the hands, thi'-do'.

I tugged hard, bthi'-do' a-wa-shko'.

you tugged hard, ni'-do' wa-tha-shko'.

we tugged hard, o'-thi'-do' o'-wa-shko' i.

**tumbler (drinking glass)**, i'-a'-ko'-ba.

I broke the tumbler, i'-a'-ko'-ba a-xthe-ge ha.

**tumult**, k'o-k'o'-bi; (2) o'-ko'-di-the; (3) u'-tsi-zhe ga-xe.

turbid, ni'-o sho-dse.

turbulent, u'-tsi-zhe ga-xe shto<sup>a</sup>.

turkey, ciu'-ka; (2) ciu'-ka to<sup>a</sup>-ga.

(The female is formed by adding mi<sup>a</sup>-ga.)

turkey buzzard, he'-ga.

turkey cock, a'-hiu-mo<sup>a</sup>-thi<sup>a</sup>.

young turkey, ciu'-ka to<sup>a</sup>-a zhi<sup>a</sup>-ga.

turn (to) with the foot, no'-ku-wi<sup>a</sup>-xe.

I turned the log with my foot, zho<sup>a</sup> ke a-no<sup>a</sup>-ku wi<sup>a</sup>-xe.

you turned the log with your foot, zho<sup>a</sup> ke tha-no<sup>a</sup>-ku-wi<sup>a</sup>-xe.

we turned the log with our feet, zho<sup>a</sup> ke o<sup>a</sup>-no<sup>a</sup>-ku-wi<sup>a</sup>-xa i.

turn (to) by pushing, ba-ku-wi<sup>a</sup>-xe.

I turned the table by pushing, a-wa-no<sup>a</sup>-bthe tho<sup>a</sup> pa-ku-wi<sup>a</sup>-xe.

you turned the table by pushing, a-wa-no<sup>a</sup>-bthe tho<sup>a</sup> shpa-ku-wi<sup>a</sup>-xe.

we turned the table by pushing, a-wa-no<sup>a</sup>-bthe tho<sup>a</sup> o<sup>a</sup>-ba-ku-wi<sup>a</sup>-xa i.

turn (to) over, thi-ço<sup>a</sup>-tha.

I turned over, bthi'-ço<sup>a</sup>-tha.

you turned over, ni'-ço<sup>a</sup>-tha.

we turned over, o<sup>a</sup>-thi'-ço<sup>a</sup>-tha i.

turn (to) by bending, ba-be'-çi<sup>a</sup>.

I turned the edge by bending it, pa'-be-çi<sup>a</sup>.

turn (in a road), u-ba'-sho<sup>a</sup>.

turnip, do'-gthe to<sup>a</sup>-a.

turtle, ke.

turtle (little round), ke-da'-pa zhi<sup>a</sup>-ga.

turtle (narrow-chested), ke-mo<sup>a</sup>-ge u-bi-tho<sup>a</sup>-dse.

twelfth, we-a'-gthi<sup>a</sup> tho<sup>a</sup>-ba (which see).

twelve, a-gthi<sup>a</sup> tho<sup>a</sup>-ba.

I want twelve chickens, ciu'-ka zhi<sup>a</sup>-ga a-gthi<sup>a</sup> tho<sup>a</sup>-ba wa-ko<sup>a</sup>-btha.

You want twelve chickens, ciu'-ka zhi<sup>a</sup>-ga a-gthi<sup>a</sup> tho<sup>a</sup>-ba wa-shko<sup>a</sup>-sda.

twenty, gthe'-btho<sup>a</sup> tho<sup>a</sup>-ba.

twenty-two, gthe'-btho<sup>a</sup> tho<sup>a</sup>-ba ki-e-di tho<sup>a</sup>-ba.

twenty-five cents, ga-shpa' tho<sup>a</sup>-ba.

twice, tho<sup>a</sup> bi-o<sup>a</sup>.

twig, ga-xa wa-hu-stsa.

twine, ha-ho<sup>a</sup>' zhi<sup>a</sup>-ga; (2) we'-ba-xtse.

I tied it with twine, ha-ho<sup>a</sup>' zhi<sup>a</sup>-ga i-tha-ko<sup>a</sup>-to<sup>a</sup>.

twins, tho<sup>a</sup>-ba'-da. (See no<sup>a</sup>-ba'-da.)

twiner (as a vine or poison ivy), wa'-be-bthi<sup>a</sup> hi.

twist (to), thi-be'-bthi<sup>a</sup>.

I twist, bthi'-be-bthi<sup>a</sup>.

you twist, ni'-be-bthi<sup>a</sup>.

we twist, o<sup>a</sup>-thi'-be-bthi<sup>a</sup> i.

twist (to) the foot, thi-bthi<sup>a</sup>-tha.

I twisted my foot, a-no<sup>a</sup>'-bthi<sup>a</sup>-tha.

you twisted your foot, tha-no<sup>a</sup>'-bthi<sup>a</sup>-tha.

twisted shape, thi-bthi<sup>a</sup>'-bthi<sup>a</sup>-tha.

twisting, u-thu'-be-bthi<sup>a</sup>.

two, tho<sup>a</sup>-ba'.

two in succession, tho<sup>a</sup>-ba'-tho<sup>a</sup>-tho<sup>a</sup>.

two by two, tho<sup>a</sup>-ba' no<sup>a</sup>-the.

two dollars, btho'-ga tho<sup>a</sup>-ba.

typewriter, mo<sup>a</sup>'-çe fa-ta-çe.

I have a new typewriter, mo<sup>a</sup>'-çe fa-ta-çe tse-ga wi<sup>a</sup> a-bthi<sup>a</sup>.

typewriter (one who operates a machine), wa-gthe'-çe fa-ta-çe.

## U

ugly, u-ta'-ça-zhi.

it is an ugly horse, ka'-wa u-ta'-ça-zhi.

umbilicus, the'-ta-sho<sup>a</sup>.

umbrella, o-thi'-i-hni.

lend me your umbrella, o-thi'-i-hni o<sup>a</sup>-wo<sup>a</sup> k'i a.

umpire, wa-wiu'-do<sup>a</sup>-be.

the umpire is wrong, wa-wiu'-do<sup>a</sup>-be wi<sup>a</sup>-ka zhi.

unable, thu-ta'-ga.

I am unable to go, bthe-ta-çe bthu-ta'-ga.

unable—continued.

you are unable to go, ne'-ta-çe ni-ta'-ga a tho.

we are unable to go, o<sup>a</sup>-ga-the o<sup>a</sup>-thu-ta'-ga bi a tho.

unaccommodating, da'-e tha-gthi<sup>a</sup> a-zhi.

you are unaccommodating, da'-e tha-gthi<sup>a</sup> ni-a-zhi.

unanimous, ça-ni' i-shto<sup>a</sup>.

unawares, da'-çe.

I took the man unawares, ni'-ka thi<sup>a</sup> da'-çe a-the.

**unawares**—continued.

you took the man unawares, ni'-ka  
thi<sup>a</sup> da-ge tha-the.

we took the man unawares, ni'-ka  
thi<sup>a</sup> da-ge o<sup>a</sup>-tha i.

**unbraid**, thi-gtha'-tha.

I unbraid, pa-xi<sup>a</sup> bthi-gtha'-tha.

you unbraid, pa-xi<sup>a</sup> tho<sup>a</sup> ni-gtha'-tha.

**unburden**, wa-k'i<sup>a</sup> i-ts'e-the (which  
see).

**unceasing** (without stopping), sho'-  
sho<sup>a</sup>-e.

go without stopping, sho'-sho<sup>a</sup> mo<sup>a</sup>-  
thi<sup>a</sup> o.

**uncertain**, ho'-tse wa-ha-gi-the.

I am uncertain, o<sup>a</sup>-ha-gi-the.

you are uncertain, thi'-ha-gi-the.

**uncertainty**, wa-ha'-gi-the.

**uncharitable**, wa-tha'-k'e-tha-zhi; wa-  
xthi'.

he is very uncharitable, wa-xthi'  
wa-gthi<sup>a</sup> bi a.

**uncle** (on mother's side), i-dse'-gi.

**unclean**, wa-ci'-hi a-zhi.

**unclothe** (to), ki-gthi'-sha.

I unclothed him, a-ki'-gthi-sha.

you unclothed him, tha-ki'-gthi-sha.

we unclothed him o<sup>a</sup>-ki'-gthi-sha i.

**unconcerned**, a'-do<sup>a</sup>-ba zhi.

I am unconcerned, a'-to<sup>a</sup>-ba mo<sup>a</sup>-zhi.

you are unconcerned, a'-shto<sup>a</sup>-ba zhi.

**unconquerable**, be'-ga-xa zhi.

**unconscious** (from a fall), ga-ts'e.

I was made unconscious, o<sup>a</sup>-xi'-tha  
go<sup>a</sup> o<sup>a</sup>-a-ts'e ha.

you were unconscious, no<sup>a</sup>-xe' thi-cka  
zhi ha.

**uncooked**, ca'-ka.

the meat is uncooked, ta tho<sup>a</sup> ca-ka  
dsiu-dsa zhi.

**uncover** (to), thi-a'-ce.

I uncovered the box, sho'-ku-ge  
tse bthi-a-ge ha.

you uncovered the box, zho'-ku-ge  
tse ni-a-ge ha.

we uncovered the box, zho'-ku-ge  
tse o<sup>a</sup>-thi'-a-ca i.

**undecided**, ho'-ta-tse gi-wa-tse-xi.

I am undecided, ho'-ta-tse o<sup>a</sup>-wo<sup>a</sup>-  
tse-xi ha.

you are undecided, ho'-ta-tse thi-  
wa-tse-xi ha.

**underhanded**, no<sup>a</sup>-xtho<sup>a</sup>-ha.

I am underhanded, no<sup>a</sup>-xtho<sup>a</sup>-ha  
u-wa-ki-e.

you are underhanded, no<sup>a</sup>-xtho<sup>a</sup>-ha  
u-tha-ki-e.

**underneath**, u-thu'-xthu-ha.

I found it underneath the house,  
tsi tse u-thu'-xthu-ha ke-dsi i-tha-  
the ha.

**understand**, thi'-u-pa-the.

I understand, o<sup>a</sup>-wo<sup>a</sup>-pa-the.

we understand it, wo'-pa-tha i ha.

I understand it to mean me, a'-ki-  
o<sup>a</sup>-pa-the.

to fail to understand, no<sup>a</sup>-thi<sup>a</sup>.

I fail to understand, a'-no<sup>a</sup>-bthin.

you fail to understand, tha-no<sup>a</sup>-ni.

we fail to understand, o<sup>a</sup>-no<sup>a</sup>-thi<sup>a</sup> i.

**undesirable**, be-go<sup>a</sup>-tha e-wa-tha-zhi;

(2) go<sup>a</sup>-tha wa-tha-zhi.

the man is undesirable, ni'-ka-shi-ga  
the be-go<sup>a</sup>-tha e-wa-tha-zhi.

**undismayed**, ki-xi'-tha-zhi.

**undo** (to), as a seam, thi-cho<sup>a</sup>-tha.

I undid (the seam), bthi'-cho<sup>a</sup>-tha.

you undid (the seam), ni'-cho<sup>a</sup>-tha.

we undid (the seam), o<sup>a</sup>-thi'-cho<sup>a</sup>-  
tha i.

**undress** (to), ki-gthi'-sha.

I undress, a-ki'-gthi-sha.

you undress, tha-ki'-gthi-sha.

we undress, o<sup>a</sup>-ki'-gthi-sha i.

**uneath** (to), thi-wa'-to<sup>a</sup>-i<sup>a</sup>.

**unequal**, u-ki'-xtha-xtha zhe.

**unerring**, u'-tho<sup>a</sup>-zhi e-go<sup>a</sup>.

**unexpected** (meeting), wa'-zho<sup>a</sup>-gi-  
the.

**unfailing**, same as unerring.

**unfaithful**, gi'-wi<sup>a</sup>-ka zhi (which see).

**unfavorable** (impression), wa'-gtha-  
ge.

**ungenerous**, wa-tse'-xi.

**ungrateful**, we'-ki-ahno<sup>a</sup> thi<sup>a</sup>-ge.

**unhappy**, gi'-gu thi<sup>a</sup>-ge.

you look unhappy, u-do<sup>a</sup>-be te  
gi'-gu thi<sup>a</sup>-ge xtai ni-ke e-thi-  
go<sup>a</sup> ha.

**uniform**, cho<sup>a</sup>-cho<sup>a</sup> go<sup>a</sup>-ce-go<sup>a</sup>.

**unimportant**, gi-ha'-go<sup>a</sup>.

**unique**, e'-go<sup>a</sup> thi<sup>a</sup>-ge.

there is nothing like it in this land,  
mo<sup>a</sup>-zho<sup>a</sup> the-ga-ha e-go<sup>a</sup> thi<sup>a</sup>-ge  
a-tho.

**unite (to become as one),** *ki-gthi'-win<sup>a</sup>-do<sup>a</sup>.*

**unkempt,** *he'-xpa.*

the man is unkempt, *ni'-ka a-ka he-xpa bi a.*

**unkind,** *wa-tha'-k'e-tha-zhi.*

the boy is unkind to his dog, *nu zhi<sup>a</sup>-ga a-ka sho<sup>a</sup>-ge a-thi<sup>a</sup>-bi thi<sup>a</sup>-ke tha-k'e-tha ba-zhi i ha.*

**unlike,** *go<sup>a</sup>-ce'-go<sup>a</sup>-zhi.*

the horses are unlike, *ka'-wa a-ka go<sup>a</sup>-ce'-go<sup>a</sup> a-zhi a-ka.*

**unprincipled,** *u'-shki-ga; (2) wa'-cpa-zhi.*

an unprincipled man, *ni'-ka-shi-ga a-ba u-shki-ga bi a.*

**unravel (to),** *thi-gtha'-tha; (2) gtha-tha.*

I unraveled it, *bthi'-gtha-tha.*

you unraveled it, *ni'-gtha-tha.*

**unreliable,** *u-thu'-to<sup>a</sup> a-zhi.*

he is unreliable, *ni'-ka-shi-ga a-ba she u-thu-to<sup>a</sup> ba-zhi i ha.*

**unripe,** *dsu'-da-zhi.*

**unruly,** *da'-e tha-gthi<sup>a</sup> a-zhi.*

**unruly (as a horse),** *u'-he-qa-zhi.*

an unruly horse, *ka'-wa wa-tse-xi.*

**unseen,** *be'-i-tha-zhi.*

**unskilled (to be),** *go<sup>a</sup>-zhi<sup>a</sup>-ga; (2) wa-go<sup>a</sup> zhi<sup>a</sup>-ga.*

I am unskilled, *po<sup>a</sup> zhi<sup>a</sup>-ga.*

you are unskilled, *shko<sup>a</sup> zhi<sup>a</sup>-ga.*

we are unskilled, *o<sup>a</sup>-go<sup>a</sup>-zhi<sup>a</sup>-ga i.*

**untie, gtha'-tha.**

to untie a knot, *thu-shke'.*

I untied the knot, *bthu'-shke i<sup>a</sup> do.*

you untied the knot, *stiu'-shke i<sup>a</sup> do.*

we untied the knot, *o<sup>a</sup>-thu'-shka i<sup>a</sup> do.*

**unusual,** *i'-ts'a-the.*

**unverified,** *u'-tha-ge-u-ga-xe thi<sup>a</sup>-ge.*

**unwilling,** *u'-thu-ts'a-ge.*

I am unwilling, *u-bthu'-ts'a-ge.*

you are unwilling, *u-ni'-ts'a-ge.*

**uphold (to), as in an argument,** *u-thu'-ki.*

I upheld him, *u-thu'-wa-ki.*

you upheld him, *u-tha'-tha-ki.*

we upheld him, *o<sup>a</sup>-tho<sup>a</sup>-gu-ki i.*

**upper arm,** *u'-btho.*

**upright.** (*See honest.*)

an upright man, *ni'-ka-shi-ga u-thu'-to<sup>a</sup> bi a.*

**uproar,** *u'-tsi-zhe.*

**upset with the foot,** *no<sup>a</sup>-a-ki-gtha-sho<sup>a</sup>.*

I upset with my foot, *a-no<sup>a</sup>-a-ki-gtha-sho<sup>a</sup>.*

you upset with your foot, *tha-no<sup>a</sup>-a-ki-gtha-sho<sup>a</sup>.*

We upset with our feet, *o<sup>a</sup>-no<sup>a</sup>-a-ki-gtha-sho<sup>a</sup> i.*

Little brother has upset the bucket of water, *ka-zhi<sup>a</sup>-ga a-ka ne-xe niu-zhi te no<sup>a</sup>-a-ki-gtha-sho<sup>a</sup> i ha.*

**upside down,** *thi-ba'-ts'i<sup>a</sup>.*

to turn upside down by pushing, *ba-ki'-gtha-sho<sup>a</sup>.*

I pushed it upside down, *pa'-ki-gtha-sho<sup>a</sup>.*

you pushed it upside down, *shpa'-ki-gtha-sho<sup>a</sup>.*

we pushed it upside down, *o<sup>a</sup>-ba'-ki-gtha-sho<sup>a</sup> i.*

**upstairs,** *a'-mo<sup>a</sup>-shi.*

I went upstairs, *a'-mo<sup>a</sup>-shi bthe ha.*

you went upstairs, *a'-mo<sup>a</sup>-shi ne ha.*

we went upstairs, *a'-mo<sup>a</sup>-shi o<sup>a</sup>-ga tha i.*

**urethra,** *iu'-zhe.*

**urge (to),** *a-ga-zhi.*

I urged, the *a-a-ga-zhi ha.*

you urged, the *a-tha-ga-zhi ha.*

**urgent,** *u'-ko<sup>a</sup>-di-the.*

it is very urgent, *u'-ko<sup>a</sup>-di-the xtsi o<sup>a</sup> i ha.*

**urinal,** *u-dse'-zhe.*

**urinate (to),** *ts'e'-zhe.*

**urine,** *ts'e'-zhe ni.*

**usage,** *e'-gi-o<sup>a</sup>-no<sup>a</sup>.*

**use (to) as to hire,** *wa-shi'.*

**useful,** *we'-ga-xe tho<sup>a</sup>-tse (which see).*

**useless,** *u'-ga-xe thi<sup>a</sup>-ge.*

**usually,** *no<sup>a</sup>.*

we usually go home in the evening, *pa'-ce hi-ki o<sup>a</sup>-ga-gthe no<sup>a</sup> i ha.*

## V

**vacancy,** *u-ko<sup>a</sup>.*

**vacant,** *u'-ki-qa.*

the house is vacant, *tsi tse u'-ki-qa.*

**vacate (to),** *u-ko<sup>a</sup> ga-xe.*

I vacate, *u-ko<sup>a</sup> pa-xe.*

you vacate, *u-ko<sup>a</sup> shka-xe.*

we vacate, *u-ko<sup>a</sup> o<sup>a</sup>-ga-xa i.*

vacation, gi-k'o<sup>a</sup>-çe ki-the.

I am going on a vacation, gi-k'o<sup>a</sup>-çe a-ki-the bthe ta mi<sup>a</sup>-kshe o.

are you going on a vacation? gi-k'o<sup>a</sup>-çe tha-ki-the stse ta tse a(?).

vaccinate, a'-mo<sup>a</sup>-ko<sup>a</sup> u-zhi.

I have been vaccinated, a'-mo<sup>a</sup>-kon o<sup>a</sup>-wo<sup>a</sup>-zhi bi a.

you were vaccinated, a'-mo<sup>a</sup>-ko<sup>a</sup> u-thi-zhi bi a.

we were vaccinated, a'-mo<sup>a</sup>-ko<sup>a</sup> u-wa-zhi bi a.

vagabond, mo<sup>a</sup>-zho<sup>a</sup> a-pshe.

vain, ki-hi<sup>a</sup>-xa.

I am vain, a-ki'-hi<sup>a</sup>-xa.

you are vain, tha-ki'-hi<sup>a</sup>-xa.

we are vain, o<sup>a</sup>-ki'-hi<sup>a</sup>-xa i.

vainglorious, u-zhu a'-ki-zhi<sup>a</sup>.

vale, valley, u-k'u'-be.

valiant, wa-çi'-çi-ge.

valise, wa'-ça-a-čka.

valorous, wa-çi'-çi-ge; (2) wa-ho'-shi-ge.

a valorous man, ni'-ka wa-çi-çi-ge.

value highly, gi'-wa-xthi.

I value highly my home, tsi'-tse o<sup>a</sup>-wa-xthi ha.

you value your home, tsi'-tse thi-wa-xthi.

we value our home, tsi'-tse wa-wa-xthi i.

valuable, u'-xta; (2) o'-xta.

the land is valuable, mo<sup>a</sup>-zho<sup>a</sup> tho<sup>a</sup> o-xta.

valueless, o'-ga-xe thi<sup>a</sup>-ge.

vanish (to), thi<sup>a</sup>-ge tsi-gthi.

I vanished, o<sup>a</sup>-thi<sup>a</sup>-ge tsi-gthe.

you vanished, thi-thi<sup>a</sup>-ge tsi-gthe.

we vanished, wa-thi<sup>a</sup>-ga i tsi-gthe.

vanity, ki-hi<sup>a</sup>-xa.

variety, e'-zhi-no<sup>a</sup>-the.

a great variety, e'-zhi-no<sup>a</sup>-the xtsi.

I have a great variety of necklaces, e'-zhi-no<sup>a</sup>-tha xtsi a-bthi<sup>a</sup> ha wa-no<sup>a</sup>-p'i<sup>a</sup> tse.

varnish, we'-çta-the.

vaseline, ni-e' i-çda-the.

give me some vaseline, ni-e' i-çda-the du-ba o<sup>a</sup>-ki o.

vaunt, ki-hi<sup>a</sup>-xa.

veal, tse'-čka zhi<sup>a</sup>-ga ta (which see).

vegetables, mo<sup>a</sup>-hi<sup>a</sup> to<sup>a</sup>-ho.

I like vegetables, mo<sup>a</sup>-hi<sup>a</sup> to<sup>a</sup>-ho tha-tse o<sup>a</sup>-çu.

vein, ko<sup>a</sup>.

vein (of the hand), sha'-ge ko<sup>a</sup>.

vein (through the heart), no<sup>a</sup>-dse ko<sup>a</sup>.

vein (pulsating in the arm), a'-ko<sup>a</sup> bu-çi-çi.

velvet, ha'-bthe-ka sho-ga.

velvet (black), ha'-bthe-ka sho-ga ça-be.

velvet (red), ha'-bthe-ka sho-ga zhu-dse.

I have a red velvet dress, ha'-bthe-ka sho-ga zhu-dse wa-tse wi<sup>a</sup> a-bthi<sup>a</sup> he.

velvet (white), ha'-bthe-ka sho-ga çka.

venison, ta'-ta-do-ka.

venison is good to eat, ta'-ta-do-ka a-ba tha-tse tha-gthi<sup>a</sup> bi a.

ventilate, ta-dse u-pe ga-xe.

I ventilated, ta-dse u-pe pa-xe.

you ventilated, ta-dse u-pe shka-xe.

we ventilated, ta-dse u-pe o<sup>a</sup>-ga-xa i.

Verdigris River, Okla., Wa-çe'-to<sup>a</sup> xo-e.

verily, xtsi; (2) e-go<sup>a</sup>.

vermillion, mo<sup>a</sup>-ha zhu-dse; (2) zhu'-dse.

vertebra, no<sup>a</sup>-xa-hi u-ki-tse.

vertical, tho'-to<sup>a</sup>-bo-ça; (2) mo<sup>a</sup>-gthe.

very, xtsi; wa-gthi<sup>a</sup>.

vessel, tse'-xe.

the vessel is full of water, tse'-xe tse ni u-gi-pi.

vest, waistcoat, a'-ga-ha-pa.

I left my vest home, a'-ga-ha-pa a-gi o<sup>a</sup>-btha a-tsi mi<sup>a</sup>-kshe o.

veterinary, ka'-wa-wa-ko<sup>a</sup>-da-gi.

vexation, gi'-ho<sup>a</sup>-a-zhi.

vexatious, u-thu'-ts'a-ge.

via (by way of), e-ça'-thi-sho<sup>a</sup>.

I went via the south, mo<sup>a</sup>-shte kshe e-ça'-thi-sho<sup>a</sup> bthe ha.

vial, u'-zhi to<sup>a</sup>-ho zhi<sup>a</sup>-ga.

vibrating, u-da'-bthu-bthu-e.

vice, u'-i-gtha-no<sup>a</sup>.

vicinity, ko<sup>a</sup>-ha-ha kshe.

view (to), gi-do<sup>a</sup>-be.

I view, to<sup>a</sup>-be ha.

you view, shto<sup>a</sup>-be ha.

I am looking at my land, mo<sup>a</sup>-zho<sup>a</sup> tho<sup>a</sup> a-gi-to<sup>a</sup>-be ha.

you are looking at your land, mo<sup>a</sup>-zho<sup>a</sup> tho<sup>a</sup> tha-gi-shto<sup>a</sup>-be ha.

view (to)—continued.

we have been looking at our land,  
mo<sup>a</sup>-zho<sup>a</sup> tho<sup>a</sup> a-gi-to<sup>a</sup>-be o<sup>a</sup>-ga-  
hi i.

vigorous, ci'-ci-do<sup>a</sup>.

a vigorous man, ni'-ka ci'-ci-do<sup>a</sup> bi a.

vile, i'-ci-wa-the.

vilify (to), tha'-be-gi-the.

I vilify, btha'-be-gi-the.

you vilify, shna'-be-gi-the.

we vilify, o<sup>a</sup>-tha-be-gi-tha i.

village, to<sup>a</sup>-wo<sup>a</sup>.

I go toward the village, to<sup>a</sup>-wo<sup>a</sup> tho<sup>a</sup>  
e-ta'-thi-sho<sup>a</sup> bthe.

you go toward the village, to<sup>a</sup>-wo<sup>a</sup>  
tho<sup>a</sup> e-ta'-thi-sho<sup>a</sup> ni ha.

villain, ni'-ka-i-ci wa-the.

I caught the villain, ni'-ka-shi-ga  
i-ci wa-the-the o-bthi<sup>a</sup>-ge ha.

villainy, u'-i-gtha-no<sup>a</sup>.

vinegar, ni'-ts-a-the (which see).

vines (twining), we'-be-bthi<sup>a</sup> hi.

violate (to), wa'-ki-gtha-dse a-thi-ta.

violation of the law, a'-thu-tse.

I violate the law, a'-bthu-tse.

you violate the law, a'-ni-tse.

we violated the law, o<sup>a</sup>-ga-thu-tsa i.

violence u'-xthi; (2) u'-he-cha-zhi.

violent, o'-ko<sup>a</sup>-di-the.

violets, xtha-cka tsu-hu.

violets grow in the spring, be do<sup>a</sup> u-i  
no<sup>a</sup>-bi a xtha-cka tsu-hu a-ba.

violin, ba-gi'-dse.

you play the violin, ba-gi'-dse ke  
spa'-gi-dse ha.

virgin, ga-co<sup>a</sup>-ci; (2) wa'-thi-xa-zhi.

virtuous, u-tho'-to<sup>a</sup>.

viscera (the intestines), shi'-be.

visible, to<sup>a</sup>-i<sup>a</sup>.

visible (clearly), wa-to<sup>a</sup>-i<sup>a</sup>.

visitor, i'-ki-mo<sup>a</sup>-thi<sup>a</sup>.

I have a visitor, i'-ki-mo<sup>a</sup>-thi<sup>a</sup> wi<sup>a</sup>  
o<sup>a</sup>-ta-pe a-tsi bi a.

you have a visitor, i'-ki-mo<sup>a</sup>-thi<sup>a</sup> wi<sup>a</sup>  
thi-ta-pe a-tsi bi a.

vista, u-ko<sup>a</sup>-gthe.

voice, hu.

I heard a man's voice, ni'-ka wi<sup>a</sup> hu  
a-no<sup>a</sup>-k'o<sup>a</sup> ha.

you heard my voice, hu o<sup>a</sup>-tha-no<sup>a</sup>-  
k'o<sup>a</sup> ha.

volition, wa-zhi<sup>a</sup>.

voluntarily, e-wa'-zhi<sup>a</sup>.

vomit, gthe'-be.

I vomited, a-gthe'-be.

you vomited, tha-gthe'-be.

we vomited, o<sup>a</sup>-gthe'-ba i.

voracious, wa-no<sup>a</sup>-bthe to<sup>a</sup>-ga.

voting, mo<sup>a</sup>-sho<sup>a</sup>-u-thi<sup>a</sup>-ge.

## W

wade (to), zhu'-pshe.

I wade, zhu'-a-pshe.

you wade, zhu-tha'-pshe.

wag (to), ci'-dse u-thu-ga hi. (Re-  
fers to the wagging of a dog's tail.)

wager (a bet), u'-zhu-k'o<sup>a</sup>.

I made a wager, u'-zhu-k'o<sup>a</sup> pa-xe.

you made a wager, u'-zhu-k'o<sup>a</sup>  
shka-xe.

we made a wager, u'-zhu-k'o<sup>a</sup> o<sup>a</sup>-ga-  
xa i.

wages, u-kshe'-to<sup>a</sup>.

wagon, u-thi'-to<sup>a</sup>-tha.

the wagon was blown over, u-thi'-  
to<sup>a</sup>-tha ke ga-a-ki-gtha sho<sup>a</sup>.

wagon wheel, u-thu'-to<sup>a</sup>-tha tse-the.

I want oil for my wagon wheel,  
u-thi'-to<sup>a</sup>-tha tse-the wi-ta we'-  
cta-the a-gi-ko<sup>a</sup>-btha.

waist (the), thi'u-we.

waistline, ba'-xtse.

wait (to) for some one, i-tha'-pe.

I wait for some one, i-tha'-a-pe.

you wait for some one, i'-tha-tha-pe.

we wait for some one, o<sup>a</sup>-tho<sup>a</sup>-a-gi-  
pa i.

waiter (a), u'-ho<sup>a</sup> u-wa-wa-k'i.

waitress, u'-ho<sup>a</sup>-u-wa-wa-k'i wa-k'o.

walk (to), mo<sup>a</sup>-i<sup>a</sup>.

I walk, mo<sup>a</sup>-bthi<sup>a</sup>.

I walked a short distance, a'-shka  
xtsi mo<sup>a</sup>-bthi<sup>a</sup>.

you walked a short distance, a'-shka  
xtsi mo<sup>a</sup>-ni.

we walked a short distance, a'-shka  
xtsi o<sup>a</sup>-mo<sup>a</sup>-thi<sup>a</sup> i.

walk (to) in advance, u-thu'-shi ha  
u-mo<sup>a</sup>-thi<sup>a</sup>.

walk (to) in a forest, u-ta'-no<sup>a</sup> u-  
mo<sup>a</sup>-thi<sup>a</sup>.

walk (to) on, a'-pshe.

walk (to) side by side, ki'-ga-ha  
mo'-thi<sup>a</sup>.

let us walk side by side, ko'-ga-ha  
mo'-thi<sup>a</sup> tee a-tho.

walking in the water, niu'-mo'-thi<sup>a</sup>.

I am walking in the water, niu'  
mo'-bthi<sup>a</sup>.

you are walking in the water, niu'  
mo'-ni.

we are walking in the water, niu'  
o'-mo'-thi<sup>a</sup> i.

walking stick (a cane), i'-ga-gthe.

walkingstick (insect), tse'-ho-wa-i<sup>a</sup>-  
ge (which see).

wallet, mo'-ge-cka u-zhe.

I lost my wallet, mo'-ge-cka u-zhu  
o'-wo'-xpa-the.

wallop (to), as a sudden beating,  
ga'-ga-cha-be.

I walloped him, a'-ga-cha-be.

you walloped him, tha'-ga-cha-be.

we walloped him, o'-ga-cha-cha-ba i.

walnut, ta'-ge.

black walnut, ta'-ge sha-e.

I have a black-walnut table,  
ta'-ge-sha-e hi a-wa-no'-bthe wi<sup>a</sup>  
a-bthi<sup>a</sup> ha.

walnut tree, ta'-ge hi.

Walnut Grove River, Okla., Ta'-ge  
hi ba-tse.

wall (of a room), tai-u'-ba-he.

wander (to), u-ba'-wi'-xe.

I wander, u-pa'-wi'-xe.

you wander, u-shpa'-wi'-xe.

we wander, o'-gu-ba-wi'-xa i.

wane (to), as the moon, gi-k'a-be.

waning of the moon, mi'-o'-ba  
gi-k'a-be gi-the.

want (to), go'-tha.

I want, ko'-btha.

You want, shko'-shta.

I want a horse, ka'-wa wi<sup>a</sup> ko'-btha.

you want a horse, ka'-wa wi<sup>a</sup> shko'-  
shta.

I do not want to go, bthe'-ko'-btha  
mo'-zhi.

you do not want to go, ne'-shko'-sda  
zhi a.

we do not want to go, o'-ga'-the  
o'-go'-tha ba-zhi i.

to want a person to do something,  
gi'-go'-tha.

war, do-do<sup>a</sup>.

I go to war, do-do<sup>a</sup> bthe.

war—continued.

you go to war, do-do<sup>a</sup> stse.

we go to war, do-do<sup>a</sup> o'-ga-tha i.

warbler (blue-winged bird), we'-  
tse-ga.

war club, ke-xtha-tse.

warehouse, wa-to<sup>a</sup> u-zhi.

warm (to be), shti'-de.

I am warm, o'-shti'-de.

you are warm, thi-shti'-de.

wart, ho'-sha.

warty, ho-sha' i-thi-cta.

wary, no'-xe-ga-gi.

wash (to), thu-zha.

I wash, bthu'-zha.

you wash, ni'-zha.

we wash, i'-thu-zha i.

wash (to) one's face, gthu-zha.

wash (to) clothes, wa-thi'-shki.

I wash clothes, wa-bthi'-shki.

you wash clothes, wa-ni'-shki.

we wash clothes, o'-wo'-thi-shki i.

wash (to) for another, gi-thi-zha.

let me wash your shirt, ha-cka tho<sup>a</sup>  
i-wi-bthi-zha.

wash (to) for one's self, ki-gthi'-zha.

I wash for myself, a'-ki'-gthi-zha.

you wash for yourself, tha-ki'-gthi-  
zha.

we wash for ourselves, o'-ki'-gthi-  
zha.

wash (to) and wring clothes, thi'-  
shki.

I wash and wring the clothes, bthi'-  
shki.

you wash and wring the clothes,  
ni'-shki.

we wash and wring the clothes,  
o'-thi'-shki i.

watch chain, miu'-tha-ge i-ko'-the.

my watch chain is long, miu'-tha-ge  
i-ko'-the wi-ta stse-dse.

you have a gold watch chain,  
mo'-ge-cka ci miu'-tha-ge i-ko'-  
the wi<sup>a</sup> a-ni ni-ke ha.

wash room, u'-ki-gthi-sha tsi.

washtub, u-thi-shki.

give me a washtub, u'-thi-shki wi<sup>a</sup>  
ko'-btha.

wasp, wa-ba'-ci-ge.

a wasp stung me, wa-ba'-ci-ge wi<sup>a</sup>  
o'-ba-ci-ga bi a.

wasp, long-legged, wa-ba'-ci-ge hi-  
stse-e.



wasp, red, wa-ba'-ci-ge zhu-dse.  
 wasp's nest, wa-ba'-ci-ge tsi-he.  
 waste away, xtha a-thi'-hi.  
 wasteful, u-thi'-bu-dse; (2) wa-tho'-  
 dsu-shi.

I am wasteful, u-bthi'-bu-dse.  
 you are not wasteful, u-shni'-bu-dsa  
 zhi.

watch over some one, a'-gi-do<sup>a</sup>-be.  
 I watched over him, a'-to<sup>a</sup>-be.  
 you watched over him, a'-shto<sup>a</sup>-be.  
 we watched over him, o'-ga-to<sup>a</sup>-ba i.

water, ni.

cold water, ni hni.

water beetle, ho'-bthi<sup>a</sup> sha-be e'-go<sup>a</sup>.

water hemlock (*Cicuta maculata*),  
 zho'-xa-shto<sup>a</sup>-ga (which see).

water lily, ci'-mo<sup>a</sup>-no<sup>a</sup>-ta.

watermelon, ca-kiu.

I like watermelon, ca-kiu tha-tse  
 o<sup>a</sup>-cu shna a-tha.

water moccasin (snake), we'-ts'a  
 ni-gi.

water a horse, ka'-wa niu-ga-zhi<sup>a</sup>.

waterfalls, ni'-xe.

watery, ni-gthu'-ge.

wavelets, ba-btha'-xe.

rolling waves, ni'-ga-btha-xe.

waxwing, ta-xpi'-a-ga-ha.

waylay, da'-ce-the.

I waylaid him, da'-ce-a-the.

you waylaid him, da'-ce-tha-the.

we, o<sup>a</sup>-gu'-e.

we speak to one another, o<sup>a</sup>-gu'  
 ki-ki-e.

weak (to be), o'-ka-wa-the; wa-shko<sup>a</sup>  
 thi<sup>a</sup>-ge.

you are weak, wa-shko<sup>a</sup> thi thi<sup>a</sup>-ge.

weaken (to cause to), wa-he'-he ga-xe.

I weakened, wa-he'-he pa-xe.

you were weakened, wa-he'-he  
 shka-xe.

we were weakened, wa-he'-he  
 o<sup>a</sup>-ga-xa i.

weakness, u'-thu-ge thi<sup>a</sup>-ge.

wealth, wa-shi'-shi-to<sup>a</sup> (which see).

wealthy, mo'-ce-cka to<sup>a</sup>; (2) da'-do<sup>a</sup>  
 to<sup>a</sup>.

I am wealthy, da'-do<sup>a</sup> a-to<sup>a</sup>.

you are wealthy, da'-do<sup>a</sup> tha-to<sup>a</sup>.

we are wealthy, da'-do<sup>a</sup> o<sup>a</sup>-to<sup>a</sup> i.

wean (to), weaned, ba-ge' tha-shto<sup>a</sup>.

weapon, zho<sup>a</sup> we-tsi<sup>a</sup>.

sharp weapons, wa-pa'-hi.

wear (to) earrings, u-i<sup>a</sup>.

wear (to) clothing, i-tha'-ki-gthi<sup>a</sup>-i<sup>a</sup>.

wear (to) one's own clothing,  
 a'-gtha-ha.

I wear my own clothes, a'-a-gtha-ha.

you wear your own clothes, a'-tha-  
 gtha-ha.

wear (to) a cap, tha'-ge.

I wear a cap, btha'-ge.

you wear a cap, shna'-ge.

we wear caps, o<sup>a</sup>-tha'-ga i.

wear (to) until ragged, bi-dsiu'-tha.

weary (to be) from hard work,  
 u-zhe-tha.

weary (to be) from running, ga'-  
 cki-ge.

I am weary, o<sup>a</sup>-a'-cki-ge.

you are weary, thi-a'-cki-ge.

we are weary, wa'-cki-ga i.

weasel, he'-xthi<sup>a</sup>.

weave (to), ga-co<sup>a</sup>-dse.

I weave, a'-co<sup>a</sup>-dse.

you weave, tha'-co<sup>a</sup>-dse.

we weave, o<sup>a</sup>-ga'-co<sup>a</sup>-dsa i.

web-footed, ci-btha-k'a.

the duck is web-footed, mi-xa zhi<sup>a</sup>-ga  
 a-ba ci-ge-btha-k'a bi a.

wedge of metal, mo'-ce wiu-ga-do<sup>a</sup>.

wedge of wood, zho<sup>a</sup> u-thu-ga-do<sup>a</sup>  
 (which see).

Wednesday, Ho'-ba we-tha-bthi<sup>a</sup>.

weed (to), mo'-hi<sup>a</sup>-xa.

I weed, mo'-hi<sup>a</sup> bthi-xa.

you weed, mo'-hi<sup>a</sup> ni-xa.

weeding, we'-k'o<sup>a</sup>.

weeds, pe'-zhe.

I took the weeds out, pe'-zhe ke  
 a-shi a-o<sup>a</sup>-btha ha.

weedy field, u-we kshe mo'-hi<sup>a</sup>  
 wa-gthi<sup>a</sup>.

week (a), ho'-ba wa-ko<sup>a</sup>-da-gi.

weep (to), a'-ga-xto<sup>a</sup>; a'-xa-ge.

I weep, a'-a-xa-ge ha.

you weep, tha'-xa-ge ha.

I shed tears, a'-a-ga-xto<sup>a</sup>.

you shed tears, a'-tha-ga-xto<sup>a</sup>.

we shed tears, o<sup>a</sup>-ga'-ga-xto<sup>a</sup> i.

welfare, u'-gi-cu.

well (it is well), do'-ho<sup>a</sup>.

well (a healthy state), u'-ga-she thi<sup>a</sup>-ge.

I am well! u'-ga-she o<sup>a</sup>-thi<sup>a</sup>-ge  
 mi<sup>a</sup>-kshe o.

are you well? u'-ga-she thi-thi<sup>a</sup>-ge  
 ni-kshe a(?)

well (of water), ni-hni'.

were, do<sup>a</sup>.

west, mo<sup>a</sup>-ha.

west wind, ʈa'-dse mo<sup>a</sup>-ha tee.

wet, do'-ka.

my feet are wet, ʈi te do'-o<sup>a</sup>-ka ha.

are your feet wet? ʈi te do'-thi-ka a(?)

wet ground, mo<sup>a</sup>-shta'-ha.

whale, ho'-to<sup>a</sup>-ga.

what, da'-do<sup>a</sup>; ho<sup>a</sup>-a'-do<sup>a</sup>.

what kind, ho<sup>a</sup>-xti o<sup>a</sup>-xti.

whatever, da.

wheat, wa-bo'-cke.

wheat seed, wa-bo'-cke u-çu.

when, do<sup>a</sup>; bi-do<sup>a</sup>; e-do<sup>a</sup>; ha-to<sup>a</sup>-dsi; tha'-ha.

when did you come? ha-to<sup>a</sup>-dai tha tsi a(?)

when I get home, a-ki-e tha-ha.

when will you go home? ha-to<sup>a</sup>-do<sup>a</sup> tha-gthe ʈa-tse a(?)

whence, i-to<sup>a</sup>.

whenever, ha'-to<sup>a</sup> shki.

whenever you say, thi-e ha'-to<sup>a</sup> shki e-she do<sup>a</sup>.

whenever you say I will go, thi-e ha'-to<sup>a</sup> shki do<sup>a</sup> bthe te e-she do<sup>a</sup> e-go<sup>a</sup> ʈa te ha.

where, ho'-wa-i<sup>a</sup>-ge.

where did you come from? ho'-wa-gi to<sup>a</sup> tha-tsi a(?)

where, a'-gu-di.

where are, tho<sup>a</sup>-ka-dsi.

where are those men? ni'-ka-shi-ga tho<sup>a</sup>-ka-dsi a(?)

wherefore, ha'-go<sup>a</sup>.

whet (to), thi-mo<sup>a</sup>.

I whet, bthi-mo<sup>a</sup> ha.

you whet, shti-mo<sup>a</sup> ha.

we whet, o<sup>a</sup>-thi'-mo<sup>a</sup> i.

whetstone, mo<sup>a</sup>-hi<sup>a</sup> i-thi-mo<sup>a</sup>.

whiff (a), tha-sho'-dse.

which? wi-o<sup>a</sup>-wo<sup>a</sup>.

which one did you take? wi-o<sup>a</sup>-wo<sup>a</sup> the stiu-ge a(?)

whiffletree, sho<sup>a</sup>-ga-dsi<sup>a</sup>.

the whiffletree is broken, sho<sup>a</sup>-ga-dsi ke xo<sup>a</sup> ha.

whinny, ka'-wa ho-to<sup>a</sup>.

whip, we'-ga-zhi<sup>a</sup>.

whip handle, we'-ga-zhi<sup>a</sup> i-ba.

whip (to), ga-ça-ça-be.

I whipped him, a'-ça-ça-be.

whip (to)—continued.

you whipped him, tha'-ça-ça-be.

we whipped him, o<sup>a</sup>-ga'-ça-ça-be.

whippoorwill, a'-ko<sup>a</sup>-gthe; (2) tsi'-pe-tho<sup>a</sup>-ba (which see).

whiskers, the'-xo<sup>a</sup>-dse hi<sup>a</sup>.

he cut his whiskers off, the'-xo<sup>a</sup>-dse hi<sup>a</sup> gi-gtha ts'u i ha.

whistle, zho'-dse.

I whistle, a-zho'-dse.

you whistle, tha-zho'-dse.

we whistle, o<sup>a</sup>-zho'-dsa i.

white, čka.

white man (yellow eye), i<sup>a</sup>-shta'-xi<sup>a</sup>.

to make white, whiten, čka' ga-xe.

white puffs of smoke, ɣo<sup>a</sup>-ho<sup>a</sup> ʈi-tha-tha.

white race (people), xi<sup>a</sup>-ha čka.

white spots, čka'-čka.

white pelican, mo<sup>a</sup>-thi<sup>a</sup> the do<sup>a</sup> ʈs'a-ge. (See do'-dse to<sup>a</sup>-ga.)

white swan, mi'-xa čka.

white-tailed deer, ʈa-çi'-dse čka.

whitethorn, ʈa'-blu-čka.

whittle (to), zho<sup>a</sup>-ba-shpi; (2) ba'-go<sup>a</sup>.

I whittle, zho<sup>a</sup>-pa-shpi.

you whittle, zho<sup>a</sup>-shpa-shpi.

(2) I whittle, ba'-a-go<sup>a</sup>.

you whittle, ba'-tha-go<sup>a</sup>.

we whittle, o<sup>a</sup>-ba'-gon i.

whole, btho'-ga; (2) wo<sup>a</sup>-the-the.

why, ha'-go<sup>a</sup>-do<sup>a</sup>.

why did you not go? ha'-go<sup>a</sup> do<sup>a</sup> sta zhi a(?)

Wichita (tribe of Indians), Wi'-tsi-ʈa.

wicked, o'-tho-to<sup>a</sup> a-zhi; (2) u'-k'o<sup>a</sup>-pi-zhi.

the man is wicked, ni' ɣa-shi-ga a-ka o-tho-to<sup>a</sup> ba-zhi i ha.

wide, btha'-tha; (2) gtho'-the.

the road is wide, u-zho<sup>a</sup> ke btha-tha.

widow, wa-k'o' ni-ka thi<sup>a</sup>-ge; (2) ni'-ka thi<sup>a</sup>-ge.

I am a widow, ni'ka o<sup>a</sup>-thi<sup>a</sup>-ge.

widower, wa-k'o'-gi-ʈs'e; (2) wa-k'o thi<sup>a</sup>-ge.

he is a widower, wa-k'o'-gi-ʈs'e ha.

wigwam, ʈsi-ste'tse.

wild grapes, ha'-gi a-be shta-ha.

wild plum, ko<sup>a</sup>-dse xo-dse.

wild-plum tree, ko<sup>a</sup>-dse xo-dse hi.

wild sage, pe'-zhe-xu-ʈa.

wilderness, mo<sup>a</sup>-zho<sup>a</sup> be u shko<sup>a</sup>-zhi.

will (free), wa-zhi<sup>a</sup>.

I did it of my own free will, wa-zhi<sup>a</sup> wi-ta ga-xe.

you did it of your own free will, wa-zhi<sup>a</sup> thi-ta shka-xe.

will, wa-zhi<sup>a</sup>.

it will, ta-a-ka.

it will rain, ni-zhlu<sup>a</sup> ta-a-ka.

he will go home, a-gthe ta-a-ka.

willful, da<sup>a</sup>-e tha-gthi<sup>a</sup> a-zhi.

a willful boy, shi<sup>a</sup>-to zhi<sup>a</sup>-ga da<sup>a</sup>-e tha-gthi<sup>a</sup> a-zhi.

willing, i<sup>a</sup>-no<sup>a</sup>-hi<sup>a</sup>.

I am willing, i-tha<sup>a</sup>-no<sup>a</sup>-hi<sup>a</sup>.

you are willing, i<sup>a</sup>-tha-no<sup>a</sup>-hi<sup>a</sup>.

I am willing to go, bthe ta-te i<sup>a</sup>-tha<sup>a</sup>-no<sup>a</sup>-hi<sup>a</sup> ha.

you are willing to go, ne ta-te i<sup>a</sup>-tha-no<sup>a</sup>-hi<sup>a</sup> ha.

willow, thi<sup>a</sup>-xe (which see).

willow, yellow, thu<sup>a</sup>-xe-ci.

wilt (to), a<sup>a</sup>-da-ts<sup>a</sup>-e-ga.

wilted, da<sup>a</sup>-ts<sup>a</sup>-e-ga.

the flowers are wilted, xtha-cka a-ka da<sup>a</sup>-ts<sup>a</sup>-e-ga bi a.

win (to), u<sup>a</sup>-hi.

I win, u-wa<sup>a</sup>-hi.

you win, u-tha<sup>a</sup>-hi.

we win, o<sup>a</sup>-gu<sup>a</sup>-hi i.

wind (to), a<sup>a</sup>-be-to<sup>a</sup>.

I wind, a<sup>a</sup>-pe-to<sup>a</sup>.

you wind, a<sup>a</sup>-shpe-to<sup>a</sup>.

we wound, o<sup>a</sup>-ga-be-to<sup>a</sup> i.

wind, ta-dse<sup>a</sup>.

the wind was strong, ta-dse<sup>a</sup> ca-gi bi a.

toward the wind, a<sup>a</sup>-ga-xthe a-ta.

to lie with the head toward the wind, a<sup>a</sup>-ga-xthe pa-gthe.

windfall, ga-zho<sup>a</sup>; (2) zho<sup>a</sup>-tha.

wind instrument, u-bi<sup>a</sup>-xo<sup>a</sup>.

windmill, ta-dse<sup>a</sup> ga-ku-wi<sup>a</sup>-xe.

window, u-ga<sup>a</sup>-ho<sup>a</sup>-ba.

window glass, u-ga<sup>a</sup>-ho<sup>a</sup>-ba.

the boy broke the window, shi<sup>a</sup>-tu zhi<sup>a</sup>-ga a-ba u-ga<sup>a</sup>-ho<sup>a</sup>-ba ga-xthe-ga bi a.

window glass (small), u-ga<sup>a</sup>-ho<sup>a</sup>-ba wa-ho-stsa.

windpipe, do<sup>a</sup>-dse xi-be; (2) u<sup>a</sup>-niu-zho<sup>a</sup>-ge (which see).

windpipe of an animal, to<sup>a</sup>-dse xi-be (which see).

the windpipe, ni-o<sup>a</sup> u-zho<sup>a</sup>-ge; ni-a<sup>a</sup>-ko<sup>a</sup>-gthe.

windward, ki<sup>a</sup>-mo<sup>a</sup>-ho<sup>a</sup>.

windy, ta-dse<sup>a</sup>-ca-ca-gi.

wine, ha<sup>a</sup>-ci-ni.

winebibber, ha<sup>a</sup>-ci-ni gi-tha-gthi<sup>a</sup>.

wine merchant, ha<sup>a</sup>-ci-ni we-thi-wi<sup>a</sup>.

wing (a little), a<sup>a</sup>-bthu zhi<sup>a</sup>-ga.

wings, a<sup>a</sup>-hi<sup>a</sup>.

the eagle's wings are broken, xi-tha thi<sup>a</sup>-ke a-hi<sup>a</sup> te thi-xo<sup>a</sup> bi a.

wink (to), i<sup>a</sup>-shta<sup>a</sup> thi-do-zhe.

I winked at him, i<sup>a</sup>-shta<sup>a</sup> e-bthi-do zhe.

you winked, i<sup>a</sup>-shta<sup>a</sup> the ni-do-zhe.

winkers, i<sup>a</sup>-ga-bi-zhe.

Winnebago language, Hu<sup>a</sup>-to<sup>a</sup>-ga i-e.

Winnebago Tribe, Ho<sup>a</sup>-to<sup>a</sup>-ga.

winnow (to), bo<sup>a</sup>-the.

winter, ba<sup>a</sup>-the.

I have my wood for the winter, ba<sup>a</sup>-the tse zho<sup>a</sup> a-bthi ha.

have you your wood for the winter? ba<sup>a</sup>-the dse zho<sup>a</sup> u-tha-o<sup>a</sup> ta-tse a-ni ke a-hi<sup>a</sup>?

wire fence, mo<sup>a</sup>-ce a-ba-ta.

wisdom, da<sup>a</sup>-i-ba-ho<sup>a</sup>.

he has great wisdom, da<sup>a</sup>-i-ba-ho<sup>a</sup> wa-gthi<sup>a</sup> bi a.

wipe (to), a<sup>a</sup>-bi-no<sup>a</sup>-tha.

I wipe, a<sup>a</sup>-pi-no<sup>a</sup>-tha.

you wipe, a<sup>a</sup>-shpi-no<sup>a</sup>-tha.

we wipe, o<sup>a</sup>-ga<sup>a</sup>-bi-no<sup>a</sup>-tha i.

wipe (to) out, bi-ka<sup>a</sup>.

wish (to), ko<sup>a</sup>.

witchcraft, wa-gtho<sup>a</sup>-xe-shto<sup>a</sup>.

witchery, wa-gtho<sup>a</sup>-xe-shto<sup>a</sup>.

with him or her, zhu<sup>a</sup>-gthe.

I went with him, zhu<sup>a</sup>-a-gthe bthe.

you went with him, zhu<sup>a</sup>-tha-gthe stse.

withdraw (to), ki-gthu<sup>a</sup>-ce.

I withdraw, a-ki<sup>a</sup>-gthu<sup>a</sup>-ce.

you withdraw, tha-ki<sup>a</sup>-gthu<sup>a</sup>-ce.

we withdraw, o<sup>a</sup>-ki<sup>a</sup>-gthu<sup>a</sup>-ca i.

wither (to) from sun, a<sup>a</sup>-da-ts<sup>a</sup>-e-ga.

withered, biu<sup>a</sup>-ce; da<sup>a</sup>-ts<sup>a</sup>-e-ga.

The leaves are withered, a<sup>a</sup>-be ge da-ts<sup>a</sup>-e-ga.

the rose is withered, xtha-cka ke biu<sup>a</sup>-ce ha.

witness, wa-we'-ba-ho<sup>a</sup>.

I was witness, wa-we'-pa-ho<sup>a</sup>.

you were a witness, wa-we'-shpa-ho<sup>a</sup>.

wits, wa-thi'-gtho<sup>a</sup>-to<sup>a</sup>.

I live by my wits, wa-thi'-gtho<sup>a</sup>-to<sup>a</sup>  
tse-no<sup>a</sup> i-tha'-gi-ni.

you live by your wits, wa-thi'-  
gtho<sup>a</sup>-to<sup>a</sup> tse-no<sup>a</sup> i'-tha-gi-ni.

he lives by his wits, wa-thi'-gtho<sup>a</sup>-  
to<sup>a</sup> tse-no<sup>a</sup> i-gi-ni i-ha.

wolf, sho<sup>a</sup>-ge.

black wolf, sho'-mi-ka-çi ça-be; sho<sup>a</sup>-  
ge ça-be.

gray wolf, sho'-mi-ka-çi to<sup>a</sup>-ga; sho<sup>a</sup>-  
ge hi<sup>a</sup>-ju; sho<sup>a</sup>-ge xo-dse.

white wolf, sho<sup>a</sup>-ge ça.

wolfish, sho<sup>a</sup>-ge e-go<sup>a</sup>.

woman, wa-k'o<sup>a</sup>.

quarrelsome woman, wa-k'o<sup>a</sup> da-ge  
shto<sup>a</sup> (which see).

womanly, wa-k'o<sup>a</sup> e-go<sup>a</sup> (which see).

womb, zhi<sup>a</sup>-ga u'-gthi<sup>a</sup>.

womb of an animal, u'-gthi<sup>a</sup> ça-xe.

wonderful, wax-ka'-da-zhi.

a wonderful sunset, mi'-hi-the te  
wax-ka-da-zhi do<sup>a</sup>-be u-xta.

woo (to), mi-thi'-gtho<sup>a</sup>.

I woo, mi-bthi'-gtho<sup>a</sup>.

you woo, mi-ni'-gtho<sup>a</sup>.

wood, zho<sup>a</sup>.

I chop wood, zho<sup>a</sup> a'-çe.

you chop wood, zho<sup>a</sup> tha-çe.

woodcock (a), to<sup>a</sup>-i<sup>a</sup>.

I shot woodcock, to<sup>a</sup>-i<sup>a</sup> a-wa-ku-dse.

wooden leg, zho<sup>a</sup>-zhe ga-u-gthe.

the soldier has a wooden leg, a'-ki-da  
a-ba zho<sup>a</sup>-zhe-ga-u-gthe wi<sup>a</sup> a-thi<sup>a</sup>  
bi a.

woodpecker, bu'-xpa; pa-ga'-da-da-xe.

downy woodpecker, pa-bo'-gthi-ha-  
ha.

pileated woodpecker, wa-zhi<sup>a</sup>-ga pa.  
red-headed woodpecker, wa-zhi<sup>a</sup>-ga

pa-zhu-dse; (2) bu'-xpa xo-dse;

(3) bo'-xpa-ni-dse ça.

red-bellied woodpecker, shi<sup>a</sup>-she-ga.

woods, u-xtha'-be.

let us take a walk in the woods,  
u-xtha'-be ge u-ba wi<sup>a</sup>-xe o<sup>a</sup>-ga-the  
tse a tha.

wood tick, ça'-tha-ça-pa.

wool, ça-čka' hi<sup>a</sup>.

woolen goods, ça-čka' hi<sup>a</sup> wa-to<sup>a</sup>.

work (to), wa-thi'-to<sup>a</sup>.

I work, wa-bthi'-to<sup>a</sup>.

you work, wa-ni'-to<sup>a</sup>; wa-stsi'-to<sup>a</sup>.

we work, o<sup>a</sup>-wo<sup>a</sup>-thi-to<sup>a</sup> i.

work horse, wa-thi'-to<sup>a</sup> ka-wa.

world, mo<sup>a</sup>-zho<sup>a</sup>.

the whole earth, mo<sup>a</sup>-zho<sup>a</sup> btho'-ga.

worm, wa-gthu'-shka.

wormy, wa-gthu'-shka u-tsi.

the apple is wormy, she a-ba wa-  
gthu'-shka u-tsi shna bi a.

worn, wa-thi'-xthi-ge.

my blanket is worn, ha-xi<sup>a</sup> wi-ta  
tho<sup>a</sup> a-gi-pi-thi-xthi-ge.

worn down, bi-thi<sup>a</sup>-ge.

I wore down to nothing, pi'-thi<sup>a</sup>-ge.

you wore down to nothing, shpi'-  
thi<sup>a</sup>-ge.

we wore down to nothing, o<sup>a</sup>-bi'-  
thi<sup>a</sup>-ga i.

worry, u'-ko<sup>a</sup>-di-the.

I worry, o<sup>a</sup>-u-ko<sup>a</sup>-di-the.

you worry, u'-thi-ko<sup>a</sup>-di-the.

worship (to), tha-wa'-ko<sup>a</sup>-da.

I worship, btha-wa'-ko<sup>a</sup>-da.

you worship, na' wa'-ko<sup>a</sup>-da.

we worship, o<sup>a</sup>-tha'-wa'-ko<sup>a</sup>-da i.

wound (a), u'-tse.

I have a wound on my foot, çi u-tse  
a-ki-u ha.

wound (to), ki'-u.

I wounded him, a-ki'-u.

you wounded him, tha-ki-u.

wound (to) with a weapon, i'-u.

I wound, a'-u.

you wound, tha-u'.

wound (from a cut), u.

wound (to), as to injure, ba-xtho'-ga.

I wounded, pa'-xtho-ga.

you wounded, shpa'-xtho-ga.

we wounded, o<sup>a</sup>-ba'-xtho-ga i.

wrap (to), wa'-be-to<sup>a</sup>.

I wrapped up the package, u-pe'-to<sup>a</sup>.

you wrapped up the package,  
u-shpe'-to<sup>a</sup>.

wrap (to wrap up anything), u-thi'-  
shi<sup>a</sup>.

wrath, wa-zhi<sup>a</sup> pi-zhi.

wreck by wind, ga-ta'-the.

the house was wrecked by wind, tsi  
ge ga-ta'-the.

wren, zho<sup>a</sup>-xthu-k'a u-pe (which see).

**wrench** (to), u'-he-ça-zhi thi-do<sup>a</sup>.  
 I wrenched, u'-he-ça-zhi bthi-do<sup>a</sup>.  
 you wrenched, u'-he-ça-zhi ni do<sup>a</sup>.  
 we wrenched, u'-he-ça-zhi o<sup>a</sup>-thi-do<sup>a</sup> i.  
**wrestle** (to), mo<sup>a</sup>-ki-ço<sup>a</sup>-dse.  
 the man likes to wrestle, mo<sup>a</sup>-ki-ço<sup>a</sup>-dse o<sup>a</sup> gi-tha-gthi bi a ni'-ka-shi-ga a-ka.  
**wring** (to) clothes for some one, i'-gi-thi-shki.  
 I wring the clothes, a-the-tse i-the'-bthi-shki.  
 you wring the clothes, a-the-tse i-tha'-ni-shki.  
**wrinkled**, ts'i<sup>a</sup>-tha'.  
**wrinkled** (as the forehead), u-thi'-xtho<sup>a</sup>.  
**wrinkled** (as the face), wa-thi'-ge-be.

wrinkles, ba-ç'i<sup>a</sup>-tha; bi-be'-xo<sup>a</sup>-xo<sup>a</sup>.  
 I have wrinkles, i<sup>a</sup>-dse' tho<sup>a</sup> o<sup>a</sup>-ç'i<sup>a</sup>-tha.  
**wrinkles at the side of the mouth**, i'-the-dse bi-xo<sup>a</sup>.  
**wrist**, a'-u-sho<sup>a</sup>-sho<sup>a</sup>; (2) a-xi'-be.  
 my wrist pains, a'-u-sho<sup>a</sup>-sho<sup>a</sup> tse o<sup>a</sup>-ni-e ha.  
**wristband**, a'-ko<sup>a</sup>-ta.  
**write** (to), wa-gthe'-çe ga-xe.  
 I write, wa-gthe'-çe pa-xe.  
 you write, wa-gthe'-çe shka-xe.  
 we write, wa-gthe'-çe o<sup>a</sup>-ga-xa i.  
**wrong** (not right), sho<sup>a</sup>' a-zhi<sup>a</sup>.  
**wrongful**, u-k' o<sup>a</sup> e'-go<sup>a</sup> zhi.  
**wrongfully**, same as wrongful.  
**wry**, shto'-sha.  
**Wyandotte**, Wo<sup>a</sup>-da.

## Y

**yard measure**, we'-k'u-tse.  
**yardstick**, zho<sup>a</sup>-xa we'-k'u-tse.  
**yarrow**, we'-ts'a-çi<sup>a</sup>-dse e-go<sup>a</sup>.  
**year**, u-mo<sup>a</sup>-i<sup>a</sup>-ka.  
 one year, u-mo<sup>a</sup>-i<sup>a</sup>-ka wi<sup>a</sup>.  
 two years, u-mo<sup>a</sup>-i<sup>a</sup>-ka tho<sup>a</sup>-ba.  
 five years, u-mo<sup>a</sup>-i<sup>a</sup>-ka ça-ço<sup>a</sup>.  
**yell**, ho'-ça-gi.  
 I yelled, a-ho'-ça-gi.  
 you yelled, tha-ho'-ça-gi.  
**yellow**, çi.  
**yellow-hammer** (bird), ço<sup>a</sup>-çi-ga.  
**yellowish**, çi e-go<sup>a</sup>, u-ga'-çi-çi-hi.  
**yelp** (as a dog), u'-hu-hu.  
**yes**, o<sup>a</sup>; (m. sp.) ho-we; (w. sp.) ho-ve.  
**yesterday**, çi-do'-dsi.  
 I went to the doctor's yesterday, çi-do'-dsi wa-ko<sup>a</sup>-da-gi thi<sup>a</sup>-kshe dsi pshi.  
**yield** (to) through force, a-hu'-shi-ge.  
 I forced him to yield, a'-a-hu-shi-ge.  
 you forced him to yield, a'-tha-hu-shi-ge.

**yield** (to) through force—continued  
 we forced him to yield, o<sup>a</sup>-ga'-hu-shi-ga i.  
**yoke**, zho<sup>a</sup>' ta-hiu k' o<sup>a</sup> ha (which see).  
**yolk** (of an egg), pa'-ta çi thi<sup>a</sup>-kshe.  
**yonder**, thi'-dsi; (2) she'-thu.  
 yonder is the town, thi'-dsi to<sup>a</sup>-i<sup>a</sup> thi<sup>a</sup>-kshe e-e to<sup>a</sup>-wo<sup>a</sup> tho<sup>a</sup>.  
**you**, ba, thi'-e.  
**young**, wa-hu'-k'a; zhi<sup>a</sup>-ga.  
 you are young, wa-thi'-hu-k'a.  
**younger brother**, wi-ço<sup>a</sup>-ga (which see); (2) i-ço<sup>a</sup>-ga.  
 I spoke to a younger brother, wi-ço<sup>a</sup>-ga u-wa gi-ki-e.  
**your**, thi'-ta.  
 your horse, ka'-wa thi'-ta.  
 your house, ts'i thi'-ta.  
 your child, zhi<sup>a</sup>-ga' zhi<sup>a</sup>-ga thi'-ta.  
**youth**, shi<sup>a</sup>-to; (2) ni'-ka-shi-ga wa-ho'-k'a.

## Z

**zephyr**, ta-dse' wa-shta-ge.

**zigzag**, ba-sho<sup>a</sup>-sho<sup>a</sup>.

## APPENDIX

### DAYS AND MONTHS

#### NAMES OF DAYS

Monday, Ho<sup>n'</sup>-ba pa-ho<sup>n</sup>-gthe.  
Tuesday, Ho<sup>n'</sup>-ba we-tho<sup>n</sup>-ba.  
Wednesday, Ho<sup>n'</sup>-ba we-tha-bthi<sup>n</sup>.  
Thursday, Ho<sup>n'</sup>-ba we-do-ba.  
Friday, ʦa-tha'-ʦa-zhi ho<sup>n'</sup>-ba.  
Saturday, Ho<sup>n'</sup>-ba u-ga-xe thi<sup>n</sup>-ge.  
Sunday, Ho<sup>n'</sup>-ba Wa-ko<sup>n</sup>-da-gi.

#### NAMES OF MONTHS

January, Ho<sup>n'</sup>-ba-stse-dse.  
February, Mi'-u-ko<sup>n</sup>-dsi.  
March, Mi-u'-k'o<sup>n</sup>-dsi thi<sup>n</sup>-ge.  
April, I'-wa-bi; Wa-a'-bi.  
May, Hiu'-wa-thi-xtha-xtha zhu-dsa bi; Xtha-čka zhi<sup>n</sup>-ga tse-the.  
June, ʦse-do-ga Mo<sup>n</sup>-no<sup>n</sup>-xa bi; ʦse'-do-ga gi-shi<sup>n</sup> bi.  
July, ʦse-ki'-the-xa bi.  
August, Xtha-çi-bi.  
September, ʦo<sup>n</sup>-ni pa-ho<sup>n</sup>-gthe kahe; Xtha-çi-btho-ga-çi; ʦa-bi-  
çpa-bi.  
October, ʦa'-ki-thi-xa-bi.  
November, ʦa-he'-ba-xo<sup>n</sup>-bi; Mi-ka'-ki-thi-xa bi.  
December, Wa-ça'-be we-da-tha bi.

#### DESCRIPTION OF WI-GI-ES

**E-no<sup>n'</sup> Mi<sup>n</sup>-dse-ʦo<sup>n</sup> wi'-gi-e, Ritual of the Owners of the Bow (gens)**

This gens is also of the Wa-zha-zhe subdivision and has for its symbol the right side of the river, also the left side of the river, which shall free them from all causes of death. Reference is also made in this ritual to the redfish, the blackfish, the otter, the beaver, and the willow that never dies. These all have a symbolic significance. (See 36th Ann. Rept. Bur. Amer. Ethn., pp. 98-100, lines 11-25, 27-30, 32-34, 37-40, 45-48, 67-94.)

**Hi'-ga-da Wi-gi-e, Leg Outstretched Ritual or Story**

This story refers directly to the eagle leg attached to the wa-xo-be which belongs to the various gens. This is told by the I<sup>a</sup>-gtho<sup>a</sup>-ga (Puma) gens, which is closely related to the Hi'-ga-da gens. In this story reference is made to the difficulties the searcher had for the foe, how he crossed and passed into valleys and after much suffering in body he returns with swift strides, telling of the herds of animals he has found, of great size and curved horns, and of people he saw tattooed, who were supplied with sharp weapons, and they saw he was alarmed, so the antlers of the deer were made to symbolize the weapons as they traveled through life.

**Ho'-ba Tha-gthi<sup>a</sup> Wi-gi-e, Ritual of the Peaceful Day gens**

This gens is of the Tsi'-zhu division and has for its life symbols the earth, the overreaching sky. These signify that all anger and violence have been removed. (See 36th Ann. Rept. Bur. Amer. Ethn., p. 127, lines 80-94.)

**Ho<sup>a</sup>-be'-çu Wi-gi-e, Moccasin Ritual**

This ritual is the Tsi'-zhe Wa-no<sup>a</sup> version of the Ni-ki rites. Reference is made to the red and black boulder to be used as foot symbols, so that their feet may not be pierced or bruised as they walk; for strings to their moccasins the red-breasted leech shall be the symbol, which has great strength; also the black-breasted leech shall be used as a symbol for the moccasin string. Throughout the ritual reference is made to the yellow and dark boulder for feet and the yellow and dark breasted leech for strings for the moccasins.

**Ho'-ga A-hiu-fo<sup>a</sup> Wi-gi-e, The Ritual of the Winged Ho'-ga gens**

This gens is of the Ho'-ga subdivision. In its ritual reference is made to its life symbols, the golden eagle, the bird without a stain, which is a means of protection to the people of this gens. (See 36th Ann. Rept. Bur. Amer. Ethn., pp. 104-105, lines 8-32.)

**Ho'-ga U-ta-no<sup>a</sup>-dai Wi-gi-e, The Ritual of the Isolated Ho'-ga**

This gens is one of the Wa-shta-ge subdivision, and among their life symbols mention is made in the ritual of the tse'-xo-be (the spider) and refers to the snare it makes to entrap; other symbols are mentioned in this ritual, as the buffalo bull, the spreading adder, the bull snake, the blacksnake, and the rattlesnake. (See 36th Ann. Rept. Bur. Amer. Ethn., pp. 102-104, lines 13-16, 22-27, 32-37, 42-49, 53-59, 63-82.)

**Ho'-I-ni-ka-shi-ga Wi-gi-e, The Ritual of the Night People gens**

This gens is of the Tsi'-zhu division. In this ritual reference is made to the Black Bear as a life symbol, and the symbol of the charcoal is to be the black on the bear's feet, on his nose, and that part of his body having black spots. The Wa-qa'-be-to<sup>n</sup> gens of the Ho'-ga subdivision also used these as their symbols. (See 36th Ann. Rept. Bur. Amer. Ethn., pp. 123-124, lines 8-24.)

**I'-ba-tse Ta-dse Wi-gi-e, Ritual of the Winds gens**

This gens is of the Ho'-ga subdivision. This gens has as its life symbol the Ho'-ga Gthe-zhe (the great spotted eagle), which signifies that they shall win compassion and their prayers shall be granted. (See 36th Ann. Rept. Bur. Amer. Ethn., p. 118, lines 11-22.)

**I'-gtho'-ga Wi-gi-e, Ritual of the Puma gens**

This gens is of the Ho'-ga subdivision. The life symbol of this gens is the puma (male). It is closely related to the sun, the great life symbol, and the relentless fire of which the charcoal is emblematic. Reference in the ritual is made to the great red bowlder, a symbol of power and strength; the male star and the white bowlder and numerous plants are taken as symbols of power and strength. (See 36th Ann. Rept. Bur. Amer. Ethn., p. 108, lines 8-11, 16-24; p. 109, lines 51-59.)

**Ki'-no<sup>n</sup> wi-gi-e, Painting Ritual**

This is the version of the Tsi'-zhe division. In this ritual is a reference to the arranging of four stones and the gathering of small dead branches, placing them in the crevices of the stones and setting fire to them; the black sky became aglow with red; this was the symbol color for painting the face. Reference is made to the red shield which shall protect the people as they come against the enemy. At the close of this ritual three songs are sung which relate to the actions of the persons going through the ceremony, appealing to the living Power. The second ritual recited after songs of the symbols contains references to the hair of the young buffalo that is to be used as symbols for the girdle, and around the neck; the mussel shell is to be the symbol for the gorget pendant, and the waves, the hollow bed, and the ripples of the river are to be the life symbols for calm and peaceful days as the people reach old age. (See 36th Ann. Rept. Bur. Amer. Ethn., pp. 247, 286)

**Mi-k'i'-wa-no<sup>n</sup> Wi-gi-e, Ritual of the Sun Carrier gens**

This gens is of the Tsi'-zhu division and has for its life symbol the god of day and the god of night, the male star, the evening star, and



the rays (six) of the sun, for counting the war honors accurately. Like the Tsi-zhu Wa-no<sup>a</sup>, the sun is the life symbol and the rays are for the accurate counting. (See 36th Ann. Rept. Bur. Amer. Ethn., pp. 122-123, lines 6-15, 19-27, 30-36, 39-44, 48-58.)

**Mo'-shko' Wi'-gi-e, The Ritual of the Crawfish gens**

These people are of the Ho'-ga subdivision. In their ritual reference is made to the life symbol as the Crawfish, who gave to the people four different colored clays for symbolic use in the war ceremonies. Reference is also made in the ritual to the cloven hand (claw), which shall be a symbol of the forked poles that may be used for any purpose, when going against the enemy. (See 36th Ann. Rept. Bur. Amer. Ethn., pp. 116-118, lines 27-31, 38-42, 45-50, 55-59, 63-66, 71-78.)

**Mo'-thi'-the-do'-ts'a-ge Wi'-gi-e, Ritual of the Aged Pelican**

This is one of three rituals in the No'-zhi'-zho' Wi'-gi-e Ritual of the Chief's Vigil and refers to a mystical revelation during the night; in this reference is made to the pelican, the life symbol of the Chief of the Ho'-ga tribal division; the second wi'-gi-e is entitled Ho'-ga Wa-gthi'-ts'a-ge, The Very Aged Eagle, which is also a symbolic bird of this tribe; and the third wi'-gi-e is entitled the Mo'-çe Wi'-gi-e, or the Metal Ritual, and refers to steel needles or awls as scarifiers instead of wing bones of the two birds.

**Ni'-ka Wa-ko'-da-gi Wi'-gi-e, Ritual of the Men of Mystery gens**

This is one of the Tsi'-zhu division. In this ritual mention is made of the red metal, the loose, black, and rough metal, the yellow metal, and the flint corn and hailstones to be used as symbols for a long life. (See 36th Ann. Rept. Bur. Amer. Ethn., p. 133, lines 9-12, 16-19, 24-29, 33-36, 44-51.)

**Ni'-ki No'-k'o' rite, The Hearing of the Sayings of the Ancient Men**

This degree ceremony belongs to the I'-gtho'-ga (Puma) gens and the version is by that gens. Other gens have the rite but under different title. This being an exceptionally long ritual, only reference to certain parts can be given. In all the symbols mentioned there is a reference to long life, peaceful and calm days, and abundance of food. Following are some of the symbols: The god of day; the stages of life; the god of night; the morning and evening star; the immature golden eagle; the radiant star, to represent the upper region, the sky. Those representing the water are the water spider, the water beetle, and the white leech. The earth is represented by the Great Elk, who calls to the four winds. The Little earth brings forth four kinds of soil—the dark, the blue, the red, and the yellow—of which the people are to make their symbols; also the earth brings forth four boulders,

symbols of power—the red, the black, the white, and the yellow bowlders. The soft yellow and the friable rock are also to be used as symbols; the roots and plants were brought forth to be used as symbolic food. Thus in this wi-gi-e we find many symbols used for long life.

**Ni'-ki No'-k'o' Wi-gi-e, Rite of the Hearings of the Sayings of the Ancient Men**

This is the version of the Wa-ça'-be gens. In this wi-gi-e the Black Bear gens does not mention the four great gods, nor the eagle as leading the people down from the sky; neither is mention made of the Radiant Star, but the Puma acts as messenger in this gens version. Reference is made to the Great Elk as the being who made the waters to depart and gave the four colored soils of the earth—the dark, the red, the blue, and the yellow—while the Puma version gives the Crawfish as the doner of these soils; in this version of the rite the neck of the white swan is to be the symbolic war standard of the people; the Puma gens makes the antlers of the deer to be the standard.

**No'-ni' A-tha-shu-dse Wi'gi-e, Ritual of the Four Symbolic Animals  
(T'ai'zhu Wa-shta-ge)**

Ho! What shall they use as a symbol of their courage, said the people.  
The little mottled lynx,  
Which they knew to be great in courage they chose to use as a symbol,  
Saying that if they use the lynx as a symbol of courage,  
They shall become known for their valor.

Then the lynx spake, saying: Behold my hands in which there is strength.

When they use these hands as symbols of strength,  
Their hands shall ever be upon the foe.

At break of day,

Within the bend of a river,

The lynx suddenly rushed forth to an attack,

Upon a young deer,

Which he threw to the ground, where it lay lifeless and bent,

Whereupon he uttered a cry of triumph,

And spake, saying: Thus shall the little ones utter a cry of triumph  
over the fallen foe.

Thus he made four cuts to stand for all time.

Ho! What shall they use as a symbol of their courage, the people said.  
The gray wolf,

Which they knew to be great in courage, they chose to use as a symbol,  
Saying that if they use the gray wolf as a symbol of courage

They shall become known for their valor.

Then the gray wolf spake, saying: Behold my hands in which there is strength.

When they use these hands as symbols of strength,  
Their hands shall ever be upon the foe.

At break of day,

Within the bend of a river,

The gray wolf suddenly rushed forth to an attack,

Upon a deer with spiked horns,

Which he threw to the ground, where it lay bent and lifeless,

Whereupon he uttered a cry of triumph,

And spake, saying: Thus shall the little ones utter a cry of triumph  
over the fallen foe.

Thus he made four cuts to stand for all time to come.

Ho! What shall they use as a symbol of their courage, said the people.

The male puma,

Which they knew to be great in courage, they chose to use as a symbol,

Saying that if they use the puma as a symbol of courage,

They shall become known for their valor.

The puma spake, saying: Behold these hands in which there is strength.

When they use these hands as symbols of strength,

Their hands shall ever be upon the foe.

At break of day,

The puma rushed forth to an attack,

Within the bend of a river,

Upon a deer with dark horns,

Which he threw to the ground, where it lay bent and lifeless,

Whereupon he uttered a cry of triumph,

And spake, saying: Thus shall the little ones utter a cry of triumph  
over the fallen foe.

Thus he made four cuts to stand for all time.

What shall they use as a symbol of their courage, the people asked.

The male black bear that is without blemish,

Which they knew to be great in courage, they chose to use as a symbol,

Saying, that if they use the black bear as a symbol of courage,

They shall become known for their valor.

The black bear spake, saying: Behold my hands in which there is  
strength.

When they use these hands as symbols of strength,

Their hands shall ever be upon the foe.

The black bear rushed to the forest,

Where stood a hummock of some size,

Which he tore apart,

And all the insects dwelling therein

He crushed between his teeth,

Whereupon he uttered a cry of triumph,  
 And spake, saying: Thus shall the little ones utter a cry of triumph  
 over the fallen foe, as they travel the path of life.  
 Thus he made four cuts to stand for all time.

(See 39th Ann. Rept. Bur. Amer. Ethn., pp. 245-247, lines 1-60.)

### LEGENDS

#### **Qka'-gthe, the White Plume (Tsi'-zhu version)**

Of the god of day,  
 I, as a person, have made my symbol.  
 There is a god who never fails to appear at the beginning of day,  
 The god who lies as though dipped in red (dawn).  
 Of that god I have made my symbol.  
 By the side of the god who never fails to appear (the sun).  
 Even at his left side,  
 Stands a plumelike shaft of light.  
 Of this plume I have made my symbol.  
 When the little ones make their plumes of this shaft of light,  
 They shall live to see old age.  
 Having their plumes like the shaft of light,  
 Their symbolic plumes shall never droop.  
 Also at the right side of the god who never fails to appear (the sun)  
 Stands another plumelike shaft of light.  
 When the little ones use these shafts of light,  
 Their symbolic plumes shall never droop as they travel the path of life.

(See 36th Ann. Rept. Bur. Amer. Ethn., p. 126, lines 57-80.)

#### **Ho'-ba tha-gthi', Peaceful days**

I, as a person, make my abode in the days that are peaceful and calm.  
 When the little ones make of me their symbols,  
 They shall also dwell as a people in the days that are calm and  
 peaceful.  
 I have removed all signs of anger.  
 With me as their symbol  
 They shall be able to remove from the gods  
 All sign of anger.  
 Even from the god of daylight have I removed all anger and violence.  
 Verily from all the gods have I removed all anger.  
 So when the little ones make of me their symbol  
 They shall enable themselves to remove all anger and violence as  
 they travel the path of life.

(See 36th Ann. Rept. Bur. Amer. Ethn., p. 127, lines 81-102.)

**Ho'-ba wa-gu, God of cloudless day**

To the god of cloudless day the people spake,  
Saying: O grandfather,  
The little ones have nothing of which to make a symbol.  
He replied, saying: I am the only great god;  
They shall make of me their symbol.  
Then shall they enable themselves to see old age.  
The four divisions of days (stages of life)  
They shall enable themselves to reach and enter,  
Their days shall be calm and peaceful.

(See 36th Ann. Rept. Bur. Amer. Ethn., p. 148, lines 11-27.)

**Mi-xa cka, the great white swan (version of the Puma gens)**

There is the great white swan;  
Of this shall the little ones make their symbol,  
The great white swan spake, saying: When the little ones make of  
me their symbols  
Let them know that of all living creatures  
None are equal in strength of wings.  
When I make a flight, even before half of the day has passed,  
I am on the further side of the lake,  
Swinging up and down upon the waves of the water.  
When the little ones make of me their symbols,  
Their arms shall become strong as are my wings.  
To the four great divisions of the days (stages of life)  
They shall succeed in bringing themselves,  
They shall enable themselves to live to see old age,  
By making of me their symbols,  
They shall see old age as they travel the path of life.

(See 36th Ann. Rept. Bur. Amer. Ethn., p. 77, lines 84-98.)

**Mo'-hi' ts'a-zhi, Grass that never dies (Sedge)**

Behold the grass that never dies (the sedge);  
When the little ones make of it the means to reach old age,  
They shall always live to see old age.  
I, myself, have made it to be the means to reach old age.  
Behold the bend of my shoulders (Drooping sedge),  
Behold the white blossoms on the top of the stalks,  
Which I have made to be the means of reaching old age.  
The little ones shall reach old age  
And see their scanty locks turn yellowish with age  
As have these blossoms.  
With me as their symbol the little ones shall reach old age.

(See 36th Ann. Rept. Bur. Amer. Ethn., p. 95, lines 25-34.)

**Mo<sup>a</sup>-ko<sup>a</sup> Ni-ka-shi-ga, Man Medicine (Cucurbita perennis)**

In the presence of the Mo<sup>a</sup>-ko<sup>a</sup> Ni-ka-shi-ga, Man Medicine,  
 They came and stood,  
 Saying: Shall this plant be a medicine to the little ones.  
 The grandfather replied: When the little ones use this plant as  
 medicine  
 They shall live to see old age.  
 When the people use this plant also for medicine,  
 They shall enable themselves to see old age.

**O<sup>a</sup>-po<sup>a</sup> To<sup>a</sup>-ga, the Great Elk**

The puma came suddenly upon the male elk,  
 Who stood upon the earth.  
 He returned in haste to his elder brothers,  
 Who said to him: O younger brother!  
 He replied: O elder brothers, I went forth and came upon a man  
 who stands there.  
 In response they said to him,  
 Whomever the man may be who stands yonder,  
 We will send him to the abode of the spirits.  
 With heads bent they hastened to the man,  
 With the index finger moistened in the mouth, they were ready to  
 slay the stranger.  
 Quickening their footsteps they went forth,  
 With heads inclined they stood before him.  
 The male elk hastened to say,  
 I am a Ho<sup>a</sup>'ga,  
 I am O-po<sup>a</sup> To<sup>a</sup>-ga, the great elk,  
 I am a person who is never absent from an important act.  
 O'po<sup>a</sup> To<sup>a</sup>-ga, great elk,  
 Is a name that I have taken to myself.  
 I am a person who can be made use of as a symbol.  
 In the midst of the east wind,  
 In the midst of the north wind,  
 He threw himself upon the earth.  
 As he stood the sky became calm and peaceful,  
 And gentle as though touched with gentle hands.  
 As he threw himself in the midst of the north wind,  
 He swept away all traces of anger  
 From the god above (Overarching heaven).  
 Throwing himself upon the earth,  
 In the midst of the south wind,  
 He cleansed the land, from every part of the earth,  
 Of all anger.

Again he threw himself upon the earth.  
When he arose to his feet,  
He left the surface of the earth covered with the hairs of his body.  
These, he said, are the grasses of the earth;  
I have scattered them so that the animals may appear in their midst.  
Once more he threw himself upon the earth.  
When he arose he stood with his rumps toward the people,  
Saying: These ball-like muscles of my rumps,  
They are the round hills of the earth,  
Behold the right side of my body,  
It is the level lands of the earth.  
Behold the ridge of my back,  
It is the ridge of the earth.  
Behold the curve of my neck,  
It is the gaps in the ridges of the earth.  
Behold the tip of my nose,  
It is the peaks of the earth.  
Behold the bases of my antlers,  
They are the loose rocks of the earth.  
Behold the branches of my antlers,  
They are the branches of the rivers.  
Behold the small tines of my antlers,  
They are the creeks of the earth.  
Behold the large tines of my antlers,  
They are the large streams that are dotted here and there with forests.  
Behold the largest part of my antlers,  
They are the rivers.  
All these I have made my body to represent.  
When the little ones go forth to hunt,  
Even before the break of day,  
They shall see the animals appear,  
And in the evening of the day  
They shall always see the animals appear.  
All the people shall make use of me as a symbol.

(See 36th Ann. Rept. Bur. Amer. Ethn., p. 113, lines 7-106.)

**She'-k'i, Rattlesnake (Life symbol)**

The great snake (rattle)  
From amidst the bunches of tall grass  
Caused itself to be heard by making a buzzing sound.  
Then it spake, saying:  
Even though the little ones pass into the realms of spirits,  
They shall, by clinging to me and using my strength, recover consciousness.  
The great snake

Made a sound like the blowing wind  
 Close to the feet (of the sick).  
 He repeatedly sounded his rattle as he stood.  
 Close to the head (of the sick)  
 He repeatedly sounded his rattle.  
 Toward the east winds  
 He repeatedly sounded his rattle  
 Toward the west winds  
 He repeatedly sounded his rattle.  
 Toward the winds from the cedars (the north)  
 He repeatedly sounded his rattle.  
 Then spake, saying: Even though the little ones pass into the realm  
 of spirits,  
 They shall always with my aid bring themselves back to consciousness.  
 When the little ones make of me their symbols,  
 The four divisions of the days  
 They shall reach successfully,  
 And then into the days of peace and beauty  
 They shall always make their entrance.

(See 36th Ann. Rept. Bur. Amer. Ethn., p. 104, lines 62-87.)

**Tse' wa-the, root of the Nelumbo lutea**

The Puma strode away forthwith  
 And came to the middle of the lake,  
 Where, within its bed of mud, lay the tse' wa-the.  
 With a quick movement of his foot he lifted the root from its bed of  
 soft earth.  
 Then in haste he brought it home to the people,  
 Saying: How will this serve as a symbol, O elder brothers?  
 With eager haste the people munched the root,  
 And, like milk, its juice squirted out as they pressed it between their  
 teeth.  
 They spake, saying: It is fit for the little ones to use as food.  
 The little ones shall use this for food.  
 The people of the Wa-zha'-zhe, those of the Tsi'-zhu,  
 Shall always use this root for food.  
 The people said to one another: Verily, we shall make the young bull  
 And this plant to be companions, O younger brothers.  
 When the little ones eat of these foods,  
 Their limbs shall always stretch in growth.

(See 36th Ann. Rept. Bur. Amer. Ethn., p. 111, lines 121-140.)

**U'-xthi-thi'-ge, No Anger**

The Tsi'-zhu, a people who possess seven fireplaces,  
 Spake to one of the Tsi'-zhu (gentes),



Saying: Verily, a person (gens) who stands having no anger or violence.  
O grandfather, the little ones have nothing of which to make their symbols.

No Anger (the subgens of that name) replied:

I am a person (a people) of whom the little ones may well make their symbols.

I am a person whose being abides in the moist, vibrating air of the earth.

When the little ones make of me their symbols,

They shall enable themselves to become a people of moist, vibrating air of the earth;

Their days shall be calm and peaceful.

(See 36th Ann. Rept. Bur. Amer. Ethn., p. 128, lines 104-118.)

**Wa-ša'-be ni-dae hi-wa-spe, hibernating of the Black Bear (Life symbol)**

Verily at that time and place,

Close to the period of the seven moons,

The Black Bear sat to rest her body.

As she sat she thought: Even now I have reached the end of a great division of days.

In every direction she heard the voices of birds,

Heard them calling to one another as she sat.

Again she thought, I have reached the end of a division of days.

Swarms of little insects,

She saw swiftly flying hither and thither in the air;

Again she thought of the great division of days,

Saying: Behold I have come to Wa-ko'-da;

These little ones

Must dwell in the great division of days.

Gathering them (the little ones) up in her arms,

She held them up to the great god of day, newly risen,

Saying, O Venerable Father! these little ones have now become persons;

Give them strength to bring themselves to see old age as they travel the path of life.

(See 36th Ann. Rept. Bur. Amer. Ethn., p. 78, lines 40-59.)

**Wa-ko'-da Hiu-dae' ʔa, the goddess of the lower region (earth)**

The people spake to the goddess of the lower region,

Saying: O grandmother,

The little ones have nothing of which to make their symbols.

The goddess of the lower region (earth) replied:

The little ones shall make of me their symbols.

When they make of me their symbols,  
 They shall enable themselves to see old age,  
 And verily, an unbroken line of descendants they shall live to see.  
 When the people of the Wa-zha'-zhe, the Ho'-ga and the Tsi' zhu  
 Make of me their symbols,  
 Children, in an unbroken line of births, they shall live to see.  
 The four great divisions of the days,  
 They shall enable themselves to reach and enter,  
 The days that are calm and peaceful,  
 They shall enable themselves to reach and enter.

(See 36th Ann. Rept. Bur. Amer. Ethn., p. 149, lines 64-78.)

**Wa-ko'-da Ho'-no'-pa-ge, the goddess of darkness**

The people spake to the goddess of darkness,  
 Saying: O grandmother,  
 The little ones have nothing of which to make their symbols.  
 Quickly the goddess of darkness replied, O little ones,  
 You say the little ones have nothing of which to make their symbols.  
 The little ones shall make their symbols of me;  
 They shall then enable themselves to live to see old age.  
 The people of the Wa-zha'-zhe, the Ho'-ga, and the Tsi'-zhu  
 Shall make of me their symbols.  
 When they make of me their symbols,  
 The four great divisions of the days  
 They shall enable themselves to reach and enter.  
 Little Ones,  
 An unbroken line of descendants they shall live to see,  
 In the days that are calm and peaceful,  
 They shall abide as a people.

(See 36th Ann. Rept. Bur. Amer. Ethn., p. 148, lines 30-49.)

**Wa-ko'-da Mo'-shi-ta, God of the upper region (sky)**

The people spake to the god of the upper region (Sky);  
 Saying: O grandfather,  
 The little ones have become a people.  
 The god of the sky replied: The little ones shall make of me their  
 symbols;  
 Then shall they enable themselves to live to see old age.  
 So shall the Wa-zha'-zhe, the Ho'-ga, and the Tsi'-zhu,  
 By making of me their symbols,  
 Live to see old age.

(See 36th Ann. Rept. Bur. Amer. Ethn., p. 149, lines 50-60.)

**Wa'-no'-sdo-dae Wi-gi-e, Ritual of the Act of Slipping off the Moccasins  
(Puma gens)**

Upon what shall we slip off our moccasins?  
Toward the setting of the sun,  
There is an adolescent youth  
Upon whom we shall always slip off our moccasins.  
When we slip off our moccasins upon the adolescent youth  
We shall make it possible to slip off with ease our moccasins.  
Upon what shall we slip off our moccasins?  
Toward the setting of the sun,  
There is an adolescent maiden  
Upon whom we shall always slip off our moccasins.  
When we slip off our moccasins upon the adolescent maiden,  
We shall make it possible to slip off with ease our moccasins, my  
younger brothers.  
Upon what shall we slip off our moccasins?  
Toward the setting of the sun,  
There is a man honored for his military prowess,  
Upon whom we shall always slip off our moccasins.  
When we slip off our moccasins upon the man honored for his military  
prowess,  
We shall make it possible to slip off with ease our moccasins.  
Upon what shall we slip off our moccasins?  
Toward the setting of the sun.  
There is a woman who has given birth to her first child,  
Upon whom we shall always slip off our moccasins.  
When we slip off our moccasins upon the woman who has given birth  
to her first child,  
We shall make it possible to slip off with ease our moccasins, my  
younger brothers, they said to one another.

**PARAPHRASES OF WI-GI-ES**

**O'-ba Tha'gthi' Wi'gi-e, Ritual of Peaceful Day (of the Tsai'zhu gens)**

Verily, my abode is in the days that are calm and peaceful.  
When the little ones make of me their symbols (their life),  
They shall become a people of the days that are ever serene.  
From each of the great gods  
I verily remove all traces of anger and violence.  
When the little ones make of me their symbols,  
They shall have power to remove from the gods  
All anger and the desire for destruction.  
From the god of the lower world (the earth);  
From the god of light who standeth in the midst of heaven;  
From the god of the upper world (the overreaching sky),

I have power to remove all anger and violence.  
 When the little ones make of me their symbols,  
 They also shall have power to remove from the gods all anger.  
 When the little ones of the Wa-zha'-zhe (subdivision)  
 And those of the Ho''ga (subdivision)  
 Make of me their symbols,  
 They shall have power to remove from all lands,  
 All anger, hatred, and violence.

(No Anger is also my name.)

I am a person of whom the little ones may well make their symbols.  
 My abode is in the midst of the earth's warm, quivering air.  
 When the little ones make of me their symbols,  
 They shall become a people of the earth's quivering air.  
 Verily in the days that are gentle and peaceful,  
 I make my abode.  
 When the little ones make of me their symbols,  
 They shall become a people of the days that are gentle and peaceful.  
 Of a little yellow flower,  
 I have made my body;  
 The little Ba-shta', that stands amidst the winds,  
 I have made to be my body.  
 When the little ones make of the Ba-shta' their symbols,  
 They shall live together without anger, without hatred.

(See 36th Ann. Rept. Bur. Amer. Ethn., p. 127, lines 81-97.)

#### O'-po<sup>a</sup> Wi-gi-e, The Ritual of the Elk gens

This gens is of the Ho''-ga subdivision and has the Great Elk as its life symbol. It is a symbol of the entire earth and was instrumental in making it a suitable abode. In the ritual he causes the waters to recede and the land to appear and become habitable; he makes the grasses to grow so that animals may become plentiful for the benefit of man; the elk is a symbol in the rites pertaining both to peace and war. It is the symbol of the Wa-zha'-zhe and Tsi'-zhu people. (See 36th Ann. Rept. Bur. Amer. Ethn., pp. 113-115.)

#### Pe're Thu-ga bi Wi'-gi-e, Ritual of the Taking up the Battle (Puma gens)

What shall they use for a rattle? the people said.  
 It is a head that they shall use as a rattle.  
 Verily, it is not a head that is spoken of.  
 The male puma that lies outstretched upon the earth,  
 It is his head  
 That they shall use as a rattle.  
 When they shall use the head of the male puma as a rattle,  
 And go toward the setting sun, against their enemies,  
 They shall, by its use, easily overcome their foes.

What shall they use for seeds (gravel put into the gourd) for the rattle?  
The male puma that lies outstretched upon the earth,  
It is the teeth of his right jaw,  
That they shall use as seeds for their rattles.  
When they use the teeth of the male puma as seeds for their rattles,  
Then, indeed, the sound of their rattles shall be clear.  
What shall they use as a handle for their rattle?  
The male puma that lies outstretched upon the earth,  
It is his right foreleg  
That they shall use for a handle for their rattle.  
When they use the lower right leg of the male puma as a handle for  
their rattle,  
They shall make themselves to be free from all causes of death.

Behold the fine dust within the rattle;  
That fine dust also  
Is not without a purpose.  
Toward the setting of the sun  
There are people who possess things that are numerous.  
Verily I have made this dust to represent all those things.

Behold the opening at the top of the rattle.  
That opening also  
Is not made without a purpose,  
The little insects (all living creatures),  
It matters not whose little ones they may be,  
We shall cause them to fall into this opening, as though into a snare.

They gave a menacing stroke to the rattle.  
Toward the setting of the sun,  
Toward the adolescent youth who dwells in that direction,  
They gave a menacing stroke,  
And said: When they give a menacing stroke such as this,  
They shall strike with ease their enemies.  
When they conjure their enemies with the rattle,  
They shall conjure them with ease, O younger brothers.

For a second time they gave a menacing stroke with the rattle.  
Toward the setting of the sun,  
Toward the adolescent maiden who dwells in that direction,  
They gave a menacing stroke,  
And said: When they give a menacing stroke such as this,  
They shall strike with ease their enemies.  
When they conjure their enemies with the rattle,  
They shall conjure them with ease.

For a third time they gave a menacing stroke with the rattle.  
 Toward the setting of the sun,  
 Toward the man who is honored for his military prowess, who dwells  
 in that direction,  
 They gave a menacing stroke,  
 And said: When they give a menacing stroke such as this,  
 They shall strike with ease their enemies.  
 When they conjure their enemies with the rattle,  
 They shall conjure them with ease.

For the fourth time they gave a menacing stroke with their rattle.  
 Toward the setting of the sun,  
 Toward the woman who has given birth to her first child, who dwells  
 in that direction,  
 They gave a menacing stroke,  
 And said: When they give a menacing stroke such as this,  
 They shall strike with ease their enemies with the rattle.  
 When they conjure their enemies with the rattle, as they travel the  
 path of life,  
 They shall conjure them with ease, O younger brothers.  
 (See 39th Ann. Rept. Bur. Amer. Ethn., pp. 115-117.)

**Ta I-ni-ka-shi-ga Wi'-gi-e, The Ritual of the Deer People**

These are of the Wa-zha-zhe subdivision, and their ritual refers to the little animal (the deer) as the symbol of which they are to make their bodies. The various parts of the deer are referred to as proper symbols for the people of the seven fireplaces to take for power to overcome the enemy. Reference is also made to the oak trees and the bunches of grass found where the deer has trod. (See 36th Ann. Rept. Bur. Amer. Ethn., pp. 96-97, lines 10-79, 92-98.)

**Ta Wa-tho<sup>a</sup>, Deer Songs**

These songs are part of the Ni-ki No<sup>a</sup>-k'o<sup>a</sup> rite and belong to the I<sup>a</sup>-gtho<sup>a</sup>-ga (Puma) gens and is their version. There are six of these songs and they follow the ritual of the Hearing of the Sayings of the Ancient Men. The first song refers to the hunter as he stands waiting for the deer, while the sister remains at home wishing a doe might be shot by the brother; the second refers to the anxiety and hope that the brother will succeed; the third refers to the relief of mind, as the sister thinks of the actual shooting of a deer by her brother; the fourth refers to the wounding of a deer by the hunter as he pursues it; the fifth refers to the cutting of the skin of the deer into shape for clothing; and the sixth refers to the success of the hunter. The mention of sister and brother in these songs is in the generic sense only.

**Tho'-xe Pa thi-ho' Wi-gi-e, Ritual of the Buffalo Bull gens**

This is of the Tsi'-zhu division. In the ritual reference is made to the thrusting of a red plume, by the Tsi'-zhu Wa-shta-ge, into a Buffalo Bull, who was subdued and is called Tho'-xe, and who, being personified, speaks to the people, and with quick motion brings forth certain bulbous roots, which shall be not only symbolic medicine but also used as sacred names by them. These symbols shall be for long life to those who use them. (See 36th Ann. Rept. Bur. Amer. Ethn., pp. 134-135, beginning line 9.)

**To'-wo' A-do'-be wi-gi-e, Ritual of the Overseer of the Village**

In this wi-gi-e (ritual) there are five parts; in the first, reference is made to the priestly office; the second is an appeal to the god of cloudless day, which is pure and free from anger and hatred; the third is an address to the goddess of darkness, who possesses the power of reproduction, and the people appeal to her for aid, so that the little ones may be able to reach maturity successfully; the fourth is an appeal to the god of the upper region (sky). To him the people appeal for aid in leading others along paths of peace. The fifth and last part of the ritual is an appeal to the goddess of the lower region (earth), who possesses power to bring forth life. The people appeal to her for peace and prosperity. (See 36th Ann. Rept. Bur. Amer. Ethn., pp. 147-151, lines 11-18, 30-46, 50-55, 64-82.)

**Tse-do'-ga I'-dse, The Buffalo Face gens**

This gens is of the Tsi'-zhu division. It has no ritual, but its presence is necessary in this ceremony to complete the tableau of the sky, the great bodies that move therein, and the animal life in the earth to which they are related. This gens occupies the second place in the ceremonial order of the gentes composing the Tsi'-zhu division, but its members remain silent throughout the ceremony. The office of this gens is to perform the ceremony of cutting into shape the symbolic buffalo-skin moccasins and to recite the wi-gi-e relating to them.

**Tse Mi-ga Wi'-gi-e, The Ritual of the Female Buffalo**

O younger brothers,  
 The little ones have no ceremonial articles.  
 Then to the one who had made of the Puma his body,  
 They spake, saying: O younger brother,  
 We bid you go and search for material for making them.  
 As these words were spoken the Puma hastened away.

Then the people spake, saying: There are signs that our younger brother is returning.

Stumbling again and again as he hastens homeward,

Some of the brothers hurried to him and spake,

Saying: O younger brother.

To their inquiries the Puma replied:

Verily, an animal of some kind

Stands yonder, O elder brothers,

Of formidable appearance, with cloven feet;

It has horns upon its head.

Then the people spake to one another, saying: O elder brothers,

Our younger brother has come home in great alarm.

He has seen an animal standing yonder

That is fear-inspiring in appearance,

An animal with cloven feet and horns upon its head.

Make haste, said the people;

We are a people who spare none of the foe,

A people who are never absent from any important movement.

It matters not whose little one that animal may be,

We shall send him to the abode of spirits.

They moved forward with quickened footsteps.

At the fourth ceremonial pause,

The Puma spake, saying: There it stands, O elder brothers.

The people drew near and stood in line.

They spake, saying: It is a female;

We shall make of the animal the sacred articles we need.

Even its skin

We shall consecrate to ceremonial use, O elder brothers.

Behold the length of its back, even it is

Fit for ceremonial use.

Out of its skin we shall make ceremonial robes,

To commemorate the consecration of the skin to ceremonial use.

We shall take from it a personal name.

The-sacred-robe shall be the name bestowed upon our little ones.

Woman-of-the-spine shall also be a personal name.

The horns also, that spread out, shall be a personal name.

Even its head shall be referred to in personal name.

Maker-of-the-head we shall use as a personal name.

#### **Tse Tho'-ka Wi-gi-e, The Ritual of the Buffalo Back gens**

This gens is of the Tsi'-zhu division. In the ritual mention is made of the Buffalo back as being personified and tells the people to make of him their symbol. (See 36th Ann. Rept. Bur. Amer. Ethn., p. 132, lines 3-11.)



**Tse Wa-tho<sup>a</sup>, Buffalo Songs**

This is the opening song in the ceremony of Instructions to the Wife of the Initiate. Reference is made to Wi-tsi'-go (grandfather), which is a term of veneration; the second of these songs relates to the activities of the animal when it has attained maturity. The call in these songs is to the human race as well as to the Initiate and his wife. (See 36th Ann. Rept. Bur. Amer. Ethn., pp. 142-143, free translations of songs.)

**Tsi'-zhu Wa-no<sup>a</sup> Wi-gi-e, Ritual of the Elder Household gens**

This gens is of the Tsi'-zhu division. The life symbol of this gens is the sun's rays (Mi Ga-gthe-ge). Reference is made in the ritual of this god of day and its thirteen rays, the war symbols of this gens; the morning and evening stars and the pileated woodpecker are also referred to as symbols to be used by the people. (See 36th Ann. Rept. Bur. Amer. Ethn., pp. 119-122, lines 9-21, 26-34, 40-51, 58-73.)

**Tsi'-zhu We-ha-ge Wi-gi-e, The Ritual of the Last Tsi'-zhu gens**

In this wi-gi-e (ritual) reference is made to the life symbol which is the red black bear. As in the rituals of the Wa-qa-be-to<sup>a</sup> and the Ho<sup>a</sup> I-ni-ka-shi-ga, so in this of the Tsi'-zhu We-ha-ga mention is made of the dark color of the feet, the tip of the nose, and the dark spots on the body which are to be used as symbols to insure a long life, and of which they are to make their charcoal. (See 36th Ann. Rept. Bur. Amer. Ethn., pp. 130-132.)

**U'-xthi Thi<sup>a</sup>-ge Wi-gi-e, The Ritual of the No Anger gens**

This gens is of the Tsi'-zhu division. In this ritual reference is made to the Peace Pipe as a life symbol; also reference is made to a little yellow flower; to the red, blue, speckled, and yellow corn as symbolic food for the people, signifying a ripe old age will be reached by them and they will have peace and calmness. (See 36th Ann. Rept. Bur. Amer. Ethn., pp. 128-129, lines 123-129, 135-139, 143-151, 154-165.)

**Wa-qa'-be-to<sup>a</sup> Wi-gi-e, Ritual of the Black Bear gens**

The symbol of this gens is the Black Bear; of this they are to make their charcoal, which is designated by the black on the feet, the tip of the nose, and the various parts of its body. Mention is also made in this ritual to the White Swan, of which they are to use the black of its feet and the tip of its beak as a symbol for their charcoal. (See 36th Ann. Rept. Bur. Amer. Ethn., pp. 105-107, lines 3-34, 50-63.)

**Wa-qa'-be Wi-gi-e, Ritual of the Black Bear (a life symbol of the Black Bear gens)**

The bear moved on with quickened footsteps  
To a valley where he paused and stood.  
To this time he had not found a place wherein to rest.  
He longed to sit down,  
But moved about perplexed and bewildered.  
He knew he must rest for a period of seven months,  
But knew not where or how.  
He gathered together some small stones  
And arranged them in a pile.  
Seven in number were the stones  
He had gathered together and arranged in a pile  
Whereon to rest.  
Nevertheless he rested not.  
Then, even as he moved away,  
He spake, saying: This act also  
I have not performed without a purpose.  
When the little ones go toward the setting sun against their enemies,  
They shall make use of these stones.  
The little ones of the Tsi'zhu and of the Wa-zha'zhe  
Shall use these stones to purify their bodies by heating them (the  
ceremonial vapor bath).  
When they use these stones for purifying their bodies,  
They shall be free from all causes of death.  
When they use them in their supplications for aid to overcome their  
enemies,  
They shall enable themselves to overcome their enemies with ease.  
The Bear moved on with quickened footsteps  
To the top of a rocky cliff,  
To the entrance of a cave where he paused and stood.  
To this time he had not found a place wherein to rest.  
But he moved about bewildered;  
For a period of seven moons he must rest.  
He moved close to the house (the cave) and paused.  
Then, into the door, at the right side,  
He partly entered and paused.  
He beheld the interior of a house, mysterious in all its aspects.  
He moved farther into the house and sat down.  
He became conscious of having found for himself a house with a room  
most pleasing and satisfying,  
Of having come to a house that was mysterious in all its aspects,  
Verily, a house that excluded the light of day he had found.

He thought, Lo, even the door of my dwelling  
Is mysterious.  
No one can look in and intrude upon me.  
He sat down  
To rest for a period of seven moons,  
And sat undisturbed,  
Until six moons had passed;  
Then he made a close examination of his body,  
Looking carefully over all its parts.  
He thought: Lo, my flesh has shrunk to nothing, in the time I have  
sat here.  
Verily, I am a person whom the little ones should make their symbols.  
They should make of me an emblem of old age.  
Again the Bear examined himself.  
Then to the right side of the door of his house  
He moved and paused.  
He stood gazing upon the land before him.  
Verily, he saw the land overspread with a smokelike mist.  
He heard the sighing of the winds among the tree tops.  
He moved farther out, where he paused and stood,  
And the birds  
All around him sang,  
And he stood listening to the noise of their songs.  
The Bear moved forward and placed upon the ground six imprints  
of his feet,  
As symbols of certain deeds most difficult to accomplish.  
He did not place the six footprints upon the ground without a purpose.  
He spake, saying: Behold I have placed upon the ground six foot-  
prints.  
Toward the setting of the sun  
The little ones shall win o-do" (military honors).  
Verily, I have made these footprints to represent those deeds.  
He took one step forward.  
Then from there he placed seven footprints upon the ground,  
And he spoke, saying: These footprints also  
I have not placed upon the ground without a purpose.  
They are the footprints spoken of as the Seven Footprints.  
Verily, I have placed them here to remain for all time to come.  
They are the valorous deeds spoken of as o-do";  
These valorous deeds spoken of as the Seven O-do"  
I have verily placed here to remain for all time.

(See 39th Ann. Rept. Bur. Amer. Ethn., pp. 158-164, lines  
117-309.)

**Wa'-gi-thu-ge Wi-gi-e, Ritual of the Ceremonial Approach to the Little House**

This version is of the Tsi'-zhu division. Reference is made in this ritual to an effort on the part of the people to find a way to guide their footsteps. Wandering about through valleys, toward a river, they finally find the Little House; other efforts were made but each time the footsteps led to the Little House.

**Wa-ke'-stse-dse Wi-gi-e, The Ritual of the Wa-ke'-stse-dse gens**

This ritual refers to the life symbol of the gens as the Cattail (*Typha latifolia*), the plant that represents the water part of the earth. (See 36th Ann. Rept. Bur. Amer. Ethn., p. 93.)

**Wa-ts'e'-the Wa-tho<sup>a</sup>, Song of Death**

This song is sung by the Xo'-ka of the Tsi'-zhu division, after the recital of the ritual of the Ceremonial Approach. It relates to the one who comes upon them unawares, and makes an attack, and causes them to lie blackening the earth. While this song is being sung the Xo'-ka moves slowly to his seat in the lodge. Following this song is the Ki-cto<sup>a</sup> Wa-tho<sup>a</sup>, the Little song of the Gathering, which tells of the principal ones taking their places. Following this comes the ceremony called U'-wa-the-the, the act of sending certain symbolic articles to the various gentes owning them.

**Wa'-tse-tsi Wi-gi-e, The Ritual of the Star People, Wa'-tse-tsi gens of the Wa-zha-zhe subdivision**

The life symbol with this gens is the female cedar, and as a companion to the red cedar the waters that flow through the valley shall also be a symbol; the grass that never dies (the sedge) is a symbol used by these people, and all of these symbols are referred to in the wi'-gi-e of this gens. (See 36th Ann. Rept. Bur. Amer. Ethn., p. 95, lines 9-24, 25-31.)

**Wa-zha'-zhe Gka Wi-gi-e, Ritual of the White Wa-zha'-zhe (water division) gens of the Wa-zha'-zhe subdivision**

In this ritual will be found the life symbols used by this gens, which are the mussel (tsiu'-ge) that sits in the water and the god of day, all typifying the length of life. (See 36th Ann. Rept. Bur. Amer. Ethn., p. 94, lines 8-27.)

**Wa-zha'-zhe Wa-no<sup>a</sup> Wi-gi-e, Ritual of the Wa-zha'-zhe Wa-no<sup>a</sup> gens**

This gens has for its life symbol the Ke Ci<sup>a</sup>-dse Ga-tse, the Turtle with Serrated Tail. In this ritual the recount of the o-do<sup>a</sup> is symbolized by the seven serrations in the turtle's tail, and is expressive of the long life they shall experience by using this symbol. (See 36th Ann. Rept. Bur. Amer. Ethn., p. 92, lines 8-35.)

**Wa-zhi'-ga pa to'-ga, Wi-gi-e, Ritual of the Long-billed (Pileated) Woodpecker**

There is in existence a long-billed bird;  
 Of that bird I have verily made my body.  
 The god of day that sitteth in the heavens,  
 I have employed this bird to bring hither (symbolize);  
 Also the god of night that sitteth in the heavens,  
 And the male star (morning star),  
 I have employed this bird to bring hither (symbolize).  
 When the little ones make of that star their symbol,  
 They shall enable themselves to find spoils in profusion.  
 When they go toward the setting of the sun against their enemies,  
 And use the bird in the appeal for aid,  
 They shall never fail to succeed in their undertakings.  
 The female star (evening star),  
 I have employed this bird to bring forth.  
 As the little ones go toward the setting of the sun,  
 And use this bird in their appeal for aid,  
 They shall never fail to succeed.

(See 36th Ann. Rept. Bur. Amer. Ethn., p. 120, lines 55-85.)

**Wi-gi'-e To'-ga, The Great Ritual**

This is recited by the Tsi'-zhu Wa-no<sup>a</sup>, following the sending of the symbolic articles. The act of reciting belongs to the two keepers of the Tattooing and Great Healing Plant shrines. Reference is made to the various life symbols as the Sho'-ka hastened forth. These are the golden eagle, the white rock, the boulders, the flint, various trees; also the valleys and the prairies that he traveled over in searching, showing that the sky, the land, the water are all sought in getting the life symbols. At the conclusion of this Great ritual, the O'-po<sup>a</sup> gens bring water, that the different ones may wash their faces.

**Xo'-ka Ki-no<sup>a</sup> kshi-the Wi-gi-e, Ritual of the Xo'-ka symbolic painting (Wa-qa-be gens)**

With what shall the little ones adorn their bodies?  
 The crimson color of the god of day who sitteth in the heavens,  
 They shall make to be the sacred color,  
 The god who redeems the heavens as he approaches.  
 They shall adorn their bodies with the crimson hue shed by the god  
 of day.  
 Then shall the little ones be free from all causes of death.  
 What shall they use for a symbolic plume?  
 At the right side of the god who comes at the beginning of day,  
 Is a beam of light that stands upright like a plume,  
 That they shall make as their sacred plume;

Then their plumes shall never droop for want of strength.  
 For a pendant upon the breast of the Xo-ka  
 They shall place the shell of the mussel, who sitteth upon the earth.  
 It is as the god of day who sitteth in the heavens.  
 By pressing this to his breast  
 He shall be free from all causes of death.  
 What shall the people place upon his wrist?  
 It is a bond spoken of as a captive's bond,  
 But it is not a captive's bond,  
 It is a soul,  
 That they shall place upon his wrists.  
 What is he upon whom a girdle is to be placed?  
 He is a captive; no, it is a spirit.  
 Also it is a spirit to whom moccasins are to be given.

(See 39th Ann. Rept. Bur. Amer. Ethn., p. 74, lines 1-42.)

#### **Xo'-ka Wi'-gi-e, Ritual of the Xo'ka**

This ritual is recited by the Xo'-ka (Initiator) before he paints himself with the charcoal. The first part of the ritual relates to the Black Bear and to certain symbols given to the people; the second part refers to the female black bear when she starts to hibernate and also to her awakening after her long sleep; the third and last part is spoken as the Xi-no<sup>a</sup> Wi-gi-e. In this is related the manner in which certain symbols are painted upon the face of the Xo'-ka and on his body.

#### **Xu-tha' Zhu-dse Wi-gi-e, Ritual of the Red Eagle gens**

This gens is of the Tsi'-zhu division and has as its life symbol the red eagle. Reference is made in the ritual to the parts of the body of the red eagle that may be used as life symbols which will enable the people to have long lives; also reference is made to the dawn as a plumelike shaft of light. (See 36th Ann. Rept. Bur. Amer. Ethn., pp. 124-126, lines 10-52; 60-79.)

#### **Ho'-be cu Wi'-gi-e, Ritual of Cutting the Symbolic Moccasin (Puma gens)**

The turtle that has a tail with seven serratures,  
 We shall make to be the symbol of our foot, O younger brothers.  
 When we make this turtle to be the symbol of our foot,  
 And go forth against our enemies who dwell toward the setting sun,  
 We shall enable ourselves to tread down the harmful grasses.

What shall we make to be a symbol of our moccasin string?  
 The garter snake that lies outstretched  
 Shall be the symbol of our moccasin string.  
 The harmful grasses that lie in our course  
 Shall not cut or break our moccasin string.

What shall we make to be the symbol of our knife?  
There is the young buffalo bull;  
It is his right horn  
That shall be a symbol of our knife.  
When we make the right horn of the young bull to be a symbol of  
our knife,  
And go against our enemies who dwell toward the setting sun,  
Our knife shall always be sharp and ready for use, O younger brothers.  
Upon what shall we cut this skin?

Toward the setting of the sun  
There is a man of our enemies who is honored for his valor.  
It is upon him that we shall cut this skin.  
When we do our cutting upon that valorous man,  
It shall be easy for us to do our cutting.

The people said,  
The turtle that has a tail with six serratures,  
We shall make to be a symbol of our foot, O younger brothers.  
When we make that turtle to be our foot,  
And go forth against our enemies who dwell toward the setting sun,  
We shall enable ourselves to tread down the harmful grasses.

What shall we make to be a symbol of our moccasin string?  
When we make this snake to be our moccasin string,  
The harmful grasses that lie in our course  
Shall not break or cut our moccasin string.

What shall we make to be a symbol of our knife?  
There is the young buffalo bull;  
It is his right horn  
That shall be a symbol of our knife.  
When we make the right horn of the young bull to be a symbol of our  
knife,  
And go against our enemies who dwell toward the setting of the sun,  
Our knife shall always be sharp and ready for use.

Upon what shall we cut the skin?  
Toward the setting of the sun  
There is a woman of our enemies who has given birth to her first  
child.  
It is upon her that we shall cut this skin.  
When we do our cutting upon that woman,  
It shall be easy for us to do our cutting, O younger brothers.

Upon what shall we perforate this skin?  
 Toward the setting of the sun  
 There is an adolescent youth of our enemies.  
 It is upon that youth we shall perforate this skin.  
 When we perforate this skin upon that youth,  
 It shall be easy for us to do our perforating.

Upon what shall we perforate this skin?  
 It is the adolescent maiden  
 Upon whom we shall perforate this skin.  
 When we shall perforate this skin upon that maiden,  
 It shall be easy for us to do our perforating.

Upon what shall we perforate this skin, the people asked.  
 It is the man of our enemies who is honored for his valor  
 Upon whom we shall perforate this skin.  
 When we perforate this skin upon the valorous man,  
 It shall be easy for us to do our perforating.

Upon whom shall we perforate this skin?  
 It is the woman of our enemies who has given birth to her first child  
 Upon whom we shall perforate this skin.  
 When we perforate this skin upon that woman,  
 It shall be easy for us to do our perforating, as we travel the path of  
 life, O younger brothers, they said to one another.  
 (See 39th Ann. Rept. Bur. Amer. Ethn., p. 63, lines 2-73.)

**Ki'no' Wi'gi-e, The Ritual of Painting the Xo'ka of the Tsi'zhu Wa'no'**

The people spake to one another, saying: What shall the little ones  
 use to paint their bodies?

They gathered together four stones,  
 Which they arranged in a pile, leaning one against the other.  
 They gathered together the small dead branches of the surrounding  
 trees

And broke them to pieces, making a din of crackling sounds.

They thrust the pieces of dead branches underneath the stones and in  
 the spaces between them.

They set fire to the pile of dead branches and the stones  
 And made the air to tremble and vibrate with the flames and heat.  
 The darkened sides of the heavens

They made to redden with the glow of the flames and the heat.  
 They spake to one another, saying: Let the little ones use the fiery  
 glow upon yonder heavens as a paint for their bodies.

The people of the Tsi' zhu Who Possess Seven Fireplaces



Became stricken with the fiery glow, that left no part of their bodies untouched.

They spake to one another, saying: What beneficent power shall this sacred fire draw toward us?

They said: The red shield,

Let the sacred fire draw toward us.

When the sacred fire draws toward us the red shield,

Then, when our enemies who dwell toward the setting sun

Come against us with weapons in countless numbers,

Their weapons shall fail to strike the little ones.

The red shield,

Let the sacred fire draw toward us.

Then, when our enemies who dwell toward the setting sun

Come against us with sharp weapons standing out from their bodies in countless numbers,

The little ones shall always be able to ward off the weapons, sending them away in forked lines.

The red shield,

Let the sacred fire draw toward us.

Then, when our enemies who dwell toward the setting sun

Come against us with sharp weapons in countless numbers,

The little ones shall always be able to ward off the weapons, making them to glance away on either side.

The red shield,

Let the sacred fire draw toward us.

Then when our enemies who dwell toward the setting sun

Come against us with sharp weapons in countless numbers,

We shall be able to ward off the weapons of our enemies, they said to one another.

(See 36th Ann. Rept. Bur. Amer. Ethn., pp. 242-243.)

**Xi'no' Wi'gi-e**, The ritual for decorating the **Xo'ka** with sacred symbols  
(**Tsi'zhu Wa'no'**)

They spake to one another, saying: What shall the little ones use for a girdle?

The hair of the young buffalo

They shall use as a girdle.

When the little ones use the hair of the young buffalo as a girdle,

They shall free themselves from all causes of death.

They spake to one another, saying: What shall the little ones use for a neckband?

The hair of the young buffalo

They shall use as a neckband.

When the little ones use the hair of the young buffalo as a neckband,

They shall have a neckband that will free them from all causes of death.

They spake to one another, saying: Behold this mussel shell,  
Which the little ones shall use as a gorget pendant.

It was the mussel

Who traveled up the river, forcing his way against the current,  
When coming to a shallow part of the river he said: Behold these  
rushing waters,

I have not made them without a purpose.

I have made them to be the means of reaching old age.

When the little ones use these waters, they shall free themselves from  
all causes of death.

Behold the waves of the river,

I have made them to be the means of reaching old age.

When the little ones make of me their symbols,

They shall live to see old age.

Behold the hollow bed of the river,

I have not made it without a purpose.

When the little ones make of it the hollow of their own bodies,

They shall free the hollow of their bodies from all causes of death.

Behold the swift current of the river,

I have not made it without a purpose.

When the little ones make of it their windpipe,

They shall free their windpipe from all causes of death.

Behold the ripples upon the surface of the river,

I have not made them without a purpose.

When the little ones make of me their bodies,

They shall always live to see their breasts wrinkled with age.

He spake again, saying: And it so happens

That in my travel I come to the days that are calm and peaceful.

So shall it happen with the little ones; they shall also reach and enter  
the days that are calm and peaceful.

(See 36th Ann. Rept. Bur. Amer. Ethn., p. 247, lines 2-37.)

**MI WÍ'gi-e, The Sun Ritual (Tsi'zhu Wa'no')**

The god that never fails to appear at the beginning of day

Has upon its left side

Six rays that are like stripes in appearance.

These six rays

I have made to be symbols,

Symbols of the valorous deeds spoken of as o-do'.

When the little ones make of these six rays the symbols of their  
o-do',

They shall enable themselves to count with accuracy their o-do'.

Upon the right side of that god there are seven rays that are in appearance like stripes.

These seven rays also

I have made to be symbols,

Symbols of the valorous deeds spoken of as o-do'.

I have made all of these six and seven rays to be symbols of the valorous deeds spoken of as o-do'.

When the little ones use these rays for counting their o-do' as they travel the path of life,

They shall enable themselves to count with accuracy their o-do'.

(See 39th Ann. Rept. Bur. Amer. Ethn., pp. 170-171, lines 2-16.)

**Mi'xa-čka Wi-gi'e** (White Swan Ritual), a life symbol of the **Wa-qa'be** (Black Bear) gens

We have no ceremonial articles;

Let search be made for materials to be used in making them.

They moved forward and spake to one who had made of the Puma his body,

Saying: O younger brother,

Go thou and make search.

In a short time he hastened away.

The people spake, saying: There are signs that our younger brother is returning.

Some of the brothers hastened out to speak to him.

In response to their inquiries, the Puma said: O elder brothers,

Verily, there is an animal of some kind

In yonder place.

The elder brothers replied: Our younger brother has said

That an animal of some kind is in yonder place.

Make haste, the people said,

That we may send him to the abode of spirits.

It matters not whose little one this animal may be,

Verily, we are a people who spare none of the enemy.

They moved forward with quickened footsteps;

They made one ceremonial pause.

At the fourth

The Puma spake, saying: There he stands, O elder brothers.

The elder exclaimed: I have spoken; we shall send him to the abode of spirits!

Then he thrust his index finger into his mouth,

Quickly withdrew it, and pointed it at the animal.

The bird fell in death to the ground, its feathers strewing the earth.

The people hastened to the bird,

And spake to one another, saying: O elder brothers,

It is a swan, O elder brothers,

A white swan,  
 A bird fit for a symbolic article.  
 Behold its feet are dark in color.  
 The tip of its bill is dark.  
 Its feathers are white.  
 From this bird also we shall take our personal names;  
 White Swan shall be to us a personal name.  
 White-bird shall also be a personal name to us.  
 This shall be the name of the little ones.  
 White-feather shall be a personal name.  
 Behold the dark color of its feet,  
 That we shall use as a symbol.  
 When we go toward the setting sun against our enemies,  
 That color shall be represented by charcoal.  
 When the little ones use the charcoal as a sign of their supplications,  
 Their prayers shall never fail to be heard.  
 We have killed the white swan.  
 Behold the curved neck of the bird.  
 Of this we shall make a standard.  
 When we use it as a standard and go against our enemies,  
 The little ones shall not fail to overcome their enemies as they travel  
 the path of life.  
 (See 36th Ann. Rept. Bur. Amer. Ethn., pp. 229-231, lines  
 307-368.)

**Mo'-i'-ka-zhi'-ga Wi-gi'e, The Ritual of the Little Earth (Puma gens)**

The Ho'ga people who possess seven fireplaces  
 Spake to one another, saying: O younger brothers,  
 It is not possible for the little ones to dwell upon the surface of the  
 water.  
 The Ho'ga Wa'tse-ga-wa set forth with quickened footsteps  
 Toward an open prairie where trees grew not,  
 And there, as he paused and stood,  
 He beheld a man, standing plainly in sight,  
 With uplifted hand, and fingers divided,  
 Giving the hand a cloven, forked appearance.  
 Wa'tse-ga-wa, returning in haste, spake,  
 Saying: A man stands yonder, O elder brothers.  
 To this they replied: It matters not what man's son he may be,  
 Let us send him to the abode of the spirits.  
 With firm resolve they hastened forward.  
 The leader, with his index finger moistened between his lips,  
 To slay the man by pointing at him with it.  
 As the brothers came close to him  
 He spake, saying: I am a Ho'ga;

I am Hon'ga Mon-i'ka-zhi'ga, The Little Earth.

I am he who is never absent from movements of importance.

I am about to give you things that will cause you to be heartily grateful, O elder brothers.

The elder brothers spake, saying:

It is certain by the signs that our younger brother

Is about to perform some important deed.

The Little Earth brought forward a bit of dark soil and offered it to the brothers,

Saying: I give this to you; it will satisfy your hearts' longings.

When you use it (as a sacred symbol) in offering your supplications

Your prayers shall always be readily granted.

When in the dawning of the day

You put upon your face a bit of the dark soil

And shed tears of longing, even before the sun has risen to the height of your houses,

Your prayers shall be readily granted.

But, beware of closing your eyes, while yet this sign is upon your face,

For then you shall cause yourself to fail to reach old age.

Then Wa'tse-ga-wa brought forth a bit of blue soil,

Saying: This is a gift, and by its use upon your face

You shall never fail to secure the fulfillment of your desires.

Little-earth sank into the ground as though gulped in by it.

When he reappeared he gave to the brothers a bit of red soil,

Saying: When you put this on your face,

You shall not shed tears; if you do, there are penalties that I shall make you suffer.

But as you go forth to the setting sun you shall succeed with ease in making your enemies fall in death.

Again a fourth time he sank into the earth.

Reappearing, he gave to the brothers a bit of yellow earth,

Saying: You shall carry this with you as you offer your supplications, as you go forth to the setting sun,

And when the fair captive you find and take,

Upon his face put this bit of earth as a captive sign, O elder brothers.

With this bit of soil the fair captive you shall always succeed in finding and taking.

(See 36th Ann. Rept. Bur. Amer. Ethn., p. 116, lines 2-51.)

Mo'-thi'-ka zhi'-ga Wi'-gi'-e, Ritual of the Little Earth, gifts from the Mo'-shko' (Crawfish) of the Ni-ki-no'-ko' rite, Ho'-ga division

There was a man whose name was Little Earth.

He appeared before the people with a cloven hand uplifted,

In which he held a bit of the dark soil of the earth,

Which he offered to the people as he spake,  
Saying: This bit of the dark soil of the earth  
They shall carry when they go to offer their supplications.  
Then shall their prayers be readily granted, O elder brothers.  
When the people of the Wa-zha'-zhe and of the Tsi'-zhu  
Put it upon their faces as they offer their supplications,  
Then, even before the sun has risen to the height of their houses,  
Their prayers shall be readily granted.  
Although that may be,  
When they put it upon their faces,  
They shall not close their eyes in sleep,  
When they close their eyes in sleep,  
They shall shorten their lives as men.

A bit of the blue soil of the earth  
He brought forth and stood offering it to the people.  
This bit of the blue soil of the earth  
They shall carry when they go to offer their supplications.  
When they carry this bit of blue earth as they offer their supplications,  
When they go forth against their enemies,  
Their prayers shall be readily granted.

He brought forth a bit of red soil of the earth.  
And stood offering it to the people.  
This bit of the red soil  
They shall carry when they go to offer their supplications.  
The people of the Wa-zha'-zhe and the Tsi'-zhu  
Shall use this bit of red earth as they offer their supplications.  
When they use it as they offer their supplications,  
Even before the sun rises to the height of their houses,  
Their prayers shall be readily granted.  
Although that may be,  
When they put it upon their faces,  
They shall not shed tears.

He brought forth a bit of the yellow soil of the earth  
And stood offering it to the people.  
This bit of the yellow soil of the earth  
Shall be used in offering their supplications  
By the people of the Wa-zha'-zhe and the Tsi'-zhu,  
So that their prayers may always be readily granted,  
When they go to seek the fair captives,  
They shall put this bit of yellow earth upon his face.

**Ni Wi'-gi-e, Ritual of the Water (River)****I**

One who belonged to the Wa-zha'-zhe of the seven sacred fireplaces,  
Who had made the water to be his flesh (a trope for life),  
Spake, saying: Behold, the right side of the body of the river,  
That I have taken to be the right side of my body.  
If the little ones also take the right side of the body of the river to be  
the right side of their body,  
They shall remove from themselves all causes of death.  
And if they make that side of the body of the river to be the means by  
which to reach old age,  
They shall live to see old age.

**II**

Behold, the hollow of the back (bed) of the river,  
I have made to be the hollow of my back.  
If the little ones also made the back of the river to be their back,  
They shall live to see old age.

**III**

Behold, the left side of the body of the river,  
That I have made to be the left side of my own body.  
If the little ones also make the left side of the body of the river to be  
the left side of their body,  
They shall live to see old age.

**IV**

Behold, the channel of the river,  
That I have made to be the cavity of my body.  
If the little ones also make the channel of the river to be the cavity of  
their body,  
The little ones shall remove from themselves all causes of death,  
And if they make it to be the means by which to reach old age,  
They shall live to see old age, my younger brothers,  
The people of the Ho'-ga and those of the Tsi'-zhu,  
Their little ones shall live to see old age.

**Tsi'zhu Wa-no' Wi'-gi-e of the Child Naming**

The Tsi'zhu, a people who have seven fireplaces, spake,  
Saying: O younger brothers,  
The little ones have nothing of which to make their symbols,  
To the Sho'ka Wa-ba-xi (the Chief Messenger),  
The little ones have nothing of which to make their symbols.

The Chief Messenger

Hastened to the

God of Day (the Sun), who sitteth in the heavens,

And returned with him to the people.

They spake to the God of Day, saying: O grandfather,

The little ones have nothing of which to make their symbols.

The God of Day quickly replied: It is well you sent for me.

Of all the groups of gods,

I am a god by myself.

The little ones shall make of me their symbols.

There is not one who has the power to see my path,

When the little ones make of me their symbols,

There is not one who shall be able to see their path in life's journey.

There is not one who has power to cross my path.

When the little ones make of me their symbols,

There is not one who shall be able to cross their path.

What one is there who can stand in my way to prevent my going?

When the little ones make of me their symbols,

There is not one who shall be able to stand on their way to prevent  
their going.

The Chief Messenger

Hastened to the

Goddess of Night (the Moon, who sitteth in the heavens),

And returned with her to the people.

They spake to her, saying: O grandmother,

The little ones have nothing of which to make their symbols.

The Goddess of Night replied: It is well you sent for me.

Of all the groups of gods,

I am a god by myself.

There is not one who has power to see my path,

When the little ones make of me their symbols.

There is not one who shall be able to see their path.

There is not one who has power to cross my path.

When the little ones make of me their symbols,

There is not one who shall be able to cross their path.

What one is there who can stand in my way to prevent my going?

When the little ones make of me their symbols,

There is not one who shall be able to stand in their way.

The Chief Messenger

Hastened to the

Star of Day (the Morning Star), who sitteth in the heavens,

And returned with him to the people.

They spake to the Star of Day, saying: O grandfather,

The little ones have nothing of which to make their symbols.



The Star of Day replied: It is well you sent for me.  
The little ones shall make of me their symbols.  
Of all the groups of gods,  
I am a god by myself.  
There is not one who shall be able to see their path.  
There is not one who has power to cross my path,  
When the little ones make of me their symbols,  
There is not one who shall be able to cross their path.  
When the little ones make of me their symbols,  
There is not one who shall be able to stand in their way to prevent  
their going.

The Chief Messenger  
Hastened to the  
Star of Night (the Evening Star), who sitteth in the heavens,  
And returned with her to the people.  
They spake to her, saying: O grandmother,  
The little ones have nothing of which to make their symbols.  
The Star of Night replied: It is well you sent for me.  
Of all the groups of gods,  
I am a god by myself.  
When the little ones make of me their symbols,  
There is not one who shall be able to see their path,  
There is not one who has power to cross my path,  
When the little ones make of me their symbols,  
There is not one who shall be able to cross their path.  
What one is there who can stand in my way to prevent my going?  
When the little ones make of me their symbols,  
There is not one who shall be able to stand in their way to prevent  
their going.

The Chief Messenger  
Hastened to the  
Litter (Great Bear), who stands in the midst of the heavens,  
And returned with him to the people.  
They spake to Litter, saying: O grandfather,  
The little ones have nothing of which to make their symbols.  
The Litter replied: It is well you sent for me.  
Of all the groups of gods,  
I am a god by myself.  
The little ones shall make of me their symbols.  
When the little ones make of me their symbols,  
There is not one who shall be able to see their path.  
When the little ones make of me their symbols,  
There is not one who shall be able to cross their path.

What one is there who can stand in my way to prevent my going?  
 When the little ones make of me their symbols,  
 There is not one who shall be able to stand in their way to prevent  
 their going.

The Chief Messenger

Hastened to

Ta-pa', Deer-head (Pleiades), who stands in the heavens,  
 And returned with her to the people.

They spake to her, saying: O grandmother,  
 The little ones have nothing of which to make their symbols.

Deer-head replied: It is well you sent for me.

Of all the groups of gods,

I am a god by myself.

When the little ones make of me their symbols,

There is no one who shall be able to see their path.

When the little ones make of me their symbols,

There is not one who shall be able to cross their path.

What one is there who can stand in my way to prevent my going?

When the little ones make of me their symbols,

There is not one who shall be able to stand in their way to prevent  
 their going.

The Chief Messenger

Hastened to

Ta Tha'bthi<sup>a</sup>, Three-deer (Orion's belt), who sitteth in the heavens,  
 And returned with him to the people.

They spake to him, saying: O grandfather,

The little ones have nothing of which to make their symbols.

The Three-deer replied: Of all the groups of gods,

I am a god by myself.

The little ones shall make of me their symbols.

When the little ones make of me their symbols,

There is not one who shall be able to cross their path,

When the little ones make of me their symbols,

There is not one who shall be able to stand in their way to prevent  
 their going.

The Chief Messenger

Hastened to

Mi-ka'k'e U-ki-tha-ç'i<sup>a</sup>, Double-star (theta and iota in Orion), who  
 sitteth in the heavens,

And returned with her to the people.

They spake to her, saying: O grandmother,

The little ones have nothing of which to make their symbols.

Double-star replied: It is well you sent for me.  
Of all the groups of gods,  
I am a god by myself.  
When the little ones make of me their symbols,  
There is not one who shall be able to see their path,  
There is not one who has power to cross my path,  
When the little ones make of me their symbols,  
There is not one who shall be able to cross their path.  
When the little ones make of me their symbols,  
There is not one who shall be able to stand in their way to prevent  
their going.

The Chief Messenger

Hastened to

Mi-ka'k'e zhu-dse, Red-star (Pole star), who sitteth in the heavens,  
And returned with him to the people.

They spake to him, saying: O grandfather,  
The little ones have nothing of which to make their symbols.

Red-star replied: It is well you sent for me.

Of all the groups of the gods,

I am a god by myself.

The little ones shall make of me their symbols.

There is not one who has power to see my path,

When the little ones make of me their symbols,

There is not one who shall be able to see their path.

There is not one who has power to cross my path.

When the little ones make of me their symbols,

There is not one who shall be able to cross their path.

When the little ones make of me their symbols,

There is no one who shall be able to stand in their way to prevent  
their going.

The Chief Messenger

Hastened to

The side of the heavens,

Where lay Sho'ge, the Dog (Sirius), as though suspended in the sky,  
And returned with him to the people.

They spake to him, saying: O grandfather,

The little ones have nothing of which to make their symbols.

The Dog replied: The little ones shall make of me their symbols.

Behold the tip of my nose.

It is not placed there without a purpose;

I have placed it there for chasing away other gods;

I use it for keeping other gods from entering my house,

When the little ones make of me their symbols,

They shall use it to chase away other gods.  
 Behold the hair on the crown of my head grown thin;  
 It has not grown thin without a purpose;  
 I have made it to be a sign of old age.  
 When the little ones make of me their symbols,  
 They shall see in their whitened hair,  
 The sign of old age.  
 Then there comes a time,  
 When a calm and tranquil day comes upon me,  
 So there shall come upon the little ones a calm and peaceful day as  
 they travel the path of life.  
 (See 43d Ann. Rept. Bur. Amer. Ethn., p. 75.)

**Wa-no'-ge a-ba-gu Wi-gi-e, Pertaining to the Attack**

O ye valiant men,  
 There is a person whom they made to be their weapon.  
 He is the great hawk.  
 My grandfather (the hawk) is a fear-inspiring weapon.  
 Even with a slight stroke of his wing he will disable his prey,  
 So that it can not escape beyond the brow of the nearest hill.

There is another person whom they made to be their weapon.  
 He is the crow.  
 My grandfather (the crow)  
 Is a person to whom nothing is beyond understanding.  
 He flies swiftly through and through the dense forests,  
 And as swiftly he makes his way through the carrion upon which he  
 feeds.  
 When, before the break of day,  
 I make him to be a weapon for you,  
 Your weapons shall not be ineffective.  
 Or, when in the evening of the day,  
 I make him to be a weapon for you,  
 Your weapons shall not be ineffective, O valiant men.  
 (See 36th Ann. Rept. Bur. Amer. Ethn., pp. 295-296.)

**Wa-tse-gi-tai Wi-gi-e, Ritual Man from the Stars**

The people spake to one another, saying: O younger brother,  
 We are a people who spare none of our foes,  
 Who are never absent from any important movement.  
 Thus they spake to the one who had of the Puma his body,  
 Saying: O, younger brother,  
 Even as these words were spoken, the Puma went forth.  
 After a time the people said: There are signs that our younger  
 brother is returning.

Stumbling, tripping again and again, he hastens homeward.  
Some of the brothers hastened to meet him and speak to him.  
In response to their inquiries, the Puma spake, saying:

Yonder stands a man, O elder brothers,  
Whose appearance excites fear,  
Who is like us in form.

Then the people spake, saying, O younger brothers,  
I have said we are a people who spare none of our foes,  
Who are never absent from any important movement.

Whoever this man may be,  
We shall send him to the abode of spirits.  
It matters not whose little one he may be,  
We shall make him to lie low.

In the direction of the man they hastened.

When they made the fourth ceremonial pause,  
The Puma spake, saying: There he stands, O elder brothers!  
We shall send him to the abode of the spirits, said the people.  
They thrust their index fingers into their mouths,  
To moisten them and give them killing power.

The man spake, saying:

I am Ho'-ga (a sacred person), O elder brothers, he stood saying.  
He speaks our language clearly, said the Puma.

I am a Ho' ga, the stranger continued, who has come from the midst  
of the stars,

O elder brothers.

Young-chief is my name,  
Star-chief is my name,  
Radiant-star is my name,  
Star-that-travels is my name.

It is well, the people said.

The stranger continued: Young-chief

Is a name you shall use;

Radiant-star is also a name you shall use;

In giving you these names I give you cause to be grateful and happy,  
O elder brothers.

The people spake to one another, saying:

We shall henceforth banish from our midst all anger and hatred.

The names he has offered us we shall accept as ours.

This man speaks our language fluently;

The name Speaks-fluently shall also be ours.

You say this man is like a stranger;

From that also we shall make a name for ourselves.

Sacred stranger we shall make to be our name.

(See 36th Ann. Rept. Bur. Amer. Ethn., pp. 228-229, lines  
239-304.)

**Xo'-dae, The Cedars**

On the brink of a precipice  
 Stood a cedar,  
 Sighing where he stands in his chosen place,  
 Saying: Here, upon the brink of this precipice, I stand, in order that  
     the little ones may make of me their medicine.  
 In the midst of all the four winds,  
 Whichever way the winds blew,  
 He sent forth with pleasing fragrance,  
 Saying: Behold the base of my trunk (the roots)  
 Which I have made to be the sign of my old age.  
 When the little ones make of me their symbol,  
 They shall live to see the toes of their feet gnarled with age.  
 Behold the wrinkles of my ankles,  
 Behold my outspreading branches;  
 These I have made to be the signs of my old age.  
 When the little ones make of these their symbols,  
 In their ankles and limbs there shall be no cause of death.  
 Behold the downward bend of the tops of my branches;  
 These are the signs of my old age.  
 With these as symbols  
 The people shall live to see their shoulders bent with age.  
 Behold the feathery tops of my branches;  
 These are the signs of my old age.  
 When the little ones make of these their symbols,  
 They shall live to see their hair whitened and feathery with age as they  
     travel the path of life.  
 So stands the cedar to be used as medicine by the little ones.  
 (See 39th Ann. Rept. Bur. Amer. Ethn., p. 241, lines 75-106.)

**SAYINGS AND EXPRESSIONS**

A'-ba-ṭa pa-xe ta mi-kshe o; ḵa-wa a-ba wo<sup>a</sup>-da ha-ba o<sup>a</sup>-tha-tse ta  
 a-ba. I will make a fence, then the horse will not eat my corn.  
 Be mi<sup>a</sup>-dse kshe thi kchi'-xe a(?) Who made the bow for you?  
 Be ni-ḵa-shi-ga u-she xtsi gthe-btho<sup>a</sup>-do-ba ṭs'e the tse the go<sup>a</sup> dsi.  
 There are not many men these days who can kill forty deer a season.  
 Be thi<sup>a</sup>-kshe a-zha-zhi<sup>a</sup> bi, wa-zhi<sup>a</sup>-ga ṭsi-he ga-xe wa-k'tsi-o<sup>a</sup>-ṭe  
 thi<sup>a</sup>-kshe. Who do you suppose instructs the birds how to build  
 their nests?  
 Be wa-dsu-ṭa tho-ta a-thi<sup>a</sup> gthi<sup>a</sup> do<sup>a</sup> no<sup>a</sup>-pe-hi ṭse. Who that has  
 tame animals would be hungry for meat.  
 Da'-do<sup>a</sup> stsi-wi<sup>a</sup> ṭa ni kshe a(?) What will you buy?  
 Do ḵ'e shi a(?) Have you been to dig potatoes?  
 E'-ḵka ṭa-ḵka o<sup>a</sup>-ṭo<sup>a</sup> bi ko<sup>a</sup> e-bthe o(.) I wish we had sheep.

E-čka u-thi-ʔo<sup>n</sup>-tha a-bthi<sup>n</sup> mi kshe ko<sup>n</sup> e-bthe o; ʔo-ba a-gi<sup>n</sup> bthe ʔse čka. I wish I had a wagon, I would go and bring some salt.

E-sho ba'-the do<sup>n</sup> o'-gi-k'i no<sup>n</sup> bi o(.) They feed them in winter.

E sho<sup>n</sup>-mi-ka-çi u-thi<sup>n</sup>-ge no<sup>n</sup> bi o(.) They catch wolves.

E-sho ʔa-čka shki o<sup>n</sup>-ʔo<sup>n</sup> bi do<sup>n</sup> ha-xi<sup>n</sup> ha i-da-be ga-xe ʔa bi e-čka.

And if we had sheep they could make blankets and cloth.

Gu-dsi ni-ka-shi-ga a-ba ta gthe-btho<sup>n</sup> hiu no<sup>n</sup>-ba no<sup>n</sup> ʔs'e-the no<sup>n</sup> bi o.

Formerly men killed two hundred deer apiece.

Ha'-ba k'i<sup>n</sup> we-hi-dse a-gthe ko<sup>n</sup>-btha thi<sup>n</sup>-ge o(.) I do not wish to have to carry my own corn far.

Ha-to<sup>n</sup> do<sup>n</sup> tha-gthe ta tse a(?) When will you start?

Ha-to<sup>n</sup> dsi tha tsi a(?) When did you start?

Hi<sup>n</sup>-ge ʔa čka ha-xi<sup>n</sup> i-ga-xe no<sup>n</sup> bi o(.) Blankets are made of sheep wool.

Ho<sup>n</sup>-ba the da-do<sup>n</sup> ha-xi<sup>n</sup> ha i-da-be o<sup>n</sup>-tho<sup>n</sup>-thi-wi<sup>n</sup> ta ba thi<sup>n</sup>-ge o(.)

Nowadays we have nothing with which to buy blankets and cloth.

Ho'-wa ge a-the ʔa i te ʔs'a-bi-do<sup>n</sup> i-ba-ho<sup>n</sup> a-zhi a-ba o(.) They do not know where they will go when they die.

Ho-wa-gi tha-thi<sup>n</sup>-she shki i-thi-the a-ka no<sup>n</sup> no<sup>n</sup> e e-sho ʔa-do<sup>n</sup> ha-zho<sup>n</sup> ke shki ʔa'ni i-the e-ba no<sup>n</sup> e. Wherever you are and whatever you do God sees you.

Ho'-wa gi to<sup>n</sup> tha-tsi a(?) Where did you come from?

Ho-we ni-çkiu o-tsi-e tho. Yes, there is plenty of salt.

I'-xo-ba zhi thi<sup>n</sup> ha o(.) Do not tell lies.

Ka'-wa u-gi-dse a-thi<sup>n</sup> he o. I am hunting my horse.

Ka'-wa a-ba wa-shko<sup>n</sup> gtho<sup>n</sup>-tha bi o(.) Horses are strong.

Ka'-wa tha-gthi<sup>n</sup> o<sup>n</sup>-k'i bi o(.) He gave me a fine horse.

Ka'-wa thi-ʔa k'o<sup>n</sup>-ça-gi o(.) Your horse is swift.

Ko<sup>n</sup> Wa-ko<sup>n</sup>-da thi-ga-xe a-ka wa-zhi<sup>n</sup>-ga ho, wa-gthu-shka zhi<sup>n</sup>-ga i-da-be shki wa-ga-xe a-ka. The God who made you made the birds, fishes, and insects.

Ko<sup>n</sup>, Wa-ko<sup>n</sup>-da, mi-o<sup>n</sup>-ba mo<sup>n</sup>-zho<sup>n</sup> i-da-be wa-ga-xe a-ka e-no<sup>n</sup> wa-k'ʔsi-o<sup>n</sup>-çe a-ka o. The God who made the sun, moon, and the earth instructs the birds.

Mi be' thi-k'i a(?) Who gave you a blanket?

Mi wi'-e bthi-wi<sup>n</sup> o(.) I bought a blanket.

Mo<sup>n</sup>-çe-we to<sup>n</sup> ga a-ka mo<sup>n</sup>-i<sup>n</sup>-ka gtho<sup>n</sup>-the ha thi-to<sup>n</sup>-be a-ka o(.)

With a plow a large piece of ground may be broken up.

Mo<sup>n</sup>-hi<sup>n</sup> thi-ʔa ho-wa(?) Where is your knife?

Mo<sup>n</sup>-hi<sup>n</sup> ʔo<sup>n</sup>-ga a-ba ʔo<sup>n</sup> bi no<sup>n</sup> hi<sup>n</sup> a(?) Have the Americans come?

Mo<sup>n</sup>-hi<sup>n</sup> ʔo<sup>n</sup>-ga sho<sup>n</sup>-ge i-ʔa bi we-tha-the čka a(?) Did you ever see American dogs?

Mo<sup>n</sup>-ta-no<sup>n</sup>-dsi zho<sup>n</sup> i-tha'çi o; a'-no<sup>n</sup>-ko-ge a-ba e tha-gthi<sup>n</sup> bi o(.)

I hate to sleep on the ground; a floor is good.

Mo<sup>n</sup> thi'-ʔa tha-gthi<sup>n</sup> o(.) Your arrows are good.

Mo<sup>n</sup>-xe'-the u-mo<sup>n</sup>-ka bi o(.) They are easily deceived.

Mo<sup>n</sup>-zho<sup>n</sup> ho-wa-ge ʔa-tha-bthe ta ni-kshe a(?) Where will you hunt?

Mo<sup>n</sup>-zho<sup>n</sup> o<sup>n</sup>-mo<sup>n</sup>-kshe ho<sup>n</sup>-xtsi-o<sup>n</sup> te i-ba-ho<sup>n</sup> a-zhi a-ba a(.) They do not know what sort of a world the next is.

Ni-kiu'-e ʔo<sup>n</sup>-ga e i-kshe shi e-čka. Have you ever been to the Grand Saline?

Ni'dsi a-tha bi o. She has gone for water.

Ni'-ka-shi-ga no<sup>n</sup> a-ba ho<sup>n</sup>-ba ʔa ts'e tha bi e-čka. How did the old men kill deer?

Ni'-ka-shi-ga we-ki-k'o<sup>n</sup> ʔo<sup>n</sup> a-ba da-do<sup>n</sup> shki hiu ga-xe tho<sup>n</sup>'tse a-ba. People who have tools are able to make a great many things.

No<sup>n</sup>'-ha bthe-ka tsi-zhe-be pa-xe ta mi kshe o; Sho<sup>n</sup>-ge tsi bi ko<sup>n</sup>-btha thi<sup>n</sup>-ge o(.) I will make a door of boards; I do not want the dogs to come in.

O'-ga-xe thi<sup>n</sup>-ge hiu a-ʔa-bthe o(.) I have hunted often to no profit.

O'-mo<sup>n</sup>-ka we-ki-k'o<sup>n</sup> tha-gthi<sup>n</sup> we-thi-to<sup>n</sup>-be. It is easy to work with good tools.

O<sup>n</sup>-tsi bi a-ba dsiu-tha bi a, o<sup>n</sup>-zha ha-o<sup>n</sup>-k'o<sup>n</sup> ta bi thi<sup>n</sup>-ge o. Our families are ragged, but it is not in our power to help.

O-thi' ʔo<sup>n</sup>-tha a-ni-a-do<sup>n</sup> zho<sup>n</sup> to'-gtho<sup>n</sup> tse wa-ts'e-ga o(.) Having a wagon, it is easy to haul wood.

O-xtha-be gi wa-ʔa'-be o-xthe i-tha'-çi o(.) I hate to follow the black bear through the thickets.

Pi'-zhi-o, Wa-ko<sup>n</sup>-da o-wa-ki-a bi hiu-the i-ba ho<sup>n</sup> a-zhi tse. It is bad not to know the talk which God has sent to us.

Pi'-zhi tse tha-gthi<sup>n</sup> tse e-tho<sup>n</sup>-ba i-ba-ho<sup>n</sup> a-zhi a-ba o(.) They do not know what is good and what is evil.

Sho<sup>n</sup>'-ge hiu o<sup>n</sup>-ga-thi<sup>n</sup> o<sup>n</sup>-ga thi<sup>n</sup> o(.) We have a great many dogs.

Sho<sup>n</sup>'-ge o<sup>n</sup>-gu-ʔa a-ba pi-ba zhi bi o, e-sho<sup>n</sup> wo<sup>n</sup>-thi-çi-hi shki o<sup>n</sup> bi o(.) Our dogs are good for nothing and cross.

Sho<sup>n</sup>'-mi-ka-çi a-ba ts'e the ʔa bi e-čka. The wolves would perhaps kill them.

Sho<sup>n</sup>-mi-ka-çi ts'e on<sup>n</sup>the ʔa bi e-čka. I think we could kill the wolves.

Sho-she e-zha-mi mo<sup>n</sup>-hi<sup>n</sup> ʔo<sup>n</sup>-ga thu-wa-ʔs'e-ga i-k'u-tsa ba-zhi i-tse o(.) I wonder the Americans do not try to tame big game (buffalo).

ʔa'-bthe bthe o(.) I am going hunting.

ʔa-čka' a-ba wa-dsu-ʔa tha-gthi<sup>n</sup> bi o(.) Sheep are good animals.

ʔa-ha ha'-no<sup>n</sup> wa-ni ni kshe a(?) How many deerskins have you?

ʔa he-be o<sup>n</sup>-k'i o(.) Give me a piece of meat.

ʔa wi<sup>n</sup> a-ku-dse o. I shot a deer.

ʔa wi<sup>n</sup> ge mi<sup>n</sup>-dse i ts'e tha the čka a(?) Did you ever kill a deer with an arrow?

Thi shki a-thi-thi<sup>n</sup> a-gtha-bi do<sup>n</sup> thi-ho<sup>n</sup> gi-tha gthi<sup>n</sup> tho<sup>n</sup>-tse a hi<sup>n</sup>.

If you should be carried off, would your mother be happy?



Tho<sup>n</sup>-zha sho<sup>n</sup>-ge a-ba shki ʈa-čka ts'e the no<sup>n</sup> bi o(.) But dogs also kill sheep.

Tse-do'-ga o-thi-ʈo<sup>n</sup>-tha k'i<sup>n</sup> do<sup>n</sup>-ha ba tho<sup>n</sup> tse a(?) Would buffalo draw well in a wagon?

Tse wi<sup>n</sup> i-tha-the o(.) I saw a buffalo.

Tse'-xe ho-wa ge stsiu-çe a(?) Where did you get the kettle?

Tsi ɕa-gi ko<sup>n</sup>-btha pe-dse u-dse-the pa-xe ta mi kshe o(.) Sho-dse i-tha-çi o(.) I want a firm house. I will make a chimney. I hate smoke.

Tsi wi-ʈa tse a-shka dsi o-we pa-xe ʈa mi-kshe o; we-hi-dse wa-thiʈo<sup>n</sup> the tse pi zhi o(.) I will build my house near to my field; it is bad to have to go so far to work.

Tsi zhe'-be wi'ʈa tse ʕo-ʕo-çi tho-ge ko<sup>n</sup>-btha o. I want to have hogs in sight of my door.

U'-shko<sup>n</sup> thi pi-zhi do<sup>n</sup> be a-ba shki i-thi-çi ʈa bi o(.) If your ways are bad everybody will dislike you.

Wa-diu-ʈa ho-wa-the shki o<sup>n</sup>-thi-hi-da bi, wa-xpa-thi<sup>n</sup> o<sup>n</sup>-tha bi pi-zhi o; Wa-ga'-xe a-ka we-tha-bi do<sup>n</sup> gi-ba-ko<sup>n</sup> ʈa a-ka o(.) It is wicked to torment any kind of animal; when the Creator sees it He will be angry.

Wa-dsu-ʈa thi<sup>n</sup>-ge o. There is no game.

Wa-gthe'-çe a-ka a da-do<sup>n</sup> the a-ka o, o-zho<sup>n</sup>-ge tha-gthi<sup>n</sup> kshe wa-to<sup>n</sup>-i<sup>n</sup> ga-xe a-ka o. The Scriptures are a light which discovers the good path.

Wa-k'o a-ba wa-thi-to<sup>n</sup> i-ga ɕki ge no<sup>n</sup> bi o(.) It is fatiguing to women to work in the field.

Wa-k'o<sup>n</sup>-çi thi<sup>n</sup>-ge do<sup>n</sup> sho<sup>n</sup>-ge da-do<sup>n</sup> u-thi-ko<sup>n</sup> ʈa be tse a(?) When there is no game, of what use are the dogs? (Applied to hunting.)

Wa-ko<sup>n</sup>-da thi-ga-xe do<sup>n</sup> da-do<sup>n</sup> a-ni-ge thi-k'i thi<sup>n</sup>-kshe i-thi-gtho<sup>n</sup> thi<sup>n</sup> ha. Think of God who made you and gave you all you know.

Wa-ko<sup>n</sup>-da wa-ga-xe thi<sup>n</sup>-kshe i-ba-ho<sup>n</sup> ba-zhi a-ba o. They do not know God the Creator.

Wa-ko<sup>n</sup>-da wi-zhi<sup>n</sup>-ge sho<sup>n</sup>-be o<sup>n</sup>-the no<sup>n</sup> ʈa bi o; e-sho o<sup>n</sup>-shka-da bi ge da-do<sup>n</sup> shki o-k'o<sup>n</sup> thi<sup>n</sup>-ge ts'e o<sup>n</sup>-tha ba-zhi no<sup>n</sup> tse. Therefore, my son, we should let the animals alone and should kill nothing for sport.

Wa-wa'-tha-da do<sup>n</sup> wa-thi'-gtho<sup>n</sup> u-tsi thi-ga-xe ba e-sho u-shko<sup>n</sup> tha-gthi<sup>n</sup> thi-ga-xe shki o<sup>n</sup> ʈa a-ka. His (God's) laws make you wise and good.

Wa-zhi<sup>n</sup>-ga ba shki e-go<sup>n</sup> a-ba o; zhi<sup>n</sup>-ga wa-thi<sup>n</sup> a-gtha bi do<sup>n</sup> gi-sho<sup>n</sup> ba zhi no<sup>n</sup> bi o(.) It is the same with the little birds; when the young are carried off the mother bird is distressed.

We'-ki-k'o<sup>n</sup> tha-gthi<sup>n</sup> a-thi<sup>n</sup> do<sup>n</sup> ha-čka ga-xe u'-mo<sup>n</sup>-ka a bi o. With good implements they say it is easy to make cotton cloth.

Wi-zhi<sup>a</sup>-ge the go<sup>a</sup>-dsi wa-gthe-çe tha-dse i-k'u-ta thi<sup>a</sup> ha o(.) My son, try now to learn to read.

Wi-zhi<sup>a</sup>-ge, thi-tha-dsi thi-ho<sup>a</sup> e-tho<sup>a</sup> ba tha-k'e-wa-gi tha o; da a bi ki zhi e-go<sup>a</sup> no<sup>a</sup> o. My son, love your father and mother; do what they bid you.

Zhi<sup>a</sup>-ga zhi<sup>a</sup>-ga a-wa'-gi-to<sup>a</sup>-be o<sup>a</sup>-sho<sup>a</sup>-mo<sup>a</sup>-zhi o; da-do<sup>a</sup> tha-tse a-wa-gi-the thi<sup>a</sup>-ge do<sup>a</sup>. I have been sorry to look at my children, having nothing to give them to eat.

Zhi<sup>a</sup>-ga zhi<sup>a</sup>-ga o-shko<sup>a</sup> pi-zhi zho-wa-gtha zhi thi<sup>a</sup> hau. Go not with bad children.

Zhi<sup>a</sup>-ga-zhi<sup>a</sup>-ga wi'-gi-e wa-no<sup>a</sup>-k'o<sup>a</sup> gi-tha-gthi<sup>a</sup> bi o(.) He (God) is pleased to hear children pray.

Zho<sup>a</sup> a-ki-k'o<sup>a</sup> he tsi wi<sup>a</sup> a ki-pa-xe ta mi-kshe o(.) I intend making a log house for myself.

Zho<sup>a</sup> k'i<sup>a</sup> a-gthi<sup>a</sup> bi o(.) She has come carrying wood.

Zho<sup>a</sup> k'i<sup>a</sup> shki o-o<sup>a</sup> wa-tse-xi o(.) Carrying wood is also hard work.

Zho<sup>a</sup>-no<sup>a</sup> o<sup>a</sup>-tho<sup>a</sup>-go<sup>a</sup>-ça mo<sup>a</sup>-zhi a-gthi o(.) I have returned weary without anything.

## STORIES

### Origin of the Whistle Wa-xo-be

There were four brothers who took care of and protected their aged parents. Two of the brothers were married. One day, when the people of the tribe were about to go on a buffalo hunt, these four brothers held a consultation and agreed to stay at home and continue to look out for their parents. After the war party had gone the brothers took their parents and moved to a part which they knew to be full of black bears. Here they pitched their camp in the woods. While these brothers were gone on a hunt they returned one day and found their parents had been slain by a war party and the wigwams burned.

The three older brothers decided to follow the trail of the enemy and take revenge for the death of their parents. The younger brother had gone some distance away and refused to join the brothers. Upon being asked why he refused he said he would join them if they made him the leader. This was done. All were satisfied with the arrangements, so they started with the new leader in pursuit of the enemy. Not only did the younger brother act as leader, but did all the scout work, and, in company with his dog, found the trail fresher the farther he went. Each evening the young scout reported to his brothers. On one day he hurriedly came and reported that he had found the camp of the enemy. Much to the surprise of the brothers, a pack of gray wolves was with the young man. All started for the attack. Stealthily they approached the camp, the men giving war cries and the wolves howls, and the charge was made. This caused a panic in

the camp and the enemy fled, but the wolves were too swift for them; they caught the men sometimes by threes, while the brothers clubbed them to death. Thus the four brothers avenged the death of the parents. In commemoration of the victory the brothers made the Whistle Wa-xo-be, which is now in the National Museum at Washington, D. C.

**Pa-hiu'-gtho'-ge (hair) Wa-xo-be**

The Osage Tribe dwelt along the Missouri River. They had planned a buffalo hunt. Among them were two young men who decided not to go, but to remain at home and care for their aged parents. When the tribe had gone the two young men moved their camp to a place where they found game in plenty. Here they built a wigwam, making their parents comfortable and keeping the home well supplied with food. These young men belonged to the Mi-k'i' gens of the tribe.

One day the younger man spoke to the father, saying: "I think I can find a stray buffalo, so I am going out on my horse; if I do not come home do not feel uneasy, because I will be safe." He rode away and saw a buffalo, which he chased and killed. While in the act of butchering it he was attacked by a war party and taken captive. For many days the war party traveled westward until they reached their own village.

In the home of the war leader the captive was subjected to many abuses. As he stood bound to a tree some crows flew about him. One stopped near him and said: "Keep up your courage; you shall live to see your parents." During the afternoon a storm arose, driving the people into their houses, where they were obliged to remain for two days. From being tied up the young man became sore and stiff, but in stretching himself he found the thongs with which he was bound yielded to the pressure and without much effort slipped them from his hands and ankles. It was his chance for escape. He hurried to a cornfield, where he found ripening corn. Plucking some of the ears, he hid himself, but not for long, for he heard the warriors making search for him. Remembering the custom of his own people, he thought it would be wise to seek protection in the home of the chief. As he entered the village he saw a tent which was larger than the others; this he took for the home of the chief and, hastening to it, sat down in the doorway. The daughter of the chief, seeing the young captive, asked her father to buy him, that she might have a brother, but the captors would not part with the young man, not even for horses or other goods. After entreaties on the part of the maiden the father said: "We will keep him; he is in the house of refuge and no one can take him." Having been assigned the place usually given the son of a family, food and drink were placed before him; the mother,

assisted by the maiden, cut and made moccasins and leggings for him. The father of the young woman hastily gathered the subordinate chiefs to consult them, saying that this young man was to be treated as if he were his own son. To this the subordinate chiefs agreed.

Being skilled in the hunting of buffalo and other small game, the adopted son told his father he would do the hunting for him. Just as other young women helped their brothers, so the chief's daughter took the pack horses for her adopted brother.

For two years this young man remained in the family of his adoption, in the same tribe. One day, while alone with him, the young maiden questioned him as to his own family and whether he would like to see them. In reply he said he was contented in his new home, but would like to see his parents. The chief, always desirous of pleasing his daughter, yielded to her request and let the young man return to his people, providing escorts for him so that no harm would befall him. A few days' journey brought the young Osage into his people's country. Here the escorts were excited at being in a strange land and did not continue farther with the young man, but returned to their own camp.

One afternoon as he traveled alone he surprised an Osage who had killed an elk and was preparing to cut it up. So intent was this man upon his work that he did not notice the stranger, and for some time he had lost his wits. Then the young captive gave his name and asked: "Are my parents still living?" With some hesitancy the other spoke: "The people whose names you mention are still living and well, but you are dead; it is your spirit that has come back to trouble me."

Hearing the young man's story, the hunter was satisfied, and, packing his horse, led the way to the camp of the young man's family. The young captive was gladly embraced by his relatives, with the exception of his older brother. To his father he gave of his horses.

Being at home, he again began to provide for his parents and to care for them. During the long evenings he had many talks with his father, asking questions concerning the rites of the people, chiefly desiring to learn what was necessary in war and ceremonial organization of a war party. Learning what he wanted to know, the young man did not make his heart's desire known to the No<sup>n</sup>-ho<sup>n</sup>-zhi<sup>n</sup>-ga, but appointed himself as Do-do<sup>n</sup>-ho<sup>n</sup>-ga without any men, and alone went to No<sup>n</sup>-zhi<sup>n</sup>-zho (vigil), remaining six days. On the seventh day he returned, selected the men he wished to accompany him on a war party, telling them of the enemy he was going to attack, as they were the ones who had captured and abused him.

Before starting the young leader made request for the wa-xo-be in his brother's possession, but was refused, on the ground that he was a ghost and not a brother, and it would be lost. Determined to go on the war party, the young man was sure he could make up his own songs

and wi-gi-e during the march, and his warriors being willing to go on with him without the wa-xo-be, they went. He had with him the spirit of revenge all the time.

As was planned, a night attack was made. Among the things taken were the horses belonging to the chief who had adopted the young man. These were returned to him, for which the chief showed appreciation by signs. A young girl was captured by this war party and scalped, her hair being used for the wa-xo-be, which is known as the Pa-hiu-gtho<sup>a</sup>-ge Wa-xo-be. Victory being accomplished, the young man returned to his village, and was met by his brother, who wished to sing the songs of victory. Remembering how the wa-xo-be had been refused him, the younger brother scorned the offer, saying that he had his own songs and could make proper ceremonial entry into the village. Permission was given by the No<sup>a</sup>-ho<sup>a</sup>-zhi<sup>a</sup>-ga to make the scalp wa-xo-be.

May 7, 1916. This story, told by Wa-xthi-zhi, is substantially the same, only the scalp wa-xo-be was worn by a warrior of the people they attacked. He wore it on his shoulders when he was killed, and the young leader took it. This version may be true, as the wa-xo-be is made of bits from a number of scalps.

This wa-xo-be belonged to the Mi-k'i<sup>n</sup> Wa-no<sup>n</sup> and the Ho<sup>n</sup> I-ni-ki-shi-ga.

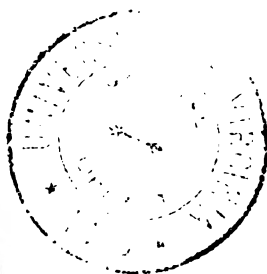


SMITHSONIAN INSTITUTION  
BUREAU OF AMERICAN ETHNOLOGY  
BULLETIN 110

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# YUMAN AND YAQUI MUSIC

BY  
FRANCES DENSMORE



UNITED STATES  
GOVERNMENT PRINTING OFFICE  
WASHINGTON : 1932

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For sale by the Superintendent of Documents, Washington, D. C.



## LETTER OF TRANSMITTAL

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SMITHSONIAN INSTITUTION,  
BUREAU OF AMERICAN ETHNOLOGY,  
*Washington, D. C., May 6, 1930.*

SIR: I have the honor to transmit herewith a paper entitled "Yuman and Yaqui Music," by Miss Frances Densmore, and to recommend that it be published as a bulletin of the Bureau of American Ethnology.

Respectfully,

M. W. STIRLING, *Chief.*

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

III





## FOREWORD

The songs of a group of tribes living along the Colorado River and in northwestern Mexico are here presented, the river culture affording an interesting contrast to the woodland, plain, high plateau, and desert cultures previously studied.<sup>1</sup> The Yuma and Mohave material was collected near Fort Yuma, Calif., the Cocopa material near Somerton in Arizona, a few miles from the Mexican border, and the study of the Yaqui music was made at Guadalupe village, near Phoenix, the entire research being made in 1922. A cremation was witnessed among the Yuma, and important dances were seen among the Cocopa and Yaqui.

The assistance of interpreters and prominent members of the Indian tribes is acknowledged with appreciation. The principal interpreter among the Yuma was Luke Homer, whose cooperation made possible the obtaining of old songs. During the work among the Cocopa it was necessary to employ two interpreters, Nelson Rainbow translating the Cocopa language into Yuma and Luke Homer translating Yuma into English. Katco'ra, a Yuma who spoke no English, assisted in the work by visiting the singers who lived at a considerable distance from Fort Yuma Agency, explaining the work to them, and bringing them to the writer. A similar service among the Cocopa was performed by Frank Tehanna, who also spoke no English. The Yaqui interpreter was Loretto Luna, a resident of Guadalupe village.

Four of the principal singers died before the publication of this material, and their bodies were cremated in the manner which they had described. The songs which they recorded for this work were undoubtedly sung on these occasions. These men were Charles Wilson, Joe Homer, and Peter Hammon (Yuma), and Clam (Cocopa).

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<sup>1</sup> Chippewa Music, Bull. 45; Chippewa Music, II, Bull. 53; Teton Sioux Music, Bull. 61; Northern Ute Music, Bull. 75; Mandan and Hidatsa Music, Bull. 80; Papago Music, Bull. 90; Pawnee Music, Bull. 93; Menominee Music, Bull. 102, Bur. Amer. Ethn.; and Music of the Tule Indians of Panama, Smithsonian Misc. Colls., vol. 77, no. 11.



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125.	Game song (b) .....	1242	197
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126.	Lullaby .....	1228	198
127.	"Why did you cry?" .....	1229	198
128.	"Sleep, my baby" .....	1230	199
MISCELLANEOUS SONGS			
129.	Song of admiration .....	1287	200
130.	Yaqui song .....	1286	201

## 2. ARRANGED IN ORDER OF CATALOGUE NUMBERS

Catalogue No.	Title of song	Name of singer	Serial No.	Page
YUMA SONGS				
1163	"The deer begins his travels" .....	Alfred Golding .....	57	131
1164	"The water bug and the shadows" .....	do .....	58	132
1165	"Dance of the water bug" .....	do .....	59	133
1166	"The water bug on the mountain" .....	do .....	60	134
1167	"The water bug sees a fish" .....	do .....	61	135
1168	"The water bug stands upon the fish."	do .....	62	136
1169	"The water bug wanders forever beside the sea."	do .....	63	137
1170	"The deer is taking away the daylight."	do .....	64	138
1171	All is darkness .....	do .....	65	139
1172	"The spider makes a road" .....	do .....	66	140
1173	Song of the blackbird .....	do .....	67	141
1174	Song of the buzzards .....	do .....	68	142
1175	Song concerning the raven .....	do .....	69	143
1176	Song concerning the deer .....	do .....	70	144
1177	"The howling coyote" .....	do .....	71	145
1178	"The blackbirds are dancing" .....	do .....	72	146
1179	The dance of the blackbirds is completed.	do .....	73	147
1180	The redbird speaks (a) .....	do .....	74	147
1181	The redbird speaks (b) .....	do .....	75	148
1182	The humming bird speaks .....	do .....	76	149
1183	"The owl hooted" .....	do .....	77	150
1184	"The redbird and his shadow" .....	do .....	78	151
1185	Song of the nighthawk (a) .....	do .....	79	152
1186	Song of the nighthawk (b) .....	do .....	80	152
1187	Song of the nighthawk (c) .....	do .....	81	153
1188	Song of the nighthawk (d) .....	do .....	82	154
1189	Memorial ceremony song (a) .....	Charles Wilson .....	20	77
1190	Memorial ceremony song (b) .....	do .....	21	78
1191	Memorial ceremony song (c) .....	do .....	22	79
1192	Memorial ceremony song (d) .....	do .....	23	80

## 2. ARRANGED IN ORDER OF CATALOGUE NUMBERS—Continued

Catalogue No.	Title of song	Name of singer	Serial No.	Page
YUMA SONGS—Continued				
1193	Memorial ceremony song (e) -----	Charles Wilson ----	24	81
1194	Memorial ceremony song (f) -----	do -----	25	82
1195	Memorial ceremony song (g) -----	do -----	26	83
1196	Song when treating the sick (a) -----	do -----	40	104
1197	Song when treating the sick (b) -----	do -----	41	106
1198	Song when treating the sick (c) -----	do -----	42	108
1199	Song when treating the sick (d) -----	do -----	43	110
1200	"I have arrived in the sky" -----	do -----	44	112
1201	"The sky is in darkness" -----	do -----	45	113
1202	"On top of his own mountain" -----	do -----	46	114
1203	Song of Coyote -----	do -----	47	115
1204	"At the end of the path in the sky" -----	do -----	48	116
1205	White Cloud declares his power -----	do -----	49	118
1206	White Cloud demonstrates his power (a) -----	do -----	50	120
1207	White Cloud demonstrates his power (b) -----	do -----	51	121
1208	"White Cloud is singing in the sky" -----	do -----	52	122
1209	"I will go toward the south" -----	do -----	53	123
1210	Song to the woodpecker -----	do -----	54	125
1211	Song concerning the ocean -----	do -----	55	127
1212	"My power is in the sky" -----	do -----	56	129
1213	The Wonder-boy changes his name -----	Peter Hammon ----	4	52
1214	The Wonder-boy selects a new name -----	do -----	5	53
1215	The Wonder-boy and his father (a) -----	do -----	6	55
1216	The Wonder-boy and his father (b) -----	do -----	7	56
1217	The Wonder-boy on the mountain -----	do -----	8	57
1218	The Wonder-boy on his travels -----	do -----	9	59
1219	The Wonder-boy meets his brother -----	do -----	10	60
1220	The Wonder-boy meets a jack rabbit -----	do -----	11	62
1221	The Wonder-boy and his war bonnet -----	do -----	12	63
1222	Song concerning the wild cat -----	do -----	13	64
1223	Song concerning the humming bird -----	do -----	14*	65
1224	Song of Tunak dance (a) -----	Mrs. Charles Wilson.	120	193
1225	Song of Tunak dance (b) -----	do -----	121	193
1226	Song of Tunak dance (c) -----	do -----	122	194
1227	Song of Tunak dance (d) -----	do -----	123	194
1228	Lullaby -----	do -----	126	198
1229	"Why did you cry?" -----	do -----	127	198
1230	"Sleep, my baby" -----	do -----	128	199
1231	Corn dance song (a) -----	Katcora -----	15	68
1232	Corn dance song (b) -----	do -----	16	69
1233	Corn dance song (c) -----	do -----	17	70
1234	Corn dance song (d) -----	do -----	18	71
1235	Corn dance song (e) -----	do -----	19	72
1236	Song concerning the meadow lark and the diver.	do -----	97	167

## 2. ARRANGED IN ORDER OF CATALOGUE NUMBERS—Continued

Catalogue No.	Title of song	Name of singer	Serial No.	Page
YUMA SONGS—Continued				
1237	Song concerning the quail.....	Kateora.....	98	168
1238	"I will make a flute".....	Joe Homer.....	1	49
1239	"I have finished the flute".....	do.....	2	50
1240	The Wonder-boy is born.....	do.....	3	51
1241	Game song (a).....	Nelson Rainbow.....	124	196
1242	Game song (b).....	do.....	125	197
COCOPIA SONGS				
1243	Opening song of the dance.....	Numawásoát.....	99	170
1244	Song in the early evening (a).....	do.....	100	171
1245	Song in the early evening (b).....	do.....	101	172
1246	Song in the early evening (c).....	do.....	102	173
1247	Song at about midnight (a).....	do.....	103	174
1248	Song at about midnight (b).....	do.....	104	175
1249	Song at about midnight (c).....	do.....	105	176
1250	Song at about midnight (d).....	do.....	106	177
1251	Song concerning the diver.....	do.....	107	178
1252	Song concerning the Pleiades.....	do.....	108	179
1253	Song in the early morning (b).....	do.....	109	180
1254	Song in the early morning (c).....	do.....	110	181
1255	Closing song of the dance.....	do.....	111	182
1256	The illness of the Superman.....	Clam.....	27	87
1257	The Superman sets an example.....	do.....	28	88
1258	The Superman grows weaker.....	do.....	29	89
1259	The Superman speaks.....	do.....	30	90
1260	The four corners of the earth.....	do.....	31	90
1261	The Superman dies.....	do.....	32	91
1262	Coyote comes to the cremation of the Superman.	do.....	33	92
1263	Coyote plans to seize the heart.....	do.....	34	93
1264	Buzzard tells the animals what to do.....	do.....	35	94
1265	Coyote makes a request.....	do.....	36	95
1266	Coyote seizes the heart.....	do.....	37	96
1267	Coyote eats the heart.....	do.....	38	97
1268	Dancing song (a).....	Mike Barley.....	115	187
1269	Dancing song (b).....	do.....	116	188
1270	Dancing song (c).....	do.....	117	190
1271	Dancing song (d).....	do.....	118	191
1272	Dancing song (e).....	do.....	119	192
YAQUI SONGS				
1273	Dancing song.....	Juan Ariwares.....	83	156
1274	"The quail in the bush".....	do.....	84	157
1275	"The little fly".....	do.....	85	158
1276	Voices of the people.....	do.....	86	158
1277	"The deer are at play".....	do.....	87	159

## 2. ARRANGED IN ORDER OF CATALOGUE NUMBERS--Continued

Catalogue No.	Title of Song	Name of singer	Serial No.	Page
<b>YAQUI SONGS--Continued</b>				
1278	"The deer and the flower"-----	Juan Ariwares-----	88	160
1279	"The summer rains"-----	do-----	89	161
1280	"The rising sun"-----	do-----	90	162
1281	"The bush is singing"-----	do-----	91	162
1282	The hunt (a)-----	do-----	92	163
1283	The hunt (b)-----	do-----	93	164
1284	The hunt (c)-----	do-----	94	164
1285	"The deer is dancing"-----	do-----	95	165
1286	Yaqui song-----	Jose Marie Umada-----	130	201
1287	Song of admiration-----	Anka Alvarez-----	129	200
<b>MOHAVE SONGS</b>				
1288	Song of cremation legend-----	Billie Poor-----	39	99
1289	Bird dance song (a)-----	Leonard Cleveland-----	112	183
1290	Bird dance song (b)-----	do-----	113	184
1291	Bird dance song (c)-----	do-----	114	185
<b>MAYO SONG</b>				
1292	Song of the deer dance-----	Juan Ariwares-----	96	166

## SPECIAL SIGNS USED IN TRANSCRIPTIONS OF SONGS

(. placed above a note shows that the tone was prolonged slightly beyond the indicated time.

.) placed above a note shows that the tone was given slightly less than the indicated time.

The letters A, B, C, and D are used to designate rhythmic periods consisting of several measures.

┌ placed above a series of notes indicates that they constitute a rhythmic unit.

## PHONETICS

Vowels have the continental sounds and consonants the common English sounds, except that—

ä is equivalent to English obscure *a*, as in the word *ability*.

c is a sound resembling English *sh*.

tc is a sound resembling English *ch*.

x is a sound resembling German *ch*.

ñ is a sound resembling English *ng* in the word *sing*.

## NAMES OF SINGERS AND NUMBERS OF SONGS TRANSCRIBED

YUMA		MOHAVE	
Alfred Golding	26	Leonard Cleveland	3
Charles Wilson (Ampé'kwarau') <sup>1</sup>	24	Billie Poor	1
Peter Hammon (Misáhal'kwakiu) <sup>2</sup>	11		
Mrs. Charles Wilson (Mavé', meaning snake)	7	YAQUI	
Katco'ra	7	Juan Ariwares	13
Joe Homer <sup>3</sup> (Jose Homer)	3	Jose Marie Umada	1
Nelson Rainbow	2	Anka Alvarez	1
COCOPIA		MAYO	
Numa'wásoh't	13	Juan Ariwares	1
Clam <sup>4</sup> (Axl'u'm)	12		
Mike Barley (Apl'inoñne)	5	Total	130

<sup>1</sup> Died Sept. 10, 1929.

<sup>2</sup> Died Apr. 24, 1926.

<sup>3</sup> Died Dec. 22, 1929.

<sup>4</sup> Died in 1928.

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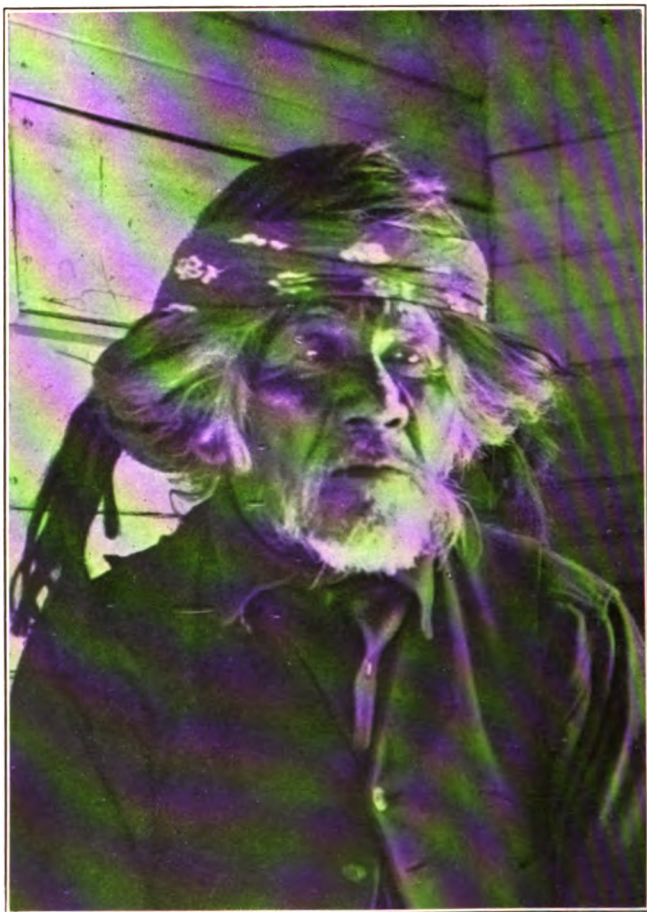
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CHARLES WILSON

# YUMAN AND YAQUI MUSIC

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By FRANCES DENSMORE

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## THE YUMAN TRIBES

The valley of the Colorado River was the early abode of a group of tribes known as the Yuman. The Colorado is one of the great watercourses of the country, and in a portion of its length it separates the States of Arizona and California. On either side are sandy stretches, high mesa rims, and barren mountains, beyond which lies an expanse of arid desert. The environment of the Yuman tribes shut them in and made them a unit, so that their civilization is distinct from that of the Pueblo or the Californian tribes. The gap between the southwesterners and the Yumans is profound as regards religion. There is no trace among the latter of kiva, altar, mask, offering, priest, initiation, fraternity, or color symbolism. These elements are replaced by the predominant factor of dreaming.<sup>1</sup>

The three Yuman tribes under present consideration are the Cocopa, Yuma, and Mohave. It is said that in 1604-05 the Cocopa lived 5 leagues above the mouth of the Colorado River, and that they extended into the mountains of Lower California. Thus they were confined almost exclusively to Mexican territory.<sup>2</sup> When the present work was in progress they were living in Sonora, Mexico, and southern Arizona, as well as in Lower California. North of the Cocopa are the Yuma, whose territory is the Colorado bottom land as far as the mouth of the Gila River. The juncture of these rivers is northeast of Yuma, Ariz. (pl. 2), and can be seen from that city. The illustration here presented was taken in 1900 by DeLancey Gill, from the site of the old territorial prison, located on the high promontory at the right of the bridge. (Pl. 3, a.) The ruins of the prison were standing in 1922. At this point the Colorado River divides Arizona and California. The Yuma live almost entirely on the west bank of the Colorado.

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<sup>1</sup> Kroeber, A. L. *Handbook of the Indians of California*, Bull. 78, Bur. Amer. Ethn., p. 780.

<sup>2</sup> *Handbook of American Indians*, Bull. 30, Bur. Amer. Ethn., pt. 1, p. 319.

Above the Yuma, on the Colorado River, are the Mohave, their country being the valley which bears their name and is now in the three States of California, Nevada, and Arizona. The river civilization comes to a sudden stop with the Mohave, and, above their country is the Eldorado Canyon, a bend of the river, and the vast gorge that culminates in the Grand Canyon. The Mohave are better known than the other Yuman tribes, and Kroeber states that "the most concentrated, energetic, and characteristic form of the river civilization of the past century or two has been that which it took among the Mohave."

In comparison with the Yuma they were "rather more venturesome and given to travel in far parts, and probably more active in their inward life, since their sacred places are known farther than Yuma influence penetrated."<sup>3</sup>

The Yuman Indians are "remarkable not only for their fine physical development, but living in settled villages with well-defined tribal lines, practicing a rude but effective agriculture, and well advanced in many primitive Indian arts. The usual Indian staples were raised except tobacco, these tribes preferring a wild tobacco of their region to the cultivated. None of the Colorado river tribes borrowed the art of irrigation from the Pueblo peoples; consequently their crops often suffered from drought. All of them depended more or less on the chase—the river tribes less, those of the interior more. Mezquite beans, piñon nuts, tornillas, and various seeds and roots were important articles of food. None of them were boatmen; in crossing rivers and transporting their goods they employed rude rafts, or balsas, made of bundles of reeds or twigs."<sup>4</sup>

According to Kroeber, "the Mohave . . . are distinctly yellowish in color, this color turning very dark brown by dirt and exposure to the sun."<sup>5</sup> This is in contrast to their eastern neighbors, the Papago, whose color is a reddish brown."

The town of Yuma, Ariz., is adjacent to the territory of the Yuma Indians. (Fig. 1.) It is on the eastern bank of the Colorado River and directly opposite, in California, is the high mesa on which Fort Yuma was formerly located. This is now the location of the United States Indian agency and school. (Pl. 3, a, b.) Looking west from the point of this mesa one sees the Colorado River and the flat land bordering it, dotted with the huts of the Indians; to the southwest are patches of scrubby trees, and at a considerable distance the cremation ground described in a subsequent chapter. Fort Yuma was established after the acquisition of California by the United

<sup>3</sup> Kroeber, *op. cit.*, p. 781.

<sup>4</sup> Henshaw, H. W. *Handbook of American Indians North of Mexico*, Bull. 30, Bur. Amer. Ethn., pt. 2, p. 1011.

<sup>5</sup> Kroeber, *op. cit.*, p. 728.

States and the arrival of the overland tide of travel, but the Yuma offered no particular resistance to the white man. Their last military undertaking was an expedition against the Pima in 1858, which ended disastrously. The ancient enemy of all the Yuman tribes was the Maricopa, living along the Gila River.

The Yuma call themselves Kwichana, Kwichyana, or Kuchiana, the meaning of which is unknown to them. A Spanish designation

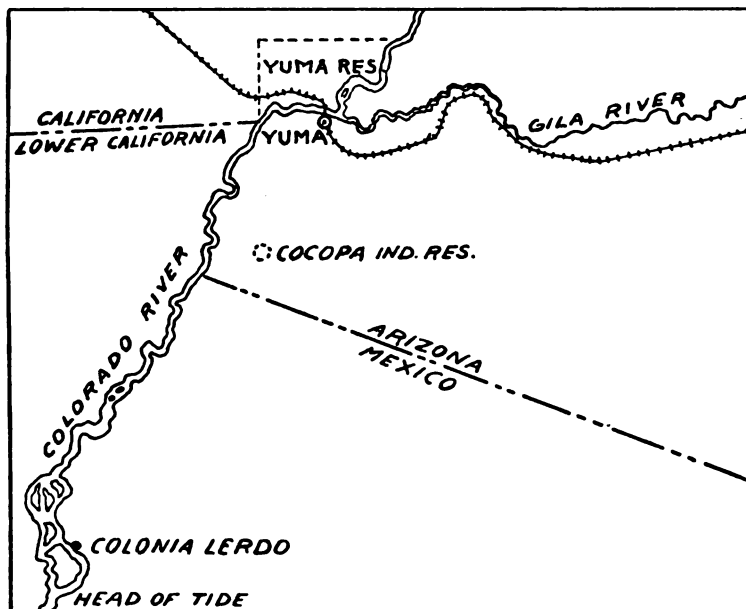


FIGURE 1.—Map showing Yuma Reservation

is Garroteros, clubbers, perhaps with reference to their mallet or pestle shaped war clubs. Father Kino wrote of the Yuma in 1690,<sup>6</sup> and the word "Yuma" appears first in his writings. The name is said to be derived from Yahmayo, meaning "son of the captain," which is seemingly the title of the son of the hereditary chief, contracted and applied to the tribe through misunderstanding by early Spanish missionaries.<sup>7</sup>

Father Kino and Father Garces encountered few difficulties among the Yuma, but two missions established later among the Yuma were destroyed in 1781, having been in existence only a year or two. The Spanish missionaries were massacred and the missions obliterated.

Early writers describe the Yuma as a fine people physically, and superior in this respect to most of their neighbors. They were brave and not averse to war, but generally stayed in their villages, where

<sup>6</sup> Doc. Hist. Mex., 4th s., vol. 1, p. 230.

<sup>7</sup> Bull. 30, Bur. Amer. Ethn., pt. 2, p. 1010.

they raised corn, beans, pumpkins, and melons by a crude form of agriculture. The population in 1853 was estimated at 3,000, and in 1929 there were 870 Indians under the school superintendency at Fort Yuma.

When visited by the writer in 1922, the Yuma were living in houses scattered over the reservation which had not been allotted in severalty. (Pl. 4, *b*.) Their dwellings in 1930 were still constructed chiefly of adobe and cottonwood poles, with thatched roofs. (Pl. 4, *a*.) A gathering of leading men of the tribe at an earlier date is shown in Plate 4, *c*. The land is the silt of the former river bed and occasionally has been overflowed.

The older men wear their hair long, often extending below the waist and matted in strands with bits of gum. (Pl. 5, *a*.) When desired, this is wound around the head like a turban. (Pl. 27, *a*.) Many of the younger men arrange their hair on top of the head in a high twist and cover it with a handkerchief. If they are traveling in a dust storm they tie a handkerchief across the lower part of the face to avoid breathing the dust. (Pl. 5, *c*.) Yuma women cut the hair slightly below the shoulders and wear it loose (pl. 5, *b*), cleaning it by means of wet clay placed on the hair at night and removed in the morning. (See p. 8.) The older men wear sandals in place of shoes, but carry them if the ground is muddy. Both men and women wear gay cotton mantels made by sewing together six or eight large red or blue handkerchiefs, all of the same pattern. This is shown in Plate 5, *a*, and in the portrait of Mrs. Wilson. (Pl. 31, *b*.) The foregoing applies to members of the tribe who have not fully adopted the white man's customs. On this, as on other reservations, there is a considerable number of young people attired in the manner of civilization and showing the results of education.

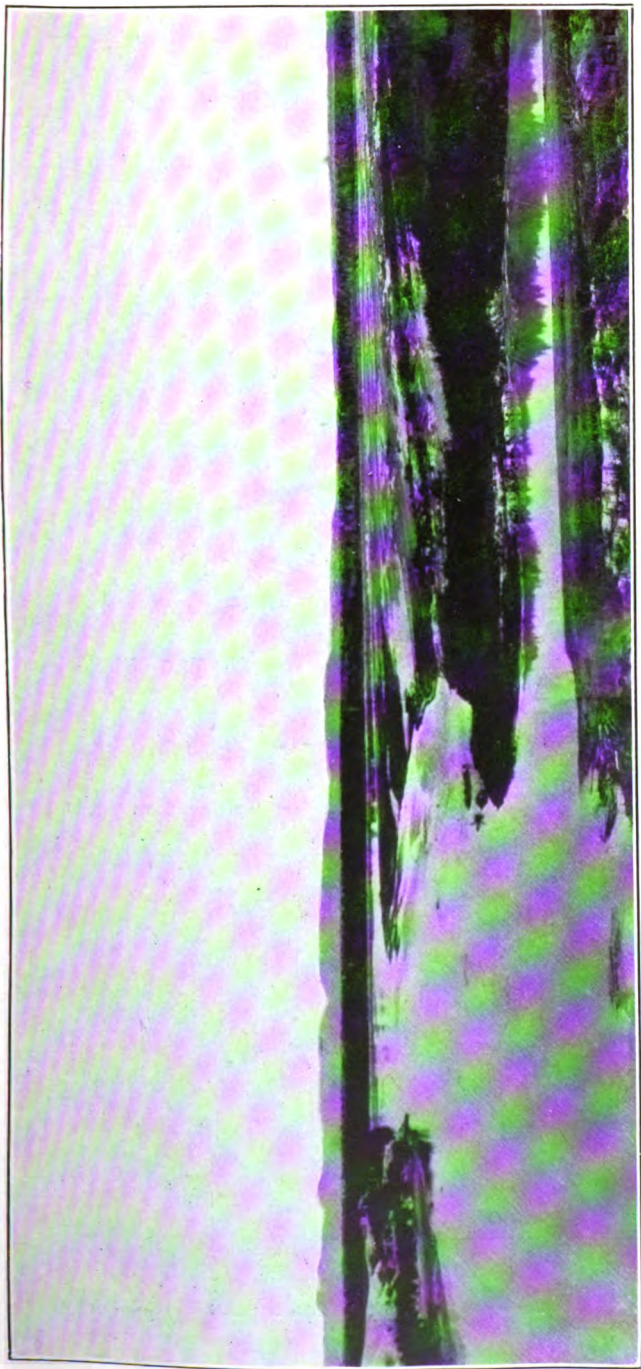
Two legends of the origin of the tribe were related. The oldest legend states that they came from a mountain farther up the Gila River, on the top of which is "a square place like a map," and the marks of little feet in the rock. All the tribes of Indians were sent from thence to various parts of the country, each being given what it would require in the place where it was to live.\*

The Yuma were given the arrow weed with which to make their houses, and to use for many other purposes. They were given a place where they could fish and where there were many wild deer.

A legend said to be more recent in origin is that the Yuma traveled from a body of water and at every place they camped they made a fire. Traces of these fires can still be seen. It was said "the early Yuma were giants and the people have been gradually growing

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\* "The origin of mankind was attributed, as by all the Shoshoneans of southern California, to the north, whence a great divinity who still exists led the people to their present seats." (Kroeber, *op. cit.*, p. 624.)



JUNCTURE OF COLORADO AND GILA RIVERS





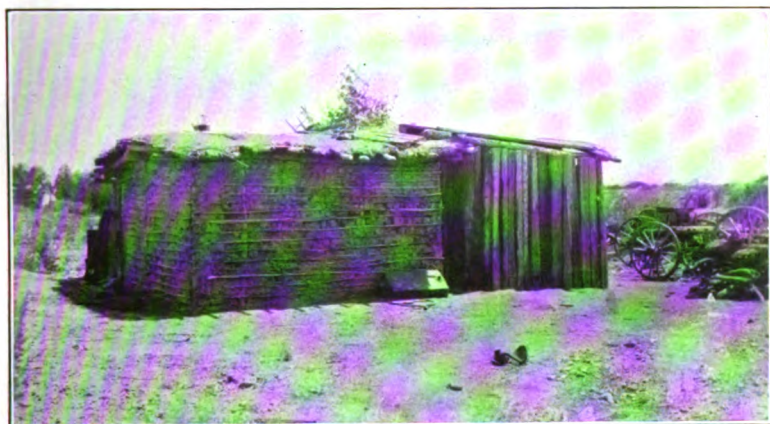
a. BRIDGE ACROSS COLORADO RIVER AT YUMA



b. SITE OF FORT YUMA INDIAN SCHOOL



a. YUMA DWELLING, 1930



b. YUMA DWELLING, 1922



c. GATHERING OF LEADING MEN OF YUMA TRIBE

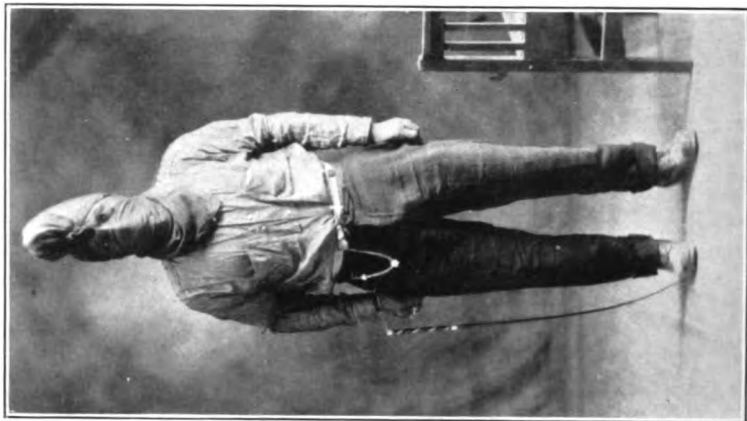




a. YUMA MAN AND WOMAN



b. YUMA WOMAN



c. YUMA MAN

smaller. They fought with giants, and there is a certain mountain where they are said to have hung their enemies. On the face of this mountain, at about evening, if one stands at a little distance and looks at a certain angle it is possible to see picture writing and at night one can hear low humming talk at that place."

The Yuma called the water "mother" and the sun "father," saying the sun called the earth up from below the water. They met and kissed, and the sun drew back to the sky but the earth stayed where it was. Mountains were left where the earth and sky drew apart. They were the highest points of the submerged earth and remained, becoming hard rock. Concerning this legend Kroeber says: "The Shoshonean creation has been designated as a myth of emergence, in the sense that mankind and all things in the world are born from Mother Earth, with Sky or Night as father." This authority states further that the Yuman tribes "add the fact that two brothers, the creator and his death-instituting opponent, are born at the bottom of the sea, and that the younger emerges blinded by the salt water. In most Yuman accounts this concept of water origin is somewhat hesitatingly blended with earth-sky parentage."<sup>9</sup>

The region near the site of Yuma is called Ní'mkwitiva'v, the name said to have been given by a water animal called Bony-tail. This mythical creature is said to still reside in the Colorado River at a point where it flows between high cliffs and is now spanned by an "ocean to ocean highway" bridge. (Pl. 3, *a*.) The current at this point is very swift and the river deep, with many eddies. Bony-tail stays there all the time and speaks for all fish. Thus when a medicine man on his travels (in dreams) talks with Bony-tail, that mythical creature becomes a human being and speaks for all the living things in the water.

All the Yuman tribes cremate the dead and observe a strict taboo concerning any mention of the dead after the Károk or memorial ceremony (p. 76). An interesting example of this occurred during the writer's work among the Cocopa. The building occupied as a Government day school chanced to be vacant and was made available for use, while at the same time a clerk from the Fort Yuma Agency obtained certain data from the Indians. A goodly number were gathered in the schoolroom, and routine questions were being read in English by the agency clerk and interpreted to the assembled Indians. Care had been taken in the form of these inquiries, but inadvertently the interpreter mentioned the name of a dead man. With one accord the Indians fled from the building. Mothers wrapped their babies in shawls and fled, dragging small children by

<sup>9</sup> Kroeber, A. L. Handbook of the Indians of California, Bull. 78, Bur. Amer. Ethn., pp. 788, 789.

the hand. The men hastened to the door as rapidly as possible. Looking from the window, we saw the bright shawls disappearing in all directions toward the Cocopa dwellings. Not understanding either the Yuma or Cocopa language, the writer was at a loss to explain this sudden change of mood on the part of the Indians, but the man who translated English into Yuma said (of the other interpreter), "He has done a terrible thing. He spoke the name of the dead. The Indians will not come back again to record any songs." The effort necessary to regain their confidence is apart from present consideration. The services of two interpreters were also required when the songs were recorded, one translating Cocopa into Yuma and the other translating Yuma into English.

The importance attached to dreams by the Yuman tribes has already been mentioned. Only one instance of a dream is contained in the present work, Wilson saying that in his treatment of the sick he used songs which his father had received in a dream (p. 101). Thus the Yuman tribes present a contrast to tribes previously studied in which many songs were received, actions prescribed, and a power said to be received in dreams by individuals. The dreaming of the Yuman tribes does not consist of visions in which spirits appear. The men, on the other hand, claim that they dreamed when unconscious infants and even prior to birth. "Singers sometimes say they first learned a song cycle in part and then dreamed the whole."<sup>10</sup> This is probably the meaning of a statement by Mike Barley, a Cocopa singer, that he "inherited these songs and could sing them without being taught." (See p. 186.)

The Mohave songs here presented were recorded by members of that tribe who live on the Yuma Reservation.

The Cocopa family group shown in Plate 6 is in the United States National Museum. This group was designed and installed by W. H. Holmes and the figures were modeled by U. S. J. Dunbar from photographs made in 1900 by DeLancy Gill. The label of this case, written by W. H. Holmes, contains a remarkably concise description of the tribe, stating that—

The Cocopa are limited agriculturists, raising corn on the flood plains of the Colorado River and securing much food from the grasses, mesquite, agave, screw bean, and cactus. They also fish in the Colorado River and the sinks formed by the overflows of the river and hunt rabbits and other small animals.

Their manufactures are the few articles required for their simple needs, such as water-cooling jars of porous pottery, cooking pots, etc., simple cord work and weaving for nets and clothing, ornaments in shell, feathers, etc., for the head and neck.

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<sup>10</sup> Kroeber, *op. cit.*, p. 755.

Important household occupations are illustrated by the two women, one cleaning seeds with a basket and the other pounding grain in a wooden mortar. Water for drinking is cooled in a porous pottery jar set in the crotch of a tree where the air circulates freely, and the returning fisherman has his cup filled by the boy.

The pastimes of uncivilized peoples tend to some useful end, like the instruction of the boy in archery, which also furnishes amusement for the family. The sun shelter at the back serves also for the safe-keeping of the wicker storage basket, jars for seeds, digging sticks, and other implements of husbandry.

In the autumn of 1900 an extended exploratory trip for the Bureau of American Ethnology was led by Dr. W J McGee, then Ethnologist in Charge of the Bureau. Mr. DeLancey Gill accompanied the expedition as its photographer. This expedition was undertaken "for the purpose of completing researches relating to the aborigines of the Serian stock and at the same time carrying forward studies of neighboring tribes."<sup>10a</sup> Crossing the Gila River at Gila Bend, the party proceeded southward about 150 miles, passing the Ajo Mountains on their left, then traveled about 200 miles in a northwesterly direction to Colonia Lerdo, where they camped for a considerable time. (Fig. 1.) Many phases of Cocopa life observed and photographed in that vicinity have disappeared or been greatly modified since that time. (Pls. 6-18, *a*.) The arrow weed was so tall that it formed a jungle, through which Doctor McGee rode on horseback, following a narrow trail. (Pl. 7.) The men wore long hair, an old man of the tribe being shown in Plate 8, and a group of men with Doctor McGee appearing in Plate 9. The fourth man from the right is Frank Tehanna, mentioned in a subsequent paragraph.

Three types of dwellings were seen in 1900. The most primitive of these habitations was constructed chiefly of brush. (Pls. 10, 11.) Beside these dwellings may be seen storage bins for grain upon elevated platforms. A portion of the houses were made of earth and wattle, one dwelling being sealed because of the absence of its owner. A storage bin elevated only slightly above the ground is near this dwelling. (Pl. 12.) The larger dwellings were built of cottonwood poles, with roof of straw and clay, and an open shelter in front. (Pl. 13.) The largest house in the village was that of Chief Pablo Colorado, where a conference was held. (Pl. 14.)

Corn was cultivated in fields, harvested in a crude manner (pl. 15), and ground on a metate by the women (pl. 16). This constituted the principal article of food. The dead were cremated in their dwellings, together with all their personal belongings, the ground showing little trace of what had taken place. (Pl. 17.)

Frank Tehanna, a full-blood Cocopa, acted as guide for Doctor McGee's expedition and also assisted the writer in 1922. (Pl. 18, *a*, *b*.) He was about 30 years of age in 1900, and 6 feet 2½ inches

<sup>10a</sup> Twenty-second Ann. Rept. Bur. Amer. Ethn., pt. 1, pp. xi, xii.

in height. Mr. Gill designates him as "a trustworthy guide and a man of great physical strength." During the writer's study of Cocopa music he selected the singers and traveled many miles on horseback to explain the work to them and persuade them to record their songs. He returned, bringing the singer with him. (See p. 169.)

The writer's work was done in the Cocopa Day School, a neat building near an irrigation ditch. (Pl. 19, *a*, *b*.) The location is shown as "Cocopa Ind. Res." in Figure 1.

## YUMAN CUSTOMS

*Care of infants.*—A "charm" for a baby consisted of a chain made from the four longest hairs in a horse's tail. This was hung around the child's neck and said to stop excessive drooling; it was also believed to cause the child to grow rapidly and be strong. A specimen of such a charm was obtained.

*Education of children.*—The Yuma began the instruction of their children before they were able to talk or understand what was said to them. The understanding of the child came gradually, and when it was 7 or 8 years old it had the teachings firmly in mind. These instructions were general in character, the expectation being that when the child was old enough he would use his own judgment in the application of the teachings to his manner of life.

*Customs pertaining to food.*—Rats were baked in hot ashes. Rabbits were sometimes skinned, cleaned, and stewed or roasted on hot coals. A refreshing drink used in summer was made as follows: A strip of bark about 12 inches wide was removed from a standing green willow tree. From this bark the inner layer was taken and a decoction made which was pink in color. It was sweetened and drunk either hot or cold.

*Treatment of the sick.*—Medicine men held a round white stone like a marble in their mouth when treating the sick. This was believed to bring success in their treatment.

There were household remedies in general use, but no magic was connected with them. For instance, the leaves of the greasewood were made into tea to break up a cold. The same decoction was used as a physic.

A remedy to prevent grayness and to keep the hair clean was made as follows: Mesquite gum and mistletoe were boiled and strained. To this liquid was added thick mud from the bottom of a certain lake. This was plastered on the hair at night and washed out in the morning. At about 10 o'clock one morning a Yuma woman was seen sitting in the sun washing this clay out of her hair.

*Pictographs.*—When a man reached a certain age he "put his mark on a rock for future generations." All the men in a family

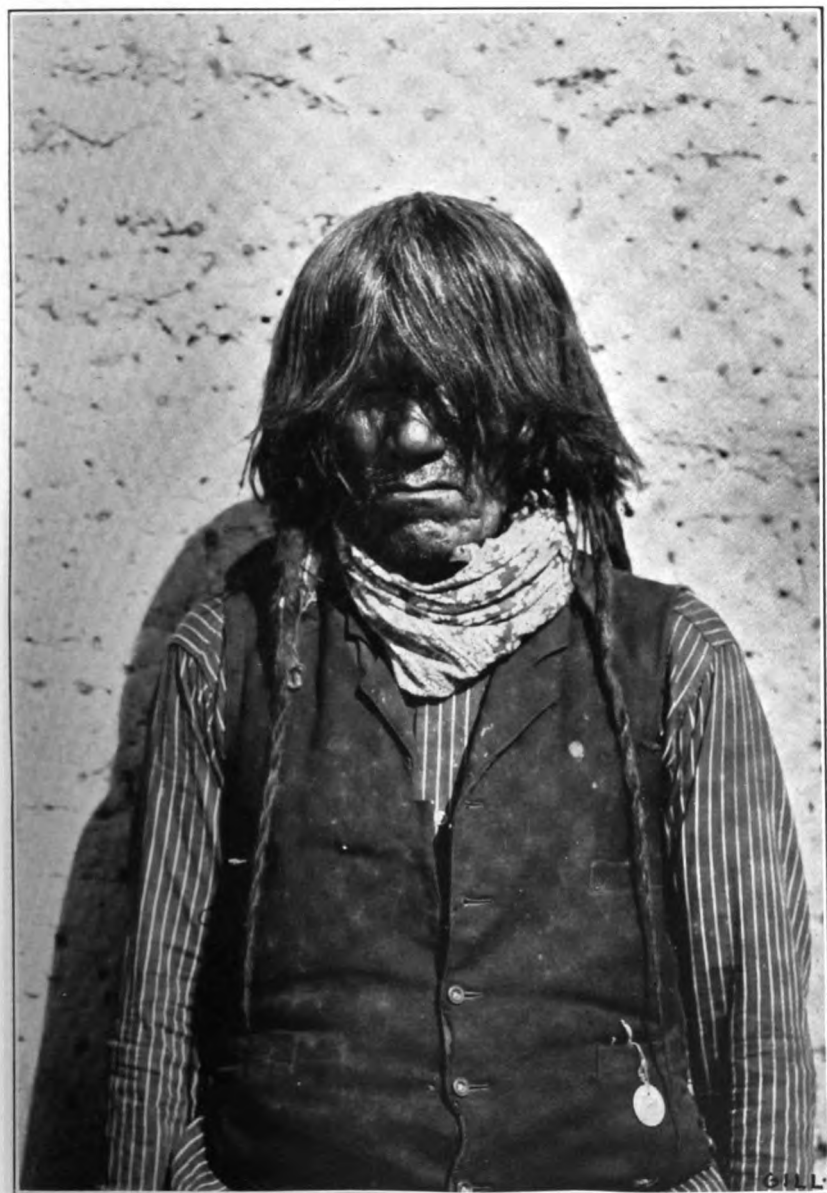


GROUP OF COCOPA EXHIBITED IN THE UNITED STATES NATIONAL MUSEUM



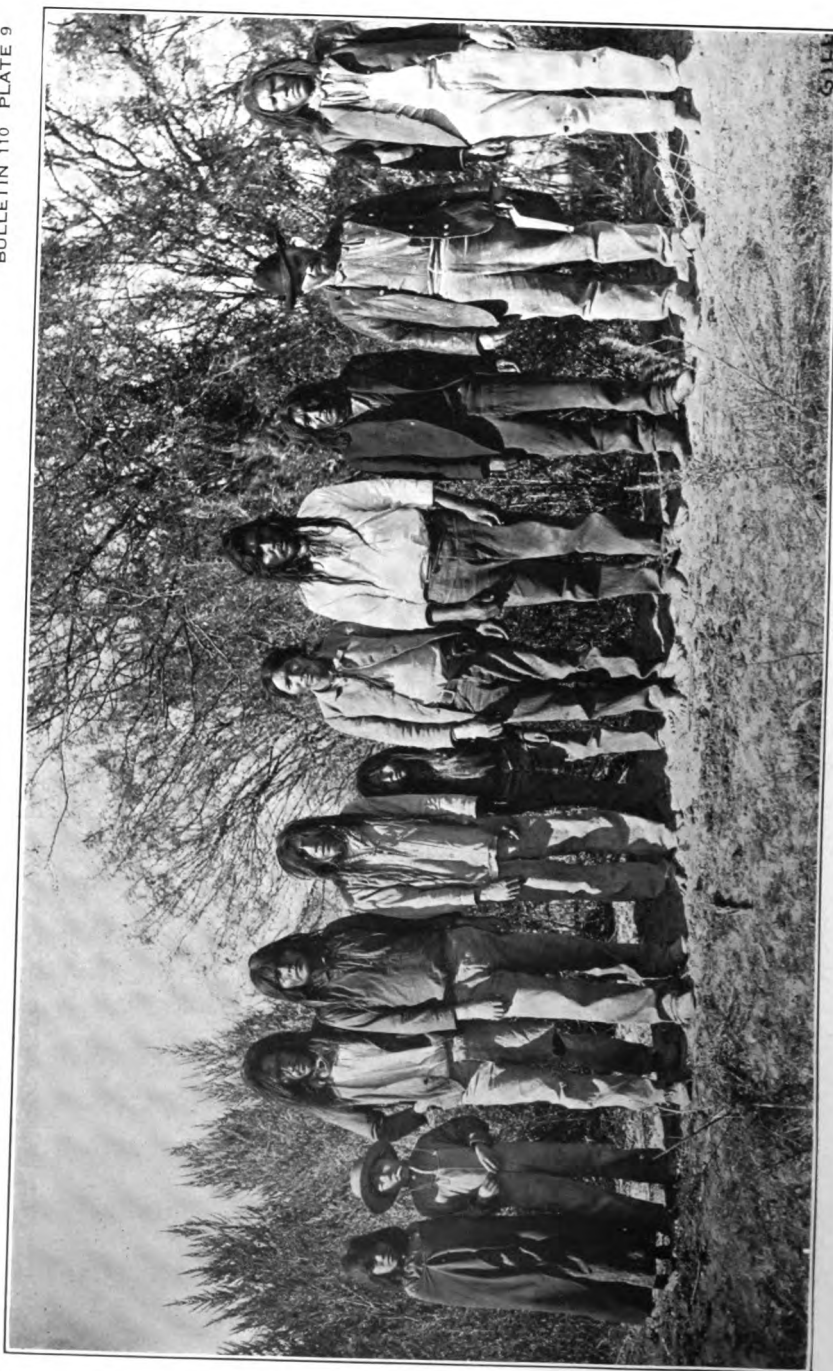


TRAIL THROUGH JUNGLE OF ARROW WEED (1900)



OLD MAN OF COCOPA TRIBE (1900)

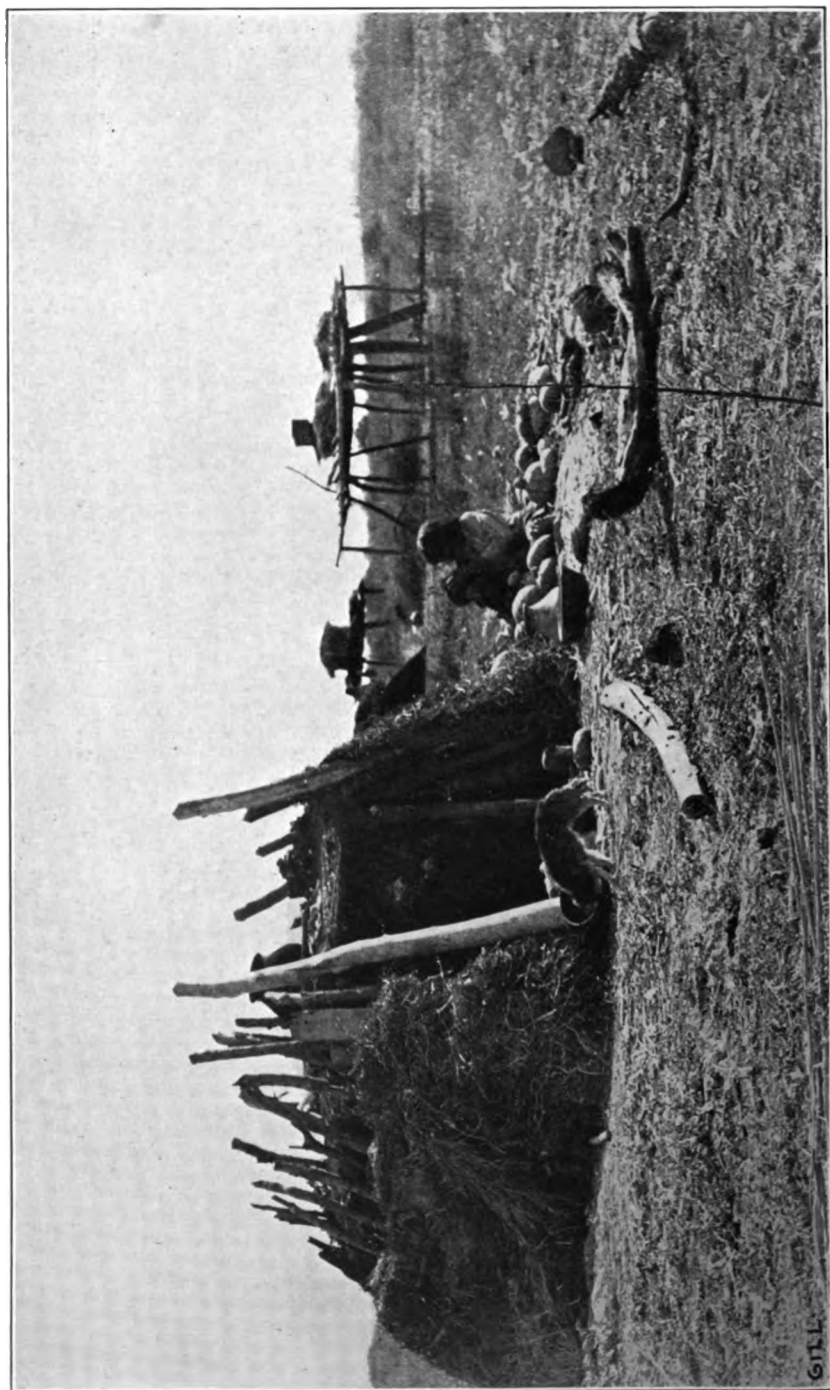




GROUP OF COCOPA WITH DR. W. J. MCGEE (1900)



COCOPIA HABITATIONS CONSTRUCTED CHIEFLY OF BRUSH; ELEVATED STORAGE BINS FOR GRAIN (1900)

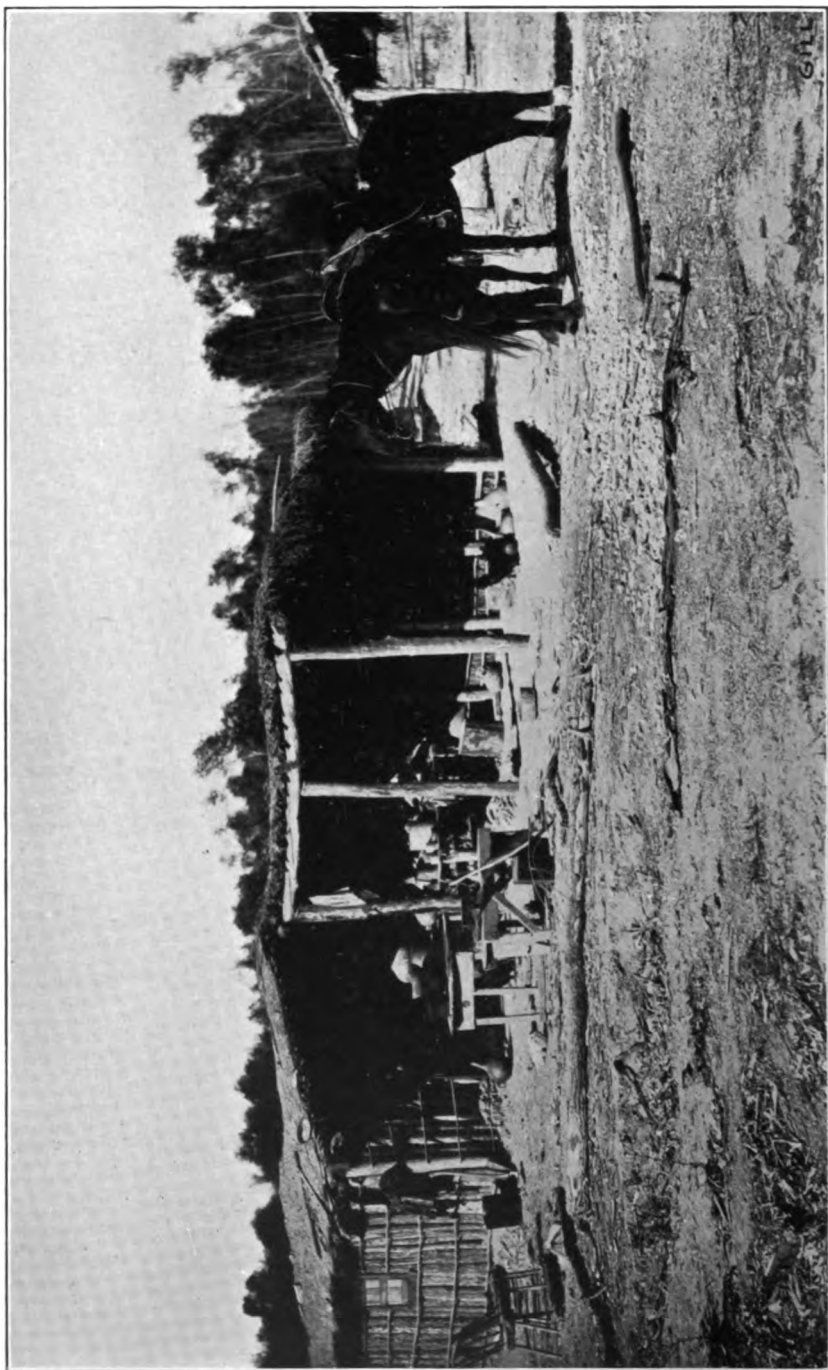


COCOPIA HABITATIONS CONSTRUCTED CHIEFLY OF BRUSH: ELEVATED STORAGE BINS FOR GRAIN (1900)



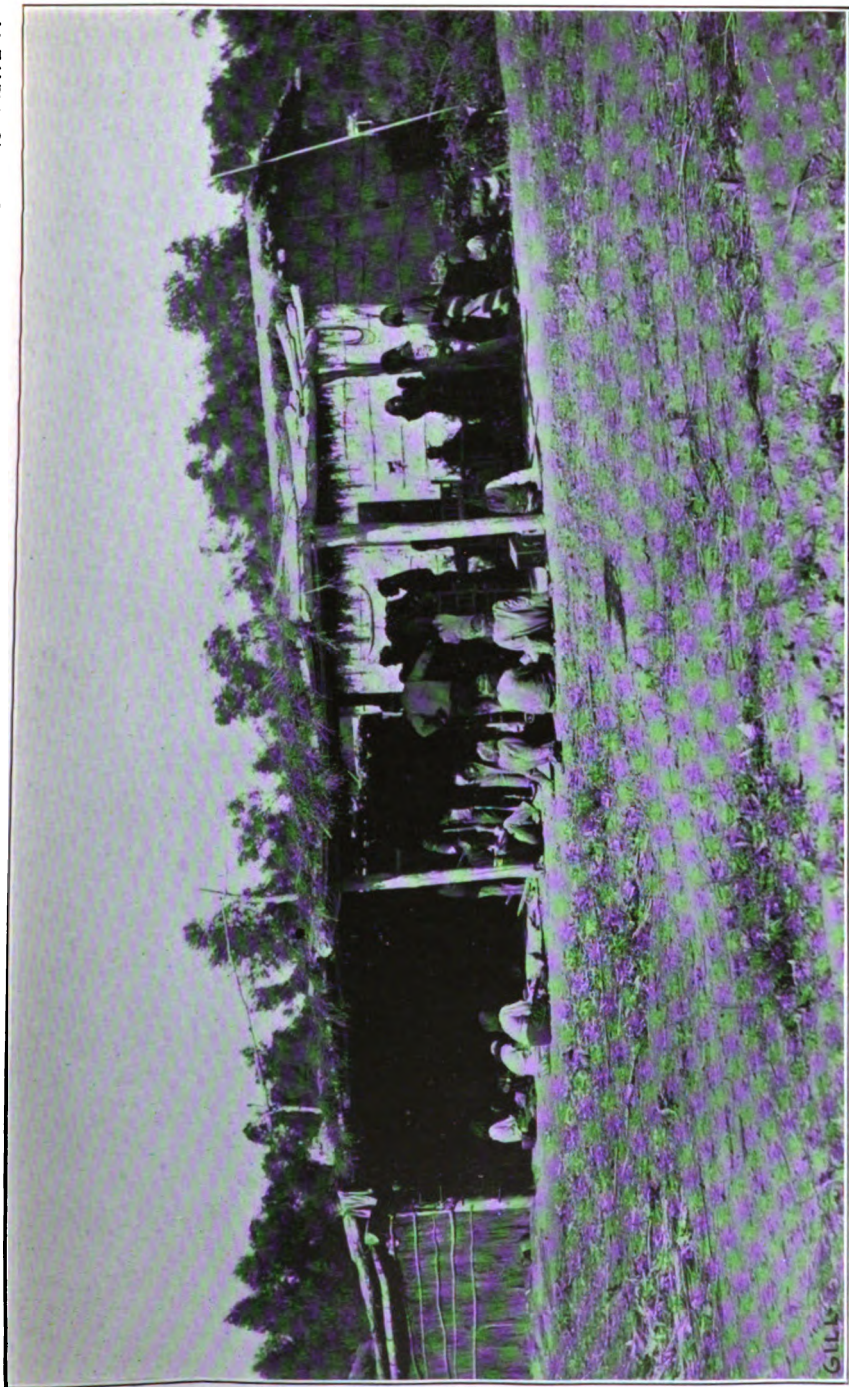


COCOPA HOUSE OF EARTH AND WATTLE; STORAGE BIN SLIGHTLY ELEVATED ABOVE THE GROUND (1900)

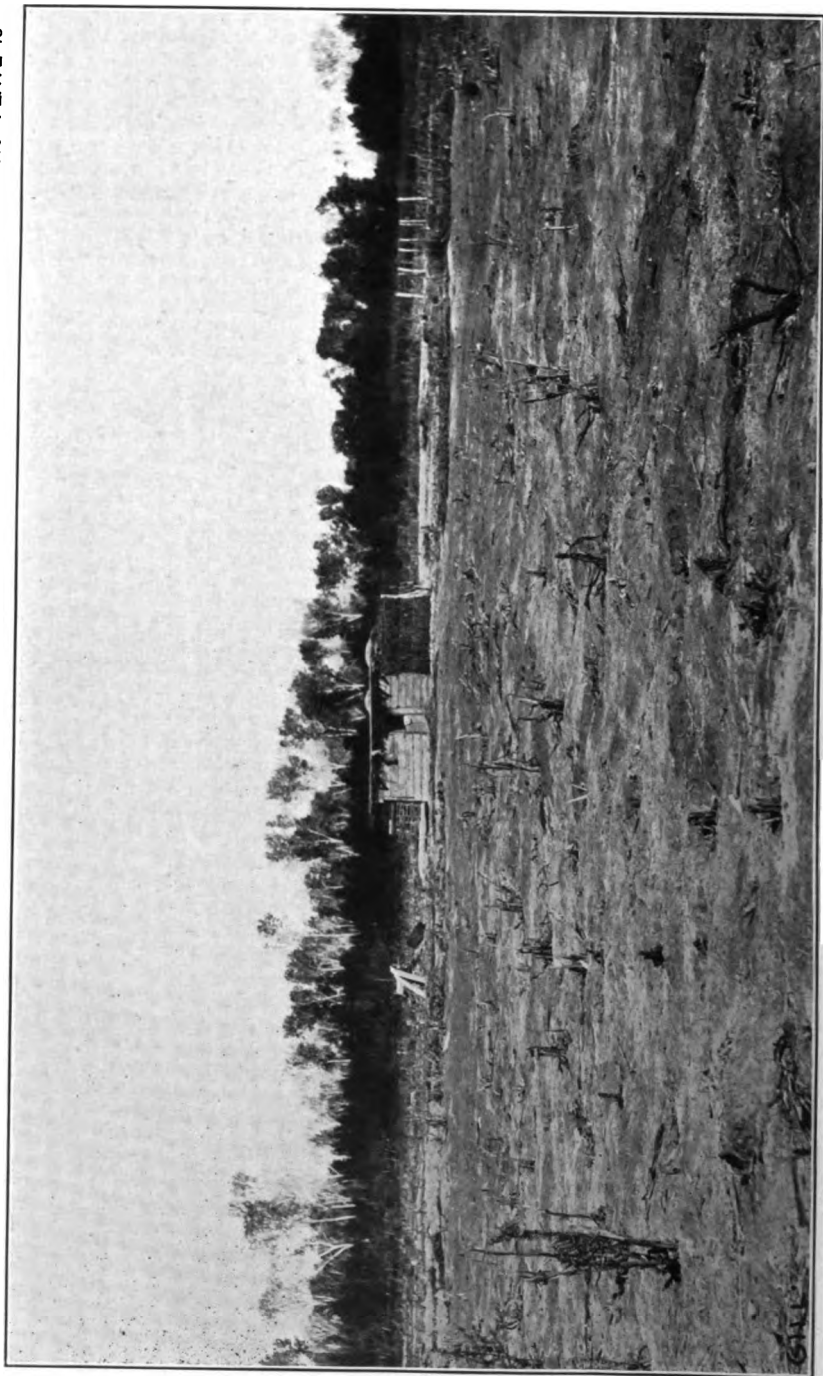


COCOPIA HOUSE OF COTTONWOOD POLES WITH ROOF OF STRAW AND CLAY (1900)





CONFERENCE AT HOUSE OF CHIEF PABLO COLORADO (1900)

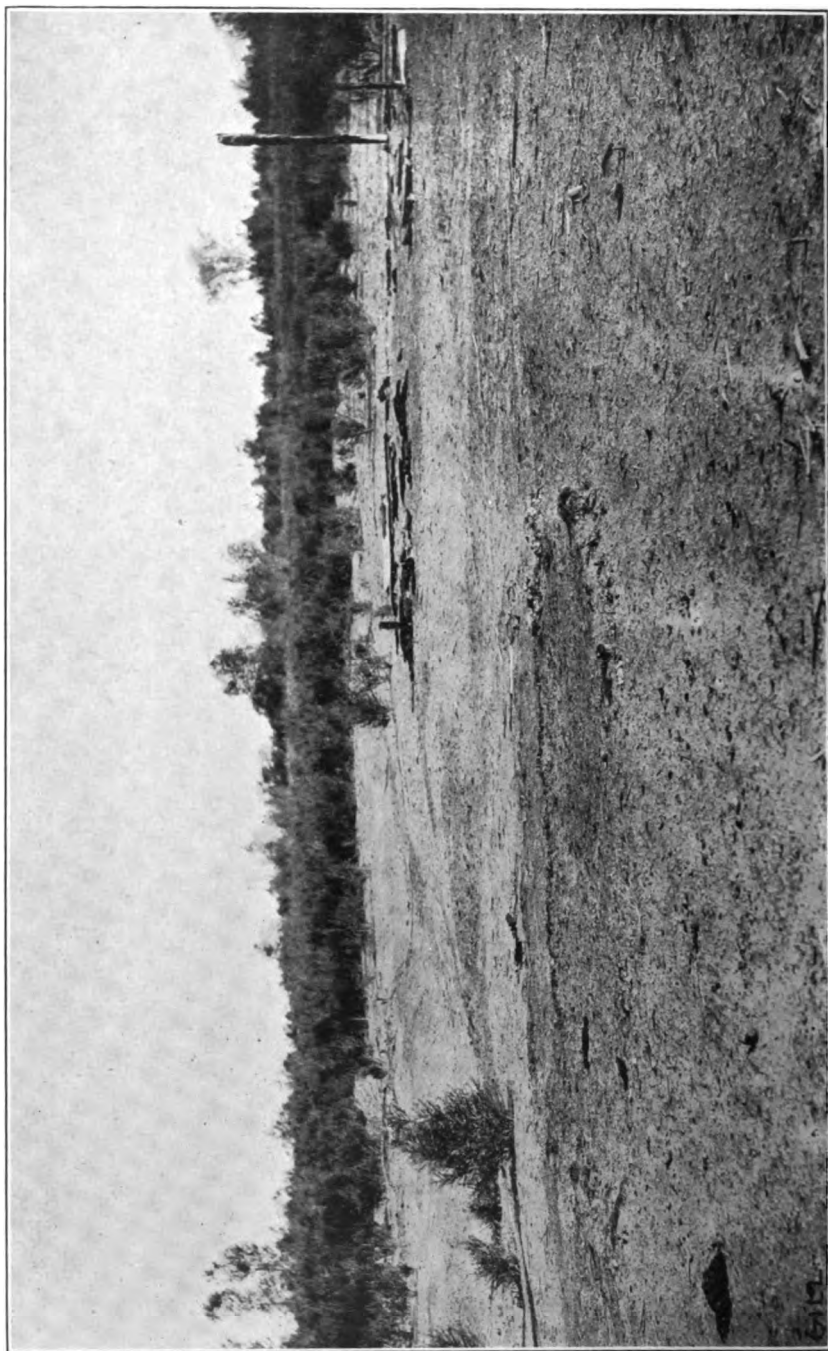


COCOPA CORNFIELD AFTER HARVESTING (1900)

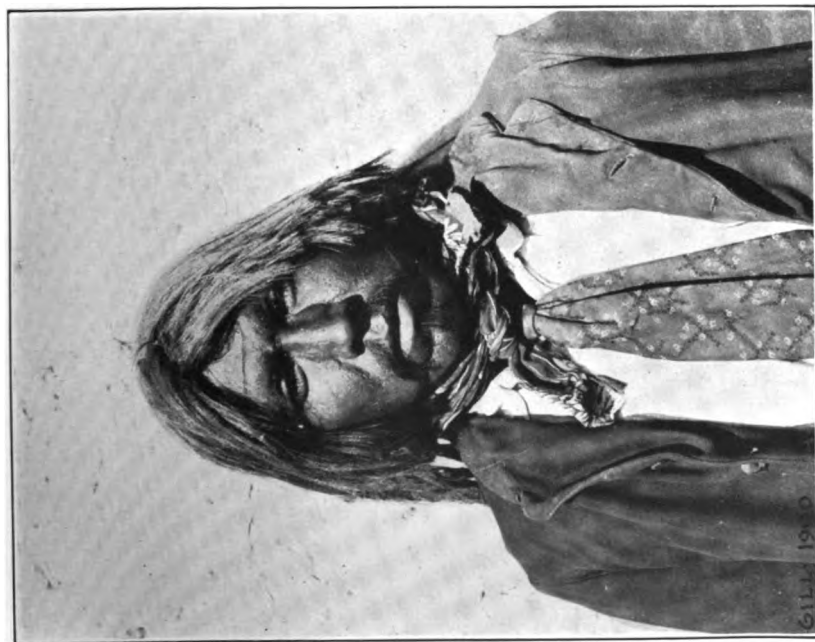


COCOPA WOMAN GRINDING CORN ON METATE (1900)





REMAINS OF COCOPA DWELLING AFTER CREMATION OF OWNER AND DESTRUCTION OF ALL HIS PERSONAL PROPERTY (1900)



a. FRANK TEHANNA, 1900



b. FRANK TEHANNA, 1922



a. IRRIGATION DITCH NEAR COCOPA DAY SCHOOL WHERE SONGS WERE RECORDED



b. STOCKADE FOR CATTLE AND SUN SHELTER NEAR COCOPA DAY SCHOOL

were said to have the same "animal mark." It was also said that a "kind of record" was kept on rocks, some of which remain near Laguna.

*Hieroglyphics.*—The Yuma formerly had a system of communication by means of drawings. For example, a certain sign was said to mean that an invitation to a certain sort of feast had been received and accepted. This consisted of parallel vertical lines, each crossed and recrossed by a curved line.

*Paint.*—For the decoration of pottery a paint was made of mesquite juice that hardens on the tree, mixed with mineral earth. In old times the Yumans daubed mineral paint on their clothing, resembling a dye in patterns and splotches. The young Cocopa women decorated their faces in elaborate designs. This custom was seen while the Cocopa songs were being recorded, the pattern on the face of one young girl being sketched. (Fig. 2.) The pattern on the cheeks was in blue, orange, and red; the pattern on the chin was entirely in red, and a butterfly was painted on the forehead. The decoration on the face was changed every day and sometimes during the day.

*Tattoo.*—When a girl is about 15 years of age she is tattooed with straight lines on her chin. (Pl. 5, b.) If thus tattooed she will "go straight to the spirit land when she dies," but without the tattoo "her spirit will wander around."

*Courtship customs.*—The playing of the flute by young men is noted in the description of that instrument. Katcora said the girls used to play the jews-harp to attract the attention of the young men. One girl might play the jews-harp alone or two or three might play it together. He said, "If you are going along and hear this in some dark place you are bound to go there."

*Preparation for marriage.*—A girl was formerly taught household tasks when she was young, and it was required that she be proficient before she married. She must be able to prepare food, taking grain and grinding it on a stone. She then winnowed it in a basket, which must be held in a certain way so the chaff fell forward. Other tasks must be skillfully performed. The girls usually married when 16 or 17 years of age.

A young man must be a good farmer and have in storage a sufficient supply of watermelons, beans, pumpkins, and other vegetables to last almost a year.

At the present time parents occasionally "recommend" a young man, whom the girl afterwards marries. It was said the arrange-

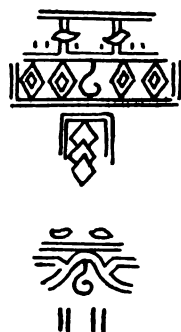


FIGURE 2.—Decorations painted on face of Cocopa girl

ment by the girl's parents is made only "for young girls who have not been out to dances." This indicates a general supervision by the parents, without any compulsion.

*Old language.*—The old songs of the Yuma Tribe are in an obsolete language, the words being repeated by rote. Mrs. Charles Wilson said that she remembered the numbers in this language, though she could not recall any words. The numbers counting up to 38 were phonographically recorded by this singer.

*Dreams.*—The Yuman belief in dreams differs materially from that of other tribes. (See p. 6.) Importance is attached to reticence on the subject, and it is said "if a man tells his dream it passes with the day," meaning that its power will depart. Joe Homer once had a dream in which he saw a mountain as white as snow, and at the top there was something circling and throwing out sparks. A voice commanded him to go to the top of the mountain. He went to the top of the mountain and came down and the voice said, "Well done." Homer told this dream to a medicine man, who said, "You have lost the power of your dream by telling it. Everyone knows it now. The power of that dream will never come back to you."

*Hunting customs.*—The Yuma sometimes held what was called a "burning hunt." They found a thick brush, burned it, and waited with bows and arrows to shoot whatever small animals ran from the fire. For this hunt they wore sandals with soles of heavy hide.

*Belief concerning the dead.*—It is said that four days after death the spirit takes a road toward the west until it comes to a place where its relatives who have previously died are waiting. They take it into a house and keep it four days. In that place it is early morning when the sun is setting here, and every day, early in the morning, the spirit is taken to a place where water is sprinkled on it, after which procedure it is bathed and incensed. The spirit is then free to go among its friends, who speak a different language, but live in about the same manner as people on the earth. (See Cremation and Károk.)

*War customs.*—The principal enemies of the Yuma were the Maricopa, who lived toward the north. They seem to have had no warfare with the Papago, their neighbors to the east. Their weapon was a very heavy club about 15 inches long, made of wood. (Pl. 20) The circumference of the head of the club was a little more than the grasp of a man's hand, and the thickness of the head was the width of a man's fingers. The stroke of the club was upward, directed toward the chin, and the weapon could be used with deadly effect, whether grasped by the handle, or, in closer conflict, held by the end.

The following information was given by Charles Wilson, who said that no songs were sung by a war party before its departure.

The warriors left the village quietly, all demonstration being reserved for their return. The medicine men who went with the warriors, however, had songs which they sang when treating the wounded. Many of the arrows were marked with messages. Such an arrow could be shot over the heads of the enemy and its message would summon help to a war party that was hard pressed. With the warriors were men who could "sing and bring on a sand storm." Such a song was preceded by a speech known only to the man making it and was immediately followed by the coming of the storm. These were "Lightning songs." (See p. 111.) When near the enemy the Yuma warriors disguised themselves by rolling in mud and then in sand. This caused their bodies to resemble the ground so closely that they could either work themselves forward without being seen or could lie motionless without attracting attention. It was said that on one occasion two scouts started from the vicinity of Yuma and went toward Ottman flat. One of them saw a cloud of dust and knew that the Maricopa were approaching. He disguised himself and lay down next the brush beside the trail. The enemy passed without seeing him. Their leader was talking and the scout heard all he said. After the Maricopa had passed the scout carried the news back to his war party.

When an enemy had been killed it was the custom for four or five men to go with the medicine man who was to remove the scalp. This was a difficult task, as the skin of the entire head was removed. The informant said, "Anyone can see that if an ordinary person were to remove the skin it would not keep its shape." On reaching the body of the slain enemy the warriors circled around it and sang. Unfortunately all the songs of war were said to be lost, as it is many years since the Yuma went to war. The warriors stopped on the north side of the body, then on the west, south, and east sides, returning to the north side. The medicine man shook both legs of the corpse and rubbed them downward, then took the corpse by the legs and swung it around with the feet toward the north, west, south, and east. He dragged the body about a yard toward the east, stooped down, and put his face against that of the corpse as he sang certain songs. Then he began to "massage" the face of the corpse to loosen the skin. He dragged the body three times toward the east, thus making four stops, then he thrust his hand down into the ground, got some fine white sand and rubbed it on his face and hands, after which he seated himself beside the corpse and began his work. The first cut was from the inner corners of the eyes down to the chin, then around the neck. He removed the skin of the entire head with the ears attached. The warriors crowded around him as he swung the scalp to the height of his chest and dropped it on the ground, then he swung it a little higher and dropped it again. This was

done four times, the medicine man finally lifting it as high as he could reach, while the crowd yelled at each elevation. The journey from the enemy's country usually required two days and a night. Some work on the scalp was done while the war party was returning and the work was continued after their return. Sand was rubbed on the inside of the hairy part of the scalp and the skin was treated like buckskin to soften it.

By the time they reached home the soft part of the ears had decayed and the medicine man "smashed" them in such a manner that they became dry; then he took a certain sort of willow bark and made a wrapping for the hair, leaving the rest of the head exposed. The warrior who killed the enemy put the scalp on the wall of his house and slept directly under it. In the course of two or three days the warrior found that the spirit of the slain enemy was going about, and he whispered to the spirit in the dark, telling him that the people around him were his friends and relatives, living close by, admiring him, and thinking of him every day and night. It was said this procedure usually "quieted down the spirit."

Preparations were then begun for "feasting the scalp" and for the victory dance. The warrior had a certain kind of pole made, about 4 feet high, for mounting the scalp. He took the scalp out during the night, washed it and combed the hair, and put "white chalk paint" on the face and hair, applying it with the palm of his hand. The manner of cutting the skin left an opening from the chin to the eyes, where the nose and mouth had been located. This slit was drawn together, the scalp was put on the pole, and the skin of the neck tied around the pole. In two or three days the warrior gathered all the people at his house and "feasted the scalp," or the "spirit of the enemy," and as long as the scalp was exposed to view the people came and feasted. The warrior repeated this every few days for a time. After this feasting was concluded the scalp was wrapped and again placed on the wall. Sometimes eagle feathers or other important feathers were placed with it. In the meantime the warriors who had killed enemies were subject to strict regulations. On the way home they were not allowed to touch their bodies with their hands but must use "scratch sticks" for that purpose. On arrival they must not go near their families for more than four days, though they might stay in the same house.<sup>11</sup> Every morning the warrior went early and jumped in the river; then he ate thin cornmeal gruel, vomited it, and drank water "to wash out his stomach." He ate nothing more during the day.

The victory dance was started by from one to three specially distinguished warriors who set the day for the dance, cleared a

<sup>11</sup> Cf. Papago Music, Bull. 90, Bur. Amer. Ethn., pp. 187-190.

space of ground, and made the arrangements. They "had a man there to sing songs in their honor," but it is said there is no one now living who knows these songs. The narrator (Charles Wilson) said he saw the dance and heard the songs when he was a young man.

The owner of the scalp took it to the place where the victory dance was in progress and stuck the pole in the ground. This was a signal that all the old men and women must join the dance, and at certain songs one of the dancers would take up the pole and carry it in the dance and return it to its place, after which another would do the same. Men, women, and young girls could carry the pole. The scalp was thus carried in the dance all night and the owner took it back to his home in the morning.

It was said to be a remarkable fact that no one could carry the scalp to or from the dance except the warrior to whom it belonged. It was said that frequently an "ordinary person" was sent to get a certain scalp and take it to a dance that was in progress. He tried to enter the house where the scalp was hung and if he succeeded in entering (which few were able to do) he wrapped the hair of the scalp tightly around his hand and started for the dance. But he had traveled only a short distance when he discovered that the scalp was no longer in his hand. He returned to find it, and to his surprise the scalp rose from the ground and stood upright, causing the man to scream with terror. While the scalp was in that position no one could touch it except the man to whom it belonged. The owner of the scalp could hold feasts for it whenever he desired, and take it to victory dances. When he died or was killed in war the scalp was "drowned" by throwing it into the river. If the warrior who took a scalp was killed before the party reached home the scalp he had taken was similarly "drowned."

*Legends and song cycles.*—The characteristic musical form among the Yuman tribes consists of cycles or series of songs which are interpolated in legends. (Cocopa, sayo', song; Yuma, scava'rr, song; scava'rruhai, singer.) Some of these legends can be related in about nine hours, while others are longer. The story is told in the common language of the present time and the songs, which are sung at intervals, are in the old language which is not understood by anyone, the words of the songs being learned with the melody and sung by rote. A general knowledge of their meaning is received by tradition. The words are said to embody a part of the narrative but they are not descriptive. The legend is usually concerning a journey and the songs appear to contain the choice bits and delightful little episodes, while the details of the journey are carried by the narrative. The songs appear to represent the poetry and the narrative the prose in a varied performance which gives great pleasure to these Indians.



It was said that a good story-teller would tell these stories whenever requested to do so. Thus at a gathering anyone might take up a collection, provide the basket and sticks, tobacco and some food, and get him to tell one of the stories. On such occasions the story-teller leads the singing and pounds on the basket, and those who know the songs "help him" by singing with him.

According to Kroeber, the journey described in these stories is almost invariably that of a single person or a pair of brothers, with or without a following. The journey is described as occupying two or three days, but is really a timeless life history of the hero or heroes, beginning with their coming into existence and ending with their transformation into an animal or landmark. The same authority states that "The plot is evidently a framework on which episodes . . . can be hung. We are thus face to face with a style of literature which is as frankly decorative as a patterned textile." "The same cycle is often sung quite differently by men not in any way connected with one another and the story appears to vary to an almost equal degree." The variance is said to consist in the selection of different minor incidents "with frequent recourses to remembrances of other singers and even diverse series."<sup>12</sup> For these reasons it was difficult, if not impossible, to secure an exact rendering of a cycle similar to the legends and their songs recorded among the Papago. It will be noted that the story of Pokohan is a combination of narratives by two men, and that the legend of the death of the Superman was recorded among both the Cocopa and the Mohave, the differences in the versions being noted. (See pp. 48-66, 85-100.)

The Yuma legends with songs enumerated to the writer were as follows:

1. Tcowi'ts (Bird) (songs 1-3).
2. Sakwa'taxo'x (not recorded).
3. Ata'xmaili' (songs 4-14).
4. Hurau' (Lightning) (songs 44-56).
5. Akwa'k (Deer) (songs 57-82).
6. Hanyi' (Frog) (one song recorded but not transcribed).
7. Anya' (Sun) (not recorded).

Dancing took place only with the Deer songs.

The legends that were studied are described in connection with their songs. Joe Largo, who recorded a song of the Frog story (not transcribed), said it belonged to his father. In explanation he said, "The words represent the frog as starting on a journey toward the east and saying 'I will go east. I will get to Omi'kuda.'" No attempt was made to record all the songs of any cycle and the singer

<sup>12</sup> Kroeber, A. L. Handbook of the Indians of California, Bull. 78, Bur. Amer. Ethn., pp. 755, 756, 757.

was asked to choose a number from the portions sung at different parts of the night. It was the custom to divide the night into two parts (before and after midnight) and each half of the night had its songs. There was an order of the songs within these parts, certain songs being sung early in the evening, at about midnight, and "along toward morning."

In his description of Mohave customs, Kroeber states that "The Mohave have 20 narrative song cycles which they claim as their own, besides at least 10 more sung by doctors. Seven of the 20 are shared by one or more other tribes and are likely to be of foreign devising. The remainder, so far as known, are purely Mohave."

The number of songs in a Mohave cycle is indicated by his statement that "One narrator sang 33 groups of from one to five songs, 107 in all, in reference to the Nyohaive myth concerning war, which was sung without gourd rattle, the singer standing and leaning on his stick. Another series contains 169 songs in 83 groups."<sup>13</sup> Only one Mohave cycle received the attention of the present writer, this being outlined briefly in connection with song No. 39.

*Dances.*—The Yuman tribes appear to have few dances for pleasure. (Yuma, etcima'k, dance.) Dancing formed part of the Memorial ceremony and it was said that several dances were held before a cremation and a Memorial ceremony. The Deer dance and Corn dance were the only dances described in which the dancers encircled the musical instruments that accompanied the songs. In one dance the motion was in an elliptical path in front of the singers (p. 73) and in another (pp. 185, 186) the dancers and singers were in two parallel lines pushed backward and forward in the manner of the Ute bear dance described in Bulletin 75, page 57.

### THE YAQUI TRIBE

A linguistic family other than Yuman is represented by the Yaqui and Mayo. These are the chief members of the Cahita, a group of tribes belonging to the Piman family and living chiefly in Sonora and Sinaloa, Mexico. It will be recalled that the Piman family has been represented in the present work by the Papago. (Bull. 90.) The name Yaqui is said to mean "chief river," referring to the Rio Yaqui.<sup>14</sup> Until recently the tribe lived along both banks of this river in Mexico. The first notice of the tribe is probably contained in the narrative of a Spanish expedition in 1531. The Yaqui defended themselves against attacks by the Spaniards during successive centuries. Perez de Ribas, a missionary among them

<sup>13</sup> Op. cit., pp. 761, 763, 785.

<sup>14</sup> The data concerning this tribe is condensed from the Handbook of American Indians, Bull. 30, Bur. Amer. Ethn., pt. 1, pp. 184, 185; pt. 2, pp. 991, 992.

between 1624 and 1644, says they were then agriculturists, cultivating not only maize but also cotton, which they made into cloth, especially into the mantles worn in that region. They buried the dead in graves. According to Dr. Aleš Hrdlička (*Amer. Anthropol.*, vi, p. 8, 1904), "There is no organization among the Yaqui except in that part of the tribe which lives practically free . . . neither do they appear to have any secret societies." At the present time many Yaqui live in southern Arizona and find employment on farms.

Numerous Mayo songs were offered for recording, but only one is presented, No. 96. The word Mayo means "terminus," because the Mayo River was the dividing line between this tribe and their enemies. At an early time the Mayo occupied 10 towns and were the most populous of all the tribes of Sinaloa. They cultivated the soil, raised sheep and domestic birds, and made woolen shawls. The Mayo were peaceable people, in contrast to the warlike Yaqui, and their language differs only in dialect from the language of the Yaqui.

### YUMAN AND YAQUI SONGS

The material under consideration comprises the following groups: Yuma, 80 songs; Cocopa, 30 songs; Mohave, 4 songs; Yaqui, 15 songs; Mayo, 1 song.

The Yuman tribes are represented by a variety of songs, while the Yaqui and Mayo are represented only by songs of the Deer dance cycle and a few modern songs which show a Mexican influence.

The musical customs of these tribes are peculiar, and for that reason an observation of the singing at gatherings of Indians was of unusual importance. Many Yuma songs, not recorded, were heard during the cremation ceremony, the Cocopa songs were heard during a gathering of the tribe near the Mexican border, and the Yaqui songs during a celebration of Good Friday, near Tucson, Ariz., in 1920, and during the celebration of Thursday, Friday, and Saturday of holy week at Guadalupe Village, near Phoenix, in 1922. On each visit to the Yaqui villages the writer remained for several hours beside the singers. More than 160 Yuman and Yaqui songs were recorded, but the number presented is 130. The remainder were studied and found to contain the same peculiarities.

### YUMAN SONGS <sup>15</sup>

The principal Yuman songs are in cycles. There is dancing in a few but not all of these cycles, which require an entire night for performance, each part of the night, as already stated, having its proper

<sup>15</sup> This subject is considered in a different manner by George Herzog in *The Yuman Musical Style*, *Jour. Amer. Folk-Lore*, vol. 41, No. 160, pp. 183-231, April-June, 1928.

songs. In the Corn dance, Memorial ceremony (Károk), and probably in other classes of songs, the songs are in pairs, the second having no words. In a majority of the recorded songs the words are in an obsolete language, which occurs only in the songs, and the meaning of which is known only to the singers. The meaning of the Károk songs is lost entirely. The only way for a man to learn the old songs is to be a "helper" when an old man who knows the songs is singing them. As the singing usually continues all night for several consecutive nights it is possible for the "helpers" to learn the songs in this manner. It is said that no songs are being composed or received in dreams at the present time.

The Yuma announced the subject of a song after it had been sung. The Sioux announced the subject before singing the song. The Chippewa made no announcement.

Unusual difficulties surround the transcription and analysis of Yuman songs. The form of a melody is determined to some extent by the words of the song, and the present material contains many songs connected with legends and embodying part of the narrative. The words of these songs, as already stated, are in a language which is obsolete, the singer repeating the words by rote. The integrity of these words was proven by the rendition of No. 109 by a Cocopa and a Yuma, the words as well as the melody being the same on the two phonograph cylinders. It is not practical to undertake the placing of such words or syllables beneath the notes of a transcription.

These melodies, although connected with narratives, differ from the legend songs of the northern Ute which are classified as "rudimentary." (Cf. Bull. 75, Bur. Amer. Ethn., pp. 200-204.) The Ute Indians stated that these songs were improvised, yet certain songs contain a characteristic of the animal mentioned in the story; for example, the slowness of the bear and the agility of the prairie dogs. An interesting and somewhat different sort of narrative song was recorded by the Tule Indians of Panama. (Cf. Music of the Tule Indians of Panama, p. 3.) The Tule songs were improvised, like the Ute songs, but each had a distinctive rhythmic phrase repeated often and reflecting the character of the song.

The Yuman songs appear to be in a form that is intermediate between the Ute of northern Utah and the Tule Indians of Panama. Many of these songs consist of several divisions designated as "rhythmic periods" (see table 17, p. 209), and there are rules for the repetition of these periods. On studying the phonographic records we find, however, that the opening phrases often were sung a larger number of times than prescribed by rule. Eleven repetitions of the opening phrases were counted in some songs, but the transcription contains only the usual mark for repeat. Furthermore, a cylinder often

contains a seemingly impromptu repetition of short phrases in irregular order, after the rendition shown in the transcription. The "rules" for the form of these songs are interesting, but apparently were not considered binding upon good singers. A study of variations from the rules was not undertaken, the present work being concerned with the more constant phases of the music.

In many instances a long duration of singing was transcribed in addition to the material presented, and no orderly sequence of phrases could be discovered. This portion of the cylinder appears to contain an impromptu use of the previous thematic material and is noted in the descriptive analyses. It is said that the Károk songs, after being sung four times, could be ended at any point in the melody, and in those songs the ending of the transcription is at a measure satisfactory to the ear. This is believed to be the end of the song. An arbitrary ending occurs also in the transcriptions of certain Yuma songs recorded by Wilson, and in one Mohave song. Four of these are Wilson's personal songs for the treatment of the sick, and the Mohave song was used for the same purpose. In this connection we recall that in other tribes it is a frequent custom for doctors to disguise their songs as well as their remedies, making it difficult, if not impossible, for others to learn them. The medicine songs of Wilson bear a peculiar resemblance to the Tule songs already cited. In one of these songs (No. 42) the entire cylinder was transcribed. Wilson was singing when the end of the cylinder was reached, with no evidence of being near the end of his performance. The other songs with this designation are legend songs recorded by Wilson. The singers realized that it was impossible to record a complete performance of each song, so they endeavored to condense the performance into the space of a phonograph cylinder.

The characteristic form of Yuman songs, as indicated, is a "period formation" with one, two, or occasionally three long periods and a short period containing the more pleasing part of the melody. This peculiar form was first noted in the songs of the Tule Indians of Panama. It occurred with frequency in 130 Acoma, Isleta, and Cochiti songs studied by the writer, and was also found in the songs of the Big Cypress Swamp Seminole in southern Florida. In each tribe the songs having this form were said to be very old. In describing the form of Yuman songs the interpreter said, "There is always a chorus near the end of a song that goes up higher." He said it is the custom that "the song shall be sung four times and the chorus twice," also that "if the chorus is sung a third time the ending is on a high note." The term "chorus" is derived from a knowledge of the white man's songs and indicates a pleasing part of the song but not a change in the number of singers. It usually contains about

eight measures and is not repeated. The other portions of the song are sung from 2 or 3 to 11 times and are accurately repeated. Emphasis should be placed upon the fact that if a phrase in the transcription is repeated it is given with exactness, showing it is clear in the mind of the singer, though other phrases in the song may bear a close resemblance to it. The part of the melody designated as the "chorus" will be recognized in many transcriptions. It is the second or third period and is higher in pitch and more pleasing in melody than the preceding portion. In some instances the return to the earlier portions of the song is indicated as a "repeat."

The melodic form of these songs is in sections or periods which are designated by the letters A, B, C, and D. Rhythmic units occur in many songs and are designated by brackets above the notes, as in the songs previously transcribed.

A peculiarity found in the songs of Yuman cycles and also in the Yaqui cycle of the Deer dance is a pause of indefinite length, designated as "pause ad lib." The duration of this pause did not conform to the metric unit of the song but was usually about a measure and a half or two measures. This pause occurs about halfway through the transcription, but is nearer the end of the performance, as the repeated portion in the first part was sung at least four times.

A further peculiarity of these songs lies in the frequent occurrence of rests, the tone before a rest being ended in a definite manner. The Indian tribes under observation differ in the use of a rest in their songs, many singers being able to take breath in a manner which is imperceptible to a listener. A rest occurred in 13 per cent of 340 Chippewa songs, in less than one-half of 1 per cent of 240 Sioux songs, in more than 11 per cent of 110 Ute songs, and in 19 per cent of 110 Mandan and Hidatsa songs. (Cf. Bull. 80, p. 4.) When rests occur in Indian songs they frequently are in the middle of a phrase, not at the end of a phrase or a word, for the purpose of taking breath.<sup>16</sup> Songs recorded by younger Indians occasionally contain short rests which can be identified as pauses for breath, partly because the location of the rest differs slightly in the several repetitions and also because the tone preceding the rest is not ended with crispness. A rest in the old Indian song occurs uniformly in all renditions and is given with careful clearness.

No songs are being composed by the Cocopa at the present time. Probably this is also true of the Yuma. Mention has been made of a resemblance between Yuman and Pueblo songs. A further resemblance consists in the gradual changing of the pitch during

<sup>16</sup> The same peculiarity has been noted in the music of India. "Rests are seldom written . . . in any of their songs, at any rate not, as we should, on account of the words. . . . They appear to take breath when they want to take it, not at the end of words." (Fox Strangways, *Music of Hindostan*, pp. 192-193.)

the singing of a song. This has occasionally been noted in other tribes but regarded as incidental, or a personal idiosyncrasy, since an overwhelming majority of the phonograph records show a maintenance of pitch on the principal melody tones which would be creditable to a singer of our own race. One singer of the Yuma Tribe (Charles Wilson) gradually lowered the pitch during the renditions of some of his songs. This lowering of the pitch can not be shown graphically unless a pitch indication is placed before practically every note. In the belief that such signs would add to the difficulty of observing more important characteristics this peculiarity is mentioned in the descriptive analysis. The former custom of keeping the transcription as simple as possible is continued in the present work.

A peculiarity of Chippewa music was the difference in tempo of voice and drum, a comparative table showing that the tempo of voice and drum was the same in only 36 per cent of 214 songs recorded with accompaniment. (See Bull. 53, Table 22, p. 33.) As an interesting contrast we note that the tempo of voice and drum was the same in 89 per cent of 65 Ute songs recorded with accompaniment. (See Bull. 75, Table 22, p. 51.) In Yuman songs the tempo of voice and drum or rattle is always uniform and the two are synchronous, but the rhythm of the accompanying instrument is not always the same during the entire song. In a majority of instances the rattle was shaken rapidly before the song was begun and during its opening measures. The change to a rhythmic shaking of rattle was not so abrupt as in the Pawnee songs (see Bull. 93, p. 29), but the rhythm in many songs was not clearly defined until measures 6 and 10. Several examples of interrupted rhythms in drum or rattle are transcribed. The accompanying instrument was discernible throughout the entire performance.

An important peculiarity of Yuman songs is the variety in the rhythm of the accompaniment. The songs previously recorded have been accompanied by drum or rattle in a few simple rhythms or in strokes of equal force without rhythm. Thus 38 per cent of 475 songs of various tribes were accompanied by rattle or drum in unaccented quarter or half notes, the beat of the drum corresponding to these note values in the melody. (Bull. 80, Table 18, pp. 25-26.)

The Yuman songs show a remarkable variety in the form as well as the rhythm of their accompaniment, the songs being accompanied by percussion, by rattles, by a nasal grunting, and by pounding of the feet, each form of accompaniment being used with a certain sort of song, or with a certain cycle. The basket drum (see p. 24) may be beaten with the palm of the hand, with one or more

willow sticks, or with one or two bundles of dry arrowweed. The rattles comprise a small gourd rattle, a large gourd rattle, a dew-claw rattle, and a rattle made from a spice box. The nasal grunting is used with game songs. In this peculiar accompaniment the breath is forced into the nose by a spasmodic contraction of the chest, producing a sound resembling "huh, huh," in exact time to the music. Songs connected with the cremation or the Kârok are accented by stamping first one foot and then the other on the ground. What may be termed a "foot accompaniment" is used also in the "Human being dance."

In the following list it will be seen that the basket is struck with the palm of the hand in only two song cycles. The singer of the frog songs held a willow stick in his right hand and struck the basket simultaneously with the stick and with the palm of his left hand. The accompaniment of the Deer dance songs is described on p. 131. Songs of all these cycles were recorded.

Legend	Accompaniment
Concerning a bird.....	Basket struck by bundle of arrowweeds.
Concerning a coyote.....	Basket struck by bundle of arrowweeds.
Concerning a deer.....	Basket struck by palm of hand and willow sticks.
Concerning the lightning.....	Basket struck by willow sticks.
Concerning the frog.....	Basket struck by palm of hand and willow sticks.
Corn dance.....	Large rattle.
A social dance.....	Large rattle.

The large gourd rattle was used for all social dances and for the songs called "Bird songs," which formed a class by themselves. It was said that the last man who knew all these songs died a few years ago. The singing and dancing lasted all night, and it was said there were usually five or six divorces after this dance. "Bird songs" were sung also by the Cocopa and the Mohave. A small gourd rattle was used by a medicine man in his personal songs.

The "spice-box rattle" was used in the Kârok and Human Being dance, and the dewclaw rattle was used only in the cremation ceremony.

In tribes studied prior to the Papago there did not appear to be a prescribed degree of loudness for the singing of certain songs. In a dance of the Cocopa there was a special mannerism for the songs that were sung in the early evening (Nos. 100, 101, 102). These songs were always begun softly and then increased in volume. The songs of the Pokohan legend were always sung very softly.

Other peculiarities of Yuman songs are discussed in connection with the comparative tables of analysis on pages 37-40.



## YAQUI SONGS

The Yaqui songs herewith presented were recorded in Guadalupe village, near Tempe, Ariz. The Yaqui came from Mexico and took up their abode at this place many years ago, but are not under the Government of the United States. They are governed by a chief who has several captains under him and a policeman who appears very efficient. The village is set in the midst of the desert and is a compact little settlement, the houses being set in rows, along two extremely wide streets. (Pl. 21, *a*, *b*.) The Yaqui interpreter, Loretto Luna, and his child are shown in front of his house. (Pl. 21, *c*.) The village well, operated by a windmill, is in the middle of one of these streets. There are fences in front of most of the houses and narrow alleys in the rear. The fences are made of the ribs of the saguaro cactus, set upright and fastened together, usually bound with wire. In some instances the fences are about 4 feet high with a gate and the cactus stalks are placed so close together that they form a stout paling. The streets and yards are of hard bare ground and reasonably clean. No attempt at cultivating the ground was observed. The houses were varied in structure and usually consisted of two or more inclosed rooms and an "outdoor room" with roof but with the sides only partly inclosed, leaving one side or parts of two sides open. The better class of houses were of adobe with roofs of earth resting on cactus ribs; others were of cactus ribs calked with adobe and others had sides formed of overlapping pieces of tin or wood, these pieces having the appearance of having been gathered from rubbish heaps.

The population of the village may be estimated at about 150. The men earn a scanty living by hauling wood or working for farmers in the vicinity. They are evidently very poor, but the atmosphere of the village is that of content and good order. Father Lucius, a Franciscan missionary monk, has built an adobe church in the village and established a day school. Near the church is a chapel, in front of which the Deer dance was given in 1922. (Pl. 21, *d*.) The school teacher is a woman who does not live in the village nor go among the houses to form the acquaintance of the people. She is, however, successful in maintaining the work among the children, as is shown by the enrollment of more than 50 pupils. Thus the thought of the future members of the tribe is being formed along proper lines, but the customs of the older people are not under surveillance.

The songs were recorded in a bakehouse adjoining the house of the policeman. (Pl. 21, *a*.) A corner of the bakehouse is seen in the illustration which shows the house and one of the sides of the "outdoor room." The bakehouse had one small window and an opening into a huge adobe oven resembling a kiln, in which the bread was

baked. The dome of the oven can be seen at the right. The room was furnished only with a long table on which the bread was mixed. The phonograph was placed near the door, and about 30 Indians gathered outside to watch the process of recording and listen to the results. This made it impossible to make an intensive study of the Deer dance and its history, but the condition was unavoidable. The three singers who made the records represented the two sorts of Yaqui music, and the interpreter was Loretto Luna, an intelligent Yaqui who spoke excellent English.

Yaqui music is of two sorts, one of which appears to be native and the other influenced by Mexican or Spanish. The former is accompanied by native instruments and the latter accompanied by the guitar, violin, harp, or other stringed instruments. The people insist that the latter sort of music is also Yaqui and that "Mexican songs are different." The pleasure of the young men in their musical performances was shown by the following incident: The writer, on going to the village one morning, heard concerted music in one of the houses. In reply to an inquiry a Yaqui said, "The young men are playing. They often play like that all day." The house was of adobe with two rooms and the musical performance was in the second room with the door closed. The young men consented to open the door, revealing a room that was lighted only by a very small window. In the semidarkness several young men were playing the violin, one double bass adding to the effect. They were playing one tune after another without printed notes and apparently improvising part of the time. The music was pleasing in style, somewhat plaintive, and resembled that heard at the "Mexican dances" in other parts of southern Arizona. The musical instruments used at the Good Friday celebration at Tucson are mentioned on page 27.

As already stated, two distinct types of songs are now used by the Yaqui, the old songs which are said to be strictly native and the modern songs which show a Mexican influence. The Deer dance songs (Nos. 83 to 95) are examples of the old songs and were accompanied by a gourd rattle. A Mayo song of the same dance is presented (No. 96). Two examples of the modern songs (Nos. 129, 130) were accompanied by the guitar. Other modern songs were recorded, but the resemblance between them was so marked that the songs here presented were considered sufficient.

Several Yaqui Deer dance songs contain the long pause which characterizes the Yuman song cycles, but they do not have the same period formation. The Mayo song was recorded by a Yaqui and contains no striking peculiarities. Other Mayo songs were offered but not recorded.

In the modern Yaqui songs we note a fluent melody and a glissando in both ascending and descending progression.

The transcription of Yuman and Yaqui songs is on the pitch of the phonograph record except that songs having F sharp as their keynote are transcribed in the key of F in order to simplify the notation.

A limited number of songs are classified as irregular in tonality as they appear to be pure melody, without an apparent keynote.

## YUMAN MUSICAL INSTRUMENTS AND THEIR USE

The only drum used by the Yuman tribes is a basket (*kwěnxo'*), struck with implements or with the palm of the hand. As among the Papago, the sound of this accompaniment was not sharp enough for phonograph recording, so a pasteboard box was substituted and beaten with a small stick during the recording of the songs. The basket is usually obtained from the Papago, as the Yuma are makers of pottery rather than of baskets. As stated in *Papago Music* (Bull. 90, p. 3), this is an ordinary household basket, overturned on the ground when in use as a drum. Such a basket obtained among the Papago was 16½ inches in diameter and 5½ inches in depth. The basket used in recording Yuma songs was 13 inches in diameter and 4 inches in depth. The Papago struck the basket with the palms of the hands or stroked it with a short, flat stick. The Yuma beat upon the basket with the palm of the hand and also with willow sticks and bundles of arrowweed. (Pl. 22.)

The willow sticks (*nyima' lwakwīt plu.*) used with the basket were said to be two "spreads" from the thumb to the end of the second finger in length and about an inch in diameter, and a singer held a pair of the sticks in his right hand. The sticks were found to be 15 inches long.

The bundles of arrow weed (*i'sav*, arrow weed; *isa'vaota'p*, bundles of arrow weed) were 25¼ inches in length, tied near the butt end where the bundle was 1½ inches in diameter. The bundles used by Golding were examined and found to contain 10 rods or stems of the weed in one bundle and 12 in the other. A singer who uses these arrow weeds a great deal has a pair of bundles which he carries with him wrapped in a cloth when he expects to sing. Golding followed this custom when coming to record his songs. At present the principal singer and his assistant each have one of these bundles. In former times the principal singer had two assistants.

The number of baskets depended upon the number of dancers. If the circle were small and only one basket were in use, two, three, or four men might beat upon the basket with willow sticks, but only two could beat it with bundles of arrow weed, as they were so much larger. Three baskets were formerly used in the Deer dance (see



YUMA WAR CLUB



a. HOUSE WHERE SONGS WERE RECORDED



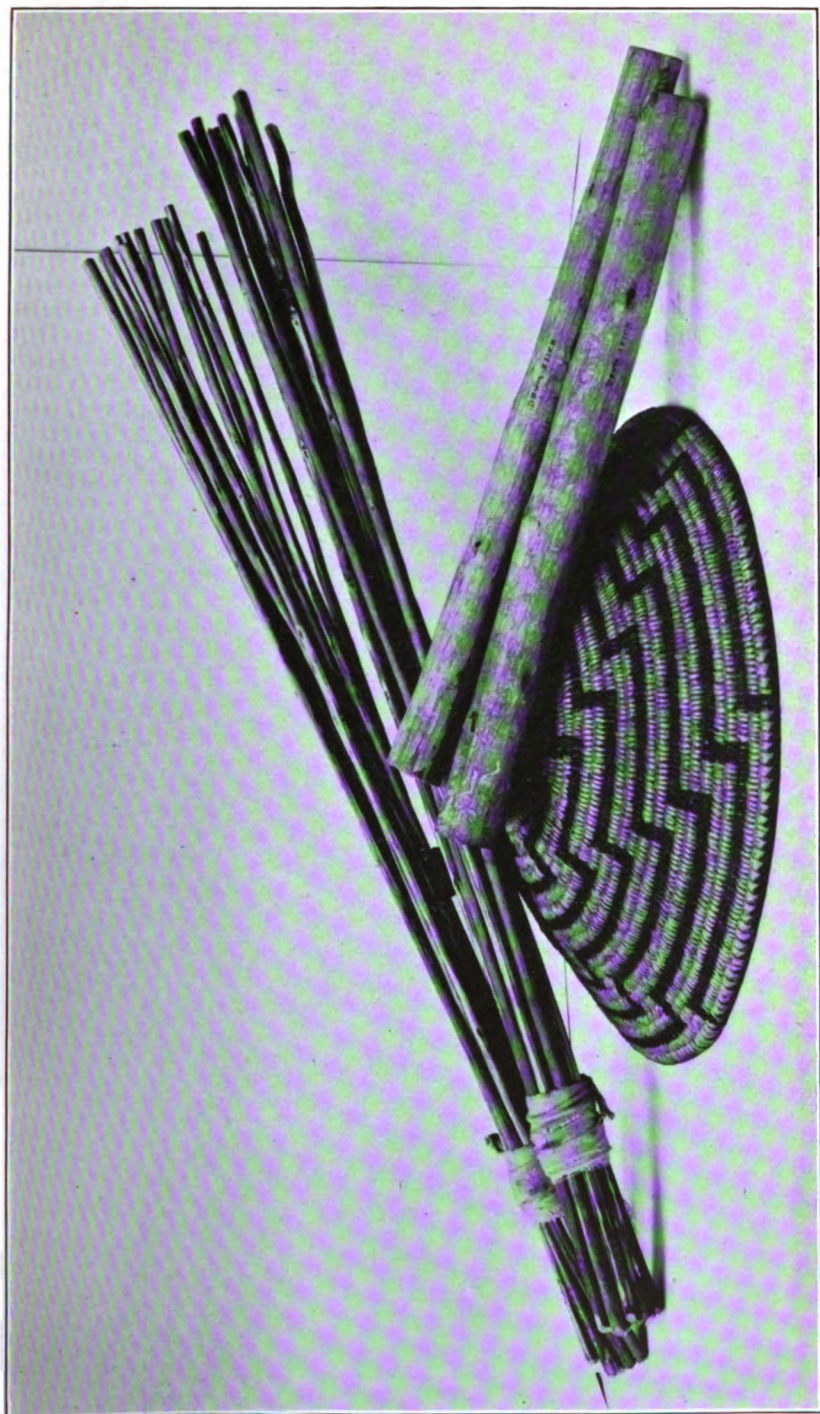
b. HOUSE IN YAQUI VILLAGE



c. LORETTO LUNA AND CHILD IN FRONT OF HIS HOUSE



d. CHAPEL IN FRONT OF WHICH DEER DANCE WAS GIVEN

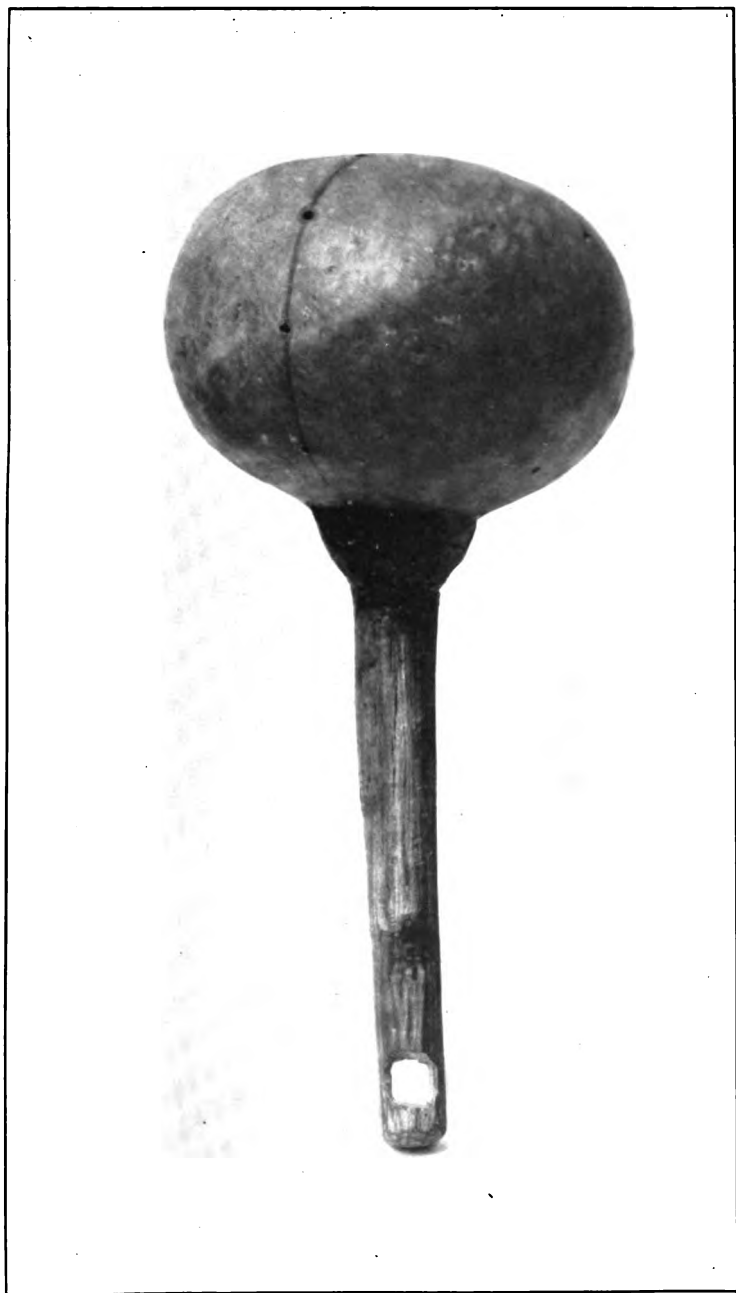


BASKET USED AS DRUM, WITH COTTONWOOD DRUMSTICKS AND BUNDLES OF ARROW WEED USED AS DRUMSTICKS





COCOPA GOURD RATTLE



MOHAVE GOURD RATTLE

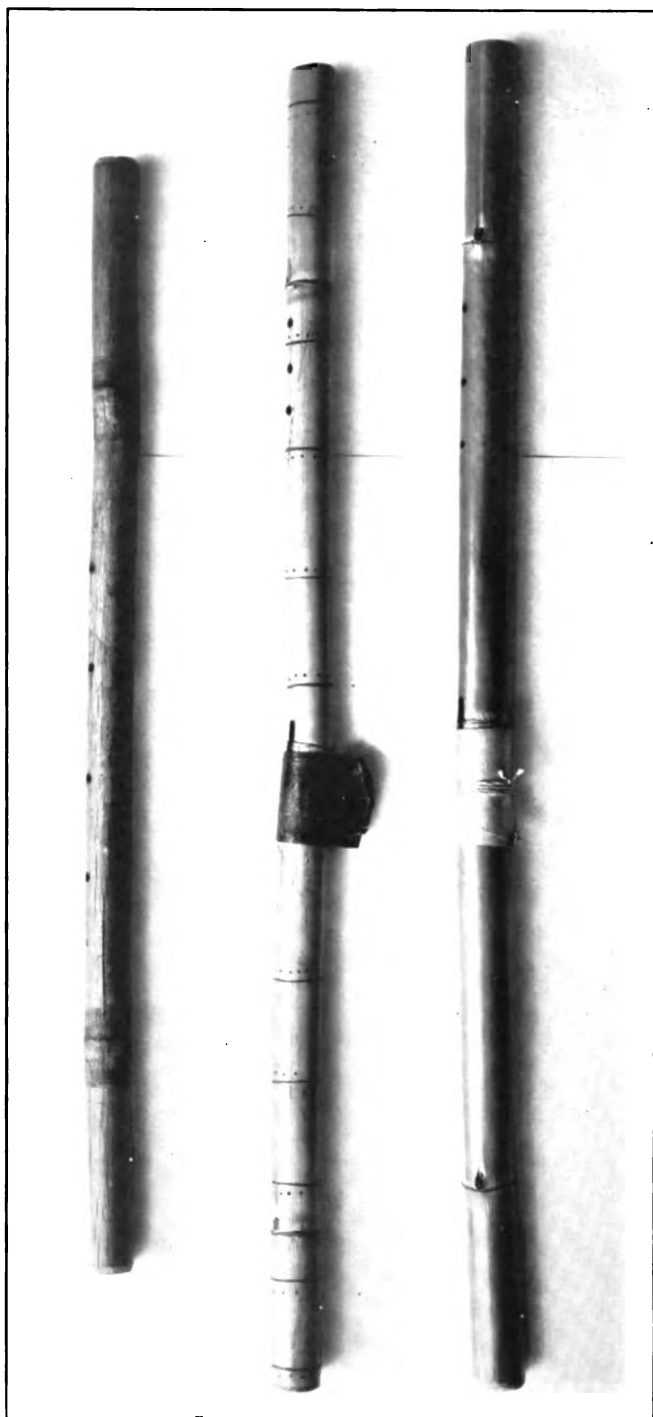




COCOPA GOURD RATTLE



MOHAVE GOURD RATTLE



YUMA TRANSVERSE AND VERTICAL FLUTES

p. 155), and four singers were seated at each basket, one of them being the leader and using the bundles of arrow weed.

The Yuma, Cocopa, and Mohave used a gourd rattle (Yuma, axma'l; Cocopa, hulima'). The Cocopa songs were recorded with a large gourd rattle painted red. (Pl. 23.) A smaller gourd rattle was used by the Mohave when singing the Bird songs. (Pl. 24.) The Mohave rattle was decorated with a pattern of diagonal lines which was said to have no meaning. Inside this rattle were about thirty tiny balls of pottery made especially for this purpose and baked in the fire. The handle was of ironwood, fastened in place with gum made by mashing and cooking arrow weed stalks and adding red paint. This rattle was also used with the Tãmánt songs.

The "spice-box rattle" was made of a small tin box pierced by a stick which formed the handle. In the box were BB shot. These rattles were used in the Human Being dance and were shaken by 8 or 10 men who sat in a row on a bench. The leading singer sat in the middle and used a rattle with more shot in it, giving it a louder tone. This is similar to the rattles made of thin wood or birchbark and used by the Chippewa in the Midewiwin, or Grand Medicine Lodge.

The dewclaw rattle used at cremations is described in connection with that ceremony (p. 42).

A rattle consisting of a string of cocoons containing small pebbles was wrapped around the knee of the leading Deer dancer. (See pp. 155, 156.)

#### FLUTES AND THEIR MUSIC

The legendary origin of the flute among the Yuma is described in the chapter concerning the origin of the cremation (pp. 48-66).

The Yuma have two sorts of flute made of cane, commonly called bamboo. (Pl. 25.) These are the transverse (wilwil'axtū') and the vertical or end-blown flute (wilwil'télhuku'p). In making the former flute the natural divisions of the cane are removed in the entire length of the tube and the "mouthpiece" is formed by the player's lips, the instrument being held horizontally toward the right, and the sound directed across the edge of the tube. Such a flute was played for the writer. The performance was not recorded phonographically, but the tones were those of a major third with its intermediate tone. The phrases appeared to be repeated in irregular order as in the usual playing on primitive flutes, and the rhythm was that of double time. It was said that additional tones could be played on other flutes of the same sort. The native names of both flutes are based upon "wilwil," which is the name of a small bird. It was possible to obtain the instrument, which is about 27¼

inches long and has four finger holes, placed slightly nearer one end than the other. These are respectively 11, 12 $\frac{5}{8}$ , 14 $\frac{1}{8}$ , and 15 inches from the end to which they are nearest, and the holes are slightly smaller than in the vertical flute. It was said this flute could be blown at either end. The player, George Escalanti, stopped the holes with the first and second fingers of each hand.

In making a vertical or end-blown flute the natural divisions of the cane are not all removed. One of these is left midway the length of the cane for use in making a "whistle head." Two specimens of this flute were obtained and the music of one was phonographically recorded. George Escalanti (pl. 26, *a*), who made these flutes, is commonly known as Captain George and is a man of high character, respected by both Indians and white people. His title is derived from long service as captain of Indian police on the



Yuma Reservation. The flute on which he played was without decoration. The two which he made for the writer were decorated with small brown dots. He said that the length of the end-blown flute was "three spreads of the hand from the thumb to the tip of the second finger and about two-thirds more." The length of the specimen is 28 inches. The sound hole is cut above the "partition" inside the cane, midway its length. It is about 1 $\frac{1}{4}$  inches long and three-sixteenths of an inch wide, and across the upper end is wrapped a piece of brown paper secured by a string. This covers about one-fourth of an inch of the opening. The tone may also be controlled by the player's finger, partially covering the hole. Captain George said that after cutting the sound hole he drew a line from the sound hole to one end of the cane, placed the other end in his mouth as if to blow it, and marked places for three finger holes where his fingers rested most conveniently. These finger holes are 4 $\frac{3}{4}$ , 5 $\frac{7}{8}$ , and 7 inches, respectively, from the "speaking end" of the flute.

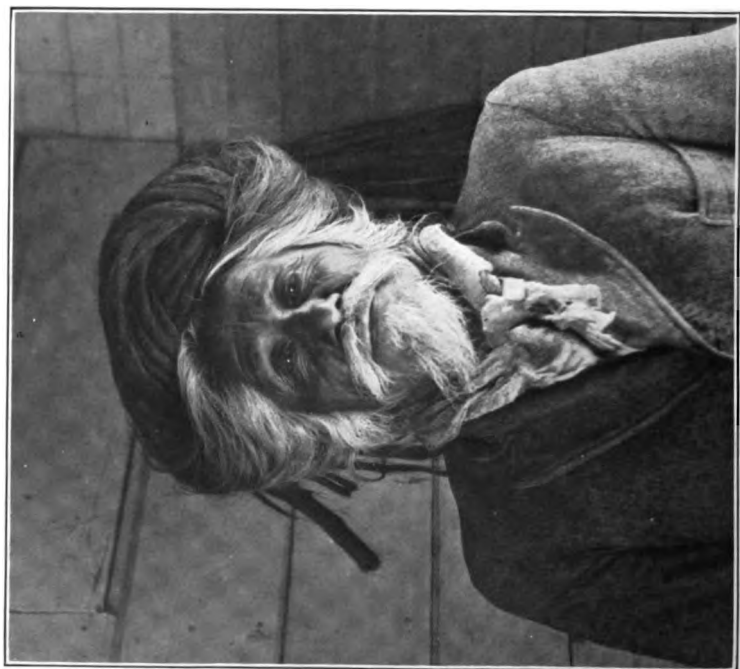
In old times the Yuma had no love songs, but two or three young men played these flutes in unison to attract the attention of the



4. GEORGE ESCALANTI (YUMA) PLAYING CANE FLUTE



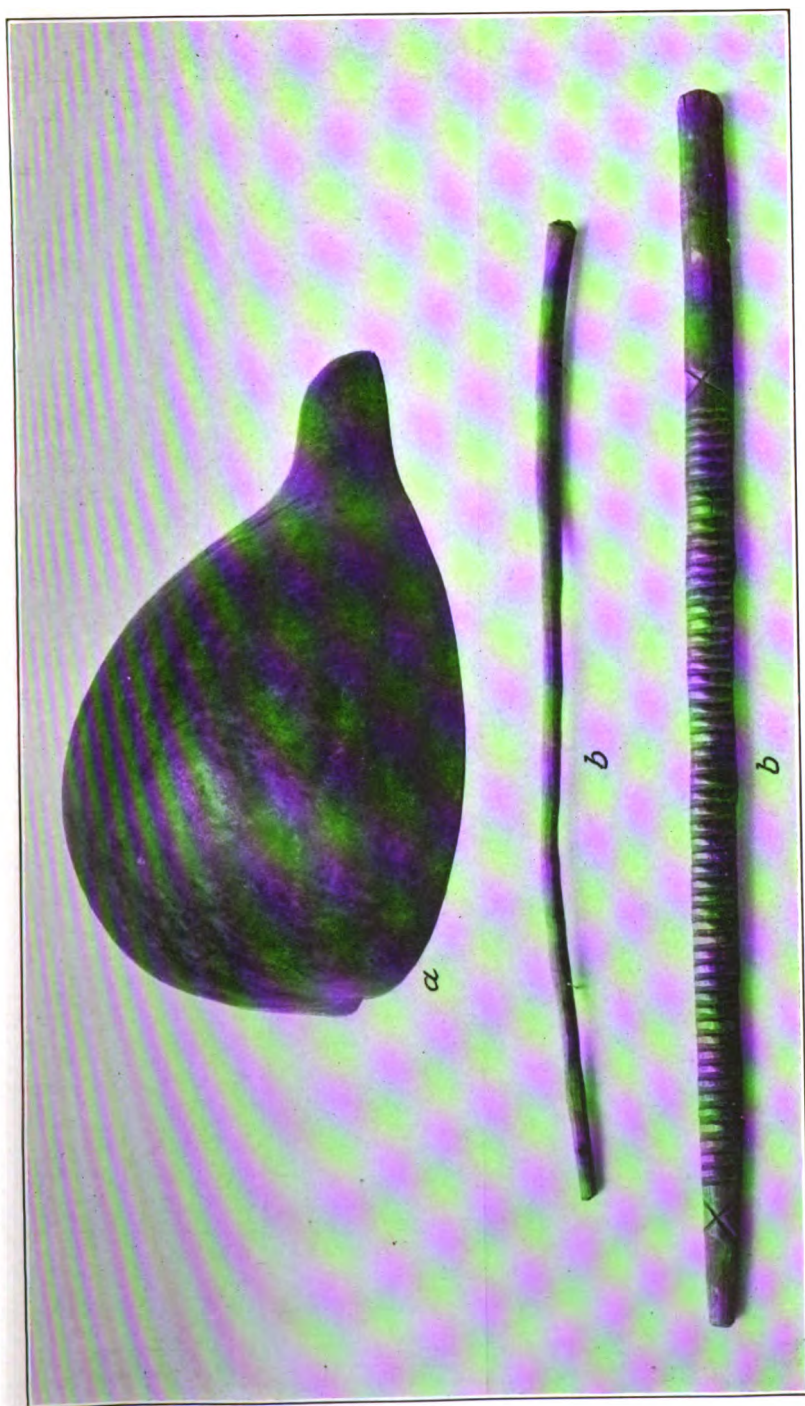
5. YAQUI PLAYING FLUTE AND DRUM AT THE SAME TIME



a. KATCORA (YUMA)

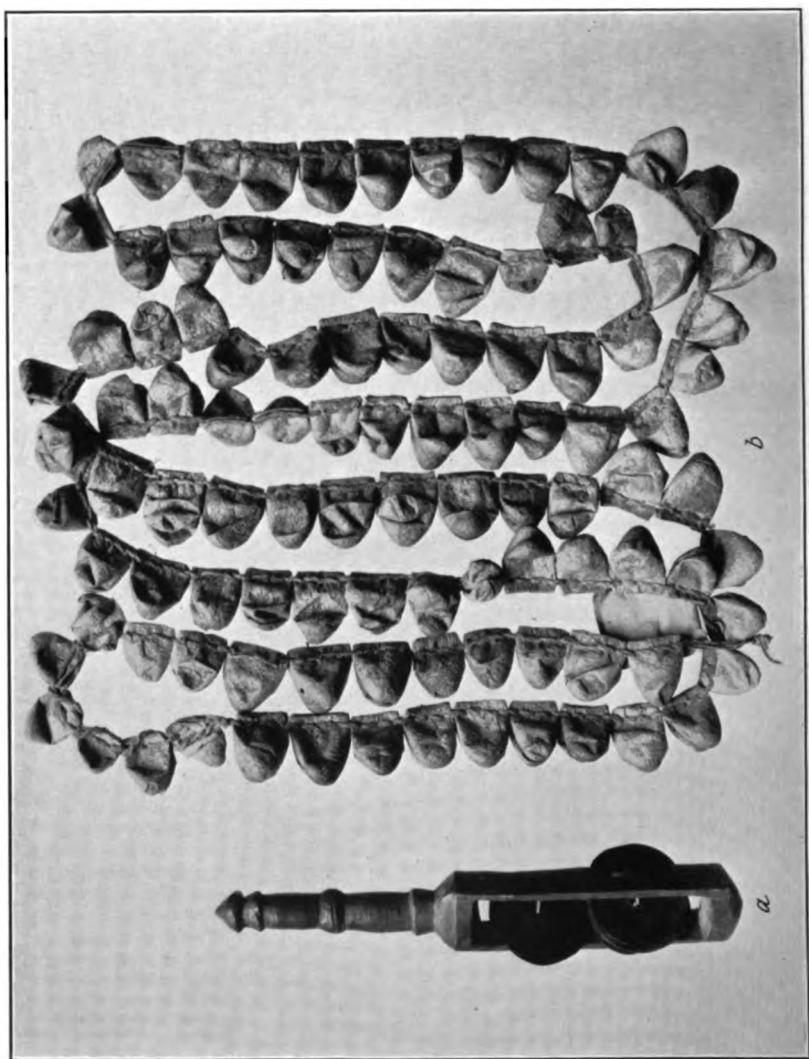


b. CLAM (COCOPA)



YAGUI RASPING STICKS AND HALF GOURD USED AS RESONATOR





YACUI RATTLES

a, Used in Deer dance; b, worn in Deer dance.

young girls. It was said "the girls sat and listened, and marriages had been known to result."

Two consecutive records were made by George Escalanti, playing the vertical flute. (Pl. 26, *a*.) In both instances the intonation was generally what would be called "good" if produced by a manufactured instrument. It is difficult to play a cane flute, and the phrases were at times disconnected but the tones were the same in all. The first record shows a tone with the major second and major third above it, played in various sequences; the second shows the same tone with the minor second and minor third below it, played in various orders. The records closely resemble those of the Papago flute (Bull. 90, pl. 1, pp. 212, 218). Similar instruments are used by the Kamia.<sup>16a</sup>

### YAQUI MUSICAL INSTRUMENTS AND THEIR USE

Two types of musical instruments were heard in the Yaqui village of Guadalupe, corresponding to the old and modern types of music. The Deer dance was accompanied by instruments of both classes. On the right side of the line of dancers were several violins, while on the left were the old, native instruments consisting of half-gourds placed on the surface of a pan of water and struck with a stick, also placed on the ground and struck with a stick, and used as a resonator for rasping sticks. (Pl. 28.) The leading dancers carried rattles made of flat pieces of wood between which circular disks were set in such a manner that they jingled. (Pl. 29, *a*.)

In a Yaqui house the writer saw a small harp of native manufacture and heard it played. The instrument was said to be about 25 years old. It was 3 feet high, had about 30 strings, and was held in a horizontal position when played, the lower end resting on a brace which formed part of the instrument. The player was seated and held the instrument between his knees, the position making the strings almost horizontal. The instrument was well tuned and the music resembled that of the "Mexican dances." These small harps were said to be a characteristic instrument of the Yaqui.

Small drums and short reed instruments like "shepherds' pipes" were used in the celebration of Good Friday at Tucson, Ariz., in 1920.

In the yard of a Yaqui house a man named Manuel Ayala was seen playing a flute and drum at the same time. (Pl. 26, *b*.) The flute consisted of two separable sections and was 14 inches long. It had only two sound holes and the distance from the second (lower) sound hole to the end of the flute was about 7 inches.

<sup>16a</sup> Gifford, E. W. The Kamia of Imperial Valley, Bull. 97, Bur. Amer. Ethn., pp. 43, 44, Washington, 1931.

# TABULATED ANALYSIS OF 1,343 CHIPPEWA, SIOUX, UTE, MANDAN, HIDATSA, PAPAGO, PAWNEE, MENOMINEE, YUMAN, AND YAQUI SONGS

## MELODIO ANALYSIS

TABLE 1.—TONALITY

	Chippewa, Sioux, Ute, Mandan, Hidatsa, Papago, Pawnee, and Me- nominee		Yuman and Yaqui		Total	
	Number	Per cent	Number	Per cent	Number	Per cent
Major tonality.....	646	53	62	49	708	53
Minor tonality.....	487	40	55	52	542	40
Both major and minor.....	8	-----	1	-----	9	-----
Third lacking.....	49	4	5	3	54	3
Irregular <sup>1</sup> .....	23	2	7	5	30	4
Total.....	1, 213	-----	130	-----	1, 343	-----

<sup>1</sup> Songs thus classified are "pure melody without tonality." In such songs the tones appear to be arranged with reference to intervals rather than with reference to a keynote.

TABLE 2.—FIRST NOTE OF SONG—ITS RELATION TO KEYNOTE

	Chippewa, Sioux, Ute, Mandan, Hidatsa, Papago, Pawnee, and Me- nominee		Yuman and Yaqui		Total	
	Number	Per cent	Number	Per cent	Number	Per cent
Beginning on the—						
Thirteenth.....	6	-----	-----	-----	6	-----
Twelfth.....	161	10	-----	-----	161	12
Eleventh.....	18	1	-----	-----	18	1
Tenth.....	71	6	-----	-----	71	5
Ninth.....	63	5	-----	-----	63	5
Octave.....	229	19	-----	-----	229	17
Seventh.....	20	2	-----	-----	20	1
Sixth.....	40	3	5	4	45	3
Fifth.....	328	28	28	21	356	27
Fourth.....	20	2	6	4	26	2
Third.....	93	8	38	30	131	12
Second.....	26	2	3	2	29	2
Keynote.....	115	9	43	33	158	11
Irregular.....	23	2	7	5	30	2
Total.....	1, 213	-----	130	-----	1, 343	-----

TABLE 3.—LAST NOTE OF SONG—ITS RELATION TO KEYNOTE

	Chippewa, Sioux, Ute, Mandan, Hidatsa, Papago, Pawnee, and Me- nominee		Yuman and Yaqui		Total	
	Number	Per cent	Number	Per cent	Number	Per cent
Ending on the—						
Sixth.....	1	-----	-----	-----	1	-----
Fifth.....	408	34	23	18	431	32
Third.....	119	10	32	25	151	11
Second.....	-----	-----	1	-----	1	-----
Keynote.....	662	54	67	50	729	54
Irregular.....	23	2	7	5	30	2
Total.....	1, 213	-----	130	-----	1, 343	-----

TABLE 4.—LAST NOTE OF SONG—ITS RELATION TO COMPASS

	Chippewa, Sioux, Ute, Mandan, Hidatsa, Papago, Pawnee, and Me- nominee		Yuman and Yaqui		Total	
	Number	Per cent	Number	Per cent	Number	Per cent
Songs in which final note is—						
Lowest in song.....	921	76	39	30	960	72
Highest in song.....	1	-----	-----	-----	1	-----
Immediately preceded by—						
Fifth below.....	1	-----	-----	-----	1	-----
Fourth below.....	30	3	8	6	38	3
Major third below....	7	-----	11	8	18	1
Minor third below....	31	3	44	34	75	6
Whole tone below....	22	2	5	4	27	2
Semitone below.....	10	-----	5	4	15	1
Songs containing tones lower than final tone.....	190	15	18	14	208	15
Total.....	1, 213	-----	130	-----	1, 343	-----

TABLE 5.—NUMBER OF TONES COMPRISED IN COMPASS OF SONG

	Chippewa, Sioux, Ute, Mandan, Hidatsa, Papago, Pawnee, and Me- nominee		Yuman and Yaqui		Total	
	Number	Per cent	Number	Per cent	Number	Per cent
17 tones.....	7				7	
14 tones.....	16	1			16	1
13 tones.....	63	5			63	5
12 tones.....	209	17			209	16
11 tones.....	106	8			106	8
10 tones.....	138	11	1		139	10
9 tones.....	126	10	2		128	7
8 tones.....	336	28	15	10	351	26
7 tones.....	69	6	40	32	109	8
6 tones.....	66	5	22	17	88	7
5 tones.....	64	5	35	27	99	7
4 tones.....	8		10	7	18	1
3 tones.....	5		5	4	10	
Total.....	1, 213		130		1, 343	

TABLE 6.—TONE MATERIAL

	Chippewa, Sioux, Ute, Mandan, Hidatsa, Papago, Pawnee, and Me- nominee		Yuman and Yaqui		Total	
	Number	Per cent	Number	Per cent	Number	Per cent
First 5-toned scale.....	20	2			20	1
Second 5-toned scale.....	109	8	9	7	118	9
Fourth 5-toned scale.....	279	23	20	15	299	22
Fifth 5-toned scale.....	2				2	
Major triad.....	14	1	3	2	17	1
Major triad and 1 other tone.....	129	10	8	7	137	10
Minor triad.....	6				6	
Minor triad and 1 other tone.....	103	9	17	10	120	9
Octave complete.....	74	6	1		75	6
Octave complete except seventh.....	118	9	7	4	125	9
Octave complete except seventh and 1 lower tone.....	114	9	20	15	134	10
Octave complete except sixth.....	43	3	4	3	47	4
Octave complete except sixth and 1 lower tone.....	20	2	3	2	23	2
Octave complete except fifth and 1 lower tone.....	1				1	

TABLE 6.—TONE MATERIAL—Continued

	Chippewa, Sioux, Ute, Mandan, Hidatsa, Papago, Pawnee, and Me- nominee		Yuman and Yaqui		Total	
	Number	Percent	Number	Percent	Number	Per cent
Octave complete except fourth.....	40	3	2	1	42	3
Octave complete except fourth and 1 lower tone.....	11				11	
Octave complete except third.....	5		2	1	7	
Octave complete except second.....	29	2	5	3	34	2
Other combinations of tone, including irregular in to- nality.....	96	8	29	22	125	9
Total.....	1, 213		130		1, 343	

TABLE 7.—ACCIDENTALS

	Chippewa, Sioux, Ute, Mandan, Hidatsa, Papago, Pawnee, and Me- nominee		Yuman and Yaqui		Total	
	Number	Percent	Number	Percent	Number	Per cent
Song containing—						
No accidentals.....	1, 017	83	104	79	1, 121	83
Seventh raised a semi- tone.....	25	2	2		27	2
Sixth raised a semitone.....	18	1	2	1	20	1
Fourth raised a semitone.....	25	2	3	2	28	2
Third raised a semitone.....	4				4	
Seventh lowered a semi- tone.....	1		4	3	5	
Sixth lowered a semitone.....	1		6		7	
Third lowered a semitone.....	4				4	
Other combinations of tones including irreg- ular in tonality.....	118	10	9		127	10
Total.....	1, 213		130		1, 343	

TABLE 8.—STRUCTURE

	Chippewa, Sioux, Ute, Mandan, Hidatsa, Papago, Pawnee, and Me- nominee		Yuman and Yaqui		Total	
	Number	Percent	Number	Percent	Number	Percent
Melodic.....	750	62	93	72	843	63
Melodic with harmonic frame- work.....	222	18	15	10	237	18
Harmonic.....	218	18	15	10	233	17
Irregular.....	23	2	7	5	30	2
Total.....	1, 213	-----	130	-----	1, 343	-----

TABLE 9.—FIRST PROGRESSION—DOWNWARD AND UPWARD

	Chippewa, Sioux, Ute, Mandan, Hidatsa, Papago, Pawnee, and Me- nominee		Yuman and Yaqui		Total	
	Number	Percent	Number	Percent	Number	Percent
Downward.....	766	63	53	40	819	60
Upward.....	447	37	77	60	524	40
Total.....	1, 213	-----	130	-----	1, 343	-----

TABLE 10.—TOTAL NUMBER OF PROGRESSIONS—DOWNWARD AND UPWARD

	Chippewa, Sioux, Ute, Mandan, Hidatsa, Papago, Pawnee, and Me- nominee		Yuman and Yaqui		Total	
	Number	Percent	Number	Percent	Number	Percent
Downward.....	20, 331	63	3, 215	53	23, 546	62
Upward.....	11, 820	37	2, 877	47	14, 697	38
Total.....	32, 151	-----	6, 092	-----	38, 243	-----

TABLE 11.—INTERVALS IN DOWNWARD PROGRESSION

	Chippewa, Sioux, Ute, Mandan, Hidatsa, Papago, Pawnee, and Me- nominee		Yuman and Yaqui		Total	
	Number	Per cent	Number	Per cent	Number	Per cent
Interval of a—						
Twelfth, ninth, and oc- tave.....	6	-----	-----	-----	6	-----
Seventh.....	6	-----	-----	-----	6	-----
Major sixth.....	17	-----	-----	-----	17	-----
Minor sixth.....	30	-----	3	-----	33	1
Fifth.....	168	1	34	1	202	-----
Fourth.....	2, 111	10	292	9	2, 403	10
Major third.....	1, 895	9	349	10	2, 244	9
Minor third.....	5, 982	29	905	30	6, 887	29
Augmented second.....	8	-----	-----	-----	8	-----
Major second.....	9, 274	46	1, 455	44	10, 729	46
Minor second.....	834	4	177	5	1, 011	4
Total.....	20, 331	-----	3, 215	-----	23, 546	-----

TABLE 12.—INTERVALS IN UPWARD PROGRESSION

	Chippewa, Sioux, Ute, Mandan, Hidatsa, Papago, Pawnee, and Me- nominee		Yuman and Yaqui		Total	
	Number	Per cent	Number	Per cent	Number	Per cent
Interval of a—						
Fourteenth, twelfth, eleventh, tenth, and ninth.....	58	1	-----	-----	58	-----
Octave.....	162	-----	4	-----	166	1
Seventh.....	52	-----	3	-----	55	-----
Major sixth.....	147	1	6	-----	153	1
Minor sixth.....	107	-----	1	-----	108	-----
Fifth.....	797	7	158	6	955	7
Fourth.....	2, 006	17	263	9	2, 269	15
Major third.....	1, 202	11	333	12	1, 535	10
Minor third.....	2, 832	24	830	3	3, 662	24
Major second.....	4, 009	34	1, 123	40	5, 132	35
Minor second.....	448	4	156	6	604	4
Total.....	11, 820	-----	2, 877	-----	14, 697	-----



TABLE 13.—AVERAGE NUMBER OF SEMITONES IN AN INTERVAL

	Chippewa, Sioux, Ute, Mandan, Hidatsa, Papago, Pawnee, and Me- nominee		Yuman and Yaqui		Total	
	Number	Per cent	Number	Per cent	Number	Per cent
Number of songs.....	1, 213	-----	130	-----	1, 343	-----
Number of intervals.....	32, 151	-----	6, 092	-----	38, 243	-----
Number of semitones.....	98, 863	-----	17, 697	-----	116, 560	-----
Average number of semitones in an interval.....	3. 07	-----	2. 9	-----	3. 03	-----

## RHYTHMIC ANALYSIS

TABLE 14.—PART OF MEASURE ON WHICH SONG BEGINS

	Chippewa, Sioux, Ute, Mandan, Hidatsa, Papago, Pawnee, and Me- nominee		Yuman and Yaqui		Total	
	Number	Per cent	Number	Per cent	Number	Per cent
Beginning on unaccented part of measure.....	472	38	68	51	540	40
Beginning on accented part of measure.....	698	58	62	49	760	56
Transcribed in outline.....	42	3	-----	-----	42	3
Without measure accents.....	1	-----	-----	-----	1	-----
Total.....	1, 213	-----	130	-----	1, 343	-----

TABLE 15.—RHYTHM (METER) OF FIRST MEASURE

	Chippewa, Sioux, Uta, Mandan, Hidatsa, Papago, Pawnee, and Me- nominee		Yuman and Yaqui		Total	
	Number	Per cent	Number	Per cent	Number	Per cent
First measure in—						
2-4 time.....	682	56	93	71	775	57
3-4 time.....	426	35	28	20	454	34
4-4 time.....	9				9	
5-4 time.....	16	1	1		17	1
6-4 time.....	1				1	
7-4 time.....	2				2	
3-8 time.....	11		3	2	14	1
4-8 time.....	6		1		7	
5-8 time.....	12	1	2	1	14	1
6-8 time.....	1		1		2	
7-8 time.....	1		1		2	
2-2 time.....	3				3	
Transcribed in outline.....	42	3			42	3
Without measure accents.....	1				1	
Total.....	1, 213		130		1, 343	

TABLE 16.—CHANGE OF TIME (MEASURE LENGTHS)

	Chippewa, Sioux, Uta, Mandan, Hidatsa, Papago, Pawnee, and Me- nominee		Yuman and Yaqui		Total	
	Number	Per cent	Number	Per cent	Number	Per cent
Songs containing no change of time.....	182	15	34	26	216	16
Songs containing a change of time.....	988	81	96	74	1, 084	80
Transcribed in outline.....	42	3			42	3
Without measure accents.....	1				1	
Total.....	1, 213		130		1, 343	

TABLE 17.—RHYTHMIC UNIT

	Chippewa, Sioux, Ute, Mandan, Hidatsa, Papago, Pawnee, and Me- nominee		Yuman and Yaqui		Total	
	Number	Per cent	Number	Per cent	Number	Per cent
Songs containing—						
No rhythmic unit.....	335	28	44	34	379	28
1 rhythmic unit.....	665	55	60	46	725	54
2 rhythmic units.....	142	10	21	16	163	12
3 rhythmic units.....	22	1	3	1	25	2
4 rhythmic units.....	5	-----	2	1	7	-----
5 rhythmic units.....	2	-----	-----	-----	2	-----
Transcribed in outline.....	42	3	-----	-----	42	3
Total.....	1, 213	-----	130	-----	1, 343	-----

## DESCRIPTIVE ANALYSIS

The purpose of this analysis and the accompanying tables is to show the simplest characteristics of the songs and to afford opportunity for a comparison between the various tribes under observation. After establishing the resemblances in a sufficiently large number of songs a table of analysis is discontinued. Five such tables, used in earlier work, are not used at the present time. These comprised tables showing the tempo (metric unit) of voice and drum, and a table comparing these tempi, a table showing the key of the songs, and a table showing the rhythm of the accompanying instrument. The first three were last used in the analysis of 710 songs (Bull. 75, Tables 20, 21, 22 on pp. 48, 49, 50, 51), and the fourth was last used in the comparative analysis of 820 songs (Bull. 80, p. 26). In the first of these tables the highest percentage in the tempo of the voice varied from 76 to 96, according to the metronome, 36 per cent being between these numbers, with the highest (7 per cent) in the number of songs having 92 as their tempo. The highest percentages in the tempo of the drum, rattle, or morache were between 92 and 120, 58 per cent of the songs being in this group, with the highest (10 per cent) having 104 as their tempo. This indicated the general tempi of the songs. Another table showed the voice to be in the same tempo as the accompaniment in 51 per cent, faster in 16 per cent, and slower in 32 per cent of the songs recorded with drum or other instrument. This showed that the Indian is able to maintain two distinct tempi at the same time, and the basis of analysis was discontinued.

The analysis of 710 songs according to key showed the highest percentages occurring between F and B, the highest within the group having 8 per cent in the key of G major, and the next having 6 per cent in the key of F major. In determining this pitch the phonograph was played at the same speed as when the record was made and compared with a piano tuned to standard pitch (A, 440 vibrations). The table was then discontinued.

The classification of the accompaniment rhythm was continued during the study of Mandan and Hidatsa music, the total number of songs then under analysis being 820. (Bull. 80, Table 18 on pp. 25, 26.) In 61 per cent of the songs recorded with accompaniment the drum, rattle, or morache was in strokes of equal force, each approximately equivalent to an eighth, quarter, or half note of the melody. In 33 per cent the stroke was either preceded or followed by a short unaccented stroke and in 5 per cent the accompaniment was in strokes that were equally spaced, with an accent on alternate strokes. This group is classified as "eighth notes accented in groups of two." From these analyses it appears evident that an even pulse of the accompaniment was preferred by the Indians under observation, though the tempo might not correspond to that of the voice. This basis of cumulative analysis was then discontinued. The Papago sing with rattle and basket drum, and their songs were not analyzed in this respect. The accompaniment rhythms of the Pawnee were analyzed, and confirm the findings in 820 songs previously analyzed. (Bull. 93, Table 18, p. 125.) A general observation of the Menominee songs showed the same characteristic. The present group, however, contains a wide variety in accompaniment rhythms. This is shown in the group analysis (Table 18, p. 207), but the comparative table is not resumed.

The foregoing data are presented in order that the student may carry forward the comparison, if desired, by observing these peculiarities in the present group of songs. These tables are intended to assist the understanding of Indian songs by simple standards applicable to large series. They should not be understood as an attempt at exhaustive analyses. Familiar terminology and bases of classification are adopted as conducive to the purpose of the system.

Attention is here directed to comparisons made in the consideration of Yuman and Yaqui songs which supplement the present comparative analysis. (See pp. 19-23.)

TABLE 1.—The Yuman and Yaqui resemble the Papago in having less than half their songs in major tonality and a considerable percentage in somewhat irregular groups.

This suggests that "key" in the musician's use of that term is found to a lesser degree in recorded Papago, Yuman, and Yaqui

songs than in the songs of tribes previously analyzed. In this connection it is interesting to note that the Yuman and Yaqui tribes are distinct from the Papago in general culture, and that the resemblance here noted would be difficult to detect in listening to the songs.

Several factors are taken into consideration in designating the keynote of a song for the purpose of analysis. No theory is advanced that the keynote is part of a musical system, consciously followed by the singer. It is simply a "point of repose" in the melodic progressions. The tone is decided upon by the test of the ear, and by the relations of the tones in melodic sequence. Thus if a song contained only the tones C, E, and G, the tone C would be regarded as the keynote if it were the most prominent, accented tone. If C occurred only as an unaccented, passing tone, and E were the most prominent tone the song might conceivably be analyzed in the key of E minor, or possibly as irregular in tonality. In a majority of instances the keynote is not difficult to determine if one admits the test of a musician's ear; in some instances it is debatable by any standard, and in others it is so uncertain that the songs are classified for the present as "irregular in tonality."

A small number of songs are sung four times and then ended at any desired point (see pp. 18, 42).

TABLE 2.—The foregoing resemblance to the Papago and difference from tribes previously analyzed is shown in the classification of the first and last notes. In the Yuman and Yaqui songs 33 per cent begin on the keynote, 30 per cent on its third, and 21 per cent on its fifth, none of the songs having a compass of an octave. In the Papago songs 24 per cent began on the keynote and 6 per cent on its octave, a few Papago songs having this larger compass. In the 1,213 songs previously analyzed only 9 per cent began on the keynote, but 19 per cent began on its octave, these songs having a much larger compass than the songs recorded on the Mexican border.

TABLE 3.—A strange contrast to all tribes previously analyzed is shown in the relative proportion of songs ending on the third and fifth above the keynote, this being the only group with the larger percentage on the third. The percentage ending on the keynote is smaller than in the total number of songs previously analyzed. This is a peculiarity of this group of Indians and no explanation is suggested.

TABLE 4.—A large number of Yuman and Yaqui songs lie partly above and partly below the keynote. It will be noted that the final tone is the lowest in only 30 per cent of these songs, in contrast to 76 per cent in the songs previously analyzed. The trend of the melody is shown by the fact that in 34 per cent of the songs the

final tone is immediately preceded by a minor third lower, and in 8 per cent it is preceded by a major third lower.

TABLE 5.—Only two songs of this group have a compass of more than eight tones, while in the songs previously analyzed 52 per cent had a compass of more than an octave. The largest group of Yuman and Yaqui songs has a compass of seven tones and comprises 32 per cent of the entire number, the next in size being the songs with a compass of five tones comprising 27 per cent. In songs previously analyzed these groups have comprised respectively 6 and 5 per cent of the total.

TABLE 6.—The percentage of songs on the familiar major and minor pentatonic scales is considerably less in this than in the total number of songs previously analyzed, comprising 22 per cent in this and 33 per cent in the former songs. Higher percentages appear in the songs containing the minor triad and one other tone, and the octave complete except for the seventh and one lower tone. The songs based on the major triad and one other tone are less than in the songs previously analyzed, though there is a higher percentage of songs containing only the major triad.

TABLE 7.—Accidentals, or tones diatonically altered, appear in a larger percentage of Yuman and Yaqui than of songs previously analyzed, an especially interesting group being the four songs with seventh lowered a semitone, three of which are major in tonality.

TABLE 8.—In structure the Yuman and Yaqui songs are more freely melodic than any songs previously analyzed. This is in accord with the results shown in the other tables of analysis.

TABLES 9 AND 10.—A distinctive peculiarity of these songs appears in these tables, the percentage of songs beginning with an upward progression being larger than in any other tribe under analysis and the percentage of upward progressions being larger than in the other tribes.

TABLES 11 AND 12.—The percentages of various intervals in downward progression resemble those of other analyzed tribes, these percentages being more nearly alike than in a majority of the tables, but the ascending progressions show interesting differences. The minor third, which has occurred in other tribes so frequently as to constitute 24 per cent of the total intervals, is found to comprise only 3 per cent of the intervals in Yuman and Yaqui songs, while the whole tone, constituting 34 per cent of the preceding group, comprises 40 per cent in the Yuman and Yaqui songs. The semitone is also more frequent in occurrence. The vigorous interval of an ascending fourth shows about half its percentages in the songs previously analyzed. Thus we see that the Yuman and Yaqui songs progress upward by smaller and different intervals and a larger

variety of intervals than songs of other tribes, but progress downward by practically the same intervals.

TABLE 13.—The average number of semitones in an interval is smaller than in any former group except the old Sioux songs in which the average was 2.89. In the comparatively modern Sioux songs the average was 2.97. By this analysis it appears that the general trend of Yuman and Yaqui melody is by smaller intervals than in any other recorded tribe except the Sioux.

TABLE 14.—Songs of directness and action have been found to begin generally with an accented tone. In the Yuman and Yaqui only 49 per cent have this beginning, 51 per cent beginning on the unaccented portion of the measure. In songs previously analyzed 58 per cent begin on the accented and 38 on the unaccented parts of a measure, the remaining 4 per cent being transcribed in outline or without measure accents.

TABLE 15.—The gentle smoothness of Yuman and Yaqui songs appears also in the rhythm of their opening measures, 71 per cent beginning in double time, contrasted with 56 per cent in songs previously analyzed. The percentage of songs beginning in 3-4, 3-8, and 5-8 time is smaller than in other recorded tribes.

TABLE 16.—The smooth flow of Yuman and Yaqui songs is further shown in this table, 26 per cent of these songs containing no change of measure length while only 15 per cent of songs previously analyzed were without this irregularity of rhythm.

TABLE 17.—The percentages in this table are consistent with those in previous tables, 84 per cent of these songs containing no rhythmic unit, in contrast to 28 per cent in the songs previously analyzed. The songs containing one rhythmic unit are proportionately less than in other songs but the songs containing two rhythmic units are more than in the other tribes, comprising 16 per cent instead of 10 per cent. Reference to the tribal analysis on page 207 and a comparison of the serial numbers with the list of songs shows that six of the songs with two rhythmic units are concerning birds and animals, one is concerning the hunt, two are modern Yaqui songs, and the remainder are songs of dances, apparently held for pleasure. These are the sources of the most rhythmic songs of the tribes under observation, the smaller percentages reflecting the characteristics of the long cycles of songs.

The rhythmic element of Yuman and Yaqui music is contained in the accompaniment rather than in the songs. These rhythms are shown in Table 18, page 207, which is not carried forward in the total analysis. Six different rhythms occurred in the accompaniment of more than one song, and various interrupted rhythms are transcribed with the melodies.

## CREMATION

It is the belief of the Yuma, Cocopa, and Mohave that if a man's body is not cremated his spirit will "wander around and talk to its relatives in their dreams." The origin of this ancient custom is contained in traditions and series of songs which are similar in these tribes.<sup>17</sup> Cremation usually takes place less than 24 hours after death. In former times a body was cremated in or near the dwelling of the family, but in 1912 the superintendent of the Yuma Reservation, Mr. L. L. Odle, persuaded the people to have all the cremations in one place, setting aside a tract of ground not far from the agency. After about 300 bodies had been cremated at this place it became advisable to select another, and a similar plat was assigned to the purpose a little nearer the agency. Both places were visited by the writer, and in neither place was there any evidence that the surface of the ground had been disturbed. The present plat (1922) is about a quarter of a mile from the foot of the hill on which the agency is located, and comprises about 2 or 3 acres. At one end of this tract of land the bodies are cremated and at the other end is a space for the teams and horses of those who attend the cremations. In the middle of the space is a log house and near it is a "desert shelter," consisting of the usual thatched roof supported by logs. Under this is an old spring bed, raised from the ground by corner posts about a foot high. On this bed the body is laid before its cremation, being brought thither immediately after death occurs. The Yuma believe that the spirit remains in the body until cremation, when it departs. All the personal belongings of the deceased are burned, except the garments needed for clothing the image if he is to be "honored" in the Kàrok or Memorial ceremony. Animals were formerly sacrificed and money is still thrown into the fire, but the articles burned at the present time consist chiefly of clothing. Persons who have suffered the loss of friends throw articles of clothing or other valuables into the flames, believing that the spirit in its departure will carry these articles to the spirits of their friends. An informant said: "We can replace the clothing. It is a greater honor to give to the dead than to hang on to our personal belongings."

The Yuma do not believe, however, that the spirit of the dead goes at once to the spirit land. It is said to be too inexperienced and unaccustomed to its changed condition to travel at once, so it lingers four days near the place where it has lived. Then it can "see its way" and it goes to the wind quarters and then to the abode of the spirits.

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<sup>17</sup> Cf. Putnam, *A Yuma Cremation*, Amer. Anth., Vol. VIII, pp. 264-267.



There is a difference in the form of cremation for chiefs and for unimportant members of the tribe. At the cremation of chiefs or prominent persons there is a certain ceremonial procedure, the songs of the origin legend are sung, and a very old rattle is used by the man in charge of the event. Frank Pasquale was a leader of the cremation and Károk in the early days, and Charles Wilson and Chief Miguel sang with him as helpers, learning the songs in that manner. Miguel is dead and Wilson no longer takes an active part in the ceremonies, the songs being sung by his son, Joe Homer, who is blind, and his nephew, Bill Wilson. The songs, however, are understood to be the property of Charles Wilson.

A set of cremation songs may contain only two or three songs, though the usual number is four. There are four sets of songs to each half of the night, and four verses to each song. A peculiarity of the Károk songs is that they are sung through four times and then ended at any point in the melody. A further peculiarity is that the singing ends on a low tone which is prolonged in a nasal, humming sound.

The rattle used at a cremation ceremony consists of a string of dewclaws forming a loop which is held in the hand. Formerly it was kept by George Chino, a prominent member of the tribe, who received it from his grandfather. At present Joe Homer keeps this rattle and used it in the ceremony witnessed by the writer. The tradition concerning this rattle is as follows: In old times the Yuma came down from the north. On the journey they were hungry and a deer rushed out of the wilderness. The chief gathered his braves together and said, "Anyone who can get the deer will be honored." He sent out four men, one after another. The fourth man overtook the deer on the run. He came alongside the deer and had a sharp instrument with which he "hamstrung" the animal so that it fell. This saved the tribe from starvation.<sup>18</sup> A rattle was made of the four dewclaws from this deer and they are supposed to be in the rattle used at the present time. As long as the people could get dewclaws, they added one for each cremation. This continued until there were about 200. In recent years it has been impossible to get these dewclaws, except that a few were brought from the north and added in honor of Frank Pasquale, a chief who died a few years ago. The rattle is now so old that some of the claws are loose.

The duration of a cremation ceremony depends upon circumstances as well as upon the prominence of the person for whom it is held. An interesting example of this took place in 1921 in connection with the cremation of a young man named Lee Rainbow, who enlisted in the United States Army during the World War,

<sup>18</sup> This narrative is given as nearly as possible in the words of the interpreter.

went to France, and is said to have been the first Indian who died overseas.<sup>19</sup> He was buried in France, but his body was later brought to America and cremated on the reservation. There was ample time for preparation, and the people sang every Saturday and Sunday for several weeks and almost continuously for a week before the cremation. The informant said he remembered that the songs of the Human Being dance, the Mohave bird songs, and the Yuman bird songs were sung before Rainbow's cremation; also the cycles of the Sun, the Frog, and the Raven, as well as Rainbow's personal songs. Games were played at night. Sometimes three or four groups were singing at the same time, in the same house, each singing a different song. The latter was not done in the old days.

#### THE CREMATION OF BERNARD FLAME

An opportunity for witnessing this rite of the Yuma occurred on February 13, 1922, the writer being present at the cremation of Bernard Flame. The ceremony was given as it would have been given for a chief, because Bernard Flame had been a singer at cremations, singing with Joe Homer, Bill Wilson, and Miguel, who were leaders of the ceremony. He had an understanding with Homer that whichever survived, the other should sing at his cremation a certain song beginning with the words, "The tomahawk says." These words are in the "old language" and a translation could not be obtained. The promise was fulfilled at the cremation. A further claim to honor was the man's Yuma name and the manner in which he received it. His Yuma name was Atcpa'mkivam, meaning "captured ball." This name was given him when he won in a game resembling shinny except that the ball was buried in the ground about 1½ inches before the game began. This was a difficult game and the victor was accorded high honors. The name was explained as follows: The stick used in playing the game was called tcata's; the ball, about 1 inch in diameter, was called i'tcatas, and after the ball had been brought out of the hole it was called a'tcapam, meaning "out of the hole." Four men played the game, two playing as partners. At first the four men stood around the hole in which the ball had been placed and tried to raise it with their sticks. When the ball had been brought to the surface of the ground the successful man and his partner were obliged to defend it against their opponents, all using their sticks. Retaining the ball constituted a victory and the captured (retained) ball was called acpa'mkivam.

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<sup>19</sup> The father of this young man, Nelson Rainbow by name, acted as one of the interpreters during the writer's work among the Cocopa, translating that language into Yuma, while Luke Homer, the Yuman interpreter, translated it into English. Rainbow also recorded two songs of the peon game (Nos. 124, 125).

Bernard Flame died in a sanatorium for the insane, where he had been confined for seven years. When he began to act strangely there was an effort to trace his condition to the action of some medicine man, and "it made a great deal of trouble among the people." Later he was sent to the sanatorium. His condition was not believed to change his personality any more than an ordinary illness would have done.

The body arrived at Yuma by train on the evening of February 12, and the wailing began at once. It was not unusual for wailing to begin before death actually occurred. This wailing comprises every audible expression of passionate grief and is heart-rending to hear. That evening it was decided that they would sing four times during the night and four times while the body lay in state the next morning. The father of the dead man made four speeches, one when the body arrived, another before and another after midnight, and a fourth at sunrise. In the first he talked of the infancy and childhood of the deceased, in the second and third he told of his boyhood and early manhood, and in the fourth speech he told of his son's mature life. It is the custom, when making these speeches for a man about 40 years old, to divide his life into periods of about 10 years each, the speeches summarizing the events of his life according to those periods. On the day of the cremation four ceremonial speeches were made by the leaders of the ceremony, chief of whom was Joe Homer. (See p. 46.) One speech was made while the body lay in state, the second and third were in praise of his life and expressed sympathy for his family, and the fourth was made at the place of cremation after the fire was lighted. This speech completed the man's history, told what he did to benefit the tribe, and was said to "take the man on his way to the spirit land." These speeches were in the "old language." The following sentences were said to be part of the final speech, but their connection is uncertain: "If you happen to take the right road as I have done, you may at my age talk the language I have received from the old men." "Open the way for him so that he can travel right and enter the happy hunting ground." Joe Homer allowed a Cocopa to make this speech.

The writer went to the cremation ground February 13 at about 11 o'clock in the morning. The body was lying on the spring cot under the shelter or shack, closely surrounded by relatives and friends. They sat on the cot close to the body and frequently took up the hands and fondled them as they wept. Others sat on the ground, often resting their head and arms on the body and wailing. Behind them the people stood in a compact crowd. The father of the dead man sat on the ground at the foot of the cot in extreme grief. The crowd separated and allowed the writer to approach this primitive bier and see the body, which was dressed as usual except that a

handkerchief was tied over the face with a corner hanging loosely above the chin. A handkerchief was tied over the hair and knotted above the forehead, according to the Yuma custom. A pack of cards was on the chest and a red blanket was under the body. Tears were shed profusely by men and women, especially the men, both young and old. There was much sobbing but not as much "artificial wailing" as in the afternoon, when shrill cries, high and penetrating, were heard. The writer shook hands with the people and distributed cigarettes. No preparations for the cremation could be seen at that time.

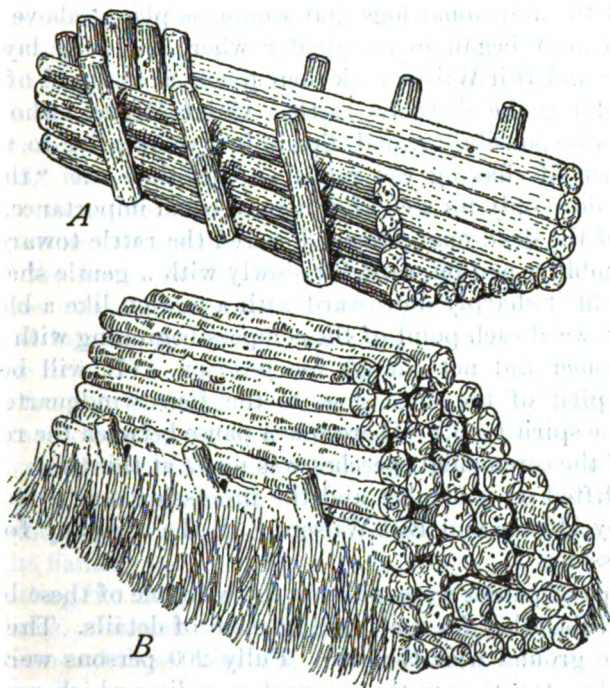


FIGURE 3.—Cremation crib (a) and pyre (b)

At about 1 o'clock she returned and found a larger assemblage than in the morning. One hundred persons were standing around the body, facing toward it, and it seemed as though everyone were making a noise. On approaching the place it was seen that the mourners were becoming exhausted, and during the next hour the shrill cries of the less personally interested men and women were the more in evidence.

The place for the burning of the body had been prepared and was located perhaps 250 or 300 feet from the shelter. A shallow trench had been dug and the earth placed carefully at one side. This earth was about two bushels in quantity, showing that the trench

was not deep. Above this a frame or crib was constructed of cottonwood logs which had been concealed in the brush, so that the making of the frame required only a short time. This frame was more than 10 feet long and consisted of a floor of logs sloping slightly toward the foot and to one side. Upright logs about 4 feet high were at the head and horizontal logs to the same height at the sides, secured by wire to upright posts. These were farther apart at the top than next the floor of the structure. Outside were small branches of arrow weed, placed upright on the ground, slanting against the logs. (Fig. 4.) A short distance from this structure were piled the additional logs that would be placed above the body.

The ceremony began in the shelter where the body lay in state. Joe Homer and Bill Wilson took their places at the head of the body, Homer holding the dewclaw rattle. Chief Miguel, who formerly shared this responsibility, had died a few years prior to this event. The manner of shaking the rattle at this time was "the highest honor and done only for a chief or man of equal importance." Standing back of the dead man, Homer lowered the rattle toward his face with a trembling motion, raised it slowly with a gentle shaking, and then brought it sharply downward with a motion like a blow. This was done toward each point of the compass beginning with the north, though Homer did not change his position. (It will be recalled that the spirit of the dead goes to the four windquarters before going to the spirit land.) There was a pause between the repetitions, and one of the ceremonial speeches was made at this time. The body was then lifted on a blanket and the procession started toward the crib, led by Homer and Bill Wilson. All the company followed in this procession.

Two stops or pauses were made on the way, one of these being ceremonial and the other for some arrangement of details. The body was laid on the ground near the crib. Fully 200 persons were present, standing close together in the compact crowding which was noted in the morning. Then followed an encircling of the crib, which was a great honor and usually reserved for those who were to be honored in the Kârok or Memorial ceremony the next summer. This circling began at the south, or foot of the crib, then moving to the east, north, and west, the group moving outside the body as it lay near the foot of the open crib. Four women walked backward, each waving a bundle of "presents" consisting of clothing, and four men walked forward, one being Homer, who continued to shake the rattle. At this time they sang the second of two songs that had been sung under the "shelter." A pause was made at each of the cardinal points where songs were sung that mentioned the wind quarters. The rhythm was marked by stamping the feet, and the action was the same as in a dance at the Kârok and in the Deer dance. When a dancer

stamped his right foot he allowed his right hand to hang below his knee, putting his left hand and arm behind him. This was reversed when he stamped the other foot.

The wailing continued, one man sobbing as though physically exhausted. It was learned that they were waiting for a woman who was expected from a distant village, and at last she appeared, walking with a stout cane and repeating a high, shrill cry from time to time as she crossed the cremation ground, her cotton mantle blown backward by the motion of her walking. When she arrived the body was lifted on the blanket and laid on the log floor of the framework, the blanket being drawn smoothly over it and the man's personal belongings placed beside him. The body was laid face downward, as it is the belief that if it is laid in any other position the spirit will "wander around." After it was in position the men in charge of this portion of the event brought the additional logs and laid them above the body, extending the length of the structure. Many of these logs were slightly bent mid length, making a knee which was placed uppermost and protected the body from pressure. Songs were sung with the gourd rattle, one of these songs promising the dead man that he would be honored in the Károk, in the next summer. Cottonwood logs were piled higher than the top of the horizontal sides of the crib. The casket in which the body had been shipped was taken from its box and placed on top of the logs and on it were placed gifts of clothing, handkerchiefs, and other articles. The shipping box was then placed on top of the pyre beside the coffin. A man who carried a flaming bundle of branches then lit the arrow-weed stalks around the pyre, lighting them close to the ground in several places. The flames rose quickly, the logs being very dry. There was much crackling but little smoke, the pyre being enveloped in a solid mass of flame. Women tore off their dresses and threw them into the fire. Some of these were silk dresses, having the full, long skirt worn by the Yuma women, with much trimming of white lace. A good winter coat was among the garments thrown into the fire. During the first few minutes a young woman, waving her arms rhythmically, rushed near the flames as if in great grief.

Within 10 minutes after the lighting of the fire the people were hitching up their teams to go away, and by the time the fire was out only the mourners remained. This is the custom, leaving the family alone as soon as possible. The ashes fell into the shallow trench, and the earth, which had been placed conveniently near, was quickly replaced, the ground was smoothed over, and all traces of the cremation obliterated. The writer visited the place about two hours after a former cremation had taken place and the only persons to be seen were three or four women, sitting with bowed heads. No trace of

the cremation was visible, but undoubtedly they were sitting around the spot where the fire had burned.

The mourners and singers must fast four days after a cremation, eating as little as possible and avoiding salt and lard. There is no "funeral feast" as among some tribes, either before or after the rite, and no food, tobacco, or cooking utensils are placed with the dead.

The name of the dead is not spoken until the Kârok, after which it is unspoken forever; neither is the dead referred to in any manner.

#### A CREMATION INCIDENT

The following incident was related: A young woman suffered from chronic dysentery and death was believed to occur. Preparations were at once begun for her cremation, but she came to life and later was able to tell her experiences. She was supposed to have died late in the afternoon. All that night she believed herself in a thicket of arrow weeds, without clothing. She could hear the crying, and distinguished the voice of her mother, and she could see her own body lying in the center of the open "shack." Whenever she looked up she saw people passing her hiding place, and heard them refer to her by terms of relationship. They were on their way to her cremation. She stood there feeling sorry for her mother and not knowing what to do. Toward morning, after they had moved her body to another shack, she ran over to another thicket and another until she came close to the "crib" or cremation frame. The logs were green and the place looked like a shelter from the sun. She went in and sat in the little space, looking toward the shack where her body lay.

At last the time came when she knew they were going to move the body and cremate it. Running as hard as she could run, she went into the shack and lay down beside her own body, holding it so they could not move it. She held it close for a few moments until it began to regain consciousness. When she revived she could barely hear the people crying. Her jaws were rigidly set, her upper lip was drawn back, showing her teeth, and her tongue was thrown back. She could hardly open her eyes. She was stiff, but they held a mirror over her mouth and saw that life was returning, so they had the Indian doctors rub her body. They rubbed around her eyes and at last she opened her eyes and recognized people. She could scarcely speak at first, but by evening she could talk a little.

She lived a normal life for some time and had no return of her illness.

#### YUMAN LEGEND CONNECTED WITH CREMATION CUSTOM AND MEMORIAL CEREMONY

The time required for a complete narration of this legend, with the singing of the songs, is about nine hours. Two versions of the

early portion of the story were recorded, one by Joe (Jose) Homer, the blind leader of the songs at cremations, and the other by Peter Hammon, a recognized authority on old songs and customs. Both versions were the subject of consultation with Charles Wilson (Pl. 1 and pp. 100-129), the father of Joe Homer, who owns the songs used in the cremation and memorial ceremony. He explained some details and made slight additions to the narratives. Both informants said the songs are always accompanied by beating on an inverted basket with bundles of slender arrow weeds, Homer stating that two men beat on the basket but only one sang the songs. The early portion of the story is presented in Homer's version.

There were once two boys who were children of a bird called wi'tsawits and also called tcowi'ts. It is a common bird with a yellow breast that comes in the spring. These boys were named A'xtakwa'some' and Pu'kuhan (pronounced Po'kohan by the other informant). They went out to get material for making a flute.<sup>20</sup> One boy took the material in his hand and said, "The girls will love me when I play this flute." This is expressed in the following song.

No. 1. "I Will Make a Flute"

(Catalogue No. 1288)

Recorded by Jon Homm



<sup>20</sup> Two other legends of the origin of the flute have been recorded by the writer, together with their melodies. Among the Mandan the first flute was said to have been made from a sunflower stalk. It had magic power, but was not a courting instrument. (Bull. 80, pp. 80-84.) Among the Papago the first flute was made of cane, and its making was connected with a story of two boys, similar to the legend here presented. (Bull. 90, pp. 54-77.)



*Analysis.*—This melody consists of three periods, the third being a repetition of the first. On comparing it with the melodies played on the flute, as transcribed from actual performances, we note a similarity in the ascent to a sustained tone and in the ascent and descent within two or three measures. The framework of this song consists of the major third A flat-C, with G occurring only in the second period. No rhythmic unit occurs, although the melody is strongly rhythmic in character.

When the flute was finished he played on it, and the first melody he played is said to have been that of the following song. The words of the song, continuing the thread of the narrative, were as follows: "I have the flute in my mouth. Anyone living far away will hear and come to listen."

### No. 2. "I Have Finished the Flute"

(Catalogue No. 1239)

Recorded by JOE HOMER



*Analysis.*—This is such a melody as a beginner might play on an instrument. It contains many repetitions of a single tone and has little that is interesting in either melody or rhythm. The framework is the same as in the song next preceding except for the omission of B flat.

These boys grew to manhood and each took two wives. The younger man died, and when the tribe was journeying toward the east one of his wives bore a child. The life of this child was threatened by an old blind man, father of the younger man's wives and an enemy of the flute players. This old man said that if the child were a boy he would cook and eat him, but if it were a girl he would keep her because she could help cook and bring water.<sup>22</sup> This portion of the narrative is contained in the words of the following song.

<sup>22</sup> According to the later informant the child's life was similarly threatened by its paternal uncle, Coyote.

## No. 3. The Wonder-boy is Born

(Catalogue No. 1240)

Recorded by JOE HOMER

$\text{♩} = 104$

**A**

**B**

**C**

1 2

The musical score is written in bass clef with a key signature of one flat (B-flat) and a 2/4 time signature. It consists of 11 staves. The first staff is marked with a tempo of 104 beats per minute. The score is divided into three sections: A, B, and C. Section A spans the first four staves, Section B spans the next four staves, and Section C spans the final three staves. Section C includes two first endings, marked with '1' and '2' above the notes.

*Analysis.*—This song is characterized by an ascending major second at the close of a phrase which is unusual and seems to suggest uncertainty concerning the “Wonder-boy.” The only tones occurring in the melody are F, G, A, B flat, the latter being regarded as the keynote. In this, as in numerous other songs of the Indians, a “key” in the musician’s use of the term can scarcely be assumed to exist, and the signature should be understood chiefly as a means of indicating the pitch of certain tones, the designation of a key-note being tentative. The most interesting phrase is found in the

fourth and fifth measures and recurs occasionally during the melody. No accompaniment was recorded, but the rattle used with the song was probably in the rhythm shown with No. 4, which conforms to the rhythm in a phrase of the present melody.

The mother of the child had as great medicine power as its enemy, so she caused the child's voice in crying to be that of a girl, though the child was a boy. This saved its life.

Both informants stated that the boy was named Mitpa'khumí; that he desired to change this name; and that he had a half brother whom he later met and recognized.

At this point the work with Homer was discontinued, and the remainder of the material, both story and song, was obtained from a man known as Peter Hammon, whose Yuman name is Misáhai'kwakiu'. He is considered a particularly good singer of the old songs, and according to his custom he brought with him two bundles of arrow weed for pounding on the basket as accompaniment to the songs. He said that he inherited this series of songs and they belong to him. It takes all night for him to sing the entire series, and the people who ask him to sing the songs provide food at about midnight. As in similar instances, the singer experienced difficulty in condensing the material and selecting typical songs. The series is not complete, but the number is sufficient for present purposes. The words of the songs were summarized by the singer before the song was recorded. These songs were called Ata'xamaili' and "were not sung very loud."

The first song recorded by Hammon is concerning the Wonder-boy on his journey. He stops occasionally and thinks of the name (Mitpa'khumí) that was given him by his paternal uncle Coyote, who was called Hatpa'akwa's. He is not satisfied with his name and decides that he will select one "fitted to himself."

#### No. 4. The Wonder-boy Decides to Change His Name

(Catalogue No. 1213)


Recorded by PETER HAMMON

Voice ♪ = 104


Rattle ♪ = 104

See rattle-rhythm below

A



B



Rattle rhythm  
♩ ♩ ♩ ♩ ♩ ♩ ♩

*Analysis.*—Attention is here directed to the correspondence between the idea and the form of the song which is evident throughout this group recorded by Hammon. In this song the child is starting on his travels and is considering a change in his name. The latter is more common among Indians than among persons of the white race. The idea of the song is simple and the structure of the song is both simple and interesting. The first period begins with a 4-measure phrase and the second with a 2-measure phrase, but the closing phrase is the same. In the 5-8 measure we find the break in the time which is so often introduced midway through an Indian song, adding to its interest. The melody tones are those of the major triad and sixth, and the song has a range of six tones. In repetitions of the song each section was sometimes sung twice. The rhythm of the drum is simple and the drum and voice were synchronous.

The next song states that as he traveled along he was satisfied with a certain name and said, "This day I will be known throughout the world as Po'kohan."<sup>23</sup> In explanation of this name it was said that *Po* came from his ancestors and is in some way connected with Coyote, while he himself added the termination.

#### No. 5. The Wonder-boy Selects a New Name

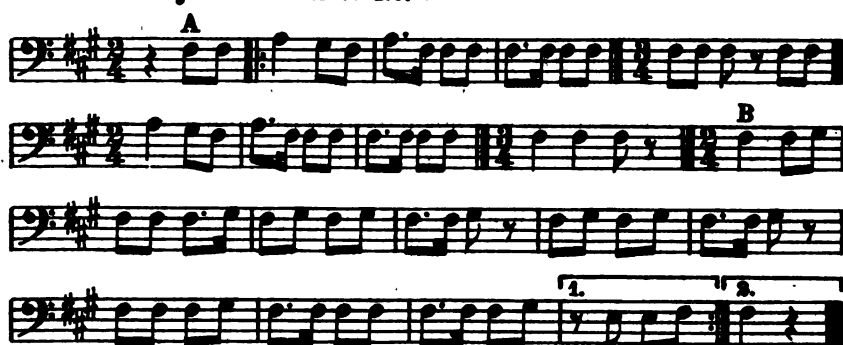
(Catalogue No. 1214)

Recorded by PETER HAMMON

Voice  $\text{♩} = 112$

Rattle  $\text{♩} = 112$

Rattle-rhythm similar to No. 4



*Analysis.*—The assertive phrases at the opening of this song seem to express the decision of the Wonder-boy in regard to his name.

<sup>23</sup>According to another informant the boy said "Mitpa'khuml is a bad name because I have not seen my father, so I will take the name of Kwi'yahoma." The meaning of this name is not known.

They are characterized by an ascent of a minor third to an accented tone. The second period (B) contains only the tones F sharp and G sharp with continuous progression between these tones. Rests occur after four measures until the 2-measure phrase in period B which ends somewhat abruptly. The tone E occurs only in the connective measure between repetitions of the song.

As the Wonder-boy continued his journey he came to the place where he was born. He found the house deserted and nothing but tracks of birds and snakes around the place. He entered the shack and stood there with his eyes closed and his hands over his eyes. He stood there for a whole hour. Then he took his hands from his eyes and saw the garments and paraphernalia of his ancestors hanging on the wall. There were war bonnets, garments decorated with feathers, and many similar articles, and he put them on and went outdoors and admired himself. Then he changed his mind and took the things back and hung them where he had found them. He kept one small article which was made of bamboo and called axta'kasá. He said, "This was used by my ancestors to enable them to go without water for a long time. I will take it, as I shall need it on my travels." He took another article called ha'punor, saying, "I will need this also on my wanderings. It will enable me to go without food." This article was a belt to be worn around the waist. He took also a war bonnet, saying, "I will wear this to keep the sun off my head in my travels." He also took a fourth article, which was a bag, hung over his shoulder. He went out of the shack carrying these four articles.

As he traveled on and on he had in his mind only one desire, and that was to see some of his ancestors. After going quite a distance he stopped and made a fire, then he turned around and put water on it, putting it out. He piled up the hot, wet ashes, ran his hand through them, and brought up his father, who had died before the boy's birth. The features did not look like those of a human being, but the boy recognized his father. Then his father spoke and said, "I am glad to see you, my son, but you must remember that my bones, such as my shins, are being used by other people as shinny sticks, and that the man who killed me has caused me to inhale nothing but this dust so that I would become dry and could not be brought to life again."

The boy said, "All right, father. Although I have the power to bring you back to life again, I will not do it. This shall be an example throughout all future years."<sup>24</sup>

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<sup>24</sup> If the boy had restored his father to life it would have been possible for every human being to be restored to life by medicine power.

After the boy said this he put his father back into the ashes whence he had come. This is narrated in the following song:

No. 6. The Wonder-boy and His Father (a)

(Catalogue No. 1215)

Recorded by PETER HAMMON

Voice ♩ = 112

Rattle ♩ = 112

Rattle-rhythm similar to No. 4



*Analysis.*—This song may be characterized as exclamatory. It contains many short phrases and short rests which were clearly given. The slower tempo of the third period is interesting, also the fact that the period, or section, is entirely on one tone. We note that the words of the song relate the action of the boy in bringing up his father from the ashes and returning him thither. Ascending and descending intervals are equal in number and almost half the intervals are fourths. Next in frequency is the minor third, and the song contains only one progression of a whole tone. Thus the progressions are larger than in a majority of songs of this group.

The boy traveled on, but he was not satisfied. He said that if he could only bring back his father once more and talk with him again he would be entirely satisfied. So he brought back his father a second time, and they wept in each other's arms. After the boy had been with his father a length of time he was satisfied. Then his father said, "During my life I stored a quantity of dried deer meat and other provisions. They are at a certain mountain (named). You are to go there, take everything that I stored, and use it as food on your travels."

The boy replied, "No. What you did and what you wore and what you stored away I do not want to take. I have my own power to go about and provide for myself." So he sent his father back, with dust and clouds and thunders roaring, going down into the earth forever.

The next story is concerning the second restoration of the boy's father. Other songs of this part of the series were not recorded.

No. 7. The Wonder-boy and His Father (b)

(Catalogue No. 1216)

Recorded by PETER HAMMON

♩ = 138

A

Rattle

B

1. 2.

*Analysis.*—The rhythm of the rattle is more irregular in this than in the song next preceding, and the song opens in the same agitated manner, but the second period (B) is calm and restful, suggesting the boy's resignation to the final departure of his father. This period contains only progressions of a whole tone. The rhythm of the rattle was uniform throughout the renditions of the song.

After sending his father away the second time the boy traveled on with no particular objective and finally arrived at the Colorado River. He traveled southward to see if he would come to a narrow place where he could cross the river. Finding none, he turned toward the north. He stopped and looked at the river with wonder. He saw a piece of petrified wood and wrapped up his few belongings and started across the river on the wood. Finding this was not like other wood but was sinking, he tried to hold it up, but just as he was about to drown he was caught by a whirlpool and carried to the other edge of the river. After getting out of the water and putting on his clothes he took one step and was on top of the mountain called Avi'makxé'k, which is between Pika'too and the present town of Parker. After standing there quite a length of time he

wondered whether his uncle Hatpa'akwa's (Coyote) meant what he said when he told him, "In your travels through deserts and unknown lands if you should happen to swallow your saliva you will become lost in your wanderings." While at this mountain the saying of his uncle came repeatedly to his mind, though he knew where he was and knew the name of the mountain. He said it was his country and that the mountain belonged to him. (The song containing this was not transcribed.)

Then he thought about another place similar to the place where he was. He thought of going there and staying a night, but he changed his mind and thought of another place to the west. He decided to go to this place and started to run down the mountain. Immediately he was at that place, admiring the mountain called Celai't. This narrative is contained in the following song:

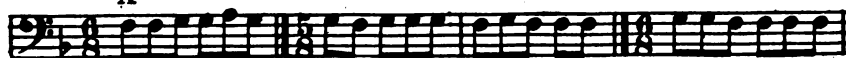
No. 8. The Wonder-boy on the Mountain

(Catalogue No. 1217)

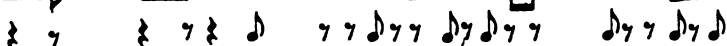
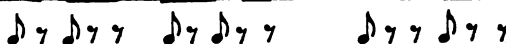
Recorded by PETER HAMMON

♩ = 184

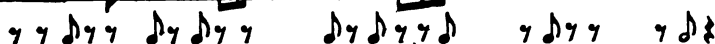
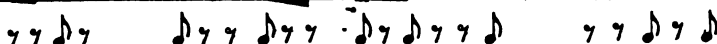
A



Drum



B





*Analysis.*—The uneven rhythm of the drum was maintained in all renditions of this song, indicating that the drum conformed to the melody instead of being an independent rhythm. This is noted in many songs herewith presented and is contrasted to the songs of many tribes previously recorded in which the drum was an independent expression, having its own tempo and rhythm. The peculiar measure lengths of this song were also found in all the renditions. This begins and ends on F, which is the middle tone of its compass. It contains only two intervals larger than a minor third, and about 73 per cent of the intervals are whole tones.

As he stood there he thought that if he started from there and went toward Pika'tco, it would be a short cut for him to go through the present site of Yuma and to a certain lake. Then he thought of another place on the east side of the river and decided to go there. He started east toward this place. Finally he came to a place now called Avi'apsiñ. Then he said, addressing the place, "If I were to call you by a word in my language I would call you Awi'apsi, but when the coming generations name you they will call you Avi'apsiñ." (This song has the same melody as the preceding and was not transcribed.)

After naming this mountain the boy stood there and thought of another place where he wanted to go, because he was not satisfied with any of these places. He traveled on until he came to a place called A'mātiya', meaning Earth-mouth.

## No. 9. The Wonder-boy on His Travels

(Catalogue No. 1218)

Recorded by PETER HAMMON

Voice ♩ = 108

Rattle ♩ = 108

Rattle-rhythm similar to No. 4



*Analysis.*—In this song the Wonder-boy is proceeding on his travels and we find the melody monotonous and the rattle in a steady rhythm of quarter notes. The song contains three periods, the third being shorter than the others and having a more energetic rhythm but no higher tones. The compass of the melody is only five tones and, like the song next preceding, it begins and ends on the middle tone of the compass. Ascending and descending intervals are about equal in number, and with one exception the intervals are minor thirds and major seconds.

He stood there a while and then saw something which seemed to be moving toward the other bank of the slough. It was dressed entirely

in bamboo and it had rings on its fingers made of bamboo and it wore bamboo sandals. It also had one bamboo sticking up in its hair like a feather. He said to himself, "I will hide behind this place and catch him. If it is an animal I will keep it for a pet, and if it is a human being I will consider him a friend." While he was hiding there the moving object was coming nearer. It was like the Wonder-boy, only dressed differently. It was his half brother A'xtak-wa'some, who had as much medicine power as he himself possessed. The boy did not realize this, and when the stranger came near his hiding place he started to seize him. To his surprise the stranger suddenly vanished and then appeared on the lowland at the other side of a slough. Then Pokohan recognized him and said, "There is something I wanted to say, and it is this: I am your half brother, and the person who has told me this is my paternal uncle Hatpaakwas."

#### No. 10. The Wonder-boy Meets His Brother

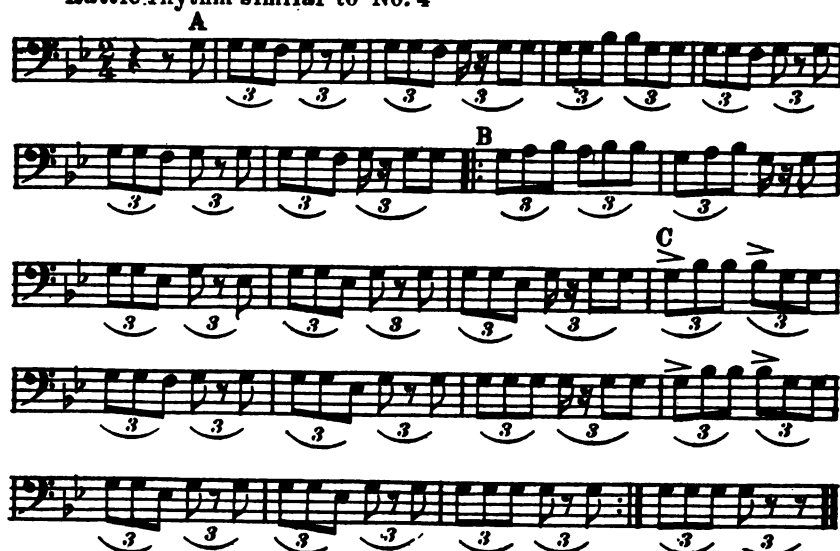
(Catalogue No. 1219)

Recorded by PETER HAMMON

Voice ♪ = 76

Rattle ♪ = 76

Rattle-rhythm similar to No. 4



*Analysis.*—In this song the Wonder-boy meets his half brother and the song contains the exclamatory quality that marked the song of his meeting with his father. Several tones are strongly accented and there are many short phrases separated by rests. The keynote appears to be G, which is in the middle of the compass of the song

and occurs as its first and last tone. Major thirds and major seconds each occur seven times in both ascending and descending progression. This is the most frequent occurrence of the major third in the entire group of songs, this interval being omitted from many songs. In this melody the minor third occurs about half as frequently as the major third.

The stranger said nothing but stood there with tears running down his face. There was talk of bringing Hatpaakwas himself to settle the matter but Pokohan said, "Our uncle is much older than we are and he was present when you were born; he even took you in his hands." After the stranger was convinced that he was half brother to the boy, Pokohan took off his garment, wrapped it on a stone and threw it over to the stranger on the other side of the slough. The stranger replied, "I understand how it is, and you show me much respect, as though I were your half brother, but as you have seen I have nothing to give you in return, for I wear nothing but this bamboo." Then he took the garment, put it on his shoulder and started west while Pokohan went toward the south. After Pokohan had traveled a distance he stopped and looked toward where his half brother was going and said, "I will sing for him for the last time." In this song he calls his half brother by his name, Ahtakwasome, and says that he is going toward the west. The melody is a duplicate of the preceding and not transcribed.

Then Pokohan started as though he were going to some particular place. He went until he came to a certain place and there was a jack rabbit sleeping on the road. He almost stepped on it and it was frightened and started to run toward the mesa. Then it stopped and stood on its hind legs and looked at the boy. This frightened Pokohan, for he was still a little boy and he thought the jack rabbit was going to catch him. Then he said, "I will destroy all this grass that you feed on so that you can never come here again to feed." Yet the boy knew that the grass would grow again if he destroyed it.

## No. 11. The Wonder-boy Meets a Jack Rabbit

(Catalogue No. 1220)

Recorded by PETER HAMMON

Voice ♩ = 112

Rattle ♩ = 112

Rattle-rhythm similar No. 4



*Analysis.*—Only three tones occur in this song. The drum is in continuous quarter notes, this beat being steadily maintained during a 5-8 followed by a 3-8 measure. Attention is directed to period C, which begins with a 4-measure phrase followed by two measures differently accented; these measures being followed by four measures in the original rhythm.

The boy lighted the grass and it started to burn. Then he said, "If I could only get rid of my hair, so it would not be so heavy in my travels!" So he put his head down in the fire and burned off all his hair. He took the little bamboo (to prevent thirst) and put it in his mouth, and he took the belt (to prevent hunger) and put it around his waist; then he put the war bonnet on his head, but it would not stay on because he had no hair. When he saw this he said, "Why didn't I think of this before? I will have no more use for this war

bonnet." But on second thought he spit on the palm of his right hand, put the war bonnet on his right hand and then on his head, and it stayed on. He stood there, shook his head, and said that it was all right.

### No. 12. The Wonder-boy and His War Bonnet

(Catalogue No. 1221)

Recorded by PETER HAMMON

$\text{♩} = 104$

**A**

Rattle

**B**

**C**

1 2

*Analysis.*—This song contains the exclamatory phrases similar to those noted in Nos. 6 and 10. The song has a compass of five tones, the lowest of which is the keynote, but the song begins and ends on the middle tone of the compass. The period B is entirely on one tone, and the melody progresses entirely by major and minor thirds. The drum is in continuous quarter notes except that the beat on the final count of a measure is sometimes omitted.

He started again on his travels and came to a big "wash" and he traveled in that until he came to a narrow place. There he heard a low sound that still was loud. He lay and watched until this sound came up to him and he found it was made by a wild cat. He called the name of the wild cat, Naxmē', and said that its body was striped and its eyes shone. This was the first naming of the animal.

## No. 13. Song Concerning the Wild Cat

(Catalogue No. 1222)

Recorded by PETER HAMMON

$\text{♩} = 100$

**A**

Drum

*Fine*

**B**

*Analysis.*—A song concerning a wild cat has not previously been recorded and we look for some peculiarity of rhythm or melody. The drum was clearly audible, and its irregular rhythm is transcribed as it occurred in all the renditions. A 5-8 measure appears four times in the first period, always on the same tone. These features are somewhat unusual. The second period is different in rhythm and less active in its melody progressions. The melody tones are of the minor triad and fourth and the song has a compass of five tones.

Farther on he met a little humming bird and it was making its own sound. It sounded as though there were more than one. When the sound came nearer he saw that it was nothing but a little humming bird, so he stood there and gave it the name of Nakui'x. It is interesting to note the humming, monotonous form of the next song.

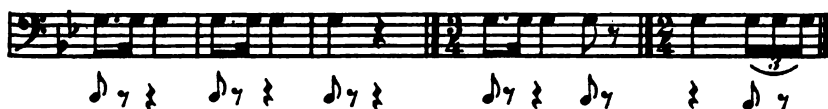
## No. 14. Song Concerning the Humming Bird

(Catalogue No. 1223)

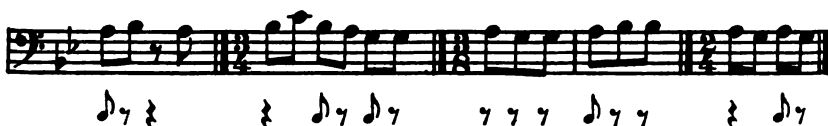
Recorded by PETER HAMMON

♩ = 126

A



B ♩ = 104



♩ = 126



*Analysis.*—The peculiar sound made by a humming bird is suggested by this melody, the semitone, which is somewhat unusual in Indian songs, comprising about one-third of the progressions. No interval larger than a minor third occurs in the song. The change of tempo in the second period is interesting and was given in all the renditions. The drum beat is somewhat irregular. Cf. No. 76, which is also concerning a humming bird.



He journeyed farther and heard another sound. It came from an insect (horsefly) which he named Huau'. This little insect was in a plant called a mountain star and the boy did not see the insect, but he heard a strange, loud sound coming from the plant. In the song he described the insect and mentioned its wings and its eyes, as well as other characteristics. The song had practically the same melody as that concerning the humming bird and it was not transcribed.

The series could have been greatly extended, the traveler meeting many other insects and visiting other mountains. The portion of the series herewith presented seems, however, to be sufficient for the present purpose.

### YUMA CORN DANCE

Several dances associated with the Memorial ceremony were held previous to that event, the most important being the Corn dance (Akil). Corn is mentioned in the Akil songs and the dance was connected with the securing of an abundant crop. Katco'ra (pl. 27, a), who recorded the songs of this dance, also assisted the writer by going to the houses of singers living at a considerable distance, persuading them to record songs, and in some instances bringing them to the place where the songs were recorded. He said that he had been a "helper" at the Corn dance and his power was such that his singing of these songs caused the corn to grow faster. The songs began by telling of the planting of the corn, the gradual opening of the leaves, the appearance of the tassels, and the full development of the corn up to its maturity. Several tribes were often in attendance and "each tribe sang of the corn in its own language and in its own way."

In the old days the Yuma, as already stated, were scattered over a wide area, some living in the Gila Valley north of their present abode, some living farther south, and some farther west. They met for the Corn dance, which began when the corn was about 10 inches high and continued until the corn was ripe, which was from four to six weeks.

Those who danced the Akil were "dressed up to look as fierce as possible." Their faces were painted with clay and their hair was arranged high in a pile, willow bark being used in this style of hair-dressing. At the beginning of the Akil a meeting was held under a desert shelter decorated with green. (This structure is commonly called a shack.) The people of each village came by themselves, led by a singer, and they all sang as they advanced.

The Akil was danced by both men and women, standing side by side in four or five circles, one inside the other, while the singers

were in the middle of the innermost circle. The singers usually comprised two men, with one woman as a helper. Additional women singers are mentioned in connection with No. 17. The songs were accompanied by the shaking of gourd rattles. The dancers did not stand alternating men and women, and they might hold hands or not, as they chose. Much individuality of motion was permitted, as it was said that "some danced up when others were down or bent backward." At first the circles moved in the same direction and a characteristic of the dance was the changing of direction by alternate circles. This was done during songs Nos. 17 and 18. Many other dances were held during the time that the people were together, different singers and dancers taking part.

When the corn was ripe it was cut, placed in a pile, and divided among the people. At the final meeting a speech was made announcing the Károk, which began four days afterwards, according to the native reckoning, which includes the first and last days of the four. The person who arranged for the Akil expected to take part in the Károk and at its final dance he collected paints, beads, and other articles to be used in the ceremony, the persons who attended the dance contributing these materials.

The Akil in its full form is said to have been given "not so very long ago" with Maricopa, Mohave, and other tribes in attendance, but at the present time the singing and dancing lasts only a week, and has no significance.

The songs of the Akil are in pairs, the first song having words and the second having no words. Katcora recorded one pair of songs, and thereafter sang only the first song of each pair. The words of these songs are in what is known as the "old language." The singers repeat the songs by rote and have a general knowledge of their meaning, but the language is obsolete. It appears that, as in many of these songs, the words are descriptive of action which either is taking place or is supposed to have taken place among mythical personages. The first song was said to state that a certain group of people had arrived and were singing and dancing.

## No. 15. Corn Dance Song (a)

(Catalogue No. 1231)

Recorded by KATCORRA

Voice ♩ = 100

Rattle ♩ = 100

See rattle-rhythm below



Rattle-rhythm



*Analysis.*—This song consists entirely of 2-measure phrases. The periods A and B each contain four of these phrases and period C contains six, the last two having no rest in the final measure. The song is characterized by the descending third at the close of these phrases, which was always sung glissando. As in many of these songs, the most pleasing portion of the melody is in period C. In two respects this melody is unusual. The lowest tone of the compass is the first and last tone in the song, and 86 per cent of the progressions are fourths and major thirds.

This was followed by a song which had no words, but has the same melody, being the second of the "pair." Katcorra next recorded a song which says that after the people arrived they circled around the shack, singing and dancing.

During the two songs next following the alternate circles reversed the direction of their motion. These were the only songs during which this change of direction occurred.

## No. 16. Corn Dance Song (b)

(Catalogue No. 1232)

Recorded by KATCORA

Voice ♩ = 88

Rattle ♩ = 88

See rattle-rhythm below

Irregular in tonality

A

B

C

D

Rattle-rhythm

*Analysis.*—This melody is classified as irregular in tonality. In order to indicate the tones which were sung by the Indian the song is transcribed with a signature of five sharps. It will be noted that the tone B does not occur; the melody tones being D sharp, E, F sharp, and G sharp. There is a plaintive effect in the frequency of semitones which is somewhat unusual in these songs, comprising 19 of the 26 intervals. The rests were given uniformly in all the renditions. The rhythm of the rattle was different from that in the preceding song and was maintained with clearness.

The interpreter said, "When he shakes the rattle down it is the signal for the women singers to begin. The people dance moderately while the men are singing, but at the change to the women singers the leader says, 'Dance harder. Do your very best.' So they all dance harder."

## No. 17. Corn Dance Song (c)

(Catalogue No. 1233)

Recorded by KATCOBA

Voice ♩ : 92

Rattle ♩ : 92

See rattle-rhythm below

The musical score is written on five staves in G major (one sharp) and 2/4 time. The first staff is labeled 'A' and contains a melodic phrase with a bracketed '(1)' above it. The second staff continues the melody with another bracketed '(1)'. The third staff is labeled 'B' and contains a melodic phrase with a bracketed '(2)' above it. The fourth staff continues the melody with a bracketed '(2)'. The fifth staff continues the melody with a bracketed '(2)'. The score is written in a style typical of early 20th-century ethnographic publications, with notes and rests clearly marked.

Rattle-rhythm



*Analysis.*—This song contains the tones C sharp, D sharp, E, F sharp, and G sharp, and progresses chiefly by minor thirds. The sound of the rattle was synchronous with the voice and occurred only on the first of the measure. As in all songs of this group, the rests were given with much distinctness. Period B consists of four phrases, the second of which is similar to phrases in A, while others differ slightly in rhythm. Each period of the song was repeated several times.

The next song mentions the clouds of dust that arise as the people dance.

## No. 18. Corn Dance Song (d)

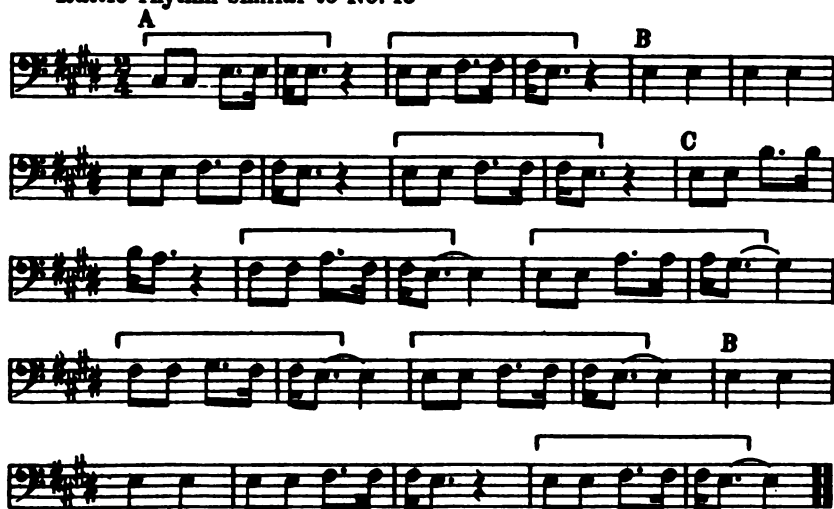
(Catalogue No. 1234)

Recorded by KATOONA

Voice ♩ : 96

Rattle ♩ : 96

Rattle-rhythm similar to No. 15



*Analysis.*—The manner of singing this song was marked by precision and a decided accent. The keynote is regarded as E, and the song contains all the tones of the octave except the third and seventh. The period marked A was sung six times, followed by B sung once, after which A was sung four times, followed by B and C. The only differences in the repetitions was that in the sixth repetition of A the last two measures were omitted, which may have been due to the length of the words. While the rattle could not be distinguished in every measure, it appears to be in the rhythm indicated. About three-fourths of the progressions are whole tones.

The words of the final song state that the people are dancing around in a circle.

## No. 19. Cera Dance Song (e)

(Catalogue No. 1235)

Recorded by KATOOMA

Voice ♩ = 100

Rattle ♩ = 100

Rattle-rhythm similar to No. 15



*Analysis.*—This song contains short phrases followed by rests, suggesting No. 15. It has a compass of five tones and contains all the tones in this compass. In a majority of this series of songs the ascending and descending intervals are similar if not equal in number, but in this instance one-half of the upward progressions are major thirds, which do not occur in downward progression, and two-thirds of the downward progressions are whole tones, which occur only twice in upward progression. This gives a rather unusual interest to the melody.

## YUMA HUMAN BEING DANCE (PI'PA)

A dance frequently held before the Kârok instead of the Akil is the Pi'pa, or Human Being dance. This may also be used at a social gathering, and on such an occasion the young men and women take part; but if it is given before the Kârok it is danced only by older people who are relatives of the persons to be honored, or commem-

orated, in the Károk. Like the Akil, it ends four days before the beginning of the Károk. The instrument used to accompany the songs is the "spice-box rattle," consisting of a small tin box containing BB shot and pierced with a stick which serves as a handle. This rattle is used with no other songs. The singers are usually 6 to 10 in number and sit on a long bench. (Fig. 4, *c*.) The leading singer has the loudest rattle—not the largest but the one containing the most shot. He sits in the middle of the row and his two best assistants are seated one on each side. The other singers are known as "helpers." The dancers move in two elliptical paths in front of the singers. The men dance nearest to the singers and move face forward. The women move sidewise, facing the singers continuously. (Fig. 4, *a*, *b*.) The number of women dancers is usually larger than the

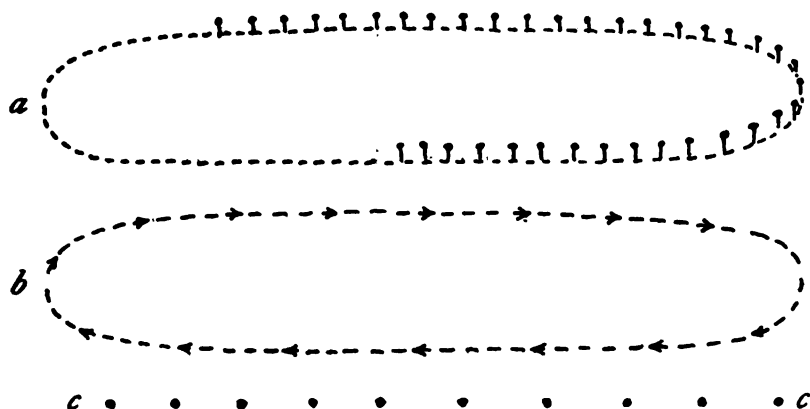


FIGURE 4.—Diagram of Human Being Dance

number of men. The dance is so lively that the dancers are said to have both feet off the ground at the same time, leaping into the air.

When this dance precedes a Károk it is the present custom to begin the dance about noon and continue for two or three hours. When the leading singer sees that all the people expected at the gathering have arrived he begins a certain song. This is the signal for the dance to cease. The women then begin to wail and the whole company begins to cry. This is continued during the entire day, and at its close the speaker announces that the Károk will begin in four days.

### YUMA MEMORIAL CEREMONY (KÁROK)

The annual observance of this ceremony is continued by the Yuma at the present time (1922). In some respects the ceremony resembles the Chippewa "restoration of the mourners" and the Sioux cere-



mony of "releasing the spirit."<sup>25</sup> It terminates the period of mourning, and the preparations occupy the attention of the family and friends of the deceased during the early months of their bereavement. The phase of the ceremony peculiar to the Yuma is the public burning of "images" of the deceased persons, after which the dead are never mentioned. There is considerable expense connected with the making of the images and the gifts to the dead, which debars some of the poorer members of the tribe.

The decision that the deceased shall be represented in the Károk is made at the time of a cremation. Relatives of the deceased then reserve part of his clothing to be placed on the image that is to be burned. Some time before the Károk a meeting is held and each person brings a gift of clothing to be put on the image. They all wail and cry as at a cremation. One man is appointed to keep all this clothing, which he takes home and locks in a trunk. The man assuming this responsibility must go without salt or lard for four days and bathe every morning, in order that the spirits of the dead may not trouble him.

Certain materials used in the Károk, such as native paint or eagle feathers, must be obtained from the vicinity of Needles or Parker, and a messenger is sent to obtain them. This costs two or three horses and a quantity of beadwork or other goods. The messenger announces the Károk to persons living in that vicinity and tells the time of the ceremony, so they can attend if they wish to do so.

The images used in the Károk are made to look as much as possible like the persons they represent, both men and women. The work is done by men who are experts and are not paid for their services. One mourner usually provides several images. Thus if a man intends to take part in the Károk by providing the image of a parent, he is required to provide also the image of another adult relative who has died recently, and if he can afford it he is expected to provide many other images.

In his preparation for making the image a man skilled in the art will go to the relatives and ask how the deceased was accustomed to paint his or her face, and to make any other inquiries that will assist him in securing a likeness. The images are almost life-size. At the present time the framework for the body is made of a board, but in the old days the entire figure was made of cottonwood. The foundation for the head is made of a section of willow log which is made smaller for the neck and attached to a thick board, of such a length as to make the image approximately the height of the person when in life. Projecting crosspieces for the shoulders and hips are

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<sup>25</sup> Cf. Bull. 53, pp. 153-162 and Bull. 61, pp. 81 to 84.

attached to the board (Fig. 5.) This much of the work of preparing the image is done before the time of the ceremony.

The Human Being dance, ending four days before the Kârok, is so timed that the Kârok will begin on the day when the moon rises as the sun sets. As the Kârok lasts four days, this will give the light of the full moon for the dance and ceremony of the final day. Thus if the Human Being dance ends on Monday, the Kârok begins on Thursday, terminating on Sunday night, the ceremony including the dawn of Monday. With this sequence of days the relatives of the persons to be honored would gather on Wednesday and the shack for the lamentations would be built on Thursday. This shack was made of green willows and under it the crying would continue for four days and nights.

The entire company would have gathered by Friday night or early Saturday morning. The event of Saturday was the building of the shack where the ceremony would be held. This was made of very dry arrow weed and dry poles. There was a prescribed manner for gathering this material. The persons going to secure it went together for a certain distance, then separated into two groups, one going one way and the other going another, but both traveling toward the east. About noon they met at the place where they had separated and returned together, bringing the material. Then they went back to the green willow shack. Certain men built the ceremonial shack in the afternoon. This was oblong in shape, the length extending north and south. (Fig. 6.) They rested that night and went into the ceremonial shack early Sunday morning.

During Saturday night the preparation of the images was completed. This was done in a very secluded place, perhaps a mile from the place where the ceremony was to be held. The making of the framework has been already described. The final work consisted in the modeling and painting of the face, the placing of the hair, and the clothing of the image. The round wooden ball which formed the framework of the head was covered with a reddish gum made by boiling the root of arrow weed and mashing it. This was modeled while warm and made to represent as nearly as possible the features of the deceased person. It is said that a striking resemblance was often attained. A hole was made in the top of the head, the hair was inserted and brought down around the face, which was painted in accordance with the custom of the person when in life.

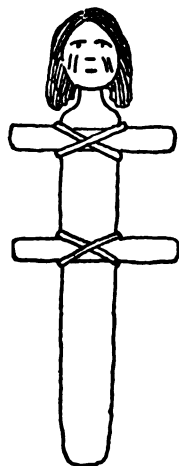


FIGURE 5.—Frame for image in memorial ceremony

On Sunday morning the relatives of the persons to be honored and all the company are gathered in the green willow shack, and the images are brought thither from the east, usually a distance of about 100 yards. Each image is brought by a "carrier," who holds the image in front of him, grasping it with both hands by the cross-bar at its hips. They "dance" the images up and down as they advance. In front of the images are the singers walking in a line, and the speaker is usually at the right of this line of singers. The strange procession pauses at four places on its way to the shack, and the speaker makes a speech in the "secret language." This is a formal speech, repeated by rote, and mentions the "wind directions." After each speech the singing is resumed, the images are "danced," and the procession moves forward.<sup>28</sup> During this time the relatives are facing the east, crying and lamenting.

The images are brought into the shack, the carriers "stand them in a row" in the middle of the shack, cover them with a sheet, and go away. The relatives then stand, each near the image of his or her dear one, and cry the rest of the day. For a little time they have looked upon familiar features and garments, now concealed by the white cloth. In a few hours they will see all this consigned to the flames, and forever after they will be forbidden to mention or to weep for the dead. All the memories of the cremation crowd upon them. It is a drama of primitive intensity. During this day there takes place an enactment of scenes associated with the warpath. Certain persons have been asked to take charge of this and are selected from among the older members of the tribe. They are divided into two parties, one representing the Yuma and the other the enemy. They enact the scouting and trailing of the enemy and a "sham battle."

On Sunday evening, just after sunset, a ceremony is begun preliminary to the burning of the images, which takes place early the next morning. The singers take their places in the shack, standing in three lines which extend north and south. The leader is at the center of the middle line with one helper at each side. (Fig. 6.) There are about 10 men in this line and they face the east. Another line of about the same length stands fronting them and thus faces the west. Back of the line in which the leader stands are an indefinite number of singers also in a line facing east. These comprise the younger singers. When the singers sit down they sit on their heels, rising at a signal from the leader who holds the rattle. Joe Homer is in charge of the ceremony at the present time. Although he is blind he has such a clear mental perception of the tempo of the songs and the proper length of time between each song that, at a

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<sup>28</sup> Luke Homer, the writer's interpreter, has acted as a carrier of the images.

recent ceremony, he led the songs beginning at sunset and concluded them within five minutes of 12 o'clock. He received these songs from his father, Charles Wilson (pl. 1), who recorded many for the present work (Nos. 20-26, 40-56). Wilson said that the Creator commanded the Yuma to have this ceremony and gave them the songs, which they still use. The meaning of the words has been forgotten, but the order of the songs is preserved and the words are repeated by rote. As stated elsewhere, no group of these songs contains more than four and some contain only two or three songs. Each must be sung four times, after which the leader may end the singing at any desired time. These are the only songs ended in this manner. A further peculiarity of these songs is the prolonging of the final tone in a nasal humming sound. These songs, like those of the Akil, are in pairs. The three songs next following were sung at about midnight and the next two songs constitute a pair.

No. 20. Memorial Ceremony Song (a)

(Catalogue No. 1189)

Recorded by CHARLES WILSON

$\text{♩} = 11$   
Irregular in tonality

A

1. 2.  $\text{♩} = 88$

$\text{♩} = 113$

*Analysis.*—This is the first of a series of seven songs which appear to be based upon successive intervals rather than upon a relation of the tones to a keynote. This song is classified as irregular in tonality. The signature of two flats indicates the pitch of certain tones, but does not imply an established key. A descending fourth is used effectively in many of these songs. The tones of the present melody are D, E, F, suggesting the key of D minor; a few measures

later, however, the melody descends to B flat and the remainder of the melody consists of the tones B flat and D. The change of tempo is unusual and interesting, with the return to the original tempo at C. The final section of the song is characterized by quarter notes. Ascending and descending intervals are equal in number and consist chiefly of major thirds, this interval constituting 67 per cent of the entire number of intervals.

No. 21. Memorial Ceremony Song (b)

(Catalogue No. 1190)

Recorded by CHARLES WILSON



*Analysis.*—The principal intervals in this song are the minor thirds F sharp–A and C sharp–E. The tone B in the seventh and fourteenth measures seems to have little relation to the rest of the song. There is something strangely impressive in the short, monotonous phrases of the latter part of the song and the ascent to the final tone, which is prolonged to a length of four measures.

## No. 22. Memorial Ceremony Song (c)

(Catalogue No. 1191)

Recorded by CHARLES WILSON



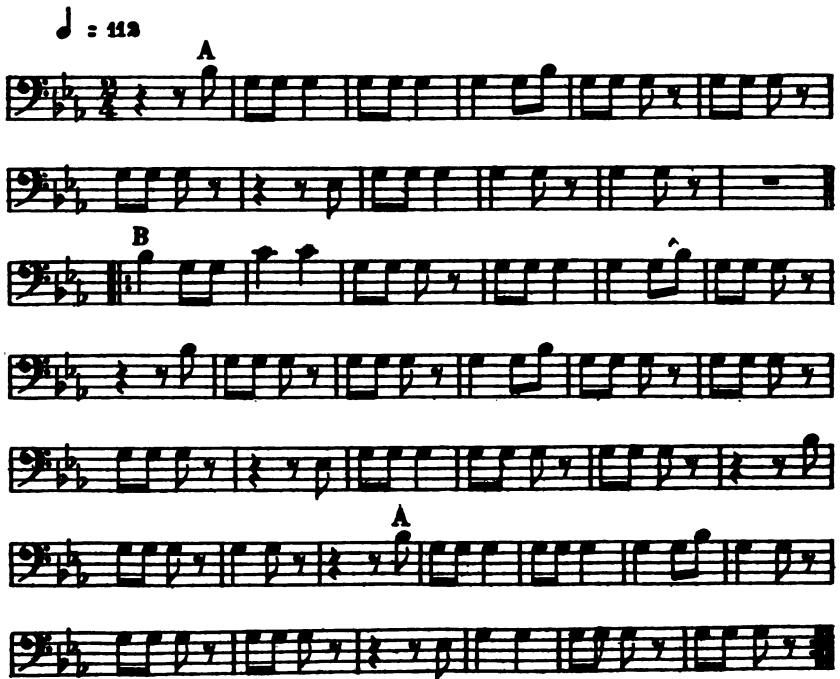
*Analysis.*—The keynote of this song occurs only in the fourth measure, this occurrence being on the last count of the measure. This initial interval of a major third, however, provides an opening which is in contrast to the song next preceding. About two-thirds of the remaining progressions are minor thirds between the upper tones of the major triad. The tone B, occurring about midway through the song, gives the slight variation in interest that often appears at this part of an Indian song.

A small bell is rung at exactly midnight. At some time between midnight and the procession of the images there is a dance in which each man is given a downy white feather. They receive these while seated flat on the ground and dance in that position, holding the feather inclosed in their hands. The dance consists in thrusting the head forward and drawing it back, leaning forward and then leaning back. The leader of the singers is the only man with a rattle, and he directs the motions of the entire company, while his helpers, usually two to four in number, sing with him. The next three are songs of this dance and form a group, the motions of the people being the same with all these songs. Different motions were used with other groups of songs.

## No. 23. Memorial Ceremony Song (d)

(Catalogue No. 1192)

Recorded by CHARLES WILSON



*Analysis.*—The tones of this melody consist almost entirely of the two upper tones of a major triad, and therefore a large proportion (about 70 per cent) of the intervals are minor thirds. The keynote occurs only as a short unaccented tone and the sixth occurs only once, giving character to the opening of period B. The melody contains many short, monotonous phrases, with little variety in the length of the tones.

## No. 24. Memorial Ceremony Song (e)

(Catalogue No. 1193)

Recorded by CHARLES WILSON

♩ = 108



*Analysis.*—There is an effect of sorrow in the progressions of the first seven measures of this song which is continued throughout the melody. This effect seems to lie in the sequence of F sharp—C sharp, followed by E—C sharp. The prolonged tones indicate the period of “dancing the images.” Sixty-eight per cent of the intervals are



whole tones and 23 per cent are minor thirds. In contrast to several of the Memorial dance songs the keynote of this melody is frequently repeated and strongly emphasized.

### No. 25. Memorial Ceremony Song (f)

(Catalogue No. 1194)

Recorded by CHARLES WILSON



*Analysis.*—This song contains only the tones of the major triad. Its chief interest lies in the predominance of major thirds which constitute five-sixths of the intervals. The measure divisions of the first section (A) are reversed in the second section (B). This is a form of thematic development that occurs less frequently in the Yuman than in other Indian songs under analysis.

Before the images are burned they are carried in a ceremonial procession around the shack. The carriers for the images are usually the same who brought them into the shack, though one or two may be changed. At the proper time they take their places, each standing beside the image he is to carry. When the leader begins the following song each carrier takes up an image, holding it as before by the crossbar at the hips. They begin the circling of the lodge with this song. The action of moving the images in this manner was said to mean "the dead are dancing." On the prolonged tones of the song they "dance" the image three times from one side to the other, stamping the foot on the side where the image rests on

the ground. The carriers pause a few seconds and then "dance" the image three times again. Thus they may move the image to the right, then to the left and right, stamping the corresponding feet. The next motion would be to the left, right and left. The image is heavy and its height makes it still more difficult to handle.

# No. 26. Memorial Ceremony Song (g)

(Catalogue No. 1195)

Recorded by CHARLES WILSON



*Analysis.*—The keynote of this song is strongly emphasized, in contrast to several preceding songs of the present series. The second period (B) consists entirely of repetitions of the keynote except for the descending semitones at the close. The measure division of period A is reversed in the middle portion of the song but reappears in the final phrase. The interval of a fourth, frequently noted in songs concerning motion, constitutes 43 per cent of the intervals in this song, the interval next in frequency being a minor third.

In making the circle of the shack they pause and sing a song at each of the four corners. The procession is led by Joe Homer, the blind man, and it is said that he always stops at the right place as he counts the steps from one corner to another. Only one of these songs was recorded. This was the song which was sung when the procession paused at the northwest corner of the shack, and the melody was found to be the same as that of No. 26.

The procession moves around the outside of the shack, the carriers with the images dancing backward and the singers moving forward. After encircling the shack the singers return to their first position and the carriers pause a short distance in front of the shack. (Fig. 6.) After this pause they also enter.

whole tones and 23 per cent are minor thirds. In contrast to several of the Memorial dance songs the keynote of this melody is frequently repeated and strongly emphasized.

### No. 25. Memorial Ceremony Song (f)

(Catalogue No. 1194)

Recorded by CHARLES WILSON



*Analysis.*—This song contains only the tones of the major triad. Its chief interest lies in the predominance of major thirds which constitute five-sixths of the intervals. The measure divisions of the first section (A) are reversed in the second section (B). This is a form of thematic development that occurs less frequently in the Yuman than in other Indian songs under analysis.

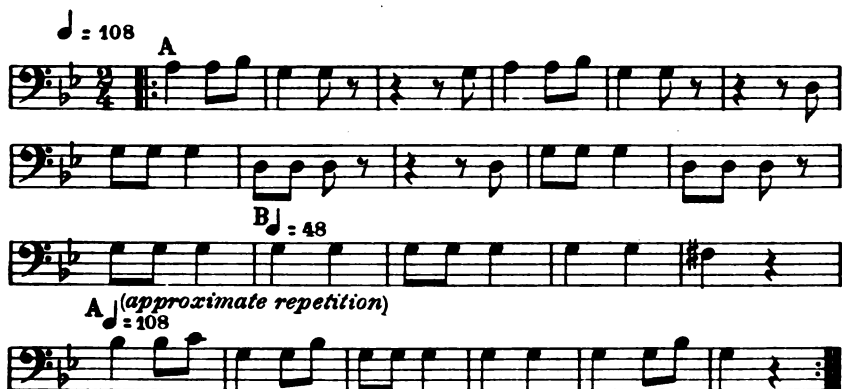
Before the images are burned they are carried in a ceremonial procession around the shack. The carriers for the images are usually the same who brought them into the shack, though one or two may be changed. At the proper time they take their places, each standing beside the image he is to carry. When the leader begins the following song each carrier takes up an image, holding it as before by the crossbar at the hips. They begin the circling of the lodge with this song. The action of moving the images in this manner was said to mean "the dead are dancing." On the prolonged tones of the song they "dance" the image three times from one side to the other, stamping the foot on the side where the image rests on

the ground. The carriers pause a few seconds and then "dance" the image three times again. Thus they may move the image to the right, then to the left and right, stamping the corresponding feet. The next motion would be to the left, right and left. The image is heavy and its height makes it still more difficult to handle.

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(Catalogue No. 1195)

Recorded by CHARLES WILSON



*Analysis.*—The keynote of this song is strongly emphasized, in contrast to several preceding songs of the present series. The second period (B) consists entirely of repetitions of the keynote except for the descending semitones at the close. The measure division of period A is reversed in the middle portion of the song but reappears in the final phrase. The interval of a fourth, frequently noted in songs concerning motion, constitutes 43 per cent of the intervals in this song, the interval next in frequency being a minor third.

In making the circle of the shack they pause and sing a song at each of the four corners. The procession is led by Joe Homer, the blind man, and it is said that he always stops at the right place as he counts the steps from one corner to another. Only one of these songs was recorded. This was the song which was sung when the procession paused at the northwest corner of the shack, and the melody was found to be the same as that of No. 26.

The procession moves around the outside of the shack, the carriers with the images dancing backward and the singers moving forward. After encircling the shack the singers return to their first position and the carriers pause a short distance in front of the shack. (Fig. 6.) After this pause they also enter.

At the east, at a distance from the shack, a group of men are making arrows. Four songs are sung as they put the feathers on four arrows and fasten the feathers by wrapping with green sinew. The arrows are placed upright in the ground in groups of four. Meantime certain men are making a large shield.<sup>27</sup> In old days this

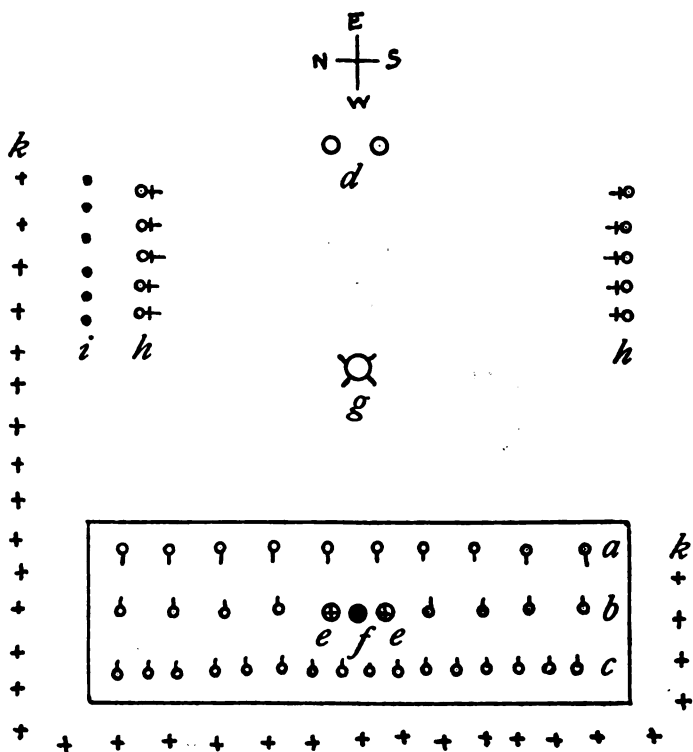


FIGURE 6.—Diagram of memorial ceremony: *a*, Singers facing west; *b*, *c*, singers facing east; *d*, archers; *e*, *e*, assistants to leading singer; *f*, leading singer; *g*, shield; *h*, images; *i*, relatives of persons represented by images; *k*, spectators.

was made of deerskin, but at present it is made of canvas stretched over a hoop, about 3 feet in diameter. The hoop is made of a "very sacred weed" which is pliable. The shield is placed on a light frame, or easel, in front of the shack and at a distance of about 100 feet from it. Four feathers are stuck in the hoop, one song being sung after each feather is put in place.

The singing and dancing continues until about 3 a. m. Four songs are sung and the people form an aisle outside the shack and extend-

<sup>27</sup> "This, except for an allusion to its use by the Diegueño, is the most westerly known occurrence of the shield, whose distribution stretches through the Pima and Apache to the Pueblo and Plains tribes. Neither the Yuma nor the Mohave, however, appear to have used the implement very extensively in actual warfare, and there is no mention of any heraldry in connection with it." (Kroeber, *Handbook of Indians of California*, Bull. 78, Bur. Amer. Ethn., pp. 792-793.)

ing toward the east. The images are in the front row on either side, back of them are the relatives carrying the gifts to be burned with the images, and the people are in the rear. The shack is then set on fire. Four songs are sung, which conclude the singing. Immediately afterwards the archers shoot the four arrows into the shield, rush forward, snatch the shield from its place and throw it into the blazing shack. Then they run down the aisle of people toward a body of water and jump into it. These men wear no clothing except the breechcloth and their faces are painted black and white, each in a solid color except that the men painted white have a black spot on each eyelid. It is required that they go down four times before coming out of the water. The desert nights are cold and this feat is undertaken only by men who have such "medicine power" that neither heat nor cold can harm them.

When this has been done a certain man directs the carriers to take the images straight south to where a pile or "nest" of dry arrow weed has been prepared. The images are laid on the arrow weed face downward, as the body is laid for cremation, and the arrow weed is lighted by the same man who lights the fire at a cremation. The relatives circle around the fire, wailing and throwing gifts into the flames, it being the belief that these gifts go to the dead.

All the people go home directly after the Kârok. The relatives of persons who have been honored (by the burning of their images), and also the leaders of the ceremony, eat very little food for four days and abstain from lard and salt. In describing the Kârok it was said, "This was an example to the world that it would be in images that the dead would come back. It will not be the whole person that comes back. The first coming back will be at the time of the cremation, the second will be in images at the Kârok, but it can be only twice that the dead come back. When they go away after the Kârok it is forever."

### COCOPA CREMATION LEGEND

The translation of this legend and the words of the songs was made possible by the cooperation of two interpreters, Nelson Rainbow translating the Cocopa into Yuma and Luke Homer translating the Yuma into English. This series of songs is called Sâ'wi (Cocopa), meaning buzzard, the Yuma term being Sa'wi. Only one Cocopa knows these songs, and he, after some persuasion, consented to sing them. This singer (pl. 27, b) is known by the English name Clam and is called Axlu'm by the Cocopa, this being a mispronunciation of the word "clam." He said that he received this name when he lived by the sea in Mexico. The Cocopa songs were recorded near Somerton, in the extreme southwestern portion of Arizona, where a few Cocopa

from Mexico were living but were not yet enrolled as United States Indians. These songs were accompanied by the shaking of a gourd rattle and the words were in an obsolete language. The meaning was known to the singer and the words are given in approximately the words of the interpreter.

In explanation of the songs it was said that in the beginning there were two beings who rose from the bottom of the earth. One caused light and created human beings and the other was destructive. The present series of songs relates to the death<sup>27</sup> and cremation of the second, who will be referred to as Superman. The Cocopa term is Me'sipa, which is used in no other connection. The Yuma term is Koma'stamho. After his death some of the people changed into birds and animals, but the next generation was composed entirely of human beings.

Each song in this group is preceded by the singer's description. This can scarcely be considered as a translation but indicates the content of the words.

The next song states that although the Superman was in a serious condition he would not admit that he was sick. His children, who surrounded him, said they would try again and ask him of his condition.

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<sup>27</sup> "This concept of the dying god and of the mourning for him is universal among Yumans and Shoshoneans and is probably the dominant and most poignantly felt motive of every mythology in southern California. Its analogue in the Aztec Quetzalcoatl story has already been commented upon, but it is important that no parallel is known among the Pueblos or any true southwestern people. There may have been connections with the central and south Mexican story through Sonora. But except for dim suggestions, the development of the idea is probably local. All the Californians make much of the origin of death. . . . Certain considerations indicate that the dying god concept developed in southern California proper, where its ritualistic counterpart also has its seat, and inclines the balance toward a Shoshonean rather than a Yuman origin for the idea and its principal associations." (Kroeber, *Handbook of Indians of California*, Bull. 78, Bur. Amer. Ethn., p. 790.)

## No. 27. The Illness of the Superman

(Catalogue No. 1256)

Recorded by CLAM

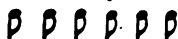
Voice ♩ : 80

Rattle ♩ : 80

See rattle-rhythm below



Rattle rhythm



*Analysis.*—The rhythm of this song was given with crispness, the rattle coinciding with the voice and continuing through the portions of the measures during which the voice was silent. Progression is chiefly by whole tones which comprise 70 per cent of the entire number of intervals. The remaining intervals consist of 10 major thirds and 6 semitones. Ascending and descending intervals are about equal in number. The song was sung with the repeated portion as indicated, after which the last 12 measures were sung twice. These repetitions were without a break in the tune.

They have failed. In reply to their inquiries the Superman said that he was not sick. In doing so he set an example for wise men to follow, and to this day such men will never admit that they are sick, though they may be in a dying condition. But the children of the Superman still insisted that he was very sick.



## No. 28. The Superman Sets an Example

(Catalogue No. 1257)

Recorded by CLAM

Voice ♪ : 92

Rattle ♪ : 92

Rattle-rhythm similar to No. 27



*Analysis.*—This song progresses chiefly by fourths and semitones, the former being 15 and the latter 14 in number. They occur with equal frequency in ascending and descending progression. Other intervals are minor thirds and major seconds which also are about equal in ascending and descending order, yet the melody is far from being monotonous. Attention is directed to the peculiar phrasing in the seventh to the tenth measures. The first portion of the song (10 measures) was sung three times before the singer proceeded to the remainder of the song. The rattle occasionally omitted one stroke at the end of a measure, resuming with a sharp accent on the first of the succeeding measure.

When it was evident that the Superman was growing rapidly worse his children said, "You are passing away. Your eyes show that you are growing weaker and yet you do not seem to hear what we are saying. We still ask and beg you to speak to us for the last time."

## No. 29. The Superman Grows Weaker

(Catalogue No. 1258)

Recorded by CLAM

Voice ♩ : 88

Rattle ♩ : 88

Rattle - rhythm similar to No. 27



*Analysis.*—This melody lies chiefly below the keynote, which is an unusual formation in the songs under analysis. The only tone higher than the keynote occurs in the opening measures. The song is characterized by a gliding of the voice on descending intervals followed by a rest, the glissando extending below the transcribed tone and gradually trailing into silence. More than half the intervals are whole tones.

A song not transcribed stated that his children continued to beseech him, saying that he seemed to like the ground on which he lay (had no inclination to rise from the ground), and this was a sign that a person would soon pass away. Another song stated that a bug tried to ease him by digging into the ground and bringing up cool sand which it placed on his breast, but this had no effect.

Finally the Superman spoke and said, "I love you, my children, so much that I do not wish to speak, and at the same time I feel as though I were sleepy and could never have any life in me again."

## No. 30. The Superman Speaks

(Catalogue No. 1259)

Recorded by CLAM

Voice ♩ = 88

Rattle ♩ = 88

Rattle-rhythm similar to No. 27



*Analysis.*—The rhythmic unit of this song is the same as in the next preceding, and the general structure of the two melodies is similar, but the highest tone of the compass occurs more frequently in the present melody. As a further difference between the two songs we note that the present melody contains no change of measure length. Attention is directed to the descending sequence of tones in the sixth measure, which is unusual in recorded Indian songs. The repeated portion was sung three times in each rendition.

The Superman continued, saying, "As I have said before, and in addition to what I have said, I have in my mind the four corners of the earth. Among these I may choose the place to which my spirit will go, but I have not yet chosen."

## No. 31. The Four Corners of the Earth

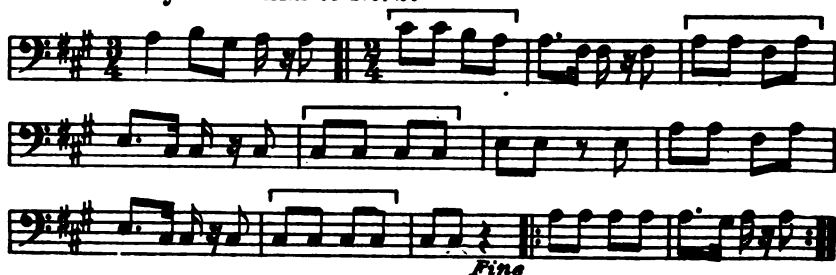
(Catalogue No. 1260)

Recorded by CLAM

Voice ♩ = 84

Rattle ♩ = 84

Rattle-rhythm similar to No. 27.



*Analysis.*—The steady rhythm of the rattle was interrupted twice in each rendition of this song, these interruptions being at the voice rest in the seventh measure (one stroke) and in the final measure (two strokes). The repeated portion, including the connective phrase, was sung three times. The song is major in tonality, has a compass of an octave, and contains all the tones of the octave except the fourth. More than half the intervals are minor thirds, and the melody (after the third measure) is based upon two minor thirds—F sharp—A and C sharp—E. The song closes with the ascending interval which characterizes many songs of the present series.

Then the children took hold of his legs and laid him with his feet toward the east. He lay in that position but was not satisfied, so they turned him with his feet toward the north. He said, "No; I do not choose this position." So they turned him toward the west, and after lying there he refused also to follow that direction. So they laid him with his feet toward the south, and in that position he held himself until he passed away, a few moments afterwards. In taking such a position he set an example to coming generations, showing that when they die their spirits will go toward the south.

### No. 32. The Superman Dies

(Catalogue No. 1261)

Recorded by CLAM



*Analysis.*—This song was sung with a quavering tone. (Cf. No. 38.) It contains no interval larger than a major third, the other intervals comprising six minor thirds and eight semitones. In rhythmic structure the song comprises three periods of four measures each.

While the fire of the cremation burned brightly Coyote traveled toward the place. It was said this coyote was "one of the very wild sort that no one ever sees."

## No. 33. Coyote Comes to the Cremation of the Superman

(Catalogue No. 1262)

Recorded by CLAM

Voice ♩ = 80

Rattle ♩ = 80

Rattle - rhythm similar to No. 4



*Analysis.*—The repetitions of this song began on D instead of E, giving a more harmonic effect. In this, as in a majority of songs in this series, the keynote is near the top of the melody, which ends with an ascending progression. The melody tones are those of the fourth 5-toned scale. The principal intervals are the fourth and minor third, the latter comprising more than half of the intervals, though the song is major in tonality. The song consists of six phrases, all having the same rhythm. Two renditions were recorded, the second ending at the eighth measure of the transcription.

The animals were standing in a circle around the fire and the buzzard asked them all to stand firmly and keep as close together as possible, but there was one animal that was very short. Coyote knew this and planned to break through the line at that point.

After Coyote had arrived he requested the animals in the circle to kindly spread out so that he would have room to get inside and to circle four times around the fire, after which he would find a place where he could stand and cry (after the manner of those attending cremations). But it was whispered from one animal to another to keep their own positions and not move to admit him.

Coyote planned to seize the heart of the Superman and thought that it would not burn him.

## No. 34. Coyote Plans to Seize the Heart

(Catalogue No. 1263)

Recorded by CLAM

Voice ♩ = 126

Rattle ♩ = 126

Rattle-rhythm similar to No. 4

The musical score is written on eight staves in bass clef with a key signature of one sharp (F#). The time signature is 2/4. The melody consists of quarter and eighth notes, often grouped with beams. Above the staves, numbers in parentheses indicate rhythmic groupings: (1), (3), (3), (4), (1), (2), (3), (4), (2), (1), (1), (3), (3), (3), (4), (3), (3), (2). The score includes repeat signs and ends with a double bar line.

*Analysis.*—Quarter notes and eighth notes, in different groupings, occur throughout this song and comprise the four rhythmic units. Attention is directed to a comparison of these units with their slight difference of note values. The only change from quarter and eighth notes occurs with the use of a half note, midway the length of the song. The rattle is in quarter note values and is continued during the rests, when the voice is silent. As in many songs of this series, the compass of the melody lies chiefly below the keynote.

A song, not transcribed, stated that the female buzzard warned the animals, "Coyote is somewhere near, though we do not see him. We must prepare to prevent whatever he attempts to do."

No. 35. Buzzard Tells the Animals What to Do

(Catalogue No. 1264)

Recorded by CLAM

Voice ♩ = 76

Rattle ♩ = 76

Rattle-rhythm similar to No. 27



*Analysis.*—This melody is made especially pleasing by the accidental which was clearly given. The phrasing was distinct and the manner of rendition was conscientious. The song begins and ends on the same tone and is based on the fourth 5-toned scale. About half the intervals are minor thirds, though the song is major in tonality. The rattle was in even eighth-note values and occasionally omitted the last stroke in measures similar to the second measure, the voice having a short rest before this count. The sharp, crisp shaking of the rattle added to the effect of this lively melody. The first measure of the first rhythmic unit varied somewhat in this repetition.

## No. 36. Coyote Makes a Request

(Catalogue No. 1265)

Recorded by CLAM

Voice ♩ = 76

Rattle ♩ = 76

Rattle-rhythm similar to No. 27



*Analysis.*—A question and answer seem to be suggested by the two rhythmic units of this melody, equal in length and comprising almost the entire song. The second unit occurs three times on the same tones, which is unusual in these songs and gives an effect of emphasis. Attention is directed to the phrase beginning in the fourth measure which contains a rather impatient sixteenth followed by a dotted eighth note, and therefore resembles the second rhythmic unit. The melody tones are those of the fourth 5-toned scale, but almost half the progressions are minor thirds. These are almost equaled in number by the major seconds, the remaining intervals consisting of eight fourths. The rattle is without interruption and coincides with the voice throughout the song.

The animals kept as close together as possible, but Coyote jumped over the line and seized the heart of the Superman which the fire had not consumed. He jumped out at the same place where he entered the circle and ran as fast as he could toward the east. Then the buzzard said, "I knew something of this sort would happen. Now that Coyote has taken the heart of the Superman, I do not know what to do."



## No. 37. Coyote Seizes the Heart

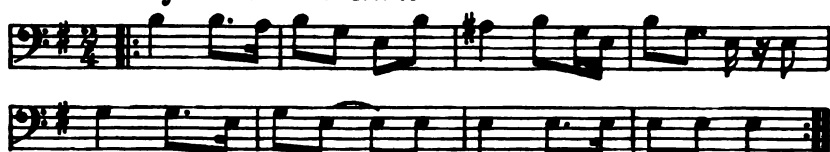
(Catalogue No. 1266)

Recorded by CLAM

Voice ♩ = 88

Rattle ♩ = 88

Rattle-rhythm similar to No. 27



*Analysis.*—This song is so short that the phonograph cylinder contains 11 renditions. These are uniform in every respect. The only tones are those of the minor triad and the fourth which is sharpened in its only occurrence. The melody is well adapted to the words of the song.

When Coyote had traveled a long distance he stopped on a mountain. He ate the heart and became unconscious with a powerful spell cast over him. Immediately he died.

## No. 38. Coyote Eats the Heart

(Catalogue No. 1267)

Recorded by CLAM

Voice ♩ = 120

Rattle ♩ = 120

See rattle-rhythm below  
Irregular in tonality

Rattle-rhythm



*Analysis.*—The tones occurring in this song are F, G, A, B, and C, with B as a prominent tone. The song next preceding was shown to contain the tones of the minor triad and sharpened fourth. This song might be classified as containing the major triad and sharpened fourth, but because of the frequency of B natural it is classified as irregular in tonality. The time was not so strictly maintained as in other songs and the tone was quavering as though from weeping. (Cf. No. 32.) Attention is directed to the ascending semitone, which

occurs seven times and was sung with a slurring of the voice. The minor third constituted 12 of the 31 progressions. The rhythm of the rattle can be indicated only approximately.

### MOHAVE CREMATION LEGEND

This class of songs is called Tumá'nt or (according to Kroeber) Tumanpa. These were sung in the afternoon of a cremation by a close friend of the deceased. A series of seven Tumánt songs was recorded by Billie Poor, a Mohave who lived on the Yuma Reservation. All the phonograph records were studied and two were transcribed, but the melodic trend and general rhythm were so similar that only one is presented (No. 39).

It is said these songs were received in a dream by an old woman who used them in her treatment of the sick. An old man sang the songs for her, but she dictated the order and told him which to sing next.<sup>28</sup> The songs were in regular order and all were accompanied by the shaking of a gourd rattle. When used in treatment of the sick, they could be sung two successive nights. At the present time they are sung in the days that precede the Memorial ceremony and can be sung at any general gathering. The words of the songs are concerning the sickness, death, and cremation of a "deity" called Má'távil', and the legend is a Mohave version of the Cocopa legend immediately preceding.

As an introduction it was said that Mátávil was sick and it was evident that he could not live long, so the neighbors were called in. The words of the next song are those of the sick man, who realized his condition.

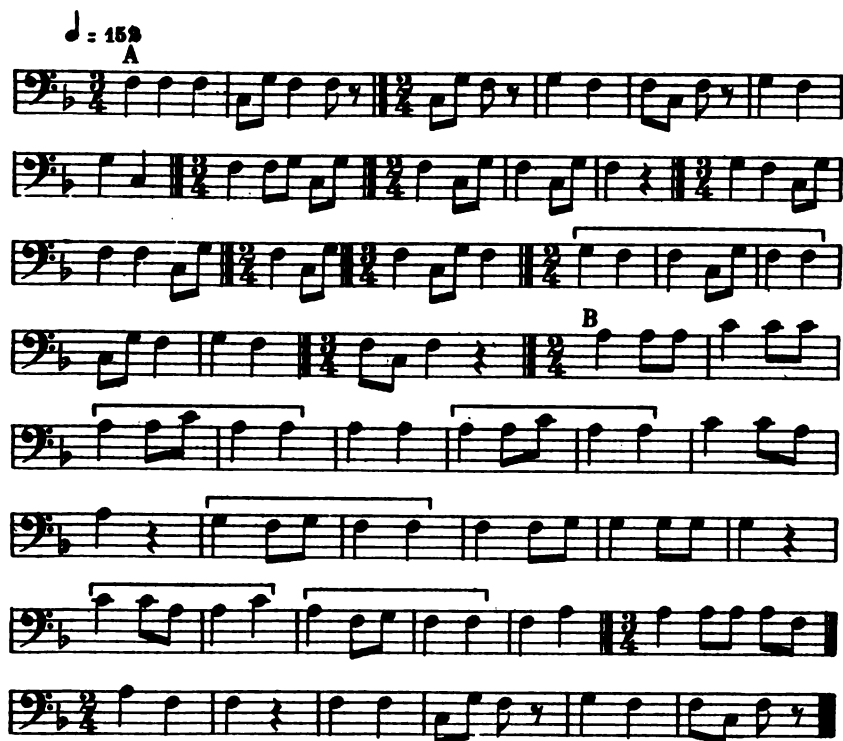
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<sup>28</sup> This is in accordance with the custom of Owl Woman, a Papago, who treats the sick with songs received in dreams, the songs being sung at her direction by Sivariano Garcia. (See Bull. 90, p. 114.)

## No. 39. "I am Going to Die"

(Catalogue No. 1288)

Recorded by POOS



*Analysis.*—A descending fourth characterizes the first portion of this melody, while the second portion consists chiefly of minor thirds. The performance continued longer than shown in the transcription, the remainder of the phonograph cylinder containing material similar to the transcription with the phrases in irregular order. The most frequent intervals are fifths, fourths, and whole tones.

The succeeding songs relate that he lay down and grew steadily worse. He said, "Tell the neighbors that it is getting dark, so I can not recognize them." In a later song, as he was dying, he said, "You can see what a state I am in. I am struggling and tossing about."

A woman was treating Mátavil and she felt that her medicine was not working, so she consulted the neighbors. After this consultation she thought that perhaps Badger could help her. So Badger dug under the earth and got some sand and rubbed it all over the sick man. The sand was cool and the sick man thought that he felt better, but afterwards he became worse, and Badger said he could not

be of assistance. The man died and the people surrounded him, for they had never seen anything like that before. (It appears this was the first time they had seen death.) It was said, "No one knew what to do. They just stood and looked at him." Then came a very large "screw worm," who said, "I will get a light." He took some willow bark and an arrow-weed stalk, which he twisted. He made a spark and the willow bark took fire, so they could see in the house. The light made by the screw-worm fly was reflected in the sky in the east and looked like a star.

When the sick man was dying he had made a wish. He said, "I wish that Coyote would take after my heart and do what is right." Coyote thought this meant that he was to take the actual heart of the man who died. The people knew that Coyote had the wrong idea, and the old medicine woman tricked him. When the screw worm's light was seen in the east she said to Coyote, "Go, flash your tail in this light and get some fire for the cremation." Coyote went away. While he was gone the people piled the logs, put the body on the pyre, and lighted it with the screw-worm's light. Thus the cremation was started while Coyote was absent. When he returned he found the fire blazing and four tribes assembled to sympathize with the friends of the dead.

The friends stood so close together around the fire that Coyote could not get in. He walked round and round the crowd and as he walked he came to the place where stood Skunk, Coon, Badger, and Gopher. These animals were so short that he leaped over them. The cremation was about half finished. He jumped in, snatched the heart of the body, and ran away with it to the top of a peak west of the present site of Tempe. He rested there and laid down the heart, which stained the peak, so it is known to this day as Vi'ikwahas, meaning Stained Peak, or Greasy Peak. From there he ran to another peak which was on the shore of the ocean. From there he went in to the middle of the ocean, where was a peak on an island, and there he ate the heart of Mätävil. That island is still called Vi'niwa, from *wa* meaning heart, and *vi* meaning peak.

The Mohave term for Coyote is Huksa'ra, and the Yuma word is Hatêlwě'. Both tribes have many legends concerning Coyote, and "it is known by them that the coyote is the slyest animal living. He is always tricky and into some mischief." This animal is familiar in similar legends among other tribes.

### TREATMENT OF THE SICK BY THE YUMA

The Yuma informant selected for this subject was Charles Wilson (pl. 1), who has been mentioned in connection with the war customs, cremation, and Kârok.

Charles Wilson is a man believed to have supernatural power, and, like men of his character in other tribes, his life is governed by strict discipline. He fasts four times a year, in the spring, at midsummer, in the autumn, and at midwinter, eating neither lard nor salt at these times. On inquiry regarding him it was learned that he does not habitually associate with people. He follows his own life, is industrious, and people seldom see him except when they chance to meet him on the road, but if he chooses to go into a gathering "he always has something funny to say and keeps everyone sociable around him." He is kind to his family and "does not say unkind things about the Government nor about the Indians." His manner is that of a competent, conservative man who commands respect from those around him. In general character he resembles the Chipewa members of the Midewiwin, the Sioux who took part in the Sun dance, and similar men with whom it has been the writer's privilege to confer.

Charles Wilson is said to have such "medicine power" that neither cold nor heat can harm him. Thus he could swim across the Colorado River in winter without danger. It is said that he secures fish when the people are in great need of food. He takes one man from each family and they go down to the river in the early morning. He wades into the water chest deep and catches fish in a triangular scoop net, after which he gives one or two fish to each representative of a family, that all may be fed. It is further said that he "can prevent a gun going off," an incident being related in which a loaded gun failed to go off when he said this would occur.

The Yuma believe that the spirits of the dead are in a spirit land where they live and "have melons the year round." Wilson goes to the spirit land in his dreams. He comes and goes among the spirits, but they pay no attention to him. On his first visit he heard a man making a speech. He could not understand it, though he could see that the spirits knew what was being said.

The father of Charles Wilson had power to treat men who had been shot in the chest. Wilson received power to do the same, receiving this power from his father according to the custom of the tribe. If a father, grandfather, or other near relative wishes to transmit his medicine power to a young boy he causes the boy to have a long illness and cures him, after which the boy is believed to have the medicine power of the older man and receives the songs that accompany its use. Wilson's father had certain songs that he had received in a dream and used in his treatment of the sick, the words of these songs being in a "secret language." These songs were learned by Charles Wilson and are presented as Nos. 40, 41, 42, and 43.

The first use of "medicine power" by an Indian appears to be regarded somewhat as an experiment. (Cf. Bull. 86, p. 81.) Wilson's first treatment of the sick was under the following circumstances: An Indian went to town, entered a store, took a trunk on his back, and started to walk away with it. The storekeeper shot the man through the chest. Wilson's father was summoned and began to treat the man, then he turned to Wilson and said, "Try your power; this is a good case for you to begin on." Accordingly Charles Wilson took the case and cured it, the man living for many years. Wilson also cured a young man who had been shot three times in the chest and once in the arm, and he has power over disease as well as accidents affecting the chest. He was said to have treated double pneumonia and an acute heart attack without singing, but when he treated a man who had chopped off part of his foot he sang the same songs that he uses when treating a gunshot wound in the chest. Numerous other cures were related and it was said that he had never "lost a case." On being questioned he said that he does not believe in what is commonly called "bad medicine" or "bewitching people."

When examining a patient for some uncertain ailment Wilson places his hand on the person's flesh and holds it there until he "gets the sensation in the palm of his hand." Then he moves his hand to another place. Sometimes he says that he can cure the patient, and sometimes he advises the person to go to some one else, known to treat the disease with which he seems to be afflicted. Sometimes he treats headache by sucking blood from the patient's forehead and spitting the blood from his mouth.<sup>29</sup>

Wilson said that he does not "absolutely promise" to cure a sick person when he undertakes a case, but he inspires full confidence in that result, and it is interesting to note in the following description that he requires the sick person to say that he feels better. The treatment is limited to the singing of four songs and lasts about half an hour. Wilson said he requests the spectators to move about in a natural manner during the treatment and especially requests that they appear cheerful. The relatives are forbidden to cry or to smoke, and it is not customary for them to eat or to drink water during the treatment. Wilson said, "I also must go without water and must not drink until the sick person says he feels better. Then I and the patient are at liberty to drink water and have what we want to eat."

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<sup>29</sup> Kroeber states that among the Yuman tribes "there is no theory of disease objects projected into human bodies. Hence the physician sucks little if at all. The patient's soul, his 'shadow,' is affected or taken away . . . and he counteracts this power with his own, with song or breath or spittle, blowing or laying on of hands or other action." (Handbook of Indians of California, Bull. 78, Bur. Amer. Ethn., p. 775.)

The treatment of a patient unconscious from a gunshot wound in the chest was described as follows: In preparation for the treatment the patient is seated facing the east in the middle of an open space perhaps 8 or 9 feet in diameter. Wilson begins singing when about 25 feet away. He stands facing the north, then the west, south, and east, after which he rushes toward the patient. On reaching the open space he moves slowly in a large circle, gradually diminishing these circles until he stands in front of the patient. Then he goes around to the back of the patient and sings in both his ears, one after the other, then blows in both eyes and both ears, and taps the top of his head. After a rest of perhaps five minutes he sings the second song and repeats the treatment. Before he has given the treatment four times the patient has regained consciousness and vomited clotted blood.

In describing the songs and their use, Wilson said, "When I rush toward the patient my full intention is that he shall regain consciousness. That is my feeling when I sing the first song" (No. 40). This song mentions "an individual who has power." No information was obtained concerning this individual, but it was evidently expected that he would exert his power in behalf of the patient.

Wilson's "feeling" when he sings the second of his four songs (No. 41) is that the hemorrhage will cease. This song mentions a small insect that lives in the water and has power over the fluids of the body. It is believed this insect and the one named in the next song respond when they are called and exert their power to aid the sick man.

His "feeling" when singing the third song is that the patient shall recover the power of motion. This song (No. 42) mentions an insect that "perches anywhere and is very lively. It bobs up and down all the time and has a great deal of motion."

His feeling when he sings the fourth song (No. 43) is that the patient must recover the power of speech. At the end of this song he asks the patient how he feels, and it is said that "he has always answered that he felt better." This song mentions a certain sort of buzzard that has white bars on its wings and flies so high that it is out of sight. This buzzard "sees all that goes on; he watches by day and rules by night." He has great power himself and he also has an influence over the insects named in the previous songs, increasing their power. It is said that "Each of the insects does his best, but it is the buzzard whose great power gives the final impetus and cures the sick man."

Wilson said the patient invariably suffers a recurrence of his difficulty in about six months. If Wilson is notified and gives the patient another treatment the cure will be permanent. No one except



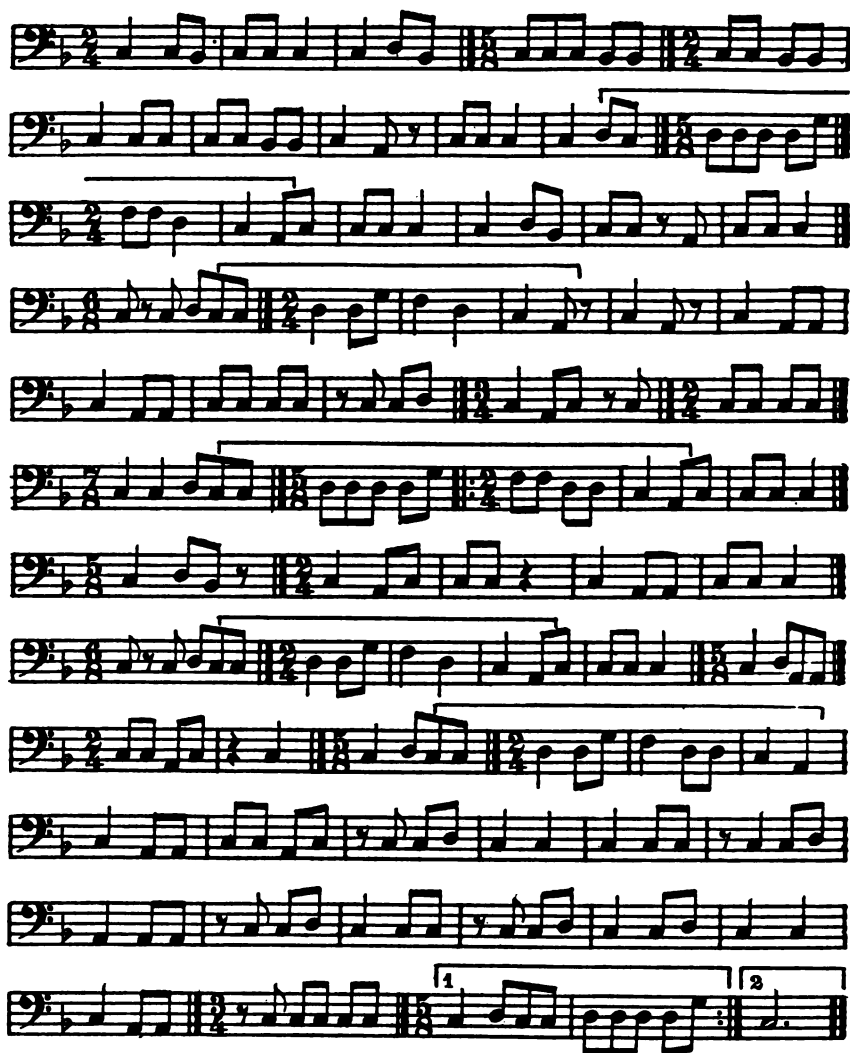
himself can give this second treatment and without it the patient will die. An incident was related in which a man belittled the result of the first treatment. Wilson warned him of the recurrence, but the man did not believe it would occur. When it came the man did not send for Wilson and he died in a short time.

No. 40. Song When Treating the Sick (a)

(Catalogue No. 1196)

Recorded by CHARLES WILSON

♩ = 80



*Analysis.*—The opening phrases of this song contain eight measures each. The lengths of the phrases in the remainder of the song are not uniform. The rhythmic unit is that which occurs in all songs used by Wilson when treating the sick. It is an interesting phrase and is both soothing and enlivening. In this song the first measure of the unit is sometimes in 5-8 and sometimes in 2-4 time, probably due to differences in words. The song does not contain the "refrain" or short portion, near the close, which characterizes many Yuma songs, but this may be due to the fact that the phonographic cylinder was not long enough to record an entire performance. The portion transcribed was two minutes in length, after which the phrases succeeded one another in an irregular order. The song as transcribed is major in tonality, contains all the tones of the octave except the seventh, and progresses chiefly by whole tones.

## No. 41. Song When Treating the Sick (b)

(Catalogue No. 1197)

Recorded by CHARLES WILSON

♩ = 88

A

B

C

The musical score is written in bass clef with a key signature of two sharps (F# and C#) and a time signature of 2/4. It consists of 13 staves of music. The first staff is marked with a tempo indication '♩ = 88' and a section label 'A'. The music features a series of eighth and sixteenth notes, often beamed together. Section 'B' begins on the sixth staff. Section 'C' begins on the eleventh staff, marked with a double bar line and a repeat sign. The score concludes with a final double bar line on the thirteenth staff.

*Analysis.*—The interval of a minor third comprises 71 of the 102 progressions in this song, contrasted with the song next preceding which progressed chiefly by whole tones. This is interesting, as it shows an individuality in songs which appear to be similar and have the same rhythmic unit. The song has a compass of seven tones and is based on the fourth 5-toned scale. The third period (C) contains a change of melodic feeling and no occurrence of the rhythmic unit.

## No. 42. Song When Treating the Sick (c)

(Catalogue No. 1198)

Recorded by CHARLES WILSON

 $\text{♩} = 84$ 

*Analysis.*—The same compass and tone material are found in this song as in the song next preceding. The number of minor thirds is exactly the same, but the progression is reversed, the preceding song containing 34 ascending and 37 descending and this melody containing 37 ascending and 34 descending minor thirds. The preceding song contained 9 ascending and 5 descending fourths and this melody contains 6 ascending and 9 descending fourths. The preceding song contained 45 whole tones, chiefly in descending progression, and this melody contains 36 whole tones, chiefly in ascending order. The portion transcribed is that which arrives at a satisfactory ending, but the performance continued to the end of the phonograph cylinder with the phrases repeated in irregular order and in a monotonous manner. Throughout the Indian songs which have an element of magic we note a monotony with slight unexpected change. Attention is directed to period B, which introduces an emphatic rhythm on repetitions of one tone. This suggests that the medicine man, having begun his work by soothing and cheering the patient, is now becoming somewhat urgent. The rhythmic unit is the same as in other songs of the group and does not occur in the second period.

## No. 43. Song When Treating the Sick (d)

(Catalogue No. 1199)

Recorded by CHARLES WILSON

♩ = 88

The musical score is written on 13 staves in bass clef with a key signature of one sharp (F#). The tempo is marked as ♩ = 88. The time signature is 2/4. The melody is characterized by a series of eighth and sixteenth notes, often beamed together, and includes various rests. The score is divided into measures by vertical bar lines, with some measures containing repeat signs. The notation is typical of early 20th-century ethnomusicological publications.

*Analysis.*—In the final song of this series we find the same rhythmic unit as in preceding songs of the group and the same tone material as in the two songs next preceding. The indeterminate ending also characterizes the song, the portion transcribed being of a satisfactory length, after which the performance seemed to be less coherent, continuing to the end of the phonographic cylinder. The song is characterized by short phrases followed by rests, and we note that after this song the doctor asked the patient if he felt better. The melody is somewhat monotonous and does not contain the repetition of a single tone which marked the preceding song. The general effect of the song is cheerful and the proportion of fourths is less than in the preceding song. The minor third constitutes more than half the progressions, but this interval is not associated with sadness in the Indian songs which have been observed.

### YUMA LIGHTNING SONGS

The following group of songs was recorded by Charles Wilson, who also supplied the information concerning them. The name of the group is Hurau', meaning Lightning. Wilson said that he received the songs in a dream from White Cloud (Akwe'kwaxma'l), who controls the lightning, thunder, and storms, and for this reason he regarded them as sacred. He recorded the first two songs on his first visit to the writer's office and the act caused him such anxiety that he could not sleep that night. The purpose of the work was carefully explained and the remainder of the series was recorded without anxiety at a subsequent time.

Wilson said that White Cloud appeared to certain medicine men in a dream and gave them power to bring rain or to cause a sand storm. If a man with this power were with a war party he could summon a sand storm to conceal the warriors. A certain bug has power over the storm. This bug may appear to a man in a dream, go through the following performance, and teach him the songs. In such a dream the bug drags his tail on the ground, wriggles it in some way, and causes the dust to rise. This increases as he speaks and gives commands until the dust raised by his own performance covers the whole earth. Wilson said he had seen a dust storm produced by men with this power, but added modestly, "As to myself, I have been shown only this much, to tell this story of White Cloud at a gathering on this earth."

The narrative embodied in the Lightning songs is concerning the journeys and demonstrations of power by White Cloud as a "wonder-child." Wilson said, "He has only one bow and one arrow. He holds them in his hands, and whenever he swings his bow in any



direction it lightens and when he moves his body it thunders."<sup>22</sup> The songs are in groups of three, each group having the same tune but with different words. Only one of a group was generally recorded, though in one instance an entire group of three with the same melody were found on the phonographic cylinders. The words of the songs are summarized in the titles and are frequently in the first person.

No. 44. "I Have Arrived in the Sky"

(Catalogue No. 1200)

Recorded by CHARLES WILSON



*Analysis.*—The tone material of this song does not conform to any established key, but the first and third measure in section B suggest the key which is indicated in the signature. This is used for con-

<sup>22</sup> Another informant said that if a medicine man wished to bring on a sand storm he made a speech known only to himself, and then sang a song. Immediately the storm came. This informant said, "The Lightning story is dangerous." His version was concerning a boy named Kwayawhumar, who says at the end of the story, that people will always know where he is but will never see him. This boy "lives up in the sky where it is all frozen snow; in the spring he goes hunting and every time he draws his bow it causes lightning and when his arrow strikes something it causes the thunder."

venience in designating the pitch of the melody tones, with D flat as an accidental. The song is unique and worthy of special attention. The first period (A) consists of two phrases, each containing 10 measures. These phrases comprise a repetition of a 3-measure rhythmic unit followed by the second rhythmic unit which contains four measures. The next section (B) opens with four repetitions of the first rhythmic unit, followed by two repetitions of the last part of the second unit, after which the song closes with a recurrence of the 10-measure opening phrase. The remainder of the phonograph cylinder contains a repetition of the song with unimportant changes, such as the substitution of a quarter for two eighth notes. Such changes might be made necessary by the use of different words in repetitions of the song.

No. 45. "The Sky is in Darkness"

(Catalogue No. 1201)

Recorded by CHARLES WILSON

Voice ♩ = 66

Drum ♩ = 66

See drum-rhythm below



Drum rhythm



*Analysis.*—It will be noted that the time unit of this song is half that of the preceding song. As the melody contains the tones B flat, E flat, and A natural it is transcribed with the signature of two flats, but the tone B flat occurs only once in the song. The portion marked B was sung several times, the initial tone being given with clear

intonation. Like the preceding melody, this progresses chiefly by whole tones.

The melody of the three next recorded songs is the same. In one of these songs White Cloud says that he has seen a certain mountain (near the present site of Indio) and is traveling toward it. In the next three songs he named the mountain, calling it *Avi'tinya'm*, which means Dark Mountain. The melody was repeated accurately, and the transcription is from the second of the group.

No. 46. "On Top of His Own Mountain"

(Catalogue No. 1202)

Recorded by CHARLES WILSON

♩ = 144

A

B

C

Fine

D.S. §

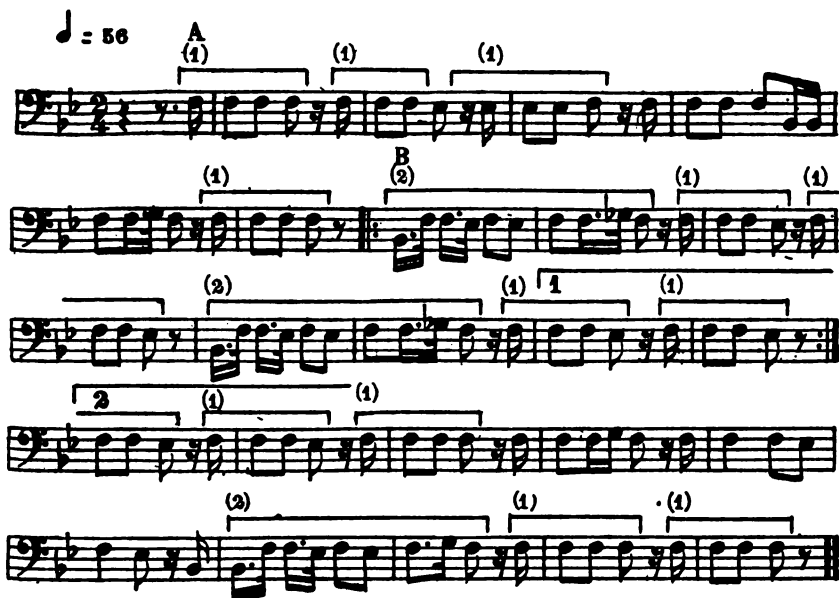
*Analysis.*—The tone material of this song is unusual and consists of 49 whole tones, 9 fifths, 9 major thirds, and 1 interval of a fourth. The song is transcribed with the signature of three flats as a convenient manner of indicating the pitch of the tones, not as indicating an established key. It is interesting to note the accented tones at the beginning of section C, after which the phrases are similar to those of the first section.

In explanation of the following song it was said that, while the Wonder-boy has traveled through the night Coyote has continually seen the daylight. Coyote danced and sang this song.

No. 47. Song of Coyote

(Catalogue No. 1208)

Recorded by CHARLES WILSON



*Analysis.*—This song is supposed to be sung by Coyote and we note an entire change of melodic form and tempo. The phrases are shorter than in the preceding songs and the tempo is slower. The phrase at the opening of section B, designated as the second rhythmic unit, stands out clearly and is followed by repetitions of the first rhythmic unit. The sixth was flatted, except in its first occurrence. More than three-fourths of the intervals are whole tones.

When White Cloud left Dark Mountain he went up into the air, making a path in the sky. At last he found a place in the air which pleased him so well that he called it his home.

## No. 48. "At the End of the Path in the Sky"

(Catalogue No. 1204)

Recorded by CHARLES WILSON



*Analysis.*—In this song we find a dignified, somewhat impressive character befitting a song in which White Cloud announces the place he will call his home. The phrases are short and the song contains no rhythmic unit, yet the rhythm is carried forward with a steadiness that is unusually interesting. As in a majority of other songs of this series, the highest tone occurs in the third section (C). The manner of use of the tone D is interesting. The tone material is that of the key of E minor, but, as in several other songs by this singer, the sequence of the tones is at times rather awkward to our ears. About two-thirds of the intervals are whole tones and 16 are fourths.

The next four recorded songs were not transcribed but are summarized as follows: In the first songs White Cloud says that he has made the path in the sky and found a place which he calls his home, but he wonders how he can make a living. This is a pretense, as he


knows what he will do. The next song is concerning the bats. The singer said he has noticed the bats in the early night coming out and dancing as he sings this song. The third song states that as White Cloud stood in the same place he watched the circling clouds and thought they were smoke. The words of the fourth song state that while standing there he saw a bird called Meru'si and asked the bird concerning its wanderings. The bird answered and said he had just come from the east.

The remainder of the songs were sung in the latter part of the night. In the song next following White Cloud expresses himself as satisfied with all that he has seen and says that he will now demonstrate his own magic power which will be shown in the sky.

## No. 49. White Cloud Declares His Power

(Catalogue No. 1205)

Recorded by CHARLES WILSON

Voice  = 184Rattle  = 92

The musical score is written on eight staves, each with a treble clef and a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, and bar lines. Above the first staff, the letter 'A' is written. Above the third staff, the letter 'B' is written. Above the seventh staff, the letter 'C' is written. Below the first staff, the word 'Rattle' is written. The score is divided into sections by these letters and the word 'Rattle'. The notation includes many beamed notes and rests, suggesting a complex rhythmic pattern. The overall layout is clean and professional, typical of a published musical score.

*Analysis.*—In this song White Cloud is saying that he will demonstrate his power, and we note a particularly complicated relation of voice and drum. The latter is in steady quarter notes, but the melody is accented in eighth-note values at the beginning of each phrase, the voice and drum being accented together on the last measure of the phrase. The coincidence on this measure gives an effect of emphasis. Section B is marked by the highest tone in the song, and section C by the longest tone and by a change of rhythm. About half the intervals are whole tones, but the song contains a greater variety of intervals than any other of the series, the intervals comprising fifths, major thirds, minor thirds, and semitones, with one occurrence of a seventh and a fourth.

White Cloud says that he will be known by the lightning, thunder, and rain in the sky, and that these will be continued, though he may go away. During the next three songs he calls the clouds, the lightning, and the high winds. They come at his command and fill the heavens. The third song of the group was not transcribed.



## No. 59. White Cloud Demonstrates His Power (a)

(Catalogue No. 1206)

Recorded by CHARLES WILSON

$\text{♩} = 120$

**A**

Drum indistinct

**B** (2)

Drum

(1)

(1) (2) (1)

(1) (2) (3)

(2) (2) (1)

(2) (1) **D**

(1) (1)

(2) (1)

*Analysis.*—In this and the song next following White Cloud is exerting his tremendous power. In both these songs the minor third, which has been absent or infrequent in the preceding songs, appears with almost as much prominence as the major second. The drum-beat in this melody is in interrupted eighths and is especially interesting at the beginning of section D. The song has a compass of an octave and the difference in pitch between the tones transcribed as F natural and F flat was clearly given.

No. 51. White Cloud Demonstrates His Power (b)

(Catalogue No. 1207)

Recorded by CHARLES WILSON

Voice ♪ = 88

Drum ♪ = 88

Drum-rhythm similar to No. 4



*Analysis.*—This song is based on the second 5-toned scale and progresses chiefly by whole tones, although more than half the intervals are minor thirds. No change of time occurs in the song, which is unusual. The melody suggests little resourcefulness in either

rhythm or melodic progression, but the rhythm is interesting and carried forward in a steady manner.

In the song next following White Cloud has returned to his home. He stands there in the sky and sings this song.

No. 52. "White Cloud is Singing in the Sky"

(Catalogue No. 1208)

Voice ♩ = 88

Recorded by CHARLES WILSON

Drum ♩ = 88

Drum-rhythm similar to No. 4

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. It consists of ten staves of music. Above the staves, there are various annotations: 'A' with a slur and '(1)' above it, 'B(1)' with a slur and '(1)' above it, 'C' with a slur and '(3)' above it, and 'D (3)' with a slur and '(3)' above it. There are also many slurs and circled numbers (1, 2, 3) indicating specific rhythmic or melodic units. The music features a steady, rhythmic progression with some melodic variation.

*Analysis.*—This melody is based on the fourth 5-toned scale and contains three rhythmic units which bear a close resemblance to one another. The first section of the song (A) contains 15 measures,

the second (B) contains 13 measures, the third (C) contains 16 measures, and the final section (D) contains 6 measures. These divisions are not arbitrary, but intended to assist the observation of a monotonous melody. This song has a compass of only five tones.

White Cloud has decided to travel again. He intends to go toward the south, and in this song he tells of the proposed journey.

No. 53. "I Will Go Toward the South"

(Catalogue No. 1209)

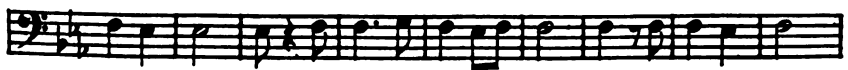
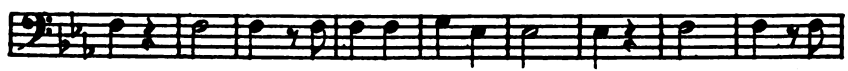
Recorded by CHARLES WILSON

Voice ♪ : 126

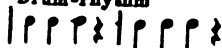
Drum ♪ : 126

See drum-rhythm below

A



Drum-rhythm



*Analysis.*—A form of rhythmic speech is suggested by this melody. The phrases are not uniform in length and were ended crisply. The tones indicated as a rhythmic unit are simply a recurrent phrase, without influence on the rest of the rhythm. More than four-fifths of the progressions are whole tones. Except for the ascent at B, the song contains only the tones E flat, F, and G.

As he passed a certain place in the sky he saw a woodpecker and said, "Now I know that creatures such as you live and roam in a place like this."

## No. 54. Song to the Woodpecker

(Catalogue No. 1210)

Voice ♩ = 92

Drum ♩ = 92

Drum-rhythm similar to No. 4

Recorded by CHARLES WILSON

The musical score is written on 14 staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is composed of eighth and sixteenth notes, often beamed together. The accompaniment consists of a steady eighth-note drum rhythm. The score includes several measures of rests, indicated by a 'z' symbol. There are four lettered sections: 'A' at the beginning, 'B' on the fourth staff, 'C' on the seventh staff, and 'A' again on the thirteenth staff. Some measures are marked with a '3' and a slur, indicating a triplet. The piece concludes with a double bar line on the final staff.

*Analysis.*—A peculiarity of this song is the occurrence of the rhythmic unit in all its periods and the occurrence of the highest tone in the second period, this being more frequently deferred until the final period. The tones are those of the fourth 5-toned scale which is major in tonality, yet the interval of a major third does not occur in the song.

In the song next following he has gone still farther and come down to the ocean, where he sees the great waves throwing masses of mist into the air. He is now on the earth and he sings this song.

## No. 55. Song Concerning the Ocean

(Catalogue No. 1211)

Recorded by CHARLES WILSON

Voice ♩ = 138

Irregular in tonality

A

(1)

(1)

(1)

(1)

Drum ♩ 7 8

(1)

(1)

(1)

(2)

B

(3)

(1)

(2)





*Analysis.*—In this song concerning the ocean we look for some characteristics different from those of the preceding songs, and find a rapid melody consisting chiefly of quarter notes and half notes. The rhythmic unit is very simple. The song has a compass of only five notes and contains three rhythmic units, the second and third rhythmic units having a resemblance to one another. More than half of the intervals are whole tones, next in frequency being the minor third and the fourth. There is a slight swaying in the melody, with little effect of actual motion. Apparently it is the vastness of the ocean that impresses White Cloud, though he mentions the masses of mist.

In the final song he says, "This is the beginning of the clouds, the high winds, and the thunder. I alone can command them to appear."

## No. 56. "My Power is in the Sky"

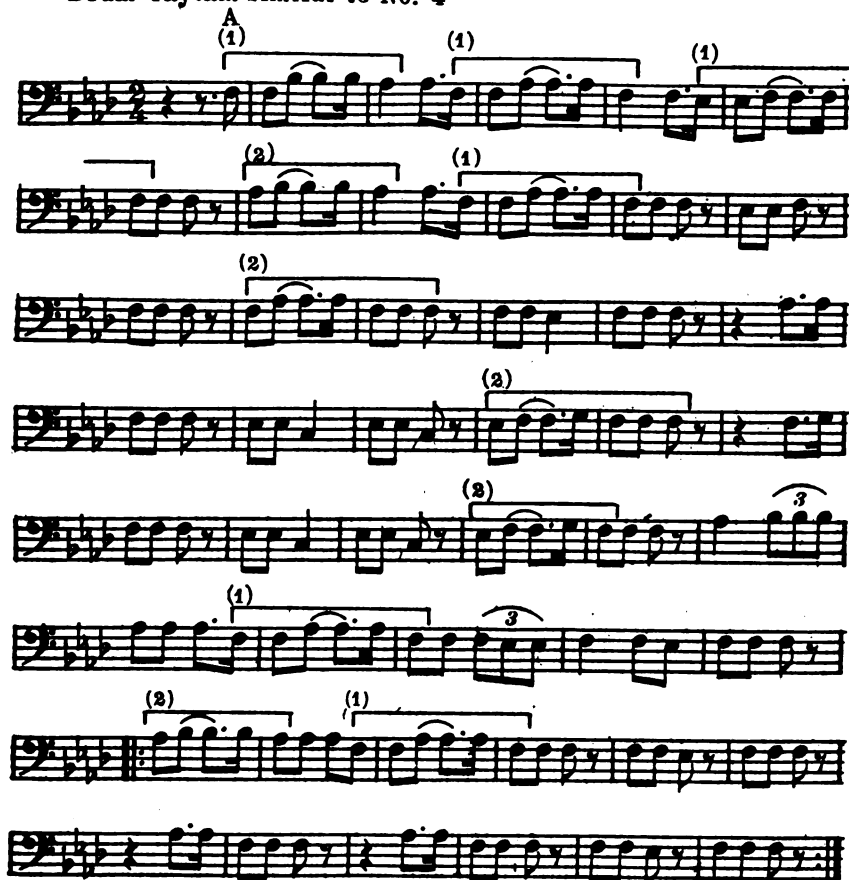
(Catalogue No. 1212)

Recorded by CHARLES WILSON

Voice ♩ = 96

Drum ♩ = 96

Drum-rhythm similar to No. 4



*Analysis.*—The two rhythmic units in this song differ only in that one has a preparatory tone on an unaccented part of the measure. The song is minor in tonality, with unusual prominence given to the whole tone between the seventh and keynote. With the exception of one ascending fourth the melody progresses entirely by minor thirds and whole tones. These are strangely uniform in number, there being 15 of each interval in ascending progression and 16 of each interval in descending progression.

## YUMA DEER DANCE

One of the principal cycles of Yuman songs is that concerning the deer (Akwa'k). This was said to be the only cycle with dancing. A description of the cycle was obtained among the Yuma, with numerous songs, and the dance itself was witnessed among the Yaqui and songs recorded. (See pp. 154-166.) No attempt was made to obtain a comparison of the Yuman and Yaqui legends.

The Yuma cycle of Deer dance songs required one night for its rendition, each part of the night having its own songs. The dance or cycle was said to be based on a belief that the deer has power over certain animals which are mentioned in the songs. These, however, are not all the animals over which the deer has mysterious power. The journey of the deer, described in the songs, is summarized as follows: The deer traveled at night, starting from the tall mountain mentioned on page 139. He traveled in a southwesterly direction and came to the mountains the other side of the present site of Indio. Passing through those mountains, he went to the ocean where "some of the deer became wild elks." From the ocean he turned eastward and when he reached the Colorado River he called it the Red River.

He proceeded eastward until he came to some high mountains which he named Mokwi'ntaor. These can be seen in the east. He went farther east until he reached the high mountains west of Phoenix, and that is the place where the sun begins to shine in the morning. The songs are concerning various incidents of this journey. These contain the characteristics of the Yuman song cycle, including the transformation of the deer and the naming of various mountains.<sup>31</sup> The Deer dance is usually held in summer at the time of a full moon. The men are painted and usually wear an animal's tail or the head of a deer. Sometimes a man wears the whole skin of a wild cat on his head with the paws hanging on each side of his face. The animal's tail is hung at the back of the dancer's belt. The dancers stamp their feet, as in the dances of the Károk, and when a man stamps his right foot he dips his right hand below his knee and puts his left hand and arm behind him, reversing this when he stamps his left foot. It appears this is not the only motion of the dance, as it is also said that both men and women take part, standing alternately, holding hands and moving sidewise. If there were enough dancers, they formed two circles around the basket drums, one circle moving clockwise and the other in the opposite direction. (Fig. 7, p. 150.) The dancers do not sing. The songs are accompanied by pounding on overturned baskets (p. 24). Three

<sup>31</sup> The latter characteristic occurred in the legend of the travels of Elder Brother, recorded among the Papago. (Bull. 93, pp. 25, 26.)

baskets are generally used and four singers are seated at each. The leading singer at each basket strikes the basket with two willow sticks held in his right hand, the others striking it with the palm of the right hand. A leading singer starts the songs and the others join him after a few notes.

The following songs were selected from those which were sung in the several parts of the night. The first songs were said to belong to the early part of the night and are concerning the water bug (*mai'lkapi'l*), while the mention of the mountain where the deer began his journey occurs somewhat later in the series.

Alfred Golding (pl. 31, *a*), who recorded these songs, brought his willow sticks and bundles of arrow weeds for pounding the basket, this being his custom when going to places where he expects to sing. They were neatly wrapped in a white cloth.

No. 57. "The Deer Begins His Travels"

(Catalogue No. 1163)

Recorded by ALFRED GOLDING

$\text{♩} = 100$

The musical score is written on three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 2/4. It contains a melody with eighth and sixteenth notes, and rests. Below the first staff is a line of rhythmic notation consisting of eighth and sixteenth notes and rests, with the word 'Dram' written above the first few notes. The second and third staves continue the melody and rhythmic accompaniment in the same notation style.

FREE TRANSLATION

The deer is traveling down from the source of the Colorado River.

*Analysis.*—The transcription represents the first rendition of this song. The second rendition began with the second rhythmic unit and repeated the closing phrase of the song, thus retaining the 3-phrase form of the song. The next rendition began at the same point, continued for six measures, then repeated these measures and continued to the end, with two additional repetitions of the final phrase. The next rendition was like the second. This is an example

of the irregular manner of repeating many Yuma songs. The opening measures are often omitted in the repetitions, and the phrases seem to be repeated according to the fancy of the singer. This melody has a compass of three tones and progresses chiefly by minor thirds. This interval was enlarged by singing the lower note slightly below the indicated pitch. The drumbeat was synchronous with the voice, the strokes being as indicated.

No. 58. "The Water Bug and the Shadows"

(Catalogue No. 1164)

Recorded by ALFRED GOLDING

♩ = 97

FREE TRANSLATION

The water bug is drawing the shadows of the evening toward him on the water.

*Analysis.*—The upward and downward progressions in this melody are equal in number, but the ascending progressions are the more prominent and usually occur before an accented tone. The only tones occurring in the melody are F, A flat, and B flat. The minor third comprises three-fourths of the intervals and is the only progression occurring in and after the fourth measure. As in the song next preceding, this interval was sung slightly larger than the indicated pitch. In some of the renditions the final tone in the second and fourth measures from the end of the song were omitted, the tone A flat being prolonged to the time of both tones in the transcription. This is an example of the slight changes sometimes noted in repetitions of songs. The series concerning the water bug comprises six songs, all of which are minor in tonality.

## No. 59. Dance of the Water Bug

(Catalogue No. 1165)

Recorded by ALFRED GOLDING

$\text{♩} = 100$

The musical score is written in bass clef with a key signature of two sharps (F# and C#). It consists of five staves of music. The first staff is labeled 'Drum' and features a series of rhythmic notes and rests. The subsequent staves contain melodic lines with various note values and rests. The score includes repeat signs and a final section with first and second endings marked '1.' and '2.'.

## FREE TRANSLATION

The water bug is dipping the end of his long body in the water and dancing up and down.

*Analysis.*—The first part of this song comprises three rhythmic periods, each having a rest midway its length. The first period contains four complete measures, the second ends with the eighth, and the third ends with the twelfth measure. The form of the latter part of the song is the same, the three periods being repeated but the melodic progressions being slightly different. The phrases are short and clearly defined. It is interesting to note that this is the dance of an insect, to which such phrases are appropriate. Progression is entirely by major and minor thirds and major seconds. The keynote appears to be G sharp, but instead of the fifth above that tone we find E sung repeatedly and with unmistakable intona-

tion. The prominence of the submediant in minor songs occurs in other songs of this group. Attention is directed to the rests in the drumbeat which were similarly given in all renditions of the song.

### No. 60. The Water Bug on the Mountain

(Catalogue No. 1166)

Recorded by ALFRED GOLDING

♩ = 104

Drum

*Pause ad lib.*

#### FREE TRANSLATION

Continuing this motion, the water bug came to a mountain called Avi'herutá't. Standing on top of this mountain, he is gazing and he smells the breeze from the western ocean.

*Analysis.*—This and the three songs next following are concerning the water bug and contain many interesting points of resemblance. These songs are minor in tonality and lack the fourth and seventh tones of the complete octave. These are the omitted tones in the fourth 5-toned scale, but their omission in songs of minor tonality is

unusual. All these songs progress chiefly by major thirds, end with an ascending progression, and have a compass of seven or eight tones. The pitch of the keynote (G sharp) was remarkably accurate through the series. It is the final tone in all the songs and the first and last tone in this and No. 62. The present song is rhythmic in character, but the rhythmic unit is short and unimportant.

No. 61. The Water Bug Sees a Fish

(Catalogue No. 1167)

Recorded by ALFRED GOLDING

♩ = 168

Drum

FREE TRANSLATION

While the water bug stands there the ocean seems to draw nearer and nearer, and in the water he sees a fish traveling up and down with the tide. (This fish was said to be shaped like a sunfish but larger.)

*Analysis.*—The phonograph record of this song shows a remarkable combination of rhythms in voice and drum, the voice being measurable by both eighth and quarter note values while the drum is steadily in quarter-note values. The drumbeat was clear, making transcription possible. No instance similar to this has been recorded by the writer. Attention is directed to the complex idea of the song,

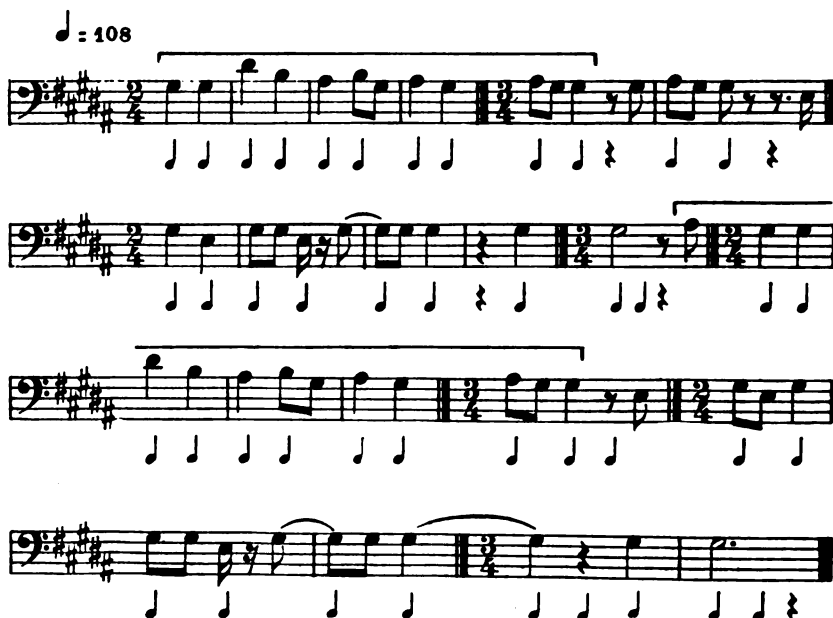


in connection with the complexity of rhythms. The melody has a compass of eight tones and, like the other five songs concerning the water bug, is minor in tonality. About half the intervals are minor thirds and the song contains 22 ascending and 21 descending intervals.

### No. 62. The Water Bug Stands Upon the Fish

(Catalogue No. 1168)

Recorded by ALFRED GOLDING



#### FREE TRANSLATION

Standing as in a dream, he came to the ocean and stood on the top of the fish, thinking that he was standing on the ground. Then he found it was moving and said, "This is something alive."

*Analysis.*—This song is characterized by its succession of quarter notes with the drumbeat coinciding with each note. In this connection it is interesting to observe the words which state that the water bug stood upon the great fish. This song has the same keynote and tone material as three other songs concerning the water bug. The repetitions contain a few unimportant differences, affecting the melody more than the rhythm.

## No. 63. The Water Bug Wanders Forever Beside the Sea

(Catalogue No. 1169)

Recorded by ALFRED GOLDING

♩ = 78                      ♩ = 96

Drum indistinct                      Drum

*Fino*

## FREE TRANSLATION

The water bug wanders forever beside the sea. After standing on top of the fish the water bug became black, this being caused by a disease that he took from the fish. Therefore he wanders forever on the shore of the ocean.

*Analysis.*—The opening phrase of this song occurs only once on the phonograph cylinder. Slight differences of melodic progression occur in the repetitions but the rhythm remains the same. This song contains an unusual number of syncopations which were given with distinctness and in exact time. More than half the progressions are major thirds. A connective phrase was sung between the renditions of the song. Attention is directed to the note preceding the rest, which in every instance was clearly cut, ending in exact time.

### No. 64. The Deer is Taking Away the Daylight

(Catalogue No. 1170)

**Recorded by ALFRED GOLDING**

[illegible]

## FREE TRANSLATION

The deer is taking away the daylight. After taking away the daylight he named it darkness.

*Analysis.*—The interest in this melody is well sustained and the general effect is particularly pleasing. Attention is directed to the break in the rhythm produced by the 5-4 measures. Two rhythmic units occur which have no resemblance to each other. The minor third and major second comprise all except eight of the progressions. The drum was synchronous with the voice, frequent rests occurring as indicated. Although the song has a compass of only seven tones, about two-thirds of the intervals are in descending progression.

## No. 65. All is Darkness

(Catalogue No. 1171)

Recorded by ALFRED GOLDING

Voice ♩ = 116  
 Drum ♩ = 116  
 Drum-rhythm similar to No. 12

## FREE TRANSLATION

The deer is alone in the darkness, grazing on a lonely plain, near the high mountain (A'vikwa'ame).

*Analysis.*—The title of this song suggests no action or special interest, and we note that the melody contains no change of measure lengths, moving smoothly along a simple path. The song is major in tonality, containing the tones of the fourth 5-toned scale. Progression is chiefly by minor thirds and major seconds, which are about equal in ascending and descending progression. The second rhythmic unit is an extension of the first, which is an unusual thematic treatment.

## No. 66. The Spider Makes a Road

(Catalogue No. 1172)

Recorded by ALFRED GOLDING

♩ = 112

Drum

The musical score consists of eight staves of music. Each staff begins with a treble clef and a key signature of one flat (B-flat). The time signature is 2/4. The first staff is labeled 'Drum' and contains a series of rhythmic patterns represented by vertical lines and dots. The subsequent seven staves contain musical notation for a melody, with notes and rests. The notation includes various rhythmic values such as eighth, quarter, and half notes, as well as rests. The score is written in a style typical of early 20th-century ethnomusicological publications.

## FREE TRANSLATION

After the deer had been in the darkness a long time he asked the spider to have a road made for him in the darkness. The spider made the road and the deer is now traveling on it.

*Analysis.*—In this song we find a short, crisp unit of rhythm, with interesting interruptions at the ninth, twentieth, and thirtieth measures. The tone material consists of G, with its second, third, and sixth. Semitone progressions comprise about one-fourth of the intervals, the song containing no interval larger than a major third. Attention is directed to the ascending progressions followed by rests, and to the interesting progressions in the third measure from the close of the song.

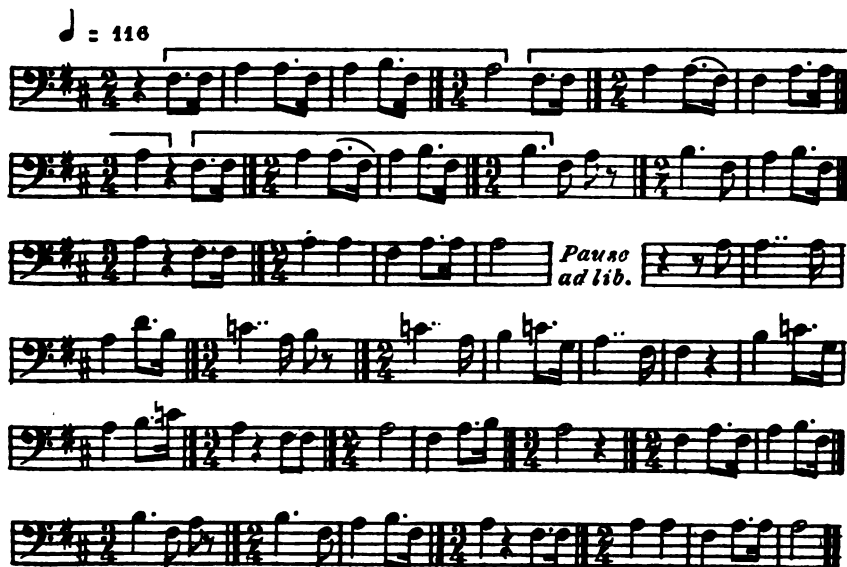
The road made by the spider was a long thread of spider web. The deer traveled on this until he got out of the darkness. He rolled and shook himself after he reached the daylight. (The song concerning this episode is not transcribed.)

Then he asked various birds and animals to sing or do something characteristic for him, and after each had performed he said, "That is all right, that is all you can do." He requested the blackbird to sing a song for him.

## No. 67. Song of the Blackbird

(Catalogue No. 1173)

Recorded by ALFRED GOLDING



## FREE TRANSLATION

The blackbird is singing and all the blackbirds are dancing on the ground.

*Analysis.*—This is a fluent melody, containing 73 progressions in 36 measures. The tone material resembles that of No. 44, the song being major in tonality with the seventh lowered in every occurrence. The rhythm of the first measure appears frequently throughout the song. The interval of a fourth is prominent, but the minor third is the most frequent interval, comprising more than half the progressions. The descending fourth followed by an ascending third is interesting and suggests the swiftly sweeping motion of a bird. (Cf. Nos. 72 and 73, which are also concerning blackbirds.)

### No. 68. Song of the Buzzards

(Catalogue No. 1174)

Recorded by ALFRED GOLDING



### FREE TRANSLATION

The buzzards are singing and dancing in the sky.

*Analysis.*—This song is analyzed with D flat as the keynote, but the third and fourth above that tone do not appear. The seventh is flatted in one occurrence. About one-fourth of the intervals are fourths, but in this song concerning the buzzards we do not find the descending fourth followed by an ascending third which characterized the song of the blackbird. The motion of the melody is heavier and there are frequent repetitions of a single tone. This song contains about one-third as many intervals as the song next preceding.

## No. 69. Song Concerning the Raven

(Catalogue No. 1175)

Recorded by ALFRED GOLDING

♩ = 108

The musical score is written on ten staves. Each staff consists of a melody line in bass clef with a key signature of two sharps (F# and C#) and a time signature of 2/4. Below each melody line is a drum line, indicated by the word 'Drum' on the first staff. The drum line uses a series of vertical strokes and rests to represent the rhythm. The melody lines are connected by horizontal lines, indicating continuous phrases. The score includes various musical notations such as eighth notes, quarter notes, and rests. The overall structure is a single melodic line with a corresponding drum accompaniment.



## FREE TRANSLATION

While the buzzards were singing and dancing in the sky the raven tried to dance, too, but he failed and dropped to the ground.

*Analysis.*—The rhythmic unit of this song resembles the unit of the song of the buzzards but is shorter. The song opens with an ascent of a seventh in two consecutive intervals, which is an unusual beginning. After this opening the melody tones are chiefly a repetition of E, F sharp, G sharp in various sequences. Almost two-thirds of the intervals are whole tones. The song is minor in tonality and is based on the second 5-toned scale.

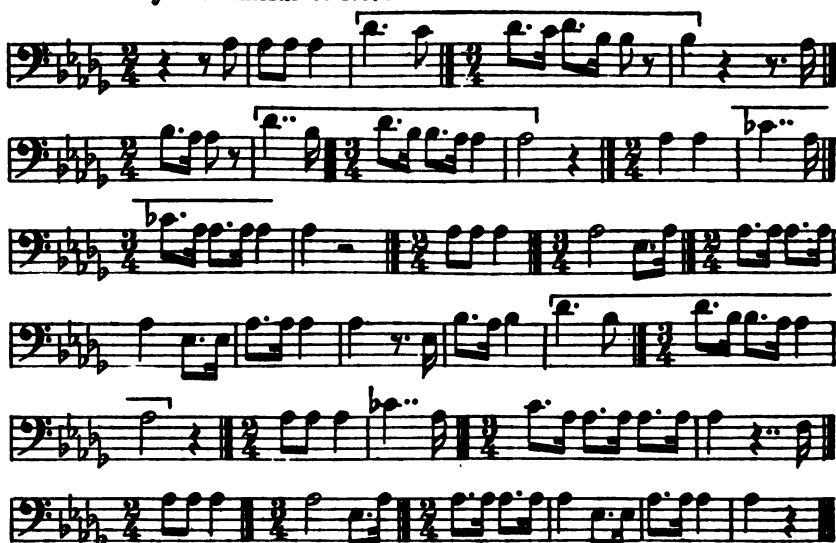
## No. 70. Song Concerning the Deer

(Catalogue No. 1176)

Recorded by ALFRED GOLDING

Voice  $\text{♩} = 116$ Drum  $\text{♩} = 116$ 

Drum-rhythm similar to No. 12



## FREE TRANSLATION

The deer turned and asked other animals to sing for him.

*Analysis.*—This is a particularly free melody, and, as in several others recorded by this singer, the pitch of the lowest tone is such as to make the melody difficult to classify. Thus if the lowest tone in the closing measures were F instead of E flat the melodic structure would be much simpler. The singer seems to have attached slight importance to these tones, or perhaps they were below the natural compass of his voice, as the intonation is not so clear as on

the other tones. The seventh is flatted in all its occurrences. The fourth is a prominent interval, but the melody progresses chiefly by minor thirds. The drum is in quarter notes with rests corresponding to rests in the voice.

### No. 71. The Howling Coyote

(Catalogue No. 1177)

Recorded by ALFRED GOLDING

Voice ♪ = 126

Drum ♪ = 126

Drum-rhythm similar to No. 12



#### FREE TRANSLATION

The howling coyote took up common dirt and scattered it toward the sky. He caused the dirt to become stars and the rainbow.

*Analysis.*—This song concerning the coyote has a compass of only five tones and contains only the tones of the major triad. Sixteen progressions occur, 12 of which are major thirds. Rests are of frequent occurrence, but the rhythmic phrases are not clearly defined. We note that coyote did not sing, but ridiculed the performance of the other animals.

## No. 72. The Blackbirds are Dancing

(Catalogue No. 1178)

Recorded by ALFRED GOLDING

$\text{♩} = .80$   
Irregular in tonality

The musical score consists of six systems, each with a vocal melody line and a drum accompaniment line. The vocal lines are written in a single staff with a key signature of one sharp (F#) and a 2/4 time signature. They feature various melodic intervals, including minor thirds, and are marked with triplets and slurs. The drum accompaniment is written in a single staff with a 2/4 time signature, featuring a steady rhythm of eighth and sixteenth notes. The overall tempo is marked as  $\text{♩} = .80$ .

Drum

## FREE TRANSLATION

The little blackbirds are singing this song as they dance around the four corners of the sky.

*Analysis.*—In this dance of the blackbirds we have a type of melody wholly different from that of the songs next preceding. The melody progresses more widely and freely, and the rhythm is more complicated. The tones contained in the melody are those of the key of D major with G omitted except that C is sung C natural in every occurrence. As C natural occurs so frequently, the song is classified as irregular in tonality. About half the intervals are minor thirds. (Cf. No. 67.)

## No. 73. The Dance of the Blackbirds is Completed

(Catalogue No. 1179)

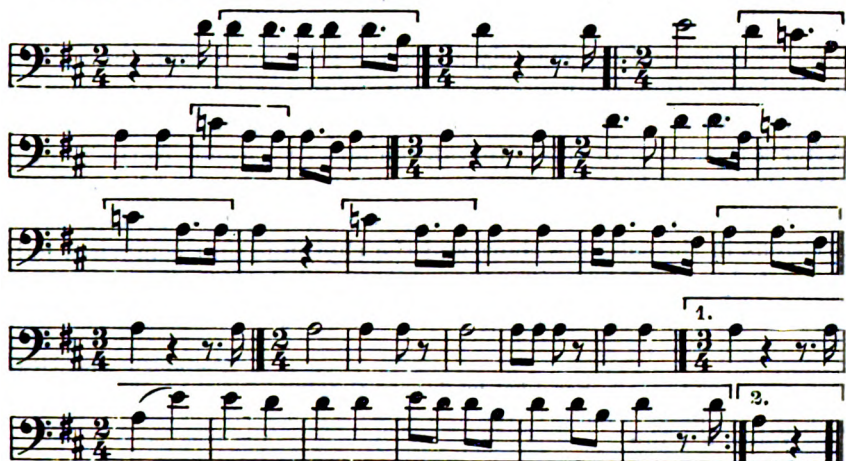
Recorded by ALFRED GOLDING

Voice ♩ = 116

Drum ♩ = 116

Drum-rhythm similar to No. 12

Irregular in tonality



*Analysis.*—This melody contains the same tone material as the song next preceding and is also classified as irregular in tonality. The melodic structure is based on the three descending minor thirds D-B, C-A, and A-F sharp, ending with a repetition of A. The melody then ascends to E and returns to the former sequence of minor thirds. This “interval structure” usually characterizes songs in which the tones are not referable to a keynote. The rhythm of this song is simple and the rhythmic unit comprises only one measure.

## No. 74. The Redbird Speaks (a)

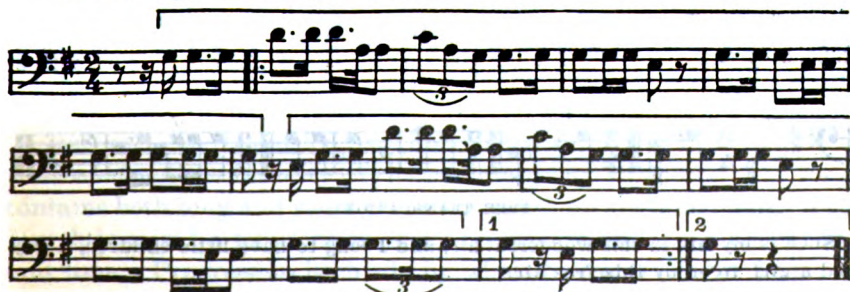
(Catalogue No. 1180)

Recorded by ALFRED GOLDING

Voice ♩ = 69

Drum ♩ = 69

Drum-rhythm similar to No. 27



## FREE TRANSLATION

The red bird was requested to sing, but instead he spoke of his own way of living and said that he lived in the open, among the clouds and the winds. He said that he dreamed of a certain sort of dance and that it was his dance.

*Analysis.*—In this song we have the expression of a bird that has not been previously mentioned and a melodic structure that is unusual. The song has a compass of seven tones, is based on the second 5-toned scale, and lies entirely above the keynote. From the highest to the lowest tone the melody descends in the first three measures by means of two fourths (one with a passing tone) and a minor third. After a repetition of this interval, the melody ascends to the highest tone and descends in the same manner. A prominence of the fourth has frequently been noted in songs concerning birds. The count divisions in the song are short and the rhythmic unit comprises half the melody.

## No. 75. The Redbird Speaks (b)

(Catalogue No. 1181)

Recorded by ALFRED GOLDING

Voice ♩ = 100

Drum ♩ = 100

Drum-rhythm similar to No. 12



## FREE TRANSLATION

Such is my life in this wonderful air, and I long to have little children, a boy and a girl, to enjoy this free air.

*Analysis.*—This melody is a contrast to the song next preceding, although the subject is the same. A peculiarity common to both is the descending minor third followed by the same interval in ascending progression. There was some uncertainty in the pitch of the low tones transcribed as D sharp and E. These tones were short and always sung distinctly. The tonality is minor and the progressions are very unusual. The most frequent interval is a semitone, comprising one-third of the progressions, and the next in frequency is the major third. The interval of a fourth occurs chiefly between the phrases.

No. 76. The Humming Bird Speaks

(Catalogue No. 1182)

Recorded by ALFRED GOLDING



FREE TRANSLATION

When the humming bird met the redbird she said that she was nothing but a simple little humming bird.

She said that she tried to enjoy things the same as the redbird, and that she also had been wishing to have some little children, so they could enjoy the free air and the liberty of which the redbird had spoken.

*Analysis.*—In this melody we find the simplicity mentioned in the words but not the rapidity of the humming bird's motion. The song contains both long and short phrases and has no rhythmic unit. The fourth is raised a semitone in every occurrence but is not an important tone. Progression is chiefly by whole tones. (Cf. No. 14.)

## No. 77. The Owl Hooted

(Catalogue No. 1183)

Recorded by ALFRED GOLDING

Voice ♩ = 108

Drum ♩ = 108

Drum-rhythm similar to No. 4



## FREE TRANSLATION

The owl was requested to do as much as he knew how. He only hooted and told of the morning star, and hooted again and told of the dawn.

*Analysis.*—The song of the owl is brief and is characterized by syncopations. It contains no rhythmic unit, and the melody tones are the major triad and sixth. About three-fourths of the intervals are major thirds, occurring about equally in ascending and descending progression.

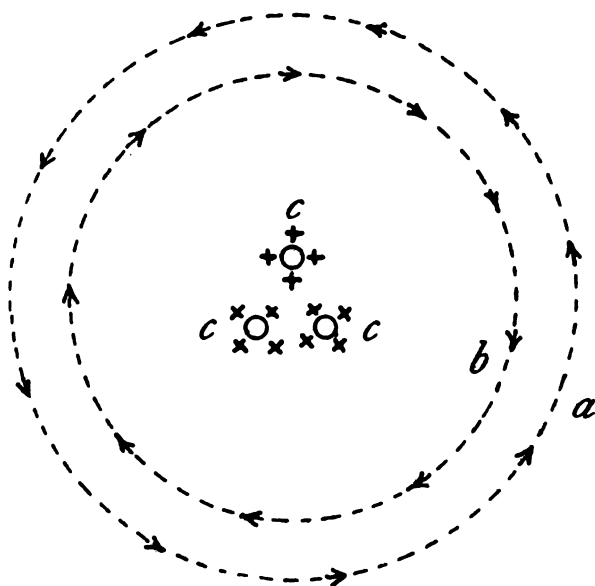


FIGURE 7.—Diagram of Deer dance



## No. 78. The Redbird and His Shadow

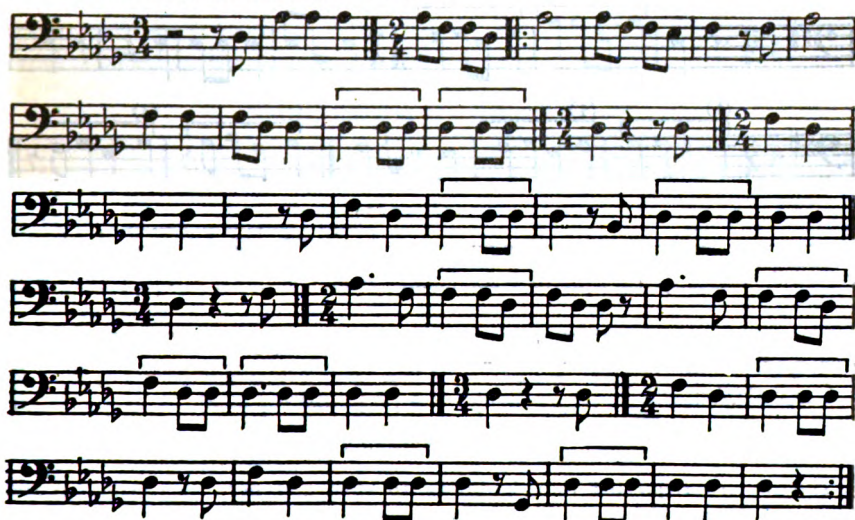
(Catalogue No. 1184)

Recorded by ALFRED GOLDING

Voice ♩ = 96

Drum ♩ = 96

Drum - rhythm similar to No. 12



## FREE TRANSLATION

The redbird takes his shadow with him and is standing at the farther end, well prepared to watch the dancing.

*Analysis.*—A descending trend within a compass of two measures is an interesting characteristic of this song, together with a large proportion of descending major thirds. The rhythmic unit is short and unimportant. With the exception of two half notes the melody contains only quarter and eighth notes. Although the song is analyzed with D flat as its keynote, the framework of the melody consists of the minor triad and minor seventh in B flat. This is a framework occasionally found in Indian songs and in other primitive music. (Cf. Bull. 45, p. 130, footnote; also Bull. 53, p. 258.)

In the song next following in the series (not transcribed) the redbird tells of his dreams and says, "This will be my kind of dancing and singing, and it shall so be danced."



## No. 79. Song of the Nighthawk (a)

(Catalogue No. 1185)

Recorded by ALFRED GOLDING

Voice ♩ = 96

Drum ♩ = 96

Drum-rhythm similar to No. 12



## FREE TRANSLATION

The redbird requested the nighthawk to sing, and here he is singing and telling of the morning. He did not dance.

*Analysis.*—This is the first of a group of four songs of the nighthawk, all of which are minor in tonality. This is a darting melody, with alternate descent and ascent of intervals, and at the close, a flutter of whole-tone progressions. It is minor in tonality and lacks the fourth and seventh tones of the complete octave. Two rhythmic units occur and are entirely different in character. Almost half the intervals are whole tones and 20 per cent of the intervals are fourths.

## No. 80. Song of the Nighthawk (b)

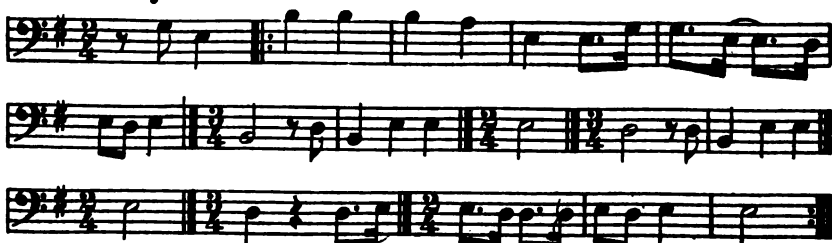
(Catalogue No. 1186)

Recorded by ALFRED GOLDING

Voice ♩ = 92

Drum ♩ = 92

Drum-rhythm similar to No. 12



## FREE TRANSLATION

The nighthawk is telling of his dreams and of the power that is given him from his manner of life.

*Analysis.*—In this song of the nighthawk we have one of the most pleasing melodies in the entire series. It is simple and graceful, and each phrase has a completeness which is unusual. All the phrases end with a descending progression except the last, which ends with an ascending whole tone. The song is minor in tonality and is based on the second 5-toned scale.

## No. 81. Song of the Nighthawk (c)

(Catalogue No. 1187)

Recorded by ALFRED GOLDING

Voice ♩ : 92

Drum ♩ : 92

Drum-rhythm similar to No. 12



## FREE TRANSLATION

The daylight is coming and I can distinguish objects around me.

*Analysis.*—The rhythmic unit of this song is a quick, darting phrase. Attention is directed to the fifth and sixth measures which resemble the rhythmic unit but are more steady and emphatic. The progressions are divided with unusual evenness between major and minor thirds and major and minor seconds, the only interval other than these being an ascending fifth. It is interesting to note the persistence with which the sixth is raised a semitone in the latter portion of the song.

## No. 82. Song of the Nighthawk (d)

(Catalogue No. 1188)

Recorded by ALFRED GOLDING

Voice  $\text{♩} = 92$ Drum  $\text{♩} = 92$ 

Drum-rhythm similar to No 12



## FREE TRANSLATION

Now the sun is up and the nighthawk is enjoying the light and going from one place to another.

*Analysis.*—Ascending and descending intervals are about equal in this interesting melody. The phrases vary in length and a majority end with an ascending progression, giving an unusual effect. The song contains no rhythmic unit and moves freely in its compass of seven tones. It begins and ends on the keynote, a portion of the melody lying above and a portion below the keynote.

## YAQUI DEER DANCE

The Yaqui village of Guadalupe, near Phoenix, Ariz. (see p. 16), was visited almost daily during the week that preceded Easter, 1922, and the native celebration of holy week was witnessed. The form of the celebration differed from that seen by the writer in the Yaqui village near Tucson the previous year. At that time the accompaniment consisted of drums and reed instruments resembling "shepherd's pipes." The musical instruments used at Guadalupe were more varied and included violins. In both villages the performance was a strange mixture of Roman Catholicism, paganism, and individual originality. The music in both was extremely rhythmic, and especially at Tucson, where it was continued day and night, it showed a quality which might develop into a frenzy or fanatic abandon among the people.

On the day before Easter at Guadalupe a performance was enacted which may briefly be described as a religious procession or pageant, in which the Deer dance was an important feature. The procession started about 200 feet from the entrance of an outdoor chapel (ramada) in which an altar was placed. The Deer dancers were stationed about one-third the distance from the entrance, in the path of the procession, and near them was a group of men with violins. The performances of these two groups of men were interpolated with the songs of the religious procession. The Deer dance was danced intermittently from noon until midnight. It was said that in old times it was danced at night only, and that in the morning two or three men went out to hunt deer, but the dance does not appear to have been held in order to insure success in this hunt. The native name is Dacio, meaning deer, though it is sometimes called the Antelope dance. The dance usually began about 8 or 9 o'clock, each portion of the night having its proper songs and those preceding No. 89 were sung before midnight. The entire number of dancers was usually from four to six, with four singers playing on the instruments to be described. In the dance witnessed by the writer there were four dancers and four singers.

The musical instruments played by the singers comprised four halves of very large gourds, disposed as follows: One was inverted on the water in a tub and struck with a small stick, another was inverted on the ground and similarly struck, and the other two were used as resonators for small sets of rasping sticks, one stick being notched and resting on the gourd, while the other was moved perpendicularly across the notches. The beat of the sticks on the gourds was steady and there was an even rhythm in the friction of the rasping sticks. One of the half gourds used at this dance was obtained, together with a set of the rasping sticks. (Pl. 28.) Two dancers carried rattles made of a flat piece of wood about 6 inches long, within which were set two pairs of tin disks. (Pl. 29, a.)

The costumes of the four dancers were scanty, nothing being worn above the waist. The leader, who danced alone much of the time, wore a pair of small deer horns fastened to the top of his head. The other three dancers had no headgear except small, rather heavy wooden masks which were tied with cords in such a manner that the dancer could push the mask to the side of his head when not dancing. The masks were human faces painted grotesquely and had stiff hair set in slits of the wood to represent eyebrows. A special rattle was worn by the leading dancer. This consisted of cocoons sewn together side by side, forming a strip 6 or 8 feet long which was wound around the dancer's leg below the knee. Each cocoon contained a few small pebbles which gave forth a soft, jingling

sound with his motion. The rattle worn on this occasion was said to be very old and above any valuation in money. A similar ornament, collected in 1870 by Dr. Edward L. Palmer, is shown in Plate 29, *b*, and is recorded at the United States National Museum as "used in the Poscola dance." The cocoons were identified as *Rothschildia jorulla*.

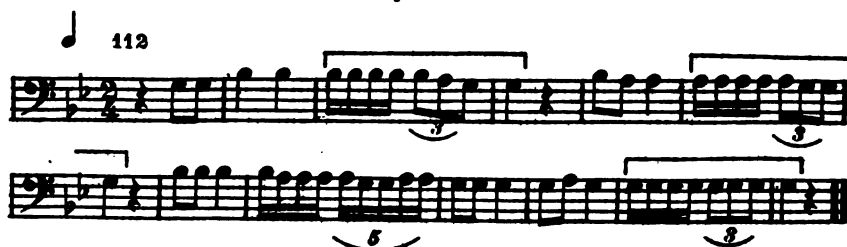
A portion of the Deer dance songs was recorded by Juan Ariwares (pl. 30, *a*), who led the dance witnessed in 1922. The recording was done on the day after Easter. (See p. 22.) Ariwares said that he knew the entire series, which would require a whole night for its performance. It was with some difficulty that he selected the songs here presented, selecting some from those used during each part of the night.

It was said that in the following song the people call upon the deer while dancing.

### No. 83. Dancing Song

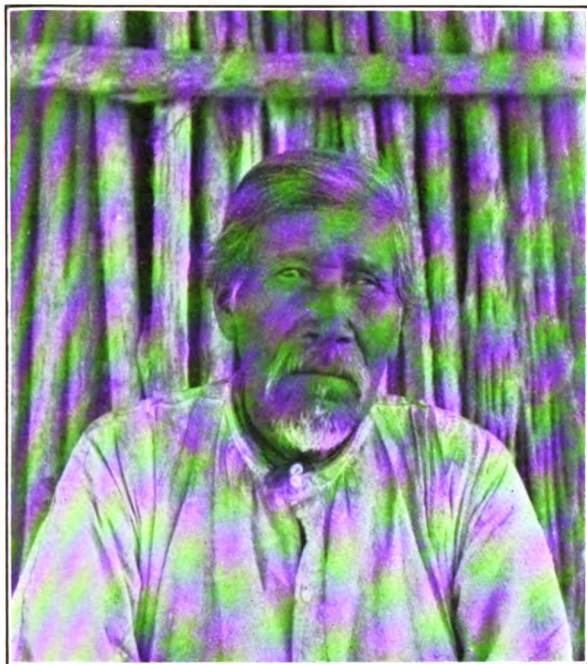
(Catalogue No. 1278)

Recorded by JUAN ARIWARES



*Analysis.*—All the songs of the Deer dance were recorded without accompaniment, the usual manner of accompaniment being noted in the description of the songs and dance. This song, which is typical of a portion of the series, contains many short notes and a descending trend in brief sections of the melody, followed by a return to a higher note. The intonation was wavering, which may be attributed to several causes. The intervals are small. The singer was an old man, and it was difficult for him to sing alone, without accompaniment. The rapid tones were given with distinctness, but the words could not be transcribed. The language of all these songs is obsolete, but the meaning is known to singers at the Deer dance, who are the only persons having the right to sing the songs.

The song next recorded was not transcribed, as it so closely resembled the dancing song. The words were said to mean, "The wind is moving the yellow flowers," referring to the flowers on certain bushes in Mexico, the flowers being called ai'aiya.



a. JUAN ARIWARES (YAQUI)



b. MIKE BARLEY (COCOPA)



a. ALFRED GOLDING (YUMA)



b. MRS. CHARLES WILSON (YUMA)





## No. 85. The Little Fly

(Catalogue No. 1275)

Recorded by JUAN ARIWARES



## FREE TRANSLATION

Brother Little Fly flies around and looks at the sun.

*Analysis.*—It is interesting to note that this song is concerning a little fly and that 17 of the 20 progressions are whole tones. The song has a compass of five tones and contains all the tones within that compass. The manner of singing this song was especially clear-cut, each tone being given with distinctness. A downward trend is evident throughout the melody.

## No. 86. Voices of the People

(Catalogue No. 1276)

Recorded by JUAN ARIWARES



## FREE TRANSLATION

The people are talking and calling to each other.

*Analysis.*—Each phrase in this song has a descending trend. The song is harmonic in structure, which is somewhat unusual in the Deer dance songs. More than half the intervals are whole tones, the interval next in frequency being a minor third, although the song is major in tonality.

No. 87. The Deer Are At Play

(Catalogue No. 1277)

Recorded by JUAN ARIZABARES

♩ = 126



FREE TRANSLATION

Away in the brush they (the deer) are playing.

*Analysis.*—The character of this melody is playful in accordance with the words. The first 13 measures were sung four times, these renditions being separated by a break in the time, which varied from approximately two to four counts. The ascending major sixth in the seventh measure is interesting, as well as the triple measure that follows it. The song has a compass of an octave and is based on the fourth 5-toned scale. Almost half the intervals are in descending progression.

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## No. 88. The Deer and the Flower

(Catalogue No. 1278)

Recorded by JUAN ARIZWARRS



## FREE TRANSLATION

The deer looks at a flower.

*Analysis.*—The first performance of this song comprised three renditions of the repeated portion with a break in the time between each. The latter part of the song followed after a brief pause. The melody contains little interest, and it is noted that the idea expressed in the words is simple. The song has a range of five tones and contains the major triad and second. More than half the intervals are whole tones and occur only in descending progression.

The following songs were sung after midnight:

No. 89. The Summer Rains

(Catalogue No. 1279)

Recorded by JUAN ARIWARRS

$\text{♩} = 126$



FREE TRANSLATION

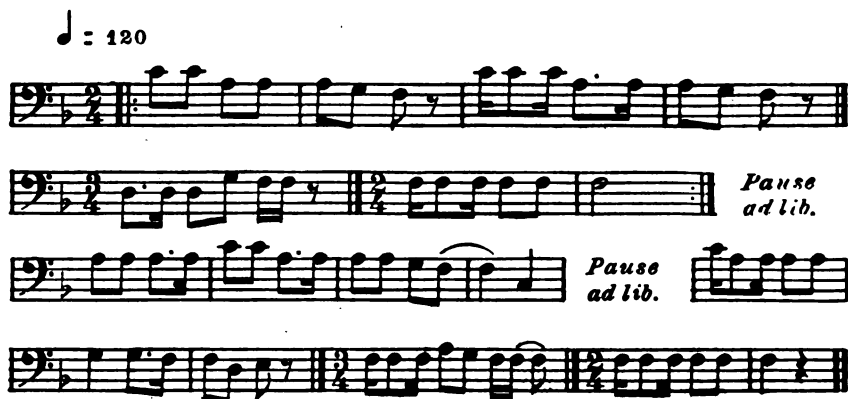
In summer the rains come and the grass comes up.  
That is the time that the deer has new horns.

*Analysis.*—Although rhythmic in character this song contains no rhythmic unit. The first portion was sung three times with a break in the time between the repetitions. The intonation on the repetitions of a tone was not steadily held, the pitch being lower on the last tones of the series.

## No. 90. The Rising Sun

(Catalogue No. 1280)

Recorded by JUAN ARIWARDES



## FREE TRANSLATION

The sun is coming up.

It is the time to go out and see the clouds.

*Analysis.*—Two intervals give character to this rather monotonous melody. These are the ascending fourth in the fourth measure followed by a descending interval and the descending minor third in the fourth from the last measure followed by an ascending interval. The melody consists of short phrases each with a downward trend but with no rhythmic unit. The melody tones are those of the fourth 5-toned scale.

The word "singing" in the next song refers to the putting forth of magic power.

## No. 91. The Bush is Singing

(Catalogue No. 1281)

Recorded by JUAN ARIWARDES



## FREE TRANSLATION

The bush is sitting under the tree and singing.

*Analysis.*—This song is slow in tempo and almost recitative in style. Perhaps the repeated sixteenth notes were suggested by the motion of the leaves of the little bush. The song is in four periods, a unit of rhythm occurring in the first and third period. The tone material is the major triad and second, and 14 of the 19 progressions are whole tones.

### No. 92. The Hunt (a)

(Catalogue No. 1232)

Recorded by JUAN ARIWARES



### FREE TRANSLATION

The man riding a horse is coming after the deer.

*Analysis.*—The time was not strictly maintained in this song and a long recitative phrase in the final rendition is not transcribed. This took the place of the seven measures which begin the last half of the song, and was followed by the quarter rest and final measures as transcribed. The style of the entire melody suggests a narrative which is sung instead of spoken, and yet the accents were clearly given. The phrases are short and there is no rhythmic unit. The song contains 41 progressions, 28 of which are whole tones and 12 are semitones.

## No. 93. The Hunt (b)

(Catalogue No. 1283)

Recorded by JUAN ARIWARES



## FREE TRANSLATION

The man is going to hunt the deer.

They said the sun was coming out and this day they would have the deer.

*Analysis.*—The small compass of this song is the same as in several other songs of the series. (See No. 84.) It will be noted that the portion of this song between the two pauses is almost identical with the portion preceding the first pause. The differences, however, were steadily maintained in the several renditions. The 5-8 measure and the recitative style in the latter portion are of unusual interest, the repeated sixteenth notes at the end of the song growing softer until they trail away into silence. More than half the progressions are whole tones and the ascending and descending intervals are about equal in number.

## No. 94. The Hunt (c)

(Catalogue No. 1284)

Recorded by JUAN ARIWARES



## FREE TRANSLATION

A man said he would surely get the deer and hang it on a tree.

*Analysis.*—The compass of this song is an octave and the two opening phrases each contain a descent from the highest to the lowest tone. The repeated portion was sung three times without a break in the time and the tone transcribed as E natural was clearly given in all the renditions. The tempo was slightly retarded in the two closing measures. Progression is chiefly by small intervals, 16 of the 38 intervals being whole tones and 7 being semitones.

The next is the final song of the dance.

## No. 95. The Deer is Dancing

(Catalogue No. 1285)

Recorded by JUAN ARIWARES



## FREE TRANSLATION

The deer is coming out (meaning that the deer is dancing in the middle of the circle).

*Analysis.*—An effect of vigor and briskness is given to this melody by the phrases with sixteenth notes occurring in the second and sixth measures. The song begins and ends on the same tone and has the same compass and tone material as several others of the present series. (See No. 84.) The portion of the song preceding the double bar was sung four times with a slight break in the time between the renditions. After a brief pause the connective phrase was sung and followed by the repeated portion without a break in the time. This appears to constitute a complete performance.

## MAYO DEER DANCE

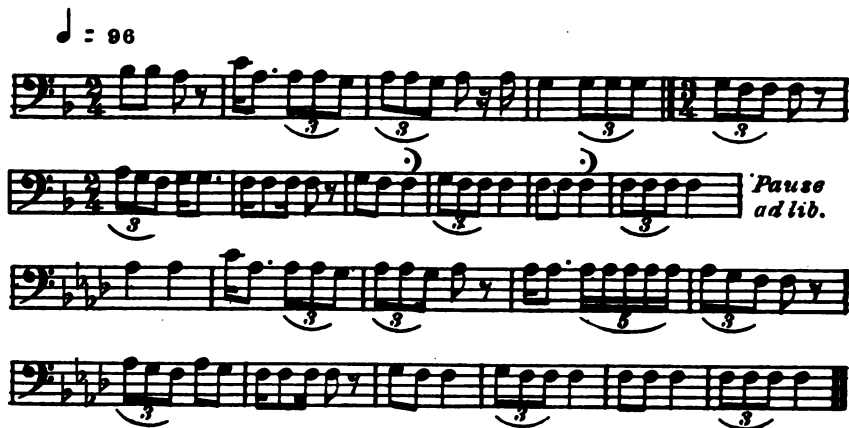
The Deer dance is held by the Mayo as well as by the Yaqui and Yuma. A Mayo song was sung by the singer of the Yaqui Deer dance songs, who said he considered it particularly good. It was sung in the latter part of the night. The meaning of the words of the song is not known.



## No. 96. Song of the Deer Dance

(Catalogue No. 1292)

Recorded by JUAN ARIWARES



*Analysis.*—The tone A occurs frequently in this song, being sung A natural in the first portion and A flat in the second portion of the melody. This change causes the song to be classified as both major and minor in tonality. The song has a compass of five tones and uses all the tones within that compass. There is no change of measure lengths and the melody progresses chiefly by whole tones.

## YUMA CA'KORAMU'S DANCE

Five songs of this old dance were recorded by Katcora, but only two were transcribed. They are part of a cycle which required one night for its rendition and was said to be "about the stars in the sky." The words were in a language that is obsolete, but their meaning was known to the singer, who said the first song of the entire series was about the evening. Another song mentioned "the Pleiades and three stars in a row," and another was concerning Coyote, who laughed at the dancers. These songs were not transcribed. The subjects of the other songs are indicated by their titles. The song concerning the meadow lark and the diver "would be sung along toward morning." The people could not understand the words of these songs, and it was customary for the singer after completing a song to announce its subject. Thus after this song he would say to the people, "I have sung about the meadow lark and the diver." The songs in the early part of the evening were always sung softly, the singing growing gradually louder as the series progressed.

From the songs and the description of the dance, as given by Katcora, this appears to have been a dance of the "Pleiades"

type.<sup>22</sup> The dancers were described as wearing paint and feathers. They stood in their places and the dance motion consisted of "bending the knees and stooping low." The singer faced the east, according to the custom in Yuma dances.

No. 97. Song Concerning the Meadow Lark and the Diver

(Catalogue No. 1236)

Recorded by KATCORA

Voice ♩ = 60

The musical score is written on six staves. The top staff is for the voice, with a tempo marking of ♩ = 60. It features a melody in 2/4 time with various ornaments, including triplets and pairs of notes. The subsequent five staves are for a rattle accompaniment, with notes placed below the staff lines. The rattle part mirrors the rhythmic structure of the voice melody. The score includes several measures of rests and specific rhythmic markings such as (2) and (1) above certain notes, indicating the number of rattle strokes per note.

<sup>22</sup> Dances of the "Pielades" type stand apart from all others as being primarily dance singings. They are connected with two long myths. "The Pielades singer stands under a shade with his back to the sun. Behind him young men stand abreast, and behind these their elders. They wear feather-hung rabbit-skin ropes over their shoulders. Facing the singer are a row of girls and one of older women. All sing with him for a time. Then he ceases, but they continue to dance. They bend and raise the body, make a long stride forward with the right knee elevated, bend again, and step back. As the men step backward, the women step forward, and vice versa." (Kroeber, *Handbook of the Indians of California*, Bull. 78, Bur. Amer. Ethn., pp. 764-765.)

*Analysis.*—This is a particularly fluent melody and contains 98 progressions in 23 measures. The song is minor in tonality, but only 10 progressions are minor thirds, the whole tone comprising about 60 per cent and the major third about 23 per cent of the intervals. The tempo is slow and the tones are those of the second 5-toned scale.

### No. 98. Song Concerning the Quail

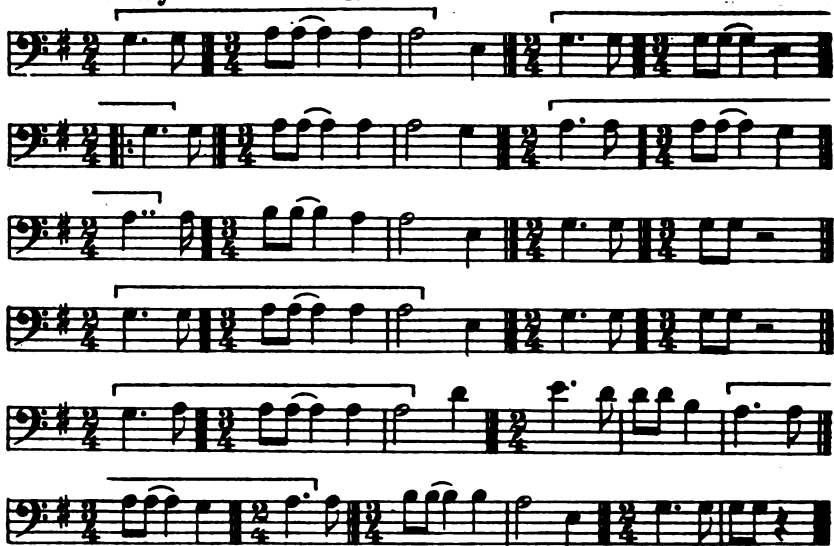
(Catalogue No. 1237)

Recorded by KATCOBA

Voice ♩ = 168

Rattle ♩ = 168

Rattle-rhythm similar to No. 27



*Analysis.*—This song is characterized by a syncopation which occurs frequently, the rattle being approximately in eighth notes. The song contains the tones of the second 5-toned scale, beginning and ending on the third above the keynote. Progression is chiefly by whole tones, though the fourth is a prominent interval. The repeated portion, as in many Yuma songs, was sung four times.

### COCOPA BIRD DANCE

The songs of this and the two dances next following afford an interesting contrast in their general character. The Cocopa songs of the Bird dance were learned by the singer when he was a "helper," but those of the Mohave Bird dance are common property, being known to all the tribe. The songs of the second Cocopa dance (Tcumánpa'xwa) were regarded with respect by the singer, who said he inherited them from his grandfather, who probably received

them in a dream. The Bird dance could be held before a cremation or a Memorial ceremony.

Among the Cocopa, whose songs are here presented, this dance is commonly known by the Yuma term "Elca'," meaning little bird. The Cocopa term, with the same meaning, is Esa'elmu's. The Yuma also call the songs Atsiyë'r (bird) Scava'rr (song). No explanation of the term was obtained. It was said "because a song mentions birds it is not a regular bird song, as insects are also mentioned in the bird songs. Herzog states that these songs are concerning "a kind of jay bird which lives on piñon nuts and comes to the Diegueño country from the Mexican side."<sup>33</sup>

These songs were recorded by Numa'wäsoá't, a middle-aged member of the Cocopa Tribe. Frank Tehanna traveled many miles on horseback to explain the writer's work to Numawäsoát, who was considered a particularly good singer. He speaks no English and at first he hesitated to record the songs, but his objections were overcome by Tehanna and he came to the Cocopa village to record the songs. Numa'wäsoá't learned the songs in the usual manner, by being one of the "helpers." He has acted as leader of the singers at the dance, being seated and usually having two helpers at each side. He and each of his helpers had a gourd rattle. The dancers were young women, from one to five in number. They stood in a row facing the singers, and when dancing they moved backward and forward a distance of about 15 feet. The Bird dance lasted all night, and the songs were in regular sequence, certain songs being sung before and after midnight. The singer selected a few from each part of the series and all the records were studied, though only a portion were transcribed. Several songs were almost monotonous and others consisted chiefly of ascending and descending minor thirds. The songs that were sung in the early portion of the night were always begun softly and gradually increased in volume of tone. The words are in the "old language," which is not understood by anyone at the present time. The songs were recorded with the rattle shown in Plate 23.

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<sup>33</sup> Herzog, Yuman Musical Style, Jour. Amer. Folk-Lore, vol. 41, footnote p. 187.

## No. 99. Opening Song of the Dance

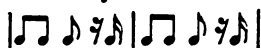
(Catalogue No. 1243)

Recorded by NUMAWISOAT

Voice ♩ = 96  
 Rattle ♩ = 96  
 See rattle-rhythm below



Rattle-rhythm



*Analysis.*—The only tones occurring in this song are D, F, and G, and the ascending intervals are more in number than the descending. The intervals which impress the ear most strongly are the ascending minor third and the descending fourth. The melody is particularly cheerful, with an interesting rhythmic unit, the third measure of which appears in the portion of the song not containing the entire unit. The rhythm of the rattle could not be heard in all the renditions, and the rattle was silent during the pause and the measures immediately following the pause.

## No. 100. Song in the Early Evening (a)

(Catalogue No. 1244)

Recorded by NUMAWISOAT

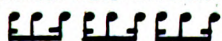
Voice ♩ = 92

Rattle ♩ = 92

See rattle-rhythm below



Rattle when discernible



*Analysis.*—An unusual number of semitones occurs in this song and is its chief characteristic. Almost half the intervals are semitones, 11 occurring in ascending and 12 in descending progression. A whole tone occurs only once. The song is minor in tonality and contains all the tones of the octave except the sixth and seventh. The rhythm is not so simple as in the preceding song. It is interesting to note the rhythm in the portion following the pause. In these measures a triplet is accented and a sixteenth note followed by an eighth appears on the unaccented count, reversing the order in the earlier portion of the song. The coincidence of rattle and voice was exact in counts having the same division.

## No. 101. Song in the Early Evening (b)

(Catalogue No. 1245)

Recorded by NUMAWASOAT

Voice ♩ = 96

Rattle ♩ = 96

Rattle-rhythm similar to No. 99



*Analysis.*—This song begins and ends on the same tone, a melodic formation not so common in Cocopa as in the analyzed Yuma songs. Like the song next preceding, this begins with an ascending fifth, followed by a descending whole tone, but the other characteristics of the song are different. This song is based on the fourth 5-toned scale and has a compass of seven tones. The principal interval is the minor third which comprises about half the progressions. The phrase indicated as a rhythmic unit is five measures in length and its repetitions comprise almost the entire song. The rattle was clearly discernible throughout the performance.

## No. 102. Song in the Early Evening (c)

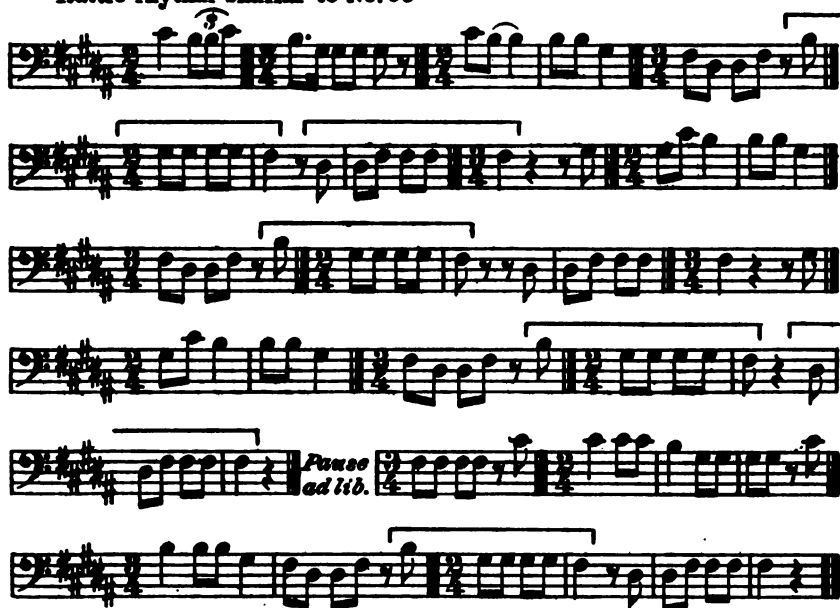
(Catalogue No. 1246)

Recorded by NUMAWISOAT

Voice ♩ : 96

Rattle ♩ : 96

Rattle-rhythm similar to No. 99



*Analysis.*—It is interesting to note the “answering” of the successive phrases in this song, suggesting an advance and receding by the dancers. The rhythmic unit is short and simple, beginning alternately with a descending and an ascending progression. The minor third constitutes about half the progressions in the song, which is major in tonality and based on the fourth 5-toned scale.



## No. 193. Song at About Midnight (a)

(Catalogue No. 1247)

Recorded by NUMAWASOAS

$\text{♩} = 64$

The musical score is written in bass clef with a key signature of one sharp (F#). It consists of six staves of music. The first staff begins with a tempo marking of quarter note = 64. The melody is characterized by syncopation and frequent short rests. Below the first three staves, there is a rhythmic accompaniment labeled 'Rattle' consisting of eighth notes. The fourth staff includes a first ending bracket and a 'Pause ad lib.' instruction. The fifth and sixth staves continue the melody and accompaniment.

Rattle  $\text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩}$

*Pause ad lib.*

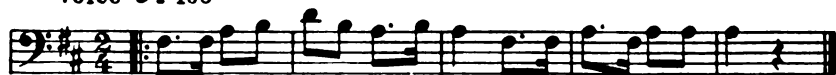
*Analysis.*—Three interesting peculiarities appear in this song, all being given with distinctness. The first is the syncopation, which occurs in the opening measure and several times during the song; the second is the accidental, occurring only in a short, detached phrase; and the third is the frequency of short rests, giving crispness to the melody. The most frequent intervals are fourths and minor thirds, the former comprising 20 and the latter 23 of the 70 progressions. The ascending intervals are more in number than the descending intervals. This has been noted with some frequency in Yuma and Cocopa songs, but occurs seldom in the songs previously analyzed.

**No. 104. Song at About Midnight (b)**

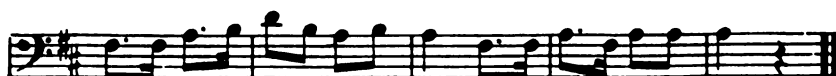
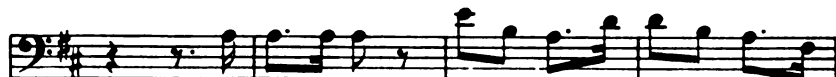
(Catalogue No. 1248)

Recorded by NUNAWISOL

**Voice** ♩ = 108



**Rattle** 



*Analysis.*—Like the preceding song, this has a compass of seven tones, is based on the fourth 5-toned scale, and has the sixth lowered a semitone. Unlike the preceding, it contains no rhythmic unit, though the several phrases bear a close resemblance to one another. The ascending and descending intervals are about equal in number. About 57 per cent of the intervals are minor thirds, although the song is major in tonality.

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## No. 105. Song at About Midnight (c)

(Catalogue No. 1249)

Recorded by NUMAWAISOLE

$\text{♩} = 182$

Rattle

*Pause ad lib.*

Rattle silent

*Analysis.*—Two measures transcribed in quadruple time occur in this melody and are unusual in recorded Indian songs. There were no secondary accents in these measures which appear to serve as an introduction to the rhythmic unit. The rattle was somewhat irregular in the quadruple measures and was continuous during the pause of the voice. The song progresses chiefly by whole tones which comprise about two-thirds of the intervals.

## No. 106. Song at About Midnight (d)

(Catalogue No. 1250)

Recorded by NUMAWISOAR

♩ = 100

Rattle

Pause ad lib.

*Analysis.*—This song contains a particularly clear thematic form. Three rhythmic units occur, and the contrasts between them are interesting. The first unit contains a descending minor third and the second contains an ascending minor third, while the third unit contains this interval in both ascending and descending progression.

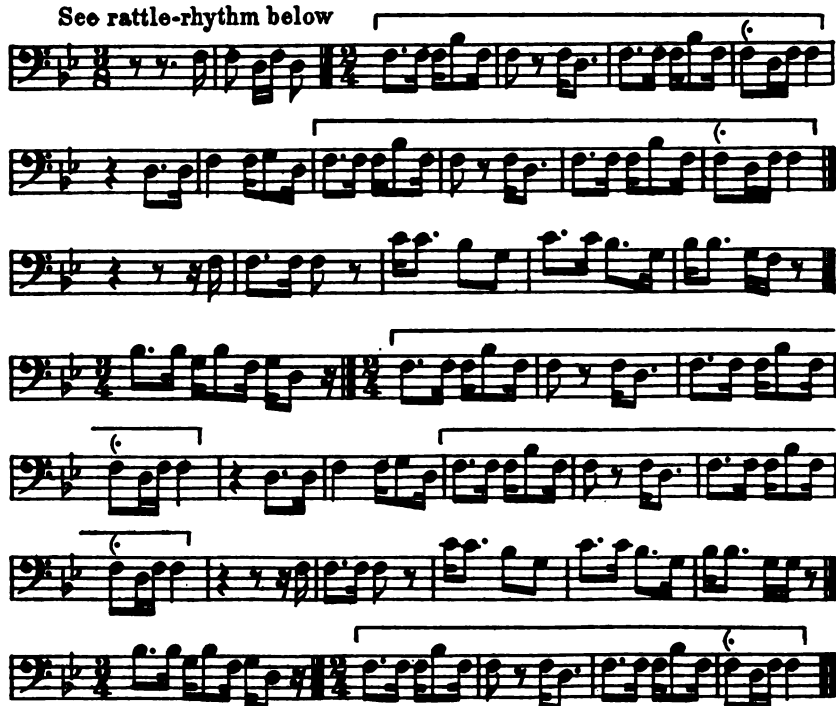
The two measures following the pause contain a descending trend, followed by three measures which resemble all the rhythmic units without duplicating any of them. About three-fourths of the intervals are minor thirds, this interval occurring 32 times in ascending and 33 times in descending progression. The melody tones are those of the fourth 5-toned scale.

No. 107. Song Concerning the Diver

(Catalogue No. 1251)

Recorded by NUMAWISOIT

Voice  $\text{♩} = 76$   
 Rattle  $\text{♩} = 76$   
 See rattle-rhythm below



Rattle when discernable



*Analysis.*—In this and the four songs next following the fourth is a prominent interval. All these songs were sung in the early morning. Three of the series are based on the fourth 5-toned scale. The present song is major in tonality, but the interval of a major third does not occur. More than half the 62 intervals are minor thirds and 22 are fourths. Attention is directed to the note values in measures 14 to 16, which were given with distinctness.

## No. 108. Song Concerning the Pleiades

(Catalogue No. 1252)

Recorded by NUMAWISOAT

Voice ♩ = 96

Rattle ♩ = 96

Rattle-rhythm similar to No. 99

The musical score is written on six staves in bass clef with a 2/4 time signature. It features a melody with various intervals and a rattle accompaniment. The score includes several measures with repeat signs and first/second endings. The melody is characterized by an accented high tone followed by a descending trend of six or seven tones. The rattle accompaniment is similar to No. 99. The score is marked with (1) and (2) for first and second endings.

*Analysis.*—Songs concerning a star appear to be unusual among the Indians. A Chippewa song for success in hunting contained the words, "Like a star I shine, the animal, gazing, is fascinated by my light." (Bull. 45, No. 69.) A song of the Midewiwin in the same tribe contained the words "Beautiful as a star hanging in the sky is our Mide lodge." (Bull. 45, No. 44.) Two Pawnee songs mentioned a star which spoke in a dream and gave assistance. (Bull. 93, Nos. 57 and 80.) The present melody is characterized by an accented high tone, slightly prolonged and followed by a descending trend of six or seven tones. The compass is seven tones, which occurs frequently in the present series. Progression is chiefly by minor thirds, but the descending fourth is a frequent and prominent interval.

## No. 109. Song in the Early Morning (a)

(Catalogue No. 1253)

Recorded by NUMAWISOAT

Voice ♩ = 72

Rattle ♩ - 72

See rattle-rhythm below

A<sup>(1)</sup>

Pause *ad lib.*

B

Rattle, when discernible

*Analysis.*—In this song a semitone constitutes about one-third of the progressions. This interval appears to be difficult for an Indian to sing. It occurs infrequently in recorded Indian songs (see Tables 11 and 12, pp. 33 and 205), and its transcription should be understood as approximate in pitch. The intonation on the tone transcribed as E was also uncertain, this tone frequently being sung lower than the indicated pitch. Two rhythmic units occur, the second reversing the principal count division of the first unit. The song is analyzed

with G sharp as its keynote, but the corresponding key is not established in the melody. This song was recorded also by Katcora, the melody being the same.

No. 110. Song in the Early Morning (b)

(Catalogue No. 1254)

Recorded by NUMAWISOAT

$\text{♩} = 104$

**A**

Rattle tremolo

Rattle

**B**

*Analysis.*—The phrases in this song are unusually short and the rhythmic unit contains only four tones. The melody is based on the fourth 5-toned scale, but the keynote of that series occurs only

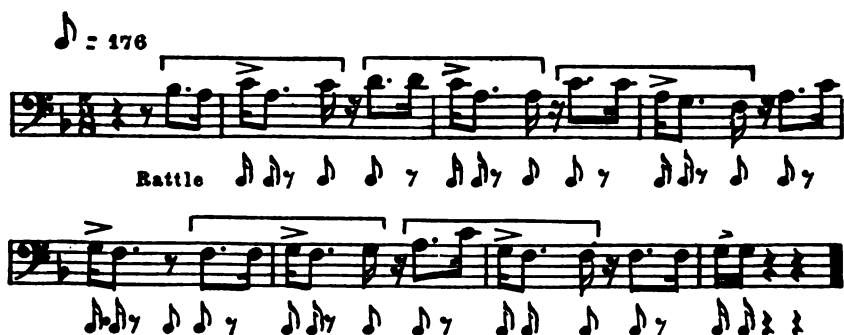


twice and the principal interval is the minor third. The rhythm of the rattle was discernible throughout the performance and its rhythm conforms to that of the melody except in the opening measures, during which it was shaken rapidly. The term "tremolo" is sometimes used to designate this rapid motion of the rattle.

### No. 111. Closing Song of the Dance

(Catalogue No. 1255)

Recorded by NUMAWISOAT



*Analysis.*—No change of measure length occurs in this song which is in 5-8 time. Both these peculiarities are unusual in recorded Indian songs. (See Tables 15 and 16, pp. 35 and 206.) A further peculiarity is the ending on the tone above the keynote. The song is based on the triad F, A, C, but G appears twice as an accented tone and is also the closing tone. Attention is directed to the occurrence of a sixteenth note as an accented tone and also as an unaccented tone following instead of preceding a dotted eighth note. The accents were strongly given in all renditions.

### MOHAVE BIRD DANCE

It was said that the songs of this dance were particularly pleasing, but only four were recorded, as the Mohave songs were not a subject of special investigation. Three were transcribed and show a somewhat different structure than the Yuman and Cocopa. These Mohave songs have a somewhat larger compass and are more lively in general character than the songs of the other Yuman tribes under consideration. Leonard Cleveland, who recorded the songs, is an educated Mohave, living on the Yuma Reservation.

Each portion of the night had its own songs in this as in other song cycles and the songs here presented were sung about midnight. The words of the first song were concerning the darkness and the words of the second song (not transcribed) were concerning a certain sort of birds "on their way traveling up north."

## No. 112. Bird Dance Song (a)

(Catalogue No. 1289)

Recorded by LEONARD CLEVELAND



*Analysis.*—Two rhythmic units occur in this song, differing only in the divisions of one count. In the middle portion of the song the group of four sixteenth notes is transferred from the unaccented count to the accented count, giving variety and character to the rhythm of the song as a whole. The compass is nine tones, the only songs in this work which have a compass of more than an octave being this and No. 124, which has a compass of 10 tones. The compass of this group of songs is smaller than any previously analyzed, 90 per cent having a range of seven tones or less. (See Table 5, p. 30.) Among the Papago songs the highest percentage had a compass of an octave, these comprising 40 per cent of the entire number. (Bull. 89, Table 5, p. 6.) The highest percentage of songs with a large compass were found among the Chippewa, 41 per cent having a compass of 12 or more tones, but the largest compass was found among the Sioux, three songs of that tribe having a compass of 17 tones. (Bull. 61, Table 5A, p. 28.) About half the progressions in this song are whole tones. The fourth is a prominent interval in ascending progressions.

In the next song the birds speak, saying, "Now we are gone."

## No. 113. Bird Dance Song (b)

(Catalogue No. 1290)

Recorded by LEONARD CLEVELAND



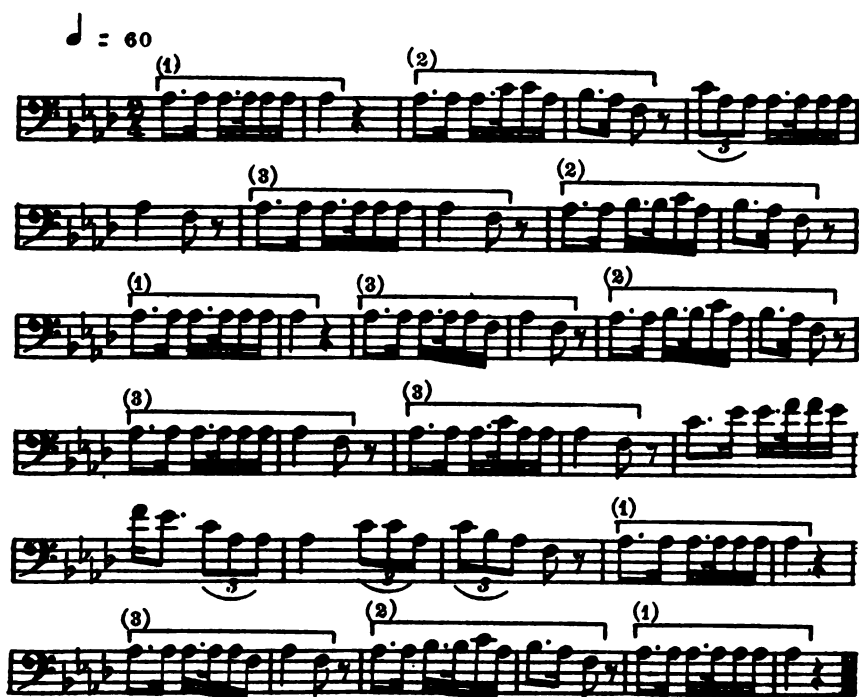
*Analysis.*—No other song recorded by the writer has contained the alternating phrases in different tempi which characterize this song. The phrases are indicated as the rhythmic units and one contains a rest. These phrases or units are different in character as well as in tempo, the first containing two triplets and the second containing two dotted eighth notes. Minor thirds and major seconds are about equal in number and together constitute 33 of the 39 intervals in the song.

Concerning the final song it was said: "The birds stop now to eat and see some cattle. They say this in the song."

## No. 114. Bird Dance Song (c)

(Catalogue No. 1291)

Recorded by LEONARD CLEVELAND



*Analysis.*—Three rhythmic units occur in this song, each containing two measures and differing from the others in the count divisions of the second measure. The melody contains little variety except in the portion which ascends to E flat and F, this being an unusually interesting and pleasing phrase. The whole tone is the most frequent progression, comprising 24 of the 60 intervals. The song has a compass of eight tones and is based on the second 5-toned scale.

## COCOPA TCUMANPA'XWA DANCE

The meaning of the name of this dance was not ascertained. It was danced by unmarried girls and men, usually five to seven in number. There were more singers than in the Bird dance, the leader often having three or four helpers on either side, each man having a gourd rattle. At first they were all seated, the singers in a row and the dancers facing them. When all was ready they sprang to their feet, the singers advancing and pushing the line of dancers backward. The distance thus traversed was according to the wish of the

singers, perhaps a few feet or perhaps quite a distance. Sometimes the lines were 8 feet apart and sometimes only about a foot apart. In its motion the dance resembles the Bear dance of the Northern Ute, as described in Bulletin 75, pages 57-58.

The step of this dance was about 4 inches, or even less, in length, the foot which was moved backward being placed on the ground with the toe scarcely halfway down the ball of the other foot. With each step the knees were bent and the head thrust slightly forward. It was said that "they moved backward, then forward, then stopped and danced standing still."

The songs of this dance were recorded by a young man commonly known as Mike Barley (pl. 30, *b*), who spoke no English and hesitated to sing the songs in the daytime. He said that he inherited them from his grandfather and could sing them without being taught, this being in accord with the Yuman belief that a man may "dream" the knowledge of song cycles. The entire series of songs required an entire night for rendition, and there was said to be no narrative in it, the series being only for dancing. Each part of the night had its own songs, but the singer selected a few from those which were sung "along toward morning." The words were in the "old language." The first songs of the dance were said to mention the evening and certain animals and insects, but beyond this the meaning of the songs was not known.

One of the records made by Mike Barley was played for Katcora, a Yuma singer and informant, who repeated the syllables (or words), but said he did not know the meaning. He also recorded the song, his rendition being practically a duplicate of the one here presented.

## No. 115. Dancing Song (a)

(Catalogue No. 1268)

♩ = 84

Recorded by MIKE BARLEY

The musical score is written in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of seven staves of music. The first staff is labeled 'Rattle' and features a series of eighth notes. The subsequent staves contain a mix of eighth and sixteenth notes, with some measures containing rests. The score includes various musical notations such as beams, slurs, and accents. The final staff ends with a double bar line and a repeat sign.

Rattle

*Pause ad lib.*

*Analysis.*—This and the four songs next following are songs of a different dance than the Bird dance and the general character is different. They are more spirited and the rhythm is more decided. A persistent accent on a high tone followed by a descending and then an ascending trend is a characteristic of the present song. Attention is directed to the quadruple measures which, with a slightly prolonged rest, serve to break the steady swing of the rhythm. After the pause we find a reversal of a previous count division in which a sixteenth note is accented, while the dotted eighth follows on the unaccented

part of the count. The rhythm of the rattle is continuous except during the long pause. The only intervals are major and minor thirds and whole tones. The song, which is so energetic, has a compass of only five tones.

## No. 116. Dancing Song (b)

(Catalogue No. 1299)

Recorded by MIKE BARLEY

♩ = 84

Rattle

Song

## No. 116 (continued)

The musical score for No. 116 (continued) is presented in five systems. Each system consists of a top staff in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a bottom staff with a key signature of one flat (B-flat). The time signature changes from 2/4 to 3/4 and back to 2/4. The notation includes eighth and sixteenth notes, rests, and accidentals. There are two first endings marked (1) and two second endings marked (2).

*Analysis.*—This song contains only the tones F, A flat, B flat, and C flat, the latter being given with distinctness. This is an example of a melody which is not in accordance with an established system. These tones might be used in such a sequence as to suggest A flat as the keynote, but F is so strongly emphasized and so closely associated with A flat that the song is analyzed as being in the key of F minor with the fifth lowered a semitone. This should be recognized as one of the instances in which ordinary musical notation and the present system of analysis are used only to assist observation of the melody. Two rhythmic units occur, the difference between them being chiefly in the accent on the three dotted eighth notes, this group being unaccented in the first unit and strongly accented in the second unit.





*Analysis.*—This song has a compass of four tones, but uses only the first, third, and fourth of these tones. The difference between the two rhythmic units was slight but steadily maintained. The rattle was particularly clear and its correlation with the voice on the triplets was not exact but the transcription is near enough for practical purposes. As in No. 105, the rattle was continuous during the pause of the voice. The rendition closed with a repetition of the last twelve measures.

No. 118. Dancing Song (d)

(Catalogue No. 1271)

Recorded by MIKE BARLEY



*Analysis.*—This song has a compass of six tones, using all the tones in the compass except the second. The tonality is minor, but the major third comprises 18 of the 65 intervals. The intonation in the latter part of the song was uncertain on the tone A, and the transcription of the measures containing D sharp and A sharp should be regarded as approximate. Attention is directed to the syncopation, followed by a descending trend and an ascent to the original tone, this melodic movement suggesting the forward and backward motion of the dancers. The final interval is descending, in contrast to many songs of this series which close with an ascending progression.

## No. 119. Dancing Song (e)

(Catalogue No. 1272)

Recorded by MIKE BARLEY

Voice ♩ = 96

Rattle ♩ = 96

Rattle-rhythm similar to No. 115



*Analysis.*—This song is somewhat monotonous in its melodic trend but the rhythm is energetic and interesting. As in many of these songs, the highest tones occur in the measures immediately following the pause. A syncopation occurs, also several quadruple measures. The melodic tones are those of the major triad and second. The intervals comprise only major and minor thirds and major seconds, the latter constituting two-thirds of the progressions. The general rhythm and the rhythmic unit resemble those of other songs of this dance.

## YUMA TUNA'K DANCE

It was the early custom of the Yuma to hold a "maturity dance" (Tuna'k) for several girls at a time. A circular hole was dug about  $2\frac{1}{2}$  or 3 feet in depth and the girls lay face downward in this hole with their heads toward the south. The dancers were on the edge of this cavity.

The first song of the group is the beginning of the series sung in the evening and says the girls are being placed in the hole. The dance continued all night. Mrs. Wilson (pl. 81, *b*), who recorded the songs, is the wife of Charles Wilson. Her Yuma name is Mavě', said to be a clan name meaning "snake." In addition to the songs she recorded a series of numbers in the "old language" from 1 to 38, saying this was all she could remember of that language.

## No. 120. Song of Tunak Dance (a)

(Catalogue No. 1224)

Recorded by Mrs. WILSON



*Analysis.*—With one exception the only tones in the melody are G sharp, A sharp, and B. A short rhythmic phrase is repeated, and the song as a whole has a rhythmic unity which is interesting and pleasing to the ear. More than half the intervals are semitones.

## No. 121. Song of Tunak Dance (b)

(Catalogue No. 1225)

Recorded by Mrs. WILSON



*Analysis.*—This song is classified as irregular in tonality. With the exception of three intervals the melody progresses by whole tones. The tempo is unusually slow.

## No. 122. Song of Tunak Dance (c)

(Catalogue No. 1226)

Recorded by Mrs. WILSON



*Analysis.*—The compass of this song is only three tones and the progressions consist of 28 whole tones and one ascending major third. Instead of the monotony which might be expected from the progressions we find a varied and pleasing melody due to the rhythm. Attention is directed to the difference in the length of measures 5 and 10 which follow the rhythmic units, the latter of these measures carrying the rhythm forward to the end of the song.

## No. 123. Song of Tunak Dance (d)

(Catalogue No. 1227)

Recorded by Mrs. WILSON



*Analysis.*—The only tones in this melody are G sharp and B, the former being considered the keynote. In rhythm the song is less simple than in its melodic progressions. The eighth note followed by two sixteenth notes can scarcely be considered a rhythmic unit as it occurs on both accented and unaccented counts and forms a part of longer phrases.

## YUMA GAMES

The three games played by the Yuma were Tcata's (shinny), Otu'r, a form of "hoop and stick" game, and Peo'n, which consisted in hiding a small object in the hand. The first of these games is

described in connection with a man's name, on page 43. The implements of Otur consisted of two poles about 15 feet long, the thickness of a man's thumb, and a hoop 4 to 6 inches in diameter, wound with twine or rags. One player rolled the hoop along the ground, and both players ran after it, throwing their poles toward the hoop. Dr. H. F. C. ten Kate, jr., who witnessed this game among the Yuma, states that the men "hastily threw their poles at the ring so that it is stopped." He was not certain whether the sticks had to be thrown through the ring or whether the count depended upon the particular way in which the pole lay beside it.<sup>34</sup> No songs were used with these games.

The peon game is played only at night. In old times the article hidden was a short piece of the leg bone of a crane.<sup>35</sup>

At the present time any small bone is used. Usually there are four players on each side. They start the singing at the proper time. They kneel in two rows facing each other, and "dance" in that position, bending from side to side, rising up and sinking down again. Usually there is a referee appointed by the two sides who holds the wagers and watches the game. Before the play begins he makes a speech, directing the players to hold up the little bones so everyone can see them; then he gives the signal for the play to begin. The player at one end of the row is first to conceal the bone. If the man directly opposite him guesses correctly in which hand he is holding the bone the play passes to the opposite side. If the first man guesses incorrectly, the man at his left hand may guess, and so on to the end of the line. When one point has been made the singing is started by the players on the winning side and taken up by the crowd standing behind them. The referee sings with either side, as he is supposed to be strictly impartial. The spectators, who wager on the game, usually have silver coins in a handkerchief, and jingle it like a rattle. Articles of value as well as coin are wagered, and are waved in the air above the heads of the players. It is required that the referee shall remember the face of every man who makes a wager and the amount of his bet. If a man makes a false claim and receives money in payment of a bet the referee must replace the amount from

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<sup>34</sup> Cullin, Stewart, *Games of the North American Indians*, Twenty-fourth Ann. Rept. Bur. Amer. Ethn., p. 526. This game is also mentioned in a legend recorded among the Pawnee, in Bull. 98, Bur. Amer. Ethn., p. 99.

<sup>35</sup> A set of these bones was collected among the Mohave by Dr. Edward L. Palmer, the bones being 2½ inches long and one-quarter inch in diameter. Doctor Palmer states: "These bones are made of the leg bone of the white crane. Six pieces constitute the set, there being two sides with three pieces on a side, of different lengths. The game is to guess the length of the pieces held in the hands of the players. A very small end protruded through the fingers. As the opposite sides guess, it is an animated game." Continuing, he states that the same bones are used by the Yuma and Cocopa and that the game is to guess in which hand the bones are held. The bones used by one side are white and those used by the other side are black. (Cullin, *Games of the North American Indians*, Twenty-fourth Ann. Rept. Bur. Amer. Ethn., p. 326.)

his personal funds, as he forgot the man's face and paid money to the wrong person. Before the money is paid to the winners it is spread out and counted in view of the company, to be sure that all the money which was wagered is in the hands of the referee. The amount of the individual bets is also sorted out "dollar for dollar." The game does not proceed until this is fully settled.

The Cocopa often challenged the Yuma to this game, naming the place where the game was to be held.

The songs of the peon game are accompanied by a nasal sound made by forcing the breath through the nose by a spasmodic contraction of the chest. No drum or rattle is used. The rhythm of the accompaniment is indicated in the transcription.

Two songs were recorded. These are very old and the words are in an obsolete language. The singer, Nelson Rainbow, acted as one of the writer's interpreters among the Cocopa, and the cremation of his son is mentioned on page 43. He is employed as a carpenter and in other capacities at the agency.

#### No. 124. Game Song (a)

(Catalogue No. 1241)

Recorded by NELSON RAINBOW

Voice ♩ = 76

Vocal accompaniment ♩ = 76

See rhythm below



Accompaniment rhythm



*Analysis.*—A vigorous rhythmic unit characterizes this song, its repetitions comprising or influencing the entire melody. Attention is directed to the opening measures, to the seventh and eighth measures, and to a corresponding phrase near the close of the song; these measures closely resembling the rhythmic unit. This has a compass of 10 tones, which is larger than any other song under present analysis. (Cf. No. 112.) The ascent of an octave, occurring midway the length of the song, carries the melody to the highest tone of the compass. The lowest tone is reached in six measures and the song ends on the lower tones of the compass.

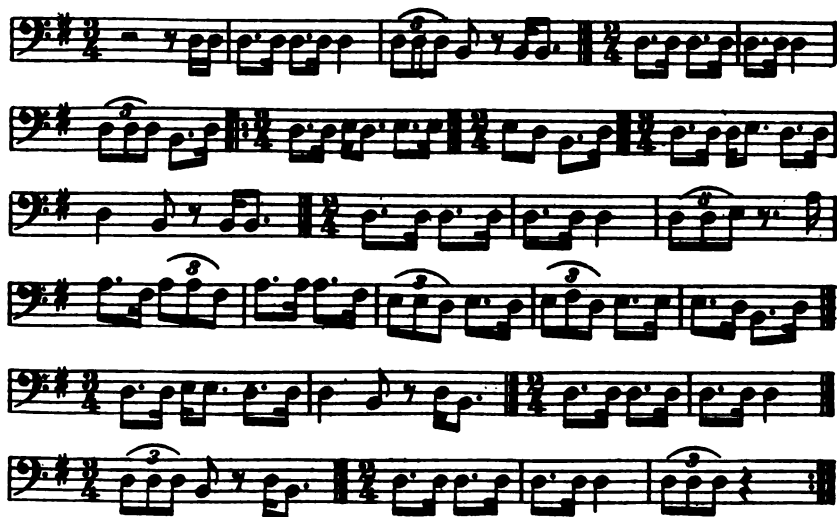
## No. 125. Game Song (b)

(Catalogue No. 1242)

Recorded by NELSON RAINBOW

♩ = 92

Accompaniment similar to No. 124



*Analysis.*—This song is based on the second 5-toned scale and has a compass of seven tones. The ascending and descending intervals are equal in number and the minor thirds and major seconds are practically equal in ascending and descending progression. This song is rhythmic in character but contains no unit of rhythm. There are phrases that closely resemble each other, and one is reminded that the purpose of the song was to baffle the player's opponents, attempting to guess the location of a hidden object. Attention is directed to the effect produced by the change to triple time in the seventh measure, and to the ascending whole tone in the thirteenth measure, with the interesting effects produced by these features of the melody.



## YUMA SONGS FOR CHILDREN

The following simple melodies were recorded by Mrs. Charles Wilson (pl. 31, b), a woman of strong character and gentle manner.

## No. 126. Lullaby

(Catalogue No. 1228)

Recorded by Mrs. WILSON



## TRANSLATION

Sleep, sleep. It will carry you into the land of wonderful dreams, and in your dreams you will see a future day and your future family.

*Analysis.*—This is one of the most attractive melodies recorded among the Yuma. It contains a larger variety of intervals than is found in a majority of Indian songs, though about two-thirds of the intervals are major thirds. It is interesting to note the ascent and descent of a seventh in the closing phrase.

## No. 127. "Why Did You Cry?"

(Catalogue No. 1229)

Recorded by Mrs. WILSON



## TRANSLATION

Why did you cry; why did you cry?

Have you stepped on a thorn; have you stepped on a thorn?

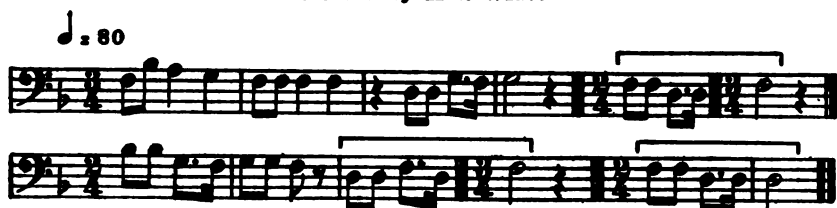
*Analysis.*—The ascending and descending intervals in this song are about equal in number. The melody moves freely within its compass of seven tones, as it contains 37 progressions in 10 meas-

ures. In the opening phrases we seem to hear a question which is repeated near the close of the song. About three-fourths of the intervals are whole tones which are used consecutively throughout the melody. The rapid sixteenth notes in the closing measures are probably required by the words addressed to the child.

No. 128. "Sleep, My Baby"

Recorded by Mrs. WILSON

(Catalogue No. 1230)



TRANSLATION

Sleep, my baby; sleep, my son (or my daughter)

*Analysis.*—In this pleasing melody we find the ascending fourth followed by a descending whole tone which characterized the songs for treating the sick (Nos. 40-43). This was mentioned in the analyses of these songs as a particularly soothing phrase, and it is interesting to find it in a song to induce sleep. The rhythmic unit contains a different group of tones and is somewhat restless in character. Minor thirds and whole tones are about equal in number; the other intervals comprising one semitone and three ascending fourths.

MISCELLANEOUS YAQUI SONGS

The two songs next following are examples of Yaqui songs with Mexican influence. They were always sung with guitar accompaniment and were recorded in that manner, the sound of the guitar being audible throughout the length of the phonograph cylinder. The words of the song are in the exact language of the interpreter and bear an interesting resemblance to a song of the Tule Indians of Panama which is also given in the words of the interpreter. (Music of the Tule Indians of Panama, No. 9, p. 34.)

TULE LOVE SONG

Many pretty flowers, red, blue and yellow,  
 We say to the girls, "Let us go and walk among the flowers."  
 The wind comes and sways the flowers,  
 The girls are like that when they dance.  
 Some are wide-open, large flowers and some are tiny little flowers.  
 The birds love the sunshine and the starlight.  
 The flowers smell sweet.  
 The girls are sweeter than the flowers.

## No. 129. Song of Admiration

(Catalogue No. 1287)

Recorded by ANKA ALVAREZ



## TRANSLATION

In Cocori (a town in Mexico) is a young girl whose name is Hesucita.  
 She is a pretty girl.  
 Her eyes look like stars.  
 Her pretty eyes are like stars moving.

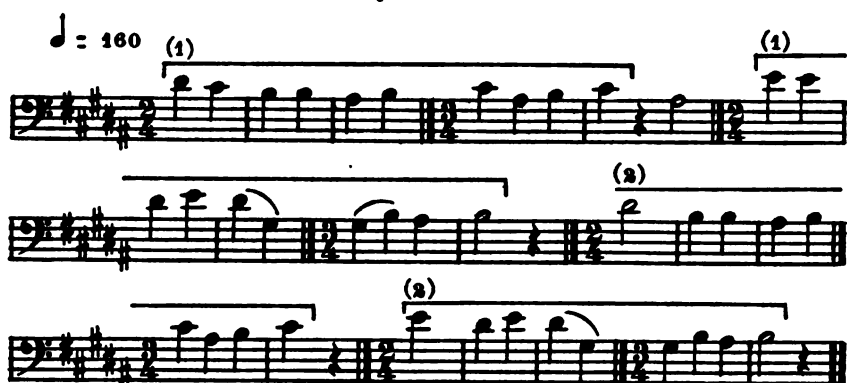
*Analysis.*—The rhythm of this song is complex and of unusual interest. Two rhythmic units occur, each having a series of four quarter notes followed by a dotted quarter and a descent of the voice, but in the first unit the quarter notes are in triple time and in the second unit they are in double time. Variety is given by the eighth rest in the third occurrence of the first unit, taking the place of the downward slur of the voice on the same interval. This is followed by an upward progression similar to that which follows the first occurrence of the second unit and the song closes gracefully with two occurrences of the first unit. The connective phrase resembles the opening of the song but the first measures are in double instead of triple time.

The next song could be sung at any time and was frequently sung by young men on horseback.

## No. 130. Yaqui Song

(Catalogue No. 1286)

Recorded by JOSE MARIE UMADA



## TRANSLATION

I have no money to go to the ranch.

*Analysis.*—This song comprises four periods of five measures each. The first two and the last two have rhythmic units which differ only in the first measure. This difference, with the additional quarter note in the fifth measure, gives character to the rhythm of the song as a whole. The song is minor in tonality, has a compass of six tones and contains all the tones of the octave except the seventh. Half of the intervals are semitones. The melody suggests a Mexican influence, though the Indians insisted that it was a Yaqui song. A distinct slurring of the voice occurred between certain tones, as indicated. The other tones were sung with unusual precision of attack and the rests were given their exact time.

# MELODIC AND RHYTHMIC ANALYSIS OF SONGS BY SERIAL NUMBERS

## MELODIC ANALYSIS

TABLE 1.—TONALITY

	Serial number of songs	Number	Per cent
Major tonality.....	1, 2, 4, 12, 15, 19, 21, 22, 23, 25, 27, 31, 33, 34, 35, 36, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 50, 52, 53, 54, 55, 57, 70, 71, 77, 78, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 95, 101, 102, 103, 104, 105, 106, 107, 108, 110, 111, 112, 118, 122, 127, 129.	62	49
Minor tonality.....	6, 7, 8, 9, 10, 11, 13, 14, 17, 24, 26, 28, 32, 37, 49, 51, 56, 57, 58, 59, 60, 61, 62, 63, 64, 66, 69, 74, 75, 76, 78, 80, 81, 82, 83, 94, 97, 98, 99, 100, 109, 113, 114, 115, 116, 117, 118, 120, 123, 124, 125, 126, 128, 130.	55	43
Major and minor tonality (same keynote).....	96	1	---
Third above keynote absent.....	3, 18, 29, 30, 98	5	3
Irregular in tonality.....	16, 20, 38, 55, 72, 73, 121	7	5
Total.....		130	---

TABLE 2.—FIRST NOTE OF SONG—ITS RELATION TO KEYNOTE

	Serial number of songs	Number	Per cent
Beginning on the—			
Sixth.....	3, 18, 21, 33, 54	5	4
Fifth.....	4, 23, 29, 30, 32, 34, 35, 37, 40, 41, 42, 43, 44, 45, 47, 50, 64, 68, 70, 80, 90, 94, 94, 100, 101, 103, 107, 110.	28	21
Fourth.....	24, 51, 94, 97, 111, 118	6	4
Third.....	8, 9, 12, 17, 22, 25, 27, 28, 49, 52, 58, 59, 61, 63, 64, 67, 74, 77, 84, 85, 86, 87, 88, 98, 104, 106, 109, 113, 114, 115, 116, 117, 124, 125, 126, 127, 128, 129, 130.	39	30
Second.....	26, 102, 105	3	2
Keynote.....	1, 2, 5, 6, 7, 10, 11, 13, 14, 15, 19, 31, 33, 36, 45, 48, 53, 55, 57, 60, 62, 65, 66, 69, 71, 73, 75, 76, 78, 79, 80, 81, 82, 83, 92, 93, 99, 108, 112, 119, 120, 122, 123.	42	33
Irregular in tonality.....	16, 20, 38, 55, 72, 73, 121	7	5
Total.....		130	---

TABLE 3.—LAST NOTE OF SONG—ITS RELATION TO KEYNOTE

	Serial number of songs	Number	Per cent
Ending on the—			
Fifth.....	3, 21, 33, 34, 35, 36, 40, 41, 42, 47, 54, 67, 68, 70, 101, 102, 103, 104, 106, 107, 108, 110, 112.	23	18
Third.....	4, 7, 8, 9, 11, 12, 13, 17, 22, 23, 29, 30, 32, 43, 45, 59, 61, 52, 58, 74, 77, 94, 98, 99, 113, 114, 116, 117, 118, 124, 125.	31	24
Second.....	111	1	---
Keynote.....	1, 2, 5, 6, 10, 14, 15, 18, 19, 24, 25, 26, 27, 28, 31, 37, 39, 44, 46, 48, 49, 53, 56, 57, 59, 60, 61, 62, 63, 64, 65, 66, 69, 71, 75, 76, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 98, 96, 96, 97, 100, 106, 109, 115, 119, 120, 122, 123, 126, 127, 128, 129, 130.	68	52
Irregular in tonality.....	16, 20, 38, 55, 72, 73, 121	7	5
Total.....		130	---

TABLE 4.—LAST NOTE OF SONG—ITS RELATION TO COMPASS OF SONG

	Serial number of songs	Num- ber	Per cent
Songs in which final note is—			
Lowest in song.....	1, 3, 4, 5, 15, 16, 17, 20, 24, 25, 27, 29, 30, 37, 38, 43, 49, 51, 52, 53, 57, 71, 88, 84, 85, 88, 89, 91, 93, 95, 96, 97, 105, 112, 119, 122, 123, 126, 128.	39	30
Immediately preceded by—			
Fourth below.....	6, 23, 39, 43, 68, 70, 100, 109.....	8	6
Major third below.....	12, 22, 23, 59, 60, 61, 62, 63, 75, 77, 82.....	11	8
Minor third below.....	7, 8, 9, 11, 13, 14, 18, 21, 31, 32, 33, 34, 35, 36, 40, 41, 42, 58, 65, 67, 69, 72, 73, 74, 76, 78, 81, 94, 98, 99, 101, 102, 103, 104, 106, 107, 108, 110, 113, 114, 116, 117, 124, 125.	44	34
Whole tone below.....	44, 55, 64, 80, 111.....	5	4
Semitone below.....	2, 92, 121, 129, 130.....	5	4
Songs containing notes lower than, but not immediately preceding, final note.	18, 19, 26, 45, 46, 47, 50, 54, 56, 66, 79, 86, 87, 90, 115, 118, 120, 127.	18	14
Total.....		130	

<sup>1</sup> A portion of these songs contain notes lower than the final note, as well as the lower tone which immediately precedes it.

TABLE 5.—NUMBER OF TONES COMPRISED IN COMPASS OF SONG

	Serial number of songs	Num- ber	Per cent
Compass of—			
10 tones.....	124.....	1	
9 tones.....	78, 112.....	2	
8 tones.....	31, 33, 39, 50, 54, 61, 65, 75, 79, 80, 87, 94, 97, 114, 129.....	15	11
7 tones.....	13, 19, 21, 35, 36, 40, 41, 42, 43, 48, 49, 51, 60, 62, 63, 64, 68, 69, 70, 72, 73, 74, 76, 81, 82, 90, 98, 101, 102, 103, 104, 106, 107, 108, 109, 110, 113, 125, 126, 127.	40	33
6 tones.....	4, 6, 14, 15, 22, 23, 26, 28, 34, 44, 45, 46, 47, 59, 67, 77, 86, 92, 100, 120, 128, 130.	22	17
5 tones.....	3, 7, 8, 10, 12, 13, 17, 20, 24, 25, 29, 30, 32, 37, 38, 53, 53, 55, 56, 66, 71, 84, 85, 88, 89, 91, 93, 95, 96, 105, 111, 115, 116, 118, 119, 121.	35	27
4 tones.....	1, 2, 9, 11, 16, 27, 58, 99, 117.....	10	7
3 tones.....	5, 57, 83, 122, 123.....	5	4
Total.....		130	

TABLE 6.—TONE MATERIAL

	Serial number of songs	Number	Per cent
Second 5-toned scale .....	51, 69, 74, 75, 80, 97, 98, 114, 125.....	9	7
Fourth 5-toned scale .....	33, 35, 36, 41, 42, 43, 53, 54, 65, 73, 87, 90, 101, 102, 103, 104, 105, 107, 108, 110.....	20	15
Major triad .....	12, 25, 71.....	3	2
Major triad and sixth .....	4, 77.....	2	1
Major triad and second .....	30, 84, 88, 30, 91, 119.....	6	4
Minor triad and sixth .....	22, 23.....	2	1
Minor triad and fourth .....	7, 8, 9, 13, 24, 32, 37, 59, 113, 115, 116.....	11	8
Minor triad and second .....	6, 99, 95, 120.....	4	3
Octave complete .....	129.....	1	—
Octave complete except seventh .....	34, 40, 50, 82, 112, 127, 130.....	7	—
Octave complete except seventh and one other tone .....	15, 17, 18, 19, 28, 44, 46, 53, 60, 61, 62, 63, 85, 92, 95, 100, 105, 111, 118, 128.....	20	15
Octave complete except sixth .....	48, 49, 86, 94.....	4	3
Octave complete except sixth and one other tone .....	21, 26, 124.....	3	2
Octave complete except fourth .....	31, 70.....	2	1
Octave complete except second .....	45, 64, 67, 76, 123.....	5	3
Lacking the third .....	20, 30.....	2	1
Other combinations of tone .....	1, 2, 3, 5, 10, 11, 14, 27, 47, 54, 57, 58, 68, 69, 79, 81, 83, 98, 103, 117, 122, 123.....	22	17
Irregular in tonality .....	16, 20, 38, 55, 72, 73, 121.....	7	5
Total .....		130	—

TABLE 7.—ACCIDENTALS

	Serial number of songs	Number	Per cent
Songs containing—			
No accidentals .....		104	80
Seventh raised .....	26, 94.....	2	1
Sixth raised .....	76, 81.....	2	1
Fourth raised .....	37, 46, 64.....	3	2
Sixth and third raised .....	118.....	1	—
Seventh lowered .....	44, 67, 68, 70.....	4	3
Sixth lowered .....	35, 47, 50, 59, 103, 104.....	6	5
Fifth lowered .....	116.....	1	—
Irregular .....	16, 20, 38, 55, 72, 73, 121.....	7	5
Total .....		130	—

TABLE 8.—STRUCTURE

	Serial number of songs	Number	Per cent
Melodic .....	1, 2, 3, 7, 8, 9, 11, 13, 14, 15, 17, 18, 21, 23, 24, 26, 27, 29, 30, 31, 34, 35, 37, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 56, 57, 58, 59, 60, 61, 62, 63, 64, 66, 67, 68, 69, 70, 74, 75, 76, 79, 80, 81, 82, 83, 84, 85, 87, 88, 90, 92, 93, 94, 96, 97, 98, 100, 101, 102, 103, 105, 106, 108, 111, 112, 113, 114, 117, 118, 120, 122, 125, 126, 127, 128, 130, 130.....	98	75
Melodic with harmonic framework .....	4, 23, 33, 36, 64, 30, 91, 95, 99, 104, 107, 108, 110, 115, 116.....	15	10
Harmonic .....	5, 6, 10, 12, 13, 22, 25, 32, 71, 77, 78, 86, 119, 123, 124.....	15	10
Irregular .....	16, 20, 38, 55, 72, 73, 121.....	7	5
Total .....		130	—

TABLE 9.—FIRST PROGRESSION—DOWNWARD AND UPWARD

	Serial number of songs	Number	Per cent
Downward.....	3, 9, 10, 16, 17, 25, 27, 28, 31, 32, 34, 37, 39, 40, 41, 42, 43, 45, 47, 48, 50, 52, 53, 54, 55, 56, 61, 63, 64, 71, 73, 84, 89, 90, 91, 94, 96, 97, 102, 105, 107, 108, 109, 111, 112, 113, 115, 117, 121, 124, 125, 129, 130.	53	40
Upward.....	1, 2, 4, 5, 6, 7, 8, 11, 12, 13, 14, 15, 18, 19, 20, 21, 22, 23, 24, 26, 29, 30, 33, 35, 36, 38, 44, 46, 49, 53, 56, 57, 58, 60, 62, 65, 66, 67, 68, 69, 70, 72, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 85, 86, 87, 88, 92, 93, 95, 98, 99, 100, 101, 103, 104, 106, 110, 114, 116, 118, 119, 120, 122, 123, 126, 127, 128.	77	60
Total.....		130	-----

TABLE 10.—TOTAL NUMBER OF PROGRESSIONS—DOWNWARD AND UPWARD

	Number	Per cent
Downward.....	3,215	43
Upward.....	2,877	47
Total.....	6,092	-----

TABLE 11.—INTERVALS IN DOWNWARD PROGRESSION

	Number	Per cent		Number	Per cent
Interval of a—			Interval of a—Continued.		
Minor sixth.....	3	-----	Major second.....	1,455	44
Fifth.....	34	1	Minor second.....	177	5
Fourth.....	292	9			
Major third.....	349	10	Total.....	3,215	-----
Minor third.....	905	30			

TABLE 12.—INTERVALS IN UPWARD PROGRESSION

	Number	Per cent		Number	Per cent
Interval of a—			Interval of a—Continued.		
Octave.....	4	-----	Major third.....	333	12
Seventh.....	3	-----	Minor third.....	330	3
Major sixth.....	6	-----	Major second.....	1,123	40
Minor sixth.....	1	-----	Minor second.....	156	6
Fifth.....	155	6			
Fourth.....	263	9	Total.....	2,877	-----

TABLE 13.—AVERAGE NUMBER OF SEMITONES IN AN INTERVAL

Number of songs.....	130
Number of intervals.....	6,092
Number of semitones.....	17,697
Average number of semitones in an interval.....	2.9



## RHYTHMIC ANALYSIS

TABLE 14.—PART OF MEASURE ON WHICH SONG BEGINS

	Serial number of songs	Num- ber	Per cent
Beginning on unaccented part of measure.	2, 3, 5, 6, 7, 8, 9, 10, 11, 12, 14, 17, 23, 25, 33, 35, 38, 46, 47, 49, 52, 53, 54, 56, 57, 58, 59, 60, 61, 63, 64, 66, 67, 69, 70, 71, 72, 73, 74, 78, 79, 80, 81, 83, 85, 86, 88, 91, 92, 94, 95, 97, 99, 100, 105, 106, 107, 108, 109, 111, 116, 119, 120, 124, 125, 126, 127, 129.	68	51
Beginning on accented part of measure.	1, 4, 12, 15, 16, 18, 19, 20, 21, 22, 24, 26, 27, 28, 29, 30, 31, 32, 34, 36, 37, 39, 40, 41, 42, 43, 44, 45, 48, 50, 51, 55, 62, 64, 68, 75, 76, 77, 82, 84, 87, 89, 90, 93, 96, 98, 101, 102, 103, 104, 110, 112, 113, 114, 115, 117, 118, 121, 122, 123, 128, 130.	62	49
Total.....		130	-----

TABLE 15.—RHYTHM (METER) OF FIRST MEASURE

	Serial number of songs	Num- ber	Per cent
First measure in—			
2-4 time.....	1, 3, 4, 5, 6, 7, 9, 10, 12, 13, 15, 17, 18, 19, 20, 21, 22, 23, 25, 26, 27, 28, 29, 30, 32, 33, 35, 36, 37, 40, 41, 42, 43, 45, 47, 48, 53, 53, 54, 55, 56, 57, 58, 60, 62, 63, 65, 66, 67, 68, 69, 70, 72, 74, 75, 76, 80, 82, 83, 84, 85, 87, 88, 90, 91, 92, 93, 94, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 108, 109, 110, 112, 113, 114, 115, 117, 120, 121, 122, 123, 124, 127, 130.	93	71
3-4 time.....	11, 14, 16, 24, 31, 34, 38, 39, 44, 51, 59, 64, 71, 72, 77, 78, 79, 81, 86, 89, 95, 106, 116, 119, 125, 126, 128, 129.	28	20
5-4 time.....	2.....	1	-----
3-8 time.....	46, 61, 107.....	3	2
4-8 time.....	50.....	1	-----
5-8 time.....	49, 111.....	2	1
6-8 time.....	8.....	1	-----
7-8 time.....	118.....	1	-----
Total.....		130	-----

TABLE 16.—CHANGE OF TIME (MEASURE-LENGTHS)

	Serial number of songs	Num- ber	Per cent
Songs containing no change of time.	1, 15, 17, 18, 19, 23, 26, 28, 30, 32, 33, 35, 36, 38, 45, 47, 51, 53, 54, 55, 56, 65, 74, 83, 100, 103, 104, 111, 112, 114, 117, 120, 127.	33	26
Songs containing a change of time.	2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 16, 20, 21, 22, 24, 25, 37, 29, 31, 34, 37, 39, 40, 41, 42, 43, 44, 46, 48, 49, 50, 52, 57, 58, 59, 60, 61, 62, 63, 64, 66, 67, 68, 69, 70, 71, 72, 73, 75, 76, 77, 78, 79, 80, 81, 82, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 96, 96, 97, 98, 99, 101, 102, 105, 106, 107, 108, 109, 110, 113, 115, 116, 118, 119, 121, 122, 123, 124, 125, 126, 128, 129, 130.	97	74
Total.....		130	-----

TABLE 17.—RHYTHMIC PERIOD OR UNIT

	Serial number of songs	Number	Per cent
<b>Songs containing—</b>			
2 rhythmic periods <sup>1</sup> .....	1, 4, 5, 7, 8, 13, 14, 17, 21, 22, 23, 25, 26, 29, 42, 44, 45, 47, 51, 53, 55, 112, 117, 119.	24	19
3 rhythmic periods.....	3, 6, 9, 10, 11, 12, 15, 18, 19, 20, 41, 46, 48, 49, 54.....	15	11
4 rhythmic periods.....	16, 50, 52.....	3	2
No rhythmic unit.....	2, 24, 37, 58, 59, 63, 70, 71, 76, 77, 80, 82, 89, 90, 92, 98, 95, 96, 104, 121, 123, 125.	22	17
1 rhythmic unit.....	27, 28, 29, 30, 31, 32, 33, 40, 43, 57, 60, 61, 62, 66, 67, 68, 69, 72, 73, 74, 75, 78, 81, 83, 84, 85, 86, 87, 88, 91, 93, 99, 100, 101, 102, 103, 106, 107, 110, 111, 115, 118, 120, 122, 124, 126, 127, 128.	48	37
2 rhythmic units.....	36, 38, 64, 65, 79, 94, 97, 106, 108, 109, 113, 116, 129, 130.....	14	10
3 rhythmic units.....	55, 114.....	2	1
4 rhythmic units.....	34, 35.....	2	1
<b>Total.....</b>		130	-----

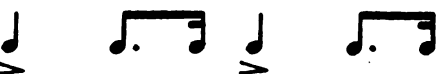
<sup>1</sup> The following songs in this and the 2 following groups contain 1 rhythmic unit: 15, 18, 19, 21, 22, 39, 41, 42, 45, 46, 49, 51, 53, 54, 119. The following contain 2 rhythmic units: 17, 44, 47, 50, 55, 112, 117. The following contains 3 rhythmic units: 52.

TABLE 18.—RHYTHM (METER) OF DRUM, RATTLE, AND NASAL ACCOMPANIMENT


	Serial number of songs	Number	Per cent
<b>Songs containing continuous rhythm in accompaniment—</b>			
Rhythm No. 1.....	4, 5, 6, 9, 10, 11, 33, 34, 49, 51, 52, 54, 56, 77.....	14	11
Rhythm No. 2.....	15, 18, 19.....	3	2
Rhythm No. 3.....	27, 28, 29, 30, 31, 35, 36, 37, 74, 98.....	10	7
Rhythm No. 4.....	99, 101, 102, 104, 106, 108.....	6	5
Rhythm No. 5.....	115, 116, 119.....	3	2
Rhythm No. 6.....	124, 125.....	2	1
<b>Songs with accompaniment in quarter-note rhythm with rests.</b>	12, 65, 70, 71, 75, 78, 79, 80, 81, 82.....	10	7
<b>Songs with accompaniment in other rhythms.</b>	7, 8, 13, 14, 16, 17, 32, 33, 45, 50, 53, 55, 59, 60, 61, 62, 63, 64, 66, 69, 72, 97, 100, 103, 105, 107, 109, 110, 111.	29	22
<b>Recorded without accompaniment.</b>	1, 2, 3, 20, 21, 22, 23, 24, 25, 26, 39, 40, 41, 42, 43, 44, 46, 47, 48, 57, 58, 67, 68, 73, 76, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 112, 113, 114, 117, 118, 120, 121, 122, 123, 126, 127, 128, 129, 130.	53	40
<b>Total.....</b>		130	-----


Rhythms in the accompaniment of  
more than one song

No. 1 

No. 2 

No. 3 

No. 4 

No. 5 

No. 6 

Also quarter notes with rests corresponding to rests of voice.

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SMITHSONIAN INSTITUTION  
BUREAU OF AMERICAN ETHNOLOGY  
BULLETIN 111

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THE VILLAGE OF THE GREAT KIVAS  
ON THE ZUÑI RESERVATION  
NEW MEXICO

BY  
FRANK H. H. ROBERTS, Jr.



UNITED STATES  
GOVERNMENT PRINTING OFFICE  
WASHINGTON : 1932



## LETTER OF TRANSMITTAL

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SMITHSONIAN INSTITUTION,  
BUREAU OF AMERICAN ETHNOLOGY,  
*Washington, D. C., September 15, 1931.*

SIR: I have the honor to transmit the accompanying manuscript, entitled "The Village of the Great Kivas on the Zuñi Reservation, N. Mex.," by Frank H. H. Roberts, jr., and to recommend its publication as a bulletin of the Bureau of American Ethnology.

Very respectfully yours,

M. W. STIRLING,  
*Chief.*

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

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# THE VILLAGE OF THE GREAT KIVAS ON THE ZUÑI RESERVATION, NEW MEXICO

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By FRANK H. H. ROBERTS, Jr.

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## FOREWORD

The data which furnish the basis for the following report were obtained from archeological investigations conducted on the Zuñi Reservation in western New Mexico during the summer months of 1930. At the beginning of the field season the plans of the expedition called for a reconnaissance of the region and the excavation of a series of pit dwellings located on a mesa top a few miles east of the present Zuñi village of Ojo Caliente. The survey was conducted in the latter part of May, and it was found that the Ojo Caliente site was not of sufficient importance to warrant intensive investigations. Indications were that better results could be expected from a group of small pueblo ruins in Nutria Canyon, 16.7 miles (26.875 k.) northeast from the pueblo of Zuñi.

The permit issued by the Department of the Interior on April 18, 1930, under which the reconnaissance was carried on, provided for excavations at the site near Ojo Caliente. Consequently it was necessary to request a change which would sanction work at the Nutria Canyon location. This was granted on June 4, and the removal of débris from the house remains was immediately started. Activities were brought to a close the middle of September.

In contrast to numerous other house and village remains scattered over the reservation there is no Zuñi name for these ruins, although the tributary canyon at whose mouth they are located is called Red Paint Place (Helipon'ahonnah kwi), and the canyon just beyond is known as Lonesome Place (Yu'ashah kwi).

Zuñi Indians were employed as laborers, and they contributed in no small measure to the success of the undertaking. They had a marked enthusiasm for the investigations because of a curiosity about the "old people" and a desire to know how they lived, what kind of pottery they made, and what sort of implements they used. The boys were unusually careful in their work and in many instances made pertinent suggestions which were of help in the interpretation



of finds. Linda B. Roberts kept the field catalogue, supervised the cleaning of specimens, restored broken pottery, and assisted in the preparation of drawings. Supt. G. A. Trotter of the Zuñi Reservation had a manifest and appreciative interest in the excavations and extended many courtesies to the expedition.

## INTRODUCTION

Within the confines of the present-day political domains of Colorado, New Mexico, Arizona, Utah, Nevada, western Texas, and northern Mexico are found innumerable traces of former human occupancy. In many cases the record is dim indeed and all but obliterated. On the other hand, there are remains which even the most casual observer can not fail to note. From the first penetration of the region by white men in the era of Spanish exploration to the present day there has been an ever-increasing interest in these vestiges of earlier peoples and a desire to know their history. During the last 50 years the efforts of many men have been devoted to the diverse phases of the problem, and out of their patient gathering of evidence has developed a fascinating and vivid narrative of the growth of southwestern cultures.

As would be expected, the obvious features were those first to attract the investigator. Consequently the great cliff houses and ruins of structures, built in the open, on mesa tops and valley floors occupied the excavators for many years. It is only recently that the lesser and inconspicuous remains have received their due share of attention and have contributed the information essential to a knowledge of what actually transpired in the region. There are still phases to be more thoroughly studied and better understood before the story can be considered complete, even though the broad outline is now well defined. The recognition of the various stages in the cultural sequence is so recent and new information is being obtained so rapidly that a review of the present status is deemed advisable if there is to be a proper understanding of the relation which the ruins described in the major portion of this report bear to others in the area.

Scattered throughout the Southwest, probably antedating the beginning of the Christian era by many centuries, was a nomadic people dependent to a large extent upon the hunt and a chance gathering of wild seeds, fruits, and plant roots for their livelihood. At the present time evidence of such a group is meager indeed, but there have been sufficient indications to warrant the postulation of its having existed. A number of finds which can be attributed to human occupancy of portions of the area at a comparatively remote date have been made within the last few years. Thus far, however, none of the

latter can be definitely connected with the group mentioned above. The discoveries referred to are those which were made at Folsom and Bishops Cap, N. Mex., and in the Gypsum Cave, Nev. They have attracted considerable interest and have been responsible for some misconception with regard to their significance from the standpoint of later cultural remains. In view of this it is well that they be mentioned in passing. Furthermore, a brief summary of them will also show what some of the present-day investigations are revealing and indicate what may be expected as further progress is made in the researches being conducted by various institutions.

At Folsom, N. Mex., during the course of several seasons' field work, a number of very well chipped projectile points were found in unquestionable association with the remains of an extinct species of bison. The animals had apparently been killed around a water hole and after as much of the flesh as could be carried away had been removed the carcasses were left to sink into the mire. This is evidenced by the fact that the tail bones were missing from many of the skeletons, showing that the skins had been removed and probably carried away by the hunters for use in moccasins, coarse clothing, robes, and as tent covers. Through the course of time natural agencies drained the swampy ground and covered the site with several feet of earth washed down from the higher levels in the vicinity. Still later a small gully was cut through the deposit and the resultant exposure of bones led to the discovery of the deposit.<sup>1</sup> Stone points similar to those from Folsom have been found at other localities in the same general region. In material and type the whole group is more suggestive of later peoples in the districts south and east than of those in the Southwest.

The Bishop's Cap discovery was that of a possible association between human remains; in this case the actual bones of man and not objects of his handiwork, and those of the cave bear, camel, extinct horse, and ground sloth.<sup>2</sup> There has been some question concerning the reliance which can be placed on the assemblage of bones here uncovered. Opinions differ, many believing that the record has been clouded by a disturbance and a redistribution of the deposit. This occurrence of human and extinct-animal bones takes on an added significance, however, in the light of a somewhat comparable association which has since been found in the Gypsum Cave deposits in southeastern Nevada.

Work at Gypsum Cave has revealed some very striking evidence for the contemporaneity of men and the ground sloth in that portion of the Southwest. In addition, bones from extinct species of the

<sup>1</sup> Cook, H. J., 1927, 1928; Figgins, J. D., 1927.

<sup>2</sup> Bryan, W. A., 1929; Thone, Frank, 1929.

horse and camel were found in this cave, but they came from lower levels and no doubt antedate the remains of the ground sloth and the man-made objects.<sup>8</sup> The artifacts consist of worked sticks, a stone knife blade, and a stone-tipped foreshaft from a spear. The latter was probably a short, javelinlike implement hurled by means of a spear thrower. Above the sloth layer were stratified deposits in which there were objects from later, well-defined stages in southwestern cultures. There is in this the nearest approximation to a link between the reputedly older finds and the earliest unmistakable inhabitants of the region. Nevertheless, the evidence is not sufficient to warrant the belief that in this instance there is a record of the basic group which developed into the sedentary population which produced the cultures and left the ruins upon which the interest of archeologists has been centered. Investigations are being continued in Gypsum Cave and may eventually produce the data necessary to the solution of this problem.

The nomadic occupants of the region, those who are considered the progenitors of the later peoples, after a time obtained corn, together with the knowledge of how to plant and cultivate it. How this product reached them or whence it came is not known. The present hypothesis is that it was introduced from the Mexican area to the south. It was of the greatest importance to them, however, and provided the foundation upon which the entire structure of ensuing cultural development rested. The introduction of agriculture, the adoption of the corn-growing industry, because of its inherent nature, imposed upon the people a more sedentary existence. At first it probably did not have a marked effect on their mode of life, but as time went on and better methods of cultivation brought larger harvests it became necessary to provide storage places for the grain.

The first definite and comprehensive knowledge of them comes at this period in their development. In the lower levels of dry caves is evidence that they were relinquishing their former nomadic, hunting form of life and were becoming more sedentary in their habits. The caves show that they were used as temporary shelters and also for storage purposes. Dug into the floors are circular or oval pits, in many cases lined with slabs of stone, which constituted the lower portions of granaries in which the surplus grain was placed. One is occasionally found in such a good state of preservation that the pole, brush, and plaster superstructure is still in position. In several instances these bins were found filled with corn, the kernels of which were as bright and shiny as though only recently harvested instead of having been buried for many hundreds of years.

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<sup>8</sup> Harrington, M. R., 1930, *a, b*; Stock, Chester, 1931.

The storage bins were often put to a secondary use and served as sepulchers for the dead. It is from these graves that a knowledge of the physical characteristics of the people and of their arts and industries has been derived. As has been the custom among many peoples of lower cultures, material objects used in life were interred with the deceased. Climatic conditions in the Southwest, because of the extreme aridity, are unusually favorable to the preservation of articles which otherwise would rapidly decay and fall into dust. As a result, the materials from the portions of caves where no moisture has penetrated enable the student to draw a fairly complete picture of the times. The people were skilled makers of coiled baskets, twined woven bags, ropes, head bands, sandals, fur-cloth robes, short, apronlike cord skirts for the women, game snares, and large nets for catching small animals. It is supposed, from objects recovered in the caves, that the men wore a small loin covering of the "gee-string" variety, but thus far none of the male bodies have been found with such a garment in place. Their weapons were a short javelin, hurled by means of a spear thrower or atlatl; short curved clubs of wood; stone knives; and clubs fashioned from elk antlers. The implements of their more peaceful pursuits were wooden planting sticks, curved sticks for use in dressing skins, wooden scooplike objects for digging, and bone tools for service in weaving.

The dwellings at this stage in the development of the people must have been of a highly perishable nature, because thus far no traces of them have been found. It is possible, of course, that they did not have a definite house and placed chief reliance on caves and other natural shelter for protection against the vagaries of the weather. They did not occupy the caves for any considerable periods, however, as there are not the accumulations of refuse which would have resulted had the presence of such a group been permanent. Hence it would seem that they must have had some sort of a domicile; one so flimsy in form, however, that remains have not been preserved. The only efforts at substantial construction over a considerable length of time were those devoted to the development of the granaries described in a preceding paragraph.<sup>4</sup>

Studies of the remains of the people have shown that they were short of stature and slender in build. Their faces lacked the massive size and prominent cheek bones of the later Indians. Their noses were medium to broad, and their heads were long and undeformed. Their skin was probably brown and their hair dark, but

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<sup>4</sup> For detailed information on the various phases of this cultural stage consult: Guernsey, S. J., 1931; Guernsey S. J., and Kidder, A. V., 1921; Kidder, A. V., and Guernsey, S. J., 1919; Kidder, A. V., 1924; Morris, E. H., 1921 b, 1927; Nusbaum, J. L., 1922; Pepper, G. H., 1902; Prudden, T. M., 1897.

more inclined to be wavy or curly than in the case of present-day American Indian types. The group was not wholly uniform. It seems to have been a blend of at least three basic strains, and three types of individuals would probably have been observed by a visitor to the region. The most numerous seem to have been those with a comparative smoothness and symmetry of head form, rather narrow faces which tended to be a little long, weakly developed jaws and chins, and medium to narrow noses with elevated bridge. Others were somewhat more robust and rugged and although long headed had receding foreheads and prominent brow ridges, shorter and broader faces with more noticeable cheek bones, and medium to broad noses with a submedium bridge. The third type had long but smaller heads, somewhat swollen foreheads, inconspicuous brow ridges, very broad noses with flat bridges, moderately developed cheek bones, and weak chins. The people in general were predominantly non-Mongoloid in character. The first of these groups is closely allied to the fundamental brown-skinned European-African long-headed stock called "Mediterranean"; the second seems to have been derived from an archaic type of modern man which is represented, mixed with other elements, in the native Australians and the Ainu; the third was almost certainly negroid, but not negro. It is not thought that separate groups of each migrated to and mixed in the Southwest, but that the people who spread into the New World from northeastern Asia were already racially mixed and that their descendants in the Southwest exhibit the types discussed because of the segregation of features in occasional individuals.\*

The same caves in which the evidence for the early stage in the history of these southwestern peoples was found also contain manifestations of their progress. In the upper levels, those of more recent date, are the remains of crude houses which indicate that they were adopting a definitely sedentary existence. Furthermore, they were organizing into regular communities. The vestiges of their villages are not only found in caves but in the open as well, on the canyon floors and mesa tops. There is some question concerning the origin of their houses. The work of certain investigators has tended to show that they were the result of constant improvements in the methods of granary construction, through which it was discovered that by enlarging the pits and heightening the brush superstructure a fairly good dwelling of the pit variety could be built.\* On the other hand, the fully developed structures strongly suggest a relationship to the basic earth-lodge type widely distributed in both the New World and northeastern Asia. Consequently it may

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\* Hooton, E. A., 1930, pp. 355-362.

\* Kidder, A. V., 1924, p. 121.

well be that the house form should be attributed to a diffusion from the Old World rather than to local developments. It is, of course, possible that there was a combination of both factors. The problem is one, however, which needs further evidence before it can properly be solved.

These first houses were crude yet must have been comparatively comfortable. They consisted of a circular, oval, or rectangular excavation roofed with a truncated superstructure of poles, brush, and plaster. The earth walls of the excavation were covered with mud plaster. Oftentimes it was necessary to reenforce the sides of the excavation by lining them with stone slabs or a wainscoting of poles. When this was done the plaster was applied over them. A hole in the center of the flat portion of the roof permitted the escape of smoke from the fire, which was built in an open pit in the center of the room. Entrance to the structure was gained through an antechamber and passageway, usually placed at the southeast side of the house. Close to the dwelling, in most cases, were storage bins of the type already described. A number of these domiciles, together with their granaries, were grouped in an irregular cluster to form a village.<sup>7</sup>

At about the time when the first houses were being built a new industry made its appearance. The manufacture of pottery was added to the other occupations of the people. This has generally been considered another introduction from the south. At the very most, however, it was only the idea which reached the area, because the entire ceramic development was unquestionably local in its character.<sup>8</sup> Many are inclined to believe that even the idea was an independent discovery, because thus far no one has found pottery in the Mexican area which could in any way be considered the progenitor of the southwestern forms. The first crude clay containers were fashioned in basket molds and could not be considered true pottery because they were not fired but simply dried.<sup>9</sup> Ultimately it was learned, accidentally, no doubt, that the secret of making useful and durable clay vessels lay in firing them, and from that time on ceramics assumed a major rôle in the Southwest. Baskets became less and less important, and although they continued to be made their quality was somewhat inferior and their numbers decidedly smaller.

Subsequent to the development of the permanent house and the appearance of pottery making, other features were added to the material culture of the people. Several varieties of corn were grown where previously there had been but one hard, flintlike form. Beans

<sup>7</sup> Roberts, F. H. H., jr., 1929 b.

<sup>8</sup> Morris, E. H., 1927, pp. 138-152, 198.

<sup>9</sup> Guernsey, S. J., and Kidder, A. V., 1921, p. 98; Morris, E. H., 1927, pp. 138-160; Nausbaum, J. L., 1922, pp. 138-144.

supplemented the list of agricultural produce. Feather robes began to replace those of fur. The bow and arrow came into use. The latter was probably directly associated with another factor, one which was to have a tremendous bearing on the future of the culture, namely, a new group of people was drifting down from the north along the cordillera and finding its way into the region. They most likely were the bearers of this new kind of weapon, although the latter unquestionably preceded them as a diffused cultural trait.

The appearance of this new group was not in the form of an invasion but rather a gradual penetration by successive small bands. There is no definite evidence at the present time to show the corridors through which these immigrants entered the area. Later developments, however, suggest that there were possibly two main lines of access. One led through the Wyoming Basin into northeastern Utah, whence some groups moved south into northeastern Arizona and others west into the isolated periphery north of the Rio Colorado. The latter probably were the tag-end of the movement and throughout their subsequent development continued to be laggards. The second avenue extended from the east along, or just below, the present Colorado-New Mexico boundary line to the upper or northeastern San Juan Basin. There probably were clashes of greater or less degree between the "aliens" and the folk already occupying the region, but the general tendency seems to have been toward a mixing of the old and new. Evidence for the arrival of a new element in the population is clearly demonstrated by the physical remains of the people. For this stage they include, in addition to the various types of long heads, distinctly Mongoloid broad heads. In older sites the latter are in the minority. Levels of more recent date, however, show greater numbers, and eventually they became the predominant group.

The stage immediately following the advent of this alien group was a period of transition and instability. The newcomers seemingly brought little with them beyond the bow and arrow, possibly the grooved ax, and a distinct capacity for cultural development. They took over, changed, and adapted to their own needs the material culture of the older inhabitants. The mixing of the two peoples apparently produced the vigor which ultimately carried them to the high development which sedentary life reached in the Southwest. This was not accomplished in a day, however, and for a considerable period the older inhabitants and culture held on, notably in the eastern, southern, and western borderlands. Throughout the north-central part of the area the coalescence and attendant growth seem to have progressed at a comparatively rapid and steady rate. There were two general phases, nevertheless, one centering in the northeastern Arizona district and the other in western New Mexico and south-

ern Colorado. It is this factor which has suggested the possibility of the new peoples penetrating the area along two different lines of migration.

Out of the stress and turmoil several new features appeared. Cotton was introduced and fabrics made from it assumed an important place in the material culture. The turkey was domesticated. Previous to this the dog had been the only tamed creature. The grooved ax became one of the important implements. There was a distinct improvement in pottery making, together with an unfolding of stylistic fashions in the character of ceramic decoration. There was a change in cradling practices, because the skulls from this horizon, and continuing through subsequent stages, exhibit a pronounced deformation of the lower back portion, the occiput. In the nuclear part of the area, the north-central section which is traversed by the San Juan River, the crude single-room semisubterranean domiciles gave way to structures which had only slightly depressed floors instead of pits. The major portion of the house was entirely above ground and had several contiguous rooms. At first the pole and plaster form of construction prevailed, but in time this was replaced by dwellings built of horizontally laid stones.<sup>10</sup> In the peripheral precincts to the south and west the pit dwellings continued in use, although the form was modified. The pits were dug deeper and entrance to the chambers was by means of a ladder through the smoke hole in the roof instead of an entryway at one side. The latter was retained, however, in a reduced and altered form and functioned as a ventilator.<sup>11</sup> The pole and plaster type of house was late in its development in those regions, as compared to the northern nucleus, and continued into later stages.

The creation of structures with several contiguous rectangular rooms brought the people face to face with a problem somewhat different from the material ones which they had been surmounting. The religious rites and ceremonies which were so integral a part of their lives were inseparably associated with the round, semisubterranean form of house. The point at issue was how to proceed. Should the ceremonies be changed or some special provision be made for them? Primitive man clings tenaciously to established customs and so drastic a move as changing the rituals was out of the question. Consequently, each house group erected one of the old-style chambers, apart from the new-type dwellings, and the rites were continued in orthodox fashion. As the culture progressed the ceremonial chambers became more and more specialized and ultimately developed into what investigators to-day call kivas.

<sup>10</sup> Kidder, A. V., 1924, pp. 124-125; 1927 a, p. 490; Morris, E. H., 1919 b, pp. 187, 190-191; Roberts, F. H. H., Jr., 1930, pp. 19-78.

<sup>11</sup> Roberts, F. H. H., Jr., 1931, pp. 16-86.



Following the establishment of the new house type and considerable improvements in it, the people lived for a protracted period of time in small communities scattered throughout the region. In the northern part of the area, the culture nucleus, the dwellings were mainly of the form called single clan or unit structures.<sup>12</sup> These houses were of stone, built entirely above ground, containing a number of rooms, usually between 6 and 14. They were a single story in height. The rooms were erected in one long row, a double tier, an L-shape or in the form of a rectangular U. Generally at the south or southeast side, and some distance from the building, was the subterranean ceremonial chamber or kiva. This type of dwelling did not reach as high a degree of excellence in the peripheral parts of the area. In the south and west pole-and-mud houses and irregular agglomerations of rooms whose walls were formed from large quantities of adobe mud and unworked boulders constituted the living quarters. Furthermore, the ceremonial chamber did not attain the marked specialization there which it did in the north. As a matter of fact the circular form was entirely missing in some sections. Where this was the case certain of the rectangular rooms seem to have functioned in a ritualistic capacity. In this respect the provincial communities displayed a disregard for the ceremonial conservatism of the northern nucleus.

During this stage attention was turned to other cultural matters, in addition to the improvement of dwellings, and there was a distinct advancement in the ceramic industry. Pottery forms took on new characteristics and there were changes in the style of decorations applied to the vessels. These features are so typical that they furnish good criteria for determining the horizon.

Eventually the people in the northern sections began to abandon the small-house villages and to concentrate into large, more or less isolated centers. This was accompanied by the erection of great terraced buildings with many rooms, the result of joining a number of unit houses together to make a single communal dwelling and augmenting it by constructing upper tiers which formed second and third, even in some cases fourth, stories. In addition, it became the general practice to incorporate the ceremonial chambers in the main block of the building. Although there is no definite proof on the subject, beyond the finding of an occasional unit structure which had been ravaged and its occupants slaughtered, present indications are that a constantly augmented pressure from the wilder, more nomadic Indians of the borderlands forced the sedentary peoples, in self-defense, to gather in populous centers. There is nothing thus far to show who these enemies were. The most plausible

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<sup>12</sup> Fewkes, J. W., 1928 a; Prudden, T. M., 1908, 1914, 1918; Martin, P. S., 1929, 1930.

hypothesis seems to be that raids by the Shoshonean groups north and northwest of the San Juan furnished the initial impetus to a concentration in large communities. Somewhat later, though not long delayed, there was a penetration from the east by other nomads who stimulated the convergent movement already under way. These newcomers may well have been of the Athapascan stock, probably accompanied by peoples from the pillaged villages of the eastern periphery, which moved west into the four corners region, where Arizona, Colorado, Utah, and New Mexico meet, and mixed with groups from the west and southwest to form the heterogeneous Navajos. The southern sections escaped the menace of marauding tribes until later. When the latter did invade the settlements there they apparently swept in from the east, striking in the Upper Gila region and pushing the sedentary occupants west and northwest.

During the earlier stages of development in the region the cultural features had a generalized aspect. Immediately following the infiltration of the broad-headed group there were two phases, as previously mentioned, an eastern and a western. With the concentration into more or less isolated communities the tendency toward specialization became increasingly pronounced. This trend finally reached its climax in the crystallization of definite and characteristic forms peculiar to each center and the provinces under its domination. Because of this fact it is possible to identify pottery types with certain restricted districts; to associate different styles of masonry with particular subareas; and to correlate the several kinds of ceremonial structures, the kivas, with specific centers. It is to this period of life in great urban communities with their accompanying specialization that the term "Classic Era," so frequently heard in discussions of southwestern archeology, refers.

The large northern outposts for a time stemmed the tide of encroaching and plundering nomads, but they, too, eventually broke down and were abandoned. There no doubt were other factors which contributed to their ultimate collapse. The outside enemies were probably aided by factional strife within the villages and by discord between the various centers. There likely was little cooperation between communities, and concerted defensive measures probably were lacking. At the time of the Spanish conquest the general tendency was to allow each village to attend to its own welfare. If it stood or fell concerned only itself. Hence it is logical to suppose that a similar condition prevailed in earlier stages. Furthermore, severe droughts occur periodically throughout the Southwest, and it may well be that a series of prolonged crop failures reduced the resistance of the people to such an extent that they gave up the struggle and set out to find new locations where life would be less rigorous and more peaceful. The abandonment of the north-

ern frontier has frequently been explained entirely on the basis of a progressive and intensive desiccation of the region. Indications are, however, that there has been no catastrophic climatic change in that portion of the area since the days when the sedentary inhabitants attained their fullest development. Also, many districts at the present time would support a fairly large Indian population. In view of these conditions such natural phenomena should be considered only in the light of a contributing factor.

Irrespective of what the actual causes may have been, it is definitely known that there was a marked decline from the former high level and an era of instability and migration set in. The region which had been the nucleus for and the leader in the development of the culture, the San Juan, and whose great centers had been the guardians of the northern frontier was deserted. Shortly afterwards the villages in the Upper Gila district were abandoned, and still later there were withdrawals from the Chihuahua Basin and Lower Gila settlements. There was an even greater concentration of peoples in the more centrally located sections and a definite reduction in the boundaries of the occupied area as a whole.

The actual movement of peoples and the routes which they followed when they abandoned the northern borderlands have not been thoroughly worked out. There are certain indications, however, which suggest the general trend of events. The movement was not one concerted and simultaneous exodus. It consisted of a series of small but ever-increasing migrations. The first communities to be abandoned seem to have been those in the northeastern San Juan basin, the Piedra region. The withdrawal there followed two main avenues. Peoples from the Piedra proper probably drifted south and southwest along the river, joining with other groups to make the settlements whose ruins are to be seen in the vicinity of Aztec, N. Mex., and to swell the population in the Chaco Canyon.<sup>13</sup> The inhabitants of the large houses in the tributary canyons farther east along the San Juan seem to have spread south and east to the headwaters of the Chama River and thence into the northern Rio Grande region. The latter movement must have been retarded sufficiently to permit evacuation of the district by the westward-pushing nomads, since no group is likely to move deliberately into a zone of marked disturbance.

Farther west, in southwestern Colorado, in the Johnson Canyon region, the settlers probably followed two methods of escape. Certain groups no doubt took advantage of the refuge spots along the Mancos River and in its tributary canyons leading back into the Mesa Verde; perhaps even worked their way onto the mesa and joined forces with the peoples there. Others unquestionably moved

<sup>13</sup> Roberts, F. H., Jr., 1930, pp. 17-18.

south, going to the communities in the Aztec cluster or to the great Chaco Canyon centers.

West of the Mesa Verde in the Montezuma Valley-McElmo Canyon district were two large village groups whose existence apparently was terminated at about this same time. Refugees from these centers scattered in several directions. Some worked west into southeastern Utah, where they left considerable traces of their occupancy of the canyons and mesa tops. Other groups migrated south and southeast. A backwash from this movement possibly carried some of them up the Mancos River and the side canyons to the Mesa Verde. Additional parties made their way to the Aztec district, while others continued down into the Chaco Canyon. There are distinct evidences of a considerable increase in population at all three of those localities at approximately the same time, and there seems little question but that the movements just outlined were responsible. The new alignments delayed the inevitable, but one after another the centers went under. The first to fall was the Chaco Canyon group, then the Aztec towns were deserted and, finally, the Mesa Verde. The people scattered east, south, and west. A large group from the Mesa Verde tarried for a time at Aztec, where the houses had already been deserted by their builders, but eventually was forced from that refuge.

The Kayenta region in northeastern Arizona seems to have escaped oppression for a considerable interval because the people in that section were still living in widely scattered small houses during the last stages of the Chaco Canyon and other eastern centers. The blow finally fell, however, and they were driven into large communities and forced to make strongholds of their dwellings. The abandonment of the Chaco was no doubt well under way before the fortress-like cliff structures were erected there. The exodus from the Kayenta district was to the south, and the migrating groups probably went into the mixture which produced the later Little Colorado settlements.

Recent studies have indicated several different trends in the south. As previously mentioned, the Upper Gila peoples of central western New Mexico went north and west. The groups in the Mimbres Valley region seem to have been pushed slightly west and definitely south. They probably joined with some of the north Mexican villagers and contributed to the development of the Casas Grandes center. There apparently was a juncture in the Tonto Basin-Roosevelt Lake district of Arizona between the westward moving Upper Gila bands and itinerant parties drifting south from the Little Colorado region. From the locale of fusion the combined elements overflowed into the area south of the Gila, the Gila Basin, where they coalesced with a distinctly different group. Up until this time

the Gila Basin had had a separate growth, possibly affected by north Mexican peoples and had been but little influenced by the highly developed northern and eastern cultures.<sup>14</sup> Later there was a backwash to the east from this center, and features peculiar to it are found well into southwestern New Mexico.

The inhabitants of the western peripheries probably moved east and southeast to add their numbers to the communities in the Little Colorado and adjacent districts. That portion of the southwestern archeological area has not been as thoroughly studied as other sections, and indications of movements are not as clear-cut as for the regions just discussed. Future investigations will no doubt throw considerable light on the problem.

The redistribution of the sedentary peoples had become fairly fixed, a whole new series of communities had been started along the Rio Grande and Little Colorado Rivers, and the culture seemed headed toward a renaissance when the arrival of the white men struck the final blow. Since then there has been a gradual replacement of the native arts, industries, customs, and beliefs by those of the white man.

#### SYSTEM OF NOMENCLATURE FOR CULTURAL STAGES

The unfolding and development of the sedentary cultures outlined in preceding pages did not follow a smooth, unbroken curve from beginning to end but progressed by stages. In each of these there was an appreciable period when conditions were static. It is the material from these intervals of quiescence which furnishes the picture of normal conditions in each stage. Between norms the boundary lines are vague; there is an overlap of features that sometimes confuses but which need not cause concern if all phases are carefully observed and interpreted. To facilitate study and to simplify discussion, workers in southwestern archeology have adopted a system of nomenclature by which the chronologically sequent periods may be designated. By this it is not implied that there were many different peoples, that one period stopped abruptly to be followed by another totally different in character, or that the inhabitants themselves necessarily made such distinctions. The names given to the various stages merely furnish a convenient method of denoting them. The same thing is done to-day with respect to cultural development in the United States. Such terms as "colonial period," the "era of westward expansion," and the "gay nineties" are frequently heard. Each indicates a combination of factors which sets it apart from other phases and which establishes its proper place in the historical pattern.

<sup>14</sup> Hawley, Florence M., 1930. The Medallion Series, 1929, Undated, c. 2.

The several horizons in the development of southwestern peoples and the sedentary culture of the region have been classified under two main headings called the Basket Maker and the Pueblo. There are a number of subdivisions in each; the first has three and the second five. They are designated simply by using the main title and a number. Both names have been employed by southwestern archeologists for a long period of years and for that reason were retained when the present system of nomenclature was adopted at a meeting of field workers and students in 1927.<sup>15</sup> The term "Pueblo" is the oldest, since it has come down from the Spaniards, who used it to designate the compact permanent settlements of these people as distinguished from villages of scattered houses of less substantial construction. The "Basket-Maker" designation was first applied to that particular cultural phase by Richard Wetherill, following discoveries made by him and his brothers in southeastern Utah in the early nineties. Pepper and Prudden adopted it in describing the Wetherill finds, and subsequent investigators have continued the practice.<sup>16</sup>

The Basket-Maker phase is the oldest from the actual chronological point of view. It has three main stages. Basket Maker I indicates the period characterized by a nomadic group sparsely scattered over the area. Basket Maker II is applied to the stage where the people were semihunting, semiagricultural in their pursuits; when they stored their crops in stone-lined pits located in the floors of caves; when they began experimenting with crude, unfired containers of clay. This is also referred to as the classic era of the Basket Makers because of the fact that it was during this horizon that the making of baskets and woven materials reached its peak. Basket Maker III is the name given to the stage when permanent houses of the pit variety were erected and gathered together into small villages, when fired pottery became an integral part of the culture, when feather robes began to replace those of fur, when there was greater diversity in the raising of food products; and when the bow and arrow began to be adopted. It was at the very end of this stage when the new peoples began drifting into the area.

Basket Maker I is supposed to have been distributed over the entire area. Basket Maker II, the classic Basket Maker, gained its fullest development in the Four Corners area.<sup>17</sup> An analogous culture centered around the Coahuila caves region in northern Mexico. Just what the relationship, if any, between them may have been is not

<sup>15</sup> Kidder, A. V., 1927 a.

<sup>16</sup> Guernsey, S. J., and Kidder, A. V., 1921; Kidder, A. V., and Guernsey, S. J., 1919, pp. 204-212; Pepper, G. H., 1902; Prudden, T. M., 1897.

<sup>17</sup> Guernsey, S. J., 1931; Guernsey, S. J., and Kidder, A. V., 1921; Kidder, A. V., 1924, pp. 77-79, 119-121; Morris, E. H., 1921 b, p. 19; 1927, p. 132; Nusbaum, J. L., 1922.

known. Specimens from the two areas indicate the same general cultural level and the physical characteristics of the people were quite similar.<sup>18</sup> No evidence is available, however, on their possible chronological positions. Basket Maker III remains are found in south central and southeastern Utah, northeastern and central Arizona, southeastern Nevada, southern Colorado, and north and central western New Mexico.<sup>19</sup> In southern New Mexico, southeastern Arizona, and western Texas cave deposits have yielded materials which indicate a close connection with the north Mexican form of Basket-Maker culture.<sup>20</sup> Recent information suggests that these remains were contemporaneous with the Basket Maker III stage in the north. This is evidenced by the presence, in two separate collections from northern sites, of typical southern sandals in association with characteristic examples of the Basket Maker III type. The southern phase seems to have had a form of pottery in its cultural complex and for this reason would apparently bear the same relation to the Coahuila remains that Basket Maker III does to Basket Maker II, namely, represents a developed phase. There is nothing thus far, however, to show that the southern Basket Maker III reached as high a development as that observed in the northern nucleus.

The stage which witnessed the arrival of the broad-headed Mongoloid groups in the Southwest, with the attendant disturbances and transitions, is designated Pueblo I by the archeologists. Remains dating from this period are widely distributed over the area, although, as previously mentioned, there are two distinct phases. The eastern extends from the northeastern San Juan Basin in southern Colorado to the Upper Gila region in southern New Mexico, from the Rio Grande to approximately the present-day New Mexico-Arizona boundary. In the west its southern fringes penetrated somewhat into eastern Arizona. The main cultural center for the eastern Pueblo I phase seems to have been in the Chaco Canyon in northwestern New Mexico. The western Pueblo I ranged from northeastern Arizona south to the Little Colorado River, in the eastern part of the State, swung a bit south of that stream farther west, and continued across to southeastern Nevada. The major portion of its development, however, took place in the region bounded by the San Juan, the Colorado, and the Little Colorado Rivers, with the cultural center in the Kayenta district. The eastern borders are not sharply defined, and there is a strip extending down the Arizona-New Mexico boundary line where the eastern and western

<sup>18</sup> Hooton, E. A., 1920, pp. 236-238.

<sup>19</sup> Kidder, A. V., 1924, pp. 76-77, 121-122; Morris, E. H., 1927, pp. 168-198; Roberts, F. H. H. jr., 1929 b. In the older reports the term "Basket Maker" applies to what is here called Basket Maker II; "Post-Basket Maker" is synonymous with the present Basket Maker III.

<sup>20</sup> Roberts, F. H. H., jr., 1929 a; Howard, E. B., 1930.

phases overlapped. That the two forms were contemporaneous has been shown by the finding of objects peculiar to the western phase in the eastern sites, and vice versa. The western Pueblo I was the first recognized and for a long time was thought to be the characteristic form. Later investigations in the Chaco Canyon and northeastern San Juan Basin established the second, and what appears to be the most widespread, division.

The Pueblo I period, because of its differences, the transitions in pottery, house types, and such factors, for a time proved quite confusing. It was first referred to as the slab-house period,<sup>21</sup> then was frequently called the pit-house era, and later became known as the Pre-Pueblo. The tendency for house types to lag and carry over into subsequent stages in the peripheral districts vitiated the first two names, and the fact that the Basket Makers were unquestionably prepuebloan suggested that a new designation would be advisable. Since the stage represented by these remains unquestionably coincides with the inception of the Pueblo periods, it has seemed only logical to call it Pueblo I.<sup>22</sup>

Pueblo II was the unit-house period, which was marked by widespread distribution of life in small villages. The type forms of structures for this stage are found in the nuclear region along the San Juan.<sup>23</sup>

Pueblo III, the classic pueblo era, was the stage of the large urban centers, great developments in the arts and industries, and marked local specializations. The outstanding examples of terraced communal structures characteristic of the period are to be found in the Chaco Canyon, in northwestern New Mexico;<sup>24</sup> on the Mesa Verde, in southwestern Colorado;<sup>25</sup> at Aztec, in northern New Mexico.<sup>26</sup> In the Kayenta or Marsh Pass district of northeastern Arizona the small pueblo structures held on until very late in the period; in fact, the Proto-Kayenta type of house<sup>27</sup> was still occupied during the great Chaco Canyon phase of Pueblo III. The structures in the peripheral parts of the area were more modest, rather provincial in their nature. A good example of this was found in southeastern Nevada;<sup>28</sup> at

<sup>21</sup> Kidder, A. V., and Guernsey, S. J., 1919, p. 210.

<sup>22</sup> For details on Pueblo I sites and discussions of the period see: Kidder, A. V., and Guernsey, S. J., 1919; Kidder, A. V., 1924; Morris, E. H., 1919 b; Roberts, F. H. H., Jr., 1930, 1931. In the Kidder and Morris papers the term "Pre-Pueblo" is used, but it is synonymous with the present Pueblo I.

<sup>23</sup> Fewkes, J. W., 1919, pp. 12, 16, 39-40, 50-51; 1923 a, pp. 102-105; Martin, P. S., 1929; Prudden, T. M., 1903, 1914, 1918; Kidder, A. V., 1924, pp. 124-126; the term "early Pueblo" used in this reference is synonymous with the present Pueblo II.

<sup>24</sup> Hewett, E. L., 1921, 1922, 1930; Judd, N. M., 1922, 1923, 1924 a, 1925, 1926 a, 1927; Pepper, G. H., 1920.

<sup>25</sup> Fewkes, J. W., 1909 a, 1911 b, 1917; Nordenskiöld, G., 1893.

<sup>26</sup> Morris, E. H., 1915, 1917, 1918, 1919 a, 1921 a, 1924, 1928; Nelson, N. C., 1917.

<sup>27</sup> Kidder, A. V., 1924, pp. 72-73.

<sup>28</sup> Hayden, Irwin, 1930 b.



Wupatki in central Arizona; <sup>29</sup> on the upper Little Colorado River in eastern Arizona; <sup>30</sup> and in the ruins of the Upper Gila. <sup>31</sup> There are a number of good illustrations of centers belonging to the closing days of the period when the abandonment of the northern nucleus had begun. Kitsiel and Betatakin <sup>32</sup> in the Kayenta district fall into that category. The Mesa Verde period at Aztec, N. Mex., represents the stage <sup>33</sup> and in eastern Arizona is Kintiel or Wide Ruins <sup>34</sup> the cliff ruins in Mummy Cave in Canyon del Muerto and a portion of Casa Blanca, the White House, in Canyon de Chelly. <sup>35</sup> Farther south in the same State are the ruins called Showlow. <sup>36</sup> In the Rio Grande area in New Mexico the closing days of Pueblo III are represented by sites comparable to that at Bandelier Bend, now called the Forked Lightning ruin, in the upper Pecos Valley. <sup>37</sup>

The pottery from the various sites is typical both of the period and of the locality. The structure, finish, style of decoration, and general characteristics are such that it is possible to recognize a vessel from the Mesa Verde, the Chaco Canyon, the Kayenta, or the upper Gila, and that it is of the Pueblo III period. In this connection it is significant to note that from practically the very beginning of ceramic manufacture there were two distinct techniques in finish and pigment content. There is a definite correlation between these and the two phases of Pueblo I. The subsequent stages in the same areas were marked by a continuation of the features. In the west the pigment used in ornamentation was a carbon mixture, while in the east it was an iron paint. <sup>38</sup> Where the carbon paint was employed the vessels were polished over the decoration. On the other hand, the iron pigments were applied after the surfaces of the jar or bowl had been worked over with the polishing stone.

The most exceptional vessels of Pueblo III, from the decorative standpoint, come from the Mimbres Valley in southwestern New Mexico. <sup>39</sup> The Mimbres people lagged perceptibly in house building, but they produced a profusion of naturalistic decorations on their pottery which was unequalled in the Southwest. This was an entirely indigenous development. It probably was the contribution of a single individual genius who influenced the other potters and

<sup>29</sup> Fewkes, J. W., 1904 (called Black Falls), 1926.

<sup>30</sup> Roberts, F. H. H., Jr., 1931, pp. 90-109.

<sup>31</sup> Hough, W., 1907.

<sup>32</sup> Fewkes, J. W., 1911 a; Judd, N. M., 1930; Kidder, A. V., 1924, pp. 68-72.

<sup>33</sup> Morris, E. H., 1919 a, 1921 a, 1924.

<sup>34</sup> Fewkes, J. W., 1904, pp. 124-133; Mindeleff, V., 1891, pp. 91-94; Haury, E. W., and Hargrave, L. L., 1931, pp. 80-95.

<sup>35</sup> Kidder, A. V., 1927 b; Mindeleff, Cosmos, 1897.

<sup>36</sup> Bandelier, A. F., 1892 b, pp. 391-393; Haury, E. W., and Hargrave, L. L., 1931; Hough, W., 1903, p. 301.

<sup>37</sup> Kidder, A. V., 1924, p. 87.

<sup>38</sup> Hawley, Florence M., 1929.

<sup>39</sup> Fewkes, J. W., 1914, 1916 a, 1928 b; Bradfield, W., 1931.

founded a decidedly local school.<sup>40</sup> That its influence was not felt in other sections was possibly due to its late inception in the Pueblo II period. There is no question but that it made its appearance when the northern centers of the period were well under way. Investigations in southeastern Arizona have shown that the Mimbres pottery was contemporaneous with the non-Pueblo red-on-buff wares of the Gila Basin<sup>41</sup> and the early form of the latter seems to coincide with the black-on-white of the Tonto Basin-Roosevelt Lake region which is of late III development.<sup>42</sup>

Fragments from Mimbres bowls were recovered from the upper levels of a dump heap in the Chaco Canyon. Since that particular refuse mound was deposited at the end of the Pueblo III phase, when the abandonment of the houses was already under way, it may be assumed that the Mimbres culture was quite late in its florescence. A recent publication places the Mimbres development in Periods I, II, and early III, and makes its decline contemporaneous with the beginnings of the San Juan cultures.<sup>43</sup> In view of the evidence just presented, together with the fact that the final stage of the Mimbres seems to have been in existence when the culture of the Gila Basin-Pueblo fusion was under way and the Casas Grandes in northern Mexico was developing, as the report indicates, its degenerate period must have occurred near the end of Pueblo III. The Gila Basin-Pueblo hybrid culture began at the end of III and Casas Grandes probably belongs to period IV.<sup>44</sup> Finds of a late form of Upper Gila pottery in the final Mimbres stage also show that it was well along toward the end of III. Similar objects in northern centers have come from horizons, indicating that they were on the verge of collapse, in fact had already been largely vacated, when the vessels reached them. Considering all of these factors and allowing time for the spread of traded objects, it would appear that the major phase of the Mimbres activity coincided with the great era in the north, prior to the beginning of the movement which culminated in the abandonment of that portion of the area.

Pueblo IV is the designation for the period characterized by the redistribution of peoples, following the complete abandonment of the northern frontiers, the cultural decline and the establishment of new communities in the Rio Grande and Little Colorado regions and the emergence of the hybrid Gila Basin centers. There are really two phases to this period. The first covers the stage of fluctuations, migrations, and the springing up of new nuclei, extending down to the time of the arrival of the Spaniards. The second was

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<sup>40</sup> Kldder, A. V., 1924, pp. 101-104.

<sup>41</sup> Sauer, C., and Brand, D., 1930.

<sup>42</sup> Hawley, Florence M., 1930, chart.

<sup>43</sup> Nesbitt, P. H., 1931.

<sup>44</sup> Amsden, Monroe, 1928, p. 48.

of shorter duration. It covers the interval from the appearance of the first explorers until the final subjugation of the Pueblos after the collapse of their temporarily successful revolt against the invaders. Ruins belonging to the early phase of IV are Chevlon, Homolobi, Chaves Pass,<sup>45</sup> the final stage at Showlow,<sup>46</sup> a village, previously mentioned, which had its beginnings in the closing days of Pueblo III; farther north in the Jeditoh Valley were the centers of Kokopnyama and Kawaiokuh;<sup>47</sup> and not far distant north and west were Kūchaptüvela (first Walpi) and Sikyatki.<sup>48</sup>

The great ruins in the southern part of Arizona which are called Casa Grande<sup>49</sup> are representative of the mixed culture produced by the fusion of peoples drifting in from the Pueblo area and those who had an independent development in the Gila Basin. This started late in Pueblo III, but the major part of its existence fell in the early phase of IV.

There are numerous examples of the first stage of IV in New Mexico. Clustered in the vicinity of Ramah, just east of the Zuñi Reservation, and some miles south at Inscription Rock (pl. 1) are a number of ruins belonging to that period. East of the Rio Grande in the Galisteo Basin are three which seem unquestionably to belong in that category. These villages were founded rather early in IV and were occupied until practically the end of the phase. They are Colorado, Shé, and Blanco.<sup>50</sup> Farther north were the pueblo of Rowe<sup>51</sup> and the old north terrace of Pecos.<sup>52</sup> These villages began at approximately the end of Pueblo III and continued into IV. Pecos, of course, was occupied throughout this entire period and continued into the following stage. On the Pajaritan Plateau, west of the Rio Grande, were the centers of Puyé and Tyuonyí.<sup>53</sup> The latter were somewhat later in their inception than the others but fall within the early phase. They were probably abandoned just prior to the arrival of the Spaniards, although they were temporarily reoccupied during the revolt against them.

The second part of the fourth period, the early historic, is represented by many ruins and villages. In the Hopi district, in Arizona, were Awatobi,<sup>54</sup> Oraibi, Kisakobi,<sup>55</sup> the latter being the second Walpi

<sup>45</sup> Fewkes, J. W., 1904, pp. 23-34, 56-111.

<sup>46</sup> Haury, E. W., and Hargrave, L. L., 1931.

<sup>47</sup> Haury, E. W., and Hargrave, L. L., 1931; Hough, W., 1903, pp. 337-346; Mindeleff, V., 1891, pp. 50, 51, 52-53. Mindeleff's Mishiptonga is the present Kawaiokuh.

<sup>48</sup> Fewkes, J. W., 1898, pp. 585-586, 631-742.

<sup>49</sup> Fewkes, J. W., 1912; Gladwin, H. S., 1928. Casa Grande is not the same as Casas Grandes, the northern Chihuahua center, with which it is frequently confused. The two were contemporaneous, however.

<sup>50</sup> Nelson, N. C., 1914, pp. 74-93; 1916, p. 179.

<sup>51</sup> Guthe, C. E., 1917.

<sup>52</sup> Kidder, A. V., 1924, p. 86.

<sup>53</sup> Hewett, E. L., 1909 *a*, c.

<sup>54</sup> Fewkes, J. W., 1898, pp. 592-631.

<sup>55</sup> Fewkes, J. W., 1898, pp. 585-586.

*CANYON*



village. The Zuñi province in western New Mexico had six villages, of which Hawikuh<sup>56</sup> is the best known. The Galisteo Basin villages included San Cristobal and San Lazaro,<sup>57</sup> and to the north there was, of course, the settlement at Pecos.<sup>58</sup> There is, as would be expected, a certain overlapping. All of the places cited were thriving villages before the Spaniards arrived. Pecos was occupied until 1838 and Oraibi in Arizona is still inhabited. Hawikuh was abandoned in 1670, Awatobi was destroyed in the autumn of 1700, and San Cristobal and San Lazaro were apparently deserted at about the same time. Many of the early historic period villages in the Rio Grande region and those of the Zuñi district were abandoned at the time of the Pueblo revolt, 1680-1696, and were never reoccupied.

Period IV is ceramically distinct both from the preceding and the following stages. The black-on-white pottery which had been the outstanding form from Basket Maker III to the end of Pueblo III passed out of existence early in IV and there was a great outburst of colored wares. In the Rio Grande and Zuñi areas the latter were characterized by glazed decorations. That style of ornamentation had reached its peak and was on the decline at the time of the arrival of the Spaniards. Its vogue terminated during the period of the revolt and although the people have continued to make colored vessels the decorations have been applied in dull paint.

The fifth and last period in the Pueblo group is that of the modern villages. This stage is better known to the general public than are those of the preceding horizons, with the possible exception of that of the great cliff houses. Along the Rio Grande are Taos, Santa Clara, San Ildefonso, Tesuque, and Isleta, to mention but a few. Some of these date from Pueblo IV, but for general purposes they fall into the suggested grouping. Farther west is Acoma, which was inhabited when Coronado first entered the country; still farther west are the Zuñi towns, which really date from the end of the revolt; and in Arizona are the various Hopi villages. With the exception of Oraibi, none of the Hopi towns occupies the site on which it stood in the sixteenth century and most of them do not antedate the early eighteenth.<sup>59</sup> Following the Pueblo revolt Walpi (Kisakobi), Mishongnovi, Shumopovi, and Shongopovi were removed from their locations at the base of the mesas to the summits where they now stand.<sup>60</sup> Much of the material used in the present houses, especially the timbers, was salvaged from the older structures and the result is that they give an appearance of being more ancient than they really are.

<sup>56</sup> Hodge, F. W., 1918 a, b.

<sup>57</sup> Nelson, N. C., 1914, 1916.

<sup>58</sup> Kidder, A. V., 1924.

<sup>59</sup> Fewkes, J. W., 1898, p. 578.

<sup>60</sup> Hodge, F. W., 1916, p. 259.

People interested in the story of the growth of the sedentary culture of the Southwest are rightfully desirous of knowing upon what grounds it can be stated that the various stages occurred in the order outlined in preceding pages. The evidence was obtained from stratigraphy, a study which deals with the order and relative position of the various cultural horizons. When an undisturbed layer of deposits containing a group of objects is found overlying another layer in which there are articles of a different type there is no question but that those from the upper level are the more recent. When the ruin of one type of house is found to rest upon a mound formed by the débris of another it is apparent that the upper one is the more recent. It will be recalled that an early paragraph in this introduction pointed out the fact that features peculiar to the stage called Basket Maker III were found overlying those of the group termed Basket Maker II. These positions have been consistent in so many caves that there can be no doubt of their sequence. Furthermore, ruins of Pueblo structures superposed on Basket Maker remains have been observed at so many different places that the priority of the latter can no longer be questioned.<sup>61</sup> Similar conditions have been observed in the relationship between various Pueblo horizons. At Pueblo Bonito, in the Chaco Canyon, remains of Pueblo I houses were found 10 feet (3.048 m.) beneath the foundations of the large ruin.<sup>62</sup> Other sites in the Chaco region have shown Pueblo II ruins resting upon Pueblo I remains. Superposition has also been found in the southern Colorado districts<sup>63</sup> and in eastern Arizona.<sup>64</sup>

Where there is not an actual superposition of buildings there are other ways of establishing a relative sequence. Study of the various phases has shown that certain characteristic pottery types are associated with each. The order in which the different ceramic forms were developed has been determined by stratigraphic evidence obtained from the refuse mounds at the larger sites. In the material comprising such a mound, provided it has not been disturbed, the oldest potsherds are found at the bottom and the most recent at the top. Hence, if the kind of pottery found at one site is of the type occurring at the bottom of such a deposit and that from another ruin compares with the material from higher levels it is obvious that one is older than the other. On the basis of this kind of data the cultural sequence has been clearly shown at several different centers and the period order definitely established.<sup>65</sup> Pot-

<sup>61</sup> Cummings, Byron, 1915, p. 274; Guernsey, S. J., and Kidder, A. V., 1921, pp. 8, 114-115; Roberts, F. H. H., jr., 1929 b, p. 71.

<sup>62</sup> Judd, N. M., 1926, p. 82.

<sup>63</sup> Martin, P. S., 1930, pp. 24-33; Roberts, F. H. H., jr., 1930, p. 60.

<sup>64</sup> Roberts, F. H. H., jr., 1931, pp. 85, 93.

<sup>65</sup> Judd, N. M., 1927, p. 168; Kidder, A. V., 1924, pp. 18-20; Kidder, M. A., and A. V., 1917, pp. 340-353; Nelson, N. C., 1916.

sherds also may be used as an indication of the relative age of different centers. Fragments from Mesa Verde bowls found in late Chaco Canyon ruins, late Chaco pottery appearing in association with Mesa Verde vessels in Proto-Kayenta sites, and Proto-Kayenta potsherds being present in the Chaco is clear evidence that a certain contemporaneity existed between them. The fact that no true Kayenta material has been found in either a Mesa Verde or a Chaco Canyon site, together with the indication that it is subsequent to the Proto-Kayenta, shows that they antedate that phase. In this connection there is a factor which constitutes one of the most fundamental principles in archeological investigations. When sites of two different cultural stages are found in the same region and objects from A are found in ruins belonging to B but never vice versa, the first may properly be considered the older.<sup>66</sup> This explains why the occasional presence of a Mesa Verde or Chaco potsherd in a Kayenta ruin need not imply contemporaneity nor cause confusion. It also illustrates another principle which all too frequently is passed over, and that is, the stage to which a site belongs should be determined by the latest material in it, unless there palpably has been an intrusion of later objects into an older horizon. In the majority of cases such an event can easily be determined.

One question which is always foremost in the minds of students is that concerning the actual age and dates for various periods. Until recently it was difficult satisfactorily to answer it. Where the site involved fell within the final stage of Pueblo IV or was one of the V group it was comparatively simple to give a fairly accurate date because reference could be made to actual historical records. From the year of the arrival of the Spaniards back into the older horizons the problem was quite different. It was necessary to correlate objects with datable sites and to postulate the time element by comparing certain stages with the historical period and its length. Through the efforts of Dr. A. E. Douglass, however, a definite method of age determination has now been provided.

Doctor Douglass in making a study of climatic conditions in the Southwest turned to the growth rings of trees in an effort to obtain evidence on the occurrence of wet and dry years, and the extent of drought periods and intervals of moisture. In doing this he developed a method whereby he could tell whether the trees from which logs had been cut were growing at the same time or to what degree their life periods overlapped. Beginning with trees whose actual cutting date was known, he was able to devise a definite historical chart for ring growth going back to 700 A. D. By comparing the rings in any given tree with the chart he is able to tell

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<sup>66</sup> Guernsey, S. J., and Kidder, A. V., 1921, p. 115, note.



when the tree was cut. Since the beams used in the construction of houses were once trees it has been possible to check their rings with the historical chart and obtain a series of dates for a large number of the structures in the Southwest. Hence, archeologists can now give rather accurate statements concerning the calendrical period of certain centers.<sup>67</sup> It was found that Pueblo Bonito contained timbers cut during the interval from 919 to 1130, A. D.; that the Aztec ruin was being erected during the years 1110 to 1121; the great cliff houses of the Mesa Verde were being built between 1073 and 1262; Betatakin disclosed a series of dates from 1260 to 1277; Kitsiel, 1274 to 1284; Kawaiokuh, 1284 to 1495; Kintiel, 1275; and others too numerous to mention here. Doctor Douglass's paper contains a considerable list.

On the basis of the information obtained from the dating of many ruins by the Douglass method and from archeological evidence where timbers suitable for study could not be secured it is possible to assign a time scale to the various periods. This is not done with the idea of definitely isolating each stage between two dates, because as previously pointed out there was no sharp break between periods, but is presented solely in an effort to facilitate comprehension of the chronological sequence. Bearing this in mind, it may be said that Pueblo V dates from 1700 to the present. Pueblo IV, phase *b*, 1540 to 1700; phase *a*, 1350 to 1540. Pueblo III, phase *b*, when the abandonment of the northern borderlands was under way and the people were drifting south, 1200 to 1350; phase *a*, the classic era, 950 to 1200. At this point the definite criterion of age is no longer available, at the present time, and for the preceding stages it is necessary to postulate the approximal dates. Pueblo II was the period of the perfection of the stone type of house and sites of the period give evidence of a lengthy occupation. It has been fairly well established that the farther back into a primitive culture one goes the slower he finds the development to have been. In view of this it would be plausible to think that the period must have covered an interval at least equal to, if not longer than, Pueblo III, *a*. Allowing 250 to 300 years, on this basis, the beginning of Pueblo II should be placed somewhere in the seventh century. Pueblo I was even longer in its duration, in all probability, because it was during this stage that the Pueblo peoples penetrated into the area, that there was a fusion of old and new stocks, and that many changes were made in the culture, and new features were developed. Taking all of this into consideration, it would seem that 500 years would be a fair estimate for the extent of Pueblo I, thus placing its beginning at approximately the end of the second century. In view of the developments

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<sup>67</sup> Douglass, A. E., 1929.



1, Ruins; 2, Chaco C



which took place during the Basket Maker stages that group may have filtered into the region from 1,500 to 2,000 years earlier. Eventually there will no doubt be accurate dates for all of these periods, because timbers from these horizons have been secured for study. As yet, however, it has not been possible to tie them to the historical chart since they antedate its earliest growth rings.

### THE ZUÑI REGION

Compared with other districts in the Southwest, the Zuñi region in central western New Mexico furnishes an unusually advantageous environment for a sedentary people. It is located along the boundary line between the Navajo and Datil sections of the Colorado plateaus. Its northern part consists of young plateaus with only moderately deep canyons, the relief is not nearly so pronounced as that of the canyon lands section to the north, and its southern fringes are encroached upon by the lava flows and volcanic necks characteristic of the region east and south.<sup>68</sup> At the east, rising from the broken, rolling terrain south of Gallup and extending southeast to merge with the plateau which stretches westward to Arizona, are the pine-clad Zuñi Mountains. From the western slopes of the range flow a number of small streams, which ultimately combine to form the Zuñi River. Chief among these are Pescado and Nutria Creeks. Pescado Creek drains the broad, shallow valley lying along the southwestern edge of the mountains, breaks through the series of small mesas which dot the valley floor, moves northwest for some distance, and then curves toward the southwest. From the town of Ramah, where it has cut through the ridge of mesas, it traverses a valley 1 to 2 miles (1.609 to 3.219 k.) wide, whose bordering walls increase in height from 200 to 600 feet (60.96 to 182.88 m.) before it passes through a narrow gorge into the Zuñi Basin proper. Small canyons and ravines empty into it from either side, and it is joined from the northwest by Nutria Creek just before it cuts through the uplift which forms the eastern boundary of the Zuñi Valley. (Pl. 2.)

Nutria Creek rises toward the northern end of the Zuñi range. Near its headwaters it flows through quite narrow canyons, but eventually passes into a comparatively broad valley as it moves in a southwesterly direction to join the Pescado. (Pl. 3, *a*.) It also has many small tributary canyons, the longest of which come in from the north. Near its sources the stream is fairly large and supplies the water used for irrigating the fields in the vicinity of Nutria. During the summer months, except after heavy rains, the flow is very meager and it is not unusual to find that considerable stretches of the stream bed are dry. Water can generally be

<sup>68</sup> Fenneman, Nevin M., 1928, pp. 338-342, map.

secured, however, by digging in the sand at the bottom of the parched channel. There are also a large number of springs scattered along its course, so that for most purposes there would be a sufficient supply for the ordinary uses of a rather large group of people. From just below Nutria to the mouth, the bed of the creek is too far below the general surface level to permit the use of irrigation, although water from the side canyons could be diverted for such purposes. Consequently the creek would be of no value in the nurturing of crops.

The Zuñi Basin is a comparatively broad plain stretching away to the southwest. It is bounded on the north by a series of low mesas of which the outstanding feature is the Zuñi buttes. The southern border consists of the precipitous slopes of the plateau with Thunder Mountain, also called Corn Mountain, towering 1,000 feet (304.8 m.) above the sandy level of the plain, prominently in the foreground. The valley broadens out along the river to the southwest. Its southern boundary breaks up into a series of small buttes and mesas and the terrain to the north fades into the rolling country extending westward into Arizona.

The higher portions of the region are covered with pines, the lower levels have cedars and piñon trees, and the floors of the valleys are overspread with sagebrush and grass. (Pl. 3, b.) The soil in general is sandy but suitable for raising considerable crops when sufficient moisture is available. Because of the small amount of rainfall the present, and the former, inhabitants have chosen sites for their fields where the precipitation may be increased by the overflow of water derived from the higher ground. Some are located beneath the rock escarpments and others on the valley floors where the run-off from the canyons spreads out over an alluvial fan. Such places must be chosen carefully, because it is just as essential that the field should not be buried or washed out as it is that the plants be properly flooded. Most of the many ruins scattered throughout the district are located in close proximity to ground suitable for that purpose.

Game seems to have been fairly plentiful in the region, judging from the various bones present in the refuse mounds, and consisted of deer, bear, wolf, wild cat, coyote, several kinds of rabbits, squirrels, and prairie dogs. The people no doubt had a moderate supply of meat with which to vary their diet. In recent years wild animals have become rather scarce, due to white hunters, and the Indians now depend on their sheep and goats for that part of their food supply. The latter are a modern acquisition. Prior to the Spanish conquest and colonization there was no domesticated livestock, the Indians having tamed only the dog and the turkey.

Climatic conditions in the region are rather favorable. The winters are not too severe, although considerable snow falls in the eastern portion close to the slopes of the Zuñi Mountains, and the summers are not unbearably hot. There is only a moderate rainfall. During the spring months high winds are a common occurrence. The growing season is short. Because of the high altitude, the greater part of the district ranging from 6,000 to 7,000 feet above sea level, heavy frosts continue until the end of May and begin again about the middle of September. As a result of the long period of experimentation, however, the Pueblos have produced corn, melons, squash, beans, and other vegetal forms which are adapted to a short season.

In spite of its many qualifications the Zuñi region does not seem to have been occupied to any extent until comparatively late in the prehistoric era. There are a few widely scattered sites of the Pueblo I stage and an even smaller number, apparently, belonging to II. Beginning with period III a larger number moved into the district and ruins dating from that phase are fairly numerous. The peak was reached in IV and there were a great many comparatively large villages in various parts of the district. At the present time there are just four—the main pueblo of Zuñi and the farming villages of Nutria, Pescado, and Ojo Caliente. There are a number of families who live on farms the year round, but most of the people return to the main village for the winter.

## HOUSE REMAINS

The cluster of ruins excavated during the field season of 1930 is located in the northeastern portion of the Zuñi Reservation at the east side of Red Paint Canyon where it opens into the broader Nutria Valley. (Pl. 2.) Numerous investigations and extensive explorations have taken place in that region since it was first traversed in 1540 by Coronado and his rapacious soldiery in their futile pursuit of a golden mirage. Few, however, seem to have observed, and no one has recorded, the existence of these particular ruins. They were virtually unknown to the white inhabitants in the vicinity and many of the Indians were not aware of their presence. That they escaped notice for so long a time may be attributed to their inconspicuous nature. Lying on the talus at the foot of a series of low cliffs the stone and grass-covered mounds appeared, unless closely observed, to be a part of the natural formation. (Pl. 4, *a.*)

The remains were found to consist of three communal dwellings, a number of ceremonial chambers of ordinary size, and two large religious structures or great kivas. (Pl. 4, *b.*) When the investi-

gations were brought to a close two of the houses and a number of the ceremonial chambers had been excavated and three refuse mounds had been thoroughly explored for burials. The larger of the two houses, which for convenience has been designated A, was found to contain 64 rooms, 3 average-sized kivas, and had a great kiva joined to its southern side. (Pl. 5, *a*.) In front of the main building and completely subterranean in character were four more ceremonial chambers. The smaller of the two structures, denoted B, had comprised only 20 rooms and in contrast to its larger neighbor had contained no circular chambers. (Pl. 5, *b*.) Lying in the court formed by the two buildings, and completely detached from them, was the second great kiva. South of it was the mound covering the third house which had been a very small domicile. (Pl. 1.) It was not possible to excavate the isolated great kiva, but its walls were traced in order that the size could be determined and the structure properly plotted on the map. Only one room in the third dwelling, the small one south of the great kiva, was cleared of its accumulated débris, but this was sufficient to indicate that it had been of the same general character as the other small house, B.

### HOUSE A

The largest of the houses shows only 60 rooms on the ground plan. (Pl. 1.) The other four chambers constituted a second story in the central portion of the building. The rest of the structure had been but a single story in height, although it may have had a terraced appearance because of its having been built on sloping ground. The investigations clearly demonstrated that it had not been erected as a complete edifice and that it had not been occupied in its entirety at any one time. There were several distinct stages in the development of the building. In the beginning there had been only a rectangular block of rooms and two kivas, or ceremonial chambers. Subsequently several more rooms and the great kiva were added. The dwelling was inhabited for a considerable period in that form and then further construction took place. The series of rooms south of the main section and east of the great kiva were erected. Ultimately the east and west wings were built, and the structure took on the outline shown in the drawing. The masonry in the walls of the later portions was inferior to that in the older section and the rooms have such irregular outlines that it hardly seems possible that they could have been built by the same group of people. (Pl. 6, *a*, *b*.) The ceremonial chambers dug into the earth in front of the structure appeared to have belonged to the later sections of the building.



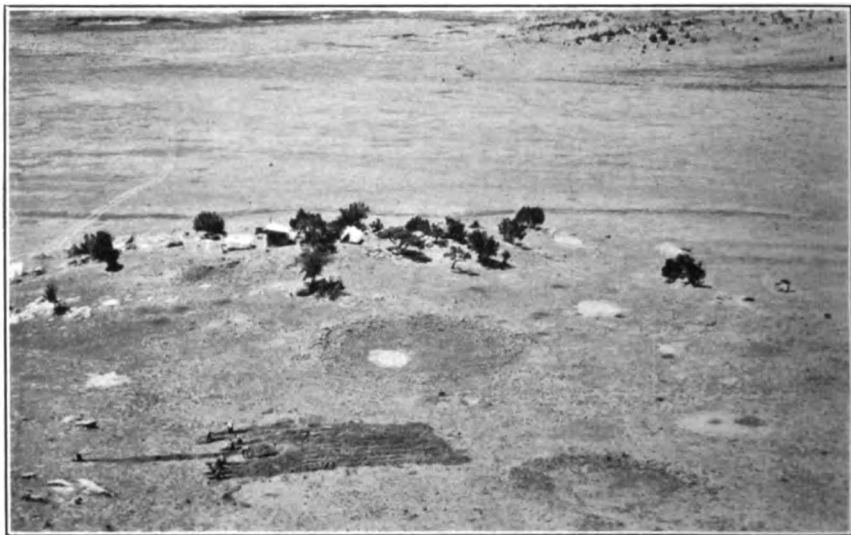
*a.* Nutria Valley looking toward the southwest



*b.* Red Paint Canyon as seen from house B

VIEWS OF SURROUNDING REGION





a. At the beginning of operations



b. At the close of the season's work

THE SITE BEFORE AND AFTER EXCAVATION



a. View of house A from the east



b. House B and Great Kiva No. 2

THE RUINS



*a.* Wall construction in the old section of house A



*b.* Characteristic stonework in later additions to house A

TYPES OF MASONRY

The original dwelling was rectangular in shape and contained 13 secular or living rooms and two circular chambers devoted to the religious side of the community life. (Fig. 1.) Two of the living rooms in this part of the building were eventually remodeled into a kiva, while another room was made into two compartments by the erection of a partition. The building had been occupied for some time before this was done and the resulting chambers probably constituted a factor in the second stage of the life of the community.

Perhaps the most striking feature of the original building was that of the compact regularity of its outline. The only jarring note was that of the two small rooms at the west end of the structure, 45 and 46, which projected beyond the line of the main south wall. Indications were, however, that originally there were corresponding chambers at the other end of the building in front of kiva A. These would have balanced the plan and have produced a pleasingly symmetrical structure. Subsequent construction removed practically all traces of the rooms and beyond the suggestion that they once existed nothing could be learned of their character. Beneath the floors and walls of later rooms erected at that portion of the building were the remains of old foundations which gave rise to the supposition that counterparts of 45 and 46 had once stood there. The remains, unfortunately, were too fragmentary to make it possible to draw in the outlines of the rooms. Balanced structures are characteristic of the Chaco cultures, although two of the best-known ruins in that district, Pueblo Bonito and Peñasco Blanco, are decided exceptions. The majority, both large and small, evidence symmetrical ground plans.<sup>66</sup> This is also true of the outlying Aztec ruin.<sup>70</sup>

There are a number of features, in addition to that of the plan of the building, which suggest that it may have been built by a Chaco people, or at least by a group which was under a marked Chacoan influence. The method of wall construction produced an effect which is very similar to that found in many of the Chaco structures, namely, the practice of laying several courses of thick stones, then several of thin ones, so that a banded appearance resulted. There are a number of varieties of this type of masonry and some differences due to the care with which the stones were put in place, but on the whole it is one of the outstanding characteristics of the ruins in the Chaco Canyon proper<sup>71</sup> and is to be observed throughout the entire range of the culture which centered there. The Chimney Rock Pueblo in the extreme northeastern periphery in the Piedra district of southern

<sup>66</sup> Jackson, W. H., 1878, pls. LV-LVII, LIX.

<sup>70</sup> Morris, E. H., 1924, plan of ruin.

<sup>71</sup> Jackson, W. H., 1878, pl. LXII, no. 2; Judd, N. M., 1927, fig. 160.

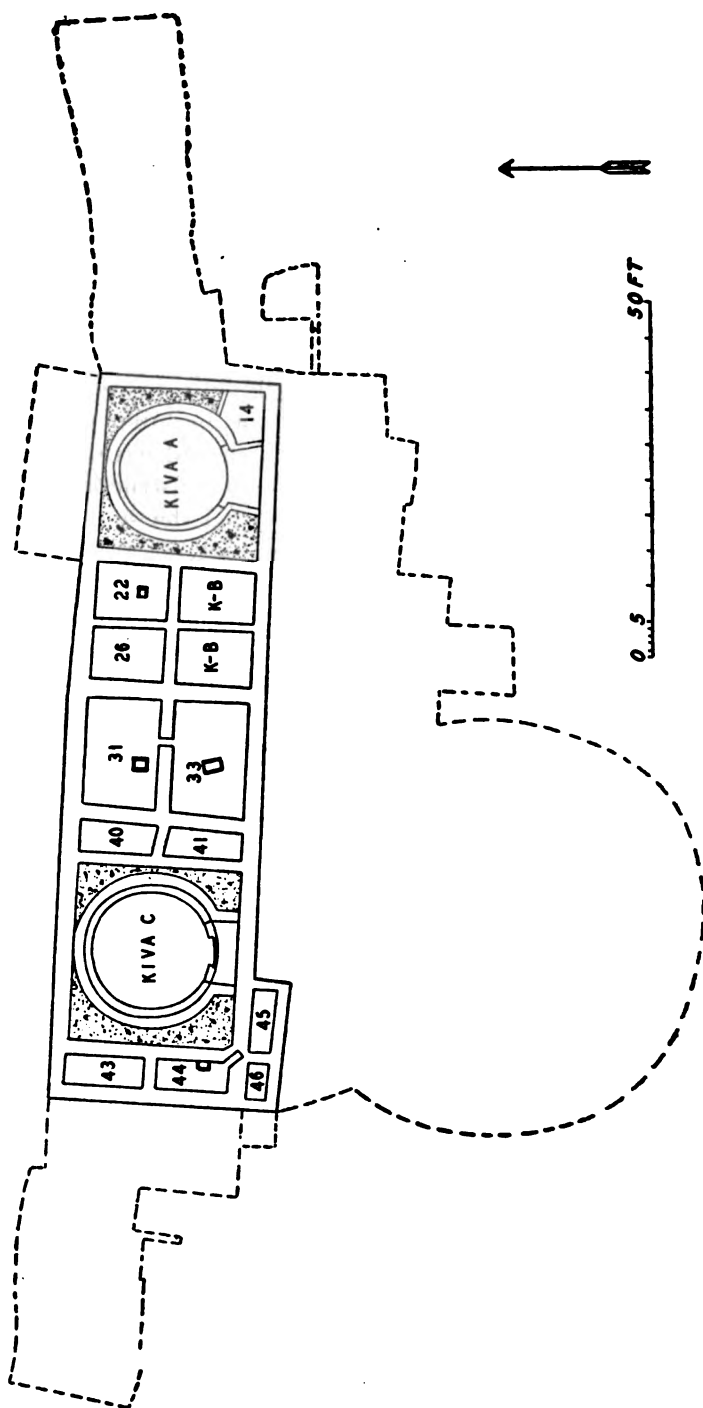


FIGURE 1.—Plan of original portion of house A. Dotted lines show extent of completed building

Colorado shows it,<sup>72</sup> and Morris has called attention to the marked architectural similarity between the Aztec ruin and those of the Chaco Canyon.<sup>73</sup> One of the factors in this likeness is to be observed in the masonry in many of the walls. The work was not as well done in house A, but the walls do illustrate the feature. (Pl. 6, *a*.) The practice of chinking with potsherds, also frequently observed in Chaco ruins, did not prevail in this instance. Possibly this may be attributed to the fact that the original portion of the building was erected on a site which had not been occupied previously and on which there were no scattered fragments of pottery.

Another feature which suggests a certain Chaco architectural characteristic was found in the corner of room 44. Built into the wall was a cupboard or storage pocket which basically is of the same nature as the corner doorways found in Chaco ruins.<sup>74</sup> As a matter of fact, when the débris was being removed from the interior of the room and the opening first became apparent it was thought that it was one of the corner doorways and that it led into room 45. Subsequent work showed that such was not the case and that it had only been a storage place. Wall pockets of this type are so scarce that it seems that they must have been derived from the corner doorways. It may be that the builders here originally planned for such an aperture and for some reason or other did not complete it but, instead, finished it off as a cupboard. The inside was nicely plastered and on the floor were several bone and stone implements which showed that the place had been used for storage purposes.

The building was occupied for some time before the construction of the western tier of rooms and the great kiva was undertaken. This was shown by the fact that the floors and foundations of 42, 47, 48, 49, and 50 rested upon an accumulation of refuse, ashes, blow-sand, stone spalls, broken bones, and potsherds. When these chambers had been erected the ground plan of the structure was as illustrated in Figure 2. The relation between the floor levels in rooms 48, 49, and 50, and those of the older chambers to the east is illustrated by the sections *a* and *b* of Figure 2. One matter connected with these additions which would be of interest could not be determined from the evidence secured, and that is with respect to the actual building of the secular rooms and the large ceremonial chamber. There is no question but that rooms 48, 49, and 50 were erected as a unit and that 42, 47, and the great kiva constituted a single expenditure of effort. Whether the series of three living rooms represent the initial construction which was then followed by the building of the great kiva or vice versa, or whether they were erected simultaneously, could not

<sup>72</sup> Jeancon, J. A., and Roberts, F. H. H., jr., 1923, pl. 17, lower.

<sup>73</sup> Morris, E. H., 1919 *a*, pp. 104-105.

<sup>74</sup> Judd, N. M., 1922, fig. 117; Pepper, G. H., 1920, fig. 151.

be learned. It would be gratifying to be able to state that one or the other formed the first addition to the original structure, but since this can not be done it is fortunate that the actual precedence is not of great significance. The masonry in these newer portions indicated that the work was done by the same group of people, or at least in the same careful technique employed by the builders of the original and older section.

It was probably at about the same time that one of the original rooms was made into two compartments by the erection of a partition. This remodeling took place in room 33 and as a consequence room 32 was formed. The partition separating rooms 32 and 33 rested upon several layers of flooring, indicating that the large enclosure had been occupied during an interval of some duration before it was converted into smaller chambers. One of the interesting features connected with this bit of construction is that the doorway opening from room 31 into the original 33 was blocked by the end of the wall which separated the latter into two chambers. Here again the stonework in the wall was such as to indicate that it had been built by the same group of workmen as the others. In this instance it was again impossible to tell whether the work had actually been done at the same time as that in the other additions or was an independent procedure antedating or subsequent to it. At all events it unquestionably belonged to the same general stage in the development of the structure.

Certain minor features were added to room 33 at the same time that the wall separating it from 32 was built. These consisted of the cutting of an opening through the south wall to form a small doorway and the erection of a large slab of stone at some distance from the aperture and approximately at right angles to the partition wall and almost touching the latter. This stone seems to have functioned as a deflector to keep the air coming through the opening from blowing directly on the fire pit. That the slab was set up and the opening made at the time when the partition was erected was indicated by the fact that the small stones which formed the jambs, sill, and lintel were laid in the same kind of mortar as that used in the wall and contrasted with that which had originally been employed in the building. In both instances adobe mud had been used to make the filling employed between the individual and courses of stones but in the latter material there was considerable foreign matter, ashes and bits of charcoal, which was absent in the older. From the section *b*, Figure 2, it will be observed that the floor of 32 was raised above that of 33. This was accomplished by a sand fill which was apparently intentionally made. The floor was then laid on top of this material. There was nothing to indicate why a higher



FIGURE 2.—F





level should have been desired and all that can be done is to call attention to the fact that it was present.

Chief interest in the additions to the building, except for the great kiva which will be considered in detail in connection with the subject of kivas, centers in rooms 49 and 50. Room 49 had a mealing bin, a place in which the stones used in grinding corn were set. This feature was not found in any of the other rooms belonging to the original block of the building. This does not indicate, as might at first be surmised, that the occupants of the chambers lacking such a provision for the preparation of meal did not grind their corn or that all of the milling was done in the one room. It has far greater significance in that its appearance was definitely associated with a change in the form of metate or grinding stone employed. The older rooms yielded metates of the trough or grooved variety while those in the bin in 49 were of the simple concave form. The trough type of milling stone was rarely used in a bin while the concave style, without raised borders, seems in the vast majority of cases to have been set in such containers. Furthermore, not one of the later rooms in the east or west wings or in the series erected east of the great kiva and south of the main block contained one of the trough-type stones. The change began with the occupation of the series 48-50 and from that time on the new type prevailed. This fact takes on additional importance in the light of what was observed at a ruin in the same general region during the investigations of the preceding summer. There in the remains of a pueblo belonging to the early part of period III it was found that the grooved or trough type of metate was the only form employed and that it was not used in bins.<sup>75</sup> From that and the present evidence it seems justifiable to conclude that the old grooved form of metate which had continued in use from Basket Maker times down to the classic Pueblo period began to be replaced, in this region, in the latter part of Pueblo III, and that the concave type dates from that horizon.

Room 50 is worthy of consideration because of the presence of several features not commonly found in the usual rectangular form of chamber. In addition to the rectangular fire pit near the center of the room there was a second shallower depression adjacent to it, a ridge of adobe plaster separating the two, and at the far side of the smaller pit an upright slab of stone. Beyond this, in line with the pits, was an opening through the south wall. This combination of vent, upright slab, and pits (pl. 7, *a*) is very suggestive of the ventilator, deflector, ladder box, fire pit complex found in the circular ceremonial chambers or kivas. In fact, this room is a counter-

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<sup>75</sup> Roberts, F. H. H., jr., 1931, pp. 154-155.

part of many which have been identified as rectangular kivas. The introduction to this paper, it will be recalled, pointed out the fact that in late prehistoric times the circular kiva gave way to the rectangular form in many districts. Also, that in the southern peripheries of the area many communities never had the circular type. If there had been no circular chambers present in this ruin, room 50 would have been considered an example of the rectangular ceremonial chamber. Since the occupants of the building had provided a number of orthodox religious structures, the problem of room 50 becomes more complex. There was nothing to indicate that it had been other than an ordinary living room, except for the ventilator-deflector features. Yet it would seem that the latter must have had some significance beyond that of mere utilitarian function, because they are so rarely present in secular rooms. They no doubt would have been advantageous in such enclosures, but for some reason the Pueblo people did not avail themselves generally of the benefit to be derived from them. Two additional rooms at this site had them, but they were noticeably absent from all the rest.

The evidence is not sufficient to warrant the drawing of definite conclusions, but it may be suggested that possibly here was an indication of the beginnings of a trend which reached its culmination in the holding of certain ceremonies in rectangular rooms. This may perhaps have been due to an influence from the southern districts where such practices prevailed. It should be explained that reference is not made to the development of the rectangular kiva, since it is probably an outgrowth of the circular form; rather is it intended to suggest that here there may be an indication that the custom of differentiating between fraternity and tribal rituals, so well exemplified at Zúñi, was unfolding. In Zúñi the headquarters of the various fraternities are in the ground-floor rooms of ordinary living houses, chambers in which the family eats, sleeps, and passes most of its time.<sup>76</sup> The same feature is found to some extent among the Hopi, where certain societies do not meet in the regular kivas but in an apartment of a dwelling house.<sup>77</sup> On the other hand, the rituals which concern the entire community are performed in the kivas. Because of the fact that a certain religious importance would be attached to such a room it is possible the ventilator-deflector complex was deemed essential, and for that reason incorporated in it. Be that as it may, they were present in room 50.

Another feature noticed in this same chamber was unique in the community. This consisted of the evidence that close to the foundations of the south wall, extending from the corner of the room almost

<sup>76</sup> Kroeber, A. L., 1917, pp. 197-198; Stevenson, M. C., 1904, p. 428.

<sup>77</sup> Mindeleff, V., 1891, p. 131.

to the ventilator opening, a small log had been incorporated in the wall. This took the place of a course of stones at that place. The wood was no longer present, but decayed fragments of it were in evidence and the plaster in the wall bore imprints of the pole. The use of timbers in such a fashion has been observed both in Pueblo Bonito and the great ruin at Aztec. The practice was not prevalent in general, however. The shallow pit between the fire pit and the deflector stone was probably where the lower end of the entrance ladder rested.

The building was probably occupied for some time in the form indicated in Figure 2. Then considerable changes took place and the outward appearance of the structure was modified to a marked degree. Evidence indicated that the stimulus for new constructional activity was the direct result of a calamity which descended, literally, upon the community. Several large bowlders and a great amount of earth became dislodged and rolled down the talus slope, to crash against the rear wall of the building in the vicinity of kiva C and rooms 31, 40, and 43. That this occurred subsequent to the erection of the dwelling was shown by the fact that several inches of material containing ashes, charcoal, potsherds, and other refuse, underlay the mass of material which had come down the talus. That the landslide had not taken place after the complete abandonment of the pueblo was demonstrated by the level of occupation resting upon it. The descending débris did little damage to the walls, but the whole section of the building was abandoned and the series of new rooms east of the great kiva presumably were built to take its place. There is, of course, nothing to demonstrate definitely that the portion of the building referred to was vacated because of the fall of rocks and earth, but it was clearly evident that the occupants had moved out at some time during the life of the community and that the rooms had been used as repositories for refuse. The fact that the enclosures were completely filled with this kind of material shows that they served in such a capacity for an interval of some duration. Since no other cause for their abandonment could be determined, it was concluded that the landslide must have been responsible.

The new additions at this time were made in front of kiva A and east of the great kiva. They consisted of 15 rooms, practically twice the number of those which had been abandoned, most of which were considerably smaller than the older ones had been. In addition, it would seem that the two rooms which are marked "K-B" on the plans of Figures 1 and 2 were converted into kiva B. This probably was done so that there would be a chamber of that nature to replace kiva C, which was in the section of the building that had been abandoned. That the enclosure constituting kiva B had

not always been devoted to such a chamber was clearly shown by the fact that beneath the floor of the kiva were the remains of the foundations for the cross wall which had made the two rooms at that part of the building. Also, it could clearly be observed that portions of the original straight walls had been removed so that the circular one could be erected. On the south side the section of the straight wall had not been completely razed and a portion of it was to be observed where it was not entirely covered by the curved masonry. The top of the remaining part of the old wall was flush with the floor of the kiva.

Although the new series of rooms (fig. 3) are considered as representing a unit in the growth of the building, they were not erected simultaneously. This was shown by the abutting walls of the various inclosures. There probably was no appreciable lapse of time between the construction of the new elements, but there was a definite order. Rooms 17 and 20 were built first. These were followed by 23 and 27 and the latter possibly by 34. The exact position of the latter with respect to the others is not determinable. It unquestionably was subsequent to 23 and 27. What its order was in the remaining series is debatable, and putting it after 27 and prior to the others is more or less an arbitrary matter. There can be no question, however, that rooms 24 and 28 were later than 23 and 27 and that 25 and 29 were next after 24 and 28. There is again some question in the case of room 30. It was subsequent to 25 and 29, but whether it preceded or followed the group 16, 18-21 could not be determined. In the case of the latter there is no question about the sequence in which they were constructed. Rooms 18 and 21 were built at the same time, but they were not erected until after 25 and 29 had been completed. Then rooms 16, the second 18, and 19 were added. Then the wall separating the two 18's was removed, and it became a single large inclosure as shown on the main ground plan of the ruin. (Pl. 1.)

One of the noticeable features in this new series of rooms was that of the presence of lateral exterior doorways. There were only two of these, to be sure, but they were an innovation since not one was observed in the older portions of the building. The convenience of ground level entrances is too apparent to need discussion. The ancient Pueblos, however, were rather sparing in their use of such openings in ground floor rooms, although they were made frequently in chambers of the upper stories. As a defense measure an unbroken outer wall on the ground level had great value. To gain entrance to the first floor rooms it was necessary to ascend to the roof by ladders and then to descend through a hatchway, again by means of ladders, into the chambers. At night, however, and during periods of stress the exterior ladders could be pulled up onto the roofs and

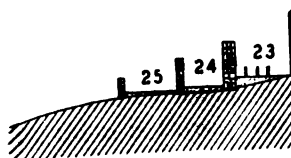
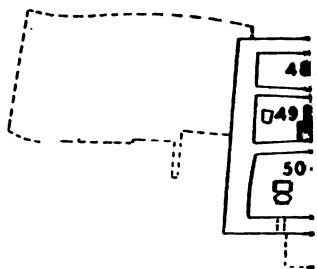


FIGURE 3.—Third phase in



the building thus be made less pregnable. The fact that two of the rooms in this series had first floor entrances would suggest that during the period when the community was developing to its present stage there had been little need for defense measures and as a consequence the people were emboldened to provide, in rooms 21 and 34, more suitable doorways. In the remaining chambers, however, the orthodox means of access was retained. As a passing observation it might be remarked that despite their efforts to make their dwellings as secure as possible the Pueblos frequently, as in the case of the present dwelling, erected their structures in fairly vulnerable positions. Enemies could readily have taken positions on the cliffs overlooking the building and hurled rocks and other missiles onto the roof, keeping the defenders inside, while others scaled the outer wall and gained a vantage point for a direct attack on the occupants.

Only two of the rooms in the series 16-21, 23-25, 27-30, and 34 warrant further consideration. They are 20 and 23. Room 20 was another of the rectangular chambers which had the ventilator, deflector, ladder box, and fire-pit complex which suggests that such inclosures possibly served for more than mere habitation purposes. In this instance, however, the ventilator was actually in the form generally found in kivas. It did not consist of an opening passing directly through the wall. Instead there was a vertical shaft or flue rising to the roof level through the thick south wall. This form of ventilator may have been used in this instance because the builders had already planned the erection of another room to the south of 20 and did not wish to have an opening between the two. On the other hand there may well have been an entirely different reason, since the people do not seem to have been averse to such openings between chambers. The ventilator in kiva B consisted of a simple aperture extending through the wall into room 27. Consequently the most which can be done is to call attention to the form of ventilator in room 20 and suggest an explanation. A definite conclusion can not be drawn on the evidence obtained from excavations.

Room 23 was of interest because it had contained a mealing bin. Here three metates or milling stones had been included. In room 49 there were but two. Whether it was just coincidence that such had been the case or whether there is some significance in the difference in number can be answered only by speculation. Where mealing bins are of common occurrence the usual number of stones found in them is three. Occasionally there may be more, but in the great majority of cases three seems to have been the preferred number. Furthermore, the stones were graded. One was rather rough, one medium, and one fine. Judging from present-day practices among

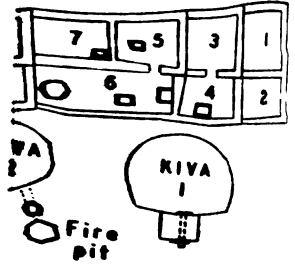


the Pueblos, the custom probably was to proceed from the rough to the fine in the grinding process. In the case of the bin in room 49 having only two while that in 23 had three, it may be suggested that one reason for such a condition is that when the first was constructed the new order was just beginning and that experience showed that a third stone would be advantageous. Hence, when room 23 was equipped for grinding purposes another metate was added. In this connection it will be recalled that it was previously pointed out that room 48 and the bin located there marked the transition in the type of metate employed and the method of its placement. It is rather curious that in two instances in this building a room containing a mealing bin was located directly adjacent to a rectangular chamber containing elements usually found in kivas. This relation is shown in rooms 49 and 50 and 23 and 20. Whether this was a result of coincidence or had some special significance is not known. It has been deemed advisable to call attention to the occurrences, since future work elsewhere may throw some light on the question and give a clue to its possible import.

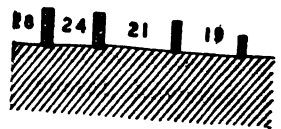
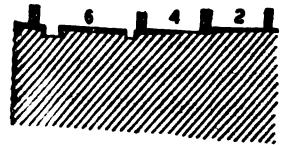
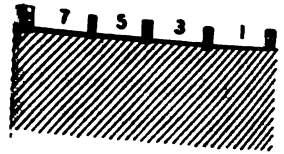
Due to the slope of the ground, the levels of the new rooms in front of the old portion of the building were lower and in a number of cases a certain amount of leveling off and filling in was essential. Indications were that there had been a certain amount of refuse in front of the structure when new operations were started. The people apparently did not trust the material as a base for the new walls, and accordingly dug through it to the old original ground level and placed their foundations on it. The rest of the material was smoothed off and used as a fill for leveling up the floors of the rooms. This feature is illustrated in the sections shown in Figure 3, *c* and *d*. In making these sections the old ground level was traced and recorded so that the proper relation between it and the various floors could be shown. These drawings also illustrate the possibility of the building having had a terraced effect. Had the ceilings of the various chambers been approximately the same height above the floor, then the rooms located higher up on the slopes of the talus would have projected somewhat above the others and the building would have presented a characteristic pueblo appearance without having any second story. A similar condition is to be observed at the present time in certain sections of the village of Zuñi.

At the southeast corner of the building, in the angle formed by the walls of rooms 18 and 19, was a large outdoor fire pit. Whether this pit dates from this stage or the one following can not be stated with definite assurance. Considering all things in general, however, it appears logical to think that it belongs with this series of rooms. Outdoor fire pits were used to a considerable extent by many of the





Fire pit



through building

prehistoric Pueblo peoples, and their descendants continue the practice. There were other exterior pits in addition to the one just mentioned. In the section of the building which had been abandoned there were four. Two of these may have been of later date, but the others unquestionably were not. One was placed in the fill in room 33. The tops of the slabs which formed it were about 2 feet (60.96 cm.) below the top of the original wall and there was a distinct level of occupation 2 feet 6 inches (76.2 cm.) below it. (Pl. 7, b.) This was later abandoned and the remaining portion of the room filled in and a second story chamber erected over it. The pit in the corner formed by the circular and straight walls at the northeast side of kiva C was also covered by later refuse, so that it undoubtedly belonged to approximately the present stage in the growth of the pueblo. It had to be subsequent to the abandonment of that series of rooms and to precede by some time the final phase of occupancy, so it could hardly be considered as belonging to other than this horizon. The other two were in use until the final abandonment of the community. They may have been constructed during the stage of development at present under consideration, and for that reason have been indicated on the plan, or they may have pertained entirely to the following and final one. This could not be determined.

The ultimate development of the community was attained with the adding of the east and west wings; the construction of new chambers over the old abandoned 22, 26, 31, 32, and 33; the incorporating of inclosures in other portions of the building; and the placing of the four kivas in the earth in front of the structure. All together, 31 new rooms were erected, and the plan of the pueblo took on the form illustrated in Figure 4. There was no way of determining which of the two wings was built first, or, for that matter, if they had been constructed at the same time. There is no question concerning the inferiority of their architecture, if such it may be called. The ground plan shows clearly the irregularity of the rooms, and the masonry in the walls was much poorer than that in the older portions of the building. (Pl. 6, b.) As mentioned previously, the whole aspect of these portions of the dwelling suggests that a different group of people built them. It is quite possible that at this time the community was augmented by a group moving into the area and that the latter was invited to join the others. Such occurrences have been noted among the more recent Pueblo peoples and may well have taken place in the past. As will become apparent in the sections of this report which deal with the lesser objects from this site, there is distinct evidence of a strong Upper Gila element in the local culture. It is quite possible that this is to be attributed to the fact that peoples from that district actually penetrated into this section

and affiliated with the inhabitants of Chaco extraction. Under such conditions the cruder additions could well be ascribed to the newcomers. The walls certainly are very suggestive of those found in the ruins to the south. There is the possibility that the poorer construction might have resulted from a breakdown of the local culture, a thing which did and does happen, but such does not seem likely in this instance. The tremendous increase in the number of rooms, coupled with indications that many of the older chambers continued to be occupied, bespeaks a decided augmentation of the group, a growth which hardly could be accounted for on the basis of the natural increase in such a community.

The rooms comprising the east and west wings gave evidence of a certain progression in the order in which they were built. In the east wing room 11 was unquestionably the first to be erected. It was followed by 9, 10, and 8 in the order named. Then 7, 5, 3, 4, and 6 were built. The last in the series were those numbered 1 and 2 on the ground plan. Room 15 did not come into being until after the construction of kiva 2, as one corner of the room projected slightly over the pit. The wall had probably rested on the roof of the subterranean structure. A small court was formed between room 15 and the east end of the main building by the erection of a wall. An additional bit of construction consisted of a wall connecting the south side of room 10 with the corner of room 16. (Fig. 4.) The space between this and the old original east end of the pueblo was filled with refuse, stones, earth, and rubbish. It gave every indication of having been an intentional fill and not the result of a gradual accumulation. There was no evidence that the opening at the east end of the enclosure, lying between rooms 10 and 15 and along the edge of kiva 2, had ever been closed. Neither was there anything to suggest that the enclosure had ever been roofed over. It might easily have been covered and formed a compartment, but if such had been the case all evidence of it had disappeared. There was a stone-lined fire pit along the west wall which implied that a certain amount of household activity had taken place in the court.

The west wing was even more of a patchwork kind of house than the east one. The first rooms erected were 52 and 55, then came 57. It is possible that 53 may have preceded 57, but the matter is of no great importance since the two antedate 58, 56, and the enclosure numbered 54. Room 58 was built before 56 was erected and 54 was still later. The last two chambers at this end of the building were 59 and 60. Closely associated with construction at this end of the pueblo was the building of the terrace south of the west wing. (Fig. 4; pl. 1.) There was a decided slope to the original surface at this part of the site and the builders counteracted the disadvantage of having a sharply slanting dooryard by erecting a low wall

some distance south of the wing and then filling in with refuse and débris of various kinds. This was not an unusual practice on the part of the prehistoric Pueblo peoples and examples of such features are to be observed at various ruins throughout the area. It does not seem to have been peculiar to any one group or horizon and has no period or cultural significance.

Rooms 35 to 39 were placed in the space between the great kiva and the older chambers, 28, 29, and 34. There was no clue to the time when this was done, beyond the evidence that it took place subsequent to the construction of the latter. This was clearly shown by the comparatively thick deposit of refuse which had accumulated between the kiva wall and the west side of rooms 28 to 30 before the new chambers were erected. The section (fig. 4, *d*) made through this portion of the building illustrates the variation in floor and foundation levels between the two series. Rooms 35, 36, and 37 seem to have preceded 38 and 39 by a perceptible interval, as an additional amount of waste material was deposited there before the short wall separating the inclosure into two chambers was built. The four rooms, 36, 37, 38, and 39, are so small that they would have had very little value as living quarters. For this reason it is probable that they were used for storage purposes.

In this same section of the building three of the older rooms were abandoned, namely 23, 27, and 34. They had not been in service as long as some of the others but were vacated for a very good reason, one which seems to be closely associated with the construction of the upper chambers 32-A and 33-A. The south wall of the original room 33, later 32-33, had been pushed slightly outward in its upper courses and then had begun to buckle. Investigations indicated that this had resulted from the combined pressure of the refuse filling the ground-floor chambers, 32 and 33, and the weight of the upper rooms, 32-A and 33-A. In an effort to prevent the collapse of that part of the structure the occupants piled quantities of earth and rocks against the sagging wall and then completed the fill more gradually by depositing refuse in the remaining space. (Fig. 5.) The character of the material in room 34, especially, bore definite evidence that such had been the case. This is so well illustrated by the drawing that further comment is not necessary. There was one other feature, however, in connection with this activity which should be mentioned in passing. The doorway in the south wall of room 34 had to be blocked in order that the débris would not run out. The character of the masonry in this blocking and the mortar used between the stones suggested that the work had been done at the same time that room 35 was built. It is possible that the family which had lived in room 34 erected 35 when forced to vacate its previous quarters.

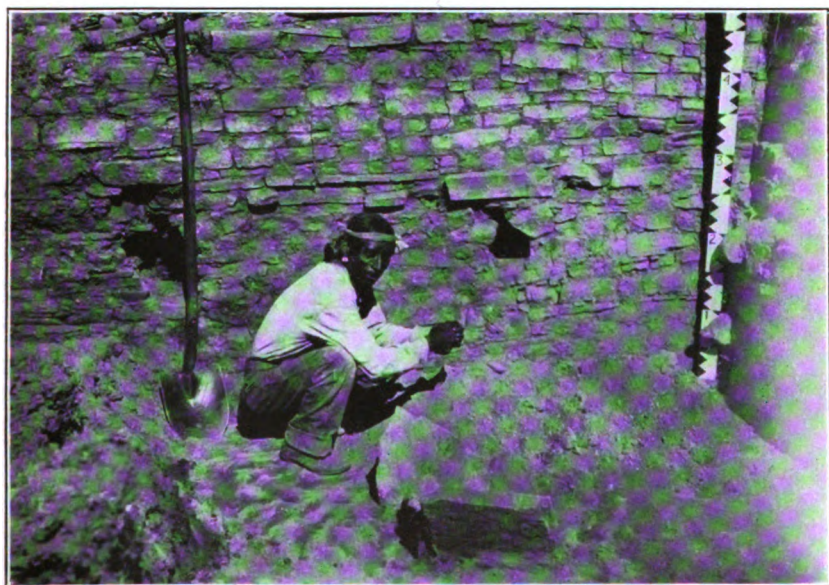
The fill in room 27 not only supported the weakened wall, which, however, was not so greatly damaged here as in room 34, but it completely blocked and covered over the ventilator to kiva B. Nothing was done to offset this disadvantage, apparently, and the ceremonial chamber continued to be used until the building was abandoned. That this had been the case was demonstrated by the fill in the chamber. There was no refuse in it; the material consisted wholly of débris of its own decay and stones from the fallen east wall of room 32-A.

There was little to be learned concerning the rooms which constituted the second story. A greater part of their walls had fallen, but sufficient evidence of their presence remained to demonstrate that such chambers had been erected. Although they had given the appearance of a second story to that portion of the building they can not, strictly speaking, be considered as such. The lower tier of rooms was no longer occupied, as a matter of fact did not exist, since they had been completely filled in with refuse. The three chambers 31-A, 32-A, and 33-A were built as a unit, then 22-26-A was erected. The tops of the walls of the old ground-level rooms served as foundations for the upper masonry. The latter did not rest entirely upon the former. In portions of the newer walls the stones projected beyond the original construction and were supported, in part, by the refuse content in the old chambers. This feature is clearly shown by the sections (fig. 4, *a*, *b*), and a more detailed discussion of it is not necessary. The fact that the pseudo second story had been built subsequent to the abandonment of the lower rooms was demonstrated by this overhang and by the unbroken floors which had been laid on the leveled-off top of the refuse deposit in them. The first three rooms, 31-A to 33-A, had walls of the same kind of masonry as that noted for the old section of the building, but the fourth contained the type characteristic of the east and west wings. Examples of this may be noted in Plates 7, *b*, and 8, *a*.

The construction of new apartments on top of abandoned, filled-in rooms was a frequent practice among the Pueblo peoples in pre-historic times and also is quite prevalent at the present. A large portion of the central section of Zúñi, that part of the village which seems to be perched on a hill, is built over vacated, débris-filled houses. As a matter of fact, both there and in some of the Hopi towns, the process which leads to such a condition is going on to-day in much the same fashion as it probably did in the past. Rooms are abandoned, the roofs are permitted to fall in, considerable sand is blown into the inclosure, and refuse is deposited there. As a result of erosive factors, portions of the walls collapse, and in a comparatively short time the chamber is practically filled with ac-



a. Corner of room 50 showing ventilator, deflector, and fire pit



b. Fire pit on fill in room 33

DETAILS IN HOUSE A





a. Foundation of later rooms resting on top of earlier wall



b. Difference in foundation levels between old and later sections of building

CONSTRUCTIONAL FEATURES IN HOUSE A

cumulated material. Then some one decides to build a new house on the site. The remains of the ruined structure are leveled, and above them rises another dwelling. During the summer of 1930 a number of such operations were under way. In two instances the replaced structures had been vacated, fallen into decay, and become more than half filled with débris in a period of three years. The remaining bits of their walls were razed to the surface of the accumulation, and then the new construction started. In the completed rooms the floors were several feet above those of the old house.

Rooms 12 and 13 were very late in their construction. This was demonstrated by the height of their foundations above those of the back wall of kiva A. (Pl. 8, b.) Considerable débris had slipped down the talus slope and lodged against the north wall of the orig-

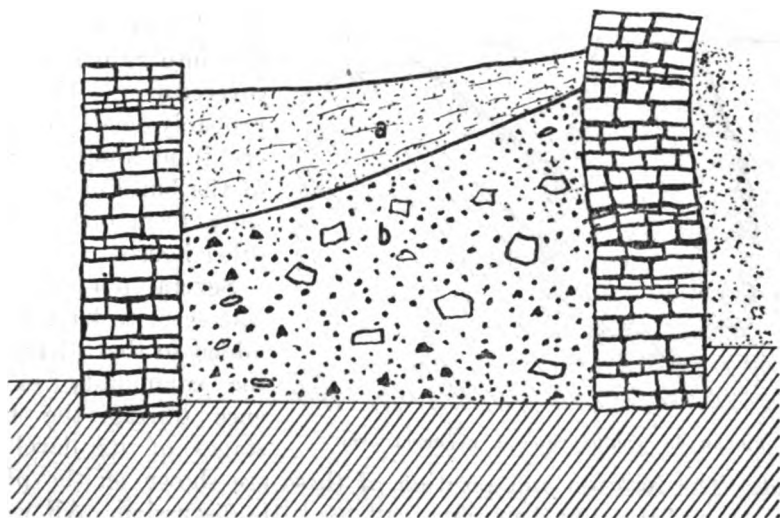


FIGURE 5.—Diagram of fill in room 33. a, Accumulations of ash; b, intentional fill to support sagging wall

inal structure. Possibly this was a part of the landslide which led the people to move from the section farther west, before the walls forming these inclosures were erected. As will be observed from the measuring rod in the photograph, the bottom of the wall of room 12, where it joined the back of the original building, was 2 feet 6 inches (76.2 cm.) higher than the one which it abutted.

There was little of special interest in the majority of the rooms erected during the last splurge of construction activity around this pueblo. Rooms 55 and 57 warrant some consideration, however. These two chambers were built around and over a large boulder which was too large to be moved out of the way. This is indicated on the ground plan and is also shown in the sections. (Figs. 3, a, and 4, a.) The wall separating the two rooms was built on top of

the stone. (Pl. 9, *a*.) The latter projected to a considerable degree into both chambers. In room 57 a mealing bin was constructed between the rock and the wall at the opposite side. The edge of the boulder served as the side of one of the compartments in the bin. (Pl. 9, *b*.) No metate was set in that compartment, and nothing indicated that one ever had been placed there. Consequently it is thought that it probably served as a storage place for unground grain or as a place in which to set jars or baskets holding meal. The plan of the room (fig. 4) shows three compartments in a row and a fourth at one side, a feature which provided one more stone than did the mealing bin in room 23. Only one of the original stones is in position in the bin in the photograph. The second stone was placed in position by one of the workmen after the room had been cleared. The three additional metates had been removed from the

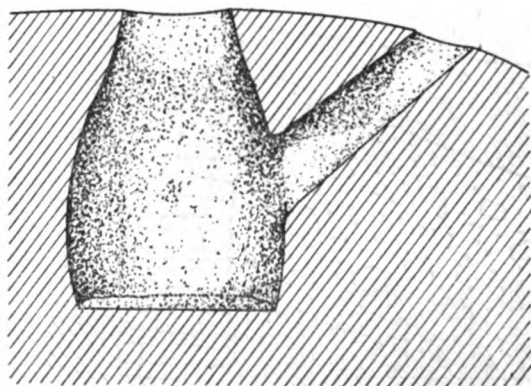


FIGURE 6.—Section through pi-gummi oven

bin before the room fell into ruin and was covered over. This was probably done by dwellers from another part of the building or possibly from one of the other houses.

Several outdoor fire pits seem to have been added to that phase of the community existence during the last stages of its develop-

ment. The location and position of these are shown on the plan (fig. 4), and the pits themselves call for little discussion. All were lined with stone slabs. Some were rectangular in outline, while others were roughly circular. There was one, however, which was not so much a fire pit as a pit oven. It was located on the slope some distance south of the east wing and on the plat of the ruins (pl. 1) is called a pit oven. In shape this pit was very suggestive of one of the large culinary vessels used during this period. The inside showed distinctly the marks of a digging stick used in making the excavation. Very hot fires had been kindled in it, because the whole interior was burned to a brick-red color. Perhaps the most interesting feature was the small vent or flue extending obliquely from one side of the pit to the ground level. (Fig. 6.) The walls of this tubelike opening were also burned until the earth had taken on a distinct reddish hue. Around the orifice, on the ground level, the hard-packed dirt was considerably blackened by smoke. A large, worked stone slab had been used as a cover for the main opening

into the pit. This object had been broken, but the fragments of it were found lying on the bottom of the pit. In all of its features, except that of size, this earth oven is very similar to the ones employed by the Hopi in baking sweet-corn mush wrapped in corn husks.<sup>78</sup> The latter have been described as follows by Mindeleff:

Each of the pi-gummi ovens . . . is provided with a tube-like orifice 3 or 4 inches [7.62 or 10.16 cm.] in diameter, descending obliquely from the ground level into the cavity. Through this opening the fire is arranged and kept in order, and in this respect it seems to be the counterpart of the smaller hole of the Zuñi dome-shaped ovens. When the principal opening, by which the vessel containing the pi-gummi or other articles is introduced, has been covered with a slab of stone and sealed with mud, the effect is similar to that of the dome-shaped oven when the ground opening or doorway is hermetically closed.<sup>79</sup>

No one seems to have recorded such an oven for the Zuñi, and the workmen employed in the diggings said that they were not familiar with the type. It seems curious that the form was in the district in prehistoric times, and yet no traces of it are to be found among the Zuñi, while it is present in the Hopi country. There is the possibility that this kind of cooking pit was replaced by the dome-shaped oven of the present day soon after the arrival of the Spaniards, and that all remembrance of it has been obscured by the haze of uncertainty which envelops the past. Mindeleff long ago suggested that the complete adoption of a wholly foreign idea or feature of construction was not likely to be found among so conservative a people as the Pueblos and that the cooking pit developed to the point of the pi-gummi oven of the Hopi may well have been the stem upon which the Spanish type of oven was grafted.<sup>80</sup> More extensive work in the Zuñi region may show that such earth ovens prevailed in later stages than that represented by the present site and that the place which it occupied in the culinary customs of the people was taken by the dome-shaped ovens. The Zuñi continue to roast green corn, in the husks, in deep pits, but none of the latter have the oblique orifice at one side.

The oven near house A had been abandoned before the entire community was deserted, because the lower portion of it was filled with refuse and ordinary débris of accumulation, and a burial had been made in the upper part. The skeleton had reached an advanced stage of disintegration, due to the fact that the pit caught and held considerable moisture, but there was enough remaining to show that the individual had been an adult and that there had been no attempt at cremation. It was at first thought that the pit had been employed for such purposes, but this was not borne out by the evidence obtained. The mouth of this pit measured 1 foot 9 inches (53.34 cm.)

<sup>78</sup> Hough, W., 1915, p. 66.

<sup>79</sup> Mindeleff, V., 1891, p. 164. See fig. 53, p. 163. Hough gives the name pigame instead of pi-gummi.

<sup>80</sup> Mindeleff, V., 1891, p. 164.

in diameter. The sides sloped from this orifice to a point 2 feet 4 inches (71.12 cm.) below the opening, where the maximum diameter of 3 feet 4 inches (1.016 m.) was attained. At the bottom the pit measured 3 feet 3 inches (99.06 cm.) across. The total depth was 4 feet 9 inches (1.447 m.). The vent opening was 1 foot 7 inches (48.26 cm.) above the floor. It was oval in shape with an up-and-down diameter of 1 foot 3 inches (38.1 cm.) and a cross diameter of 9 inches (22.86 cm.). The tubelike tunnel narrowed near the outer end, where it measured 1 foot (30.48 cm.) by 8 inches (20.32 cm.). The vent orifice opened 2 feet 2 inches (66.04 cm.) from the edge of the mouth of the pit. The tapering of the flue suggested that it had been dug out from the inside of the pit rather than tunneled from the outside toward the oven.

One additional feature connected with the house A group should be considered before the kivas are described and discussed. At the base of the low cliffs east of the large building a series of inclosures, rather puzzling in character, was found. (Pl. 1, *A, B, C, D, E.*) It was difficult to determine whether the construction had been brought to completion or left in an unfinished state. Room A had unquestionably been occupied as a dwelling, but none of the other walls had been carried to a sufficient height to warrant the belief that the inclosures had been roofed over. The masonry extending from A to the base of the rocks, forming B, was only 3 feet (91.44 cm.) in height and gave no evidence of having had additional courses. There was no fallen wall material in the débris which filled the narrow space. Furthermore, the even tops of these walls suggested that there was no intention of adding to them. They did not present the usual appearance of unfinished masonry. On the contrary, inclosure C gave every evidence of not having been brought to completion. It seems quite apparent that it was the intention of the builders to add another chamber to A, but for some reason this was never carried out. D no doubt functioned as a court. E gave satisfactory indications that the masonry forming that inclosure had been erected as a retaining wall around a small refuse mound. The space was entirely filled with waste material from the dwelling and also contained two burials. It was at first thought that the refuse had been deposited in an abandoned chamber. When the investigation of that particular place had been concluded, however, there was no question but what the wall had been built around an already sizable accumulation of ashes, house sweepings, and other residue from the daily life of the community.

Room A in this group was of particular interest because of the fact that a large boulder formed one side of the chamber. The builders had taken advantage of this natural object and erected their

walls alongside of it in such fashion that it was necessary for them to construct only three sides of the room. The top of the stone was 5 feet 6 inches (1.676 m.) above the floor level. The highest part was on the room side, and the sharp slope of the upper surface would have effectively drained rain water away from the chamber. It is not generally supposed that the prehistoric Pueblos provided a pronounced slant to their roofs, but they did allow for a certain amount of drainage, and it is quite possible that in this particular case the tilt was toward the boulder, so that the water would follow a natural course and not drip down against the wall on the other side or tend to run into the room between the edge of the boulder and the ceiling.

The most satisfactory explanation for the long, narrow corridor designated B is that it may have functioned as a pen for keeping turkeys. There was plentiful evidence around the village that the people had had considerable numbers of such fowl, and the birds may on occasion have been confined in an inclosure of this kind. Beyond the fact that the skeleton of a turkey was found in it, the place itself gave no indication that it had functioned in that capacity. It was not filled with refuse, however, as was the case in E, and suggested that it had stood open until the time of the abandonment of the village. The débris in its interior was of the type which accumulates as a result of the action of natural forces. The walls were rather low to have functioned as an effective barrier, but sticks and brush placed across the top would have kept the birds from straying. Pens of this kind, stone walls, and brush tops, are not unknown among the present Pueblos, and may well have been employed in the past. Hence the suggestion in this instance.

The masonry in the walls of this cluster of inclosures was similar to that found in the east and west wings of the large dwelling. For this reason it is thought that they probably date from the same horizon in the development of the community and consequently were a late addition to the village.

### KIVAS

One of the most interesting features associated with ruins is that of the ceremonial chambers, or kivas. As previously mentioned, there are two general types, one rectangular and the other circular. The circular group falls into two main divisions, the ordinary-sized chambers which are frequently called clan kivas and the super-ceremonial structures, or great kivas. The round form was the more highly specialized and reached its greatest development in the nuclear portion of the Pueblo area. In its spread to the more peripheral districts certain features were lost, although most of the essential characteristics were retained. The origin and growth of the small

or clan type of circular chamber has been fairly well determined, but there is still considerable to be learned about the rectangular examples. This may be attributed in no small degree to the paucity of work in sites where the latter was the predominant form. Future investigations should do much toward removing this condition, and it is possible that its development may be found to have paralleled that of the other form. It is only recently that considerable information necessary to an appreciation of the small circular type has been secured. Because there is so much labor involved in clearing one of these chambers of its accumulated *débris*, and because museum specimens are so rarely found in them, most of the earlier investigators did not excavate them. As a consequence, there are many districts where the house type is known, but data on the kiva are totally lacking. Since it has become recognized that knowledge is as essential as objects to be placed in an exhibition case, more attention has been devoted to the less productive phases, from the specimen standpoint. An example of this is the Little Colorado region. Until very recently it was glibly said that the circular kiva was missing from that area, but intensive investigations there have shown that such was not the case.

Southwestern archeologists long expressed the belief that the circular kivas, of the ordinary-sized group, represented a survival of the old original type of dwelling. The well-known tendency of primitive peoples to cling tenaciously to ancient practices in matters pertaining to religious observances furnished the basis for that conclusion.<sup>81</sup> During the last few years examples of the ancient type of domiciles have been found in the remains of houses dating from Basket Maker III and Pueblo I times. These semisubterranean structures contained many of the features which later were incorporated in the kivas and definitely substantiate what for a considerable period was little more than theory.<sup>82</sup> In the introduction to this paper it was pointed out that the development of the rectangular-roomed, above-ground houses created a problem, inasmuch as the religious ceremonies were probably inseparably associated with a round, semi-subterranean form of structure. In surmounting this difficulty it became the custom to provide one of the old-style chambers for each small-house group. When a number of these groups combined and built a single large dwelling several ceremonial structures were supplied.

The older, more primitive kivas show a closer resemblance to the pit houses than do the later highly specialized ones, but the derivation of the latter is still apparent. The earliest kivas were

<sup>81</sup> Mindelleff, V., 1891, pp. 111-112; Nordenakiöld, G., 1898, p. 168.

<sup>82</sup> Roberts, F. H. H., jr., 1929 b, pp. 81-90; 1931, pp. 16-86.

detached from the main building. Their roofs were only sufficiently elevated above the ground level to provide for drainage and entrance was generally through a central opening in the roof, which served as a combined smoke hole and hatchway. Later the ceremonial chambers were attached to the dwelling and ultimately were brought above ground and incorporated into it. It was at this time that the practice of inclosing the kiva within a rectangular room developed. When this was done the space between the outer and inner walls was filled with earth, probably as a means of simulating an underground structure. Toward the end of the golden age of the house-building cultures, Pueblo III, there was a tendency to return to the practice of erecting the ceremonial chamber in a detached position. This is exemplified by the four kivas placed in the earth in front of house A. The revival of the older custom became quite marked in the subsequent horizons. The Hopi villages and some of those along the Rio Grande are present-day examples of the feature. At Zuñi, however, they still remain in the main mass of the dwellings. This condition did not prevail always. Many of the late prehistoric ruins of the Zuñi district have remains of kivas in the courtyards and in other instances they occupied more marginal positions. The oppressive policy of the Spanish authorities, and fear of the priests, at one time forced the people of this pueblo to hold their religious observances in secret in the innermost recesses of the ancient portion of the village. The original kivas were probably completely abandoned at this time and as a result of unfavorable conditions there was a general breakdown in the nature of the chamber. There is little structural evidence to differentiate the present kivas from ordinary large living rooms beyond the type of fire pit and hatchway entrance through the roof and, as Mindeleff has pointed out, it is doubtful whether these rooms represent the original form of kiva.<sup>23</sup>

Characteristics common to most of the small circular kivas are: A banquette or bench; pilasters, columnar projections along the wall above the bench, which supported the roof timbers; a central fire pit; a deflector or screen; a ventilator consisting of a vertical flue and a horizontal passage opening into the room on or below the floor level; and storage boxes around the wall and in the floor. Quite a number of these structures have additional features in the form of a hole in the floor, near the center of the chamber, called the sipapu, and a deep niche or recess above the ventilator. These will be considered in more detail in the discussion of the kivas in house A. Not every kiva has all of the features listed above, but a majority of them are to be found in most of the structures. In gen-

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<sup>23</sup> Mindeleff, V., 1891, p. 112.



eral it may be said that there were two types of kiva roofs; one was flat and the other was cribbed. The latter was the prevailing form in the northern districts.

The great kivas seem to have been a definite heritage from Basket Maker III times. A village dating from that period in the Chaco Canyon, N. Mex., contained one<sup>84</sup> and several have been found in sites of the same horizon in the La Plata district farther north. The developed form, as observed in later stages, contained more features than the earlier type, although basically it seems to have served the same purpose. Like the smaller chambers, the great kivas are circular in contour. Inside, the lower part of the wall is encircled by a bench; near the center of the floor is a fire pit, or a raised fire box; on either side there is a rectangular vault-like masonry box. Four large masonry pillars supported the central part of the roof. In the Basket Maker III examples large posts served in this capacity. Lying at a level considerably above that of the floor, at the north side of each great kiva, is a kind of antechamber. In some cases these were reached by means of built-in stairways; in others ladders were probably used. Most of the great kivas have a series of small rooms surrounding them. The floor levels of these chambers are on the same plane as that of the antechamber. The ground plan of several of these structures is very suggestive of a wheel. The kiva represents an enlarged hub and the walls connecting the periphery of the ceremonial chamber and the outer concentric wall, as well as furnishing the partitions for the surrounding rooms, constitute the spokes. The two great kivas at the present site did not have the series of peripheral chambers, but in each case the north antechamber was in evidence.

The function of these superceremonial chambers has not been determined. Morris has suggested that such structures were sanctuaries for the whole community, where the members of the various priesthoods met to perform rites as sacred as were known to the Pueblos of that time.<sup>85</sup> In the discussion of the large kiva found in the Basket Maker III village in the Chaco Canyon it was suggested that the smaller, more numerous ceremonial chambers were possibly dedicated to the performance of ordinary ceremonies peculiar to certain groups, the observances once held in the dwellings, whereas the great communal rituals, those in which all of the village was concerned, were held in the large structures, the superkivas.<sup>86</sup> It is quite possible, although the present knowledge on the subject does not justify a definite statement, that the dances now held in the more enclosed courtyards of the villages may once have been performed in

<sup>84</sup> Roberts, F. H. H., jr., 1929 *b*, pp. 73-81.

<sup>85</sup> Morris, E. H., 1921 *a*, p. 135.

<sup>86</sup> Roberts, F. H. H., jr., 1929 *b*, pp. 80-81.

the great kivas. Zuñi ceremonies which take place in an almost hidden plaza in the center of the main cluster of houses have frequently suggested such an idea.

The problem of the rectangular kivas, as already stated, is quite perplexing. Some investigators profess to see their development out of the rectangular form of pit house, in that way paralleling the origin and growth of the circular type. Such may well have been the case, but the explanation is not entirely satisfactory. In the region where the circular form had its origin and greatest growth rectangular pit dwellings were not uncommon and could as easily have furnished the prototype there as elsewhere. Something more significant than mere chance probably determined the choice. What that factor may have been is still to be determined. One plausible interpretation of conditions is that the rectangular form of dwelling was rather late in its appearance in the pit house horizon, Basket Maker III to be explicit, and for that reason had gained little ceremonial significance. Hence, the retention of the round type for religious purposes. The rectangular pit domicile may have predominated in the more peripheral sections as the result of a late spread of peoples and culture. On such grounds a room of similar shape for the ritualistic observances of later horizons would have been logical. One difficulty in this connection, however, is that the best examples of rectangular kivas, the Hopi and Zuñi, suggest a derivation from the circular form.

More than 40 years ago Cushing advanced the theory that the rectangular ceremonial rooms at Zuñi had evolved from the circular type. He explained it on the basis of the abandonment of the inner round structure inclosed in a rectangular room, the latter being retained and considered sufficient. In this connection he pointed out the fact that all of the ceremonies performed in the large square kivas at Zuñi were better adapted to a circular form of structure.<sup>87</sup> This would tend to indicate that they had grown up in the circular type and then had been transplanted without adaptation to a rectangular room. That the Hopi rectangular kivas might well have been derived from the round form is demonstrated by some of the earth chambers in front of house A at the site herein being considered. The flattening of three sides would readily produce such a structure. Inasmuch as indications at this time point toward a late origin for the rectangular kiva in the Kayenta and Hopi districts, as well as at Zuñi, it would seem that until further evidence is available the most logical conclusion would be that the rectangular form was derived from the circular type. This, however, may be vitiated by future discoveries.

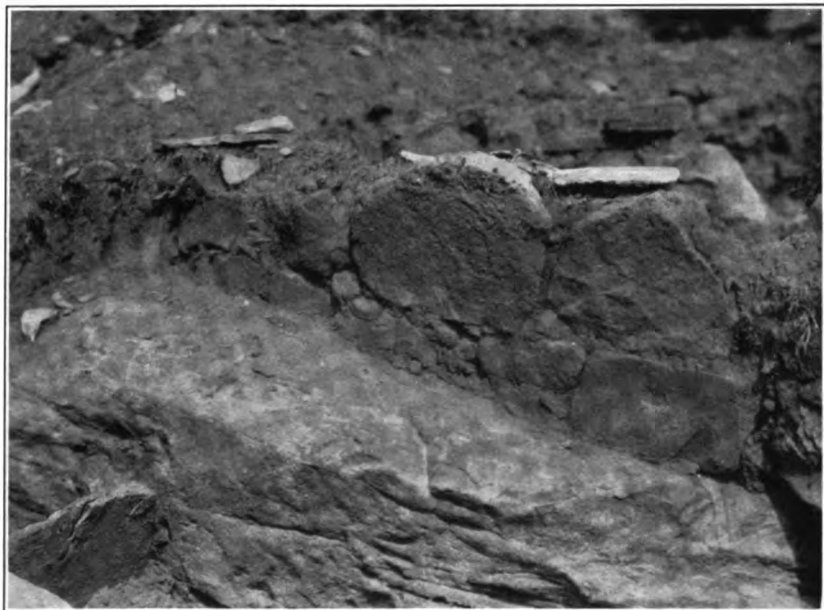
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<sup>87</sup> Cushing, F. H., 1896, p. 364.

There is one factor in connection with the foregoing discussion of rectangular kivas which should be made clear, and that is with respect to rooms 20 and 50. The latter are not considered as examples of rectangular kivas. It will be recalled that the suggestion was made that they possibly were the prototype of the fraternity chamber as contrasted with the true kiva. Whether this is a sound supposition or not only future investigations can tell. They can not be considered as examples of the rectangular form of ceremonial chamber, however. Several of the essential features of the latter are totally missing from those rooms, and so far as the present remains are concerned it seems best that they be regarded from the other point of view.

#### KIVA A

The most elaborate and the best preserved of the group of small kivas was that designated A in house A. It was found to contain many of the features which have been considered characteristic of the circular type, but in some respects it presented individual variations which served to set it apart from other chambers. The circular wall was erected inside a rectangular room, and except for one corner, where a small chamber, room 14, had been provided, the intervening space was filled with *débris*. (Fig. 7.) A portion of the northern arc was dug into the ground, so that the bottom of the room, from the bench top to the floor, at that side was subterranean. The major part of the structure was above that level, however, and an underground chamber was simulated by the fill. The desired effect had been obtained without extensive excavations having first been made. This was a consideration of no little importance when it is remembered that the only implements available for such work were stone and wood. The people of that period were unacquainted with any form of metal tools. When necessity or custom required, however, they did not hesitate to expend a great amount of energy in constructing such an edifice. The four subterranean dirt kivas and the great kivas are splendid examples in the present instance. There probably were other reasons than that of a saving of labor to account for the aboveground kivas built within a rectangular room. Although only conjectural, the most plausible explanation is that the custom developed as a part of the communal-house complex resulting from external pressure. Greater protection for its occupants would be provided by incorporating the ceremonial chamber in the main block of the building. Furthermore, it made possible a more compact and regular type of village structure. The kivas in house A were not likely placed in the dwelling as a direct result of such causes but in continuation of an already established vogue.

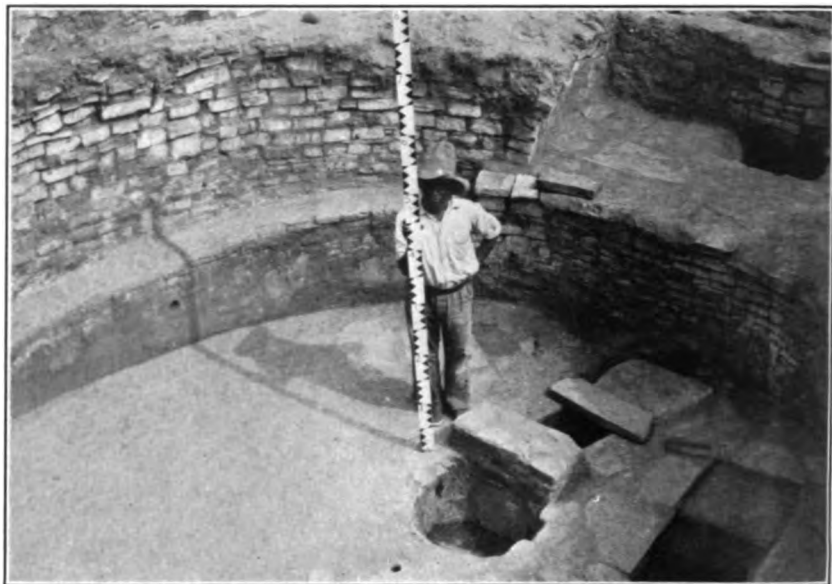


*a.* Wall built on top of boulder



*b.* Mealing bin in room 57

DETAILS IN HOUSE A



*a.* View of south side of chamber



*b.* North portion showing katchina niche

KIVA A

Typical kiva features found in A were a bench, a ventilator, deflector, central fire pit, sipapu, a deep recess or enlargement of the bench at the south side above the ventilator (pl. 10, *a*), and a small niche in the wall below the bench on the north side (pl. 10, *b*).

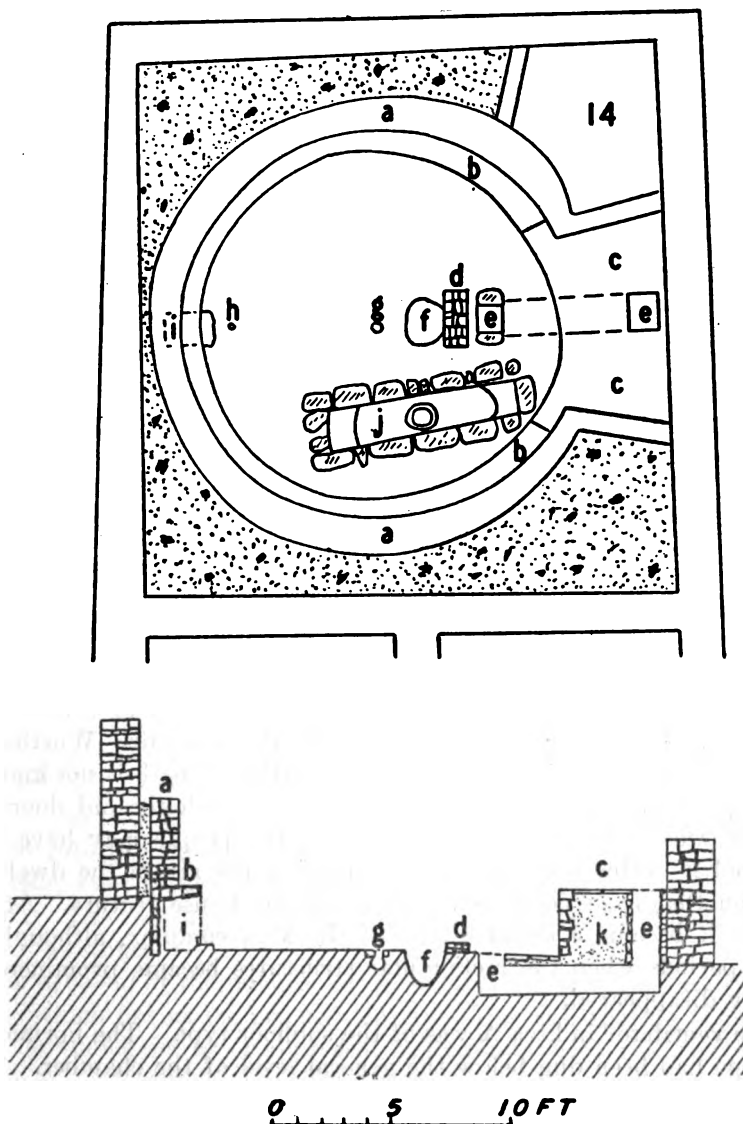


FIGURE 7.—Plan of kiva A. *a*, Outer wall; *b*, bench; *c*, ventilator recess; *d*, deflector; *e*, ventilator; *f*, fire pit; *g*, sipapu; *h*, hole for prayer stick; *i*, Katsina niche; *j*, subfloor vault; *k*, fill above ventilator passage

There were no pilasters to support the roof timbers, which suggests that a variation of the flat type of covering was used, and in the floor at the west side of the chamber was a long, rectangular

vault. (Fig. 7, *j*.) The lack of pilasters and the presence of a subfloor box are features which seem to be more or less characteristic in this general district. Benches without pilasters occur sporadically elsewhere, but the subfloor vault is rare in all but the Zuni ruins.

One of the interesting features found in most kivas is the ventilator. The latter was just what its name implies; it served to supply the chamber with fresh air. As mentioned in the general discussion on ceremonial rooms, the ventilator usually consists of a vertical shaft opening to the outside and a horizontal passage extending from a vent in the kiva to the bottom of the flue. In some cases the passage penetrates the wall of the chamber, and the aperture is on the floor level; in others the horizontal portion passes beneath the floor, and the opening is in the floor at some distance from the wall. With a fire burning in the pit near the center of the room, the heat rising from it and passing out through the smoke hole in the roof would draw fresh air down through the shaft and tunnel and into the chamber. That such actually did occur has been demonstrated in kivas found with their roofs intact and also in those which have been restored. Evidence from a number of sources has shown that the feature was not designed originally for such a purpose. It unquestionably represents a modified and specialized survival of the entrance found in the earlier and cruder forms of pit houses, the Basket Maker III dwellings.<sup>88</sup> During Pueblo I times the tendency was to shift from the antechamber and passage type of entrance to the smoke hole-hatchway form, although the opening with tunnel and shaft at one side of the room was retained.<sup>89</sup> This would indicate that some significance was attached to the feature beyond that of a mere means of access to the domicile. Whether it was ceremonial or utilitarian or a combination of both is not known. It may be that certain rites were associated with the old doorway and it was retained for that reason, or the people may have discovered its value as a means of refreshing the air in the dwelling and on that basis continued it as a regular house feature. At all events it became a definite part of the kiva complex, although in later periods when the rectangular structures became prominent it finally disappeared.

The ventilator in kiva A was of the subfloor type. The horizontal passage had been dug below the general level of the chamber. The vertical shaft differed from the usual form in that it did not rise through the outer wall but was inside and opened in the floor of the recess above the ventilator passage. This is clearly shown by the section in Figure 7 and in the photograph, Plate 10, *a*. Why such an arrangement should have been made is not known. The ventilator

<sup>88</sup> Roberts, F. H. H., jr., 1929 *b*, pp. 84-85.

<sup>89</sup> Roberts, F. H. H., jr., 1931, pp. 23, 30-31, 39, 53, 62, 70, 75, 80-81, 84, 85, 110.

would certainly not have been as effective under such conditions as it would have been had the opening been to the outside air. This suggests that the feature may have been retained for strictly ceremonial rather than utilitarian purposes. That such was actually the case seems somewhat doubtful, however, as evidence in general tends to show that a practical function was the ultimate object in the construction of this kiva element. Had there been any remaining roof timbers over that portion of the chamber some explanation might have been forthcoming, but there was a total absence of superstructure débris with an attendant lack of helpful hints. It is possible that this kiva may have had a covering similar to that found in one structure in the Kayenta region by Doctor Fewkes. He reported that there was no roof over the recess in that chamber.<sup>90</sup> If the same condition had prevailed in kiva A, or if there had been a small opening in the recess covering, the ventilator would have functioned in a proper manner. All this, of course, is purely speculation. The only definite thing about the flue is that it opened into the recess.

The horizontal passage of the ventilator was dug into the earth and then covered over. A small offset along each side at the top of the trench supported the covering material. The latter consisted of small poles upon which rested twigs and leaves covered with a thin layer of earth. After the passage had been roofed in this fashion the wall of the bench was completed at the front of the recess, the sides of the vertical part of the ventilator were walled up, and the remaining space was filled in with earth. (Fig. 7, *k*.) The floor of the recess was paved with large stone slabs and that portion of the kiva completed. The masonry in the face of the bench at that point indicates definitely that it was erected after the completion of the trench. (Pl. 10, *a*.) Where the horizontal passage extended into the chamber, stone slabs, forming a bit of flagging in the floor, were placed on top of the brush and earth cover over the trench. The rectangular opening of the latter was equipped with a coping of stones.

The problem of the purpose of the deep recess above the ventilator is one which has as yet not been solved. One explanation is that it may be analogous to or represent the prototype of the spectator's bench or platform in the Hopi kivas.<sup>91</sup> The latter occupies about one-third of the total floor space in the kiva, and its level is a foot (30.48 cm.) or more above that of the remaining portion. The Hopi say that this dais is free for the use of visitors or spectators just as the terraced housetops furnish points of vantage from which to

<sup>90</sup> Fewkes, J. W., 1911 *a*, p. 19.

<sup>91</sup> Fewkes, J. W., 1911 *a*, p. 24.



observe dances held in the open courts.<sup>92</sup> This idea may well have originated among the ancients and have survived down to the present day. In the kivas at Acoma the actual bench or recess is no longer present, but the spectators sit at the south end of the room where they will not interfere with the rites. An interesting fact in this connection is that although the kivas are now rectangular the spectators sit in a semicircle. This suggests that originally they squatted along the base of a curved wall. Ventilator recesses like that in kiva A have been considered one of the characteristics of the San Juan type of ceremonial chamber. The feature is especially prominent in Prudden's unit-type ruins;<sup>93</sup> it is found in some of the Mesa Verde kivas;<sup>94</sup> there are examples of it in the ruins at Aztec in northern New Mexico;<sup>95</sup> some of the circular chambers in the small houses of the Chaco Canyon region have it, and one kiva in Pueblo Bonito was built with a recess;<sup>96</sup> it occurs in northeastern Arizona;<sup>97</sup> and it has been found near the western borders of the Zuñi region.<sup>98</sup>

The deflector, a structural element designed to prevent the air pouring into the chamber through the ventilator from blowing directly onto the fire, consisted of a low masonry wall in kiva A. It was placed between the ventilator opening and the fire pit. There was some space between the wall and the vent aperture, but it rose abruptly from the edge of the fire pit. (Fig. 7, *d*; pl. 10, *a*.) There was nothing unusual about this deflector, either in form or construction. In all respects it was quite like many other low walls built for a similar purpose. It might be said in passing that deflectors of various types are found. Some consist of a single slab of stone placed in an upright position between the fire pit and the ventilator; others are of wattle and daub construction, small upright poles incased in mud plaster; and there is the masonry group, of which the present is an example. The feature is a distinct survival from Basket Maker III and Pueblo I pit dwellings.<sup>99</sup> Many of the earlier investigators persisted in calling the deflector an altar and disregarded any utilitarian function which it might have had. The evidence gathered by persistent excavation has tended to show that the reverse was true. The utilitarian idea was foremost and the ceremonial probably of little consequence; in fact, it would be almost impossible to use the stone slab and wattle and daub forms of deflector as altars. The disappearance of the feature, with the

<sup>92</sup> Mindeleff, V., 1891, pp. 121, 123.

<sup>93</sup> Prudden, T. M., 1914, fig. 4, p. 45.

<sup>94</sup> Fewkes, J. W., 1909 *a*, pl. 1; 1911 *b*, pl. 8.

<sup>95</sup> Morris, E. H., 1924, map.

<sup>96</sup> Pepper, G. H., 1920, pp. 220-221; fig. 155, room 59.

<sup>97</sup> Fewkes, J. W., 1911 *a*, pls. 13, 14; Kidder, A. V., 1924, fig. 12, p. 69.

<sup>98</sup> Roberts, F. H. H., jr., 1931, pl. 10, *c*.

<sup>99</sup> Roberts, F. H. H., jr., 1929 *b*, pp. 17, 20, 23, 26, 29, 32, 35, 43, 45, 50, 54, 63, 69; 1931, pp. 18-19.

abandonment of the ventilator, would also indicate a lack of any important ceremonial significance.

The fire pit in kiva A was roughly circular in outline. It had been dug into the earth and then lined with a heavy coating of adobe mud. The top was flush with the floor level, there was no encircling ridge, and at several places the rim had been strengthened by the introduction of small stones. There were not enough of the latter, however, to make a coping. The clay lining of the pit had been baked to a bricklike consistency by the fires which had been kindled there and no doubt had proved as satisfactory as the more substantial stone facing frequently found on the sides of such basins. Although the pit was comparatively deep, it had not been used in its entirety. The lower portion had been filled with clean sand before any fires were started. This seems to have been a rather common practice in the Pueblo area, but its significance is not known.

A short distance from the edge of the fire pit, and lying to the north of it, was a hole in the floor which is called the sipapu (also known by the names shipapulima, shipapuyana, cibobe, and chipap). There are a number of explanations for this feature, probably due to the fact that in the Indian mind it is endowed with a variety of attributes. Among the present-day Pueblos it is regarded as the place of the gods and the most sacred portion of the ceremonial room. In addition, it symbolizes the opening through which the people first emerged when coming up from the under to the outer world and the aperture through which their spirits must return when they go to join their ancestors. Also, through this hole comes the beneficent influence of the deities. There seems little question but what it had the same significance among the prehistoric Pueblos.

The example in kiva A showed careful workmanship and a somewhat more elaborate character than is usually observed. A well-smoothed block of sandstone with a circular perforation through its center was placed over the hole in the floor. The top of this block of stone was flush with the general floor level. There was a cover for the opening, consisting of a circular piece of specially prepared slate. (Pls. 10, *a*; 12, *a*.) It was found in place when that portion of the kiva was uncovered during the process of excavation. The treatment of the sipapu varied considerably. Some consist of simple holes in the floor with a lining of adobe plaster. Others were fitted with a neck from a broken jar. Some of the present Zuñi kivas have a stone with a hole through it embedded in the floor and among the Hopi the general practice is to cover the hole in the floor with a plank, the top of which is flush with the floor, through which an opening has been cut. When not in use, the hole is kept plugged or covered with a board or stone. The presence of a cover in kiva A shows that the latter custom is not a recent innovation. At the

bottom of the sipapu in kiva A were several very small stone beads, made from a ferruginous shale, and two pieces of turquoise. The latter was in the rough matrix. According to the Zuñi, offerings are always placed in the sipapu. Turquoise, because of its marked religious significance, is especially appropriate and it is practically mandatory that pieces of it be deposited there. The other items may vary. This is particularly true in the kind of beads used. They may be shell or bone as well as stone. At Zuñi, however, shell is the preferred form for the sipapu offerings.

One of the most interesting features in kiva A was that of the long subfloor vault or trench at the west side of the chamber, between the fire pit, deflector, ventilator group, and the wall. (Fig. 7, j.) As mentioned previously, vaults of this type are not common in kivas

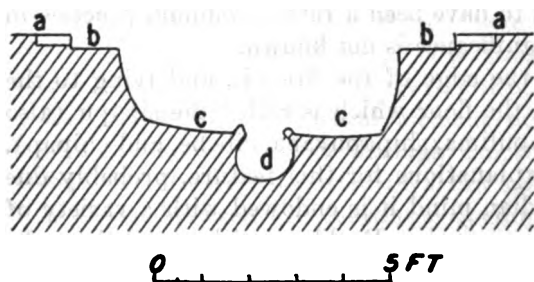


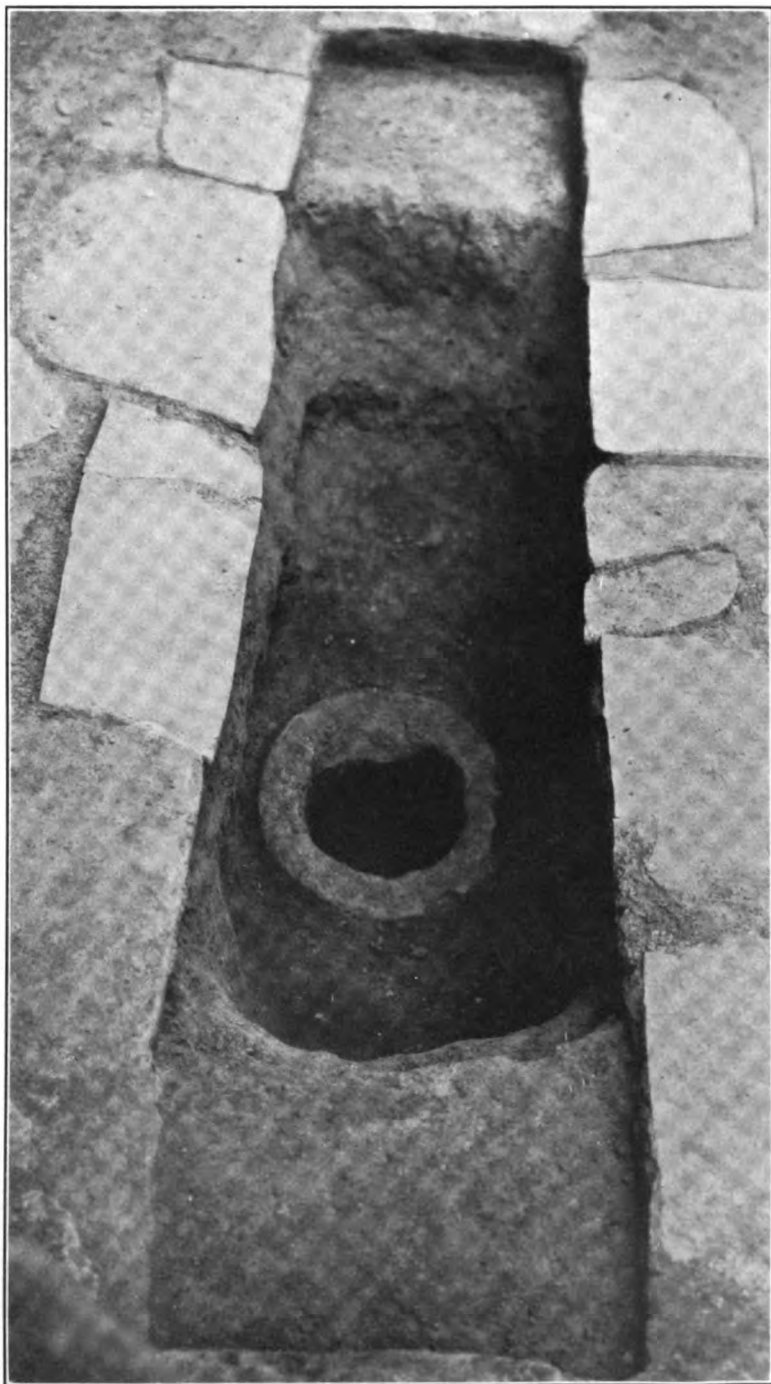
FIGURE 8.—Section through subfloor vault of kiva A.  
a, Floor level; b, platforms; c, bottom of vault; d, basin in vault floor

in general. They form one of the characteristic elements in the great or super kivas, but outside of the Zuñi region are rarely found in the ordinary type of ceremonial chamber. The two circular kivas which Hodge excavated near Hawikuh contained similar

vaults<sup>1</sup> and one of the ceremonial chambers in the ruin on the Long H Ranch in eastern Arizona presented a comparable although slightly different form of the feature.<sup>2</sup> The variation in the Long H vault was one of location. It was placed between the fire pit and the sipapu, its long axis running east and west, instead of at one side of the chamber on a north-and-south line. The vault in kiva A was dug into the earth. It had two main levels. At each end, a few inches below the floor, was a small platform; the sides of the pit then descended sharply to the bottom. Near the center of the vault floor was an oval opening bordered by a rim of adobe plaster. Below this aperture was a small jug-shaped basin. (Fig. 8.) The upper borders of the vault were framed by a series of thin stones set into the floor. The tops of these stones were smooth and placed flush with the floor. This coping constituted the only use of that material in the vault. The earth walls and bottom, as well as the inside of the floor basin, were covered with adobe plaster. All of the details of this vault are clearly illustrated in Plate 11 and need no additional elaboration.

<sup>1</sup> Hodge, F. W., 1923, pp. 15, 23-24, 35-37.

<sup>2</sup> Roberts, F. H. H., Jr., 1931, p. 98.



SUBFLOOR VAULT IN KIVA A



a. Sipapu, fire pit, ventilator complex in A



b. Katsina niche showing imprints of prayer sticks



c. Kiva C showing subfloor vault, fire pit, and ventilators

KIVA FEATURES

The purpose of the subfloor vaults in the great kivas has long proved a stumbling block for archeologists endeavoring to explain the features found in those structures. For a time it seemed that the discovery of similar elements in some of the smaller ceremonial chambers would only add to the difficulty. Recently, however, certain factors associated with the performance of ceremonies in the kivas at Acoma have become known and as a result it is possible to suggest an explanation for the presence of the vaults in the small chambers. In the kivas at Acoma there is a rectangular pit in the floor at the north side of the fire pit. In the bottom of this rectangular cavity there is a hole which is held to be symbolic of the aperture through which it is believed the great ancestral mother of the group passed on the journey which led her to the present world. When ceremonies are being performed in the kiva certain of the priests dance on the board covers of the pit in order that a deep booming sound essential to the proper observance of the rites may be produced.\* In other words the pits might properly be considered as a form of built-in drum. The vault in kiva A may have fulfilled such a function. The slightly depressed levels or shelf-like features at each end would have made it possible to place roughly hewn planks over the deeper portion of the pit without breaking the floor line, since the lower position of the rests would compensate for the thickness of the covering. There was no indication in the vault that it had been covered, but if timbers had been used in that capacity all traces of them might easily have been obliterated by decay. One of the vaults in the kivas near Hawikuh gave evidence of a stone lid.<sup>4</sup> Whether the latter would have functioned properly as a sounding board or have withstood the pounding feet of an energetic priest is debatable. It is conceivable, however, that it might have proven satisfactory. The preparation of wooden planks would have been a rather difficult and tedious job for people equipped only with stone implements, although they were not incapable of producing objects of that nature, as examples from the Mesa Verde, Chaco Canyon, and other localities have demonstrated.

There may be a possible connection between the dancing on the cover over the pit in the Acoma kivas and a similar practice observed among the Hopi. At certain intervals during the progress of a ceremony the latter stamp on the board in which the sipapu is cut. The explanation given for this action is that they wish to inform those in the spirit world that a ritual is being performed so that they may join in it and add their supplications to those of the living. The

\* This information was obtained from unpublished notes kindly furnished by M. W. Stirling, Chief of the Bureau of American Ethnology. Mr. Stirling's informant was Edward Hunt, an Acoma Indian, who spent the summer and fall of 1928 in Washington.

<sup>4</sup> Hodge, F. W., 1923, p. 15.

question arises as to whether this represents a breakdown in custom and the transfer of ceremonial practice from one kiva feature to another or a ritualistic development along somewhat different lines. Where some of the ancients provided a separate and distinct element on which to enact parts of their rites the later peoples may have been content to let one serve both purposes. On the other hand, this special feature may have been a late development in one relatively small group of people and have had neither a very wide distribution nor a lasting influence on the rituals. Still another interpretation is that the Acoma pit and Hopi sipapu rites are truly analogous and have no bearing whatsoever on the function of the kiva vaults. It should be borne in mind that the foregoing has been in the nature of speculation and suggestion in an effort to explain the significance of the subfloor vaults. Thus far no archeological evidence on their function has been secured.

Incorporated in the bench at the north side of kiva A was a niche of more elaborate form than is usually found. (Pl. 10, b.) A stone slab, carefully worked, had been placed on edge at the bottom of the opening to form a sill for the aperture. Immediately in front, on the floor of the kiva, was a broad, low step of adobe mortar. The sides of the opening did not rise vertically but slanted slightly so that the top was narrower than the bottom. Originally a stone lintel had extended across the top and provided an unbroken surface for the bench. This had fallen, however, and was not in position when the kiva was excavated. It was in the débris which filled the front portion of the niche. Imprints in the plaster showed where it had rested. Smaller niches are frequently found at this side of kivas, but construction as extensive as that in kiva A is rather rare. The Hopi kivas of the present day have them and they also form a feature in the Acoma chambers. Among the Hopi they are called the *Katcina kihu* or house of the *Katcinas*. During ceremonies certain masks are placed in them when not in use by the dancers.<sup>8</sup> The Acoma explanation is that such niches represent the door of the northern, eastern, and western mountains, of the Sun and the Moon. When prayers are offered up to the deities of those regions the supplication is made into that opening. Also, when the spirits of the gods enter or leave the kiva they do so through the same "doorway." Similar niches are often found at other sides of the ceremonial chamber, but they are not considered as important as that at the north and serve only as repositories for minor objects, such as bits of paints, pipes, and small implements.

The niche in kiva A seemed to have been more in the nature of a shrine or altar. When its interior was being cleaned out it was

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<sup>8</sup> Mindeleff, V., 1891, p. 121.

found that a greater part of the space had been filled with sticks. The latter had been set in an upright position, their tops leaning toward the back wall. Unfortunately, the material had all decayed and it was not possible to obtain a single stick. The molds left in the blow sand which had drifted in around them before they disintegrated were so distinct, however, that there could be no question about their former existence. (Pl. 12, *b*.) In several of the molds meager traces of decomposed wood still adhered to the sides. The question arose as to what the sticks might have been. Minute observation of the earth and the impressions in it revealed occasional faint outlines which could have been made only by feathers. Hence there seemed little doubt but that the sticks had been prayer pahos which had almost completely filled the niche at the time when the kiva was abandoned. They may have been special offerings deposited there instead of at shrines removed from the village. It is possible that the same idea prevailed there as at Acoma, namely, that the gods could be reached through that opening and that gifts to them properly belonged there. Measurements of the molds showed that the sticks had averaged 2 feet (60.96 cm.) in length and one-fourth inch (6.35 mm.) in diameter. The altar or shrine aspect of this niche was enhanced by the fact that in front of the adobe step there was a small hole in the floor which the Zuñi insisted was to hold a wand or prayer stick. Close by, on the floor of the kiva, were two stones of the type called tiponi, or corn goddess symbols. They were not standing in the positions shown in the photograph (pl. 10, *b*), but were tipped over on their sides. They were lying in such a way, however, as to suggest that they had been placed as shown. The Zuñi workmen insisted that they should be so set, although the only explanation they could give was that similar stone objects were usually put at each side of the altar. Objects of this kind have been found in ruins in other sections. Several examples were secured at the Mesa Verde and a number have been observed at various sites in the Little Colorado or Hopi region. Zuñi informants stated that even at the present time one is occasionally placed in a cornfield in order that a plentiful crop may be assured. When employed in this way the stones are usually ornamented with beads and feathers and are sprinkled, from time to time, with sacred pollen.

Kiva A contained other fetishes in addition to the tiponi just discussed. The finding of a head cut from stone was quite unexpected. Some kind of animal is represented by the carving, but, although the work was carefully done, it is not possible to determine definitely what it was intended to depict. Whether it was supposed to be an actual or a mythological creature can not be stated. This object will



be considered in greater detail in the section of this report dealing with the products of the people's handicraft, hence a more complete description is not essential here. Another object which probably served some fetishistic purpose was found on top of the bench above the north niche. It is a purely natural formation, a curiously shaped concretion which caught the fancy of some Indian and was carried to the kiva. Similar stones have frequently been found in ruins and are to be observed in the ritualistic paraphernalia of the modern Pueblos. They are considered as symbolic of the germ of life.

Kiva A measured 16 feet 6 inches (5.029 m.) above the bench on its east-west diameter and 14 feet 9 inches (4.495 m.) below the bench on the same line. On the north-south diameter it was 20 feet 8 inches (6.299 m.) from wall to wall above the bench, this measurement including the ventilator recess, and 15 feet 2 inches (4.622 m.) inside the bench. The recess was 9 feet (2.743 m.) along its south wall and 7 feet 3 inches (2.209 m.) where it opened into the kiva. From the front of the recess, the edge of the bench, to the south wall was 4 feet 7 inches (1.397 m.). The floor of the recess was 5 inches (12.7 cm.) higher than the top of the bench. The bench averaged 10 inches (25.4 cm.) in width. At the north side of the chamber its top was 2 feet 8 inches (81.28 cm.) above the floor. Because of the difference in level between the top of the bench and the floor of the ventilator recess on the south side, the wall of the bench rose 3 feet 1 inch (93.98 cm.) above the floor of the room.

The mouth of the ventilator flue, where it opened in the floor of the recess, measured 1 foot 3 inches (38.1 cm.) on the north-south line and 1 foot 6 inches (45.72 cm.) on the east-west. From the mouth of the flue to the bottom of the shaft was 4 feet 5 inches (1.346 m.). The end of the horizontal passage was 1 foot 2 inches (35.56 cm.) high where it joined the shaft. The total length of the horizontal passage, not including the shaft, was 6 feet 5 inches (1.955 m.). The opening in the floor was practically square. It measured 1 foot 2 inches (35.56 cm.) on the east-west line and 1 foot 1 inch (33.02 cm.) on the north and south. At the vent end the passage was 1 foot 1 inch (33.02 cm.) high. At the outer or shaft end of the tunnel it had a width of 1 foot 7 inches (48.26 cm.), while at the inner end it was 1 foot 6 inches (45.72 cm.).

The deflector wall was 1 foot 6 inches (45.72 cm.) wide and 2 feet 5 inches (73.66 cm.) long. Its top was 6 inches (15.24 cm.) above the floor. From the edge of the ventilator opening to the bottom of the deflector wall was a distance of 5 inches (12.7 cm.). The fire pit wall at the deflector side seemed a continuation of the latter, inasmuch as there was no measurable distance between the two. The masonry rose abruptly from the pit edge.

The fire pit was roughly oval in contour with an east-west diameter of 2 feet (60.96 cm.) and a north-south measurement of 1 foot 6 $\frac{1}{2}$  inches (46.99 cm.). The bottom of the pit was 1 foot 6 inches (45.72 cm.) below the floor level.

The sipapu was 1 foot (30.48 cm.) from the north edge of the fire pit. The hole in the stone had a diameter of 2 $\frac{3}{8}$  inches (6.032 cm.). The cavity in the floor was larger. It had a diameter of 3 $\frac{3}{4}$  inches (9.525 cm.) and a depth of 10 inches (25.4 cm.). The block of stone in which the sipapu hole was cut measured 6 $\frac{1}{4}$  by 6 $\frac{3}{4}$  inches (15.875 by 17.145 cm.). It was 1 $\frac{3}{4}$  inches (4.445 cm.) thick. The slate cover for the sipapu was 5 inches (12.7 cm.) in diameter and had an average thickness of three-eighths inch (9.525 mm.).

The rectangular subfloor vault had a total length of 8 feet 1 inch (2.463 m.). The shelf at the north end was 1 foot 1 inch (33.02 cm.) long and that at the south end was 1 foot (30.48 cm.). The smaller, deeper portion of the pit was 6 feet 1 inch (1.854 m.) long at the top and 5 feet (1.524 m.) at the bottom. The vault was 1 foot 5 inches (43.18 cm.) wide at the south end and 1 foot 9 inches (53.34 cm.) across at the north end. The floor of the south shelf was 4 inches (10.16 cm.) below the top and that at the north end 3 $\frac{1}{2}$  inches (8.89 cm.) lower than the floor of the chamber. The bottom of the pit was 2 feet 1 inch (63.5 cm.) below the floor at the south end of the vault and 1 foot 9 inches (53.34 cm.) at the north. The rim around the juglike hole at the center of the bottom of the vault was 3 feet 8 inches (1.117 m.) from the south end of the inner pit and 3 feet 9 inches (1.143 m.) from the north end. The rim was 3 inches (7.62 cm.) from the west wall of the pit, while it was 5 inches (12.7 cm.) to the east. The rim averaged 3 inches (7.62 cm.) in width and 3 inches (7.62 cm.) in height. The bottom of the basin was 1 foot (30.48 cm.) below the floor of the pit. Including the rim it had a total depth of 1 foot 3 inches (38.1 cm.). The aperture to the basin had a north-south axis 9 inches (22.86 cm.) long. The east-west diameter was 7 inches (17.78 cm.).

The hole in the floor in front of the niche at the north side of the chamber had a diameter of 1 $\frac{1}{2}$  inches (3.81 cm.) and a depth of 4 inches (10.16 cm.). From the north edge of the hole to the adobe step in front of the niche measured 8 inches (20.32 cm.). The step was 1 foot 5 inches (43.18 cm.) long, 6 inches (15.24 cm.) wide, and 3 inches (7.62 cm.) high. The top of the stone sill in the aperture was 3 inches (7.62 cm.) above the tread of the adobe step. The opening into the niche was 1 foot 2 $\frac{1}{2}$  inches (36.83 cm.) wide at the bottom and 1 foot (30.48 cm.) at the top. From the top of the stone sill to the floor of the niche was 6 inches (15.24 cm.). When the lintel over the opening had been in place the aperture had a

height of 1 foot 8 inches (50.8 cm.). The niche extended back into the wall 1 foot 6 inches (45.72 cm.). The ceiling of the niche sloped slightly downward, and while the total height just inside the aperture was 2 feet 3 inches (68.58 cm.), at the back it was only 2 feet 1 inch (63.5 cm.).

The outer wall of the kiva, the curved masonry, averaged 1 foot 4 inches (40.64 cm.) in thickness. The sides of the ventilator recess were not so massive and were only 10 inches (25.4 cm.) thick. The kiva wall was 1 foot 9 inches (53.34 cm.) from the west side of the inclosing rectangular chamber, 5 inches (12.7 cm.) from its north side, and 1 foot 10 inches (55.88 cm.) from the east. At the south side the wall of the rectangular room also constituted the wall of the recess.

#### KIVA B

The simplest of the three ceremonial structures incorporated in the main mass of the building in house A was kiva B. This was the chamber which was built in the inclosure which had previously been occupied by two secular rooms. Practically the only feature which suggested that this had been intended for a ceremonial place was its roughly oval form. It did not have a bench, there was no sipapu, and no Katsina niche at the north side. It did have a rectangular fire pit near the center of the room and adjacent to the pit a rectangular depression in the floor. There was a ventilator, but, as already mentioned in the discussion of house A, it was not like the ventilators in the other kivas. It consisted only of a small opening in the wall between the kiva and one of the adjacent rooms. As a matter of fact, the entire aspect of kiva B was that of a makeshift or temporary ceremonial place. All of the evidence obtained from it, however, indicated that it was occupied down to the time when the building was abandoned and that it had had considerable use. In view of this, its severity and lack of characteristic features must be explained on other grounds. The most logical interpretation would seem to be that it was merely a lounging room for the men of that particular group. No ceremonies of any significance could be held there, inasmuch as one of the most important factors, the sipapu, was missing.

Among the present-day Pueblos the kiva serves as a temple for the performance of sacred rites; it is also the council chamber where public affairs are discussed; it is used as a workshop by the industrious and as a lounging place by those who have nothing to do. Many of the older boys and men sleep there when conditions at home are not conducive to the desired repose. This does not seem always to have been the case, however. Mindeleff in his work found that originally there were two kinds of kivas, one devoted wholly to the purposes of a ceremonial chamber, the other not specially conse-

crated and intended for more general uses. Now one room apparently is sufficient for all purposes.<sup>6</sup> On this basis kiva B can well be considered an example of the second type. In this connection attention should be called to the suggestion, previously made, that kiva B probably was constructed to replace C after the west end of house A had been menaced by the landslide which impinged against its rear wall. Kiva C also lacked a sipapu, the presence of which possibly distinguished such chambers as were considered specially consecrated to religious functions, which would indicate that it, too, had served a general purpose.

Practically the only features of particular interest in kiva B were those dealing with the actual construction of the chamber. Its ground or floor plan was exceedingly simple. (Fig. 9.) When the two rooms were remodeled into the one oval chamber it was necessary to remove the central partition to provide for a larger inclosure and to take out parts of the side walls in order that the curved masonry could be erected. All but the lowest course of the central wall was razed. It was left in position and the floor filled in with refuse until level with the tops of the remaining wall stones, then a new surface of adobe was spread and a new occupation level provided. Preparations for the two pits, *a* and *b*, Figure 9, were probably made before the final coating of mud plaster was laid. The fire pit, *a*, was dug through the old floor and into the native earth below it. In order to do this it was necessary to remove a few of the foundation stones of the old wall. This was not done for pit *b*, however,

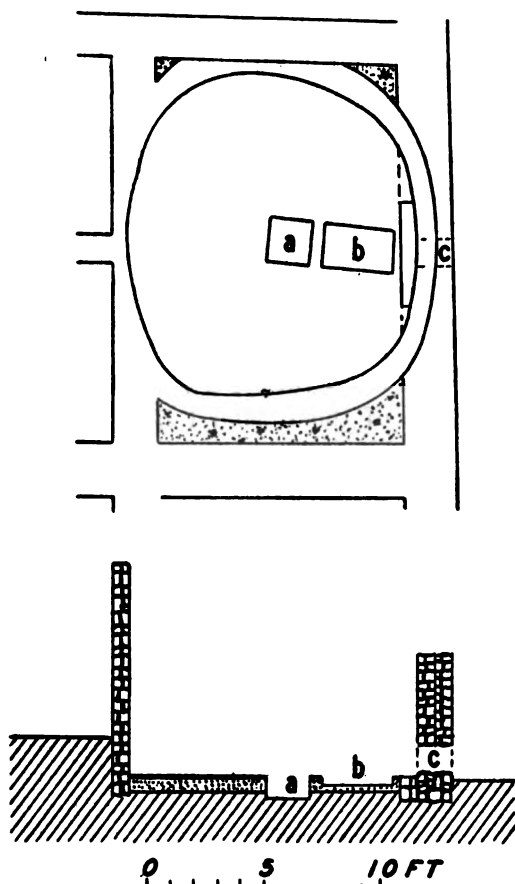


FIGURE 9.—Plan of kiva B. *a*, Fire pit; *b*, ladder pit; *c*, ventilator

could be erected. All but the lowest course of the central wall was razed. It was left in position and the floor filled in with refuse until level with the tops of the remaining wall stones, then a new surface of adobe was spread and a new occupation level provided. Preparations for the two pits, *a* and *b*, Figure 9, were probably made before the final coating of mud plaster was laid. The fire pit, *a*, was dug through the old floor and into the native earth below it. In order to do this it was necessary to remove a few of the foundation stones of the old wall. This was not done for pit *b*, however,

<sup>6</sup> Mindeleff, V., 1891, pp. 130-132.

since it was so shallow that its bottom was on the line of the tops of the foundation stones. Portions of the north and south walls were also removed and curved masonry substituted, but no attempt was made to alter the east and west sides of the original chamber. At the east end the new construction was built against the old and at the west an entirely new wall was erected, and the space between it and the old one was filled with *débris*. Material from the south wall was taken out as far down as the new floor level, and the original masonry could be observed extending across the room in front of the curved construction. This was not apparent at the north side. A portion of the wall along the latter margin of the chamber was so reduced in thickness by the remodeling process that the security of the kiva was somewhat endangered. No misfortune befell the structure, however, as was evidenced by the fact that it was still standing.

The purpose of the second pit, *b*, is not known. In its general characteristics of size, shape, and location it suggested a similar depression found in one of the kivas in the pueblo on the Long H Ranch, 42 miles (67.592 k.) southwest from Zuñi.<sup>7</sup> Some of the pit dwellings of the Pueblo I horizon at the same location contained a comparable feature, and it was suggested that they probably were the place where the lower end of the entrance ladder rested.<sup>8</sup> Some such provision would have been necessary to prevent the ladder from slipping on the smooth surface of the floor. No better explanation is forthcoming for the depression in kiva B.

After kiva B had been occupied for a time the room to the south into which the ventilator opened was filled with rubbish and *débris*. This was an accompaniment of building and remodeling activities around the village. The abandonment of the neighboring room and the loss of the ventilator had no apparent effect on the use of kiva B, a fact which suggests that the feature was not of sufficient significance to warrant or cause the vacating of the chamber.

Kiva B measured 12 feet 4 inches (3.759 m.) on its north-south diameter and 13 feet 6 inches (4.114 m.) on the east-and-west line. The fire pit was almost a square, measuring 1 foot 10 inches (55.88 cm.) on one side and 1 foot 11 inches (58.42 cm.) on the other. It had a depth of 11 inches (27.94 cm.). The second pit, the one which it was suggested served as a ladder rest, was 6 inches (15.24 cm.) from the fire pit. It was a decided rectangle in form. On a north-south line it measured 3 feet (91.44 cm.) and on the east and west 1 foot 10 inches (55.88 cm.). The average depth of the depression was 3 inches (7.62 cm.). The ventilator opening was 1 foot 2 inches (35.56 cm.) wide, 1 foot 1 inch (33.02 cm.) high, and 1 foot 6 inches (45.72 cm.) long.

<sup>7</sup> Roberts, F. H. H., jr., 1931, p. 100.

<sup>8</sup> Roberts, F. H. H., jr., 1931, pp. 20-21.

## KIVA C

The third ceremonial chamber in house A bore many points of similarity to the first one described. It was more complete than B, but not quite as well finished as A. The latter condition may not have been true at the time of occupancy but may have resulted from the fact that it had been abandoned, allowed to fall into disrepair, and then used as a dumping place for refuse. The approximately circular wall was erected within a rectangular room, as was observed in A. A greater part of the lower portion of C was dug into the earth than had been the case in A. Almost the entire northern half of the chamber, from the top of the bench to the floor, was below the ground level. As a matter of fact, the paving which constituted the upper surface of the bench was laid directly on the original ground. Along the southern side of the kiva it had been necessary to build up the bench somewhat because of the natural slope of the ground, but even so the floor was still lower than the old surface. The space between the upper walls, the curved and straight masonry, was filled in with *débris*. There was no corner chamber in this structure, such as room 14 next to kiva A. An occasional example of a room of that kind is found, but on the whole little advantage was taken of the opportunity for small inclosures which the method of construction made available. The interior features in kiva C were not so numerous as those in A. It had a narrow bench, a ventilator, a recess at the south side above the ventilator, a fire pit, a subfloor vault, and a *Katcina* niche. There were no traces of a deflector, and, as previously mentioned, there was no *sipapu*. (Fig. 10.) In its lack of pilasters the kiva was consistent with other examples found in this district.

The ventilator in kiva C was rather complicated in that it was of double construction. Instead of a single horizontal passage leading into the chamber there were two. One was of the form more frequently found in the north, it penetrated the wall and opened directly into the chamber, and the other was of the type noted for kiva A. (Fig. 10, section; pl. 12, *c*.) Both horizontal passages connected with the same vertical shaft or flue at their outer ends. The flue was different from that in A. It rose inside the wall and opened to the outer air. This is the form generally observed in the various ceremonial structures. The subfloor passage had been similar to that in A. It consisted of a trench dug into the earth below the floor level. The trench had been covered with poles, sticks, earth, and plaster. Originally the vent in the floor had been framed with stones, but most of the latter were missing. The upper part of the recess and the second ventilator were constructed after the subfloor passage had been completed. In providing for the second tunnel and

the recess the builders erected masonry walls to form the sides of the passage and to complete the face of the kiva bench. The tunnel part of the ventilator was covered with stone slabs, poles, brush, and plaster until a tight ceiling was obtained. Then the space bounded

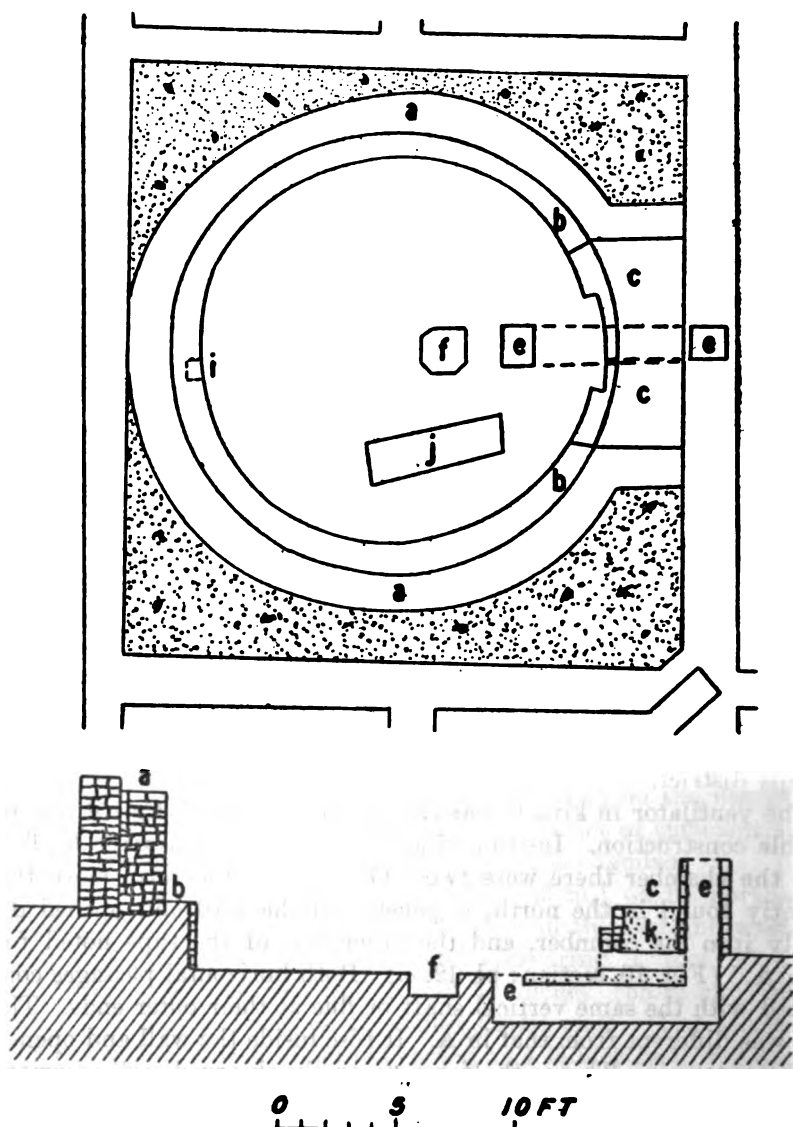


FIGURE 10.—Kiva C. a, Outer walls; b, bench; c, ventilator recess; e, ventilator; f, fire pit; i, Katchina niche; j, subfloor vault; k, fill above ventilator passage

by the walls of the recess and the bench wall was filled in to the desired level and the recess floor laid down. One curious feature in connection with the aperture of the second or upper ventilator was that the lintel, which was of stone, was laid at a decided angle.

(Pl. 12, *c.*) It seems rather curious that the builders were so careless in that respect when most of the masonry showed that an effort had been made to make it fairly even.

The recess in kiva C was slightly different from that in A. The plan did not suggest a keystone shape quite as much as was the case in the other kiva. This was due to the fact that there was not much variation between the length of the back wall and that of the opening into the chamber. A more noticeable feature, however, was observed at the front of the recess. The floor of the latter was higher than the bench, just as in kiva A, but it did not extend to the edge of the bench. Instead it terminated on a line with the kiva walls, and its front edge was curved to correspond to the curve in the face of the bench. Furthermore, the segment of bench in front of the recess had a higher level than that around the remainder of the chamber, so that there was a distinct shelf or ledge extending across the ventilator. In addition, the face of the bench was slightly recessed in the region of the upper ventilator aperture. Why this should have been done is not known. A similar treatment has been observed in other kivas, but thus far its significance has never been satisfactorily determined. Figure 10 illustrates the features just discussed, and it will not be necessary to go into further details about them. Attention is called to them because they show some of the differences between kivas A and C.

There was little of importance to be observed in the fire pit in this kiva. It was neither circular nor rectangular, but an irregular septagon in its contour. It had been dug into the earth and possibly may have been intended for a circular pit. When the coping of stones around its upper rim was laid the blocks used were of such dimensions that they produced the outline indicated on the plan. The lower part of the pit had plastered walls. No stones were used in the lining below the coping.

The subfloor vault at the west side of the chamber (fig. 10, *j*) differed from the one described for kiva A. It did not have the shelf-like features at either end. The pit dropped directly from the floor level. In addition, there was no small depression or hole in the bottom near the center. The sides of the pit differed from those in A in that they were of masonry construction. The flooring of the kiva was laid to the edges of the vault, and no coping of stones showed, although the pit walls were lined to the floor level. One rather curious feature about the pit was that its length was practically the same as that of the inner, deeper portion of the vault in A. Also, there was no marked variation in the width of the two. Whether this was due to a coincidence or had some definite significance is not known. It would seem that the important part of the vault was the deeper portion and for that reason would tend to a



certain regularity in size, but there is no evidence to substantiate such an idea. The lack of the shelf-like part of the vault may have had a bearing on the nature of the kiva. Hodge found at Hawikuh that one of the vaults had the feature while the other did not.<sup>9</sup> Curiously enough, there was the same relation in those structures with respect to the type of vault and presence or absence of the sipapu as was found in kivas A and C. The vault with the shelf-like ends in both instances was in the kiva containing a sipapu, while the simpler form was in the chamber without a representation of the symbolical place of emergence. All that can be done at the present is to call attention to the combination of features. Further investigations are necessary before any definite conclusions can be drawn on the significance of the occurrences, although it might be suggested that there may have been some connection between them and the intended functions of the particular kivas. The essentially ritualistic chamber probably would have had them in their most complete form, while the kiva devoted to more general usage would not.

The Katcina niche at the north side of kiva C was more like those customarily found in such structures. It was only a small, boxlike recess in the face of the bench. It was considerably above the floor level and only large enough to hold a few very small objects. When the accumulated sand and refuse was cleared from it there was nothing to indicate what might have been placed there. No objects were present in the fill.

Kiva C measured 18 feet 9 inches (5.715 m.) on its east-west diameter above the bench and 16 feet 3 inches (4.953 m.) on the same line inside the bench. The north-south diameter, including the recess, was 21 feet 9 inches (6.629 m.). On the same line it was 18 feet 11 inches (5.765 m.) from the north wall to the edge of the recess floor above the ventilator. This would correspond with the above-bench measurement on the east-west diameter. Inside the bench the north-south line of kiva C was 17 feet 3 inches (5.257 m.). The recess was 8 feet 10 inches (2.692 m.) along its south wall and 8 feet 9 inches (2.667 m.) where it opened into the kiva. The west wall of the recess was 3 feet 9 inches (1.143 m.) long and the east measured 4 feet (1.219 m.). Through the center of the recess, from the edge of the floor to the back wall, was 2 feet 10 inches (86.36 cm.). The difference between this measurement and that of the side walls was due to the curve in the edge of the flooring. The floor of the recess was 4 inches (10.16 cm.) higher than the ledge above the ventilator opening, and the top of the ledge was 5 inches (12.7 cm.) higher than that of the bench. The bench ranged from 10 inches (24.5 cm.) to 1 foot 5 inches

<sup>9</sup> Hodge, F. W., 1923, pp. 15, 23-24; Pls. V, XII.

(43.18 cm.) in width. At the north side of the chamber its top was 2 feet 10 inches (86.36 cm.) above the floor of the room. At the south side the bench top was 2 feet (60.96 cm.) above the floor, the raised segment over the ventilator was 2 feet 5 inches (73.66 cm.) above that level, and the floor of the recess was at the same height as the bench top on the north side, namely, 2 feet 10 inches (86.36 cm.).

The ventilator flue in the outer wall measured 1 foot 4 inches (40.64 cm.) by 1 foot 6 inches (45.72 cm.). From the mouth of the flue to the bottom of the shaft was 7 feet (2.133 m.). This measurement is not as great as it was when the building was occupied, since it does not include the upper portion of the wall which had fallen. The end of the upper horizontal passage, where it opened into the shaft, was 8 inches (20.32 cm.) high and 1 foot 4 inches (40.64 cm.) wide. The passage had a length of 3 feet 7 inches (1.092 m.). The aperture at the kiva end was 1 foot 4 inches (40.64 cm.) high on the east side and 1 foot (30.48 cm.) on the west. It was 1 foot 6 inches (45.72 cm.) wide at the bottom and 1 foot 2 inches (35.56 cm.) at the top. The lower ventilator passage opening was 1 foot 6 inches (45.72 cm.) high where it opened into the flue and 1 foot 4 inches (40.64 cm.) wide. Its total length from the point where it entered the flue to its inner end beneath the horizontal vent in the kiva floor was 8 feet 2 inches (2.489 m.). At the vent end the passage was 1 foot 8 inches (50.8 cm.) high and 1 foot 8 inches (50.8 cm.) wide. The opening in the floor of the kiva measured 1 foot 8 inches (50.8 cm.) on an east-west line and 1 foot 4 inches (40.64 cm.) from north to south.

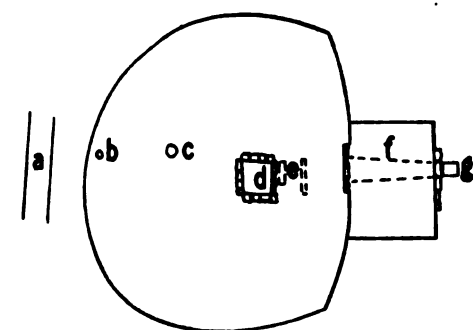
The fire pit was 1 foot 6 inches (45.72 cm.) from the ventilator opening in the floor. On a line through the center of the pit it measured 1 foot 11 inches (58.42 cm.) from the north edge to the south. A similar line from east to west showed the same distance, 1 foot 11 inches (58.42 cm.). The pit had a depth of 1 foot (30.48 cm.).

The rectangular vault at the west side of the chamber had a total length of 5 feet 9 inches (1.752 m.). It was 1 foot 7 inches (48.26 cm.) wide at the south end and 1 foot 9 inches (53.34 cm.) wide at the north. It had an average depth of 2 feet 6 inches (76.2 cm.). The vault was 3 feet (91.44 cm.) from the face of the bench at its south end, 2 feet 10 inches (86.36 cm.) from the bench at the center of its west side, and 4 feet 2 inches (1.27 m.) distant from the wall at its north end.

The Katcina niche in the face of the bench at the north side of the chamber was 7 inches (17.78 cm.) wide, 8 inches (20.32 cm.) high, and 9 inches (22.86 cm.) deep. It was 6 inches (15.24 cm.) below the top of the bench and 1 foot 8 inches (50.8 cm.) above the floor of the kiva.

The outer wall of the kiva, the curved masonry, averaged 1 foot 7 inches (48.26 cm.) in thickness. The sides of the ventilator recess, in contrast to those in kiva A, were approximately as thick as the walls of the chamber. The east-recess wall was 1 foot 5 inches (43.18 cm.) thick, a little less than the average for the kiva, while the one at the west side had a thickness of 1 foot 8 inches (50.8 cm.). The kiva wall was 2 feet 2 inches (66.04 cm.) from the west straight wall of the rectangular room, touched that at the north side, and was

only 11 inches (27.94 cm.) from the east wall. The south wall of the rectangular inclosing room also formed the back wall of the recess.



KIVA 1

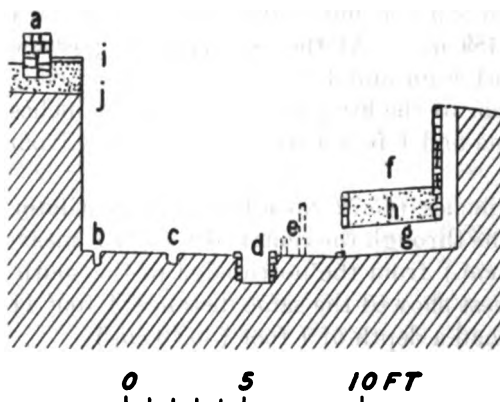


FIGURE 11.—Kiva No. 1. *a*, Wall of room 4; *b*, hole in floor; *c*, sipapu; *d*, fire pit; *e*, deflector stones; *f*, ventilator niche; *g*, ventilator opening; *h*, fill above ventilator passage; *i*, present ground level; *j*, original level

dug in the earth in front of the east wing of house A. There was no bench. Except at the south side, where there was a characteristic recess, the walls of the chamber rose from the floor to the ceiling without a break. The room was equipped with a ventilator, two deflectors, a fire pit, a sipapu, and one additional hole in the floor at the north side. There were no other features. (Fig. 11.)

The recess above the ventilator was comparable in form to those described for the masonry kivas A and C. It differed from the latter, however, in that it was dug into the earth instead of being

built up. When the builders made the excavation for this structure they provided for the recess by removing a rectangular block of earth at that side of the pit. Closely associated with these efforts were those directed toward the preparation of the ventilator. When the recess had been dug to its proper level a trench was cut in its floor to provide for the horizontal passage of the ventilator, and the vertical shaft or flue was made in the face of the south wall. The horizontal passage was then roofed over, at the desired height, with poles, brush, and earth. The latter fill was sufficient to restore the floor level of the recess. A short masonry wall was erected in front of the cut in the rear wall of the recess and the vertical shaft thus completed. The floor of the recess was paved with large stone slabs and the side and back walls covered with a coating of adobe plaster.

The most interesting feature connected with the ventilator was its aperture at the chamber end of the horizontal passage. A large sandstone slab had been cut in the shape of a horseshoe and set into the wall to form the opening. (Pl. 13, *a*.) The edges of the stone showed careful rubbing and smoothing and there is no doubt but what a considerable amount of time and energy was spent in preparing it for use. An opening of this type is rare in the kivas of the Southwest. It certainly stands unique, thus far, for the Zuñi district. Perforated stone slabs have been found at other localities, especially in the Little Colorado area, but no horseshoe-shaped stone has been reported in kiva ventilator construction. Fewkes suggested that some of the perforated slabs may have been built into the walls of rooms to partially close the passageway. The majority of those which he found, however, were placed over graves. Because of that fact the explanation offered was that the hole was for the escape of the soul or breath-body.<sup>10</sup> Hough reported finding perforated slabs which had been used as tops on fire pits. These were observed in the Milky Hollow district east of the Petrified Forest in Arizona.<sup>11</sup> An expedition from Colorado College in the summer of 1927 uncovered similar ovens in the region south of Navajo, Ariz. This section lies to the north of Hough's Milky Hollow district, but it is a part of the same general cultural division. The slabs from the Navajo sites were of two varieties. One was rectangular with a large circular hole through the center. The other was an annular stone.<sup>12</sup> Hodge found an example of the latter during his excavations in the pre-Hawikuh site where the circular kivas, previously men-

<sup>10</sup> Fewkes, J. W., 1904, pp. 106, 160-162.

<sup>11</sup> Hough, W., 1903, p. 320.

<sup>12</sup> Information on these stones and photographs of them were furnished to the writer by W. W. Postlethwaite, Director of the Colorado College Museum at Colorado Springs, who had charge of the university's expedition.

tioned, were uncovered. The stone at that place had been in position over a fire pit in a dwelling room. He also obtained a similar specimen from one of the earlier Hawikuh dwellings.<sup>13</sup> The stone in the ventilator of kiva 1 might have been prepared from a broken ring of the Navajo-Hawikuh annular type, or such an object may have suggested the use of such a frame for the vent opening. The same general technique would have been required to produce the vent stone as would have been employed in manufacturing one of the oven slabs. Hence it would seem that there was some basic connection between the objects, although their usage was decidedly different. There was nothing about the site to indicate that the people of this community had made or employed oven covers of either the rectangular or annular forms. Consequently, knowledge of such stonework must have been obtained elsewhere.

The vent stone was set in such a way that there was no question but what the builders of kiva 1 had carefully prepared the opening to receive it. A low platform of horizontally laid stones was provided for the base and sill of the aperture. A slight offset was made at the sides of the trench which had been dug for the horizontal passage and the vent stone fitted in flush with the wall of the kiva. It was secured by the use of adobe plaster. Above the top of the vent stone the end of the trench was closed with a bit of masonry which rose to the level of the recess floor. (Pl. 13, *a*.) The upper part of the ventilator trench, above the pole-and-brush ceiling over the tunnel, was then filled in with *débris* and the floor of the recess paved. A portion of one of the large slabs used for that purpose rested on top of the masonry above the vent, showing that the flagging had not been laid down until after the completion of the passage.

The deflector in kiva 1 had consisted of a large stone slab set in the floor in an upright position between the ventilator opening and the fire pit. A second smaller stone stood practically on the edge of the fire pit between the latter and the deflector stone. This second slab did not constitute an auxiliary deflector, strictly speaking, but probably was so placed to protect the lower end of the ladder, used in entering and leaving the chamber, from the heat and flames of the fire. The use of two stones in this fashion was not uncommon in kivas and examples of it have even been found in some of the subterranean houses of the Pueblo I period. The stones were not in position when the pit was cleared of its accumulated *débris*. They were lying on the floor where they had fallen after the abandonment of the structure. The places where they had stood were clearly indicated by grooves in the floor. The largest of the stones, the

<sup>13</sup> Hodge, F. W., 1923, pl. XVI; p. 26.

deflector slab, is shown in the photograph of the ventilator opening. (Pl. 13, a.) It is leaning against the wall to the right of the measuring rod.

The fire pit in kiva 1 differed from all the others found in the ceremonial chambers in that it was lined with stone masonry. After the pit had been dug into the floor its sides were lined with small, regularly shaped stones laid in adobe mortar. The usual practice in lining such pits was to use larger slabs and to stand them on end. The people seldom took pains to make a regular wall. The sipapu consisted of a simple hole in the floor. Its sides were carefully plastered, but there was no coping or cover. The second hole in the floor was of the same type. It was not as large as the sipapu and could hardly have been intended for storage purposes. A few personal trinkets might have been kept in it, although it is doubtful that it was for that usage. The best explanation for it is that it corresponded to the hole in front of the north niche in kiva A and may have been the place where a ceremonial staff was placed.

The problem of the time relation between kiva 1 and the dwelling structure presented difficulties. In the discussion of house A it was stated that the dirt kivas probably belonged to the last phase of occupancy in the village. The evidence for this belief was not as conclusive as could be desired but it pointed, nevertheless, to a late constructional activity. Kiva 1 was dug after the site had been lived on for a period sufficient to allow a considerable accumulation of refuse about the dwelling. That the excavation had penetrated this deposit was shown by the fact that a portion of the north wall consisted of such material. The adobe plaster which had covered the sides of the pit not only overlay the natural earth walls but it continued above the line of the old original surface and coated the face of the man-deposited stratum as well. Furthermore, there was a distinct break in the nature of the fill along the kiva wall. Had the refuse accumulated after the kiva was built, occupied, and abandoned it would have extended across the pit and not stopped abruptly at the edges of the hole. Associated with this was the evidence for the late erection of the east wing of the stone building. The latter, as was brought out in the discussion of that feature, was built on an accumulation of refuse. There was a still further deposition of such material along the south wall of the east wing before the kiva pit was dug. This was demonstrated by a definite surface of occupation some distance below the top of the deposit along the wall and also by the fact that the ground level was much higher than that of the floors of the rooms. It is possible, of course, that the people could have excavated an area large enough to include the east wing and thus provide a lower floor level. Such was not likely to have been

the case, however. On the other hand, the refuse material could have been blown against the side of the building after it had been vacated and thus raise the ground level. The wind could hardly have dug a pit which exactly coincided with the sides of the kiva and then have plastered its walls. Hence there seems little question but what the kiva was later than the east wing. Since the latter has been shown to have been subsequent to the main block of the original structure, kiva 1 undoubtedly belongs to the last stage of occupancy in the village.

Kiva 1 measured 13 feet 5 inches (4.089 m.) on its east-west diameter. From the north wall to the edge of the ventilator recess was 10 feet 11 inches (3.327 m.). The total north-south measurement, including the recess, was 14 feet 11 inches (4.546 m.). The recess measured 4 feet 11 inches (1.498 m.) along its south wall. The opening into the kiva was the same. The east wall was 3 feet 7 inches (1.092 m.) long and the west measured 3 feet 10 inches (1.168 m.). The floor of the vent recess was 2 feet 9 inches (83.82 cm.) above the floor of the chamber.

The ventilator shaft was 7 by 10 inches (17.78 by 25.4 cm.) and had a total depth of 6 feet (1.828 m.). It is possible that the kiva wall had been higher on that side and that the depth of the shaft was proportionately great, but weathering conditions may have eroded away the upper portions of both. The horizontal passage was 8 inches (20.32 cm.) wide and 1 foot 3 inches (38.1 cm.) high at the shaft end. From the shaft to the opening into the chamber measured 4 feet 3 inches (1.295 m.). The passage widened considerably at the aperture end and measured 1 foot (30.48 cm.) from wall to wall. Its height remained the same, 1 foot 3 inches (38.1 cm.). The stone base and sill for the aperture stone was 3 inches (7.62 cm.) higher than the floor of the passage. The vent stone had a height of 1 foot 5 inches (43.18 cm.) and a maximum breadth of 1 foot 9 inches (53.34 cm.). The aperture cut in the stone was 1 foot 1 inch (33.02 cm.) high and 11 inches (27.94 cm.) wide at the maximum portion of the opening. The stone was 1½ inches (3.81 cm.) thick. The combination base and sill projected into the room 3 inches (7.62 cm.). It was 2 feet (60.96 cm.) long and its top was 3 inches (7.62 cm.) above the floor level.

The deflector stone stood 1 foot 6 inches (45.72 cm.) from the ventilator opening. The stone was 2 feet 3 inches (68.58 cm.) high, 1 foot 6 inches (45.72 cm.) wide, and 1½ inches (3.81 cm.) thick. The second and smaller stone was 8 inches (20.32 cm.) from the deflector. The stone was 11 inches (27.94 cm.) high, 1 foot (30.48 cm.) across, and 2 inches (5.08 cm.) thick. From the edge of this stone to the inside edge of the fire pit was 4 inches (10.16 cm.).

The fire pit measured 1 foot 3 inches (38.1 cm.) on its east side, 1 foot 2 inches (35.56 cm.) on the west, 1 foot 3 inches (38.1 cm.) on the south, and 1 foot 5 inches (43.18 cm.) on the north. The average depth was 1 foot 3 inches (38.1 cm.). The sipapu was 2 feet 9 inches (83.82 cm.) from the edge of the fire pit. The hole was 5 inches (12.7 cm.) in diameter and 6 inches (15.24 cm.) deep. The second hole in the floor was the same distance from the sipapu that the latter was from the fire pit, 2 feet 9 inches (83.82 cm.). Whether this could have had any significance is not known. The second hole was 3 inches (7.62 cm.) in diameter and 8 inches (20.32 cm.) deep. It was 3 inches (7.62 cm.) from the wall.

At the north side of the chamber the wall of the kiva rose 8 feet 2 inches (2.489 m.) above the floor. The old ground surface was 6 feet 6 inches (1.981 m.) above that level. The refuse deposit rose 1 foot 8 inches (50.8 cm.) above the original top of the ground.

#### KIVA 2

The second of the subterranean dirt kivas differed from the other ceremonial structures in that it had no recess above the ventilator at the south side of the chamber. The pit approximated the D-shape. As in kiva 1, there was a marked flattening of the south wall. Why this should have been done is not known. It is rather curious that all four of the underground chambers should exhibit that tendency when none of those inside the building did. In this connection it would be well to call attention to the fact that a number of the pit houses of the Pueblo I period on the Long H Ranch, southwest of Zuñi, were characterized by a similar flattening at the ventilator side of the room. In addition, two of the kivas in the pueblo ruin at the same location had the D-form.<sup>14</sup> In view of those conditions it is possible that some local developments in the Zuñi region were responsible for the form. The excavation for kiva 2 differed from that for kiva 1, as well as from the other two chambers, in that the walls were not vertical. They curved slightly from top to bottom, so that the room had a greater diameter at the floor level than at the top. This may have been accidental or it is possible that the builders had definite reasons for digging such a pit. Inasmuch as the other kivas did not show a similar treatment it seems likely that it was purely fortuitous.

Interior features were few and simple. There were only the ventilator, deflector, fire pit, sipapu, and a Katcina niche. (Fig. 12.) The ventilator was dug as a trench, the shaft walled up, the passage covered over, the break in the wall of the room closed with masonry, and the intervening space (fig. 12, *f*) filled with débris. The upper

<sup>14</sup> Roberts, F. H. H., Jr., 1931, figs. 11, 12.



end of the flue or shaft was framed with a coping of stones. The inner end of the horizontal passage had an aperture framed with stones. There was a stone sill and two rectangular blocks of the same material served as jambs and supported the lintel, also of stone. The deflector was a single stone slab set upright in the floor between the vent opening and the fire pit. The latter was dug into the floor and on three sides was lined with adobe plaster. The fourth, that toward the deflector, was faced with a stone. This may have been done to reinforce that edge and prevent its crumbling as a result of the pressure of the ladder at that side. The sipapu was a mere hole

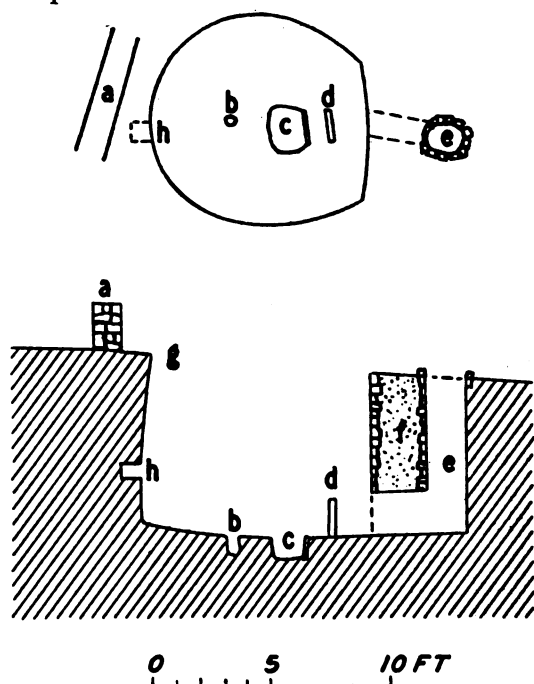
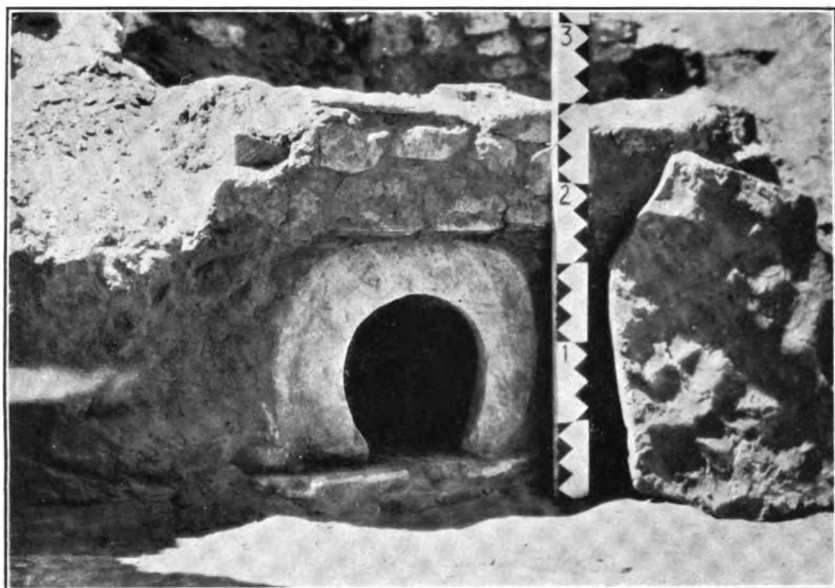
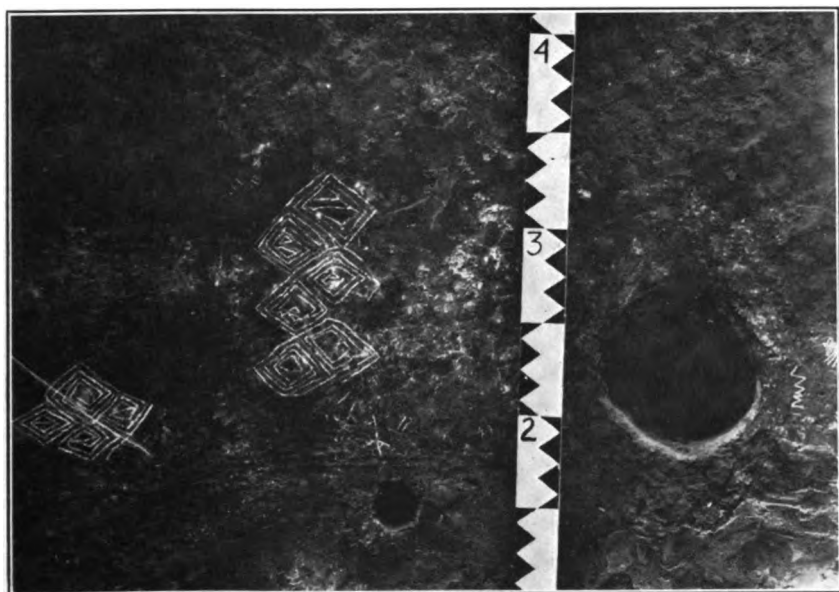


FIGURE 12.—Kiva No. 2. *a*, Wall of room 8; *b*, sipapu; *c*, fire pit; *d*, deflector; *e*, ventilator; *f*, fill above ventilator passage; *g*, ground level; *h*, Katcina niche

in the floor, although its sides were plastered. The Katcina niche consisted of a small circular hole in the wall some distance above the floor. It had been dug into the earth and its walls finished off with a coating of mud plaster. The most interesting feature in kiva 2, and one which was unique in the ceremonial structures of this village, was the decorations on the wall. The latter were geometric in character and had been placed at intervals around the chamber. Only fragments of the patterns remained, but there was sufficient to show what the nature of the designs had been. (Pls. 13, *b*; 14, *a*.) Indications were that there had been alternating panels, one vertical, the next horizontal, and so on around the kiva. The same figure furnished the main element in each of the panels. There were one or two decorations, however, which differed. At the right side of the Katcina niche (pl. 13, *b*) was a squiggled line. Near it was a centipede-like symbol, only a portion of which is shown in the photograph. Just above the left center of the second picture (pl. 14, *a*) a small section of checkerboard design can faintly be seen. This was the only bit of decoration of that type which could be found on the wall. Indications were that the designs had first been cut into the plaster and

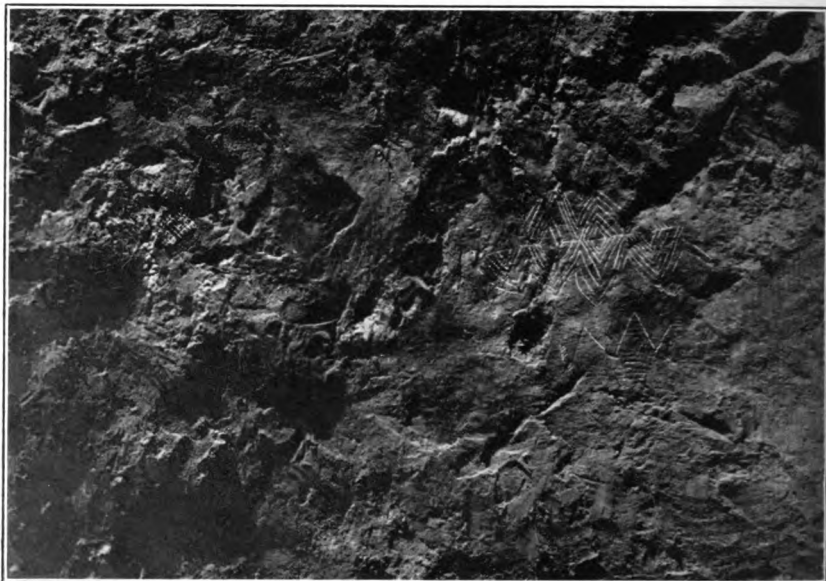


a. Stone-framed ventilator opening in No. 1



b. Wall decoration in No. 2

DETAILS IN SUBTERRANEAN KIVAS



*a.* Designs on wall of No. 2



*b.* Ventilator recess in No. 4.

SUBTERRANEAN KIVA FEATURES

then colored with a light pigment. Only a small amount of the latter remained when the kiva was excavated, hence it was necessary to retouch them in order to obtain photographs. In doing this the whitening was applied only to grooves plainly visible. Where there was any question concerning a mark it was left untouched. A curious thing about the pictures is that they show some markings not visible to a person standing in the remains of the chamber. This is particularly noticeable in the lower part of the larger design illustrated in Plate 14, *a*.

Why these decorations were placed on the wall of kiva 2 or what their ceremonial importance may have been, or what interpretation the symbols had, is not known. Painted kivas are not uncommon in the Southwest. The decorations on the walls vary from site to site, just as the designs on pottery differ to the extent that no two vessels exhibit identical patterns, but knowledge of the custom of painting such chambers has been in the possession of archeologists for many years. Nordenskiöld found an example during his investigations at the Mesa Verde in 1891.<sup>15</sup> This ruin was excavated many years later by Doctor Fewkes and given the name Painted Kiva House.<sup>16</sup> This was done because the two ceremonial chambers in the structure had painted walls. Nordenskiöld referred to these remains as ruin 9. Several years before the discovery at Mesa Verde, Mr. James Stevenson encountered ornamented circular chambers in Canyon del Muerto in northeastern Arizona.<sup>17</sup> These were not fully described, however, until after Cosmos Mindeleff had completed his studies in the Canyons de Chelly and del Muerto.<sup>18</sup> The so-called Snake Kiva in the Rito de Los Frijoles is another good example.<sup>19</sup>

In comparatively recent years there have been a number of finds of this nature. Morris reported one from a cliff house in Johnson Canyon in southern Colorado<sup>20</sup> and in his later work in the great kiva at Aztec, N. Mex., uncovered a fragment of plaster clinging to the wall which showed that the interior of that structure had also been embellished.<sup>21</sup> Several small kivas in a group of ruins located near Cortez, Colo., were excavated by their owner, Lee Dawson, who discovered decorations on their walls. Painted walls were not confined to kivas, but they occurred in other rooms and occasionally a design is found on the exterior of buildings.<sup>22</sup> The probabilities are

<sup>15</sup> Nordenskiöld, G., 1893, pp. 16, 108-109; figs. 7, 76.

<sup>16</sup> Fewkes, J. W., 1922, pp. 67-68.

<sup>17</sup> Powell, J. W., 1886, p. xxxv.

<sup>18</sup> Mindeleff, C., 1897, pp. 177-181.

<sup>19</sup> Hewett, E. L., 1909 *b*, p. 661.

<sup>20</sup> Morris, E. H., 1919 *b*, p. 170; pls. 34, c, 35, a, b.

<sup>21</sup> Morris, E. H., 1921 *a*, pp. 120-121.

<sup>22</sup> Chapin, F. H., 1892, photographs facing pp. 148, 152; Fewkes, J. W., 1909 *a*, pp. 52-53; 1911 *b*, p. 82; 1921, pp. 87-88; Mindeleff, C., 1897, pp. 109, 146-147; Morris, E. H., 1928, pp. 335, 377-378, 388, 385; Nordenskiöld, G., 1893, pp. 108-109; figs. 77, 78, 79.

that a great deal more of this kind of work was done than present evidence indicates. The plaster is so frequently missing from the walls of ruins that it is not possible to tell whether painting had been present or not. Judging from the extent decoration was employed in rooms and kivas by more recent Pueblo peoples and the amount of it which is present in the houses and ceremonial chambers to-day, it is logical to suppose that the prehistoric structures were equally ornamented. The main element in the designs in kiva 2 is more suggestive of that used in the banding on one of the kivas described by Mindeleff than it is of any of the others to which reference was made.<sup>22</sup>

The only evidence secured which indicates the relationship of kiva 2 to the rest of the village, in point of time, consists of some potsherds. The latter came from a bowl which had been broken and thrown aside. Some of the fragments were found on the floor of kiva 1 and the others were in kiva 2. Inasmuch as the pieces were on the floor in each of the chambers they indicate that a certain contemporaneity existed between them. Since kiva 1 bore evidence of being comparatively late in its construction, kiva 2 would seem to belong in the same category.

Kiva 2 measured 8 feet 11 inches (2.717 m.) on its east-west diameter and 9 feet 2 inches (2.794 m.) from north to south, at the top of the chamber. On the floor, due to the curve in the walls of the pit, the measurements were somewhat larger. The east-west diameter was 9 feet 6 inches (2.895 m.) and the north-south 9 feet 8 inches (2.946 m.). From the floor to the top of the wall at the ventilator side of the chamber was 6 feet 11 inches (2.108 m.), while at the north side it was 7 feet 3 inches (2.209 m.). The ventilator shaft measured 1 foot 6 inches (45.72 cm.) on a north-south line and 1 foot 3 inches (38.1 cm.) on an east-west. The shaft was 6 feet 8 inches (2.032 m.) deep. The horizontal passage was 1 foot (30.48 cm.) wide and 1 foot 9 inches (53.34 cm.) high where it opened into the shaft. Not including the shaft, the tunnel measured 2 feet 6 inches (76.2 cm.). The aperture in the wall of the kiva was 1 foot 8 inches (50.8 cm.) high and 11 inches (27.94 cm.) wide.

The deflector stone stood 1 foot 6 inches (45.72 cm.) from the ventilator opening. The deflector was 1 foot 8 inches (50.8 cm.) high, 1 foot 4 inches (40.64 cm.) wide, and 2 inches (5.08 cm.) thick. From the deflector to the fire pit was 1 foot (30.48 cm.). The fire pit measured 1 foot 6 inches (45.72 cm.) from north to south and 2 feet (60.96 cm.) from east to west. It had a depth of 10 inches (25.4 cm.). It was 1 foot 4 inches (40.64 cm.) from the edge of the

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<sup>22</sup> Mindeleff, C., 1897, *fig. 76*; p. 181.

fire pit to the edge of the sipapu. The latter had a diameter of 5 inches (12.7 cm.) and a depth of 9 inches (22.86 cm.). The Katicina niche was 1 foot 9½ inches (54.61 cm.) above the floor. The niche was 10 inches (25.4 cm.) wide, 8½ inches (21.59 cm.) high, and 9½ inches (24.13 cm.) deep.

## KIVA 3

Kiva 3 had a pit with a pronounced D-shape. As a matter of fact the subterranean portion of this structure closely approached the rectangular form. The east, west, and south sides were comparatively straight and met in definite corners. The north wall was

curved but not in as marked a degree as in the other ceremonial chambers. It is easy to see from this example how the rectangular kivas of later periods could have developed through the flattening of the sides of curved rooms. The interior features of kiva 3 were few and simple. It had a recess at the south side, a ventilator, deflector, a stone between the deflector and fire pit, fire pit, sipapu, and Katicina niche. (Fig. 13.) The only stone used in this structure was at the recess-ventilator side of the room. Throughout the remainder of the chamber the adobe plaster had been applied to the native earth walls of the pit.

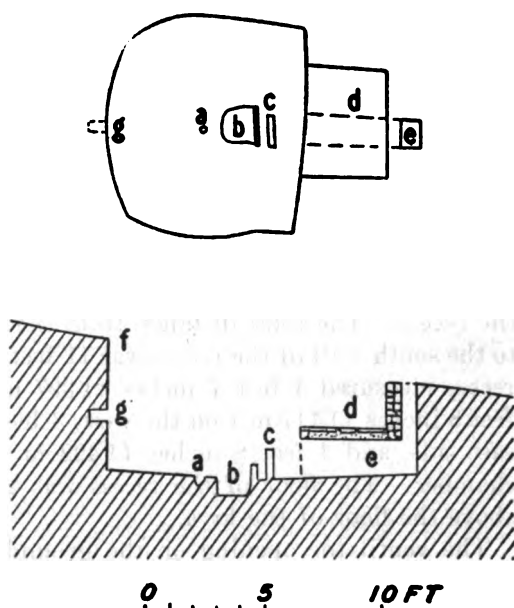


FIGURE 13.—Kiva No. 3. a, Sipapu; b, fire pit; c, deflector; d, ventilator recess; e, ventilator; f, ground level; g, Katicina niche

recess-ventilator side of the room. Throughout the remainder of the chamber the adobe plaster had been applied to the native earth walls of the pit.

The recess and ventilator in kiva 3 were dug, as they had been in kiva 1, and then completed by filling in with stone masonry and adobe plaster. The only stone in the walls of the recess occurred where one side of the flue of the ventilator was closed with that material. The floor, however, had a flagging of large slabs. The horizontal passage of the ventilator had considerable stonework along its sides. The east wall of the tunnel was largely masonry, although from the front corner to halfway back in the passage the bottoms of the stones were 10 inches (25.4 cm.) above the floor. At

the west side of the passage the stonework rested on the floor, but it only extended 1 foot 1½ inches (34.29 cm.) toward the shaft. The remainder was earth covered with adobe plaster. The ceiling of the passage was the same as those in the other ventilators. Poles and brush covered the trench and above them was a fill of débris upon which the slab paving of the recess floor rested. (Fig. 13.)

The deflector stone and its smaller neighbor in kiva 3 presented a similar combination to the one described for kiva 1. There was a slight difference between the two, however, in that the smaller stone in kiva 3 was a part of the fire pit. It constituted the south side of the latter, although it rose above the floor to a height sufficient to provide protection for the base end of the ladder. The other three sides of the fire pit consisted of native earth with a covering of adobe plaster which had been burned to a bricklike consistency by the fires kindled in the pit. The sipapu was a simple hole in the floor. Its only lining was a thin layer of plaster applied to its walls and bottom. The Katcina niche was circular in form and not very large. It had been carefully finished, however, with adobe plaster.

Kiva 3 measured 9 feet 4 inches (2.844 m.) on the east-west diameter and 8 feet 5 inches (2.565 m.) from north to south, not including the recess. The total distance from the north wall of the chamber to the south wall of the recess was 11 feet 10 inches (3.606 m.). The recess measured 4 feet 7 inches (1.397 m.) along the south wall, 3 feet 8 inches (1.117 m.) on the west, 3 feet 5 inches (1.041 m.) at the east side, and 4 feet 8 inches (1.422 m.) where it opened into the chamber. The floor of the recess was 2 feet 3 inches (68.58 cm.) above the floor of the kiva.

The ventilator opening on the ground level was 10 inches (25.4 cm.) from north to south and 1 foot 2 inches (35.56 cm.) on its east-west measurement. The shaft had a depth of 3 feet 11 inches (1.193 m.). The opening into the horizontal passage at the shaft end was 1 foot 3 inches (38.1 cm.) wide and 1 foot 6 inches (45.72 cm.) high. The passage was 4 feet 3 inches (1.295 m.) long. At the room the opening was 1 foot 3½ inches (39.37 cm.) wide and 1 foot 10¾ inches (57.78 cm.) high. The deflector stone stood 1 foot 2 inches (35.56 cm.) from the aperture. The stone measured 1 foot 5 inches (43.18 cm.) wide, 1 foot 1⅞ inches (33.34 cm.) high, and 2 inches (5.08 cm.) thick. From the deflector stone to the fire pit stone was 5 inches (12.7 cm.). This stone had a width of 1 foot 9½ inches (54.61 cm.) and rose 9 inches (22.86 cm.) above the floor level. The total height of the stone was 1 foot 2 inches (35.56 cm.), but a part of this was in the fire pit. The fire pit measured 1 foot 4 inches (40.64 cm.) from north to south and 1 foot 6 inches

(45.72 cm.) from east to west. Its depth averaged 9 inches (22.86 cm.).

The sipapu was 9 inches (22.86 cm.) from the edge of the fire pit. The circular hole had a diameter of 3 inches (7.62 cm.) and a depth of 2 inches (5.08 cm.). This was the shallowest sipapu found at the site.

The Katcina niche in the north wall of the kiva was 2 feet 2 inches (66.04 cm.) above the floor. It was 6 inches (15.24 cm.) high and 6 inches (15.24 cm.) wide. Its depth was 9 inches (22.86 cm.). The wall at that side of the chamber was 5 feet 6 inches (1.676 m.) high. Indications were, however, that it had been somewhat higher and that erosive forces had carried away a part of the earth in that vicinity. This was true to an even more marked degree at the south side of the chamber. When the kiva was occupied it probably had a greater depth than was found during the excavations.

#### KIVA 4

Kiva 4 differed little in its general characteristics from the other subterranean dirt ceremonial chambers. The pit portion had a definite D-shape and there was a recess at the south side of the chamber. The only

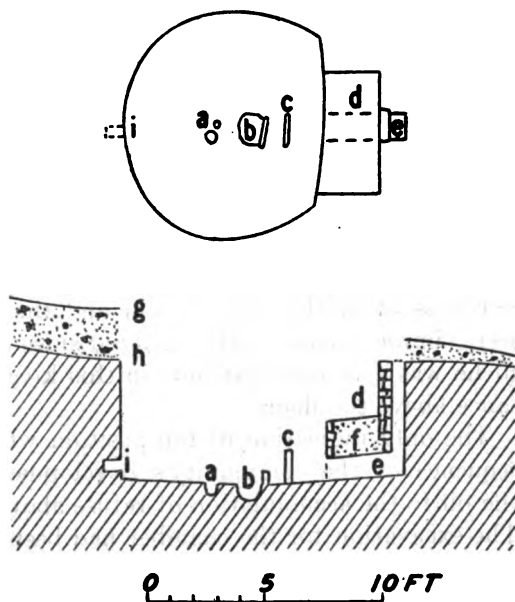


FIGURE 14.—Kiva No. 4. *a*, Sipapu; *b*, fire pit; *c*, deflector; *d*, ventilator recess; *e*, ventilator; *f*, fill above ventilator passage; *g*, present ground level; *h*, ground level at time kiva was built; *i*, Katcina niche

stone used in its construction consisted of the slab paving on the floor of the recess, the masonry which closed the ventilator shaft at the south side of the recess, and the stones which filled in the wall of the chamber above the horizontal passage of the ventilator. The remainder of the walls were native earth covered with adobe plaster. The interior features were few and simple. They consisted of a ventilator, deflector, fire pit stone to protect the base end of the ladder, a fire pit, sipapu, a second hole in the floor near the sipapu, and a Katcina niche at the north side of the chamber. (Fig. 14.)

As in the case of the other kivas, 1 and 3, the recess and ventilator of kiva 4 had been dug into the earth at the same time that the exca-



vation for the main part of the chamber was made. The horizontal passage for the ventilator was covered by poles, brush, and earth to the level of the recess floor, and the whole was covered by a flagging. The vertical shaft was closed with masonry and the upper portion of the trench above the ventilator aperture was filled in the same manner. In the case of the latter, however, a thick coating of plaster was applied over the stones and they did not show in the kiva wall. Those at the back of the recess were probably treated in the same manner, but the covering was not as thick and as a consequence it had all dropped off before the débris was removed from the interior of the chamber during the course of the recent investigations. (Pl. 14, b.)

The deflector in kiva 4 was a large stone slab set upright in the floor between the ventilator aperture and the fire pit. The second stone at the edge of the fire pit was like that in the fire pit of kiva 3. It not only constituted one side of the pit but rose above the floor to a height sufficient to protect the bottom of a ladder resting between it and the deflector. The other three sides of the fire pit were the native earth walls of the hole which had been dug for that feature. There was a lining of adobe plaster which was burned to the hardness of brick. The sipapu and the adjacent hole in the floor were simple cavities with plastered sides and bottoms. The Katcina niche was a rectangular hole in this kiva and was only a short distance above the floor.

The only indication of the position which kiva 4 occupied in the sequence of the community's development was in the relation of the pit to the accumulation of refuse above the original ground level. The excavation for the chamber had been made through the stratum of waste material from the village which had been deposited along that side of house A. This evidence indicated that it had been placed there subsequent to a comparatively long occupation of the site and for that reason it is assumed that it belonged to the final stages. There was nothing definite to show its actual relationship to the other dirt kivas. Its good condition and well-preserved interior suggested that it probably was one of the last constructed. This can not be stated as an actual fact, but may be offered as a suggestion. There seems little question, however, but that it belonged to the same general stage as the other ceremonial chambers of that type. From the broad point of view it is not really essential to state that it was the second or last of the group.

Kiva 4 measured 9 feet 8 inches (2.946 m.) on its east-west diameter and 8 feet 6 inches (2.591 m.) on the north-south, not including the recess. The total measurement from the north wall of the chamber to the south wall of the recess was 10 feet 10½ inches

(3.314 m.). The south wall of the recess was 5 feet 2 inches (1.574 m.) long. The east wall measured 2 feet 5 inches (73.66 cm.) and the west 2 feet 9 inches (83.82 cm.). The aperture into the chamber was 5 feet 1 inch (1.549 m.) from wall to wall.

The upper end of the ventilator flue, on the ground level, measured 9 inches (22.86 cm.) from north to south and 1 foot 1½ inches (34.29 cm.) from east to west. The shaft was 4 feet 11 inches (1.498 m.) deep. The horizontal passage was 1 foot 2 inches (35.56 cm.) wide and 1 foot (30.48 cm.) high where it opened into the shaft. The tunnel was 2 feet 9 inches (83.82 cm.) long. The aperture into the chamber was 1 foot (30.48 cm.) high. At the bottom it was 1 foot ¾ inch (32.38 cm.) wide and at the top it was only 7½ inches (19.05 cm.) wide.

The deflector stone stood 1 foot 5 inches (43.18 cm.) from the ventilator opening. The stone was 1 foot 7 inches (48.26 cm.) wide, 1 foot 5¾ inches (45.08 cm.) high, and 1½ inches (3.81 cm.) thick. From the base of the deflector stone to the fire pit or ladder stone was 8 inches (20.32 cm.). This stone was 1 foot 5½ inches (44.45 cm.) wide. Its top was 7 inches (17.78 cm.) above the floor level. It extended down into the pit for several inches, but its exact measurement on that line could not be determined because of the plaster which covered it. To have obtained this information would have required the destruction of the lining of the pit. The measurement was not deemed sufficiently important to warrant such action. The fire pit measured 1 foot (30.48 cm.) from north to south and 1 foot 4 inches (40.64 cm.) from east to west. It had an average depth of 7 inches (17.78 cm.).

The sipapu was 1 foot (30.48 cm.) from the edge of the fire pit. The hole was not round but oval in contour. The north-south diameter measured 5¼ inches (13.34 cm.) and the east-west one 6 inches (15.24 cm.). The hole had a depth of 7½ inches (19.05 cm.). The small hole at the side of the sipapu was 10 inches (25.4 cm.) from the fire pit and 3 inches (7.62 cm.) from the sipapu. It was 3¼ inches (8.25 cm.) in diameter from north to south and 2¾ inches (6.98 cm.) from east to west. The depth was 1½ inches (3.81 cm.).

The Katcina niche at the north side of the room was 4 inches (10.16 cm.) above the floor. The hole measured 5½ inches (13.97 cm.) wide by 5½ inches (13.97 cm.) high. The depth was 8½ inches (21.59 cm.).

At the north side of the kiva the wall measured 5 feet (1.524 m.) from the floor to the old original ground level. From the floor to the top of the refuse layer was 7 feet 3 inches (2.209 m.). This probably approximates the depth of the pit at the time when it formed the major portion of the ceremonial chamber.

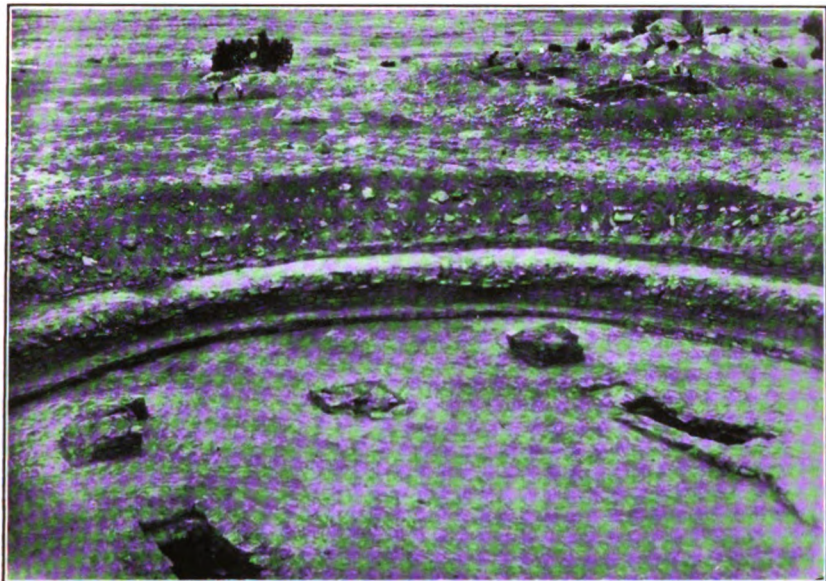
## THE GREAT KIVAS

The finding of two great kivas at one location in the Zuñi district was unexpected and introduced a factor of considerable importance. They demonstrated that the superceremonial chamber had a wider distribution than had previously been suspected and definitely evidenced a strong northern element in the community. Investigations in the Southwest have shown that such structures are generally associated with some form of a Chaco culture, although it is possible that the type attained its greatest elaboration in the southern Colorado region and then was introduced into the Chaco district. This problem is one which has not been completely worked out and as a consequence no definite conclusions can be drawn at the present time.

The presence of the two great kivas at this site, together with the type of masonry in the original part of house A and the occurrence of pottery showing a distinct Chacoan character, is a good indication that the village was founded by a Chaco group or one directly influenced by that center. As previously stated, great kiva No. 1 was completely excavated, while only the walls of No. 2 were traced. Because of this it is possible to give a detailed description of only one of the structures.

Great kiva No. 1 was attached to the main building and was partially subterranean and partially above ground. The lower portion of the chamber, from the top of the main bench to the floor, was dug into the earth. The sides of the pit were faced with stone masonry, and the ground furnished the top of the bench. The outer wall was erected from the bench level, except at the north side of the structure where the slope of the ground made it necessary to do a certain amount of digging to maintain an approximately even top for the bench. For that reason the outer wall for a short distance served as a facing for the sides of the upper part of the pit. A portion of the northern arc of the bench was raised to the level of the north chamber for the kiva. Below the main bench, completely encircling the chamber, was a second, small, low bench. Interior features consisted of the remains of the four masonry pillars which had supported the roof, two subfloor vaults, two simple pits in the floor, a fire pit, and a hole in the floor which may have functioned as a sipapu. (Fig. 15; pl. 15, *a*, *b*.) At the west side of the chamber, from approximately the middle of the subfloor vault to the north wall, the floor was at a higher level than elsewhere, and the edge of the low platform was reinforced with stones. (Pl. 16, *a*.)

The four masonry pillars which supported the roof were placed at about the same distances from the bench at four sides of the chamber and in such positions that they formed a rectangle. (Fig. 15, *e*.) They probably carried heavy stringers, which in turn sup-

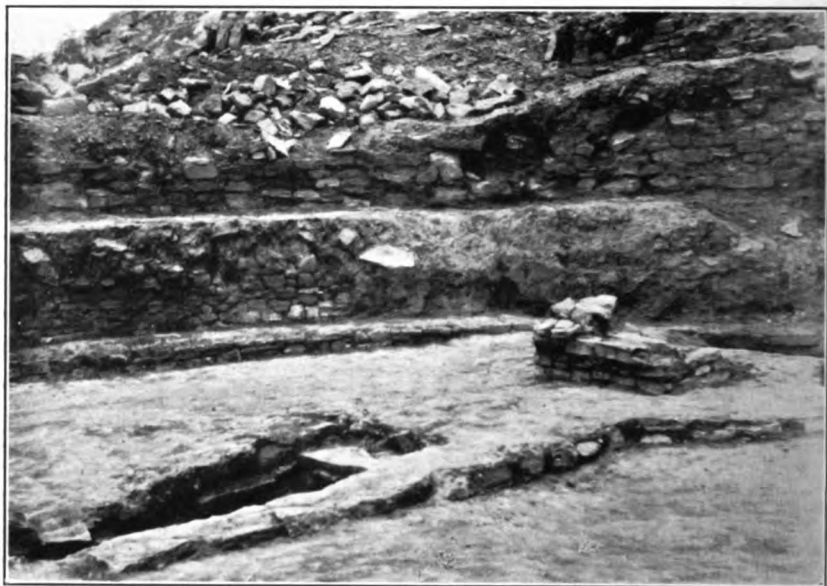


*a.* Southern half of chamber showing pillar remains, subfloor vaults, and fire pits



*b.* North side of room; alcove behind standing figures

GREAT KIVA NO. 1



*a.* West subfloor vault, dais, and pillar base



*b.* Interior of vault at west side of chamber

CONSTRUCTION DETAILS IN GREAT KIVA NO. 1



ported other timbers used in the superstructure. The pillars had an interesting form of construction. They consisted largely of blocks of stone carefully laid in adobe mortar, but there was an

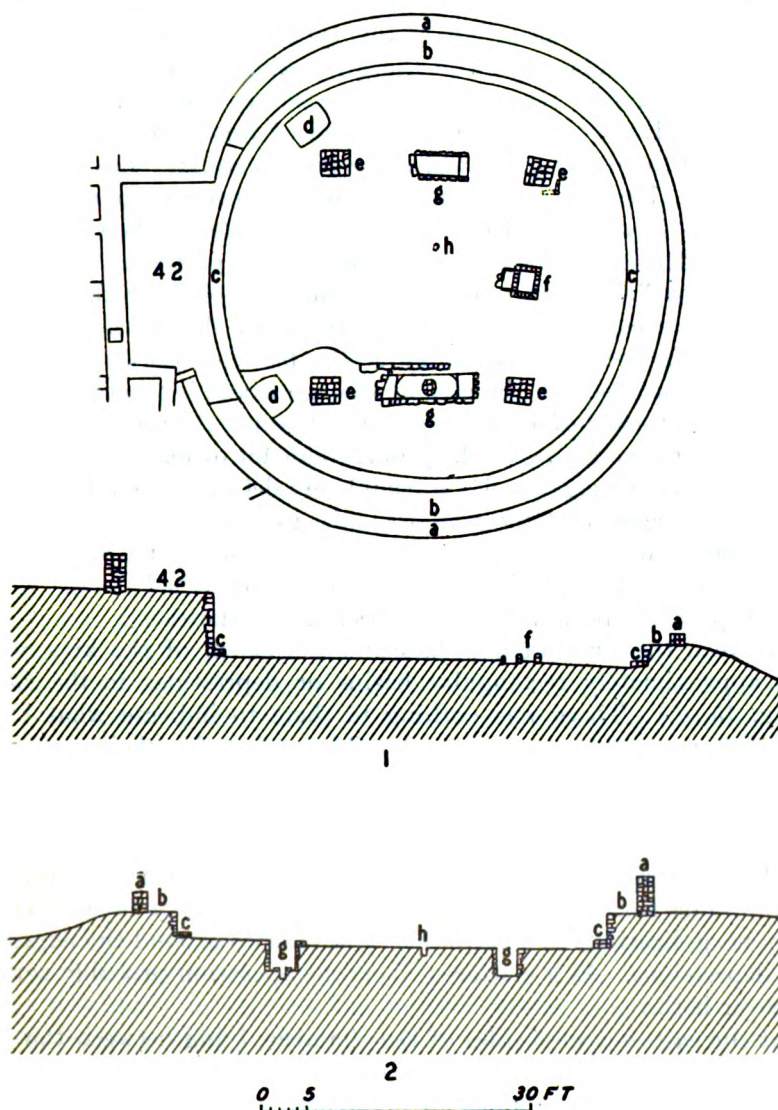


FIGURE 15.—Plan and sections of Great Kiva No. 1. *a*, Outer walls; *b*, upper bench; *c*, lower bench; *d*, holes in floor; *e*, support pillars; *f*, fire pit; *g*, subfloor vaults; *h*, sipapu

occasional course of cedar poles placed side by side and covered with mud plaster. There would be several courses of stone, then one of poles, several more of stone, and then another of wood. The poles were not all laid in the same direction. In one course they ran

north and south and in the next east and west. Whether this was done with an idea of strengthening the pillar and binding the stone into a more compact mass or whether some ceremonial import was attached to the method of arrangement is not known. The use of both wood and stone in pillars of this type was not a unique feature of kiva No. 1. The pillars in the great kiva at Aztec exhibit the same characteristic. In the case of the latter, however, more poles were used. Every other course consisted of wood. The practice of alternating the direction in which the poles were laid also prevailed at Aztec.<sup>24</sup> Hence it would seem to be a structural characteristic. The pillars in kiva No. 1 only rose a short distance above the floor when the débris was cleared from the interior of the chamber, but there was sufficient fallen material from each to show that it had attained to a considerable height. Except for the southeast pillar, there was no secondary masonry at the bases of the supports for the superstructure. In the case of the one example where such was present it consisted of a low L-shaped wall approximately paralleling the south and west sides of the pillar. This bit of masonry was only a few courses in height and was completely detached from the pillar. The south segment of the wall was still in position when the floor was cleared, but the west portion had fallen over and only marks on the floor made it possible to determine where it had stood. What the purpose of this wall may have been is not known.

Between the two north pillars and the bench of the kiva were two approximately rectangular basins or depressions in the floor. (Fig. 15, *d*.) There was nothing in them to indicate what their function was or to suggest a plausible reason for their presence. They were dug into the native earth beneath the floor. Their sides were not vertical. Instead they had a pronounced slope and curved toward the bottoms of the depressions. The sides and bottoms of the basins were covered with adobe plaster. The latter was applied at the same time that the floor was laid in the kiva because there were no indications of a break between the two around the edges of the depressions. As a matter of fact, one operation probably served to cover both.

At the east and west sides of the chamber, lying between the pillars, were two subfloor vaults. (Fig. 15, *g*; pl. 15, *a*.) That at the west side was more complex in its structure and in many respects quite similar to the one described for kiva A in the main building. Both vaults had been dug into the undisturbed soil beneath the floor, and their walls were partially faced with masonry. At each end of the two vaults was a small platform slightly below the floor level which corresponded to the shelf-like features described for the pit in kiva A. The upper borders of the vaults were framed with cop-

<sup>24</sup> Morris, E. H., 1921 *a*, pp. 117-118.

ings of stones set with their tops flush with the floor level. The sides of the vaults were practically vertical. The ends, however, sloped to a certain extent from the edges of the shelf-like platforms. This was more pronounced at the south end of the east vault than it was in the west pit. (Fig. 2, sec. *d*.) The bottom of the east vault sloped from north to south at such a degree that the pit seemed not to have a real bottom. (Fig. 2, sec. *d*.)

Quite the reverse was true of the west vault, which had a distinct and fairly level bottom. The latter also had a small receptacle in the center of the floor similar in location and nature to the basin in the bottom of the vault in kiva A. The difference between the two was that the one in the great kiva was framed with stone and had a stone lid (pl. 16, *b*) instead of a rim or coping of adobe. When the accumulated debris was cleared from this vault the cover stone was in place over the opening to the box. The latter had a stone bottom, but its walls were of the native earth into which it had been dug. There was nothing in the receptacle in the nature of offerings and no indications as to its purpose. Morris found a similarly located oval-shaped hole in the bottom of the west vault in the great kiva at Aztec. There was an additional hole, however, near the southeast corner of the vault. Both contained offerings of turquoise, and in addition the one near the center had some shell beads and that in the corner yielded an intentionally worked sphere of copper ore.<sup>26</sup> In this they differed from the empty example in great kiva No. 1. The latter may have been intended as a depository for ceremonial gifts which were removed when the chamber was abandoned. This is offered only as a suggestion. The mere absence of offerings can not be construed as an indication that such were removed. Objects of such a nature may never have been placed there. Whether the hole was symbolic of some mythical place of emergence, like that in the Acoma pits discussed in connection with the vault in kiva A, or had some other purpose is not known at the present time. Future work may reveal the significance of the feature, although evidence now available does not.

As previously mentioned, the subfloor vaults in great kivas have presented a problem whose solution has eluded the archeologist. They have been endowed with every conceivable function and have called forth a great amount of speculation. The common belief at first was that they were huge fire pits; some called them cremation pits. Others considered them depositories for the ashes from the sacred fire which was kept burning in the kiva, assuming that the ancient Pueblos tended such a flame. The weight of evidence at the present time is against any of the subfloor vaults having served as fire pits. Morris did not find such to have been the case at

<sup>26</sup> Morris, E. H., 1921 *a*, pp. 119, 133.



Aztec;<sup>26</sup> neither of the two at Hawikuh, in small kivas, to be sure, gave any indication of such use;<sup>27</sup> and not one of the four in the kivas at the Zuñi Reservation village bore signs of burning. Hewett considered the examples in Chettro Kettle in the Chaco Canyon to be great fire pits,<sup>28</sup> but Hodge took exception to such a conclusion, and later investigations have borne out his contentions.<sup>29</sup> From this it would appear that the fire-pit suggestion in all of its ramifications should be ruled out. They may have functioned as sounding boxes or oversized drums, in the manner described in the discussion of the kiva A vault, or they may have been for an entirely different purpose. The subfloor vaults certainly had a definite place in the great-kiva complex, but their true function is still to be learned.

The place for the fire in the great kiva was not near the center of the chamber, as in the smaller structures, but was placed well to one side, midway between the two south pillars. (Fig. 15, *f*.) It was both a pit and a fire box. Its larger section consisted of masonry walls erected on and rising above the floor level. The smaller part was a shallow pit at the north side of the masonry. It was faced on three sides by small slabs of stone. Most of these were set in an upright position in the floor. A small section of the north side was reinforced by horizontally laid blocks, however. The north wall of the raised fire box furnished the south side of the pit. The small portion was later in its construction than the other and did not give evidence of a very long period of use. The walls of the fire box did not rise to their original height when the chamber was cleaned out. Only two courses of stones remained. There was sufficient fallen material, however, to indicate that the top had originally been about 1 foot 6 inches (45.72 cm.) above the floor. The part still intact was filled with fine wood ashes, and the fallen portions had a plentiful admixture of them in with the stones and burned plaster. This showed that a fire had burned over a considerable period in the box. In all of its general features the masonry box corresponded to the one in the great kiva at Aztec.<sup>30</sup> Mr. Morris's discussion of the latter is equally applicable to the one in great kiva No. 1. He wrote:

There can be little doubt that the masonry box midway between the south ends of the vaults was a fire altar. In the normal kiva the fireplace is a pit at or near the center of the floor. Here it is raised above the floor and framed with substantial walls of stone. Convenience or caprice would not have justified so wide a breach of custom. It is the belief of the writer that the flame which burned within this inclosure was held in greater reverence than

<sup>26</sup> Morris, E. H., 1921 *a*, pp. 132-135.

<sup>27</sup> Hodge, F. W., 1923, p. 36.

<sup>28</sup> Hewett, E. L., 1922, pp. 125-126.

<sup>29</sup> Hodge, F. W., 1923, pp. 36-37.

<sup>30</sup> Morris, E. H., 1921 *a*, p. 119.

those which warmed and lighted the other kivas of the village, and was no less than the sacred fire of the community.<sup>21</sup>

Why the second smaller fire container should have been placed alongside of the larger one and what significance was attached to it is a matter for speculation. There was no evidence to explain it in a satisfactory manner. One suggestion is that it was for ordinary rather than sacred purposes. An occasional fire for the preparation of food may have been kindled there, in order that the regular flame be not profaned by common usage. Another explanation is that for some reason or other the larger container was abandoned and the smaller substituted for it. If such were the case it probably did not long antedate the abandonment of the chamber, because the amount of ashes in the smaller compartment indicated only a comparatively short period of use.

Close to the center of the chamber was a small circular hole in the floor which may have been a sipapu. Its position was such as to suggest that feature. Whether it fulfilled that function or not is an unanswerable question. The hole was cylindrical in form and filled with clean sand. The sides and bottom were covered with adobe plaster. It was the only one of its kind in the kiva. This is in decided contrast to the condition found at Aztec. The floor of the great kiva there was literally filled with a variety of small holes.<sup>22</sup> No satisfactory explanation as to their purpose was obtained,<sup>23</sup> hence they can be of little assistance in explaining the presence of the single one in this kiva. Unfortunately, for comparative purposes, so little is available on the only other great kivas excavated, those in Pueblito Bonito and Chetro Kettle, that reference can not be made to them.

The two benches in the great kiva proved somewhat puzzling. (Fig. 15, *b*, *c*.) The larger occurred at about the height at which benches are usually found in ceremonial structures, while the top of the second was only a few inches above the floor level, in some places flush with it. It was thought at first that this low, narrow ring might be the top of an older structure which had been replaced by a later and larger one. Trenches dug along the wall soon showed this to be an erroneous supposition, as the courses of stone at most extended only a few inches below the floor and in several places the bottom row rested on it. There is no doubt that the small, low bench was a definite architectural feature and had some function. What the latter may have been, however, has not been determined. Mr. Morris found the same situation at Aztec<sup>24</sup> and was equally at a loss to explain the meaning. The larger bench had a broad top and was faced with masonry around all but a small section of its cir-

<sup>21</sup> Morris, E. H., 1921 *a*, p. 133.

<sup>22</sup> Morris, E. H., 1921 *a*, p. 120.

<sup>23</sup> Morris, E. H., 1921 *a*, p. 133.

<sup>24</sup> Morris, E. H., 1921 *a*, pp. 115, 129-130.

cumference. For a distance of several feet the earth wall of the excavation served as the face of the bench. (Pl. 16, *a*.) What whim of the builders led to the omission of the stone at this particular spot in the wall is another question which only can conjecturally be answered. A shortage of material in properly worked form and a desire to hurry and complete the job could easily have caused such a lapse. When the plaster had been applied to the face of the bench the fact that a certain section had been slighted would not be noticeable, and the workmen took advantage of it. An occasional piece of slipshod craftsmanship seems to have been an early American development. Irrespective of what light the foregoing is viewed in, it must candidly be stated that the plastered earth wall probably was as serviceable and satisfactory as one of stone. Nowhere in the face of the bench was there a niche or pocket of the Katcina niche variety.

The larger bench did not completely encircle the chamber. A section of the northern arc was broken by a block of masonry which rose from the top of the small bench to the floor level of the chamber at that side. This north chamber constituted another great kiva characteristic present in the example connected with house A. On the plan of the ruin this room bears the number 42. (Pl. 1; fig. 15.) It formed an integral part of the kiva, however, and perhaps should have been designated the north chamber or alcove. The inclosure was featureless from the standpoint of interior furnishings. It was bounded on three sides by the walls of adjacent rooms, and on the fourth, the south, opened into the kiva, breaking the continuity of the bench. There was nothing to indicate that a wall of any kind had been placed between it and the circular room. Hence there is no doubt that it must have opened into the kiva. The feature was not unique in this great kiva because a similar condition was found at Aztec<sup>22</sup> and in the Chaco Canyon. The superceremonial chambers at Aztec, Pueblo Bonito, and Chetro Kettle had built-in stairways leading from the kiva to the alcove.

No such provision had been made for gaining access to the north chamber of great kiva No. 1. A small section in the face of the wall rising from the small bench to the alcove floor suggested that the builders intended to construct such a feature. For some reason they changed their minds and filled in the opening, and the upper courses of stone in the wall continued across the blocked aperture unbroken. This is clearly shown in Plate 15, *b*, where the break appears to the left of the standing figures. A trench was dug in the floor of the alcove to determine whether there had been a stairway, later abandoned, at this point. Although the digging was continued down to the foundation of the wall, there was nothing

<sup>22</sup> Morris, E. H., 1921 *a*, p. 121.

to show that such had been the case. If people passed from the alcove to the floor of the kiva, and vice versa, a movable ladder probably furnished the means for so doing. That the alcove had ceremonial significance may be assumed from the fact that in the great kivas located elsewhere these chambers gave every indication of serving as shrine or altar rooms. None of the interior features present in the other examples were found here, but at least a place was provided for them.

There were no peripheral chambers, strictly speaking, around great kiva No. 1. There were bordering rooms at the north and east sides, rooms 35 to 39 and 47 (pl. 1; fig. 4), but they can not properly be considered examples of the type of chambers usually associated with great kivas.<sup>22</sup> Furthermore, it will be recalled that in the discussion of these rooms it was pointed out that the group 35 to 39 was of later construction than the great kiva. In the other large ceremonial houses the encircling rooms constituted an integral part of the structure. They no doubt had a certain significance with respect to the structure as a whole, but that they were not indispensable is shown by their absence in both great kivas at this location.

The problem of roofing the kiva unquestionably was a difficult one, and just how it was accomplished is not known. That a superstructure had once covered the great pit was shown by the burned remains of timbers which were found lying on the floor. They furnished a partial, though not sufficient, clue to enable a complete restoration. There is no question that the four pillars supported large stringers or beams which formed a rectangular framework.

Smaller poles radiated from this frame to the outer wall of the structure, and the central portion, within the bounds of the rectangle, probably had a flat ceiling. This was indicated satisfactorily by the remains of the timbers. Two decidedly important factors could not be determined, however. The first of these was where the outer ends of the peripheral poles had rested, and the second was with respect to the covering at the north side, the alcove portion of the structure.

It was not possible to determine whether the outer ends of the radial poles had been supported by the wall of the structure or had sloped down and rested in the angle formed by it and the top of the main bench. So far as the evidence went, either might have been the case. The results would have been quite different, however. One method would give sloping sides to the superstructure, the other a practically continuous flat roof.

An intricate part of this problem is the relation between the covering on the alcove and that on the kiva. There was clear indication

<sup>22</sup> Morris, E. H., 1921 a, fig. 2.

that the alcove had had a flat ceiling supported by a heavy beam running the long way of the room, from east to west, at the open side. Smaller poles extended from this beam to the back wall. The question which arises is, was the space intervening between this main beam and the north stringer on top of the masonry pillars covered by a flat roof or did it slope down to join the kiva superstructure at a lower level? The ceiling in the alcove had been approximately 7 feet (2.133 m.) above the floor. With a proper allowance for thickness, the roof would have been about 8 feet (2.438 m.) above the ground. Consequently, in order to provide a continuous flat roof out over the north side of the kiva it would have been necessary for the stone pillars to have been 15 feet (4.572 m.) in height. There was not sufficient fallen material in the débris surrounding them to warrant the conclusion that they had been more than 12 feet (3.657 m.) high. Hence it would seem logical to suppose that there was a slight slant from the edge of the alcove roof to that covering the central portion of the kiva. Reverting to the position of the radial poles in this connection, several things must be considered. If the pillars had been 15 feet (4.572 m.) high and these poles were placed in an approximately horizontal plane, the outer wall would have had to rise 12 feet 6 inches (3.81 m.) above the ground level.

The fallen material was only sufficient to warrant the conclusion that there had been an 8-foot (2.438 m.) wall. Even with 12-foot (3.657 m.) pillars there would still of necessity be a slope in the radial part of the superstructure between the central framework and the outer wall. Such an arrangement would have given a slight dome shape to the superstructure. Had the radial poles rested at the back of the bench instead of higher up in the outer wall the latter would have been even more pronounced. With such an arrangement the space above the timbers and inside the wall would be filled with earth up to the level of the wall top. Which of the last two forms of superstructure actually covered the chamber could not be determined. The outer wall did not appear to have been heavy enough to support timbers placed near its top, especially when they were in a slanting position. On the other hand, there were no pole impressions in the bench top along the back wall.

At the alcove side there would have been a gap between the timbers sloping from the edge of that chamber's covering and the main north stringer of the kiva, unless, of course, the complete roof had been entirely flat. This gap could have been bridged without much difficulty by placing a series of small poles across from the one group of timbers to the other. The task would have required more care if the radial supports rested on the bench top, but was not beyond the builders' ability.

Great kiva No. 1 measured 51 feet (15.545 m.) on a north-south line above the large bench. Above the smaller bench on the same diameter it was 47 feet 6 inches (14.478 m.) from wall to wall. On the floor, from lower bench to lower bench, it was 45 feet (13.716 m.). The east-west diameter above the bench was longer than the north-south because the latter was reduced by the alcove projection. Above the main bench, then, great kiva No. 1 measured 54 feet 6 inches (16.611 m.) from east to west. Inside the large bench and just above the small one the same line was 47 feet 8 inches (14.529 m.). Below the top of the small bench the diameter was 45 feet (13.716 m.), the same as that of the north-south.

The main bench ranged from 3 feet 6 inches (1.066 m.) to 2 feet 2 inches (66.04 cm.) in width. The narrowest portion occurred at the east end of the alcove projection. The average height of the main bench above the floor was 2 feet 6 inches (76.2 cm.). The small bench varied between 1 foot (30.48 cm.) and 1 foot 6 inches (45.72 cm.) in width. Its top ranged from the floor level on the east side to 6 inches (15.24 cm.) above it at the north and south.

Three of the support pillars measured 3 feet (91.44 cm.) by 3 feet 6 inches (1.066 m.), while the fourth, the southwest, was only 2 feet (60.96 cm.) by 2 feet 6 inches (76.2 cm.). None of them stood more than 1 foot (30.48 cm.) in height. The northeast pillar was 5 feet 6 inches (1.676 m.) from the edge of the small bench. The southeast one was set 4 feet 6 inches (1.371 m.) into the room and that at the southwest was the same distance from the lower bench. The northwest pillar was closer to the wall. It was only 4 feet (1.219 m.) from the bottom bench. The distance between the northeast and southeast pillars measured 19 feet 6 inches (5.943 m.) and between the southeast and southwest 21 feet 6 inches (6.553 m.). The northwest and southwest ones were 19 feet 6 inches (5.943 m.) apart, while 22 feet 4 inches (6.807 m.) separated the two northern ones.

The eastern subfloor vault was 6 feet 6 inches (1.981 m.) from the northeast pillar and 6 feet 6 inches (1.981 m.) from the southeast. The vault measured 6 feet 6 inches (1.981 m.) by 2 feet 2 inches (66.04 cm.), and its greatest depth was 4 feet (1.219 m.). The shelf at the north end was 8 inches (20.32 cm.) wide and that at the south 1 foot (30.48 cm.). The top of the north one was only 3 inches (7.62 cm.) below the floor, while that at the south was 6 inches (15.24 cm.) lower. The inside edge of the vault was 9 feet (2.743 m.) from the edge of the lower bench at the south side of the chamber.

The subfloor vault at the west side of the chamber was 4 feet 8 inches (1.422 m.) from the northwest pillar and 3 feet 8 inches (1.117 m.) from the southeast. The vault had a total inside length of 10 feet (3.048 m.) and an average width of 2 feet 6 inches

(76.2 cm.). Its average depth was 3 feet 6 inches (1.066 m.). The shelf at the north end was from 1 foot (30.48 cm.) to 1 foot 6 inches (45.72 cm.) wide. That at the south was 1 foot 8 inches (50.8 cm.) wide. The tops of the shelves were 3 inches (7.62 cm.) below the floor level. Six inches (15.24 cm.) below the shelf at each end there were small corner offsets (pl. 16, *b*) where the rounded ends of the bottom portion of the vault met the upper. The inside edge of the vault was exactly 9 feet (2.743 m.) from the west lower bench edge. The small box at the bottom of the vault was 6 inches (15.24 cm.) square and 1 foot 10 inches (55.88 cm.) deep.

The platformlike feature at the west side of the chamber which set the subfloor vault off from the remaining floor level was 6 inches (15.24 cm.) higher than the latter. This variation did not hold true for the entire west side of the kiva but only for about one-half, as indicated on the ground plan. (Fig. 15.) Beginning gradually at about the center, it soon became a pronounced dais.

The pits at the north side of the kiva (fig. 15, *d*) were approximately the same size. That near the northeast pillar was 4 feet 6 inches (1.371 m.) long by 3 feet 6 inches (1.066 m.) wide. Its depth was 1 foot 3 inches (38.1 cm.). The pit between the pillar and bench at the west side was 4 feet 5 inches (1.346 m.) long, 3 feet 6 inches (1.066 m.) wide, and 1 foot (30.48 cm.) deep.

The alcove, or north chamber, room 42 on the plan, measured 20 feet 5 inches (6.223 m.) the long way and 9 feet 2 inches (2.794 m.) the short way. Its floor was 7 feet 3 inches (2.209 m.) above that of the kiva.

Great kiva No. 2, as previously stated, was located in the court formed by the ruins of the three communal houses, A and B, and the small structure to the south in which only one room was excavated. (Pl. 1.) This circular structure was not cleared of the debris which had accumulated in it since it had been abandoned and fallen into decay, but its outer walls were traced and its size determined. Great kiva No. 2 is the largest yet discovered. Its average diameter of 78 feet (23.774 m.) places it at the head of the list. Casa Rinconada in the Chaco Canyon, with a diameter of 72 feet (21.946 m.), has long been regarded as preeminent among the super-ceremonial houses, but it can not measure up to great kiva No. 2. The great kiva at Chetro Kettle, also in the Chaco Canyon, the so-called Great Bowl, is much smaller. Its reported diameter is only 62 feet 6 inches (19.050 m.).<sup>37</sup> That in Pueblo Bonito is slightly less in diameter than its neighbor and measures 60 feet (18.288 m.) across. The example at Aztec has the smallest diameter of the group, 48 feet 3½ inches (14.719 m.).<sup>38</sup> The triple walled tower found by Holmes along the San Juan River has frequently been

<sup>37</sup> Hewett, E. L., 1922, p. 122.

<sup>38</sup> Morris, E. H., 1921 a, p. 115.

referred to as the largest example because the diameter of its outer walls measured 140 feet (42.672 m.),<sup>99</sup> but it does not seem that this structure should be regarded as a great kiva. It may have had an analogous purpose but is not of the exact type.

Because of the lack of excavation in great kiva No. 2 it is not possible to discuss its interior features. It may be assumed that it contained characteristic elements, inasmuch as No. 1 had them. Trenching inside of the outer wall showed that there was a bench and that the north alcove was present. (Pl. 1.) There were clear indications of the stone pillars which supported the superstructure. Whether there were subfloor vaults or not only excavation can determine. The outer wall had never risen much higher than a few feet above the ground level, judging from the amount of fallen stones. For this reason it seems likely that the structure, if it actually was completed, must have had sloping side walls and have been covered with plaster. This would have produced a large, domelike feature in the center of the village which would not have been unpleasing in appearance. This again, however, can be learned only by excavation.

The relation of great kiva No. 2 to great kiva No. 1 and house A is shown clearly by the section through it and the other structures to the top of the cliff back of A. (Fig. 16.) It was at a considerably lower level, in fact was built in a slight basin which constituted the open space around which the dwellings were erected.

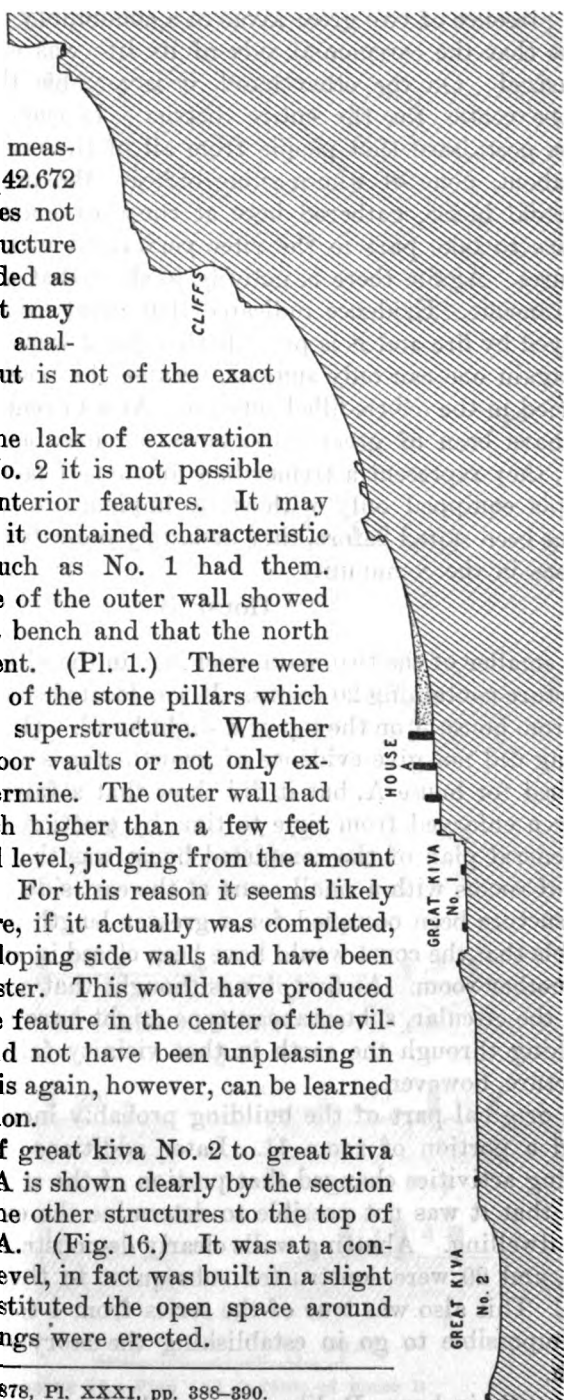


FIGURE 16.—Section through great kivas 1 and 2, house A, and cliff

<sup>99</sup> Holmes, W. H., 1878, Pl. XXXI, pp. 388-390.



The presence of two great kivas in a community of this size might suggest that the ceremonial side of its life was considerably over-emphasized. On the other hand, it is possible that this was the religious center for the entire district. If such was the case it may be postulated that people from all of the many small villages roundabout, none of whose ruins indicate the presence of a large ceremonial house, gathered here at times of major ritualistic significance to take part in the rites performed in the great circular structures. Again, there is nothing to show that the two were contemporaneous. Evidence indicated that great kiva No. 1 had been destroyed by fire and it is possible that No. 2 was built to replace it. Here again one can only suggest, because the true facts in the case lie buried in the débris-filled interior. At all events these structures must have been of great importance, because, as previously mentioned, they represent a tremendous amount of labor on the part of a people equipped only with stone implements. Furthermore, as also has been stated before, they definitely indicate a strong northern influence in the community.

### HOUSE B

The smaller of the two main dwellings in the village, house B, was a structure containing 20 rooms. It was located some distance southwest from house A on the top of a slight knoll. (Pls. 1; 17, *a*.) The building did not give evidence of growth stages as distinct as those described for house A, but it did show that a fairly small structure had been enlarged from time to time by erection of new chambers. The general plan of the completed house was that of a rectangular block of rooms with a small court at the east side. (Fig. 17.) Had the structure been occupied for a greater length of time it is quite probable that the court would have been closed in and thus converted into another room. At first it was thought that a ceremonial chamber of the circular, subterranean type might have been placed there. Trenching through the earth in that vicinity failed to reveal such a structure, however.

The original part of the building probably included rooms 15 to 19 and a portion of room 11. Later additions and attendant remodeling activities changed that portion of the structure to such an extent that it was not possible to determine the exact status of the initial dwelling. Abutting walls clearly demonstrated that rooms 12, 14, 17, and 20 were constructed subsequent to the group just mentioned. This also was true of the series from 1 to 10. Beyond that it is impossible to go in establishing the story of the structure's growth.

The walls in house B, like those in the later portions of A, were built of cubical blocks. (Pls. 17, *b*; 18, *a*.) But in contrast to the

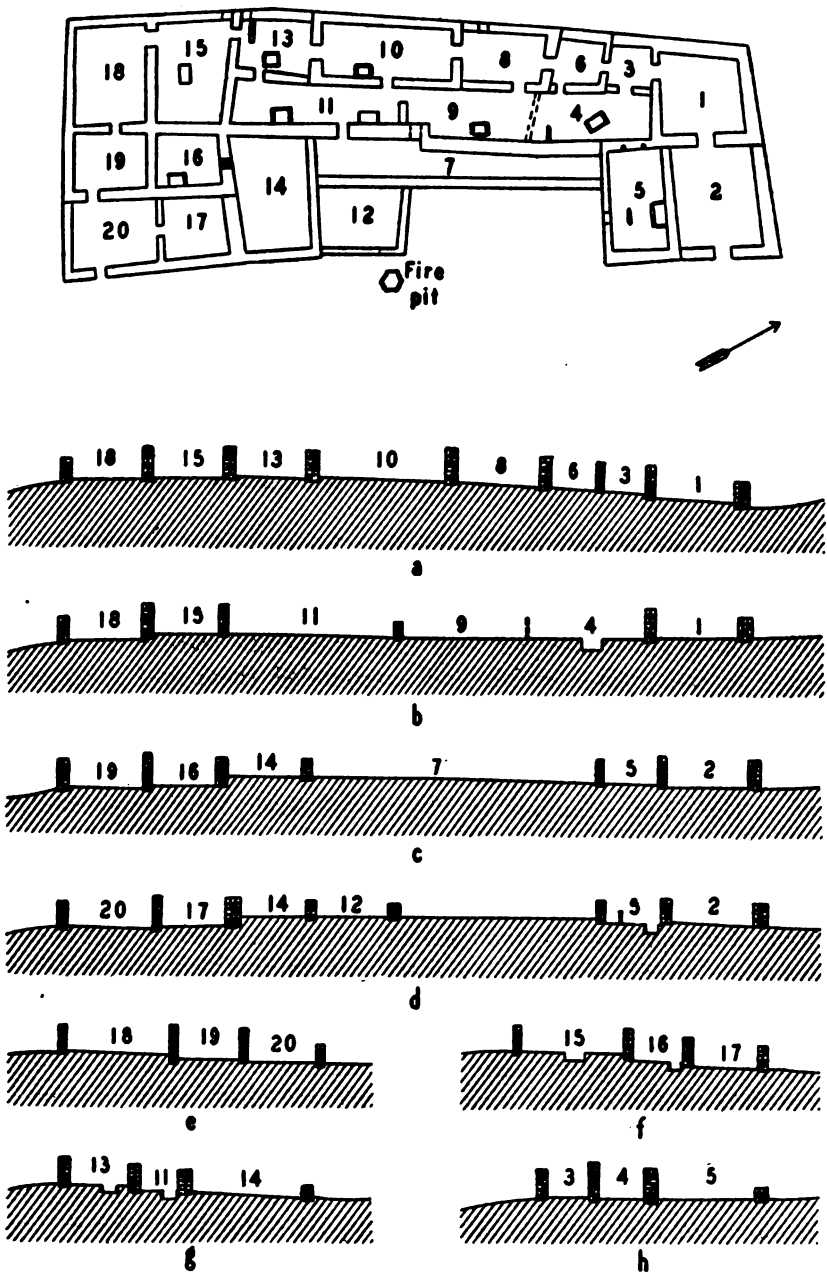


FIGURE 17.—Plan and sections of house B

masonry in the larger building the stones used in this structure had been more carefully worked and shaped. It is possible that house B may have been erected by the same group, or one related to it, which built the later portions of house A. In this instance, however, the results were better.

There was nothing of particular interest in a majority of the rooms in house B. In a few instances there were features which warrant a more detailed consideration. Room 5 may be mentioned in this connection. Like rooms 20 and 50 in house A, it suggested that it might have had some ceremonial significance. It had a distinct ventilator at the south side and a deflector between it and the fire pit. (Fig. 17, room 5.) The inclosure may have functioned as a rectangular kiva or, as in the case of the other rooms mentioned, possibly was a fraternity chamber. It was the only one in the house which could be considered in such a light. Several other chambers, 8, 18, and 15, had small openings in their west walls which probably functioned as ventilators, but they did not have a true deflector in association.

Room 5 was of still further interest because of the fact that its west wall had been reinforced by two poles set upright in the masonry. (Pl. 18, *b*.) The actual timbers were no longer present, having long since decayed, but their imprints were still plainly visible in the plaster which had surrounded them and the spaces provided for them in the masonry were quite in evidence. Although this feature was unique in the village here under consideration, it has been found elsewhere in the Southwest. Examples are to be seen in the Chaco Canyon, in Pueblo del Arroyo, at Aztec, and in various structures scattered along the San Juan.

Rooms 4 and 9 had been separated by a pole-and-mud partition. This was the only case of such construction found during the entire course of the summer's investigations. Just why such a wall should have been placed here and nowhere else in the two houses is not known. This difference in wall material is indicated on the plan (fig. 17) by dotted lines. The partition was no longer present in the ruins but the poles were plainly visible in the floor and large fragments of the plaster which had encased them were present in the débris. Rooms 4 and 9 had been destroyed by fire and the charred roof material was lying on the floor when they were uncovered. That this misfortune had fallen on the people during the occupancy of the building was suggested by the fact that a large number of pottery vessels were found sitting along the base of the wall in room 4 and culinary jars were in place in the fire pits in both 4 and 9.

Room 7 was of interest purely because of its unusual length and corresponding narrowness. There were no indications that it had

been used for living purposes. It is possible that its function was solely that of a storage chamber. The doorway between it and room 11 would have made it quite convenient for the people in that portion of the dwelling.

One point of contrast between houses A and B which should be mentioned is that of the doorways. House B had 18 which were open and one which had been blocked. There were only 7 in A and 5 of these were in the later sections. Both of those in the old original part of the building were inside openings and had been blocked early in its growth. Just what significance should be attached to this question of the doorways is debatable. It may be of no consequence whatever, and then again considerable importance may be attributed to it. As a suggestion, and this should be considered in the light of a postulation and not the statement of fact, attention may be called to a previous conjecture, namely, that the village was the result of a fusion of two groups of people, one coming from the general Chaco region to the north, the other from the Upper Gila to the south. (Pl. 2.)

The general introduction brought forward the idea that the northern centers felt the pressure of incoming marauders much earlier than the more southern communities. As a consequence the practice of making fortresses out of the dwellings probably was earlier in its development in those districts. This same condition contributed in some degree to the southern movement of northern peoples who no doubt carried their building habits with them. Granting such to be the case, the conditions in the village at the mouth of Red Paint Canyon may be interpreted as showing that the people from the north in building their dwelling, house A, adhered to the custom of providing few doorways, even though there may have been no actual necessity for such action in this district. On the other hand, the group from the south may have migrated before they had been subjected to any pronounced depredations and had done away with the custom of providing numerous doorways. In keeping with their habits, they erected a structure which contained a fairly large number.

The lack of circular ceremonial chambers in the block of the building, as well as their absence in the earth outside, presents another perplexing problem. It is rather difficult to explain why one group of people in a community should have built kivas while another failed to provide them. One reason which could be given is that the inhabitants of house B may have joined those in the large structure for the performance of their ritualistic observances. Such a practice would have obviated the necessity of constructing chambers of their own. It hardly seems in keeping with Pueblo custom, however, to think that such was the case. The small, more personal form of kiva usually accompanied each house or section

of a dwelling occupied by a special group or clan. There would not be as much likelihood of communal usage in their respective cases as in the large structures dedicated to major functions sacred to the entire village. Hence some other reason may have been responsible. It is possible that the builders of house B were not devotees of the circular kiva, having come from a region where present knowledge suggests that it was not a prominent feature in the dwellings. A rectangular inclosure of the room 5 form may have sufficed for their requirements. If such were the case it would appear that that particular chamber, as well as the similar ones in house A, may have had a definite relation to the rectangular type of kiva rather than that it was a prototype for the fraternity room as distinguished from the clan kiva. At any rate the occupants of house B did not build any of the highly specialized circular structures.

There was only one exterior fire pit associated with house B. (Fig. 17.) This is in some contrast to A, where a number were provided. The one example in this instance was located close to the southeast corner of the small court. It was roughly circular in form and was lined with stone slabs. The pit had an average diameter of 2 feet (60.96 cm.) and a depth of 1 foot 6 inches (45.72 cm.).

Close to house B, as well as in the vicinity of house A, there were a number of basins cut into the rocks which projected above the surface of the ground. (Pl. 1.) They averaged a foot (30.48 cm.) in diameter and ranged from 6 to 10 inches (15.24 to 25.4 cm.) in depth. At first it was thought that they were mortars of the type frequently observed in other parts of the country. Careful inspection of their rims and sides failed to show any of the wear which would result from the use of a pestle. Consequently it was decided that they must have been for some other purpose.

The first light shower of the season demonstrated their function. They were so placed that every bit of water which fell on the rock into which they were cut ran into the basin and was preserved. (Pl. 19, *a*, *b*.) In other words, they were small storage tanks.

The general character of house B with respect to its position on the top of a small knoll is clearly shown by the sections through the various rooms. (Fig. 17.) There was a slight slope toward the north and south from the central rooms in the back tier of the building. (Fig. 17, sec. *a*.) The middle portion of the structure did not show this to as marked an extent, although the floor in room 18 was lower than the others. (Fig. 17, sec. *b*.) The two rows at the front demonstrated a decided slope at the south end of the building. (Fig. 17, secs. *c*, *d*.) From west to east there was a decided slope through most of the rooms. (Fig. 17, secs. *e*, *f*, *g*.) Only the series 3, 4, 5 were practically on the same level. (Fig. 17, sec. *h*.)



*a.* View showing location of B with respect to A



*b.* Looking south across B

HOUSE B



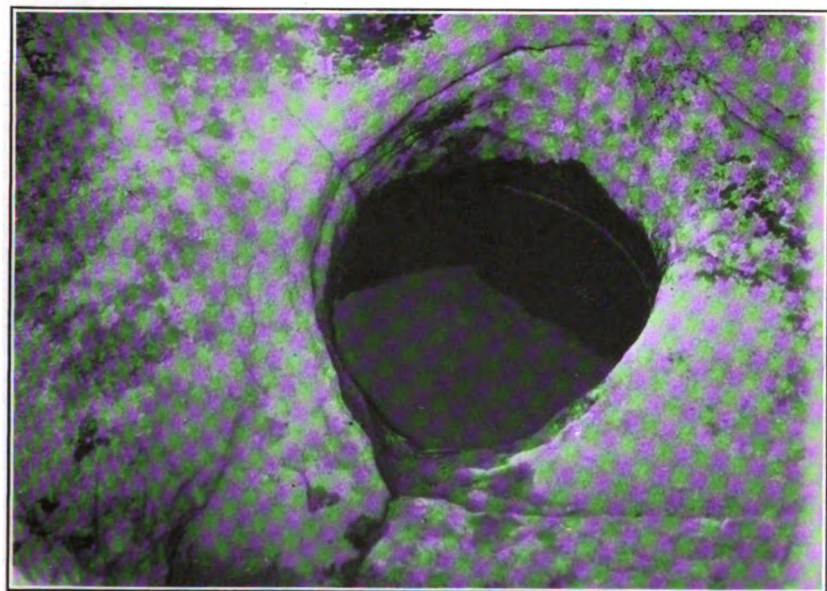
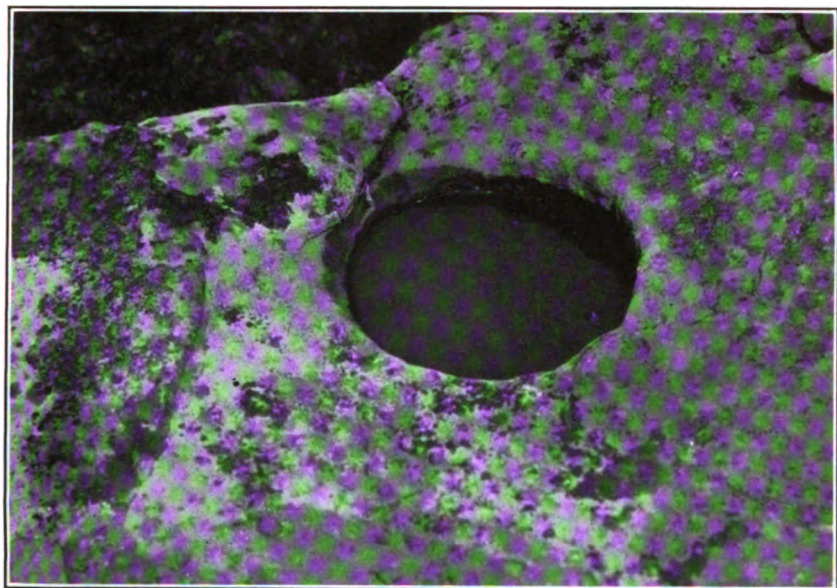
*a.* South end of building showing masonry



*b.* Interior of room 5

DETAILS OF HOUSE B



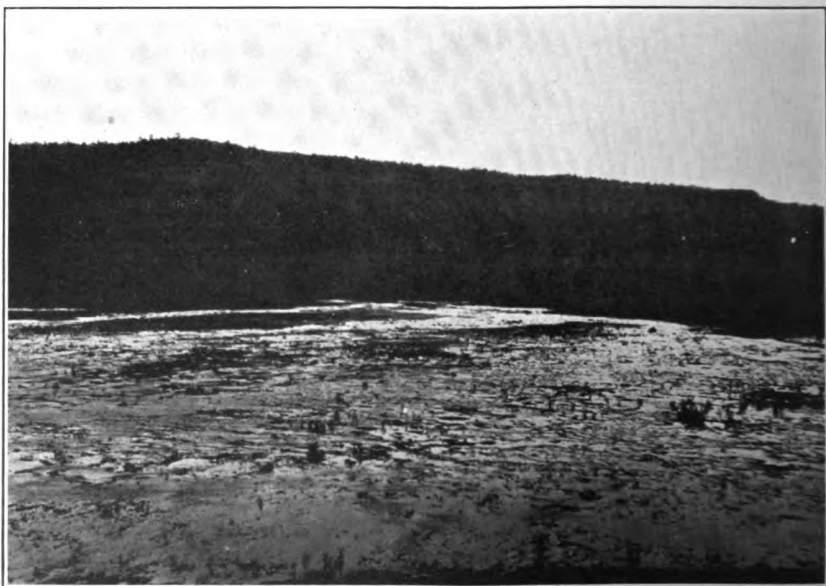


BASINS CUT IN ROCKS





*a.* Coming out of canyon mouth



*b.* Sheet spreading over valley bottom

FLOOD WATERS FOLLOWING A RAIN

There were two refuse heaps close to house B; one was located at its north end, the other at the south. The general practice in communities of this period was to pile the refuse to the east or southeast of the dwelling. To have done so here, however, would have placed the dump between the house and great kiva No. 2, a factor which possibly led to the use of two small mounds at each end of the building.

#### LOCATION OF FIELDS

The Village of the Two Great Kivas was ideally located from the standpoint of available crop land. Both Red Paint and Lonesome Canyons had comparatively broad, flat bottoms in which considerable planting could be done. Furthermore, there was a larger expanse of ground extending across Nutria Valley from the mouths of the tributary canyons which provided ample additional space for corn, bean, and squash fields.

Not only is the land well suited to planting, but it is so located that drainage water from both canyons spreads out in a thin sheet over a large part of it. As a matter of fact this feature may have played a large part in the choice of the site. It will be recalled that in the introduction mention was made of the location of most of the Zuni villages, both ancient and modern, with respect to the terrain and the possibility of adding to the moisture obtained from precipitation by means of an overflow of water derived from the higher ground. The present site is a good example of this. Several times during the summer heavy rains brought down considerable flood water which spread out in a thin sheet over a large section of the valley just south of the ruins. (Pl. 20, *a*, *b*.) Although the water came down the side canyons with considerable force, it spread out near their mouths and formed an alluvial fan. There was no danger that fields placed there would be washed out or that the plants would be buried. This flooding occurred several times during the summer. The intervals at which the water came down were sufficiently frequent to warrant good crops. A similar amount of moisture in ancient times would readily have nourished a plentiful supply of vegetal products for an even larger community.<sup>40</sup>

#### LESSER OBJECTS OF MATERIAL CULTURE

The lesser objects of the material culture of the inhabitants of the Village of the Great Kivas are represented by pottery vessels, stone and bone implements, ornaments made from the same materials, heads of unidentifiable animals carved in stone, a few charred

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<sup>40</sup> For more detailed consideration of Flood-water Farming, see Bryan, Kirk, 1929.

fragments of basketry and fragments from a piece of textile probably used as an article of clothing. As will be noted from the list of articles secured from the excavations, the bulk of the specimens are objects made from imperishable material. Hence they present a one-sided picture of the arts and industries of the people. It should be borne in mind that there probably were an equal number of articles which, because of the material from which they were made, could at best have a very transitory existence. Clothing, sandals, baskets and various textiles, implements fashioned from wood, and other perishable substances decay very rapidly unless conditions are especially favorable for their preservation. It is only in rare instances that ruins located in the open, as these were, yield such specimens. Hence it is easy to fall into the error of thinking of the culture of such a site in terms of pottery, stone, and bone. Even though the other group of objects is characterized largely by its absence it should not be forgotten that they once existed and no doubt formed an important part of the commodities employed daily by the people. The nature of articles belonging to this group has been determined by finds made in cliff dwellings and dry caves. There a protecting layer of dry sand and an almost total lack of moisture has preserved them through the centuries. In describing the specimens from this site only half the story is told. The remainder, unfortunately, could not be retrieved by the investigations.

### POTTERY

The pottery secured from the houses and burials consists of forms typical of one major period in Southwestern ceramics, namely, the classic or Pueblo III. A few sporadic pieces suggest survivals from the preceding phase, Pueblo II, but the majority are unquestionably characteristic of the great era. The vessels as a whole may be grouped under two main headings, culinary and nonculinary. This classification is not entirely satisfactory, because an occasional bowl or jar may have served in both capacities. But from a general point of view the grouping serves to facilitate description and discussion of the various forms. There was a marked tendency on the part of the potters to differentiate between the vessels which were to be used over a fire and those which were to serve solely in the capacity of containers. A jar intended for cooking purposes had a different composition from the standpoint of the mixture of clay which went into its manufacture from those which were intended for other purposes. Furthermore, the surface treatment is different. The culinary pots of the Pueblo III period are characterized by indented corrugations covering the entire exterior surface. This form of pottery is frequently called "thumbnail" or "finger marked." The non-

culinary group has smooth surfaces and some form of painted decoration. In the nonculinary group there are several types, including the well-known, widely distributed black on white; red vessels with a black decoration; polychrome wares consisting of red containers with designs in black and white pigment; buff or cream-colored jars and bowls with designs in red bordered by black; yellow or buff bowls with red interior and black ornamentation and red designs on the exterior. A very small number of red bowls present a polished or burnished black interior.

The containers in both groups of wares do not present a marked number of shapes; the culinary vessels in the main consist of wide-mouthed, globular-bodied jars. A second minor shape consists of handled vessels belonging to the pitcher class. In the nonculinary wares there are short-necked, globular-bodied water and storage jars, globular canteens, seed jars, pitchers, ladles or dippers, bowls, and mugs.

The culinary jars fall into two groups from the standpoint of shape, the main variation being that of the line of greatest diameter. In some instances this occurs at about the center of the vessel, while in others it is somewhat lower down on the side. A good example of the group with the greatest diameter at approximately the center is illustrated in Plate 22, *a*; the specimen next to it, Plate 22, *b*, is typical of the other group. As will be observed from Plates 21, 22, and 23, the general practice was to smooth a broad band around the rim. This extended down the side of the vessel a distance of 1 inch to 1½ inches (2.54 to 3.81 cm.). The rim on some examples has a pronounced outcurve, as in Plates 21; 22, *a*, *b*; and 23, *c*, *e*. On other specimens it rises more gradually from the sides of the jar to the lip of the orifice. (Pls. 22, *c*, *d*; 23, *b*, *d*.) There does not seem to be any correlation between the rim treatment and the body form. The sharply outcurved type is present on both the shape with greatest diameter near the center of the side walls and on that where the major circumference is farther down on the jar. The same may be said for the other style of rim.

The bottoms of the culinary jars are rounded; in no instance is a flat bottom to be observed. Some of the specimens, Plate 21 for example, have a tendency to a sharp rounding of the surface, while others, Plate 22, *a*, *b*, have a more gradual curve.

An occasional culinary vessel had small nubbin or lug handles placed on the exterior near the rim. On some there was just a single projection, while on others there were two. In the case of the paired nubbins they were placed at opposite sides of the jar. The lugs are just below the lip of the orifice in some instances and in others they are located farther down on the sides of the vessel. An example of the latter, also of the paired form, is illustrated in Plate 22, *c*.

There is some variation in the indented corrugation on the exterior surfaces of the jars. The vessels may be placed in three main groups on this basis. The largest number constitute a class characterized by continuous indented corrugation, as illustrated in Plates 21; 22, *c*; 23, *a*, *c*, *d*. The second group, numerically, is composed of jars on which the indentations occur in bands separated by smooth corrugation. (Pl. 22, *a*, *b*.) The third, represented by only a few specimens, comprises the vessels with indented corrugated upper portions and smooth bottoms. (Pl. 22, *d*, *e*, *f*.) As will be observed from the photographs, the indentations are not as finely made on these jars as on the examples in the other group. This is a characteristic more commonly found on the culinary jars of the Pueblo II period. The jar pictured in Plate 22, *e*, is structurally interesting because of the fact that it was made in two pieces rather than by the usual method of continuous coiling of the clay from the bottom to the top. The specimen shows clearly that the lower portion was made as a bowl and the neck then fitted to its rim. It was not a common feature at this locality, as only the fragments from one other jar showed a similar technique.

Vessels in this group were occasionally ornamented with appliqué decorations. These were fastened to the exterior while the clay from which the jar was made was still moist. (Pl. 23, *c*.) The appliqué figures took the forms of scrolls, volutes, undulating fillets suggestive of snakes, and turkey tracks. These figures were either placed well down on the side of the vessel or just below the rim, as in the example illustrated in Plate 23. Culinary jar ornamentation of this type had a comparatively wide distribution throughout the Pueblo area during the classic or great period. Kidder and Guernsey found it in northeastern Arizona.<sup>41</sup> Holmes pictures an example from the Hopi country.<sup>42</sup> Specimens of it were found on the Mesa Verde by Nordenskiöld and Fewkes.<sup>43</sup> Morris reports its occurrence both at Aztec and in the La Plata districts.<sup>44</sup> It was quite commonly used by the potters in the Chaco Canyon and Hough found a form of it on vessels from the Upper Gila.<sup>45</sup>

Pitchers in the culinary group seem to have had the same body shapes as the larger jars, the main difference between the two classes being that of size and the presence or absence of handles. This conclusion is not based on complete examples because with the exception of a single miniature pitcher (pl. 26, *a*) this type of vessel is represented only by fragmentary specimens. The handles

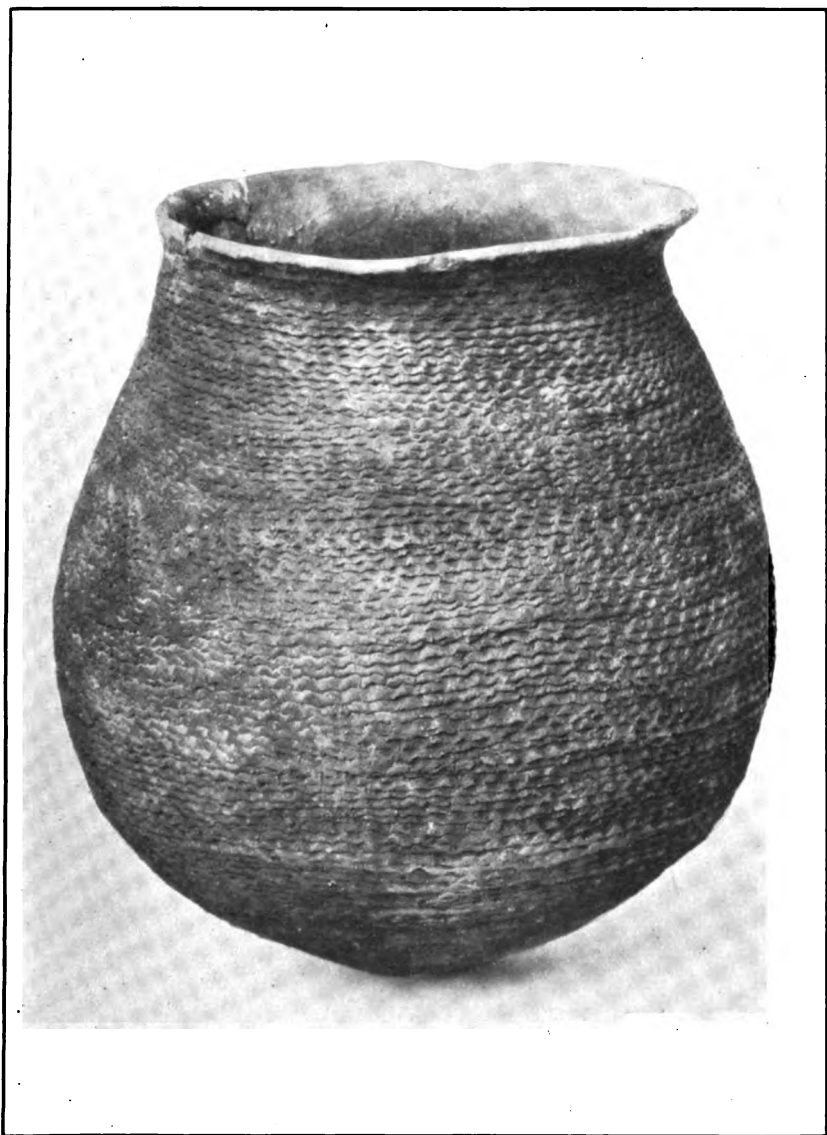
<sup>41</sup> Kidder, A. V., and Guernsey, S. J., 1919, p. 142; pl. 58, *g*.

<sup>42</sup> Holmes, W. H., 1886, fig. 252, p. 283.

<sup>43</sup> Fewkes, J. W., 1911 *b*, pl. 23, *a*; Nordenskiöld, G., 1893, fig. 46.

<sup>44</sup> Morris, E. H., 1919 *a*, fig. 42, *a*; p. 71. 1919 *b*, pls. 38, *b*; 39, *b*.

<sup>45</sup> Hough, W., 1914, pl. 6, no. 16.



CULINARY JAR

*a**b**c**d**e**f*

VARIOUS FORMS OF CULINARY JARS



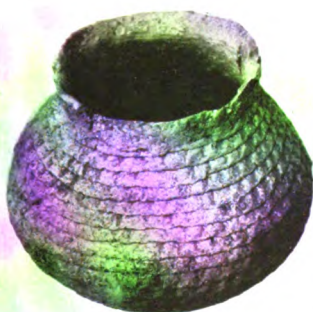
*a*



*b*



*c*



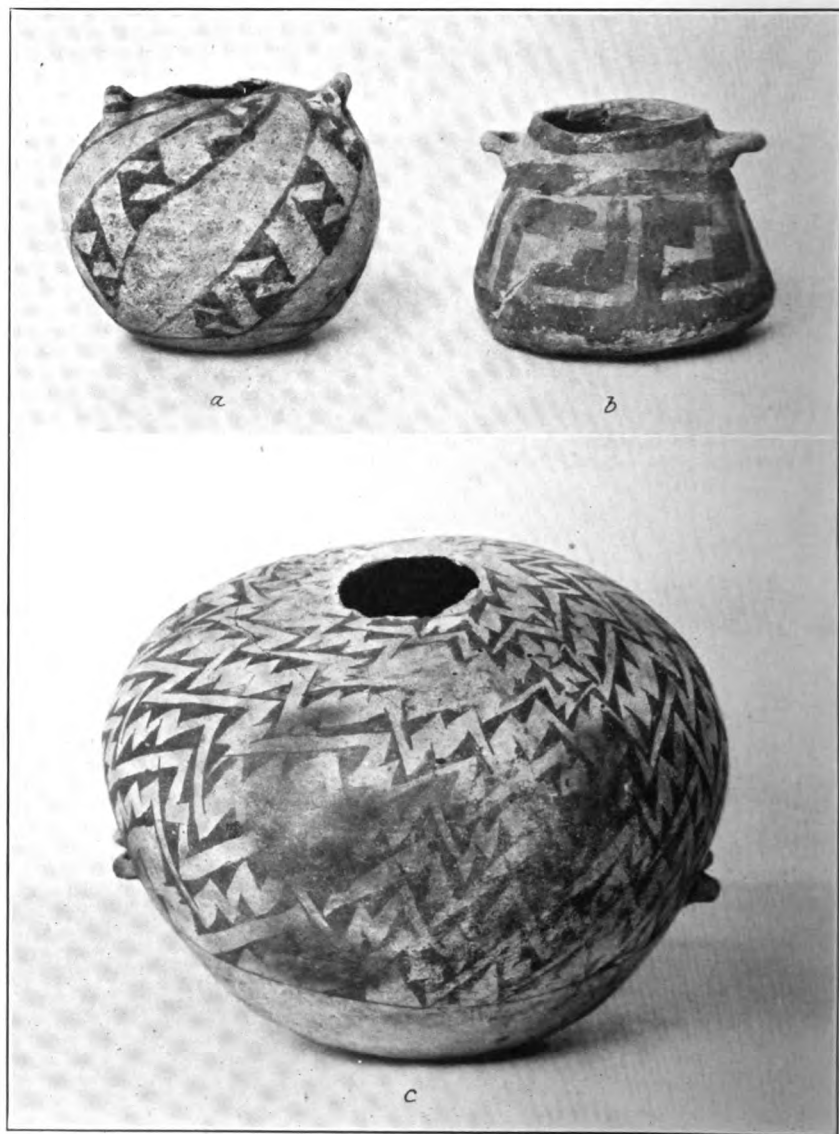
*d*



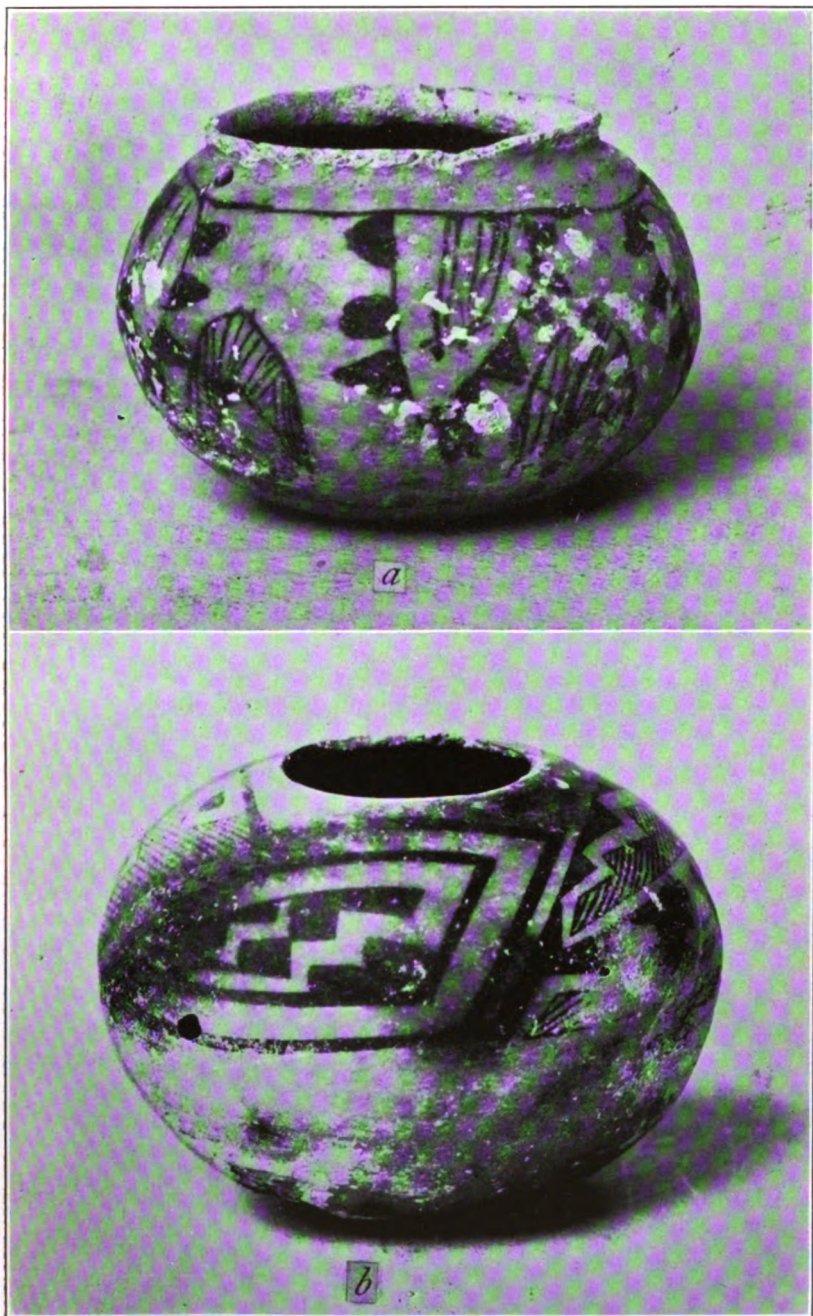
*e*

FIG. 1. TYPES OF SMALL CULINARY VESSELS





BLACK-ON-WHITE POTTERY



BLACK-ON-RED VESSELS

*a**b**c**d**e**f*

MINIATURE PITCHERS AND JARS

consist of single, double, and triple fillets of clay. When more than one fillet was used the common practice was to place them side by side. Sporadic examples are found, however, where the strands were twisted around each other or braided. The handles extended from just below the lip of the orifice to the shoulder, or region of the greatest circumference of the vessel. In a few instances the top of the handle was flush with the lip, as in the case of the miniature pictured in Plate 26. This was not common if the handles and fragments found are a criterion for the group. Evidence shows that the handles were fastened to the pitchers, during the process of manufacture, by the riveting method; that is, when the body of the pitcher was completed and the handle fashioned holes were punched through the side of the vessel at the points where the upper and lower ends were to be attached and the extremities were placed in the perforations and smoothed down on the inside and blended with the wall of the container. The outside edges of the holes were pressed around the handle and the joints carefully smoothed. The vessel was then ready for the drying and firing process.

There is a greater variety of forms in the vessels comprising the nonculinary group. The black-on-white and various colored wares might logically be considered as separate groups, but for a consideration of shapes it will suffice to deal with the painted wares as a unit. The larger water or storage jars, both in the black-on-red and black-on-white, are of the typical globular form found in Pueblo III throughout a greater part of the area. The main body of the vessel is well rounded and there is a slight tendency to a flattening of the upper portion around the neck. The latter is short and squat, with a restricted orifice. Plate 24, *c*, is a good illustration of the body form in this type of vessel. Unfortunately the neck was broken off, while it was in use by some of the inhabitants of the village, and the edges of the fracture smoothed down. Consequently the nature of the neck is not shown. It probably was similar to those on other jars, such as depicted in the outline drawings, Figures 19 and 20.

The handles on the large jars are of several different varieties. The commonest form is that of a single loop or flat band placed well down on the sides of the vessel. An occasional handle of this type shows that it was fashioned from two fillets rather than one. Another handle which seems to have been rather extensively used might be considered a variation of the first form. It consists of a single loop or fillet which had the central portion pushed in and welded to the side of the jar so that at first appearance the handle suggests that two small loops has been placed side by side. The jar, Plate 24, *c*, has handles of that type. Another group of jars is characterized by indented handholds. These were made while the vessel was being fashioned by pushing in a small area in the side of the jar. Handles

of this nature, if they may be designated as such, were very common in the Chaco Canyon.

Canteens or small water bottles are represented in the collection only by black-on-white vessels. Containers of this group are characterized by full globular bodies and small necks with restricted orifices. Plate 24, *a*, illustrates the body shape for this group. The neck has been broken off of this vessel, but indications are that it was similar to the one illustrated in the drawing, Figure 21, *a*. Canteen handles were of two forms, one type consisting of simple loops placed at opposite sides of the orifice as in the case of Plate 24, *a*. The other handle style has mushroom-headed lugs placed in a similar manner. (Fig. 21, *a*.) Judging from the canteen fragments and number of lugs found during the digging the latter was the predominant form.

Seed jars are not numerous in the collection. The black-on-white form of this type of vessel has a rounded bottom with distinctly depressed top. (Fig. 22.) In the black-on-red series the bodies are more globular and the tops only slightly depressed. (Pl. 25, *b*.) The orifice in both the black-on-white and black-on-red groups tends to be comparatively small. One black-on-red specimen, however, has a wide orifice with a distinct rim. The latter might even be called a squat neck. (Pl. 25, *a*.)

Pitchers have full globular bodies and tall necks. The necks are of two forms. One group is characterized by sides which rise obliquely from the shoulder to the lip. (Pls. 27, *d*; 28, *b*, *e*.) The other type has vertical sides rising from the body to the orifice. (Pls. 27, *e*; 28, *a*, *f*.) Occasionally there is a slight outcurve just below the rim. (Pl. 28, *d*.) Handles are of the round flat or effigy form. They are attached to the neck below the rim and join the body at the shoulder. The effigy type of handle (pl. 28, *f*) is one which occurs quite frequently on vessels from the Upper Gila region. Occasional examples of it are also found in the Chaco Canyon wares.

Ladles or dippers are all of the bowl-and-handle type. (Pls. 29, 30.) No example of the half-gourd or scoop forms were found, and there were no fragments to indicate that such had been made in the village. One specimen (pl. 30, *a*) suggests a modified survival of the form in that it has a concave handle. The bowl portion of the object, however, is separated from the handle by a clay partition. The handles on the smaller ladles are solid, but the larger examples have the hollow tubular variety. The ends of the handles were treated in a number of ways. In some instances they were bifurcated, in others a small hole was punched through the clay. (Pls. 29, *c*; 30, *c*.) Still further examples show that a small strand of clay was pulled out from the end and doubled back onto the top of the shaft. (Pl. 30, *b*.) A number of the hollow tubular



*a**b**c**c**d**e*

## POLYCHROME AND RED WARES



handles contain objects which rattle when the dipper is shaken. This is a feature commonly found in pottery of this form. It may be attributed to the small pellets of clay punched out of the handle when perforations were made (pl. 30, *c*) in it, presumably to prevent its cracking during the firing process. A number of broken handles show that they were molded around a stick. The latter apparently was left inside and disappeared as a result of the firing process which fixed the object in its permanent form. This raises the point as to whether or not the holes punched in some of the handles might not have been for the purpose of allowing the wood to burn out. This is especially true of examples where the holes were cut out rather than punched in. The perforations could easily have served a double purpose of air vents and allowance for the expansion and contraction of the clay during the baking process. Broken sections from ladle bowls show that the handles were attached by the riveting method.

Bowls fall into two general groups from the standpoint of shape. One is the hemispherical, in which the height and half the diameter are approximately the same; the other, a group of shallow containers in which the height is appreciably less than half the diameter. There are more of the latter in the black-on-red polychrome series than in the black-on-white. (Pl. 31, *a*, *b*.) The rims on the bowls are of two types. The commonest form has a direct rounded or slightly flattened lip. The other, not numerically large, has a slight outcurve with a beveled edge. (Fig. 18.)

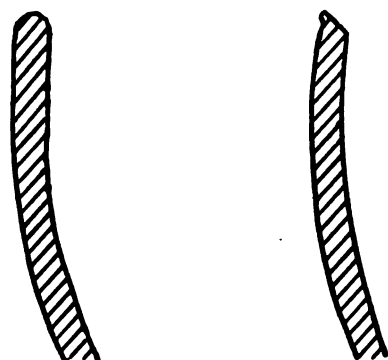


FIGURE 18.—Bowl-rim shapes

Mugs are represented only by fragmentary specimens. Judging from the pieces, in some cases more than half the vessel, they are all of the characteristic Proto-Mesa Verde type.<sup>46</sup> As a matter of fact the vessels are typically Proto-Mesa Verde in character and may well be trade pieces from villages belonging to that culture.<sup>47</sup>

From the standpoint of surface treatment the nonculinary wares present some interesting features. All of the black-on-white vessels have a slip. That is, after the container had been smoothed during the process of manufacture, while the clay was still moist, it was then dried and a wash of "liquid clay" applied. The latter consisted of a saturated solution of water and clay to which a light coloring substance, probably kaolin, had been added. When this

<sup>46</sup> Kidder, A. V., 1924, pl. 27, *a*.

<sup>47</sup> Kidder, A. V., 1924, pp. 65-68.



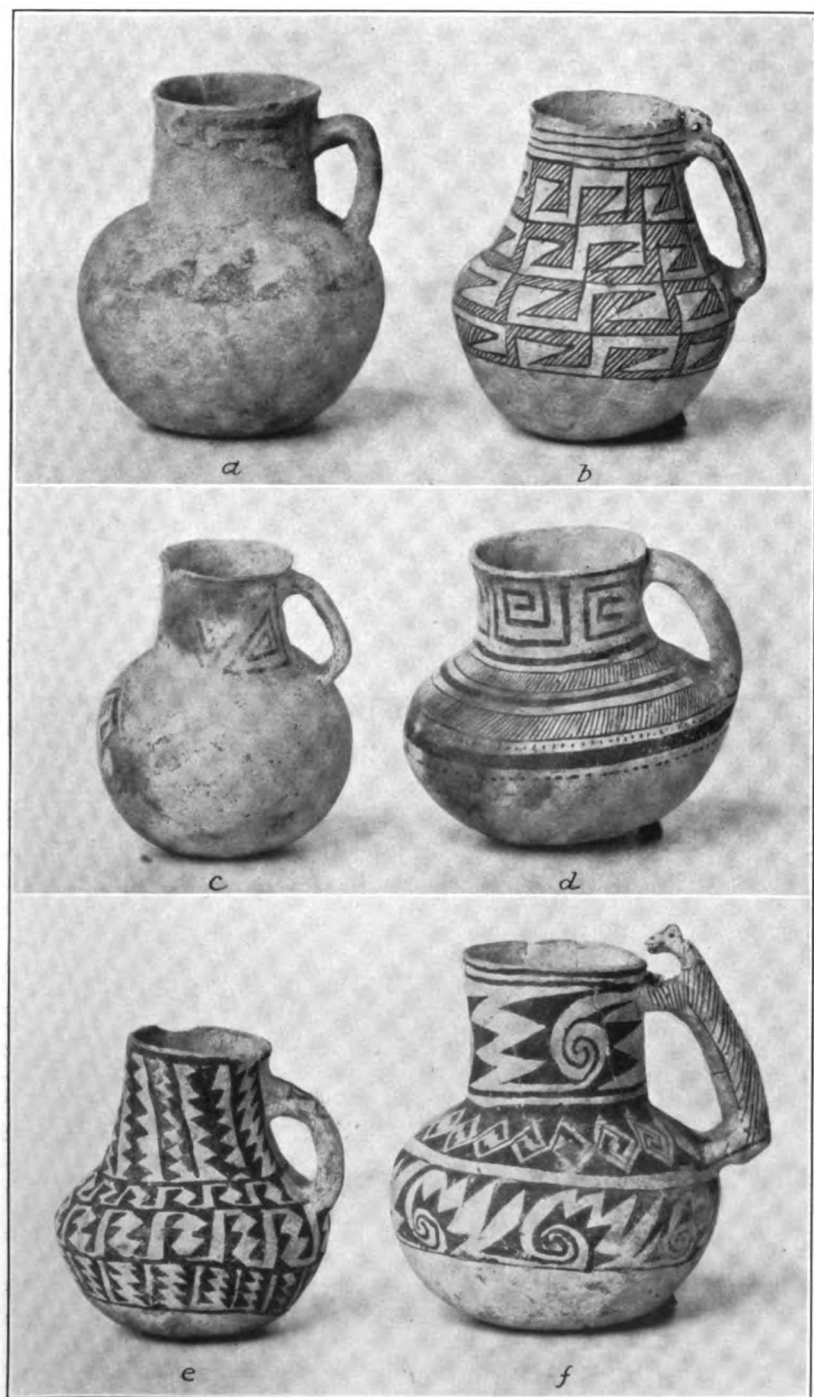
had dried it was rubbed with a polishing stone until a smooth surface was obtained. This produced what is called the slip. The light-colored surface on the black-on-white vessels varies from a dull slaty gray to a chalky white. This in large measure seems to be correlated with the quality of the slip. Where the latter is thin the gray base color of the vessel shows through and detracts from the lightness of the surface wash. The pigment in the decoration ranges from a brownish black to a good black. This may be attributed to the firing process. When a vessel was properly baked the design came out a good black, but if there was a tendency to over-firing the brownish-black hue resulted. A majority of the vessels indicate that a mineral pigment was employed in painting the design. A few examples, however, show that a form of carbon paint was used.<sup>48</sup> Mineral pigments in designs are one of the characteristics of the Chaco Canyon ceramic industry.

The black-on-red wares owe their base color to the use of a slip containing pigment of the desired hue. The general shade in this group tends to a maroon and not a clear red. The paste or material in the walls of the vessels ranges from a gray to cream or buff color. The texture is rather coarse, due to the mixture of sand and ground potsherds used as a binder or temper in the clay. The designs were painted in a dull black and were applied to the surface after it had been polished. This form of red ware is represented largely by bowls, although an occasional pitcher or large jar seems to have been made. It is one of the types of red ware commonly called "Little Colorado," which had a wide distribution throughout the central portion of the Pueblo area.

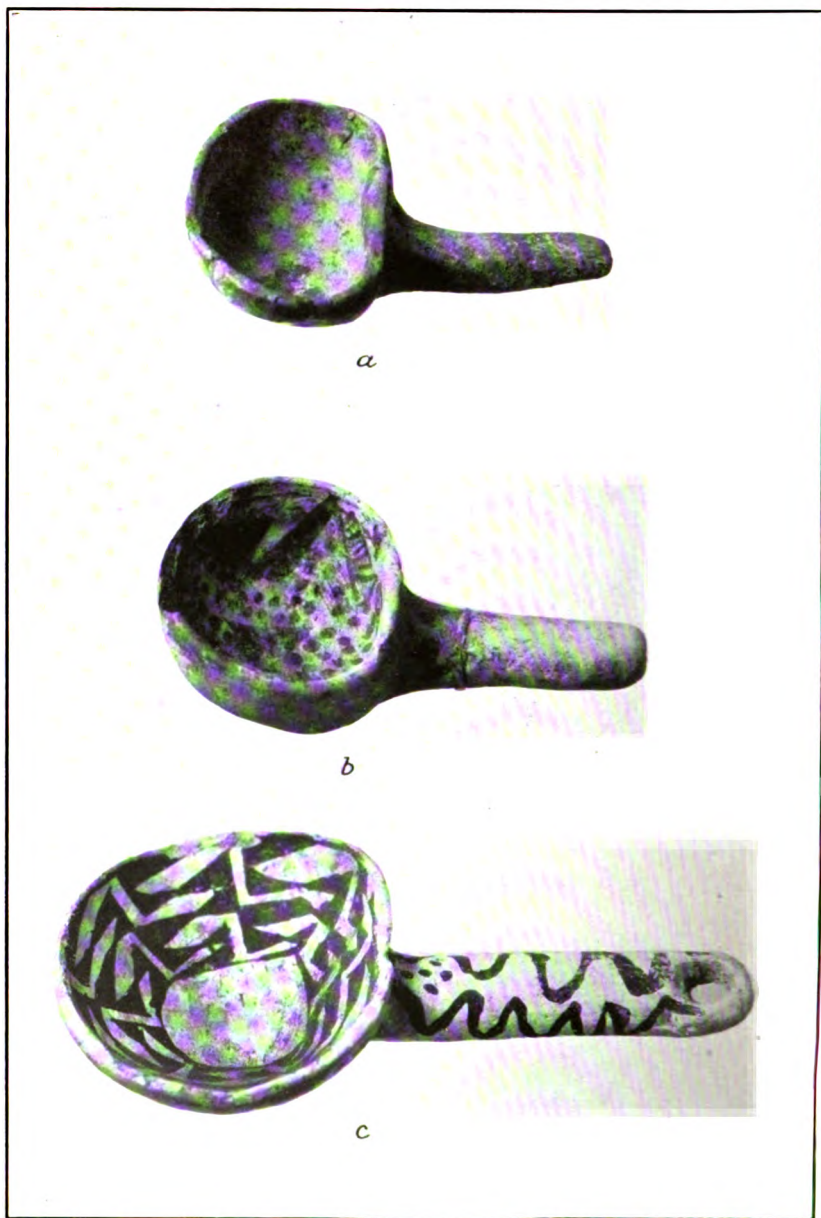
A second form of colored ware which, strictly speaking, is a polychrome, is closely related to the type just described. The slip color varies from maroon to bright red, with an occasional specimen suggesting a slight orange shade—the latter being decidedly rare, however, in this collection. The design is painted in a good black and on bowls there was an exterior decoration in white. (Pl. 31, b.) This also is in a form commonly called Little Colorado and seems to have been a development from the earlier type. In addition to the white on the exterior, these vessels differ from the plain red in that the surface polish was applied over the decoration. Bowls belonging to this kind of polychrome ware were first given special attention as a result of Doctor Hough's work in the Little Colorado region, particularly in the section south and southeast from Holbrook, Ariz., 30 years ago.<sup>49</sup> Specimens of that variety of Little Colorado ware have been found at the Mesa Verde, in the Chaco Canyon, along the Rio Grande, and in northern Mexico. It had a

<sup>48</sup> Hawley, Florence M., 1929.

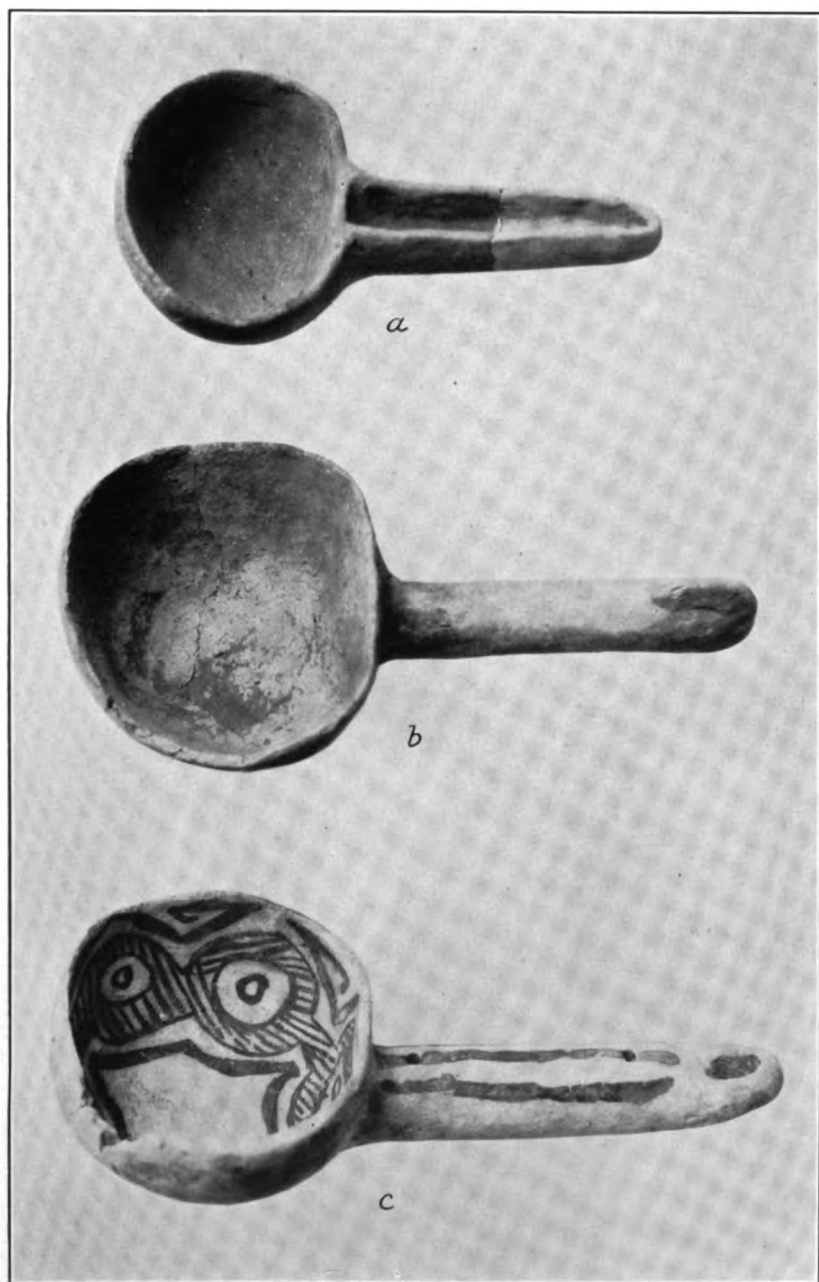
<sup>49</sup> Hough, W., 1908, pls. 35, 46, 63.



BLACK-ON-WHITE WARE PITCHERS



BLACK-ON-WHITE LADES



LADLES, BLACK-ON-WHITE GROUP





POLYCHROME BOWLS





wide and far-reaching distribution, and is the type most commonly associated with the term "Little Colorado."

A distinct type of polychrome consists of vessels, bowls especially, on which the three-color effect was obtained through the use of two slips, one red, the other a light cream color. The interior of these vessels is red with a black decoration. On the exterior the light slip, probably white but assuming a slightly off-tone cast because of the red underlay, was applied from a line some distance below the rim. A decoration was then painted with slip paint such as covers the interior of the vessel. (Pl. 27, *a*, *b*.) The locale of pottery of this nature has not been determined, but indications point toward the reaches of the Salt River to the southwest. One of the examples (pl. 27, *b*) is almost identical with a vessel found at Elden Pueblo, near Flagstaff, Ariz., by Doctor Fewkes. Both of these specimens suggest that they were copies of a style of ornamentation to which the potters were unaccustomed rather than true examples of the type. A further development of this style of surface treatment is illustrated by the small jar, Plate 27, *c*. In this case a light-colored slip was applied over a red vessel. Then the decoration was painted, first in black, then in red. This produced a very pleasing polychrome effect. The design would have been even more striking had the black been outlined in red rather than painted over and the second color allowed to extend beyond the borders of the first. This jar also suggests a polychrome found in the Salt River district and might be considered a possible prototype for the Gila varicolored pottery.

Another form of polychrome ware, represented only by bowls, in general appearance is quite similar to the form described in the preceding paragraph. The technique used in their manufacture was quite different, however. Instead of a light-colored wash forming the background for the decorations on the exterior, no slip at all was used. The base or paste of the vessels is a buff or orange in tone, and the exterior ornamentation consists of designs painted with the slip mixture used on the interior, the latter simply being continued from the edges of the band around the rim. This band resulted from the practice of carrying the interior slip over the lip and down the outside wall for a short distance. (Pl. 31, *c*.) Occasionally a circular space in the bottom of the interior of these bowls was left without a slip. The walls were treated with a coating of the pigmented surface wash and the design painted in black. The effect produced by such an interior is striking. The material in the walls of the containers in this group is coarse and friable. The tempering material or binder mixed with the clay consists of ground rock and potsherds. Whether this form of polychrome de-



veloped as the result of influence from the Salt River potters or vice versa is a problem which can not be solved until more information is available on both groups. The type has been known for many years as Houck ware, because the first examples of it to come to the attention of students were found in the vicinity of that Arizona town. Future investigations may show the nucleus to be elsewhere and the present designation of it a misnomer. In so far as this site is concerned, it was the oldest polychrome. It occurred in the lowest levels of the dump heaps and the refuse-filled rooms of house A, while the other forms appeared well toward the tops of the deposits.

The red pottery with burnished or polished black interior is represented in the collection by only two specimens and a number of fragments. The lack of an appreciable amount of this type suggests that the few pieces found were importations and not locally made. This kind of ware is very common in the sections of the Little Colorado to the west and might easily have been carried to this village. The paste in the vessel is very coarse and sandy, and the edges of the potsherds have a marked tendency to crumble. The black is good and has a slight luster. The exterior color ranges from dark red to maroon.

#### DESIGNS ON THE PAINTED POTTERY

The decorations painted on the nonculinary vessels were placed on the exterior of large jars, pitchers, seed jars, canteens, and mugs; and on the interior of bowls and ladles. None of the black-on-white bowls or ladle bowls have an exterior decoration, but in the case of the black-on-red and polychrome vessels it is common. The same elements of design and type of decoration were used indiscriminately on all the varieties of nonculinary pottery. This feature is so pronounced in the collection that it is practically impossible to tell from the design itself whether it came from a black-on-white or colored container. The main elements used in the decorations consist of solid and hachured figures. On some specimens solid patterns were used exclusively; on others there is only the hachured form of ornamentation. Additional vessels have combinations of the two placed in contrasting and balanced order. On bowls the majority of the patterns are of the band variety. A smaller proportion are characterized by an all-over design, and a few examples have a quartered style of decoration. On the large jars the ornamentation extends from the neck over most of the body; in fact, only a small area at the bottom is unpainted. The necks on these vessels present an additional zone of decoration and are embellished by a series of repeated figures. The canteens and seed jars are decorated with patterns extending from the neck or orifice over a major portion of

the body. Pitchers have two forms of decoration. One style separates the vessel into two main zones, the neck and the body. The other treats the vessel as a whole. The mugs were painted with a broad band design, extending around the central portion of the body, bordered by heavy framing lines above and below.

An example of a balanced design composed entirely of solid figures is shown by the jar, Plate 24, *c*. This form of decoration was so widespread in its distribution that it is difficult to assign it to any one group or district. Similar examples have been found along the San Juan, in the Chaco, and at many Little Colorado sites.

The method of combining solid and hachured figures to form a pleasing decoration is illustrated by the drawing, Figure 19. The main elements in this design are interlocking frets, a form of pattern widely used during the Pueblo III era. The hachured portion is particularly interesting because it illustrates a combination of two styles. The characteristic hachure of the Chaco Canyon wares is marked by the use of oblique composing lines and that of the Upper Gila by lines running parallel to the borders of the figure. In the decoration on this jar both forms appear. This illustrates a point mentioned previously, namely, that in some instances there apparently was a fusion between two styles of ceramic art. The rectilinear fret figures repeated around the neck of the jar are common on vessels of this type. A variation frequently found has an interlocking feature, so that the design forms a continuous band. A fragment from such a vessel bearing that type of ornamentation was found by Hodge during the course of his excavations around the circular kivas which he uncovered near Hawikuh. Portions of other large jars from that site bear combination hachured and solid decorations very suggestive of that depicted in Figure 19.<sup>50</sup>



FIGURE 19.—Pattern on black-on-white jar

The pigment on this specimen was applied after the vessel was polished and has a brownish-red hue as the result of overfiring. Potsherds from black-on-red jars found in both A and B houses in the Zuñi Reservation village show that similar designs were employed on that group of vessels. The combination of opposing hachured and solid elements seems to have been a favorite red-ware

<sup>50</sup> Hodge, F. W., 1923, pl. xx.

pattern. It is significant, however, that the hachured portions are of the Upper Gila and Little Colorado form rather than that of the Chaco Canyon.

A typical Upper Gila black-on-white jar decoration is shown in Figure 20. On this vessel it will be noted the hachure lines in the triangular elements run parallel to one side of the figure and that the long connecting arms are filled with parallel rather than oblique hachuring. The "eye" spots in the solid triangles are typical. This design as a whole may be considered another example of an interlocking fret pattern. The decoration on the neck is very simple, consisting as it does of a series of units composed of three short parallel lines. The pigment on this vessel has a soft, lustrous appearance which is obtained only by polishing over the design. In this respect the example is in distinct contrast to the preceding.



FIGURE 20.—Black-on-white jar decoration

The polychrome jar, Plate 27, *c*, with its combination black and red decoration presents another example of the interlocking fret style of pattern; also of a balanced solid design. The decoration was so spaced and placed that a 7-pointed star was formed around the orifice. This is apparent only when one looks directly at the top, as shown in Plate 27. The use of star figures, both positive and neg-

ative, was quite common in the upper Little Colorado region and to some extent in the Salt River district. The band of interlocking fret figures around the neck of this jar illustrates clearly that element in decoration.

Canteens were found only in the black-on-white wares. The designs ran largely to solid elements; as a matter of fact, no examples of a hachured decoration were observed on any of the fragments from vessels of this type, nor do any of the whole specimens have it. On one example a series of six oblique bands was placed on the body of the container, extending from the neck to a line drawn around the walls just above the bottom. The chief element employed in each band was that of a series of solid triangles. (Pl. 24, *a*.) The surface finish on this particular vessel is very rough and the slip unusually thin. As a consequence, the background for the decoration is not all that might be desired. The design itself was slovenly done, and

although the pigment is a fairly good black the canteen is not striking in appearance. The general effect is that of the work of a beginner. An example of the use of broad, heavy lines in a fret motif is illustrated by the drawing, Figure 21, *a*. In this case four figures were placed around the upper part of the body of the canteen. No ornamentation was placed on the neck. Whether or not the mushroom-headed handles bore some form of decoration can not be answered, because the top portions are missing. Handles of this form found scattered through the refuse heaps were observed to be decorated. The ornamentation usually consisted of a simple figure on the upper portion or top. A circle, dot, cross, group of small dots, spiral, or series of concentric circles were the elements generally employed.

The vessel, Figure 21, *b*, is a curious cross between a seed jar and a canteen. The bottom portion has a typical seed-jar form, as far

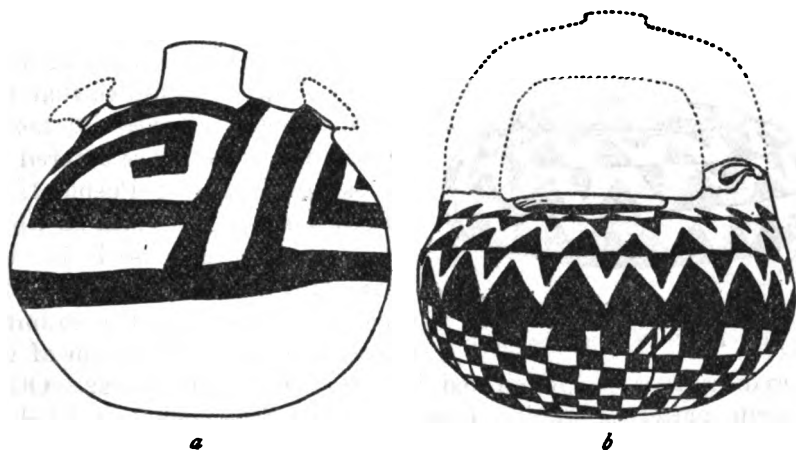


FIGURE 21.—Canteen and stirrup-handled jar patterns

as the black-on-white vessels are concerned, but in addition there originally was a hollow loop handle of the stirrup type, as indicated by the dotted line in the drawing. This had been broken off prior to the object's use as a mortuary offering and could not be found. For this reason the shape and height of the handle are merely postulated, as is also the orifice and short, squat neck at its top. Vessels of this type are not unique in the Southwest, although they are not found in any great numbers. During the course of his investigations in the circular kiva group near Hawikuh, Hodge found an example in the black-on-white wares. This specimen, however, did not have an orifice in the upper part of the body, such as the present, and may truly be called a canteen.<sup>51</sup> Fewkes obtained a somewhat similar vessel in colored ware while excavating in the Chaves

<sup>51</sup> Hodge, F. W., 1923, Pl. XXVIII, c.

Pass region in Arizona.<sup>52</sup> The form is also known along the Upper Gila, as well as in the Chaco Canyon.

The design on the vessel pictured in Figure 21, *b*, is an interesting illustration of the extent to which solid elements may be used. The lower portion of the body from approximately the line of greatest diameter to the bottom is covered with a checkerboard pattern, while on the upper half solid triangular elements prevail. The top part of this decoration is very suggestive of the ornamentation on one of the black-on-white seed jars. Triangles resting upon and pendent from lines drawn around the walls of a vessel are very common in the decoration of the black-on-white group, especially in the northern parts of the Pueblo area, although they were more prevalent in the earlier stages of ceramic development than in the classic and early historic phases. The checkerboard pattern is one which was employed over a large portion of the Southwest, but its area of greatest popularity seems to have been in the eastern portion of the Little Colorado region and in the Chaco Canyon. As a matter of fact,



FIGURE 22.—Seed jar decoration

present evidence indicates that the checker motif attained its major importance in the range covered by the eastern phase of Pueblo I.

Seed jars in the black-on-white series were ornamented in the main with variations of the solid type of decoration. The example referred to in the discussion of the preceding vessel is illustrated by the drawing, figure 22. Other favorite patterns, judging from numerous fragments, consisted of variations of the fret design, and an occasional example showed that a band of checkerboard had been placed around the body. There were so few seed jars represented in the material obtained at this site, however, that it is not advisable to draw definite conclusions with respect to this group.

Black-on-red seed jars were consistently decorated with designs of the combination solid and hachure style. (Pl. 25, *b*.) The decoration on the vessel just referred to is typical. It is interesting to note that the hachure is of the Chaco style, a characteristic noted in all cases in this group. As in the case of the black-on-white, there were not many specimens of this shape in the black-on-red and none in the polychrome pottery. The general character of the vessels in this group is similar to that of the black-on-red bowls. The slip is a dark maroon color, and the black pigment was applied after the surface was polished.

<sup>52</sup> Fewkes, J. W., 1904, Pl. xxxvi, *b*.

Pitchers show somewhat more diversity in decoration than do some of the vessels just described. Solid, combination solid and hachure, and straight hachure constitute the main patterns. A good example of a design composed entirely of hachure is illustrated by the specimen, Plate 28, *b*. This is a characteristic Chaco Canyon decoration and depicts the form of treatment in which the neck and body of a vessel are regarded as a unit rather than two distinct zones. The pattern and shape are typical of the middle period in the ceramics at Pueblo Bonito in the Chaco Canyon. Examples of combination solid and hachure designs are depicted by *c* and *d*, Plate 28. Both of these vessels received the zone treatment. Around the necks are fret symbols, while the bodies have contrasting solid and hachured figures. In one case the pattern is a variation of a complicated interlocking fret motif similar to that on the large black-on-white jar, Figure 19. It, too, has both the Chaco and Upper Gila styles of hachure combined. Unfortunately, the vessel is weathered to such an extent that the ornamentation is difficult to see, particularly in the photograph. The second vessel has a simple pattern composed of alternating solid and hachured bands. Some variation was provided by the two rows of dots, one separating the lowest hachure and solid band, the other encircling the bottom solid line. Although the hachure is of the Chaco Canyon form, the decoration as a whole, as well as the shape of the vessel itself, is more suggestive of the Upper Gila wares.

Solid designs are illustrated by *e* and *f*, Plate 28. On both of these specimens the field for decoration was separated into zones. On *e* the neck was treated as one and the body as another. Three sections were marked off on *f*. The neck constituted one, the shoulder another, and the region of greatest body diameter the third. Both decorations are characteristic of the solid patterns found throughout the eastern Little Colorado district. The zoomorphic handle of *f*, however, is highly suggestive of the Upper Gila pottery. Two more examples of the solid design are illustrated in Figure 23. The first has a double-zoned decoration. As in the case of some of the other specimens, the neck has a different design from that on the body. The predominant element in both parts of this decoration is a solid triangle, the different ways in which it was used resulting in a fairly complex pattern. In the band around the neck opposed stepped figures composed of two triangles were placed in alternation, one pendent from the top framing line, the other rising from the bottom of the band. The tips of the smaller triangles in each touch, so that a single symbol is suggested. Three of these figures constitute one unit of the design, and there are three such units in the band. Separating them are two sets of four parallel lines. The

space where the third group of lines would normally fall is filled by the handle. The band around the body of the jar consists of two rows of opposed triangles separated by a series of dots. This pattern, except for the dots, is almost identical with the upper portion of that on the seed jar, Figure 22. The second decoration, *b*, Figure 23, is a continuous decoration covering the neck and body. It does, however, separate into two units, one of which surrounds the neck and the other the body. The main motif is that of the interlocking fret. On both of these examples the pigment is a clear, sharp black, applied to the surface after the vessel was polished. Both pitchers are suggestive of the Little Colorado black-on-white from the region south of Holbrook.

Typical designs for pitchers of the black-on-red series are illustrated by the two specimens, Plate 27, *d*, *e*. The first has two main zones like some of the black-on-white vessels. In this instance the



FIGURE 23.—Designs on black-on-white pitchers

decoration around the neck is in two parts, namely, the band of pendent triangles just below the rim and the checkerboarding on the central portion of the neck. The band around the body of the vessel consists of contrasting solid and hachure figures, the hachure again being of the Chaco Canyon variety. The design on the second pitcher (pl. 27, *e*) is made up of simple elements, yet presents a rather complicated appearance. It is composed of three bands, one around the upper portion of the neck, the second encompassing the lower half of the neck and the shoulders, while the third surrounds the body. The top band consists of three broad, heavy lines, parallel with the rim on each side of the neck, extending from the handle to a unit of checkerboard pattern at the front of the vessel. This same type of figure is present in the decoration on a number of black-on-red bowls and seems to be quite typical in the region between the Puerco and Little Colorado Rivers. The second

band has alternating rows of parallel lines and solid triangles. The row of triangles at the base of the neck has a single framing line connecting the apices and another the bases. Above the unit composed of the triangles are two bordering lines. Between the lower framing line of this group of triangles and those comprising the band around the shoulder are four parallel lines. The bottom row of triangles is also framed by lines connecting the tops and bottoms. The band around the body of the vessel consists of a series of oblique panels composed of opposing rows of triangles whose apices touch and, as a result, produce negative diamond-shaped figures. Each of these panels is separated by a series of three oblique parallel lines. The pigment in the design is a soft, lustrous black, which was polished over, and as a result appears to have sunk into the paste. Judging from museum specimens and potsherd collections, this is a typical Little Colorado vessel of the kind found in the region from Holbrook south to Showlow and east into the drainage of the Puerco of the west. This particular specimen is the only one which has a decoration painted on the bottom. The latter is very simple, however, consisting as it does of a circle quartered by two lines intersecting at approximately the center.

Pitcher handles in both the black-on-white and black-on-red wares in a majority of cases bear some form of ornamentation. The latter in general is quite simple. It may consist of a series of parallel lines running lengthwise with the long axis, cutting obliquely across it or at right angles to it. An occasional specimen has a single fret or spiral figure. Other examples were ornamented by a strip of checkerboard. Only one zoomorphic figure, an indeterminate quadruped, was observed.

Mug fragments indicated that the decorations had been of the typical Proto-Mesa Verde variety. That illustrated in Figure 24 is characteristic. The main band around the center of the vessel, composed of solid and hachured elements, illustrates one common form of design for this group. The use of heavy, balanced bordering lines above and below the main band is one of the traits normally present in Proto-Mesa Verde decoration. The design on the handle of this mug (fig. 24, *b*) is also characteristic.

Bowl decorations partake of the same general nature as those on the other containers. There is some variation, however, due to the form of the field on which the decoration was applied. The commonest style of bowl pattern in the black-on-white wares was that of the band. All-over and quadrate designs are less prevalent in the group of specimens. Typical examples of band designs are illustrated by the bowls *a*, *b*, *c*, and *e*, Plate 32, and *a*, *b*, *c*, *d*, and *f*, Plate 33. The chief elements in the decoration of *a* and *b*, Plate 32, are inter-



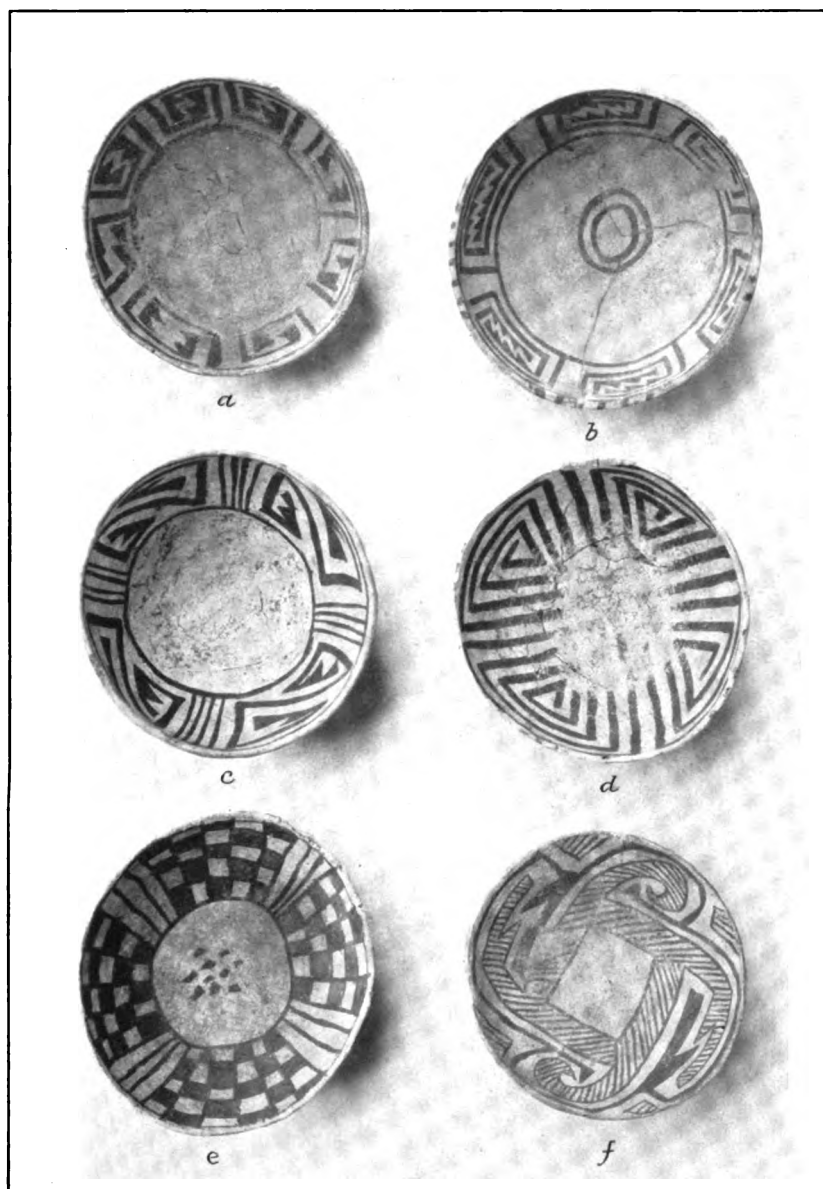
locking frets. Those in *b* are somewhat more elaborate than *a*, but the general character of both is the same. The ticked or dotted rim of *b* illustrates a feature common to a certain group of wares in the Chaco Canyon and one which is typical of the Mesa Verde and Proto-Mesa Verde ceramics. The present example is more closely related to the Chaco Canyon form of pottery. Four similar yet not identical fret symbols constitute the main elements in the design *c*, Plate 32. Four checkerboard units separated by parallel lines were the elements used in making up the decoration for *e*, Plate 32. All four of these decorations are typical of the black-on-white wares in the eastern portion of the Little Colorado region.

Other forms of band designs composed of solid figures are shown in Plate 33, *b*, *c*, and *d*. Another example of checkerboard figures is illustrated by *b*. In the case of this design there are eight large

*a**b*

FIGURE 24.—Decoration on black-on-white mug

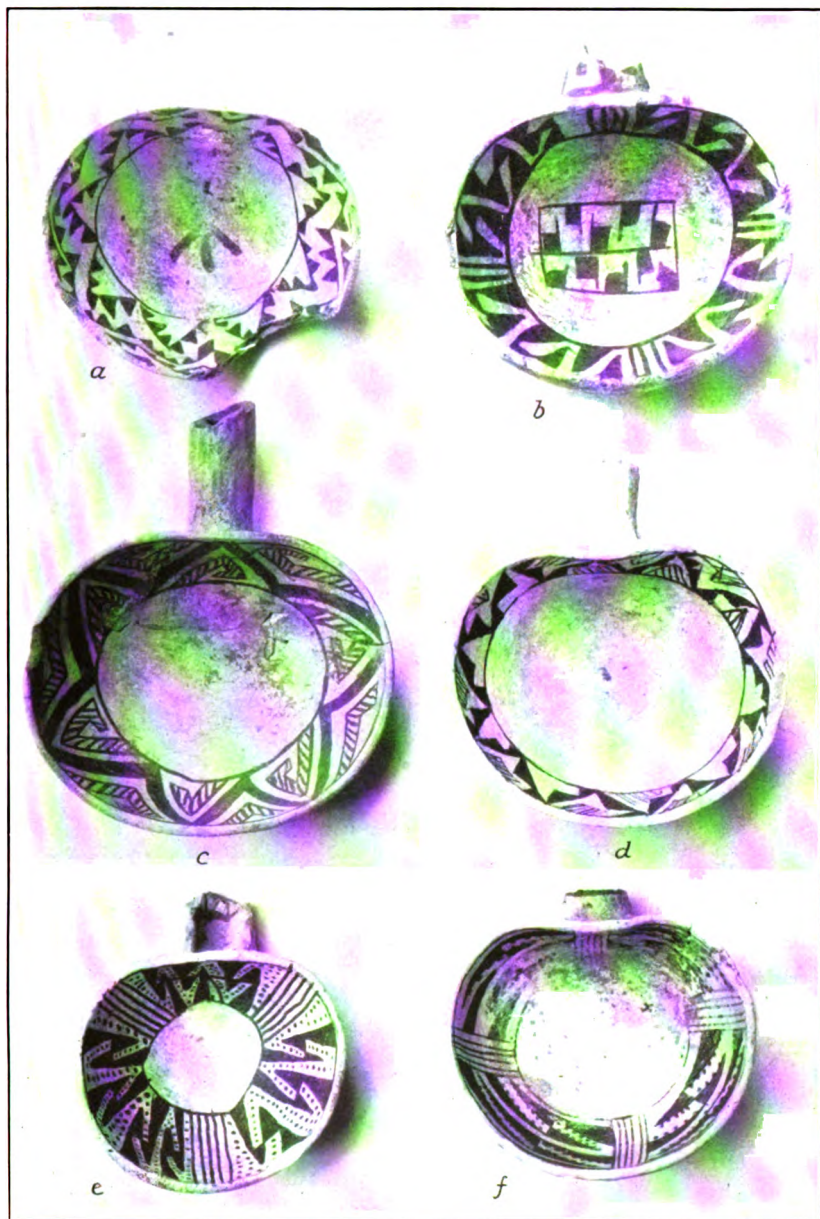
units interspaced with seven smaller ones. Through failure properly to space the figures sufficient room was not left for the eighth small unit and as a consequence only a single line extending from the top to the bottom of the band separates the two large units at that point. The large checker patterns vary in their make-up. Five of them have 4 rows of alternating black and white spaces, while the other 3 have but 3. The small units also differ; 3 of them have but a single column, while 4 are composed of 2. The bottom of the bowl was decorated by three lines of solid triangles which intersect at approximately the center. This portion of the pattern is so faded that it is not possible to see distinctly all of its elements. Still further checkerboard patterns of the band form are shown in Figure 25. Both of these are typical of one style of treatment of that motif. It was not confined to this immediate vicinity but was wide-



BLACK-ON-WHITE BOWL INTERIORS



DESIGNS IN BLACK-ON-WHITE BOWLS



LADLE BOWLS, BLACK-ON-WHITE WARES



spread in the region between the Puerco of the West and the Little Colorado and occurs, to some extent, along the Arizona-New Mexico line north of the Puerco. A large group of vessels from the Chaco Canyon were similarly ornamented. In the latter case it was also employed on vessels other than bowls, such as tall-necked pitchers and cylindrical vases.

The involved fret design on *c*, Plate 33, is the only one of its kind in this collection. It is very suggestive of certain Little Colorado decorations but apparently is an off pattern and too individualistic for close correlation with any one culture or any particular site. The simple decoration on *d*, Plate 33, is composed of two rows of opposing terraced figures. There is nothing unusual or characteristic, from the standpoint of district or culture, in this decoration. The design on the bowl *a*, Plate 33, is one which is commonly found

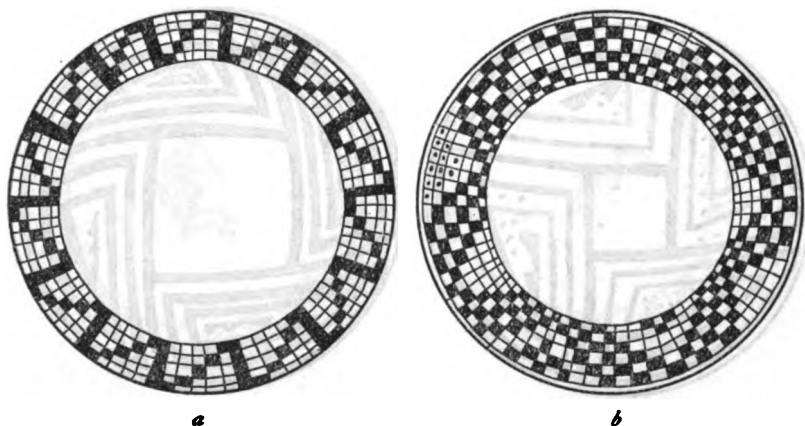


FIGURE 25.—Checker patterns from black-on-white bowls

in considerable variation throughout the eastern reaches of the Little Colorado area. The series of triangular figures separated by groups of parallel lines form a pattern which is simple yet pleasing.

A unique example of a combination solid and hachure decoration is that on the walls of the bowl pictured in Plate 33, *f*. In this case a zigzag hachured figure was painted around the interior just below the rim, and a series of solid fret symbols were extended from its lower angles. These figures were balanced by small frets pendent from the rim above the hachured element.

Solid and hachured figures in contrasting patterns of the modified curvilinear and rectilinear swastika motif are illustrated by the bowls, Plates 32, *f*, and 33, *e*. Both of these examples are typical of designs found in the hachured wares group in the Chaco Canyon. The second design is also suggestive of an Upper Gila decoration of this form. As will be observed from the photograph, both Chaco

Canyon and Upper Gila styles of hachure are present. The vessel itself, however, is more like those from the northern than the southern district. Quadrate symbols of the elaborated swastika type are also found in purely solid patterns. In the case of these designs the arms of the swastika are extended to form a fret figure. Figure 26 illustrates two decorations of this type. The first one, *a*, is not well done, and, like some of the other specimens, suggests the hand of a beginner. The second, *b*, exhibits the practiced hand of an experienced ceramist. It is characteristic of the pattern type for both black-on-white and black-on-red vessels. The decoration is one which has a wide distribution. It occurs on vessels from the Chaco Canyon, northeastern San Juan area, and the Little Colorado region.

Another solid design composed of fret figures which is typical in the Chaco region and occurs in large numbers throughout the eastern

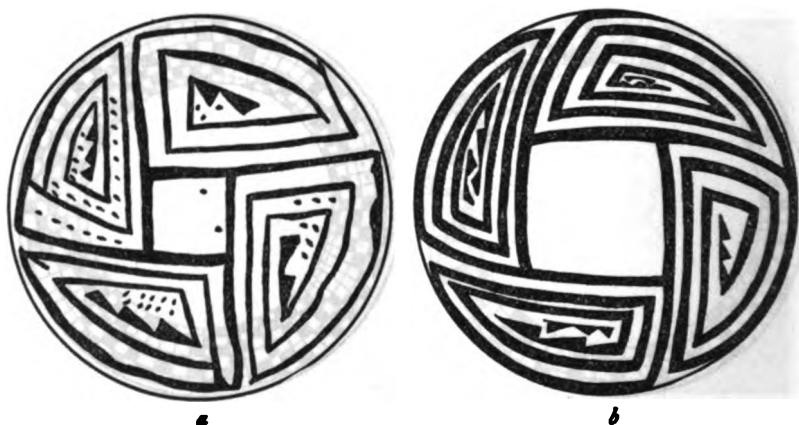


FIGURE 26.—Black-on-white bowl designs

portion of the Pueblo area is illustrated by the specimen *d*, Plate 32. The four fret figures are so placed that they form a quartered pattern. Two of the symbols start at opposite sides of the bowl, while the other two begin at the edge of the rim above their main portions. The two whose stem parts extend entirely across the field of decoration can not be said to be balanced. The stems intersect near the center of the field for decoration and produce the design's quartered effect.

An additional figure or symbol was frequently placed in the bottom of bowls. In most instances there was no apparent attempt to correlate these with the design around the walls of the vessel. The latter are predominantly geometric in character while separate figures are generally life forms or symbols of portions of human or animal bodies. In some cases a single hand, a pair of hands, one or more bird tracks, or bear paws are present. Other specimens have

complete figures, as, for example, the two in the drawings *a* and *b*, Figure 27. The first of these depicts the humpbacked flute player, which is one of the characters so frequently found in groups of pictographs throughout the northern and eastern parts of the Pueblo region. The second represents some quadruped whose exact nature can not be determined. The geometric parts of the decoration on these two bowls are typical. That in *a* has the characteristic fret figure separated by series of parallel lines. It is very suggestive of the kind of decoration found on *a*, Plate 33. The plan and execution of both are quite similar, the main difference between the two being that the solid elements in one are frets and in the other triangles. The geometric portion of *b* is a contrasting solid and hachure decoration of the Upper Gila type. This vessel is from the black-on-red group but its design might just as well be on a black-on-white bowl

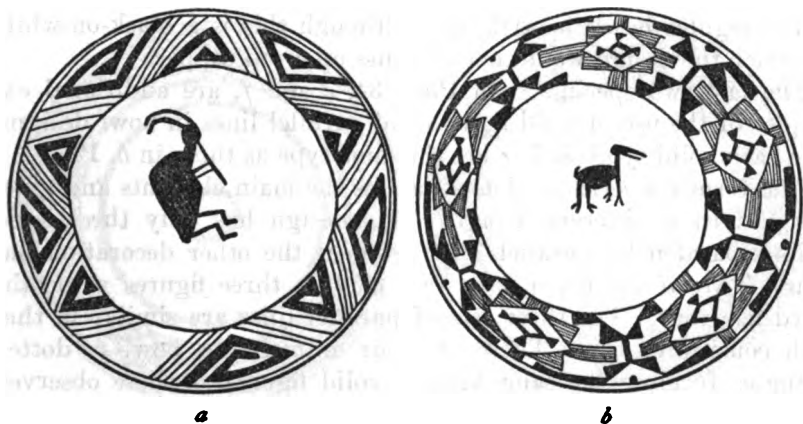


FIGURE 27.—Figures in bottoms of bowls

as far as its general characteristics are concerned. Use of figures in this way occurs on vessels from the Upper Gila, the Chaco in a more limited degree, and to a certain extent the Little Colorado.

Ladle bowls in the black-on-white wares were treated in much the same fashion as the regular bowls. In the majority of cases the decoration applied to the interior walls is of the band variety. Patterns are composed of solid and solid-and-hachure elements. The decoration of *a*, Plate 34, is composed of triangular elements placed on lines which zigzag their way around the walls. The opposing feature of the triangles was not well done and as a consequence there is an irregularity to the design which adds to its effectiveness. Whether this was intentional or accidental is not known. In the bottom of this bowl there is a turkey-track symbol. The band around the walls of *b*, Plate 34, is quite similar to many bowl decorations found in this region. The series of solid figures grouped into four panels of



three each, separated by parallel lines connecting the upper and lower borders of the band, is not unlike the pattern around the neck of the pitcher illustrated in Figure 23, *a*. The pattern in the bottom of this ladle bowl represents the only geometric design so placed in the vessels in this collection. The dots on the rim of the bowl suggest a northern treatment such as is to be observed on Proto-Mesa Verde, Mesa Verde, Aztec, and certain Chaco Canyon wares.

Combination solid and hachured decorations are illustrated by *c* and *d*, Plate 34. That on *c* is interesting because the pattern as a whole suggests a 6-pointed star, or 6-petaled flower as the case might be. The painting was not particularly well done and as a consequence the decoration loses much of its effectiveness. The hachure figures are done in the Chaco style. The second of these ladle bowls, *d*, Plate 34, bears a typical Upper Gila solid-and-hachure decoration. The similarity between this pattern and those on some of the regular bowls is striking. Although this is a black-on-white specimen the design would not be amiss on a red dipper.

The last two specimens on Plate 34, *e* and *f*, are additional examples of the use of solid figures and parallel lines in bowl designs. The basic solid symbols in *e* are the same type as those in *b*, Plate 34. In the former a series of dots separates the main elements and gives the pattern a different aspect. This design has only three solid units separated by parallel lines, whereas the other decoration has four. Two of the three units in *e* contain three figures while the third has four. The three sets of parallel lines are similar in that each consists of five. There are four units in the bowl *f*; dotted triangles forming the same kind of solid figures as those observed in *e* were placed horizontally instead of vertically in the panels. There are 2 of these figures in each unit and the 4 units or panels are separated by 4 groups of parallel lines. Use of dots in the make-up of a design occurred in the earliest ceramic stage in the Southwest and continued into later phases. The present examples illustrate the Pueblo III form.

The handles on ladles, all of which are missing from the bowls in Plate 34, were generally decorated with comparatively simple designs. A pair of undulating lines extending along the top of the cylinder (pl. 29, *c*), a number of parallel lines, two, three, or even more (pl. 30, *c*), a series of cross lines, oblique lines, dots, or on occasion a centipede constitute the usual forms of such decoration. On one or two examples the bottom as well as the top was ornamented with the same kinds of designs.

Decorations on the red-on-black bowls consist of bands and all-over designs. Numerically the band form predominates. As in the case of the black-on-white vessels, the chief elements employed in the

painting were solid and hachured figures. On some only the solid were used, others have only hachure, while the remainder have both. Examples of decorations composed wholly of solid elements are *c* and *d*, Plate 35, and *a*, Plate 36. All three of these patterns are band forms. Both *c* and *d*, Plate 35, have four units with solid figures, each unit separated from the next one by a series of parallel lines. In *c*, 2 of the groups of parallel lines contain 6, while the other 2 contain 7. Those of similar number are at opposite sides of the bowl, so that the decoration is well balanced. The four solid units are similar if not absolutely identical. This can not be said of the panels in *d*, Plate 35. Three are similar but the fourth is quite different. The three more or less alike contain two figures each. These symbols are an elaborate variation of the fret motif and are of interest because they are made up of triangular elements. The

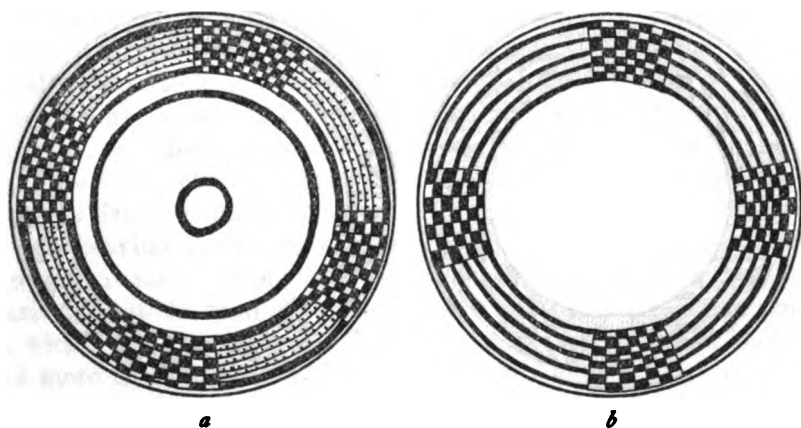


FIGURE 28.—Checker patterns on black-on-red bowls

fourth unit has variations of the same symbol, but in this case they were placed in a horizontal rather than a vertical position and, in addition, interlock. Three of the parallel line groups have eight elements, while the fourth has but seven.

The decoration *a*, Plate 36, has a band of simple checkerboard around the wall just below the rim. The thing which gives the design a unique character is the group of five figures pendent from the lower border of the band. What these were intended to represent is debatable; they may be symbols representing sandals, the tip end of a sash, or the fringe of a kilt. This is the only vessel in the entire collection bearing such figures and no fragments in the mass of potsherds from the site gave any indication of a similar symbol. Two additional examples of the black-on-red checkerboard pattern are illustrated in Figure 28. The more elaborate of the two, *a*, has four units of the checker motif placed at opposite sides of the bowl. Inter-

spaced between these are four units composed of parallel dotted lines. In two of the latter the dots are along the top edges and in the other two they are along the bottom. The heavy concentric circles in the bottom of the bowl add to the embellishment of the vessel and complete the decoration. The simpler design, *b*, has the same plan as that of *a*, but it was not carried to such an elaborate conclusion. There are four units of checker pattern placed at opposite sides of the bowl. These are connected, or separated according to the way one looks at the decoration, by four panels consisting of five heavy parallel lines running horizontally along the walls of the bowl from checker unit to checker unit. The decorations on both of these bowls, as well as the vessels themselves, are typically Little Colorado in character, especially of the district from St. Johns to Showlow and Holbrook.

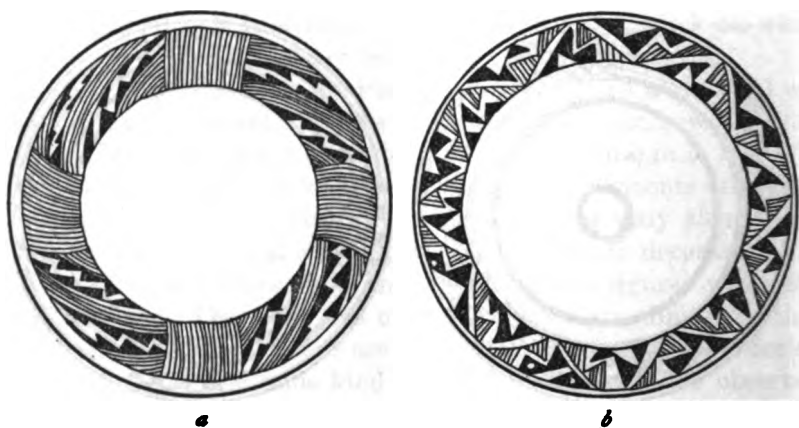


FIGURE 29.—Decorations from black-on-red bowls

Hachured figures were not as extensively used by themselves as were the solid elements. They were favored to a certain extent, however. A typical example is *f*, Plate 36. In this design, as in most of the others in this style, the hachured figures are of the rectilinear fret form placed in a band around the walls of the vessel. This style hatching is that of the Chaco. There are three figures in the decoration. Two are of the double fret while the third is a single symbol of that type. Had the two double figures been painted on a smaller scale the potter would have had room for a third complete fret of the same kind, but failure to give sufficient consideration to the amount of space available necessitated the use of the single form.

Band patterns in which contrasting elements were used are illustrated in Figure 29. The design *a* is composed of eight units, four of which are made up of a series of parallel lines. The solid por-

tions of the other units are made up of opposed rows of triangles, so placed that the space between forms a negative zigzag or lightning symbol. This pattern as a whole is quite reminiscent of those found on the interior of bowls in earlier phases of ceramic development. The second pattern, *b*, Figure 29, is a typical design of the contrasting solid and hachure of the Upper Gila variety. Patterns of this form are also found quite extensively in the Little Colorado region. They are found not only on black-on-red vessels but are equally apparent on the black-on-white.

Combination solid and hachured designs are numerous in the collection. The bowls *a*, *b*, *f*, Plate 35, and *c*, *d*, *e*, Plate 36, are typical examples. Plate 35, *a*, is a simple yet unusual form of decoration in this collection. The placing of solid figures within open spaces in the hachured figure is not common and in contrast to the usual method of balancing one by the other. In some of the sections farther west in the Little Colorado region this style was more prevalent but still not common. The second bowl, *b*, Plate 35, has a typical band of interlocking fret figures of the balanced form. The hachured portions are of the characteristic Upper Gila style which is equally prevalent on the black-on-white vessels. The band of hachure with solid star figures (pl. 35, *f*) incorporated in it illustrates a fairly popular style of decoration, if the vessels and potsherds bearing variations of it are any criterion. The use of star figures was rather common in the upper Little Colorado region, and variations of the kind of patterns illustrated by this bowl are found in widely distributed sites. The decoration on *c*, Plate 36, is one of the more characteristic red-ware patterns. The running solid line balancing and offsetting the running hachured figure is frequently observed on vessels belonging to this group. The solid portion of this design is of particular interest because of an apparent change of mind on the part of the painter. The potter apparently intended to employ a series of elongated solid triangular elements or pennant-like symbols in contrast to the hachured form, but after painting one figure continued around the vessel with a simple broad heavy line.

The next bowl, *d*, Plate 36, is also a good example of balanced solid and hachured figures. Vessels bearing decorations of this type have a wide distribution throughout the region between the Puerco and the Little Colorado and are found to some extent in the Chaco district. In contrast to the other containers in this group the design was applied to the surface previous to the polishing process and as a result the decoration seems to fade into the slip, a feature more commonly observed on certain kinds of polychrome vessels, particularly the bowls of the group with black-on-red interiors and a design painted on the exterior in white.

The combination hachure and solid decoration on the bowl *e*, Plate 36, is unique in the collection. The contrasting curvilinear figures are well balanced, starting as they do from opposite sides of the vessel and terminating in spirals on different sides. Although the design covers but a small portion of the bowl interior it nevertheless makes a striking decoration. Its very simplicity adds to its effectiveness.

All-over designs in the black-on-red group are of the combination solid and hachure variety and are characterized for the most part by curvilinear figures. Two characteristic forms are illustrated in Figure 30. The first one, *a*, is typical of vessels found in sites along the Puerco in the extreme eastern Little Colorado region and extending westward into the major Little Colorado nucleus in the district between Holbrook and St. Johns. This type of decoration, with its contrasting forms of the fret, also occurs on bowls of the Houck polychrome type. The second, *b*, represents a variation of

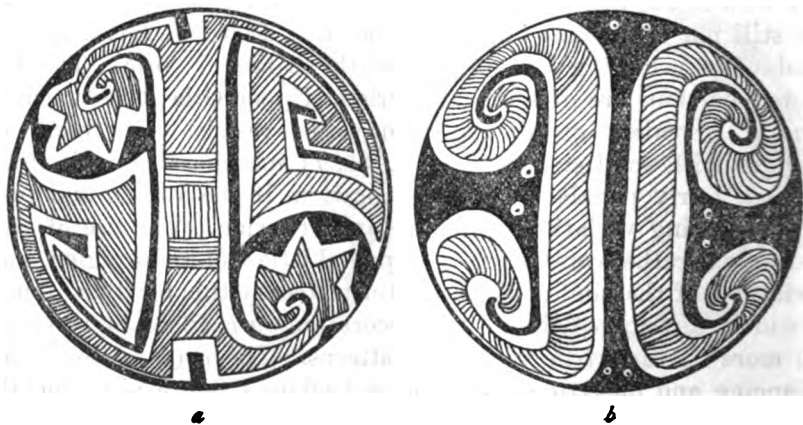
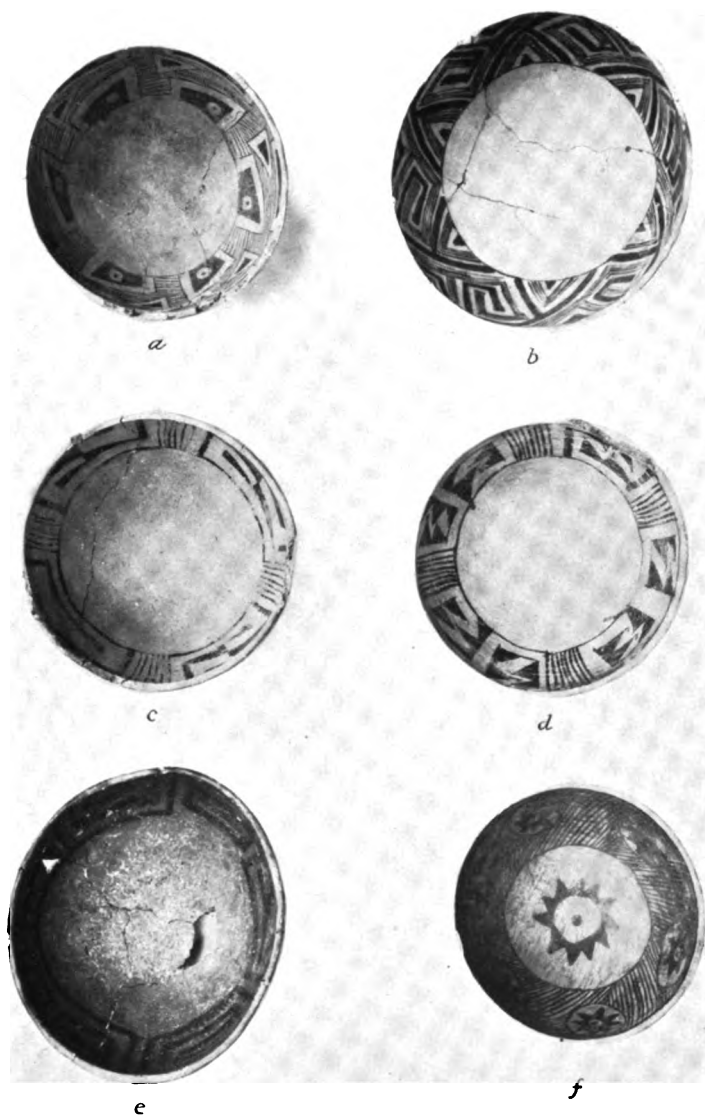


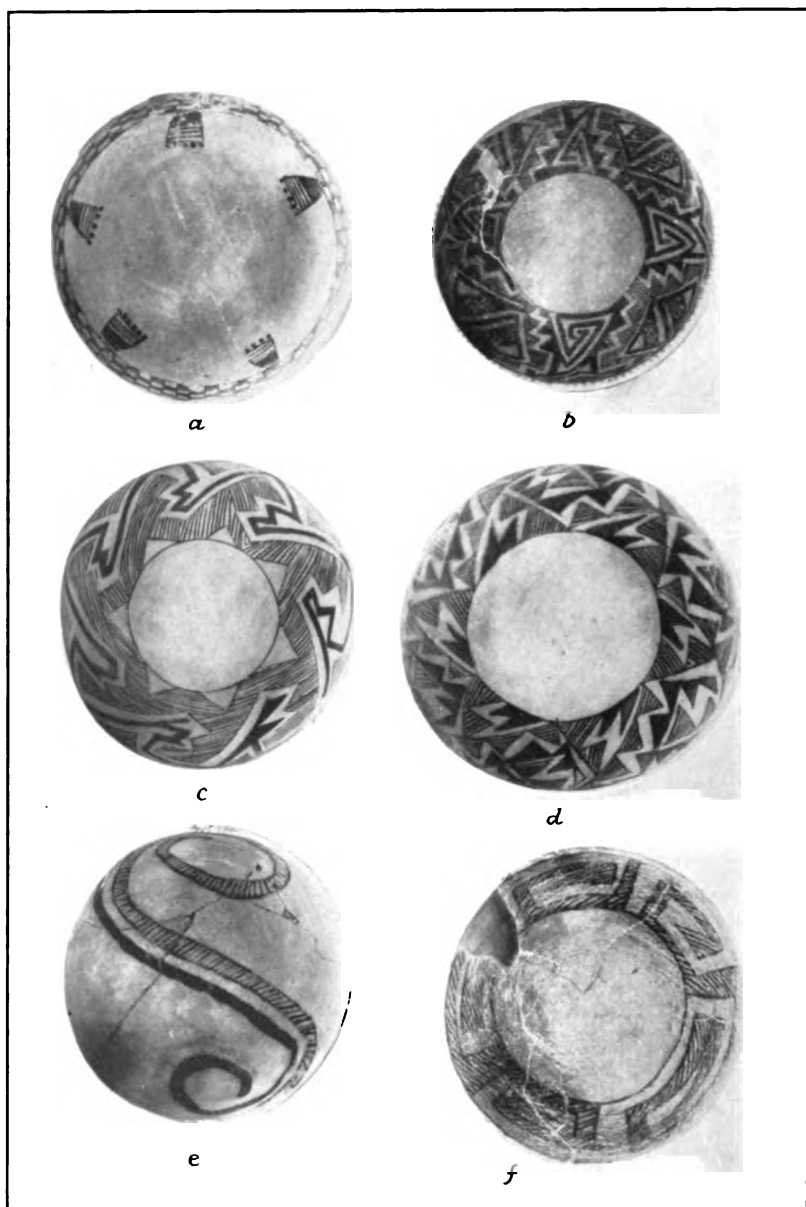
FIGURE 30.—Black-on-red all-over designs

another characteristic Little Colorado design. Whether the solid figures with eyes and whorls extending from the sides were intended to represent human heads or mythological dieties would prove an interesting subject for speculation, but nothing definite can be said about them. The hachure in both patterns is predominantly Chacoan in its form, although portions of *a* have the Upper Gila style.

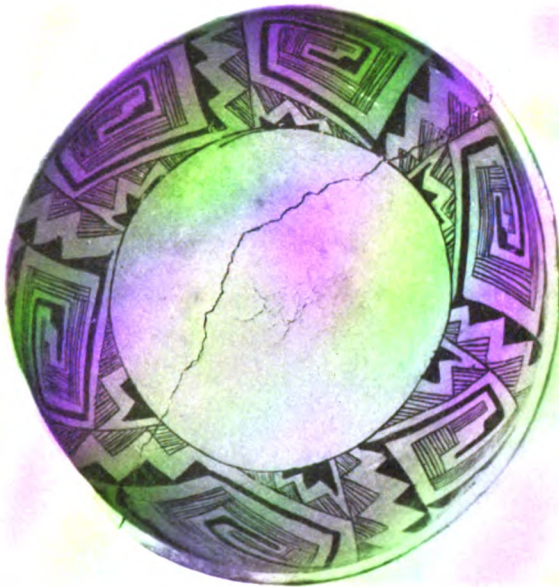
The exteriors of the black-on-red vessels frequently have a single geometrical figure placed on the wall a short distance below the rim. These figures consist of simple spirals, plain triangular figures, a series of concentric circles, hourglass symbols, rectangles, scrolls, and frets. (Fig. 31.) These marks are too small and insignificant to be considered in the nature of decorations and must have been for some other purpose. It is possible that they were marks of ownership, a means of identification, which stamped the vessels as being the property of a certain individual or family.



BLACK-ON-RED BOWL DECORATIONS



DESIGNS ON COLORED WARE BOWLS



*a*



*b*

INTERIORS OF POLYCHROME BOWLS



*a**b*

BLACK-ON-RED INTERIORS OF POLYCHROME BOWLS

The potter's mark as it is known in the old world, where the ceramic industry was in the hands of certain families or groups of individuals and each placed its distinguishing symbol on its own product, was not present in the Southwest. For that reason it would seem that they were signs of ownership and not the trade-marks of a certain "factory." Vessels belonging to this same ceramic group in the Chaco Canyon wares were characterized by a similar exterior treatment. Judging from specimens in museum collections, the practice was more local than general, although future investigations may show it to have been quite widespread.

The polychrome bowls with black-on-red interiors and white-on-red exteriors differ only in slight degree from the plain black-on-red vessels in so far as the interior design is concerned. The patterns are largely of the combination hachure and solid varieties, and occur either as band or all-over decorations. A typical example of the band style is illustrated by *b*, Plate 37. As will be observed from the photograph, the solid and hachured elements are both contrasting

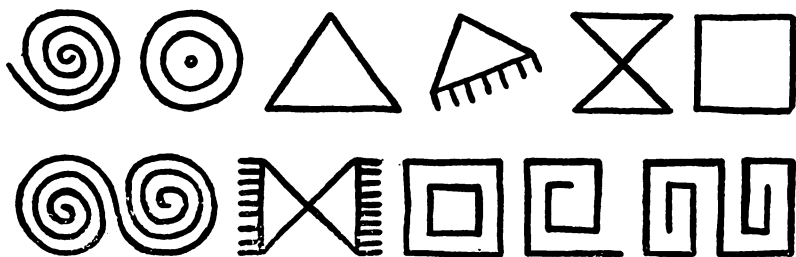


FIGURE 31.—Figures on exteriors of black-on-red bowls

and balanced. The hachure is of the typical Upper Gila form. The exterior of this bowl is ornamented with a series of dots around the wall just below the rim, and farther down has a band formed of opposing terraced fret figures. (Pl. 31, *b*.)

This decoration was painted with a thin light-colored pigment which has a semitransparent quality. The base of red shows through in portions and gives it a pinkish cast. This form of exterior embellishment is the one which, as previously stated, is the most extensively distributed of the Little Colorado types. It apparently centers in the region between St. Johns and Holbrook. An example of the all-over interior design in this group of polychrome is illustrated by *a*, Plate 38. In its general plan this decoration follows those of Figure 30. It is far more elaborate, however, and shows an intricate treatment of the contrasting solid and hachured elements. The exterior of the vessel has a band consisting of a running fret painted in white. This vessel also is quite typical of this form of Little Colorado polychrome. Fragments from vessels belonging to the group show that variations of the fret figure done in broad heavy

lines, plain bands of white in series of three or more, repeated stepped lines placed horizontally on the sides of the bowl, and repeated terraced figures with an occasional series of interlocking scrolls were the main forms of exterior decoration.

Polychrome vessels of the group with black-on-red interiors and red-on-white exteriors bear interior designs practically identical with those on the other colored wares. Solid and hachure patterns of the band style predominate, although an occasional example has a band of solid figures. The bowl *a*, Plate 37, illustrates the contrasting solid and hachure form. The close relationship existing between this and other decorations based on the same elements is clearly shown by the photographs. The main motif is again that of the interlocking fret and opposing triangles. The hachure is of the Upper Gila form. The exterior decoration consists of a band of opposing terraced figures applied in red slip paint on a white background. (Pl. 31, *a*.) The design as a whole is very suggestive of a textile pattern. The band may be considered as having two parts, an upper and a lower, separated by the negative zigzag passing through its center. Another example of the same type of polychrome exterior decoration is illustrated by *a*, Plate 27. Here again red slip paint was applied over a light-colored wash. The decoration is made up of six modified fret figures. These are connected by oblique panels composed of opposing triangles so placed that they form negative lightning symbols.

The interior decoration of this bowl is of the contrasted hachure and solid-band variety. (Pl. 36, *b*.) It is one of the best conceived and executed decorations in the entire group. The hachured elements are in the Upper Gila style and the solid symbols are mainly of the fret and triangle type. This pattern is very suggestive of the more highly developed St. Johns-Holbrook variety of the Little Colorado wares. An example of the sole use of solid figures in the interior decoration is *e*, Plate 35. This design consists of a series of six rectilinear fret figures. Five of these are similar but the sixth is different. It has a series of dots along the inside edges of the fret. The exterior has the same treatment as the preceding vessel, but its general appearance suggests that it may have been a copy rather than a true example of the type. A light-colored slip was applied to the exterior and on this background a series of six hands was painted. At one point, just midway between two of the hands, a small rectangle appears. It has no apparent connection with the rest of the design and adds little to its decorative quality. Why it should have been placed there is not known. (Pl. 27, *b*.)

Decorations on the interior of the Houck style of polychrome also are quite similar to the general group of black-on-red patterns.

Solid figures in some cases make up the entire design, in others solid figures and parallel lines in alternating units furnish the motif, but the predominant decoration is a combination solid and hachure pattern. A good example of the latter is *b*, Plate 38. This is a well-balanced design composed of interlocking figures which combine the rectilinear and curvilinear style of drawing. The hachure in this design is of the characteristic Chaco Canyon form and as a matter of fact the decoration as a whole, while it has a distinct affiliation with the Little Colorado form of solid and hachure elements, is such that it might just as well have appeared on a black-and-white vessel from Pueblo Bonito. The exterior of this bowl has a decoration in red slip paint applied to the orange-colored surface of the paste. The design consists of a series of rectilinear meanders which form a band bordered above and below by broad, heavy lines. (Pl. 31, *c*.) Other exterior decorations have interlocking frets, spirals, triangular, and concentric rectangular figures as the main elements.

Ladle bowls in the colored ware group bear designs similar to those found on the interior of bowls. No complete specimens of the black-on-red were found. Fragments from a number were in the potsherds from the refuse deposits in the rooms of the houses and the dump mounds. They all bear portions of decorations showing that the patterns were of the forms discussed in connection with the black-on-red bowls. No ladle fragments from the Little Colorado polychrome wares, either those with the white-on-red or red-on-white exteriors, were found. The Houck style of polychrome is well represented in the collection, although there are no complete ladles of the type. Portions of bowls, from one-half to three-quarters, are fairly numerous. For some reason or other handles are scarce, and in no case is one attached to a portion of a bowl. The interior decorations on the Houck ladle bowls are in keeping with the general style of patterns already discussed. Solid figures, combination solid elements, and contrasting solid and hachured symbols are employed in various ways to form band patterns.

Two examples are shown in Figure 32. The first, *a*, has two rows of opposing terraced figures. This decoration is a close counterpart for the one on the black-on-white bowl illustrated in Plate 33, *d*. One interesting feature in connection with this design is that along one side sufficient space was not left to accommodate the lower row of terraced figures in the upper band. As a result the upper part of the band for about half the circumference of the bowl has an incomplete pattern. On the exterior the decoration is in red slip paint on the orange background of the paste. The elements are interlocking spirals with serrated edges. (Fig. 32, *a*.)

The second interior decoration (fig. 32, *b*) probably consisted of eight units. Because a portion is missing it is not possible to be

absolutely certain that the design was of the balanced variety, but it seems likely that such was the case. Three of the units, and probably the missing fourth, were formed from a series of parallel lines extending from the upper to the lower border of the band. The other 4 units, 3 of which and a portion of the fourth are actually present, have 2 oblique panels of solid figures separated and framed by parallel lines. As will be seen from the drawing, the panels are not identical. In the two units on the lower half of the decoration the inner panels are practically the same and the outer are comparatively similar. The unit at the upper left-hand portion of the

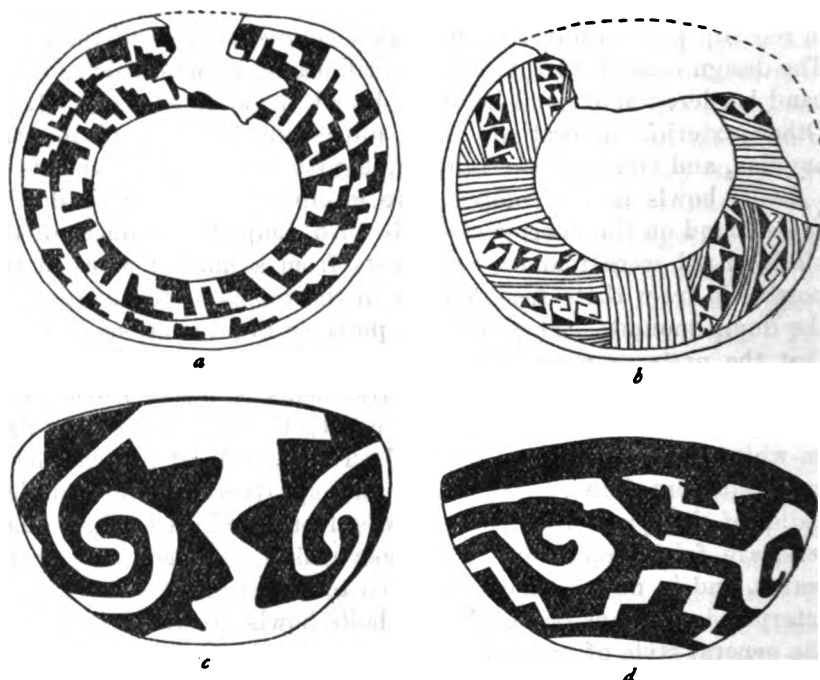


FIGURE 32.—Designs from Houck polychrome lades

pattern has two quite comparable handles, both of which are not greatly different from the inner solid symbols of the lower units, the chief variations being that in one instance the tips of the upper triangles touch while in the other they do not. The portion of the fourth unit of solid figures shows simple opposing triangular elements instead of the more elaborate kind. The exterior decoration on this object is more complicated than that of the preceding example. The design is in red slip paint which contrasts sharply with the orange base color of the vessel. The decoration is made up of solid elements drawn in a combination rectilinear and curvilinear style. (Fig. 32, *d*.) The lower portion of the exterior pat-

tern suggests that on the exterior of the polychrome bowl, *a*, Plate 31. The latter is not of the Houck variety, however.

Ladle handles on the black-on-red and Houck polychrome groups were all of the tubular form and bore decorations similar to those on the black-on-white. Parallel lines running the long way of the handle, a series of oblique lines, or lines running at right angles to the long axis, an occasional fret figure, spiral, a panel of opposing solid elements, and sporadic hachure symbols were the chief elements employed in the designs.

#### ADDITIONAL POTTERY OBJECTS

The objects of fired clay obtained from the excavation are not wholly restricted to the group considered as containers. There are a number of specimens which, although closely related to the pottery vessels because they are made from container fragments, had other uses than that of holding food or liquid. They consist of the scrapers used in smoothing down clay vessels during the process of their manufacture; round flat discs, with and without perforations; tubular rings of varying length made from broken ladle handles and from jar necks. The purpose of the circular discs has long been questioned. Those with perforations have been considered parts of implements used in weaving. Some believe that they functioned as buttons at the end of spindle shafts to prevent the thread from slipping off. Others insist that they were true spindle whorls and acted in the capacity of small fly wheels to assist in the whirling of the spindle. There is a possibility, also, that they may have been for use in fastening articles of clothing. A few examples have been found in which a piece of thong was passed through the hole and held in place by knots. When prepared in this manner they could have been fastened to a blanket and have held it together in the form of a rude cloak. Attached to a kilt, or woman's garment, they would have made very serviceable buttons. Those without the hole through the center may represent unfinished whorls or buttons, although it is possible that they may have been a form of counter used in games. What the small cylinders made from ladle handles could have been used for is not known.

One group of fired clay objects usually found in ruins was entirely missing at this site. No examples, not even a fragment, of the tubular or cloud-blower pipes, nor any of the elbow forms, were found. In many parts of the Pueblo area the tubular pipe, very similar in shape and size to a modern cigar holder, was employed in fairly large numbers. It has been called by the name cloud-blower because some of the modern people make use of the same type of object in certain ceremonies. During the course of some rites puffs

of smoke are blown toward the cardinal points from such pipes, the smoke being considered symbolic of rain clouds and endowed with the ability to attract them and their life-giving water to the vicinity. Why they should have been absent here is not known. It is significant, however, that a similar condition was found at another ruin in this same general region. At the Long H Ranch, 42 miles southwest from Zuni, a small pueblo was excavated, and while most of the usual kinds of artifacts were found no pipes were obtained. This was particularly emphasized by the fact that near-by pit houses of an older stage of development yielded quite a number.<sup>53</sup> The absence of the ceremonial pipe from two sites in this district may be a factor of considerable significance, and again it may only be coincidence. Ruins at no great distance west from the Long H pueblo and others not far removed from the Nutria Canyon village have had them. The places where they were found, however, represent somewhat later stages and it is possible that during the preceding phase there may have been a decline in the use of such pipes. Further evidence is needed, however, before any definite conclusion can be drawn.

### BASKETRY

This phase of the material culture of the inhabitants of the Village of the Great Kivas is represented in the collection of specimens by only a few charred fragments. In view of this fact it is not possible to give a detailed discussion of the variety of baskets which the people made. Two different forms of technique are apparent in the fragments. One is a coiled method comparable to the common, widespread southwestern form, the other a diagonal checker weave. The fragments from the coiled baskets show that they were of the usual type in which two rods and a bundle were used. The rods were placed side by side and the bundle surmounted them. The bundle in this case consisted of long strips of fibrous material, apparently shreds of yucca leaf, whose purpose it was to provide the medium through which the stitches holding the coils together could be passed. The rods employed were small and the stitching fine. When the baskets were new they must have been comparable to the finest that have come out of the Southwest.

The second form of basketry, that of diagonal checker weave or twilled work, is illustrated in the collection by two fragments, both from the rim portions of the containers. (Fig. 33.) The upper edge had no reinforcing rod and the rim was formed from the wall material itself. The latter was bent over and carried on down the side to form a double wall. The material used appears to be yucca,

<sup>53</sup> Roberts, F. H. H., jr., 1931, p. 159.

but because of the charred nature of the specimens it is not possible to tell just which form of that plant was employed.

### BONES AND BONEWORK

The bones and bone implements found during the investigations at this site are of interest because they not only show the various types of tools which the people fashioned from that material, but also furnish a record of the kinds of animals which were present at the time when the site was occupied. The animals represented are the mule deer, antelope, jack rabbit, lynx, wolf, fox, and dog. The only bird bones in the collection are from the turkey. The bonework comprises a fairly large variety of awls, scrapers, punches, beads, turkey calls, and ornaments. The implements may be separated into several groups from the standpoint of the kinds of material used. That is, some were fashioned from bones intentionally cut for the purpose, others were made from fortuitous splinters, and others exhibit but slight modification of the original bone.

Typical examples of awls made from chance splinters are illustrated in Plate 39. Prac-

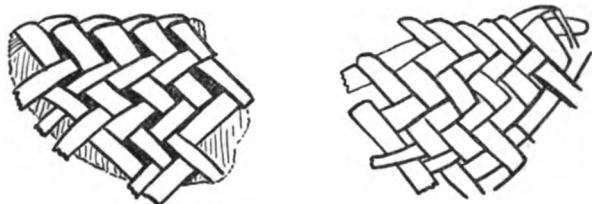


FIGURE 38.—Basket fragments

tically all of these specimens are fragments from long bones of the deer. One or two in the collection, however, were made from ribs or some other bone. Most of the specimens show a partial polish at their points. This was not intentionally done but was produced through use. The sharpened splinter group rarely has examples with a careful polish over the entire surface. There is a group, however, of specially cut implements which were made from discarded portions of bones which does show a careful shaping and polishing over most of the surface. Examples of awls belonging in this class are illustrated in Plate 40. In many instances the work of preparing the implement was so carefully and thoroughly done that it is impossible to tell from what animal the material came. A few of the examples can be identified as deer bone, the long bones and ribs occurring in greatest numbers. In specimens of this type the ends opposite the points were generally cut and smoothed, a feature rarely found in the case of awls made from fortuitous splinters. The illustration, Plate 40, clearly shows the nature of this refining touch. Such implements would be doubly useful inasmuch as the sharpened end could be used for perforating purposes while the blunt

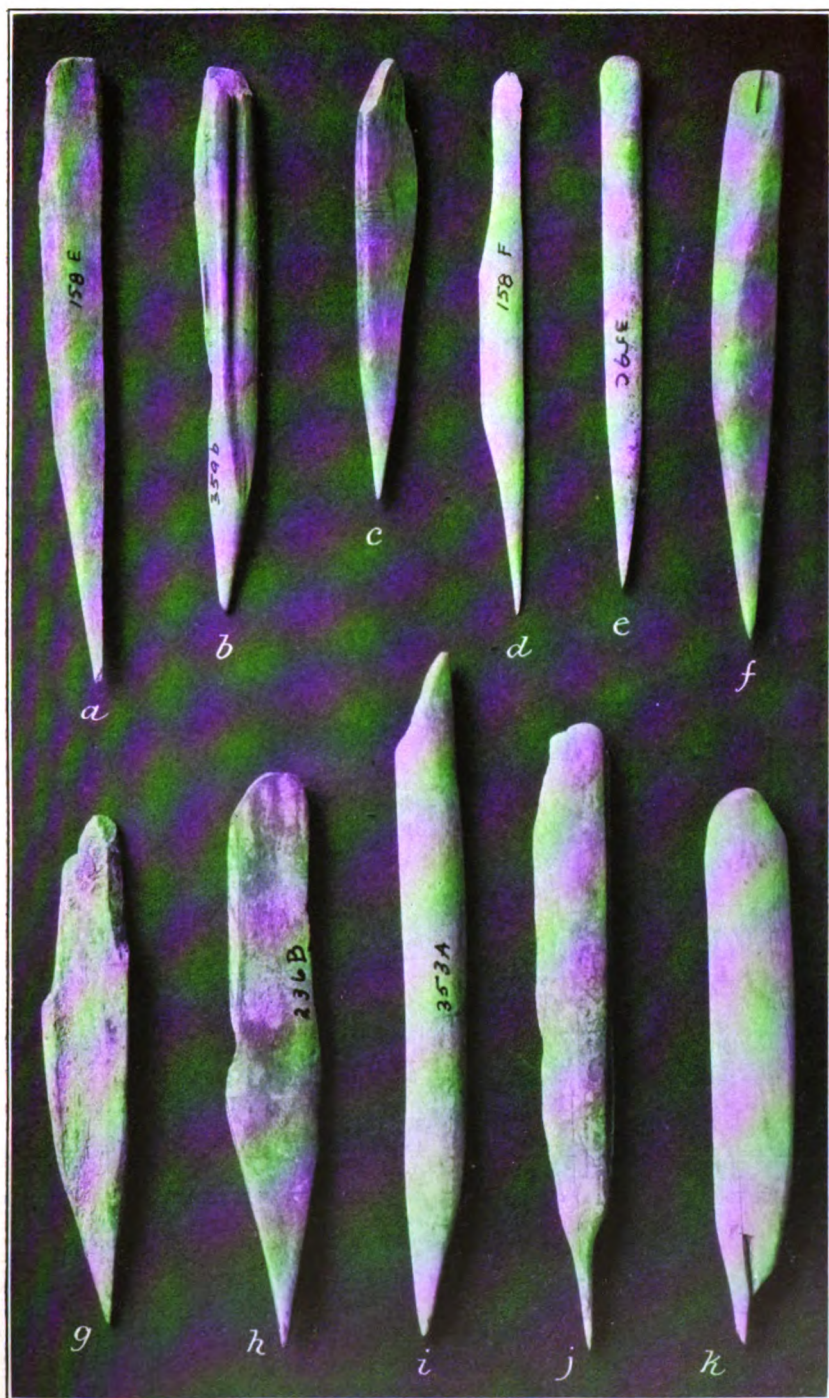


one would serve as a spatulate tool for smoothing or rubbing where a point would be unsatisfactory.

Specially cut awls formed by splitting a long bone lengthwise and sharpening one end, but otherwise making slight modification of the original form, are illustrated by the group of specimens in Plate 41, *a* to *e*. These were all fashioned from a long bone of the deer and beyond the splitting and sharpening processes were not worked. The other three specimens shown in this same plate, *f*, *g*, and *h*, are of the same bone but exhibit more modification in that the sides are polished. The question of length is largely relative, the shorter specimens probably representing implements which have seen considerable use and as a consequence were materially shortened through repeated sharpening of the points. The cannon bone of the deer was a favorite source of material for making awls with but slight effort on the part of the bone worker. All that was needed to make a serviceable implement was to split it lengthwise, leaving the condyle at one end to form a handle and sharpening the other for the point. Plate 42 shows several examples of this kind of awl. The extremely long forms are more frequently found in Pueblo III ruins than in the preceding stages. The awl found in greatest numbers in the early phases of southwestern development is the short stubby form illustrated by *c* and *d*, Plate 42. Its prevalence suggests that it was intentionally stubby, not the result of many sharpenings of a long implement. It is present in the following horizons but is not as characteristic as the longer ones.

The deer was not the only animal, or perhaps one should say the only creature, which supplied bones that made satisfactory tools with but slight modification of the original form. The turkey contributed its share, and a large number of awls were made from the "drumstick" by simply putting a point at one end of the shaft. Specimens of this type of awls are illustrated in Plate 43, *a* to *f*. The femur bone of the wildcat was also quite serviceable, and *g*, Plate 43, shows an implement fashioned from it. There are several such tools in the collection. The legs of the jack rabbit supplied good material, and many examples were found shaped from the tibia of that animal. (Pl. 43, *i*.)

The ulna of the mule deer was extensively employed in the manufacture of awls and daggers. It is practically impossible at this late date to say which the objects were intended to be, implements for perforating materials in the peaceful pursuits of industry or weapons. They would have functioned efficiently in either capacity. The bones were particularly well adapted for making tools with a minimum of effort. The condyles, with their projecting olecranon processes, furnished good handles without any modification, while the long, tapering shafts required only the preparation of points to

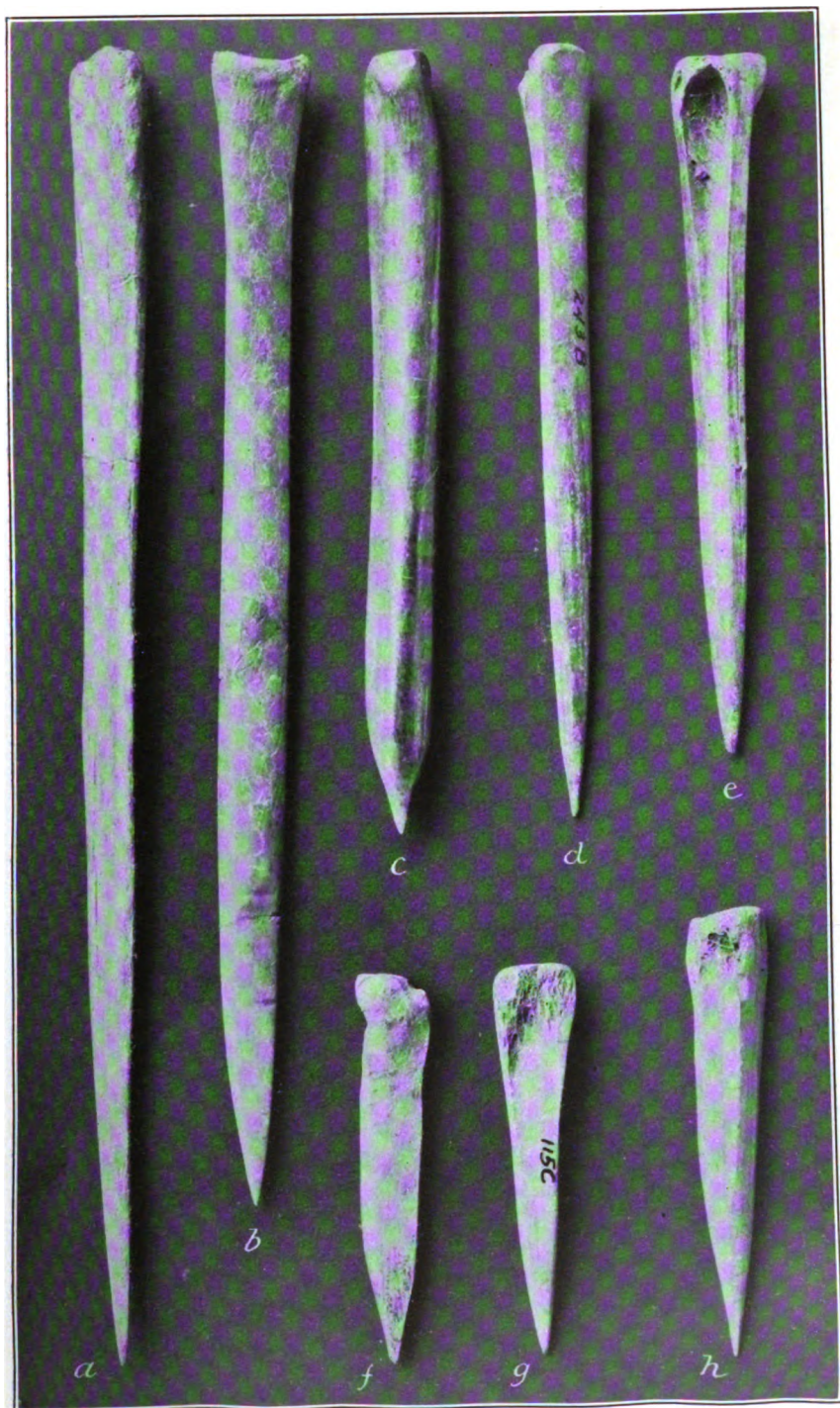


AWLS MADE FROM BONE SPLINTERS



POLISHED SPLINTER AWLS





AWLS MADE FROM BONES SPLIT LENGTHWISE



SPLIT BONE AWLS

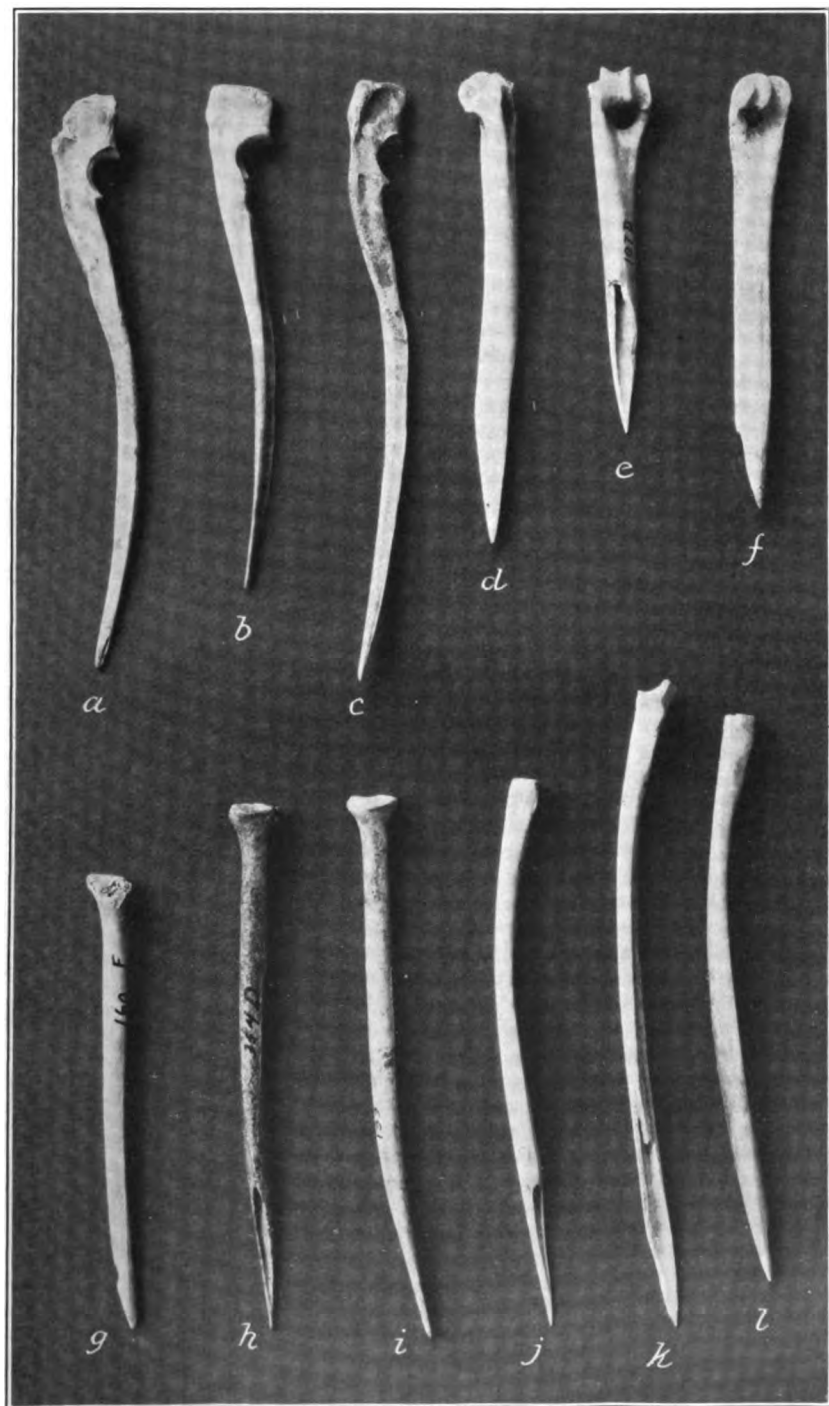


AWLS MADE WITH SLIGHT MODIFICATION OF ORIGINAL BONE





ULNAE AWLS. SHARPENED POINTS ONLY ALTERATION OF BONE

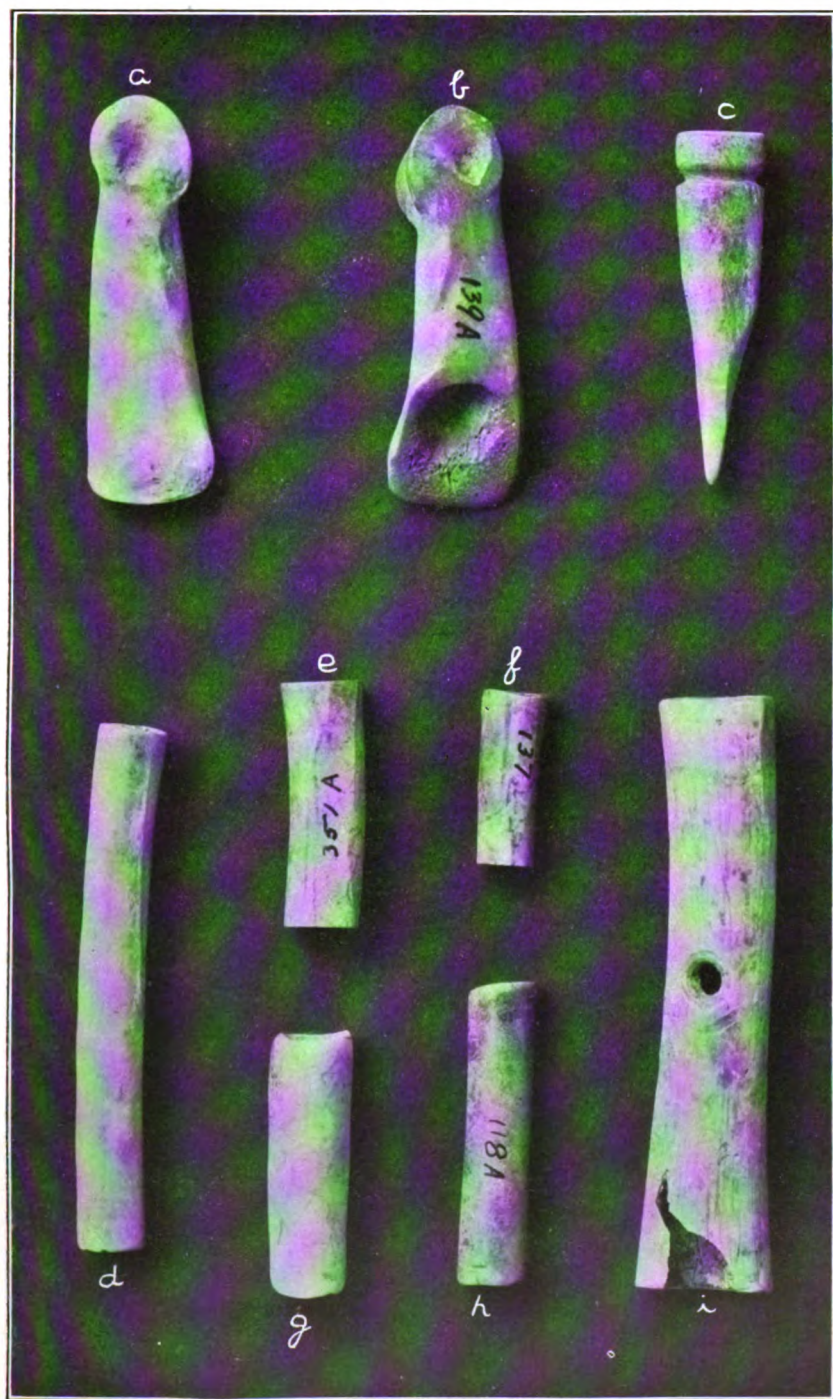


IMPLEMENTS MADE FROM RABBIT BONES

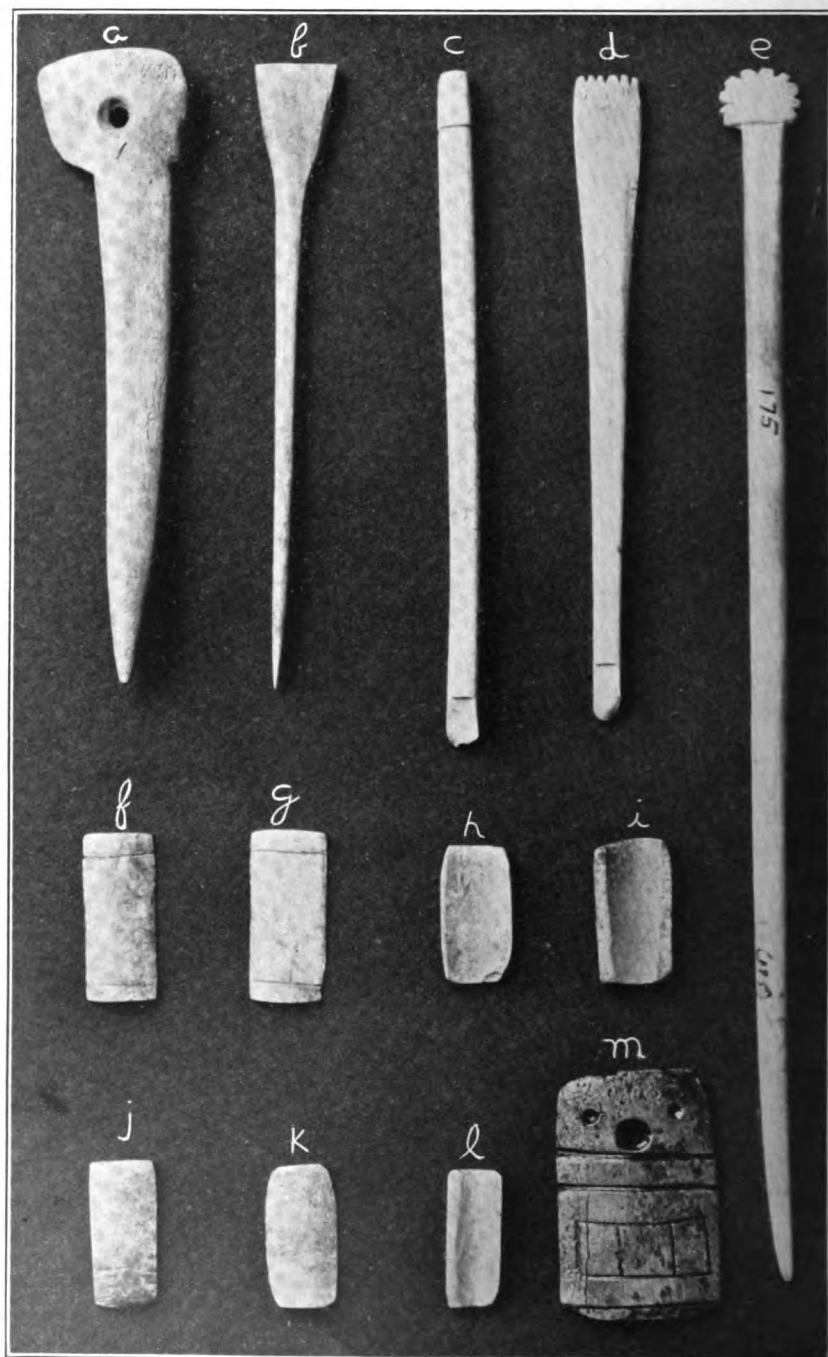




FLESHERS OR SCRAPERS



SMALL SCRAPERS, PUNCH, AND BONE TUBES



AWLS, TABLETS, AND PENDANT OF BONE

make the instruments. A number of examples of this kind of tool are illustrated in Plate 44. The type is quite widespread in the Southwest. Hodge found numerous examples at Hawikuh,<sup>54</sup> Pepper pictures them from Pueblo Bonito,<sup>55</sup> and they have been found in numerous other sites throughout those districts.<sup>56</sup>

Another group of awls made with little change in the form of the original material are those fashioned from the leg bones of the jack rabbit. The front leg of the animal supplied a larger percentage of the raw material than any other portion of the body, judging from the actual number of such specimens in the collection. Plate 45 shows a group of these implements.

Included in the collection are a number of large scrapers or fleshing tools made from deer bones, the humerus, which are characteristic of a type which was developed in the Pueblo III period. (Pl. 46.) This form of implement is one which is best known from the elaborate examples found by Pepper in the Chaco Canyon. The people at Pueblo Bonito frequently embellished the shafts and heads of these tools with a mosaic of turquoise or turquoise and jet.<sup>57</sup> Large numbers, in an undecorated state, however, were found at Aztec.<sup>58</sup> They were present on the Mesa Verde and have been noted at numerous sites throughout the northern part of the Pueblo area. They were not confined to that region, however. Examples were found by Fewkes in ruins in the eastern Zuñi district, and sites farther west have yielded an occasional specimen.<sup>59</sup> Considered from a general point of view, they are more characteristic of the northern and eastern portions of the area than of the southern and western. A short, stubby form of scraper which is also characteristic of the northern cultures was made from the phalanges of the deer. Two examples were found at this site. (Pl. 47, *a*, *b*.) In making this type of implement one end, including the condyle, was cut off and a beveled edge supplied. In shape and general treatment they are quite similar to the large ones just described. Examples are numerous in the collections from Pueblo Bonito and Aztec.<sup>60</sup>

The short, blunt-pointed implement with a groove around its base end (pl. 47, *c*) is the only specimen of its kind in the collection. The point is not sharp enough to have been used as an awl, although it could easily have functioned as a punch. The groove possibly was provided so that the object could be fastened to the person of the owner by a thong.

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<sup>54</sup> Hodge, F. W., 1920, Pl. xviii.

<sup>55</sup> Pepper, G. H., 1920, pl. 9.

<sup>56</sup> Morris, E. H., 1919 *a*, p. 39, fig. 28, *d*.

<sup>57</sup> Pepper, G. H., 1920, pls. 1, 11.

<sup>58</sup> Morris, E. H., 1919 *a*, p. 36, fig. 28, *e*.

<sup>59</sup> Fewkes, J. W., 1909 *b*, pl. 1, nos. 18 and 17; Roberts, F. H. H., jr., 1931, pl. 31.

<sup>60</sup> Morris, E. H., 1919 *a*, p. 37, fig. 22, *b*.

Tubes and beads of bone are distinguishable solely by their size; as a matter of fact, a division of objects of this nature into two groups is purely arbitrary. The difference is one only of length, the range being from seven-eighths of an inch (2.222 cm.) to 3 inches (7.62 cm.). The tubes were usually cut from the shaft portions of turkey bones, the ulna, radius, or femur. The longer forms were more generally used as beads in necklaces, while the shorter were employed in bracelets of the wrist-guard type. The small examples also were occasionally made into handles for awls. In other instances the larger ones may have been used as flutes, whistles, or drinking tubes. The object *i*, Plate 47, is a tube with a perforation in one side at approximately the center of the shaft. This is one of the so-called turkey calls used by hunters in attracting game. The Zuñis employed in the excavations were able without the slightest difficulty to reproduce various sounds made by the turkey by blowing into the hole. All insisted that it was for such a purpose, and since they were able to use it so efficiently there is no reason to doubt its purpose.

Objects of extensively worked bone are not as common as those of the slightly modified forms. Punches and awls were made by cutting, shaping, and polishing the original form. Plate 48, *a* and *b*, illustrate two examples. The first, *a*, is a punch with a spatulate end opposite the point. The perforation probably was for suspension. The unusually sharp pointed implement, *b*, also has a spatulate base. The bone in this awl was trimmed and polished until there is little left of the original contour, and it is not possible to identify the animal from which it came. The objects *c* and *d*, Plate 48, also exhibit a high degree of workmanship and a very fine polish. Inasmuch as both are broken, it is difficult to determine what their functions may have been. The notched end of *d* suggests that it might have been a weaving tool, but if it were intended for such a purpose it was never so employed, because there are no traces of wear or rubbing in the notches. The Zuñi workmen insisted that the object was a head scratcher. It unquestionably would be very serviceable in such a capacity, but whether that was its actual function or it had some other use is purely conjectural.

The specimen *e*, Plate 48, was carefully cut and rubbed to an unusual degree of smoothness, and the ornamental head suggests that it was for decorative rather than utilitarian purposes. It may have been a hair ornament or might well have functioned as a pin for fastening an article of clothing. The group of small tablets made from shafts of long bone, Plate 48, *f* to *l*, were neatly trimmed and rubbed to a high gloss. They probably were fastened to some sort of base which was worn as a decorative object. One hundred and

ten such pieces were found lying in a rectangular form on the floor in one of the rooms of house B. Their position was such as to suggest that they had been part of a plaque, perhaps an ornamental breast-plate, the foundation of which had disintegrated and disappeared. In most cases there is a fine groove at each end of the small pieces, and they might well have been held in place by sinew or fine thread lying in the groove. Only one example of a bone pendant was found. (Pl. 48, *m*.) A piece from the shaft of a long bone from a large mammal furnished the material from which it was made. The decoration on the pendant was cut into the bone and the incisions filled with a dark-colored substance. This treatment emphasized the lines of the design and produced a contrast between them and the natural color of the bone.

### OBJECTS OF STONE

Tools, implements, weapons, and other objects made from stone are numerous in the collection of specimens from this site. The material was employed in the manufacture of metates or milling stones, mortars, mauls, ax heads, jar stoppers, arrow-shaft smoothers, small mortars and pestles for grinding paints, ceremonial objects, knife blades, spear and arrowheads, ornaments, and effigy heads. Some pebbles and stones were employed in their natural state; for example, the pottery polishers and various forms of concretions which were endowed with supernatural characteristics. Several kinds of stone were used in making the different objects. In the collection are specimens of sandstone, lava, diorite, amphibolite, chalcedony, jasper, granite, and slate. Two techniques were employed in the manufacture of objects. One was pecking and grinding, the other chipping and flaking.

The metates or milling stones were shaped by the pecking and grinding method. These objects are of two types and were made from two different materials. One form is the open-end trough or grooved variety. (Pl. 49, *a*, *b*.) The other type is flat from side to side and slightly concave from end to end. (Pl. 49, *c*, *d*.) The material in all four of these specimens is a hard sandstone. Both types of metate were also made from lava. No whole specimens of the trough form were found, but there were sufficient fragments to show that the material had been used in them. Two examples of the flat form are illustrated by *a* and *b*, Plate 50. While it might seem that the large holes and depressions in the surface would be a hindrance to the proper grinding of corn, the lava blocks were more efficient than the sandstone variety. The holes would soon become filled with ground meal and not retard the milling process. In addition, portions of the surface would not be ground into the meal to as great a degree as in the case of the softer sandstone. At the present

time many of the metates in use at Zuni are of lava, and the women prefer that material because of its durability.

It will be recalled that in the discussion of the mealing bins in rooms 49 and 23 it was pointed out that the trough or groove type of metate was found only in the old, original part of house A, while the flat concave forms occurred throughout the subsequent additions to the structure and in house B. Attention was also called to the fact that all evidence seems to point to the use of the flat metate in mealing bins. The grooved form at this locality was not used in a bin. This same condition was observed in the pueblo on the Long H Ranch,<sup>41</sup> and evidence elsewhere points to a similar practice. The grooved metate is essentially a northern form, while the flat variety is more characteristic of the southern and western portions of the Pueblo area. The evidence in this location was that the flat type replaced the grooved variety at approximately the same time that the community was augmented by an appreciable number of people. This would tend to show that the flat metate was probably a contribution on the part of the new arrivals, and taking into consideration various other factors in the material culture would suggest its southern origin.

The manos or hand stones used with the metates were of the flat, single-hand form. The sandstone examples have a convex upper surface as a general rule, but an occasional specimen is of the flat, tabular shape. The material from which they were made was probably too hard to warrant the additional efforts needed for rounding off the upper surface. The association between metates and manos was such that there can be no question but what sandstone was used on sandstone and lava on lava.

Only a few examples of mortars were found around the site, and there were no pestles accompanying them. The mortars are large sandstone blocks with a deep, circular depression cut in one side. (Pl. 50, *c, d*.) In some instances the outside of the block was shaped, while in others little attempt was made to alter the irregular form of the stone. The insides of the cup portions did not show signs of a marked amount of wear. These objects may have been used for grinding nuts and wild seeds or in pounding roots and herbs. Because of the numerous metates it is not likely that they were employed in grinding corn. Why there were no pestles to accompany the mortars is not known. From the relatively small percentage of whole specimens and fragments it would appear that objects of this type were not extensively made by the inhabitants of the village. The only locations in which mortars and fragments from them were found were the late portions of house A and in house B. In view

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<sup>41</sup> Roberts, F. H. H., Jr., 1931, p. 154.



of this, together with the fact that grinders of this form occur more commonly in the ruins to the south and west, it seems evident that they were another contribution on the part of members of the community coming from that region.

Mauls were made from lava and sandstone by the pecking and grinding process. Two shapes are represented in the collection. The commonest form is a short, cylindrical head with flat striking surfaces and groove completely encircling the object. (Pl. 51, *b*, *c*, *d*, *f*.) The other variety is a tabular-shaped object with flat sides. (Pl. 51, *a*, *e*.) The striking surfaces on most of them are flat, as in the case of *e*, but an occasional specimen tends to a rounded or blunt pointed end as illustrated by *a*. The groove on the flat mauls is of two types; on the majority of specimens it completely encircles the stone. A few examples, however, show it only on three sides. The three-quarters form is more common to the south and west than in the north.

The ax heads are all of the grooved form, with comparatively short cutting edges. (Pl. 52.) In some instances they were made from oval-shaped boulders and in others from rather flat pieces of stone. On some of the specimens the base is quite flat, while on others it is rounded. There is a distinct correlation between the type of base and general shape of the axes. The oval forms have the rounded base and the tabular specimens the flat. The grooves on the ax heads, as in the case of the mauls, are of two forms. They either completely encircle the stone or are of the three-quarters type. The complete groove is present on a majority of the specimens. The short, stubby type of cutting edge is characteristic in the Little Colorado region, and while no typical examples of that kind of bit are present in this collection the axes indicate a tendency in that direction. Materials used in making ax heads were diorite and amphibolite.

Stoppers for use in the large jars were made from sandstone. (Pl. 53, *a*, *b*.) These stoppers were made with a neck or plug which fitted down inside the neck of the jar and a head which served both as a handle and as a means of holding the stopper in place so that it would not slip down too far into the orifice. The plug portions of these objects were either cylindrical in shape, such as that illustrated by *a*, or rounded off, as in *b*. The heads were of the mushroom or flat varieties. The mushroom type generally is associated with the cylindrical plug, as in the case of *a*, and the flat heads with the rounded stem illustrated in *b*. Stoppers of this kind are found in fairly large numbers in ruins to the south and west, but only occasionally are they present in northern sites. Fired-clay stoppers are not uncommon in the northern parts of the area, but the stone forms seem to have been a southern development. Thin, circular disks of sand-



stone were quite generally used as covers on jars, but the more specialized forms, such as shown here, were more restricted in their distribution.

Among the stone objects is a considerable group comprising what is commonly referred to as arrow-shaft polishers. The latter are irregular-shaped stones, generally sandstone, with a groove in one side. (Pl. 53, *c-f*.) Objects of this kind are commonly supposed to have been used in smoothing and shaping the shafts of arrows. Whether or not they were actually for that purpose can not definitely be stated. Similar objects have been found at various ruins throughout the region. Hodge illustrates the form he found near Hawikuh.<sup>42</sup> Hough obtained examples in the section east of the Petrified Forest,<sup>43</sup> and Fewkes secured numerous specimens in the course of his work at various sites in Arizona. The form is not always as simple as those illustrated in Plate 53 but occasionally has an elaborate and careful finish. The latter are more commonly found along the Upper Gila,<sup>44</sup> although the simpler forms such as pictured here were also employed in that section.<sup>45</sup>

An interesting series of stone objects is the group of paint grinders. These are small stones with circular or oval depressions in which the minerals supplying the pigments used for various decorative purposes were ground. The stones may be small, irregularly shaped fragments with a small concave cup, flat tabular stones with an oval depression, or flat rectangular slabs with two circular depressions. (Pl. 54.) Occasionally one of the paint mortars is a circular cuplike object with a groove around the center. (Pl. 55, *c*.) The pestles used in grinding pigment are cylindrical stones with flattened ends. (Pl. 55, *a, b*.) Mortars of the forms pictured in Plate 54 are common throughout the region, and examples can be found in use at the present time in the village of Zuñi. The more elaborate type with the encircling groove has not been observed at many sites. Fewkes found an almost identical specimen at Pueblo Viejo on the Upper Gila.<sup>46</sup> He does not report it as a mortar but simply calls it an unknown stone object. He does, however, suggest that it has the form of a paint mortar. The example in the present collection leaves no doubt in the matter, since the inside of the cup was thoroughly covered with red ochre. The occurrence of paint mortars in the Pueblo area is more pronounced in the southern portions than in the northern, and it may be a cultural feature developed in those parts. The specimen with two depressions (pl. 54, *d*) is

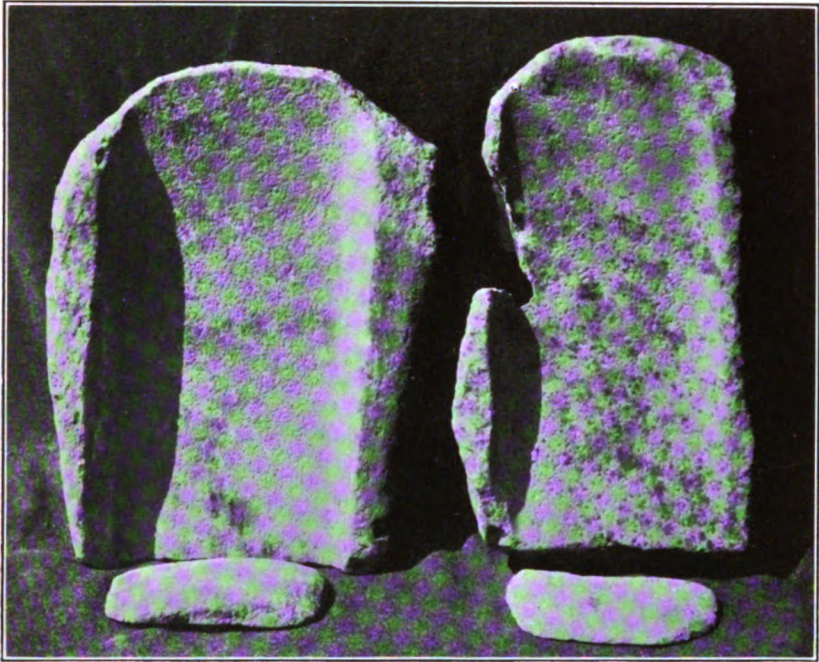
<sup>42</sup> Hodge, F. W., 1923, fig. 2.

<sup>43</sup> Hough, W., 1903, pl. 55.

<sup>44</sup> Fewkes, J. W., 1904, figs. 112, 113.

<sup>45</sup> Hough, W., 1914, p. 18.

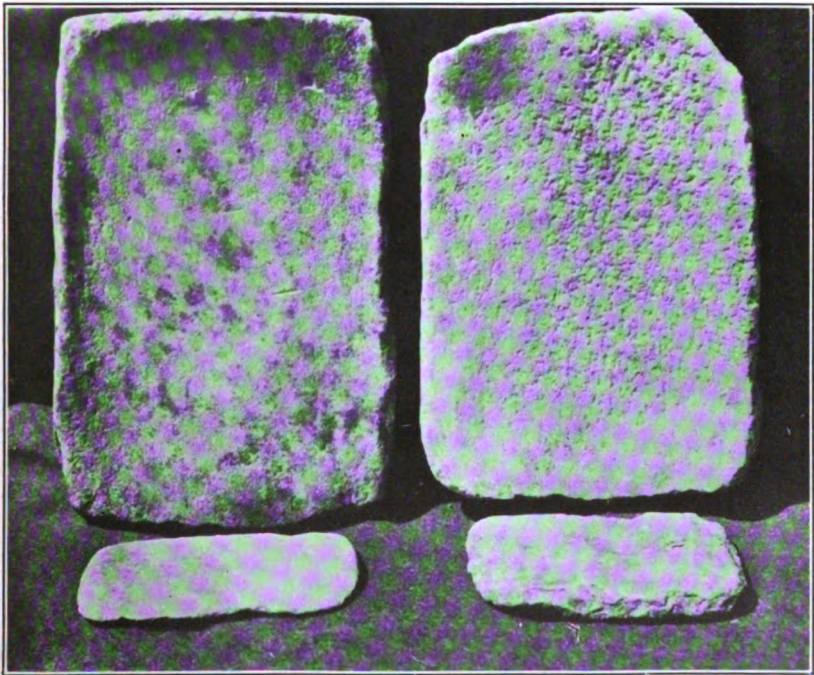
<sup>46</sup> Fewkes, J. W., 1904, fig. 115.



*a*

Grooved form

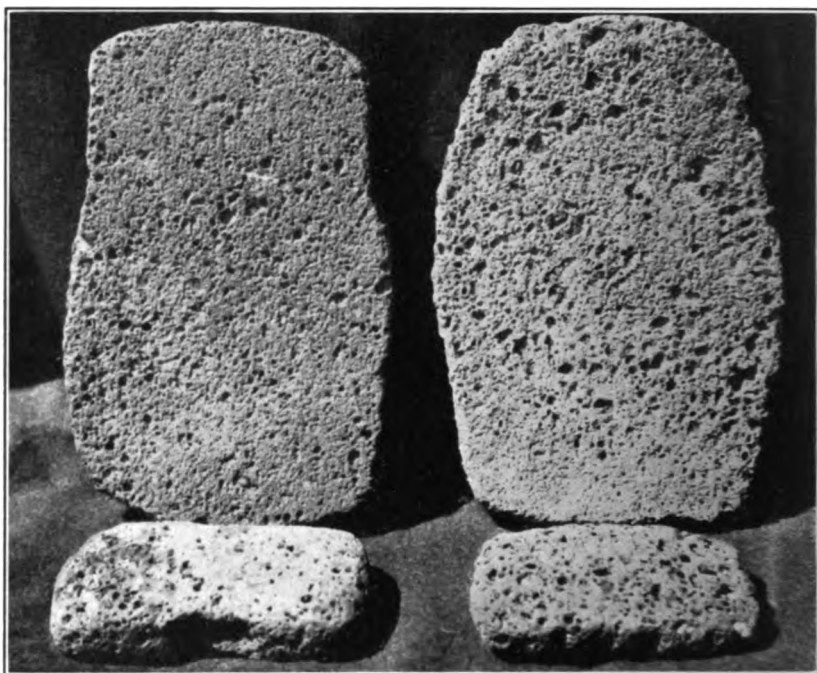
*b*



*c*

Flat type

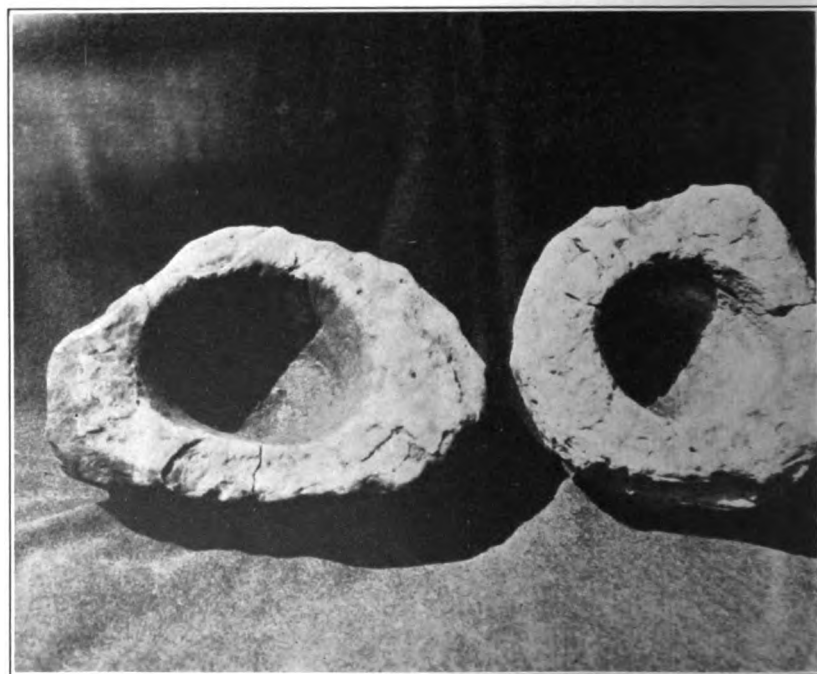
*d*



*a*

Lava milling stones

*b*

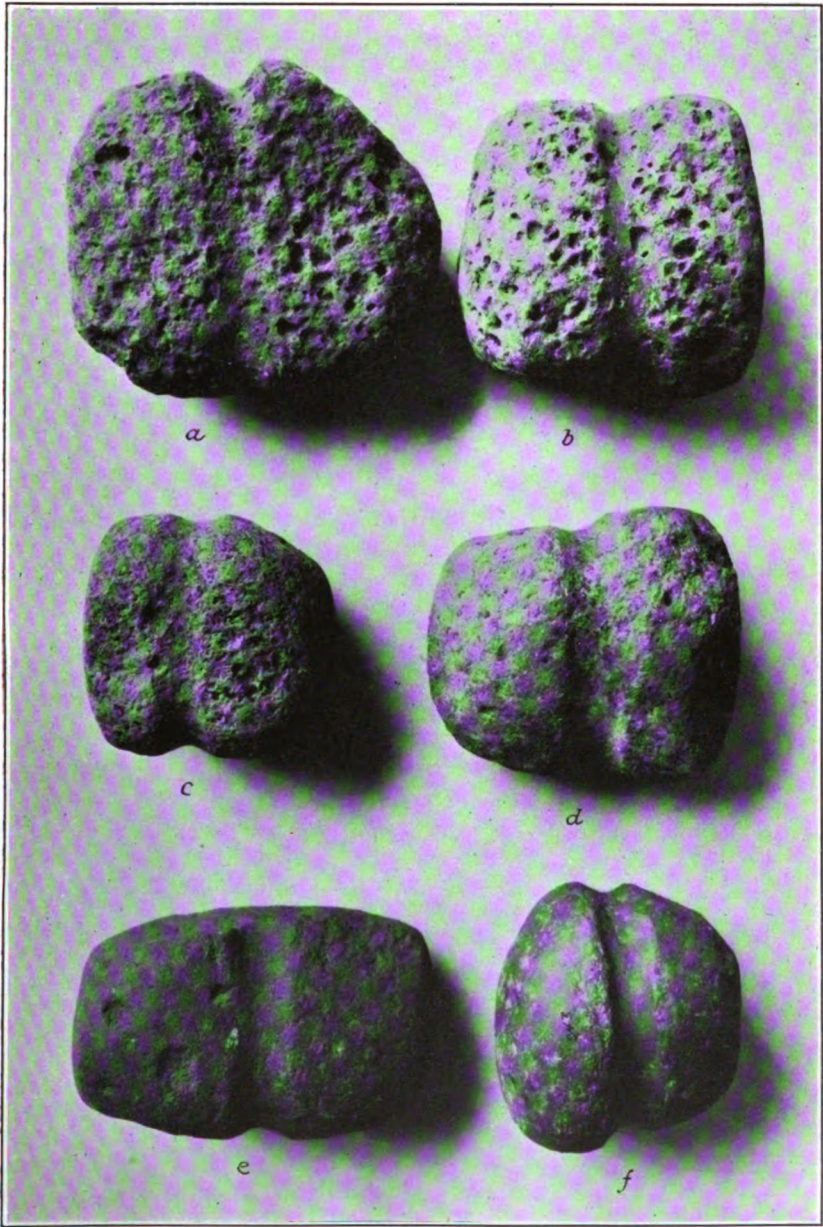


*c*

Sandstone mortars

*d*





MAULS

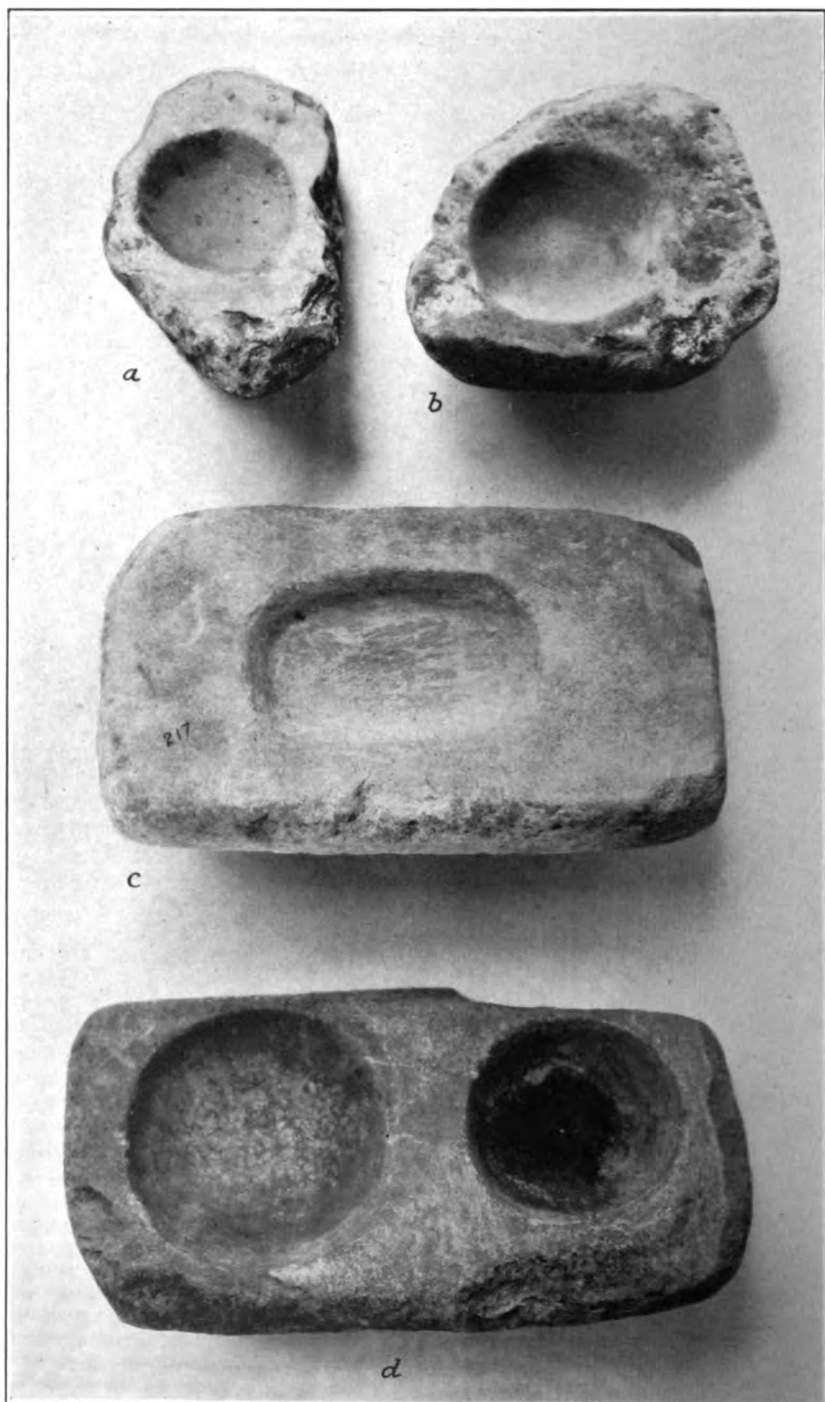


AX HEADS

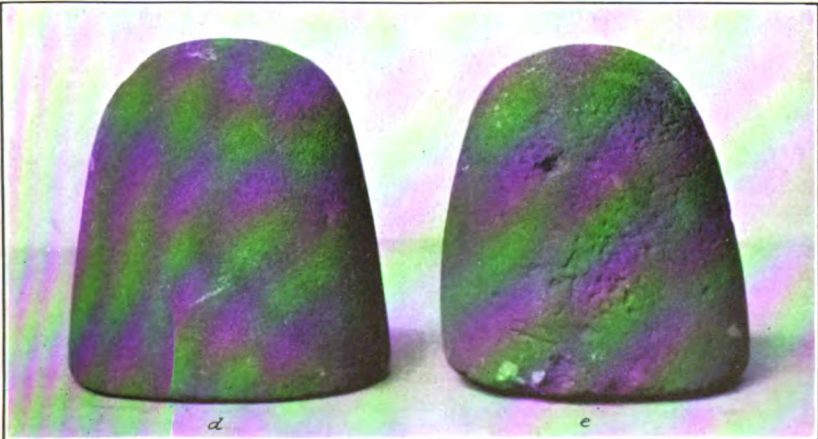




JAR STOPPERS AND ARROW-SHAFT SMOOTHERS



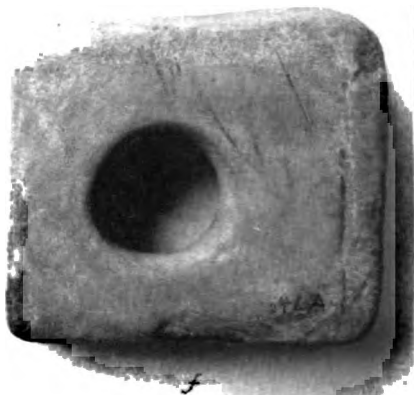
PAINT MORTARS



STONE OBJECTS

*a, b.* Small pestles for grinding paint; *c.* paint mortar; *d, e.* Corn goddess symbols



*a**b**c**d**e**f*

## MISCELLANEOUS STONE OBJECTS

*a*, Ceremonial figure; *b*, head polisher; *c*, decorated slab; *d*, concretion fetish; *e*, sipapu cover; *f*, sipapu.

interesting because the pigment adhering to the surface in the larger one is red while that in the smaller is black.

The two rounded conical objects *d* and *e*, Plate 55, are what is known as corn-goddess symbols and have considerable ceremonial significance among the present-day Hopi and Zuñi. The Hopi call them the Idols of Alosaka or Muyinwu, the germ gods which are supposed to cause the corn to germinate when it is planted.<sup>67</sup> The Hopi place such objects on the altar during the performance of the Powamu ceremony, the festival for the purification and renovation of the earth, which is held in February of each year. According to the Zuñi, stones of this type represent the corn goddess or mother of all corn and if placed in a field where that grain has been planted will assure a bountiful crop. Similar stones have been found in other prehistoric sites. Fewkes secured several on the Mesa Verde,<sup>68</sup> and also obtained examples from ancient ruins in the Hopi country. The stones themselves are very simple in form, as may be observed from the photograph. They were fashioned from sandstone blocks by the pecking and rubbing method. In shape they suggest in a very general way the end of an ear of corn. One feature which they possess is not shown in the photograph; that is a concavity in the bottom which makes it possible to place small offerings, such as turquoise and bits of shell, under them. This shallow cup is not always present on the object but occurs fairly often. These two specimens, it will be recalled, were found in kiva A of house A. Other examples were found throughout the village. One came from the single room excavated in the small house south of the great kiva, while two were dug out of house B and several others turned up in the dump heaps.

A long, flat object with a beaklike projection at one end (pl. 56, *a*) was found in the refuse mound near house B. It undoubtedly functioned in a ceremonial capacity, but what its actual purpose may have been is not known. Similar stones are used by the present Zuñi in some of their ceremonies to represent certain anomalous mythological birds. In the Zuñi kiva an object of this type is placed on a line of meal extending out toward the center of the room from the altar at one end. A similar practice may have been in vogue at the time this village was occupied and the present stone used in that way.

The second stone, *b*, Plate 56, is characterized by a long, narrow groove extending its entire length along the center of one side. The stone was probably used in the shaping and polishing of beads. Practically the only difference between bead polishers and arrow-shaft smoothers is one of length and regularity of groove. Some

<sup>67</sup> Fewkes, J. W., 1916 b, pp. 111-113.

<sup>68</sup> Fewkes, J. W., 1911 b, p. 67; 1916 b, pp. 96-117.

of the present-day Zuñi use almost identical stones in making their beads.

Fragments of stone were sometimes ornamented with geometric patterns scratched in their surfaces. An example is illustrated by *c*, Plate 56. What the significance of these stones may have been is not known. They generally are small, irregularly shaped slabs, whose edges have not been worked and whose flat surfaces show no signs of preparation, the only workmanship on them being that in the design. None of these objects was found under conditions implying any ceremonial significance, and as a consequence it does not seem quite logical to attribute such function to them. Merely as a suggestion, an explanation from the standpoint of purely utilitarian aspects may be offered. The people were continually sharpening and resharpening the points of their bone implements, and stones bearing evidence of such activity are frequently found. They generally have an unrelated series of grooves on one or more faces. In many instances these grooves are quite like those which form the patterns on the decorated pieces. In view of this similarity and taking into consideration an inherent artistic quality found in occasional individuals, it may be suggested that such persons at times worked out a pattern instead of making a series of aimless scratches in their tool-shaping endeavors. If such were the case no ceremonial qualities need be postulated to explain stones like the one pictured.

The two specimens *e* and *f*, Plate 56, are the sipapu and its cover from kiva A, house A. The circular disc which served as a lid was made from a piece of slate. It was well dressed and carefully smoothed and made an ideal cover for the sacred hole in the floor of the ceremonial chamber. The block of stone, with a perforation through its center, which was embedded in the floor to form the symbolic place of emergence, is sandstone. It was roughly shaped, but the edges were not as carefully smoothed as those of the lid. The hole through the center is not cylindrical in form but funnel shaped. The diameter of the orifice on one face is considerably larger than that of the other. The stone was placed in the floor, with the smaller opening uppermost. The use of a perforated slab to form the sipapu is not uncommon in this region. Some of the present-day kivas in the village of Zuñi have just such sipapus. Hodge also found an example in one of the circular kivas near Hawikuh.<sup>69</sup>

Stones in their natural, unmodified forms were also employed for various purposes. Many odd-shaped concretions served as fetishes, charms, and lucky stones. Perhaps an occasional example was collected and saved solely because its unusual shape appealed to the fancy of one of the Indians. In other cases they may have sug-

<sup>69</sup> Hodge, F. W., 1923, pp. 15-16, Pl. VIII, *c* and *d*.

gested some animal or bird and for that reason appealed to the superstitious side of their collector's nature. An example of the kind of concretion frequently treasured by present-day Zuñi is shown in Plate 56, *d*. These are thought to be portions of the gods, of their weapons, implements, ornaments, and often are considered the wherewithal of being. The form illustrated in the photograph is usually considered representative of the genital organs of some ancient person and is highly prized not only as a means of approaching the spirit of the particular god but also as an aid to a young man in his conquest of women and to a young woman in helping her to bear male children.<sup>70</sup>

Smooth stones and pebbles were used to smooth and polish the surfaces of pottery vessels. The main distinguishing features of such objects are the high gloss which they have taken on as a result of long use and the fine striations or scratches which constant rubbing over clay surfaces produces. A typical group of stones of this class is illustrated by Plate 57.

Chipped implements consist of spearheads, knife blades, and arrow points worked from flakes of chalcedony, jasper, chert, and obsidian. Only a few examples of this class of stonework were found. Why there should have been such a paucity of specimens of this nature is a question which can not be answered, but one, nevertheless, which was probably of some significance. A similar lack was found in the pueblo on the Long H Ranch, and ruins throughout the Zuñi district do not furnish the numbers of arrowheads generally picked up around such sites. Examples of knife blades are illustrated by the specimens in Plate 58. The three varieties pictured represent the types found. Judging from the material, no one form was predominant. They seem to have been made in about equal numbers. The long slender blade *b*, Plate 58, is of particular interest because an attempt was made to remove a longitudinal flake down the center on one side. The maker was only partially successful, as the flake broke off midway along the blade. From the standpoint of the craftsman this probably was an unfortunate circumstance, but from that of the archeologist it was an opportune break. In its incompleteness the blade shows clearly that the attempt to remove the long central flake was not made until after the stone had been shaped to its desired form. This might not have been so easy to determine had the maker been successful in his efforts. The removal of a longitudinal flake from the center of the blade is one of the characteristics of the Folsom points found in association with an extinct species of buffalo. The present specimen should not be considered as an example of a Folsom point, however, as it differs in other respects.

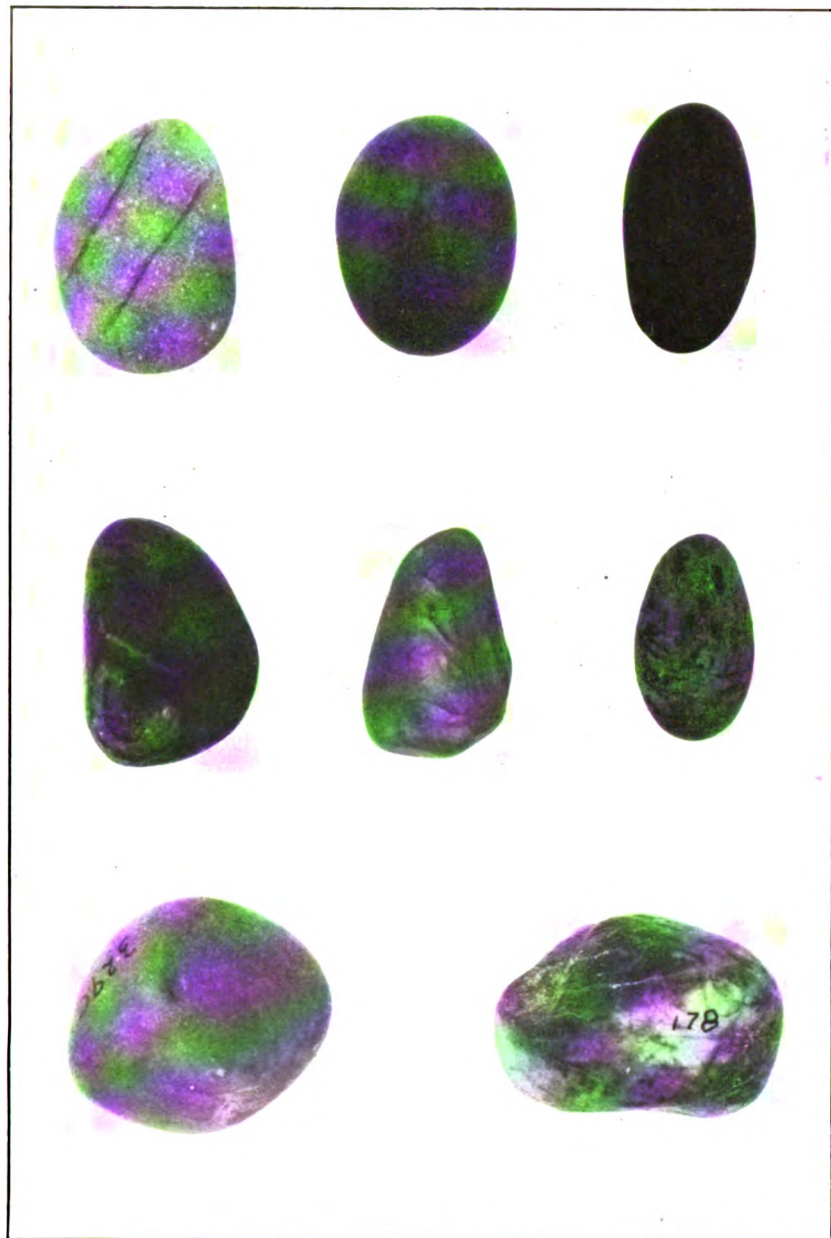
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<sup>70</sup> Cushing, F. H., 1883, pp. 44-45.

Not many arrowheads were found, but all are of the same type of point. All are notched and have a broad, squared tang. The notches were placed at right angles to the long line of the blade and formed small barbs and a tang. The tang is as wide as the widest part of the blade and has a straight base. None of the concave or convex forms were found at this location. The chipping on the specimens does not show any special degree of excellence. The flakes were struck off from nodules of chalcedony, chert, and obsidian. The heads were shaped by removing chips along the edges. The chips were rather large, and the edges are somewhat serrated as the result. No examples illustrate the fine, minute chipping which was characteristic in some localities. The arrow makers seem to have been content to produce an efficient weapon without taking the time or expending the effort necessary to make the more finished types of head. (Pl. 59, *a-e*.)

Spear points have an even smaller percentage in the collection of specimens than do the arrowheads. Only a very few examples were found, and some of these might by some be considered knife blades rather than spear points. Three different forms are present. One has a rather broad, heavy blade, with small barbs and a short, heavy tang. (Pl. 59, *f*.) The size of the barb varies slightly on the points of this type, but in general they are quite like the example illustrated. The second form of spear point consists of a long, rather narrow blade without barbs, notches, or tang. (Pl. 59, *g*.) Means for attaching these blades to the end of the shaft was provided by the slight tapering near the base end. The widest part of the blade occurs at a distance of approximately one-fourth of the total length of the object from the base. From there the sides taper to the point. The third form of spearhead consists of a comparatively long and broad blade with barbs and a narrow, short tang. (Pl. 59, *h*.) The line from the barb to the tang on these specimens runs approximately at right angles to the long axis of the blade. There is an almost imperceptible obliqueness on some of the examples which gives the barbs a down-raking appearance. The sides of the tang are slightly concave, so that the base is somewhat wider than the shaft. The base of the tang has a tendency to be convex, but this feature is not pronounced.

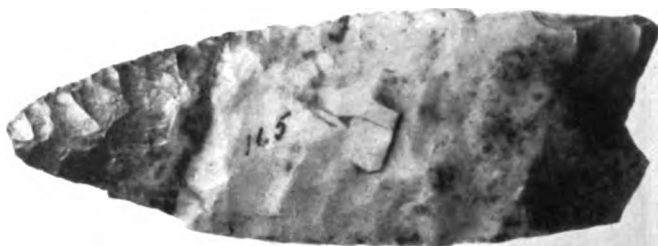
Ornaments made from stone were not numerous. The collection contains only a few specimens, consisting of beads, pendants, and fragments from inlays. The beads are all of the flat, tubular variety (pl. 59, *i*) and were made from a rather soft white stone which is known as southwestern alabaster. Some of the pendants were also made from this same material. Ornaments of this class consist of round or oval disks with a perforation at one side so that they could be suspended from a necklace. (Pl. 59, *m, o*.)



POLISHING STONES



*a*

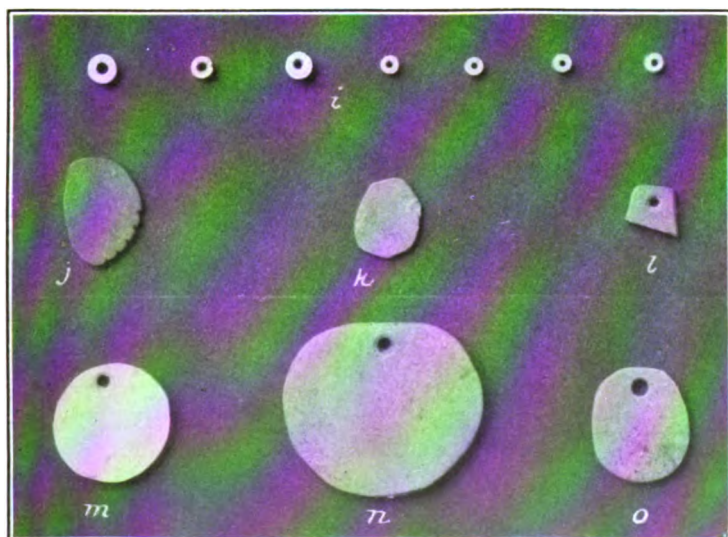
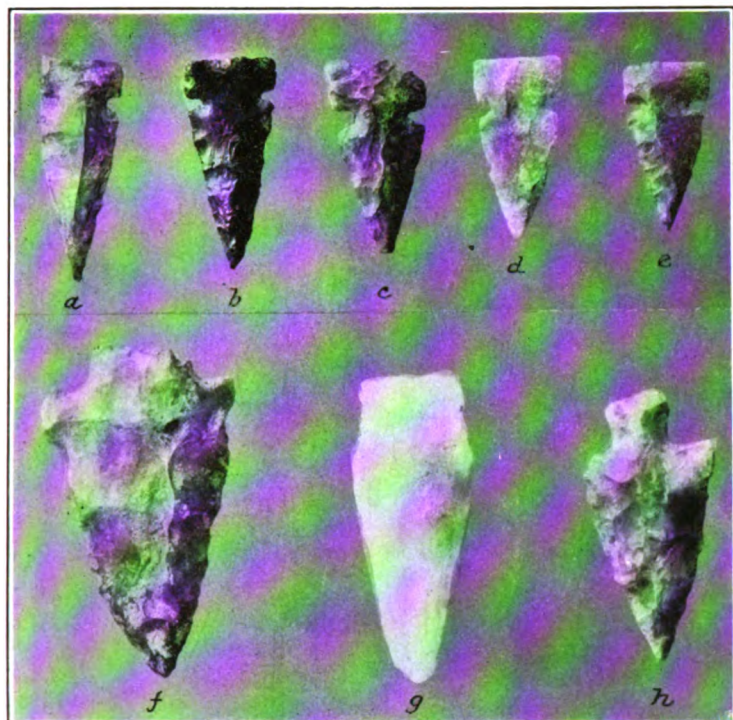


*b*



*c*

CHIPPED BLADES

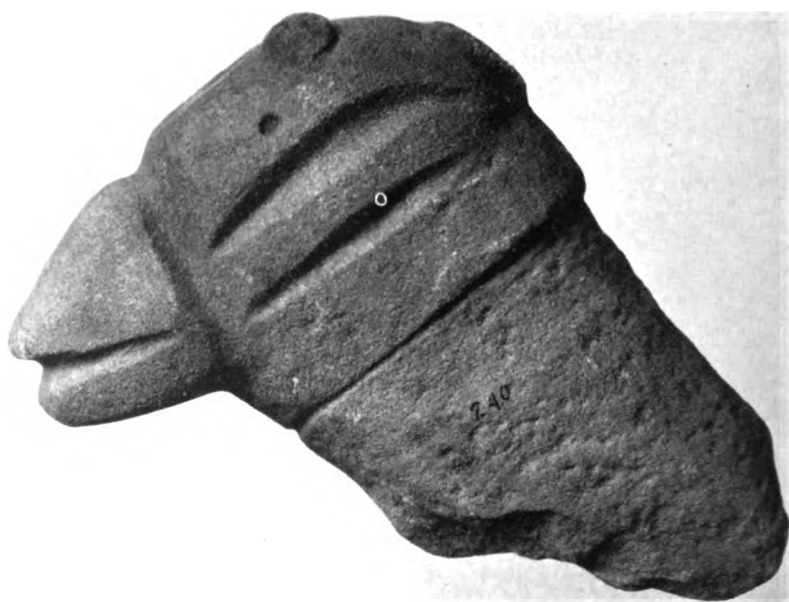


ARROWHEADS, SPEAR POINTS. AND STONE ORNAMENTS





*a*



*b*

HEADS CARVED FROM STONE

*a*, Snake; *b*, unidentifiable animal.

Pendants were also made from a red ferruginous shale. Approximately the same shapes are to be observed in this group as in the preceding. An example is illustrated by *n*, Plate 59. For some reason or other turquoise was practically absent from the site, only a few unworked fragments being found. There were no beads or pendants made from the material. This condition is rather strange when it is considered that this particular stone was held in high favor among the Pueblo people. Sites of a slightly later date in this region yield considerable amounts of it and the Chaco area to the north, from which region the first group of settlers in the village are supposed to have come, is noted for its beads and pendants. Why the people here did not have such ornaments would probably make an interesting story if the facts in the case could be known, but unfortunately all that can be done is to call attention to their absence.

One of the most interesting of the groups of stone objects is that of the heads. They were carved from blocks of sandstone and indicate a rather high degree of artistic talent on the part of their makers. It is not possible to tell in each case what creature is depicted. This may be due to the fact that they were intended to represent mythological as well as actual beings. They no doubt served as fetishes for use in ceremonies, but in just what manner they were employed is not known. In every instance the features of the head are quite well defined, but the neck consists of an unfinished cylindrical stem and there is no indication of the rest of the creature. For this reason it is thought that they probably were mounted on bodies fashioned from some perishable material. The slight groove present on the stem just back of the actual head would provide a suitable means for attaching the body. A string or thong tied around the stone at that point would hold the pliable material, from which the rest of the creature was made, firmly in place.

One of these heads unquestionably represents a plumed serpent. (Pl. 60, *a*.) The features are very suggestive of those on the plumed serpent used in some of the more important ceremonies at Zuni. The Ko'loowisi, as it is called by the latter, is one of the important underworld gods having to do with the giving of water, seeds, and grass. When this god participates in various ceremonial performances a figure made of deerskin is used. It has a body between 5 and 6 feet (1.524 and 1.828 m.) long. The back is painted black and bears half-moon symbols in yellow and blue-green to designate the scales; the underside is painted white. A cottonwood stick placed in the body makes it rigid and symbolizes the backbone. Ribs are fashioned from cottonwood and extend from the neck to the posterior end at regular intervals. The head is made from a gourd and tied to the deerskin body, and the throat is wrapped with a fox skin to

hide the joint. A group of plumes rises from the head.<sup>71</sup> A similar form of body may have been used by the prehistoric people and a stone head employed rather than one fashioned from a gourd. As will be observed from the photograph, a distinct row of teeth is indicated along the lower jaw. The present-day serpent head used at Zuñi has pronounced teeth on both jaws. Two holes indicate the nostrils and there are two for the eyes. At the top of the head are two projections. In both instances the upper portions have been broken off so that it is not possible to determine their original extent. They undoubtedly represented the plumes or perhaps furnished a base to which actual feathers were attached.

The second head pictured in Plate 60, *b*, is one of the best preserved in the entire group, but one which it is difficult to identify. In some respects it suggests a parrot and in others a deer. Both play prominent parts in certain phases of the life of the present-day Zuñi. For this reason it might be either so far as the ceremonial side of the matter is concerned. It would seem, however, that it is more suggestive of a deer or antelope than a bird, despite the beak-like character of the snout. The eyes are represented by holes. At either side and just above them are small knobs indicative of horns and at the back are the broken bases of what may have been the ears. What the purpose of the deep parallel grooves just below the eyes on each side of the head may have been is not known. They may represent the markings on an animal or have had some significance from a ceremonial point of view. The deer and the clan named after it plays an important part in certain rituals among the modern Pueblos and may well have done so in the past. This head was found in kiva A and must have been of some ceremonial importance.

The frog is no doubt represented by one of the carved heads, Figure 34, *a*. This creature plays an important part in the mythology of the Zuñi because of its association with rain and moisture. The present-day people unquestionably regard it in this light because of beliefs and myths handed down from the past and the dwellers in the Village of the Great Kivas may well have attached considerable ceremonial significance to it. At the present time members of the rain priesthood at Zuñi keep fetishes made from four hollow reeds, all of which are filled with water. The largest one also contains a small live frog (really a toad but called frog by the Zuñi). Bowls used in certain ceremonies have frog symbols painted on them or are ornamented with bas-relief figures of the creature. In the rain ceremonies certain songs which are believed to be efficacious in the bringing of moisture are sung by a member of the Frog clan. In view of these facts it seems logical to conclude that the frog head

<sup>71</sup> Stevenson, M. C., 1904, pp. 94-95, 101.

found in the ruins may have been for use in rituals consecrated to the rain gods, or was the fetish of a water clan, or both. The second head (fig. 34, *b*) also suggests a deer or antelope. In this case, however, the resemblance is more striking than in the case of the one previously described.

There may be no particular significance in the presence of these stone heads and the creatures which they represent, but it is interesting to note that at the present time there are, or recently were, clans at Zuñi which bear names similar to those suggested by the objects. It is possible that the inhabitants of this village were antecedents of the deer, or macaw (if the first head described is so interpreted), snake, frog, and antelope people. It would be interesting to pos-

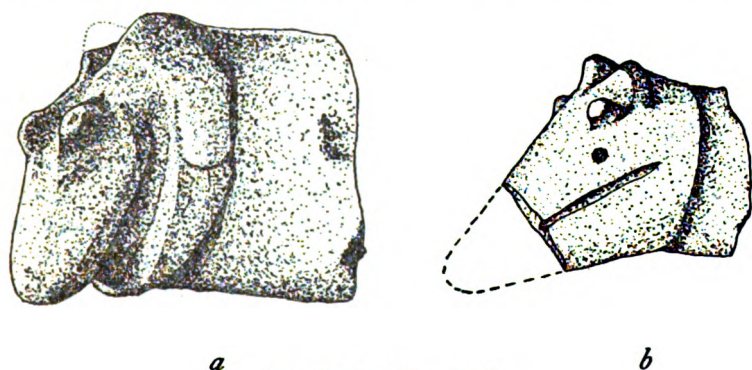


FIGURE 34.—Stone heads

tulate further along this line, but there is not sufficient evidence to warrant more than the suggestion of such an occurrence.

## PETROGLYPHS

The artistic talents of the inhabitants of the Village of the Great Kivas found expression in other ways than that of ceramic decoration, bonework, and carving in stone. Additional examples of their handiwork are to be found scattered along the face of the cliffs back of house A in the form of large numbers of figures pecked into the rock. They occur singly and in groups. The symbols include both geometric and life forms.

There has been considerable comment and argument over the meanings of petroglyphs and the extent to which they may be regarded as symbolic of definite things associated with the life of the Indian. Many writers in the past have sought to endow them with the qualities of a written language and have read far more into them than they logically should. Others have gone to the opposite extreme and have dismissed them with the statement that they were aimless drawings executed at idle moments and as such were held to be meaning-

less. The chances are that both were right and both were wrong. In some cases the symbols no doubt have a definite meaning, while in others they probably were done merely to pass away the time and give vent to a certain artistic urge. In the following discussion Zuñi explanations and interpretations will be given. In some cases these are quite logical, while in others they are rather far-fetched. Whether their meanings are the ones which the prehistoric people had in mind or whether they are entirely removed from the original conception no one can tell. The Zuñi interpretations are more in keeping with the Indian point of view, however, and for that reason are presented as a suggestion of what the drawings may possibly have stood for.

Just east of house A, in a sheltered spot well up on the side of the rocks, is a group of drawings representing several insects. (Pl. 61, *a*.) According to the Zuñi, the first figure is that of the centipede, called Sho'lah; the second, a scorpion, Kia'te'tsi is their name for it; the third was not completed and could not be identified; the fourth is some kind of ant, about which the informants were rather hazy but which they unhesitatingly called Pe'nommeh; the fifth is another centipede figure. All of these insects are endowed with more or less poisonous stings and their likenesses, according to the modern Zuñi, were placed on rocks as a part of rite during which the gods were called upon to wreak vengeance upon their enemies. When a war party was away from the village in pursuit of the Navajo, or on its way to attack them, the war priest in charge of the warriors had a song which he sang at night in which he petitioned various animals and insects to bite and torture his enemies. During the course of the song he drew pictures of each insect as he called upon it to sting the object of his incantations. It is not known whether the ancient people had such a custom or not, but it is not at all improbable, and the present example may be the record of just such an occasion.

At another place on the rocks to the east of the village is a group of figures of which only a few are sufficiently well preserved for identification. Even in the case of the latter it was necessary to fill in the outlines with whiting before photographing them. The three main figures in this group consist of a conventionalized horned toad, an unidentified insect, and one of the humpbacked flute players. (Pl. 61, *b*.) The latter are found in widely scattered sections of the Southwest and no doubt had some marked significance. The Zuñi say that the figure represents a rain priest and that he is pictured on the rocks for the purpose of attracting clouds and moisture to that vicinity. The horned toad or lizard and insect figures accompanying him are supposed to aid this bit of magic. They call the flute-player figure Chu'lu'laneh, the name for the type of flute used by the rain priests. They were not sure what the other figures should be called.

The largest group of rock pictures is located north of house A, on the face of the cliff just above the top of the talus slope. There are numerous geometrical symbols in this group as well as life forms and conventionalized figures of living beings. (Pl. 61, *c.*) As will be observed from the photograph, there are spirals, zigzag figures, representative both of lightning and the snake; insects, the outline of a human hand, deer, possibly the mountain sheep, spiral symbols with legs, tadpoles, another humpbacked flute player, and in addition a number of indefinite scratches and aimless marks. Spiral figures are to be observed elsewhere along the rocks. (Pl. 62, *a.*) This symbol is frequently interpreted as being a water sign, but the modern Zuñi say it refers particularly to the period when, as their migration myth relates, the ancients were traveling about in search of the center of the world so that they might settle down and build their permanent home. Their designation for this symbol is Al'lolowish'keh. The figure of the deer shown in this same photograph is a record, so the Zuñi say, of an unusually successful hunt and the killing of many animals. It was placed there in order to propitiate the spirits of the slaughtered animals and to attract others to the region. The figure at the lower right-hand side is undoubtedly that of a turtle, Et'towa by name. The turtle is also important in the minds of the Zuñi because of its connection with water. It appears in a number of places in their creation myths.

The figures illustrated in *b*, Plate 62, are particularly interesting because part of them refer to a definite folk tale. The two symbols at the lower left-hand portion of the photograph are recent. The one at the extreme left is the sign for growing corn and that slightly above and to the right of it is a Zuñi cattle brand. The rest of the group constitutes a unit. The drawings are not prehistoric, although they are old Zuñi. They refer to one of the incidents in a folk tale which is commonly told to the children. At the upper right-hand corner are the symbols for the new moon and the evening star, and at the lower left is a figure of an owl. The zigzag line extending from the moon and star to the owl is supposed to trace the flight of the bird. The story to which it refers is one which the war chief tells. It relates how in ancient times the owl would occasionally come to the war chief and tell him where Navajo hogans were located. The bird would lead the chief to the houses of his enemy. He would then don a headdress of piñon jay and quail feathers, the latter making him invisible, and enter the hogans where the Navajo were sleeping. After he had counted the number of sleeping forms he would return to Zuñi and gather a group of warriors together and go and capture the Navajo or steal their belongings. The owl did not always favor the Zuñi, however, as sometimes he would fly on

ahead and warn the Navajo that their enemies were coming, and when the Zuñi arrived they would find a deserted hogan.

The rock drawings illustrated in Plate 63, *a*, are unusual, especially the row of dancing figures. None of these figures suggests either the work of the prehistoric people or of the modern Zuñi. They are not recent, as the pecking shows definite signs of age, but they may belong to the old modern period. The full-faced figure with headdress is a Navajo sun symbol and it is possible that the dancing figures are of the same origin. The three symbols in *b*, Plate 63, are not as well done as some of the others. The one at the upper right-hand part of the photograph is a good example of the deer. The figure just below it is made up of a series of turkey tracks. Why they were attached to the straight lines is not known. The lower left-hand figure is that of a man, according to the Zuñi, but was not finished. These three drawings are on the same rock as those illustrated in Plate 61, *c*. In the latter picture they are at the extreme lower right-hand corner.

## HUMAN BURIALS

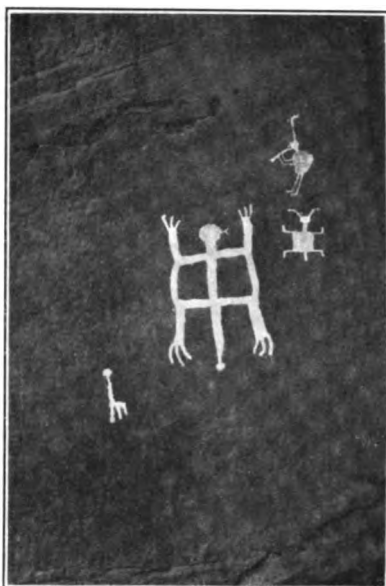
The inhabitants of the Village of the Great Kivas buried their dead for the most part in the refuse mounds located at various points around the community. In a few cases the remains were interred in the native earth outside the bounds of such deposits and in a single instance the body had been placed in an abandoned fire pit, or rather an oven, the pi-gummi oven previously described. A few infant burials were found close to outdoor fire pits. This practice was comparatively frequent throughout the Southwest, as many sites have furnished examples of the custom. It is possible that it is a record of a local adherence to a belief that was widespread among peoples of that degree of culture throughout the world. That is, the deep-rooted conviction that the family circle could be kept unbroken, even in death, by burying the deceased close to the hearth. This belief has been observed among the modern Pueblos and apparently was quite prevalent in some of the late prehistoric centers, also to a lesser degree in older horizons, as the dead were frequently buried beneath the floors in the houses.

Sixty burials were uncovered during the course of the investigations. The location of these interments with respect to the dwellings and other features of the village is shown by the numbered dots on the plan of the ruins. (Pl. 1.) There were certain features about the burials which may be briefly summarized. Twenty-four graves out of the total contained the bodies of infants and young children. The 36 adult remains comprised 12 males, 16 females, and 8 which were too indefinite in their characteristics to permit the determina-





a. Insect figures



b. Insect, lizard, and hum backed flute player



c. Group of geometric and life-form symbols

DRAWINGS ON ROCKS





*a.* Spiral and zoomorphic figures

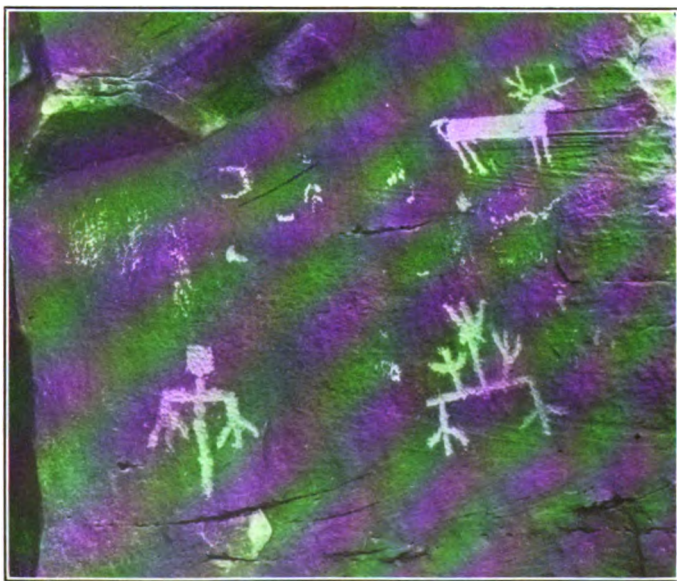


*b.* Ancient and modern symbols

PETROGLYPHS



*a.* Dancing figures and sun symbol



*b.* Deer and unknown figures

CARVINGS ON ROCKS



TYPICAL BURIALS

tion of the sex. Although there was a fairly large number of child burials it does not seem likely that the number represents all of the deaths for that group in the village. Infant mortality among the present-day Pueblos is quite high and probably was as great, if not greater, in the earlier periods. Hence it would seem that there should have been a greater proportion of such remains than actually was found. It is quite probable that the bones of many of the infants did not withstand the agents of decay as well as those of older children and adults. For that reason the burials seem to indicate a lower death rate for children than for the adults, when the reverse was probably the actual state of affairs.

The customary position for the body, in all cases where it was possible to tell from the remains, was the flexed or contracted. (Pl. 64.) The lower legs were drawn tightly against the thighs and the knees were either at right angles or close to the body. In some instances the arms were folded across the chest, in others the hands were placed beneath the head, and again they were extended along the sides with a slight bend at the elbow. There was some attempt at orientation; 35 were placed with the head to the east; 5 had the head slightly north of east; and 6 were interred so that the head was a little south of east. In general it may be said that 46 out of the 60 had the head placed in an easterly direction. Of the remaining group, 2 had the head to the west; 2 to the south; and in 10 instances, largely infant burials, the bones were too decayed to make an accurate determination of the body direction. From the standpoint of the side on which the body was placed, the left seems to have been the favored one, as 34 were found in that position, 7 had been placed on the right side, 6 were lying on the back, and 1 was face downward. Twelve were too badly preserved to tell just what the exact position had been.

Mortuary offerings were placed in most of the graves. The commonest were pottery vessels, although an occasional stone or bone implement accompanied the remains. In a majority of the graves the offerings were placed near the upper end of the body. To be specific, in 37 cases they were at the head, and in 12 were near the shoulders. Just two examples were found where the pottery was at the feet, and in both of these the head was to the west. Because of this, and taking into consideration the prevailing easterly direction for the head and the fact that in more than half the interments the offerings were near it, the suggestion may be made that in the case of the two exceptions the body bundle may inadvertently have been turned around when it was being carried to the grave and as a consequence the offerings were placed at the feet with the thought that they were being deposited at the head. One burial had the

pottery at the knees. In one instance it was placed above the body, and seven had no offerings of any kind.

The grave itself in most cases was a rather shallow hole scooped out in the refuse mound or earth. The depth of the bodies beneath the surface ranged from 1 foot 6 inches (45.72 cm.) to 3 feet 6 inches (1.066 m.); rarely as deep as the latter. Twenty-eight had simply been covered with earth, 18 had a layer of rough stones over them, 10 were covered with worked slabs of stone, 2 were found lying on a stone slab, and 1 had been placed between worked slabs. The remaining burial was in the pit oven previously referred to. Nowhere was there any indication to suggest that the inhabitants had practiced cremation. If an occasional body was burned the remains were more thoroughly consumed by the flames than is usually found to be the case where such a method prevailed. Consequently it would seem that inhumation was the sole method of disposing of the dead.

The skeletal material was in rather poor condition, and for that reason an extended study of the various features was not made. Certain significant things stand out, however, among them being cranial deformation. In every case where enough of the skull was present to show the occipital region a pronounced flattening was observed. This shows that the people constituted a typical Pueblo III community. In size they fell well within the average for the Pueblo peoples.

An occasional individual shows traces of having suffered from rheumatism or arthritis. This occurred most frequently in the middle aged and aged individuals. An occasional fracture of an arm or leg bone was present, but in most cases they had healed before the death of the individual. Two of the adult male crania showed depressed lesions suggestive of blows which may have been received during an altercation or as a result of participation in some phase of warfare.

The most noticeable physical defect was that of decayed teeth. Many of the adult crania had caries in the molars and bicuspid. All showed considerable wear and an occasional broken tooth was observed. In the group of elderly people extractions seemed to have been common and practically every skull of a middle-aged and older person which was sufficiently intact to show the teeth had two or three bicuspid and molars missing. Two aged females had no teeth at all and the bones showed distinctly that the teeth had been lost some time previous to their deaths, because the alveolar processes had completely grown over. It would be interesting to know what method the people used in extracting bad teeth, but nothing was found to indicate the kind of implements used. It may be that they, like some of their modern descendants, placed the end of a stick against the aching member and dislodged it by means of a sharp

blow struck at the outer end with a stone. In some cases the individuals may have suffered from pyorrhea to such an extent that the teeth were loose and easily removed. Pyorrhea was fairly common among the Indians.<sup>72</sup> The poor condition of the teeth may have been due to a deficiency in diet. The people no doubt had sufficient vegetable food, but judging from the amount of bones found in the refuse their supply of meat was not as plentiful as might be desired from the standpoint of proper nutrition.

There is no way of knowing just how long the village was occupied or how many people lived there. On the basis of the present-day Pueblos it is possible to make a rough estimate of the population. If all of the buildings were occupied at one time the population may have reached as many as 150 inhabitants. Investigations in the dwellings themselves, however, have tended to show that portions of house A were abandoned and used as dump mounds, consequently a certain allowance must be made in estimating the number of people living there. Out of the total of 64 rooms the largest number occupied at any one time was probably 51. If house B was inhabited at the same time that would make a total of 71 occupied rooms for the two buildings. Estimating three rooms to a family, with an occasional group using four, it may be said that 20 to 22 family groups, in this case referring to father, mother, and children, constituted the community. The average family, judging from present-day groups, probably numbered about five. This would give a total of 100 to 110 individuals as a maximum. The number 100 probably more nearly represents the size of the group than the larger one, and that only for the latter part of the life of the village.

On such a basis 60 burials would indicate a fairly long period of occupancy. Nothing is known of the average annual death rate among such groups, but records from European countries have shown that in the more barbaric stages of culture the yearly deaths per hundred range from 3 to 4. In his study of the skeletal material from Pecos Doctor Hooton estimated that the average annual death rate per hundred for that pueblo from the date of its founding down to 1700 was slightly under three.<sup>73</sup> If this same figure is taken for this village it may be postulated that the site was occupied from 15 to 20 years. Judging from the amount of debris in the refuse mounds and the changes which took place in the village it would seem that this is a fair estimate for the life of the community. It should be borne in mind, however, that the group was probably not as large during the early phase in the building and development of house A, hence it is possible that a few years should be added to the

<sup>72</sup> Hooton, E. A., 1930, p. 369.

<sup>73</sup> Hooton, E. A., 1930, p. 333.

length of occupation. On the other hand, the number of burials found probably does not represent the total losses to the community, and for that reason would offset the variation in the number of inhabitants. The foregoing is largely speculation and should be regarded as such, but it seems a conservative estimate to say that the village probably numbered around 100 people and was occupied for a period of from 15 to 20 years.

### AGE OF THE RUINS

One question which naturally arises with respect to a group of ruins which have been excavated is that of its age. The archeologists and people in general are always anxious to know when a place was built and occupied. Many times this information can only be obtained from comparative sources, such as the indication of trade pieces which come from a dated site or by approximation on the basis of stratigraphical material extending back from some known horizon. In the case of the present village, however, fragments of burned beams were salvaged from various parts of the ruins and sent to Dr. A. E. Douglass. On the basis of the latter he was able to give a date 1015, plus or minus 15. In other words, the ring evidence from roof timbers used in the houses shows that the structures were built and occupied during the interval between 1000 and 1030 A. D.

This is particularly significant from several standpoints. It will be recalled that in the introduction to this report the dates 950 to 1200 A. D. were given for the main phase of the classic era, the ascending stage of Pueblo III. From this it will be noted that the village of the great kivas belongs to the early part of the horizon. What is even more important, however, is the fact that the building of the houses coincides with certain activities farther north. The beam material from Pueblo Bonito in the Chaco Canyon indicates a period of constructional activity at approximately the same time. Additions to that center were made in 1017, and during the interval from 1033 to 1092.<sup>74</sup>

There has been more or less question concerning the great kivas in the Chaco Canyon. They unquestionably were erected during activities subsequent to the original building program, but just where they fitted in has proved a problem. The evidence from the present site with its two great kivas suggests that the superceremonial room at Pueblo Bonito belongs to the same phase of development, the expansion age of the early eleventh century. In so far as the Chaco Canyon and its history is concerned another salient factor

<sup>74</sup> Douglass, A. E., 1929, p. 748.

becomes involved, namely, the period of notable growth at that culture center coincides with a marked increase of population which evidence indicates was probably due to an incoming wave of immigrants. The latter no doubt constituted the beginning of the movement which culminated in the eventual abandonment of the centers in the Montezuma Valley-McElmo district in southwestern Colorado, the growth of the Mesa Verde center, and the development at Aztec, N. Mex., events preceding and leading up to but not to be confused with the ultimate collapse of the northern frontier.

Closely associated with the movement in question is the problem of the spread of the great kiva. The discussion of such structures in the consideration of great kiva No. 1 suggested that the type attained its greatest refinement in the southwestern Colorado district and was introduced into the Chaco region. Such a conjecture agrees quite well with the other factors involved in the spread of peoples over the area. On the other hand, a different point of view, and one with certain justification to be sure, is that there was an expansion of the Chaco culture at an early date over a region of considerable extent. This was followed by a contraction and return to the main center when conditions in the outlying provinces became too severe. As might be expected under such conditions, villages in the more remote districts while retaining most of the parent traits would tend to develop some distinct features of their own. They also might obtain new ones as a result of contact with outlying groups from another center, and upon returning to the original home would conceivably introduce some of the variant traits. Regardless of which of the foregoing theories is accepted as a possible explanation for conditions, there seems little question that the great kiva was a northern development and that the first group at the Nutria Canyon site was from that region. They may have come from the Chaco itself or have migrated from one of the more northern places which was a provincial outpost dominated and characterized by that center. They certainly carried many of its traits. There is the possibility, of course, that a local group living in the Zuni region had come under an influence from the Chaco and that the idea of a superceremonial chamber was transmitted to them. Such structures were so specialized, however, and features associated with them are so typical that it seems that they would only be erected by people already familiar with them. In addition to this, there are no indications in this immediate vicinity of an earlier group. Hence the conclusion that the builders must have come from the north and brought their architectural practices with them.



## SUMMARY AND CONCLUSIONS

Investigations were conducted during the summer of 1930 in a group of ruins located at the mouth of Red Paint Canyon on the north side of Nutria Valley, 16.7 miles (26.875 k.) from the village of Zuñi, on the Zuñi Reservation in western New Mexico. They demonstrated that there had once been a settlement composed of three communal dwellings and two great kivas or superceremonial structures at that place. The accumulated débris was completely removed from two of the houses and one of the great kivas. Only one room was excavated in the third house and examination of the second large ceremonial structure was restricted to tracing its walls so that its size could be determined and its position properly plotted on the map.

The largest of the dwellings was a house containing 3 small ceremonial chambers, a great kiva, and 64 rooms, 60 of which were on the ground level while the additional 4 constituted a second story. In addition, there were four detached subterranean ceremonial rooms in the earth in front of the east end of the structure. Evidence was that the building had not been erected as a unit but had grown as the result of several periods of constructional activity. The original structure was a rectangular block of 13 rooms and 2 small ceremonial chambers. Subsequently five more rooms and the great kiva were added. Accompanying this was a certain amount of remodeling in the original rooms. The building was occupied for some time in that form, when considerable changes were brought about by a landslide which forced the abandonment of several rooms and the building of new ones to replace them. The new addition consisted of 15 rooms placed at the east side of the great kiva and south of the original block. Furthermore, two of the older enclosures were remodeled into a small ceremonial chamber to replace the one vacated because of the falling rocks from the cliff behind the structure. Up to this point in the growth of the village the house type was predominantly Chacoan in character. With the adding of the east and west wings; the construction of new chambers over the refuse-filled rooms which had been abandoned after the landslide; the incorporating of enclosures in other portions of the building, a total of 31 new chambers; and the placing of the 4 small kivas in the earth in front of the structure, a new element appeared. The masonry in these later portions was different from that of the earlier sections and the shapes of the rooms were more irregular.

Features of construction which suggest the type of architecture associated with the Chaco Canyon cultures are the plan of the older sections; previous to the addition of the east and west wings; the method of wall construction, in which courses of large stones were

separated by layers of small ones; the size of the rooms, and their ceiling height. The east and west wings were characterized by their irregularity of outline, the pooriness of the masonry in the walls, and their lack of size. In this connection it was suggested that the poorer quality of workmanship evident in the wings might be the result of a cultural breakdown in the group living in house A, but such did not seem to have been the case. The marked increase in the number of rooms in the dwelling which these additions brought about, together with the evidence that many of the older chambers continued in use, indicates a decided enlargement of the community. This growth was too rapid and covered too short an interval to be accounted for on the basis of natural increase. Consequently it is thought that the original settlers, who in all likelihood came from the north, were joined by a new group migrating into the district in small parties. Because of the type of masonry and the character of some of the lesser objects of the material culture, it is believed that these later people came from the south, possibly as a backwash up the Zuñi River of a migration down the Little Colorado from the Upper Gila region.

Kivas or circular ceremonial chambers associated with house A were of two varieties. One type was the stone form incorporated in the block of the building, the other a subterranean earth chamber placed in a detached position in front of the structure. Two of the kivas in the dwelling were characterized by benches, ventilator recesses, subfloor ventilators, fire pits, deflectors, Katsina niches, and subfloor vaults at the west side of the chamber. The sipapu, or symbolical representation of the mythical place of emergence, was present in only one of these two kivas. This difference is one which has been noted at two other sites in the Zuñi region and undoubtedly had some definite significance. The presence or lack of a sipapu is explained, on the basis of Hopi traditions, by the belief that originally there were two kinds of kivas: One, containing a sipapu, devoted wholly to the purposes of a ceremonial chamber; the other, without such a feature, not especially consecrated and intended for more general uses. The absence of pilasters for roof supports and the occurrence of subfloor vaults in the small ceremonial chambers also seems to be characteristic of the district. The third stone kiva was a simple form of chamber remodeled from two secular rooms and was lacking in many features. It had no bench, no sipapu, no subfloor vault, and no Katsina niche. It probably was built to replace one of the other chambers which had been endangered by the landslide which caused the abandonment of a portion of the building.

The dirt kivas in front of house A were not elaborate. They were roughly D-shaped rather than circular or oval in outline. They had

merely been dug in the ground and had their native earth walls covered with plaster. They had intrawall ventilators, instead of the subfloor variety, deflectors, fire pits, sipapus, and Katcina niches, but none of the other floor features present in the stone chambers. Three of them had recesses above the ventilator. The one which did not differed from the others in that it also had paintings, geometric designs, on its walls. Evidence indicated that these structures belonged to the later portions of the building. In one or two of the chambers there was a suggestion of the prototype of the rectangular kiva which replaced the circular form in some districts in late prehistoric times. Both stone and dirt kivas suggested a northern derivation, although they were characterized by some features peculiarly local.

Two rectangular rooms in house A contained features generally found in kivas, and for that reason it was suggested that they possibly were the prototype of the fraternity chamber, not the rectangular kiva, as contrasted with the true ceremonial room. This difference is exemplified at Zuñi, where the various fraternities have their headquarters in ordinary living rooms. There they meet for the observance of rites pertaining solely to the society. Rituals which concern the entire community, however, are performed in the kivas. A similar feature was present to some extent among the Hopi. Hence it is thought that the two rooms with kiva features may indicate a trend toward the custom among the prehistoric people.

House B, the smaller of the two main dwellings, contained 20 rooms. It did not give evidence of as distinct stages of growth as house A did, but nevertheless showed that a fairly small dwelling had been enlarged from time to time to meet an increasing demand for new chambers. The walls were built of cubical blocks of stone, but in contrast to the masonry in the wings of house A the material was more carefully worked. There were 18 open doorways and 1 which had been sealed in this structure, while there were only 7 in house A. Five of these were in the later sections, and both of those in the older part had been blocked early in its development. This presence and lack of doorways is thought to be another indication that the village was formed through the fusion of two groups of people. The original settlers migrating from the north came from a region where outside pressure had fostered the practice of building fortresslike structures with unbroken walls. In erecting their new dwellings they adhered to the custom of no exterior openings on the ground level, even though there may have been no need for continuing the practice in this district. The later arrivals, however, possibly migrated from their southern homelands before they had been subjected to pronounced depredations and had been forced to do away with the plan of providing numerous doorways. Consequently,

in keeping with their habits they left a fairly large number of openings in the walls of their structures.

There were no circular ceremonial chambers in house B, nor were any present in the earth outside of the building. It is difficult to explain why one section of a community should have built kivas while another did not. One reason advanced was that the occupants of house B may have joined those in house A in the performance of their rites and thus escaped the necessity of providing chambers of their own. Such a plan would not be in accord with general ideas of Pueblo custom, and it was pointed out that some other reason may have been responsible; as, for example, the builders of house B having come from the south, where present knowledge indicates that it was not a prominent feature, were not devotees of the circular kiva. A rectangular inclosure of the fraternity-room type like the two described for house A may have fulfilled all their needs. This seems especially plausible since there was one such chamber in the structure. This question will be referred to again in a subsequent paragraph, however, when the relationship existing between the structures is discussed.

The presence of two great kivas at one location in the Zuñi district is significant. They demonstrate that the superceremonial chamber had a wider distribution than had been suspected and add materially to the evidence for a strong northern element in the village. Only one of these structures, that attached to house A, was completely excavated. Walls of the second one were traced so that its size could be determined, but no other work was done on it. Great kiva No. 1 contained all of the essential features of such a structure. It had a double bench, masonry-support pillars for the superstructure, a north alcove or altar room, a fire pit, and two sub-floor vaults. There were no true peripheral chambers around the structure of the type found in other localities, but there were a few bordering rooms. Great kiva No. 1 measured 51 feet (15.545 m.) in diameter above the large bench, which makes it somewhat larger than the example in the ruin at Aztec, N. Mex. Great kiva No. 2 was much larger, with its diameter of 78 feet (23.774 m.). As a matter of fact, it surpasses in size any of the known structures of the type.

The presence of two of the superceremonial structures in a community of this size is unusual and might be considered an indication that the religious side of its life was overemphasized. The two may not have been contemporaneous. There was clear evidence that great kiva No. 1 had been destroyed by fire, and it is quite possible that the second one was built to replace it. This can not be stated definitely, because great kiva No. 2 was not excavated. If the structures were in existence at the same time two explanations for their presence can be given. One is that this was the ceremonial center

for the entire district and that people from all the surrounding small villages gathered here for the observance of major ritualistic performances. The other reason for two such structures is that the village may have been divided into two large groups, as is the case among some of the modern pueblos, and each had its own great ceremonial house. These large structures are thought to have been the places where the most important of the religious festivals pertaining to the whole village were held. In this connection it was suggested that the present-day inclosed dance courts of some of the modern pueblos may represent a degenerate survival.

The question of the relationship between houses A and B is one which is of interest to the student of the growth of Pueblo villages. The evidence secured during the course of the investigations indicated that the groups coming to the site after the northern people had become established probably built rather hastily to provide themselves with suitable quarters. They chose locations at each end of the existing pueblo, possibly because they were thought to be the most advantageous. After an appreciable length of time had elapsed their numbers had no doubt grown, both as a result of natural increase and the arrival of new increments, until the small rooms abutting house A no longer were sufficient to house them. Consequently, further buildings, detached and somewhat removed from the original dwelling, were provided. In erecting them the construction work was more carefully done, so that the walls of house B are of better quality than those in the wing portions of A, an indication of an improvement in the technique of building. Although a few of the old rooms in the wings of house A were abandoned, most of them continued to be occupied, which argues for a still further increase in the size of the village.

From a general point of view the narration of events would seem more logical had the story been the reverse of that outlined in the preceding paragraph. It would be more in keeping with the idea of how cultures develop had the newcomers first built their own houses apart from the original dwellings; then, eventually, through the processes of amalgamation, merged with the other group to the extent that they built additions to its domicile and abandoned their own, forming as a result a compact, homogeneous community, but one in which there was a certain degeneration in material culture, especially the houses. One of the main factors against such a supposition is that of the pottery types. House B and the other small structure had a higher percentage of red and polychrome wares than did house A and the abandoned rooms in its adjoining wings. Since these pottery forms were shown by the refuse deposits around the site, as well as by independent studies in the region,<sup>18</sup> to be a

<sup>18</sup> Spier, L., 1917.

later development than the black-on-white there seems little question but what the structures containing them were subsequent to those which did not. The erection of new chambers in detached locations need not be attributed to a rift in the harmony of the community. More practical reasons were probably responsible for the choice. There was no more suitable space adjoining house A where rooms could be built, and the logical thing to do was to begin a structure at another place.

Reverting to the problem of a lack of kivas in house B and bearing in mind the probable order of development in the village as outlined in a preceding paragraph, the most plausible explanation for the absence of circular ceremonial chambers in the small dwelling seems to be as follows: The earlier group from the south which joined the community, building the east and west wings of house A, probably through association or coalescence with the original settlers adopted the idea of circular chambers and provided such structures by placing the kivas in the earth in front of the east wing. Then when the size of their group increased and it was necessary to build an additional structure they did not construct accompanying ceremonial rooms but continued to use those already in existence.

This explanation is somewhat contradictory to the idea expressed in the discussion of the small house, but there is no other apparent reason for conditions as they were found unless perchance the builders of house B constituted still another group coming into the region from the south. They may not have been associated with the kiva-building people long enough to have adopted the feature before the village was abandoned. If the growth of the community had taken place along other lines, as suggested in another paragraph, and the occupants of house B had erected the two wings at the ends of house A and moved into them the explanation of the kiva problem would be simple. It would be a clear case of an incoming people living alongside another group for a time, then joining and mixing with it and taking over some of its cultural features. Since such does not seem to have been the case, the kiva problem must remain in the more or less confused state described above. In passing, it should be made clear that while the new arrivals in the village constructed and occupied houses or portions of dwellings distinct from the structures already in existence, it is not thought that the different groups lived side by side, maintaining strictly their own ideas and culture, but rather that the community merged into a single large assemblage of people, although it was one in which clan lines were distinctly drawn as in the case of the modern pueblos. There no doubt was intermarriage, an exchange of ideas, and a certain amount of borrowing from both sides, so that, while the

various phases of village activity show clearly their derivation, they nevertheless tended to blend into a characteristic local complex.

The site upon which the Village of the Great Kivas was located was well chosen. It is considerably higher than most of the surrounding terrain, excepting, of course, the cliffs at the north and east sides which provided protection against the chill winter winds from those directions. All surface water from rain and melting snow would rapidly drain away from the buildings and courtyards, and the immediate environs of the village would always be dry underfoot. Furthermore, there was plenty of available crop land adjacent to the houses. Both Red Paint and Lonesome Canyons, at the mouths of which the village was placed, have broad, flat bottoms in which the planting could be done. In addition, there is an even larger expanse extending across Nutria Valley from the tributary canyons. Not only is this land well suited for the growing of beans, corn, and squash, but it is so situated that drainage water from both side canyons spreads out in a thin sheet over it and would provide sufficient moisture for growing plants. In this connection attention was called to the fact that most of the Zuni villages, prehistoric as well as modern, were placed where full advantage could be taken of the overflow water from the higher ground. Consequently this site was typical in that respect.

The lesser objects of the material culture of this community present only a one-sided picture of the arts and industries of the people, because, with very few exceptions, the only objects which have survived since the days when the community flourished are those fashioned from imperishable materials. The collection of specimens from the site consists in the main of pottery vessels, stone and bone implements, ornaments made from the same materials, fetish heads carved from stone, and stone objects employed as tools without alteration of the original form. The few fragments of articles which were fashioned from perishable material consist of some bits of charred basketry and scraps of cloth.

A large percentage of the pottery comprises forms typical of one single period in southwestern archeology, Pueblo III, although a few sporadic specimens suggest the preceding stage. The vessels as a group are classified under two headings, the culinary and nonculinary wares. The culinary jars are in most cases characterized by indented corrugations covering the entire exterior surface. A few examples have the corrugations only on the neck portion, a Pueblo II feature. The shapes in the cooking jars consist largely of wide-mouthed globular-bodied containers, although a few handled vessels belonging to the pitcher class are found in the group.

The nonculinary vessels are characterized by smooth surfaces and some form of painted decoration. The group includes black-on-

white wares, red vessels with an ornamentation in black, red containers with designs in black and white pigment, buff or cream-colored bowls and jars with the decoration painted in red bordered by black, yellow or buff bowls with red interiors bearing designs in black and exteriors embellished with red, and red bowls with polished or burnished black interiors. Shapes in this group include short-necked, globular-bodied water and storage jars, globular canteens, seed jars, jars with stirrup handles, pitchers, ladles or dippers, bowls, and mugs.

The decorations were placed on the exteriors of the large jars, seed jars, pitchers, canteens, and mugs, and on the interior of bowls and ladles. Exterior ornamentation is rare in the case of the black-on-white bowls but is common on the red and polychrome bowls. The designs and elements from which they were composed were used indiscriminately on all forms of nonculinary pottery, and except for the exterior decorations in the colored-ware group, which are readily identifiable, it is practically impossible to tell from a pattern itself whether it was taken from a black-on-white or colored vessel. The main elements used in the designs are solid and hachured figures. In some instances solid symbols were exclusively used, while others bear only hachured patterns. A third group of decorations comprises those in which there are combinations of the two placed in contrasting and balanced order. The designs on the black-on-white wares show patterns typical of the Upper Gila, of the Chaco Canyon, some Little Colorado forms, Proto-Mesa Verde, and a mixture of Chaco and Upper Gila types of decoration. The latter probably represent a development growing out of the fusion of two ceramic styles in this community. The Little Colorado and Proto-Mesa Verde examples present appear to be actual trade pieces rather than vessels locally made but influenced by the ceramics of those districts.

Most of the red vessels with black decoration are typical of the class found throughout the region from western New Mexico into Arizona along the Puerco of the West, the Zuñi, and Little Colorado Rivers. Similar examples have been found in the Chaco Canyon, at Aztec, and other northern centers. A few bear patterns which are more characteristic of the Upper Gila and the eastern part of the Little Colorado district proper. The red vessels with black interior designs and exterior decoration in white are typical of the Little Colorado bowls, which were the most extensively distributed of the types from that culture and which are considered typical of the ceramics of the region between St. Johns and Holbrook.

The polychrome bowls with red interiors ornamented with black designs and orange-colored exteriors with decorations in red are of the type which is known as Houck ware. The interior decorations in



this group are quite similar to the black-on-red patterns in general, which would indicate that it was a local specialization of a widespread form, the chief distinguishing feature of the ware being that of the exterior surface. The polychrome vessels with black-on-red interiors and red-on-white exteriors are very suggestive of the more highly developed St. Johns-Holbrook form of the Little Colorado wares. The distinction between the containers of this class and those of the Houck variety lies in the exterior treatment. The Houck group owes its exterior color to the unslipped surface of the paste, while the St. Johns-Holbrook type has a light-colored slip applied around the outside. The latter group suggests that it might have been a prototype for the pottery which later developed into the early Gila Basin polychrome. Red pottery with burnished or polished black interiors is represented by only a few specimens, and they seem to have been importations and not locally made. The type of ware is very common in the sections to the west and may well have been carried to this village.

Basketry is represented in the collection of specimens by only a few charred fragments and it is not possible to give a detailed discussion of the variety of such objects made by the occupants of the village. There are two forms of technique apparent in the pieces recovered from the ruins. One is the coiling method of basket making which was widespread throughout the Southwest. The coiling in this case consisted of two rods and a bundle, the rods being placed side by side and surmounted by the bundle. The second type is that of the twilled or diagonal checker weave. This is only occasionally found in prehistoric ruins, but it is employed now and then by the modern weavers.

The bone implements recovered from the site include a large variety of awls, scrapers, punches, beads, bone tubes, turkey calls, and ornaments. Animal bones used for tools were from the mule deer, antelope, jack rabbit, lynx, wolf, fox, and dog. The only bird bones used were from the turkey. In general it may be said that the implements are quite like those usually found in ruins in the more northern parts of the Pueblo area. Certain of the large scrapers or fleshers are of the type characteristic of Pueblo Bonito in the Chaco Canyon, Aztec, and the Mesa Verde. In fact they represent a form of implement which is called the San Juan flesher. The presence of these tools correlates with the other northern features and indicates that the Chaco element in the community brought many parts of the culture complex into the district with them.

Objects of stone include milling stones or metates, mortars, mauls, jar stoppers, arrow-shaft smoothers, ax heads, small mortars and pestles for grinding paint, arrowheads, spear points, ornaments, effigy heads, and pebbles and stones which were employed in their natural

state. The materials used in making these objects were sandstone, diorite, lava, amphibolite, chalcedony, jasper, granite, and slate. Part of the objects were made by the pecking and grinding method, the rest by the flaking and chipping. The metates or milling stones are of two types, the open-end, grooved or trough form, and a flat-surfaced stone slightly concave from end to end. It was found in the investigations that the trough type was the oldest and that it was replaced by the flat form at about the time when alterations in the original portion of the village were being brought to completion. The trough metate is essentially a northern form, while the flat type is southern and western and may have been introduced into this section by the group which joined the village after it had become well established.

Two types of mauls are represented in the collection. The predominant form is a short cylindrical one with flat striking surfaces and a hafting groove completely encircling it. The second is a flat tabular-shaped stone with rounded or blunt-pointed ends. On some of this group the groove completely encircles the object, while on others it is present only on three sides. The three-quarters style of groove is more commonly found in the south and west than in the north. Ax heads are grooved and have comparatively short cutting edges. Some were made from oval-shaped boulders and others from flat stones. The oval-boulder forms have rounded bases and the tabular-shaped heads have flat ones. The hafting grooves are of the two forms described for the mauls, but the complete groove is present on a majority of the specimens. The ax heads from the Little Colorado region are characterized to a marked degree by their short cutting edges, and while no typical examples of that style of bit were found at this site the axes indicate a tendency in that direction.

The chief significance in the sandstone jar stoppers and arrow-shaft polishers is that they are objects more commonly found in the Upper Gila and Little Colorado areas than in the northern parts of the Pueblo region. Consequently they may be considered a southern contribution to the material culture of the community. This is also true to a certain extent in the case of the paint mortars. An occasional example of the latter is found in the ruins to the north, but they occur in large numbers only in the southern sections. On the other hand, the rounded conical objects designated corn goddess symbols may have been introduced from the north, although they are not by any means unknown in Little Colorado ruins.

Spear heads, knife blades, and arrow points are not numerous in the collection. Why there should have been so few specimens of this kind is not known, but there probably is some significance in

their absence, since other ruins in the same general region have shown a similar condition. The arrowheads are all of the same type. They have a broad squared tang and the notches for hafting are at right angles to the long line of the blade. The chipping does not show any special degree of excellence.

Ornaments made from stone were scarce. The collection of specimens from the site contains only a few beads, pendants, and fragments from inlays. The beads are all of the disk form and were made from a soft white stone known as southwestern alabaster. Pendants are round or oval shaped disks with a perforation at one side. Some were made from the same material as the beads, while others are a ferruginous shale. Turquoise seems not to have been used, since only a few small unworked fragments were found.

The effigy heads carved from blocks of sandstone show that some of the inhabitants of the village possessed a fairly high degree of artistic talent. It is not possible in all cases to tell what the objects were intended to represent, but this may be due to the fact that they depict mythological as well as actual creatures. What their exact function may have been is not known. The suggestion was made that they had served as fetishes in ceremonies or that they may have been clan symbols. Indications were that the heads were intended for use on bodies made from perishable materials. Besides sculpturing, the people engraved symbols and figures on the faces of the cliffs back of the village. The latter occur in groups and as single petroglyphs and include both geometric and life forms. Some of the rock drawings are unquestionably late and probably represent the work of the historic Zuñi and Navajo. Among the unquestionably ancient figures are two of the humpbacked flute players which are found in widely scattered regions in the Southwest. Considering the petroglyphs as a group, there is nothing about them which can definitely be attributed to people from any one particular region. Similar carvings can be found in practically all sections of the Pueblo area.

Sixty burials were uncovered during the investigations at the site. Most of the interments had been made in refuse mounds located at various points in the village. A few, however, were found in the earth outside the bounds of such deposits. Several infants had been placed close to outdoor fire pits, and one individual was buried in an abandoned pit oven. Twenty-four of the graves contained infants and young children. Of the 36 adult skeletons 12 were males, 16 were females, and 8 could not be sexed. Because of the rather high mortality rate among infants in the modern pueblos the percentage found at this site probably does not represent the true relation between the child and adult groups. Infant remains no doubt disintegrate more rapidly than do those of older

people, and for that reason many such interments probably could not be found. The customary position for the body was the flexed or contracted. There was some attempt at orientation, as 46 out of the 60 burials had the head placed in an easterly direction. In 2 cases it was to the south, 2 others had it to the west, and in 10 instances it was not possible to determine the body direction. Most of the graves contained mortuary offerings consisting of pottery vessels placed near the head or upper part of the body. Just two examples were found where the funerary objects were at the feet. These two were the burials with the head to the west, and for that reason it is thought that the body bundles were reversed on the way to the grave and the pottery placed at the feet with the idea that it was near the head. Seven of the interments had no offerings of any kind. The skeletal material was in such poor condition that a careful study of the physical characteristics of the people was not feasible. Two things were outstanding, however. One was the pronounced occipital flattening of the crania and the other a large percentage of decayed teeth. The latter probably was due to a deficiency in diet. On the basis of occupied rooms and the number of burials found it is estimated that the village probably had a population of about 100 individuals and that it was occupied over a period of from 15 to 20 years. This conclusion is based on the postulation that there were 20 families averaging 5 each and that the annual death rate was approximately 3.

The date of the village according to present-day chronology was obtained through charred beams salvaged from various parts of the ruin. From this material Dr. A. E. Douglass was able to give the date 1015, plus or minus 15, for the cutting of the timbers. Consequently it may be said that the village was built and occupied during the interval between the years 1000 and 1030 A. D. It was during this same period that considerable building activity was under way in the Chaco Canyon in the north, and evidence suggests that there was some correlation between the two, that both belonged to the expansion age of the early eleventh century. There is no doubt but what the Village of the Great Kivas was inhabited in the days when the Pueblo cultures were forging toward the peak of their classic era and that it was built by groups migrating from two different regions.



# APPENDIX

TABLE 1.—MEASUREMENTS IN HOUSE A

[Taken through center of rooms]

Room No.	East-west		North-south		Room No.	East-west		North-south	
	<i>Ft. in.</i>	<i>Meters</i>	<i>Ft. in.</i>	<i>Meters</i>		<i>Ft. in.</i>	<i>Meters</i>	<i>Ft. in.</i>	<i>Meters</i>
1.....	7 6	2.236	8 4	2.540	33.....	9 8	2.946	10 5	3.175
2.....	7 5	2.261	5 6	1.676	34.....	19 2	5.842	6 6	1.981
3.....	6 10	2.083	7 4	2.235	35.....	11 5	3.490	11 0	3.353
4.....	7 2	2.184	5 6	1.676	36.....	2 11	.899	6 6	1.981
5.....	6 4	1.930	6 0	1.829	37.....	2 7	.787	4 5	1.346
6.....	13 4	4.064	5 6	1.676	38.....	2 5	.787	4 4	1.321
7.....	6 10	2.083	5 0	1.524	39.....	5 0	1.524	2 5	.737
8.....	7 4	2.235	5 2	1.575	40.....	4 3	1.295	10 6	3.200
9.....	9 6	2.896	6 0	1.829	41.....	3 10	1.168	10 7	3.226
10.....	10 0	3.048	8 6	2.591	42.....	20 5	6.223	9 2	2.794
11.....	6 2	1.880	6 4	1.980	43.....	4 3	1.295	11 2	3.404
12.....	10 6	3.200	8 1	2.404	44.....	4 2	1.270	10 2	3.099
13.....	12 8	3.861	8 0	2.438	45.....	8 10	2.692	3 5	1.041
14.....	7 4	2.235	6 0	1.829	46.....	5 2	1.575	2 11	.899
15.....	5 4	1.626	6 0	1.829	47.....	14 6	4.420	9 0	2.743
16.....	6 5	1.956	4 5	1.346	48.....	9 3	2.819	5 0	1.524
17.....	6 2	1.880	5 0	1.524	49.....	9 3	2.819	6 3	1.905
18.....	7 7	2.311	15 9	4.801	50.....	9 5	2.870	9 0	2.743
19.....	7 11	2.413	4 5	1.346	51.....	4 2	1.270	4 0	1.219
20.....	9 0	2.743	7 7	2.311	52.....	6 10	2.083	5 8	1.727
21.....	9 4	2.845	5 3	1.600	53.....	6 2	1.880	6 3	1.905
22.....	7 10	2.388	10 2	3.099	54.....	6 4	1.980	6 0	1.829
23.....	5 9	1.753	8 0	2.438	55.....	4 4	1.321	6 2	1.880
24.....	5 8	1.727	5 9	1.753	56.....	6 8	2.032	8 5	2.565
25.....	5 7	1.702	7 5	2.261	57.....	7 5	2.261	7 0	2.134
26.....	7 5	2.261	10 3	3.124	58.....	7 5	2.261	8 0	2.438
27.....	8 0	2.438	7 5	2.261	59.....	6 8	2.032	4 11	1.499
28.....	7 0	2.134	5 6	1.676	60.....	6 10	2.083	10 4	3.150
29.....	6 4	1.930	7 7	2.311	26-A.....	17 10	5.436	8 10	2.692
30.....	6 7	2.007	8 2	2.489	31-A.....	14 10	4.521	10 10	3.302
31.....	15 4	4.674	10 3	3.124	32-A.....	6 6	1.981	10 2	3.099
32.....	5 2	1.675	10 5	3.175	33-A.....	7 0	2.134	10 4	3.150

<sup>1</sup> To end of wall.

TABLE 2.—MEASUREMENTS IN HOUSE B

[Taken through center of rooms]

Room No.	East-west		North-south		Room No.	East-west		North-south	
	<i>Ft. in.</i>	<i>Meters</i>	<i>Ft. in.</i>	<i>Meters</i>		<i>Ft. in.</i>	<i>Meters</i>	<i>Ft. in.</i>	<i>Meters</i>
1.....	9 5	2.870	9 8	2.946	11.....	4 7	1.397	20 0	6.096
2.....	12 2	3.708	9 0	2.743	12.....	9 10	2.997	7 4	2.235
3.....	4 10	1.473	5 4	1.626	13.....	6 2	1.879	8 10	2.692
4.....	5 8	1.727	13 9	4.191	14.....	13 9	4.191	8 9	2.667
5.....	12 4	3.789	6 7	2.007	15.....	12 3	3.734	8 7	2.616
6.....	5 4	1.626	5 6	1.676	16.....	6 4	1.930	7 8	2.337
7.....	3 3	.991	34 6	10.515	17.....	7 4	2.235	7 7	2.311
8.....	5 11	1.803	9 8	2.946	18.....	12 0	3.658	8 6	2.642
9.....	5 11	1.803	15 0	4.572	19.....	6 11	2.108	8 11	2.718
10.....	6 4	1.930	15 7	4.750	20.....	8 0	2.438	10 3	3.124

TABLE 3.—SIZE AND PROVENIENCE OF OBJECTS ILLUSTRATED IN PLATES

Plate	Diameter		Height		Provenience	Field No.	National Museum No.
	Inches	Centi-meters	Inches	Centi-meters			
21, a.....	13½	34.290	14½	35.719	House A, room 10.....	130A	351779
22, a.....	12¾	31.115	10½	26.828	House B, room 4.....	375	351964
b.....	12¾	31.432	12	30.480	do.....	376	351995
c.....	5½	14.922	5½	14.128	Burial 20.....	50	351701
d.....	6¼	15.875	6¼	15.557	Burial 39.....	88	351740
e.....	5½	14.287	5½	14.128	Burial 2.....	7	351659
f.....	7	17.780	6¼	16.510	Burial 6.....	21	351671
23, a.....	3½	9.208	4½	11.748	Burial A-2.....	282	351905
b.....	4½	10.954	4½	11.430	Burial A-7.....	26	351676
c.....	4½	11.113	4½	11.748	Burial 38.....	87	351739
d.....	3¾	9.049	4¾	11.271	A refuse.....	292	351915
e.....	4½	10.478	4½	10.954	Burial 37.....	85	351737
24, a.....	4½	11.430	3¾	8.573	House B, room 4.....	366	351985
b.....	4¼	12.224	3¾	9.208	Burial B-9.....	310	351902
c.....	13	33.020	10¾	27.305	House B, room 4.....	334	351967
25, a.....	4½	11.748	3¾	7.938	Burial B-4.....	302	351924
b.....	7¾	19.685	5½	14.129	Burial 2.....	3	351654
26, a.....	2½	6.668	2¾	6.509	Burial 30.....	69	351720
b.....	2¼	7.461	2¾	6.033	House A, room 11.....	132	351781
c.....	2½	6.509	2¾	6.668	Burial 35.....	82	351734
d.....	3¼	8.255	2¾	7.461	Burial 34.....	76	351728
e.....	3¾	8.096	3¼	8.255	Burial B-5.....	303	351925
f.....	3¾	8.096	3¾	7.779	Burial A-5.....	290	351913
27, a.....	8¼	20.955	3¾	8.731	Burial 25.....	61	351712
b.....	8	20.320	3¾	9.208	House B, room 4.....	364	351983
c.....	7¾	18.256	6¾	15.716	Burial 25.....	60	351711
d.....	6¼	15.558	6¾	17.304	Burial 32.....	74	351726
e.....	6¾	17.463	7¼	18.098	Burial B-3.....	299	351921
28, a.....	6¼	15.875	6¾	17.145	Burial 5.....	16	351688
b.....	5¼	14.446	6¼	16.510	Burial A-3.....	283	351906
c.....	5¾	13.176	5¾	14.763	Burial B-10.....	313	351935
d.....	6¼	16.510	5¾	15.081	Burial 16.....	47	351698
e.....	5¾	13.811	5¾	14.605	Burial 1.....	2	351652
f.....	6¾	16.827	7¼	18.415	Burial B-1.....	296	351917

Plate	Length		Length of bowl		Width of bowl		Provenience	Field No.	National Museum No.
	Inches	Centi-meters	Inches	Centi-meters	Inches	Centi-meters			
29, a.....	6¾	15.716	3¾	8.731	3¾	7.779	A refuse.....	94	351745
b.....	4¾	11.271	2¾	6.668	2¼	5.715	Below R. 31, house A.....	148	351795
c.....	3¾	9.684	2¼	6.826	1¾	4.604	House A, room 22.....	134	351783
30, a.....	7¼	18.415	4¾	10.795	3¾	7.779	Burial B-3.....	301	351923
b.....	9¼	23.495	4¾	12.541	4¼	10.795	Burial 6.....	22	351672
c.....	9¾	24.448	4¾	12.541	4¾	10.636	House B, room 4.....	372	351991

TABLE 3.—SIZE AND PROVENIENCE OF OBJECTS ILLUSTRATED IN PLATES—Continued

Plate	Diameter		Height		Provenience	Field No.	National Museum No.
	Inches	Centi-meters	Inches	Centi-meters			
31, a.....	11 $\frac{1}{4}$ o	28.099	4 $\frac{3}{4}$	12.065	Burial 16.....	46	351697
b.....	11 $\frac{3}{4}$ o	30.004	5 $\frac{1}{4}$	13.335	House B, room 4.....	374	351993
c.....	12 $\frac{3}{4}$	31.432	6 $\frac{3}{4}$ o	15.716	Burial B-11.....	316	351938
32, a.....	6 $\frac{1}{4}$ o	15.399	2 $\frac{1}{4}$	6.350	Burial 2.....	6	351658
b.....	6 $\frac{1}{4}$	16.510	2 $\frac{3}{4}$	6.985	Burial 6.....	24	351674
c.....	6 $\frac{3}{4}$	16.193	3 $\frac{1}{4}$ o	8.414	Burial 36.....	83	351735
d.....	6 $\frac{1}{4}$	15.875	2 $\frac{3}{4}$	6.985	Burial 19.....	49	351700
e.....	6 $\frac{3}{4}$ o	16.351	2 $\frac{3}{4}$	7.303	Burial A-5.....	289	351912
f.....	6 $\frac{1}{4}$ o	15.399	1 $\frac{1}{2}$ o	4.921	Burial 38.....	86	351738
33, a.....	8 $\frac{1}{4}$	21.590	4 $\frac{1}{4}$	10.795	Burial 11.....	40	351690
b.....	8 $\frac{3}{4}$ o	21.749	3 $\frac{3}{4}$ o	9.049	Burial 2.....	9	351661
c.....	8 $\frac{1}{4}$ o	20.479	4 $\frac{1}{4}$	10.478	Burial 1.....	1	351651
d.....	8 $\frac{1}{4}$ o	22.066	4 $\frac{3}{4}$	11.113	Burial 32.....	72	351724
e.....	7 $\frac{3}{4}$ o	18.574	3 $\frac{3}{4}$	8.573	Burial A-4.....	287	351910
f.....	7 $\frac{1}{4}$ o	19.209	3 $\frac{1}{4}$	8.890	Burial 11.....	38	351688
Plate	Length of bowl		Width of bowl		Provenience	Field No.	National Museum No.
	Inches	Centi-meters	Inches	Centi-meters			
34, a.....	5 $\frac{1}{4}$	13.018	4 $\frac{1}{4}$	10.795	Burial B-6.....	306	351928
b.....	5 $\frac{1}{4}$	13.970	4 $\frac{1}{4}$ o	11.589	Burial 7.....	25	351675
c.....	5 $\frac{1}{2}$ o	15.081	4 $\frac{1}{4}$ o	12.224	A refuse.....	92	351744
d.....	5 $\frac{1}{4}$ o	13.811	4 $\frac{1}{4}$	11.430	Burial 37.....	84	351736
e.....	4 $\frac{3}{4}$	11.113	3 $\frac{3}{4}$	9.525	Kiva 2.....	116	351768
f.....	5	12.700	4	10.160	A refuse.....	91	351743
35, a.....	7 $\frac{3}{4}$ o	18.256	3 $\frac{3}{4}$	8.573	Burial A-1.....	280	351903
b.....	8 $\frac{1}{4}$ o	20.479	3 $\frac{3}{4}$	8.890	Burial B-11.....	317	351939
c.....	7 $\frac{3}{4}$	18.733	3 $\frac{3}{4}$	9.525	Burial 31.....	71	351722
d.....	7 $\frac{3}{4}$	18.733	3 $\frac{3}{4}$ o	8.414	Burial 32.....	73	351725
e.....	8	20.320	3 $\frac{3}{4}$	9.208	House B, room 4.....	364	351983
f.....	6 $\frac{3}{4}$	17.145	3 $\frac{1}{4}$ o	7.779	Burial 29.....	67	351718
36, a.....	8 $\frac{3}{4}$	22.225	4 $\frac{1}{4}$	10.795	Burial A-3.....	284	351907
b.....	8 $\frac{3}{4}$	20.955	3 $\frac{3}{4}$ o	8.731	Burial 25.....	61	351712
c.....	9 $\frac{1}{4}$	23.178	4 $\frac{1}{4}$ o	10.319	Burial B-3.....	300	351922
d.....	9 $\frac{1}{4}$	25.083	5 $\frac{1}{4}$ o	12.859	Burial B-1.....	297	351918
e.....	8 $\frac{3}{4}$ o	21.114	3 $\frac{3}{4}$	9.843	Burial B-10.....	314	351936
f.....	8 $\frac{3}{4}$	22.225	3 $\frac{3}{4}$	9.525	Burial 9.....	34	351684
37, a.....	11 $\frac{1}{4}$ o	28.099	4 $\frac{3}{4}$	12.065	Burial 16.....	46	351697
b.....	11 $\frac{3}{4}$ o	30.004	5 $\frac{1}{4}$	13.335	House B, room 4.....	374	351993
38, a.....	12 $\frac{3}{4}$	31.433	4 $\frac{3}{4}$	12.383	.....do.....	373	351992
b.....	12 $\frac{3}{4}$	31.433	6 $\frac{3}{4}$ o	15.716	Burial B-11.....	316	351938
39, a.....	4 $\frac{1}{4}$ o	10.319	3 $\frac{1}{4}$	.953	House A, room 33.....	158E	351906
b.....	3 $\frac{3}{4}$ o	9.049	3 $\frac{1}{4}$	.953	House B, room 15.....	359B	351977
c.....	2 $\frac{1}{4}$	7.303	3 $\frac{1}{4}$	.953	Kiva 2.....	120D	351771
d.....	3 $\frac{3}{4}$ o	9.049	3 $\frac{1}{4}$ o	.794	House A, room 33.....	158F	351905
e.....	3 $\frac{1}{4}$	8.890	3 $\frac{1}{4}$	.635	House B, room 15.....	359C	351977
f.....	3 $\frac{1}{4}$ o	9.366	3 $\frac{1}{4}$ o	1.111	House B, room 10.....	347D	351970
g.....	3 $\frac{3}{4}$ o	8.414	3 $\frac{1}{4}$ o	1.429	House A, room 34.....	196B	351833
h.....	3 $\frac{1}{4}$ o	9.366	3 $\frac{1}{4}$	1.588	House A, room 28.....	236B	351869
i.....	4 $\frac{1}{4}$ o	11.271	3 $\frac{1}{4}$ o	1.111	House B, room 13.....	353A	351973
j.....	4 $\frac{1}{4}$ o	10.319	3 $\frac{1}{4}$	1.270	House B, room 15.....	359A	351977
k.....	3 $\frac{3}{4}$ o	9.049	3 $\frac{1}{4}$ o	1.429	House A, room 27.....	213D	351846



TABLE 3.—SIZE AND PROVENIENCE OF OBJECTS ILLUSTRATED IN PLATES—Continued

Plate	Length		Diameter		Provenience	Field No.	National Museum No.
	Inches	Centi-meters	Inches	Centi-meters			
40, a.....	5 $\frac{3}{4}$	14. 923	$\frac{3}{16}$	0. 794	House A, room 27.....	213A	351846
b.....	4 $\frac{9}{16}$	10. 964	$\frac{3}{16}$	. 476	Kiva B.....	248A	351880
c.....	4 $\frac{3}{16}$	12. 065	$\frac{3}{16}$	. 476	House A, room 23.....	141C	351789
d.....	4 $\frac{1}{2}$	12. 224	$\frac{3}{4}$	. 635	do.....	141E	351789
e.....	4 $\frac{3}{16}$	11. 271	$\frac{3}{16}$	. 794	House A, room 44.....	170A	351813
f.....	4 $\frac{1}{4}$	10. 478	$\frac{1}{2}$	1. 270	B refuse.....	322A	351945
g.....	1 $\frac{1}{4}$	4. 763	$\frac{3}{4}$	. 953	House A, room 33.....	158J	351805
h.....	3	7. 620	$\frac{3}{4}$	. 953	do.....	158H	351805
i.....	3 $\frac{3}{4}$	7. 779	$\frac{3}{16}$	1. 111	Great kiva 1.....	261A	351895
j.....	2 $\frac{1}{2}$	7. 461	$\frac{3}{4}$	. 953	Kiva 4.....	115E	351766
k.....	2 $\frac{1}{2}$	7. 144	$\frac{3}{16}$	1. 111	House A, room 3.....	126	351773
l.....	2 $\frac{3}{4}$	6. 965	$\frac{3}{16}$	. 794	Kiva 2.....	120E	351771
41, a.....	8 $\frac{3}{4}$	21. 908	$\frac{3}{4}$	. 953	A refuse.....	105A	351739
b.....	7 $\frac{3}{4}$	19. 209	$\frac{3}{16}$	1. 111	House A, room 57.....	182B	351822
c.....	5 $\frac{1}{4}$	13. 018	$\frac{3}{16}$	1. 111	House A, room 27.....	213B	351846
d.....	5 $\frac{1}{4}$	12. 859	$\frac{3}{4}$	. 953	Kiva A.....	243B	351877
e.....	4 $\frac{9}{16}$	11. 589	$\frac{3}{16}$	1. 111	House B, room 13.....	354B	351973
f.....	2 $\frac{3}{4}$	6. 509	$\frac{3}{4}$	. 953	House B, room 15.....	358F	351977
g.....	2 $\frac{3}{4}$	6. 509	$\frac{3}{4}$	. 953	Kiva 4.....	115C	351766
h.....	3	7. 620	$\frac{3}{4}$	. 953	House A, room 29.....	238C	351871

Plate	Length		Width through center		Provenience	Field No.	National Museum No.
	Inches	Centi-meters	Inches	Centi-meters			
42, a.....	8	20. 320	$\frac{3}{16}$	1. 111	House B, room 2.....	333A	351956
b.....	7 $\frac{1}{4}$	17. 050	$\frac{3}{16}$	1. 111	House A, room 18.....	230A	351862
c.....	2 $\frac{3}{4}$	7. 303	$\frac{3}{16}$	1. 111	Kiva 2.....	120B	351771
d.....	3 $\frac{3}{4}$	8. 731	$\frac{3}{16}$	1. 429	House A, room 18.....	230E	351862
e.....	4 $\frac{1}{4}$	10. 795	$\frac{3}{16}$	1. 429	A refuse.....	106D	351739
f.....	4 $\frac{1}{4}$	10. 319	$\frac{3}{16}$	1. 111	House A, room 34.....	196A	351833
43, a.....	7 $\frac{1}{4}$	17. 939	1 $\frac{3}{4}$	1. 191	Kiva 2.....	119A	351771
b.....	4 $\frac{1}{4}$	12. 383	$\frac{3}{16}$	. 794	House A, room 32.....	152A	351861
c.....	3 $\frac{1}{4}$	7. 938	$\frac{3}{16}$	1. 111	A refuse.....	106F	351739
d.....	4 $\frac{1}{4}$	11. 748	1 $\frac{3}{4}$	1. 082	Burial 15.....	45	351566
e.....	2 $\frac{3}{4}$	6. 668	1 $\frac{3}{4}$	1. 349	Kiva B.....	248B	351880
f.....	4 $\frac{1}{4}$	11. 113	$\frac{3}{4}$	. 953	Refuse B.....	322B	351945
g.....	5 $\frac{1}{4}$	14. 129	$\frac{3}{16}$	1. 429	Kiva C.....	255A	351886
h.....	5 $\frac{1}{4}$	13. 335	$\frac{3}{16}$	. 794	House A, room 33.....	161A	351866

Plate	Length		Width through head		Provenience	Field No.	National Museum No.
	Inches	Centi-meters	Inches	Centi-meters			
44, a.....	4 $\frac{1}{2}$	11. 906	1 $\frac{1}{4}$	2. 669	House B, room 10.....	348	351979
b.....	5 $\frac{1}{4}$	13. 811	1 $\frac{1}{4}$	2. 858	House B, room 13.....	352	351973
c.....	6 $\frac{1}{4}$	16. 510	1 $\frac{3}{4}$	3. 651	House A, room 14.....	226	351839
d.....	7 $\frac{1}{4}$	17. 939	1 $\frac{1}{4}$	2. 858	Kiva 4.....	113	351766
e.....	7 $\frac{1}{4}$	19. 050	1 $\frac{1}{4}$	3. 175	House A, room 31.....	146	351794
f.....	6 $\frac{1}{4}$	16. 986	1 $\frac{3}{4}$	3. 016	House B, room 15.....	357	351877

TABLE 3.—SIZE AND PROVENIENCE OF OBJECTS ILLUSTRATED IN PLATES—Continued

Plate	Length		Width		Provenience	Field No.	National Museum No.
	Inches	Centimeters	Inches	Centimeters			
45, a.....	3 $\frac{1}{4}$	9.366	$\frac{3}{4}$	0.476	House A, room 22.....	140B	351789
b.....	$\frac{3}{4}$	8.255	$\frac{3}{4}$	.476	House A, room 33.....	160D	351805
c.....	$\frac{3}{4}$	9.843	$\frac{3}{4}$	.476	House A, room 59.....	188A	351826
d.....	3	7.620	$\frac{3}{4}$	.635	House A, room 33.....	161F	351806
e.....	2 $\frac{3}{4}$	6.033	$\frac{3}{4}$	.635	A refuse.....	107D	351759
f.....	2 $\frac{1}{4}$	6.826	$\frac{3}{4}$	.635	do.....	107A	351759
g.....	2 $\frac{1}{4}$	7.461	$\frac{3}{4}$	.476	House A, room 33.....	160F	351806
h.....	3 $\frac{3}{4}$	8.731	$\frac{3}{4}$	.476	House B, room 13.....	354D	351973
i.....	$\frac{3}{4}$	8.890	$\frac{3}{4}$	.476	House A, room 11.....	133	351782
j.....	3 $\frac{3}{4}$	9.049	$\frac{3}{4}$	.635	House A, room 33.....	160C	351805
k.....	4 $\frac{3}{4}$	10.636	$\frac{3}{4}$	.635	do.....	160A	351805
l.....	3 $\frac{3}{4}$	9.208	$\frac{3}{4}$	.635	do.....	160B	351805

Plate	Length		Width through center		Provenience	Field No.	National Museum No.
	Inches	Centimeters	Inches	Centimeters			
46, a.....	6 $\frac{1}{4}$	11.557	1 $\frac{1}{4}$	2.381	Burial 16.....	48	351699
b.....	6 $\frac{1}{4}$	16.510	1	2.540	House A, room 3.....	124	351772
c.....	6 $\frac{1}{4}$	16.084	1 $\frac{1}{4}$	2.868	House A, room 27.....	211	351845
47, a.....	2 $\frac{3}{4}$	5.239	$\frac{1}{4}$	1.270	A refuse.....	103C	351757
b.....	2	5.080	$\frac{1}{4}$	1.270	House A, room 22.....	139A	351788
c.....	1 $\frac{1}{4}$	4.004	$\frac{3}{4}$	1.111	do.....	139B	351789
d.....	2 $\frac{1}{4}$	6.826	$\frac{3}{4}$	.953	House A, room 14.....	224A	351857
e.....	$\frac{1}{4}$	3.175	$\frac{3}{4}$	.953	House B, room 13.....	351A	351972
f.....	1 $\frac{1}{4}$	3.334	1 $\frac{3}{4}$	1.032	Burial B-9.....	312	351934
g.....	$\frac{3}{4}$	2.223	$\frac{3}{4}$	.794	House A, room 22.....	137	351786
h.....	1 $\frac{1}{4}$	3.810	$\frac{3}{4}$	.794	Kiva 2.....	118A	351770
i.....	3	7.620	$\frac{1}{4}$	1.270	House A, room 60.....	177A	351819

Plate	Length		Width or diameter		Provenience	Field No.	National Museum No.
	Inches	Centimeters	Inches	Centimeters			
48, a.....	3 $\frac{3}{4}$	8.573	$\frac{3}{4}$	0.953	House A, room 44.....	174	351816
b.....	3 $\frac{3}{4}$	8.573	$\frac{3}{4}$	.318	Kiva 4.....	114	351767
c.....	3 $\frac{3}{4}$	9.208	$\frac{3}{4}$	.476	A refuse.....	104B	351758
d.....	3 $\frac{1}{4}$	8.890	$\frac{3}{4}$	.476	House A, room 28.....	237	351870
e.....	6 $\frac{1}{4}$	16.510	$\frac{3}{4}$	.476	House A, room 44.....	175	351817
f.....	2 $\frac{3}{4}$	2.302	$\frac{3}{4}$	.953	House A, room 55.....	275	351901
g.....	1 $\frac{1}{4}$	2.381	$\frac{3}{4}$	1.111	do.....	275	351901
h.....	$\frac{3}{4}$	1.905	$\frac{3}{4}$	.953	House B, room 15.....	355	351974
i.....	1 $\frac{3}{4}$	2.064	$\frac{3}{4}$	1.111	do.....	355	351974
j.....	2 $\frac{3}{4}$	1.984	$\frac{3}{4}$	.953	do.....	355	351974
k.....	$\frac{3}{4}$	1.905	$\frac{3}{4}$	.953	do.....	355	351974
l.....	$\frac{3}{4}$	1.905	$\frac{3}{4}$	.794	do.....	355	351974
m.....	1 $\frac{1}{4}$	4.286	$\frac{3}{4}$	2.223	House B, room 2.....	331	351954

TABLE 3.—SIZE AND PROVENIENCE OF OBJECTS ILLUSTRATED IN PLATES—Continued

Plate	Length		Width		Thickness		Provenience	Field No.	National Museum No.
	Ft. in.	Centimeters	Ft. in.	Centimeters	Inches	Centimeters			
49, a.....	1 8	50.80	1 3½	39.37	3	7.62	House A, room 22.....		
b.....	1 9	53.34	1 0	30.48	2½	6.35	do.....		
c.....	1 6	45.72	1 5	43.18	1½	3.81	House A, room 49.....		
d.....	1 5	43.18	0 11½	29.21	1¼	3.17	House B, room 4.....		
50, a.....	1 5	43.18	0 11	27.94	1¼	3.81	House A, room 23.....		
b.....	1 5½	44.45	1 0	30.48	1½	3.81	House B, room 2.....		
c.....	1 7	48.26	1 2	35.56	7	17.78	House A.....		
d.....	1 3	38.10	1 2	35.56	6½	16.51	House B, room 3.....		

Plate	Length		Width		Thickness		Provenience	Field No.	National Museum No.
	Inches	Centimeters	Inches	Centimeters	Inches	Centimeters			
51, a.....	4½	12.541	4¾	11.113	2¼	5.715	House B, refuse.....	371	351990
b.....	4	10.160	3¾	9.843	2¼	5.096	House B, room 20.....	362A	351980
c.....	3¾	8.414	3¾	7.938	2¾	7.303	House B, room 4.....	340B	351994
d.....	4¾	10.636	3¾	8.890	3	7.620	House B, room 20.....	362C	351980
e.....	4¾	12.383	3	7.620	2¾	6.191	House A, room 27.....	215	351648
f.....	3¾	8.414	3¾	8.781	2¾	6.985	House B, room 10.....	343	351967
52, a.....	3	7.620	2¾	5.874	1¾	3.334	House A, room 44.....	169	351912
b.....	3¾	7.779	2¾	5.874	1¾	3.969	House A, room 22.....	136A	351785
c.....	4	10.160	2¾	6.033	1¾	3.493	House A, room 34.....	206	351841
d.....	3¾	9.525	2¾	6.191	1¾	4.763	do.....	207	351841
e.....	3¾	9.843	2¾	7.303	1¾	3.810	do.....	205	
f.....	4¾	10.795	2¾	6.985	1¾	3.493	House A, room 10.....	131	351780

Plate	Top diameter		Bottom diameter		Thickness		Provenience	Field No.	National Museum No.
	Inches	Centimeters	Inches	Centimeters	Inches	Centimeters			
53, a.....	4½	10.319	2½	7.144	3¾	8.096	House A, room 34.....	201	351836
b.....	3¾	9.843	2½	7.461	2¾	5.556	House A, room 33.....	162	351808

Plate	Length		Width		Thickness		Provenience	Field No.	National Museum No.
	Inches	Centimeters	Inches	Centimeters	Inches	Centimeters			
53, c.....	3¾	9.525	4¾	10.795	1¾	4.604	House A, room 27.....	216A	351940
d.....	3¾	8.255	2¾	7.303	1¾	3.493	do.....	216D	351940
e.....	2½	6.350	3¾	8.573	1¾	4.128	do.....	216C	351940
f.....	4¾	10.478	2¾	7.303	2¾	5.398	do.....	216B	351940
54, a.....	5½	13.970	3¾	9.525	1¾	3.969	do.....	218	351851
b.....	5¾	14.129	5¾	13.176	1¾	3.175	House A, room 22.....	135A	351794
c.....	9¾	23.654	5¾	13.653	1¾	4.445	House A, room 27.....	217	351839
d.....	10¾	26.353	4¾	12.383	1¾	3.334	House B, room 4.....	336	351900

TABLE 3.—SIZE AND PROVENIENCE OF OBJECTS ILLUSTRATED IN PLATES—Continued

Plate	Length		Diameter		Provenience	Field No.	National Museum No.
	Inches	Centi-meters	Inches	Centi-meters			
55, a.....	1¾	4.445	1¾	3.175	A refuse.....	102B	351756
b.....	1¾	4.763	1¾	3.334	Burial B-2.....	208A	351920
c.....	1¾	4.445	3	7.620	House A, room 34.....	202	351838

Plate	Width		Breadth		Height		Provenience	Field No.	National Museum No.
	Inches	Centi-meters	Inches	Centi-meters	Inches	Centi-meters			
55, d.....	7¾	19.685	6½	16.510	8½	22.066	Kiva A.....	265	351898
e.....	7½	19.526	6½	16.523	8½	21.908	do.....	266	351899

Plate	Length		Width		Thickness		Provenience	Field No.	National Museum No.
	Inches	Centi-meters	Inches	Centi-meters	Inches	Centi-meters			
56, a.....	12¾	31.115	3¼	8.255	1¾	4.128	B refuse.....	321A	351943
b.....	12¾	31.115	2¾	6.350	1¾	4.445	Burial 2.....	10	351662
c.....	7¾	18.098	5¼	13.335	1¾	3.493	House A, room 33.....	163	351807
d.....	4¼	10.795	3¼	8.255	3¾	9.208	Kiva A.....	264	351897
e.....	6¾	13.176	-----	-----	¾	1.111	do.....	241	351873
f.....	6¾	16.034	5¾	14.288	1½	4.921	do.....	241A	351874

Plate	Length		Width		Provenience	Field No.	National Museum No.
	Inches	Centi-meters	Inches	Centi-meters			
57, a.....	1½	3.810	1½	2.699	Kiva B.....	250C	351882
b.....	1¾	3.493	1½	2.699	House A, room 27.....	210B	351844
c.....	1½	3.810	¾	1.905	Kiva B.....	250F	351882
d.....	1½	3.810	1½	2.699	A refuse.....	102H	351756
e.....	1¾	3.493	¾	2.223	House A, room 27.....	210A	351844
f.....	1½	3.016	1½	1.746	Burial 31.....	71B	-----
g.....	1½	3.969	1¾	3.493	Surface B.....	329C	351963
h.....	1¾	4.445	1¾	2.858	House A, room 40.....	178	-----

Plate	Length		Greatest width		Provenience	Field No.	National Museum No.
	Inches	Centi-meters	Inches	Centi-meters			
58, a.....	2¾	6.668	1½	3.016	House A, room 34.....	198	351834
b.....	3¾	8.573	1½	3.016	House A, room 41.....	165	351809
c.....	3½	9.366	1¾	4.763	House A, room 34.....	197	351834
59, a.....	1½	3.333	¾	1.270	House A, room 18.....	229	351861
b.....	1¼	3.175	¾	1.429	Burial 2.....	4	351656
c.....	1½	3.016	¾	1.429	House A, room 34.....	200A	351835
d.....	1½	2.699	¾	1.270	do.....	200C	351835
e.....	1	2.540	¾	1.270	do.....	200B	351835
f.....	2	5.080	1¾	2.858	Great kiva 1.....	259A	351892
g.....	1½	4.004	1½	1.746	B refuse.....	370	351989
h.....	1¾	4.128	¾	1.905	Great kiva 1.....	259C	351892

TABLE 3.—SIZE AND PROVENIENCE OF OBJECTS ILLUSTRATED IN PLATES—Continued

Plate	Length		Width		Provenience	Field No.	National Museum No.
	Inches	Centimeters	Inches	Centimeters			
59, <i>j</i> .....	$\frac{5}{8}$	1.588	$\frac{3}{4}$	1.111	House B, room 13.....	350B	351971
<i>k</i> .....	$1\frac{15}{32}$	1.191	$\frac{3}{4}$	.953	Great kiva 1.....	258B	351891
<i>l</i> .....	$\frac{3}{4}$	.635	$\frac{5}{16}$	.794	Kiva A.....	245A	.....
<i>m</i> .....	$1\frac{1}{16}$	1.746	$1\frac{1}{16}$	1.746	House A, room 14.....	225	351858
<i>n</i> .....	1	2.540	$1\frac{1}{16}$	3.016	B refuse.....	321B	351944
<i>o</i> .....	$1\frac{1}{16}$	1.746	$\frac{9}{16}$	1.429	House A, room 31.....	145	351793

Plate	Length		Width		Top to bottom		Provenience	Field No.	National Museum No.
	Inches	Centimeters	Inches	Centimeters	Inches	Centimeters			
60, <i>a</i> .....	$5\frac{3}{4}$	13.653	3	7.620	.....	.....	House B, room 4.....	339	351963
<i>b</i> .....	$6\frac{3}{4}$	16.193	$3\frac{3}{4}$	8.573	$7\frac{3}{4}$	19.685	Kiva A.....	240	351872

TABLE 4.—SIZE AND PROVENIENCE OF OBJECTS ILLUSTRATED IN TEXT FIGURES

Figure	Diameter		Height		Provenience	Field No.	National Museum No.
	Inches	Centimeters	Inches	Centimeters			
19, <i>a</i> .....	$13\frac{3}{4}$	35.243	$11\frac{3}{4}$	29.845	House B, room 13.....	377	351996
20, <i>a</i> .....	$13\frac{3}{4}$	33.655	$10\frac{3}{4}$	26.670	House A, room 34.....	271	351900
21, <i>a</i> .....	$6\frac{1}{4}$	15.558	$5\frac{3}{4}$	14.605	Burial 8.....	32	351982
<i>b</i> .....	$6\frac{1}{16}$	15.716	$3\frac{1}{2}$	8.890	Burial 24.....	57	351708
22, <i>a</i> .....	$5\frac{1}{4}$	13.018	$2\frac{3}{16}$	5.556	Below room 31, H. A.....	149	351796
23, <i>a</i> .....	$5\frac{5}{8}$	14.288	$5\frac{1}{4}$	14.605	Burial 31.....	70	351721
<i>b</i> .....	$6\frac{3}{4}$	17.145	$6\frac{1}{8}$	16.193	Burial 26.....	63	351714
24, <i>a</i> .....	$3\frac{1}{4}$	8.890	$3\frac{3}{4}$	9.525	Below room 10, H. A.....	151	351809
25, <i>a</i> .....	$7\frac{9}{16}$	19.209	$3\frac{7}{16}$	8.731	Burial 21.....	52	351703
<i>b</i> .....	$7\frac{3}{4}$	19.685	$3\frac{1}{2}$	8.890	Burial 20.....	51	351702
26, <i>a</i> .....	$7\frac{3}{16}$	18.891	3	7.620	Burial 15.....	44	351695
<i>b</i> .....	$7\frac{7}{8}$	19.368	$3\frac{1}{4}$	8.890	Burial 8.....	33	351683
27, <i>a</i> .....	$7\frac{3}{16}$	18.256	$3\frac{1}{2}$	8.890	Burial 28.....	66	351717
<i>b</i> .....	$7\frac{3}{4}$	19.685	$3\frac{3}{4}$	9.525	House B, room 17.....	363	351982
28, <i>a</i> .....	$8\frac{1}{2}$	21.590	$3\frac{1}{4}$	8.890	House A, room 27.....	208	351842
<i>b</i> .....	$8\frac{3}{8}$	21.273	$3\frac{3}{4}$	9.525	Burial B-2.....	298	351919
29, <i>a</i> .....	$8\frac{3}{8}$	21.273	$3\frac{5}{8}$	9.208	House A, room 14.....	222	351855
<i>b</i> .....	8	20.320	$3\frac{5}{8}$	9.208	Burial 40.....	89	351741
30, <i>a</i> .....	$9\frac{3}{8}$	24.448	$4\frac{1}{4}$	10.795	Burial 2.....	8	351660
<i>b</i> .....	$8\frac{3}{8}$	21.908	$4\frac{1}{4}$	10.795	Burial 5.....	17	351609
32, <i>a</i> .....	$\left\{ \begin{array}{l} 4\frac{7}{8} \\ 4\frac{5}{16} \end{array} \right.$	$\left\{ \begin{array}{l} 12.383 \\ 10.954 \end{array} \right.$	$\left\{ \begin{array}{l} 2\frac{1}{4} \\ 2\frac{1}{4} \end{array} \right.$	$\left\{ \begin{array}{l} 6.350 \\ 6.350 \end{array} \right.$	B refuse.....	378	351997
<i>b</i> .....	$5\frac{3}{8}$	13.653	$2\frac{1}{2}$	6.350	House B, room 17.....	379	351968

Figure	Length		Width		Height		Provenience	Field No.	National Museum No.
	Inches	Centimeters	Inches	Centimeters	Inches	Centimeters			
34, <i>a</i> .....	5	12.700	$2\frac{1}{4}$	6.350	$3\frac{3}{8}$	9.208	House B, room 7.....	341	351963
<i>b</i> .....	$3\frac{3}{4}$	8.873	2	5.080	$2\frac{5}{8}$	6.668	House A, room 23.....	219	351852

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