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2013

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2018

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2100

2101

2102

2103

2104

2105

2106

2107

2108

2109

2110

2111

2112

2113

2114

2115

2116

2117

2118

2119

2120

2121

2122

2123

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2125

2126

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2128

2129

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2140

2141

2142

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2144

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2146

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2149

2150

2151

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2153

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2156

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2158

2159

2160

2161

2162

2163

2164

2165

2166

2167

2168

2169

2170

2171

2172

2173

2174

2175

2176

2177

2178

2179

2180

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2183

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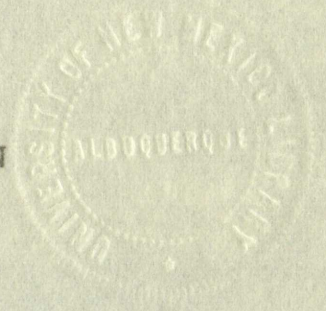
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SOUTHWESTERN INDIAN TALES FOR CHILDREN



By

Maurine Parker Grammer

A Thesis

In partial fulfillment of the
Requirements for the Degree of
Master of Arts in Education

The University of New Mexico

1956



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The writer wishes to express her sincere thanks and gratitude to the Indian friends who so generously served as her informants. Particular thanks go to Mrs. Regina Cata of San Juan Pueblo who served as translator.

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Great indebtedness is also felt toward her husband, David A. Grammer, for his helpful cooperation in all matters pertaining to this study.

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TABLE OF CONTENTS

Chapter	Page
I. INTRODUCTION	1
The Problem	1
Importance of the Study	2
Delimitation of the Study	2
Definition of the Terms Used	4
Folklore	4
Culture	4
Culture Pattern	5
Southwest	5
Pueblo Indian	5
Non-Pueblo	6
Navajo	6
Apache	6
Ute	6
Social Studies	7
Anthropology	7
Middle-Age	7
II. REVIEW OF RELATED LITERATURE	8
III. METHOD OF CONDUCTING THE INVESTIGATION	14
IV. INDIAN FOLK STORIES	18
<u>The Gift of Colored Corn</u> (San Juan Pueblo)	18 ✓

I. INTRODUCTION	1
The Problem	1
Importance of the Study	2
Delimitation of the Study	3
Definition of the Terms Used	4
Preliminary	5
Outline	6
Culture	7
Sociology	8
Anthropology	9
History	10
Geography	11
Political Science	12
Economics	13
Law	14
Education	15
Medicine	16
Religion	17
Art	18
Literature	19
Science	20
Technology	21
Industry	22
Commerce	23
Transportation	24
Communication	25
Recreation	26
Health	27
Environment	28
Population	29
Demography	30
Statistics	31
Mathematics	32
Physics	33
Chemistry	34
Biology	35
Zoology	36
Botany	37
Agriculture	38
Forestry	39
Fishing	40
Hunting	41
Gathering	42
Manufacturing	43
Construction	44
Transportation	45
Communication	46
Recreation	47
Health	48
Environment	49
Population	50
Demography	51
Statistics	52
Mathematics	53
Physics	54
Chemistry	55
Biology	56
Zoology	57
Botany	58
Agriculture	59
Forestry	60
Fishing	61
Hunting	62
Gathering	63
Manufacturing	64
Construction	65
Transportation	66
Communication	67
Recreation	68
Health	69
Environment	70
Population	71
Demography	72
Statistics	73
Mathematics	74
Physics	75
Chemistry	76
Biology	77
Zoology	78
Botany	79
Agriculture	80
Forestry	81
Fishing	82
Hunting	83
Gathering	84
Manufacturing	85
Construction	86
Transportation	87
Communication	88
Recreation	89
Health	90
Environment	91
Population	92
Demography	93
Statistics	94
Mathematics	95
Physics	96
Chemistry	97
Biology	98
Zoology	99
Botany	100
Agriculture	101
Forestry	102
Fishing	103
Hunting	104
Gathering	105
Manufacturing	106
Construction	107
Transportation	108
Communication	109
Recreation	110
Health	111
Environment	112
Population	113
Demography	114
Statistics	115
Mathematics	116
Physics	117
Chemistry	118
Biology	119
Zoology	120
Botany	121
Agriculture	122
Forestry	123
Fishing	124
Hunting	125
Gathering	126
Manufacturing	127
Construction	128
Transportation	129
Communication	130
Recreation	131
Health	132
Environment	133
Population	134
Demography	135
Statistics	136
Mathematics	137
Physics	138
Chemistry	139
Biology	140
Zoology	141
Botany	142
Agriculture	143
Forestry	144
Fishing	145
Hunting	146
Gathering	147
Manufacturing	148
Construction	149
Transportation	150
Communication	151
Recreation	152
Health	153
Environment	154
Population	155
Demography	156
Statistics	157
Mathematics	158
Physics	159
Chemistry	160
Biology	161
Zoology	162
Botany	163
Agriculture	164
Forestry	165
Fishing	166
Hunting	167
Gathering	168
Manufacturing	169
Construction	170
Transportation	171
Communication	172
Recreation	173
Health	174
Environment	175
Population	176
Demography	177
Statistics	178
Mathematics	179
Physics	180
Chemistry	181
Biology	182
Zoology	183
Botany	184
Agriculture	185
Forestry	186
Fishing	187
Hunting	188
Gathering	189
Manufacturing	190
Construction	191
Transportation	192
Communication	193
Recreation	194
Health	195
Environment	196
Population	197
Demography	198
Statistics	199
Mathematics	200
Physics	201
Chemistry	202
Biology	203
Zoology	204
Botany	205
Agriculture	206
Forestry	207
Fishing	208
Hunting	209
Gathering	210
Manufacturing	211
Construction	212
Transportation	213
Communication	214
Recreation	215
Health	216
Environment	217
Population	218
Demography	219
Statistics	220
Mathematics	221
Physics	222
Chemistry	223
Biology	224
Zoology	225
Botany	226
Agriculture	227
Forestry	228
Fishing	229
Hunting	230
Gathering	231
Manufacturing	232
Construction	233
Transportation	234
Communication	235
Recreation	236
Health	237
Environment	238
Population	239
Demography	240
Statistics	241
Mathematics	242
Physics	243
Chemistry	244
Biology	245
Zoology	246
Botany	247
Agriculture	248
Forestry	249
Fishing	250
Hunting	251
Gathering	252
Manufacturing	253
Construction	254
Transportation	255
Communication	256
Recreation	257
Health	258
Environment	259
Population	260
Demography	261
Statistics	262
Mathematics	263
Physics	264
Chemistry	265
Biology	266
Zoology	267
Botany	268
Agriculture	269
Forestry	270
Fishing	271
Hunting	272
Gathering	273
Manufacturing	274
Construction	275
Transportation	276
Communication	277
Recreation	278
Health	279
Environment	280
Population	281
Demography	282
Statistics	283
Mathematics	284
Physics	285
Chemistry	286
Biology	287
Zoology	288
Botany	289
Agriculture	290
Forestry	291
Fishing	292
Hunting	293
Gathering	294
Manufacturing	295
Construction	296
Transportation	297
Communication	298
Recreation	299
Health	300
Environment	301
Population	302
Demography	303
Statistics	304
Mathematics	305
Physics	306
Chemistry	307
Biology	308
Zoology	309
Botany	310
Agriculture	311
Forestry	312
Fishing	313
Hunting	314
Gathering	315
Manufacturing	316
Construction	317
Transportation	318
Communication	319
Recreation	320
Health	321
Environment	322
Population	323
Demography	324
Statistics	325
Mathematics	326
Physics	327
Chemistry	328
Biology	329
Zoology	330
Botany	331
Agriculture	332
Forestry	333
Fishing	334
Hunting	335
Gathering	336
Manufacturing	337
Construction	338
Transportation	339
Communication	340
Recreation	341
Health	342
Environment	343
Population	344
Demography	345
Statistics	346
Mathematics	347
Physics	348
Chemistry	349
Biology	350
Zoology	351
Botany	352
Agriculture	353
Forestry	354
Fishing	355
Hunting	356
Gathering	357
Manufacturing	358
Construction	359
Transportation	360
Communication	361
Recreation	362
Health	363
Environment	364
Population	365
Demography	366
Statistics	367
Mathematics	368
Physics	369
Chemistry	370
Biology	371
Zoology	372
Botany	373
Agriculture	374
Forestry	375
Fishing	376
Hunting	377
Gathering	378
Manufacturing	379
Construction	380
Transportation	381
Communication	382
Recreation	383
Health	384
Environment	385
Population	386
Demography	387
Statistics	388
Mathematics	389
Physics	390
Chemistry	391
Biology	392
Zoology	393
Botany	394
Agriculture	395
Forestry	396
Fishing	397
Hunting	398
Gathering	399
Manufacturing	400
Construction	401
Transportation	402
Communication	403
Recreation	404
Health	405
Environment	406
Population	407
Demography	408
Statistics	409
Mathematics	410
Physics	411
Chemistry	412
Biology	413
Zoology	414
Botany	415
Agriculture	416
Forestry	417
Fishing	418
Hunting	419
Gathering	420
Manufacturing	421
Construction	422
Transportation	423
Communication	424
Recreation	425
Health	426
Environment	427
Population	428
Demography	429
Statistics	430
Mathematics	431
Physics	432
Chemistry	433
Biology	434
Zoology	435
Botany	436
Agriculture	437
Forestry	438
Fishing	439
Hunting	440
Gathering	441
Manufacturing	442
Construction	443
Transportation	444
Communication	445
Recreation	446
Health	447
Environment	448
Population	449
Demography	450
Statistics	451
Mathematics	452
Physics	453
Chemistry	454
Biology	455
Zoology	456
Botany	457
Agriculture	458
Forestry	459
Fishing	460
Hunting	461
Gathering	462
Manufacturing	463
Construction	464
Transportation	465
Communication	466
Recreation	467
Health	468
Environment	469
Population	470
Demography	471
Statistics	472
Mathematics	473
Physics	474
Chemistry	475
Biology	476
Zoology	477
Botany	478
Agriculture	479
Forestry	480
Fishing . .	

Chapter

Page

<u>The Bear that Turned White</u> (Acoma Pueblo) . . .	24
<u>Sliding Down a Rainbow</u> (Taos Pueblo)	26
<u>The Anger of the Sky People</u> (Ute Tribe) . . .	27✓
<u>Coyote Goes to a Dance</u> (Mescalero Apache) . .	30✓
<u>The Easter Pudding</u> (Laguna Pueblo)	32
<u>A Zia Doll</u> (Zia Pueblo)	35
<u>The Warning</u> (Laguna Pueblo)	36✓
<u>The Giant of Black Mountain</u> (Zuni Pueblo) . .	38✓
<u>A Gift from the Gods</u> (Hopi Pueblo)	46
<u>The Wild Dove Who Lost His Wife</u> (Laguna Pueblo)	49
<u>The Handsome Stranger</u> (Navajo Tribe)	50✓
<u>The Enchanted Bride</u> (San Juan Pueblo)	52
<u>The Coyote and the Crow</u> (Zia Pueblo)	57
<u>The Flight of the Eagle Dancers</u> (San Ildefonso Pueblo)	60✓
<u>The Shrine of Thunder Mountain</u> (Zuni Pueblo)	67
V. TREATMENT OF THE DATA	69
Economy	70
Subsistence Economy	70
Agriculture	70
Hunting	71
Food Preparation and Eating	71
Division of Labor	72
Men	72
Women	72

The River and the Sea (1911-1912)	1
.....	2
The River and the Sea (1913-1914)	3
.....	4
The River and the Sea (1915-1916)	5
.....	6
The River and the Sea (1917-1918)	7
.....	8
The River and the Sea (1919-1920)	9
.....	10
The River and the Sea (1921-1922)	11
.....	12
The River and the Sea (1923-1924)	13
.....	14
The River and the Sea (1925-1926)	15
.....	16
The River and the Sea (1927-1928)	17
.....	18
The River and the Sea (1929-1930)	19
.....	20
The River and the Sea (1931-1932)	21
.....	22
The River and the Sea (1933-1934)	23
.....	24
The River and the Sea (1935-1936)	25
.....	26
The River and the Sea (1937-1938)	27
.....	28
The River and the Sea (1939-1940)	29
.....	30
The River and the Sea (1941-1942)	31
.....	32
The River and the Sea (1943-1944)	33
.....	34
The River and the Sea (1945-1946)	35
.....	36
The River and the Sea (1947-1948)	37
.....	38
The River and the Sea (1949-1950)	39
.....	40
The River and the Sea (1951-1952)	41
.....	42
The River and the Sea (1953-1954)	43
.....	44
The River and the Sea (1955-1956)	45
.....	46
The River and the Sea (1957-1958)	47
.....	48
The River and the Sea (1959-1960)	49
.....	50
The River and the Sea (1961-1962)	51
.....	52
The River and the Sea (1963-1964)	53
.....	54
The River and the Sea (1965-1966)	55
.....	56
The River and the Sea (1967-1968)	57
.....	58
The River and the Sea (1969-1970)	59
.....	60
The River and the Sea (1971-1972)	61
.....	62
The River and the Sea (1973-1974)	63
.....	64
The River and the Sea (1975-1976)	65
.....	66
The River and the Sea (1977-1978)	67
.....	68
The River and the Sea (1979-1980)	69
.....	70
The River and the Sea (1981-1982)	71
.....	72
The River and the Sea (1983-1984)	73
.....	74
The River and the Sea (1985-1986)	75
.....	76
The River and the Sea (1987-1988)	77
.....	78
The River and the Sea (1989-1990)	79
.....	80
The River and the Sea (1991-1992)	81
.....	82
The River and the Sea (1993-1994)	83
.....	84
The River and the Sea (1995-1996)	85
.....	86
The River and the Sea (1997-1998)	87
.....	88
The River and the Sea (1999-2000)	89
.....	90
The River and the Sea (2001-2002)	91
.....	92
The River and the Sea (2003-2004)	93
.....	94
The River and the Sea (2005-2006)	95
.....	96
The River and the Sea (2007-2008)	97
.....	98
The River and the Sea (2009-2010)	99
.....	100

Chapter	Page
Property	73
Buildings	73
Personal Property	74
Trade and Barter	74
Kinship	74
Parent and Child	74
Grandparent and Child	75
Siblings	75
Aunt-Child	75
Behavior Traits	75
Love and Faith	75
Sacrifice	75
Respect	76
Disobedience	76
Forgiveness	76
Laziness	76
Stealing	76
Curiosity	76
Foolishness	77
Jealousy	77
Irreverence	77
Pathos	77
Humor	78
Ceremonial	78

.....	1
.....	2
.....	3
.....	4
.....	5
.....	6
.....	7
.....	8
.....	9
.....	10
.....	11
.....	12
.....	13
.....	14
.....	15
.....	16
.....	17
.....	18
.....	19
.....	20
.....	21
.....	22
.....	23
.....	24
.....	25
.....	26
.....	27
.....	28
.....	29
.....	30
.....	31
.....	32
.....	33
.....	34
.....	35
.....	36
.....	37
.....	38
.....	39
.....	40
.....	41
.....	42
.....	43
.....	44
.....	45
.....	46
.....	47
.....	48
.....	49
.....	50
.....	51
.....	52
.....	53
.....	54
.....	55
.....	56
.....	57
.....	58
.....	59
.....	60
.....	61
.....	62
.....	63
.....	64
.....	65
.....	66
.....	67
.....	68
.....	69
.....	70
.....	71
.....	72
.....	73
.....	74
.....	75
.....	76
.....	77
.....	78
.....	79
.....	80
.....	81
.....	82
.....	83
.....	84
.....	85
.....	86
.....	87
.....	88
.....	89
.....	90
.....	91
.....	92
.....	93
.....	94
.....	95
.....	96
.....	97
.....	98
.....	99
.....	100

Chapter	Page
Government	80
Punishment	80
VI. METHODS OF EDITING THE TALES FOR READABILITY .	82
<u>Sliding Down a Rainbow</u>	84
<u>A Zia Doll</u>	85
<u>The Wild Dove Who Lost His Wife</u>	86
<u>The Shrine of Thunder Mountain</u>	87
VII. CONCLUSIONS	103
VIII. RECOMMENDATIONS	109
BIBLIOGRAPHY	111

Government	1
Parliament	2
VI. METHODS OF WORKING THE FARM	3
<u>Sliding Power & Leasing</u>	4
<u>A Six Day</u>	5
<u>The Will Power and the Will</u>	6
<u>The Signs of a Good Farmer</u>	7
VII. CONCLUSIONS	8
VIII. RECOMMENDATIONS	9
BIBLIOGRAPHY	10

List of Tables

Table	Page
1. Grade Level of <u>The Gift of Colored Corn</u>	92
2. Grade Level of <u>Sliding Down a Rainbow</u>	93
3. Grade Level of <u>Coyote Goes to a Dance</u>	94
4. Grade Level of <u>A Zia Doll</u>	95
5. Grade Level of <u>The Giant of Black Mountain</u>	96
6. Grade Level of <u>The Wild Dove Who Lost His Wife</u>	97
7. Grade Level of <u>The Enchanted Bride</u>	98
8. Grade Level of <u>The Flight of the Eagle Dancers</u>	99
9. Grade Level of <u>The Shrine of Thunder Mountain</u>	100
10. Summary of Results of Tests for Readability under Dale Formula	101

Table

1.	Grade level of the top of the main shaft	100.0
2.	Grade level of the top of the main shaft	99.5
3.	Grade level of the top of the main shaft	99.0
4.	Grade level of the top of the main shaft	98.5
5.	Grade level of the top of the main shaft	98.0
6.	Grade level of the top of the main shaft	97.5
7.	Grade level of the top of the main shaft	97.0
8.	Grade level of the top of the main shaft	96.5
9.	Grade level of the top of the main shaft	96.0
10.	Summary of results of tests of the main shaft	95.5

CHAPTER I

INTRODUCTION

The Southwest is one of the last centers of Indian life in the United States. As Frank Waters has said:

The only Indians left as integral groups today exist within the immemorial boundaries of the ancient homeland. The village pueblos and semi-nomadic Navajos, fringed by the mountain Utes and desert Apaches, -- these today are the last homogeneous remnants of what we call The Vanishing America. And they all live within the one last wilderness of what they may well call Vanishing America.¹

These tribes are still rich in the legends of the past which the forefathers of the Indians here now have handed down through many generations as the unwritten history of their tribes. During the last decade, however, many of the customs which formerly characterized these people have tended to disappear. Among these apparently dying customs is that of tale-telling.

The Problem

The purpose of this study was two-fold: first, to record Southwestern Indian folk tales from primary sources to use as supplementary reading in the social studies for

¹ Frank Waters, *Masked Gods* (Albuquerque: The University of New Mexico Press, 1950), p. 18.

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the age group of from eight to twelve years; second, to edit the tales in order to make them readable and meaningful for this group.

Importance of the Study

Folk tales can be history, ethnology, and sociology in their fundamental aspects. It has been well established that the cultural features of a society are reflected in its folk tales.² Goddard says that folklore is of itself an important part of the culture of a primitive community and, as such, is an end, not merely a means of anthropological research.³ But Boas has put the matter much more specifically when he said:

. . . In the tales of a people those incidents of everyday life that are of importance to them will appear either incidentally or as the basis of a plot. Most of the references to the mode of life of a people will be an accurate reflection of their habits.⁴

The Pueblo and Navajo Indians have always told stories to teach their children the things they wanted them to

² Elizabeth Jean March, "A Study of Zuni Myths as Literature" (unpublished Master's thesis, The University of New Mexico, 1941).

³ Pliny E. Goddard, "The Relation of Folk Lore to Anthropology," The Journal of American Folk Lore, XXVIII (1915), 22.

⁴ Franz Boas, "Mythology and Folk Tales of the North-American Indians," The Journal of American Folk Lore, XXVII (1914), 393.

the age group of from eight to twelve years, and the
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Anthropology, "The ratio of 100 to 1000"
(1912), 22.

4. Ratio of 100 to 1000, "The ratio of 100 to 1000"
American Indians, "The ratio of 100 to 1000"
(1911), 323.

know -- their ways of life, their laws, their beliefs and their ceremonies. Schools now use folklore in the teaching of history, international understanding, inter-cultural social relations, music, art and literature. There are folk materials and problems in folklore suitable for every level from the kindergarten to the graduate student.⁵

It is hoped that through the tales of these South-western Indians, which have taken generations to evolve, the children of the middle-age group will gain insight into the culture of a people which continues to play an important part in the history and culture of this part of the United States.

The present study contains adaptations of tales from their primary sources. The form and language of the tales varies from that which characterizes the original version only enough to improve their readability.

Delimitation of the Study

Only the tales that were heard from the Indians of the Southwest are presented. They are classified according to whether they are of the Pueblo or non-Pueblo tribes.

This study makes no pretense of being exhaustive. Many more stories were collected than are used, and those

⁵ L. J. Davidson, A Guide to American Folk Lore (Denver: University of Denver Press, 1951), p. 102.

selected are but a sampling of the various types found among the Indians of the region. There has been no attempt to incorporate different versions into one account, but only those tales, or the version of a tale, which promised the most general interest were included. The choice of the stories to be used was determined by the responses of 320 middle-age group readers in the Albuquerque, New Mexico public schools over a two-year period. Albuquerque was a good laboratory in which to test the tales since the establishment of large military installations during and after World War II has resulted in a cosmopolitan school population.

Definition of the Terms Used

The material in these translations may be classified as folklore, folk tales, legends and myths.

Folklore:

Folklore is the generic term to designate the customs, beliefs, traditions, tales, magical practices, proverbs, songs, etc.; in short, the accumulated knowledge of a homogeneous people, tied together not only by common physical bonds, but also by emotional ones which color their every expression, giving it unity and individual distinction. . . .⁶

Culture: Culture, in the framework of this study, refers to "all those artifacts, ideas, institutions, social

⁶ MacEdward Leach, Funk & Wagnalls Standard Dictionary of Folklore, Mythology and Legend, Maria Leach, ed. (New York: Funk & Wagnalls, 1949), I, 401.

selected and... among the... to incorporate... only those... the most... stories to be... middle-age... public schools... good laboratory... of these... World War II... lation.

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ways, customs, and the like which, taken in their totality, constitute the environment which man himself has made."⁷

Culture Pattern: "The arrangement or configuration of the culture traits and culture complexes that make up a particular culture at any given time."⁸

Southwest: Wormington gives possibly the best definition of this region when he says:

For the geographer it has one meaning, for the economist another, and for those who study its ancient inhabitants still another. It is in the latter sense that we shall interpret it. To the archeologist, that is, to the scientist who studies and seeks to interpret the life and times of prehistoric man, the Southwest usually means New Mexico, Arizona, southern Utah and the southwestern corner of Colorado. Interpreting the term in its broadest sense, he may include the remainder of Utah, southwestern Nevada, southwestern Texas and northern Mexico.⁹

Pueblo Indian: A general name for those Indian groups in the Southwest who live in permanent, substantial dwellings, usually of adobe, and in a communal village life as opposed to those tribes who pursue a nomadic existence or

⁷ William O. Stanley, B. Othanel Smith, Kenneth D. Benne and Archibald W. Anderson, Social Foundations of Education (New York: The Dryden Press, Inc., 1956), p. 13.

⁸ James P. Earp, Dictionary of Sociology, Henry Pratt Fairchild, ed. (New York: Philosophical Library, 1944), p. 83.

⁹ H. M. Wormington, Prehistoric Indians of the South West (Denver: The Denver Museum of Natural History, Popular Science Series No. 7, 1951), p. 11.

live in more fragile shelters. The word "pueblo" is taken from the Spanish term for "town" or "village."¹⁰

Non-Pueblo: The nomadic tribes which inhabit the Southwest, specifically, the Apache, Navajo and Ute.

Navajo: "The Navajo Indians of Arizona and New Mexico are of Athabascan stock, closely related to the Apaches. When first known to the Spanish explorers in the seventeenth century, they were raiders who pestered the Pueblo lands."¹¹

Apache: This group of Indians, closely related to the Navajo, live in Arizona and New Mexico and probably take their name from the Zuni word for "enemy." They "were designated 'Apaches de Naboyu' by the early Spaniard in New Mexico."¹²

Ute: "An important Shoshonean division, related linguistically to the Paiute, Chemehuevi, Kow an-see, and Bannock."¹³ The majority of Utes now live in southeastern

¹⁰ John R. Swanton, The Indian Tribes of North America, Bulletin No. 145, Bureau of American Ethnology of the Smithsonian Institution. (Washington: United States Government Printing Office, 1952).

¹¹ Laura Adams Armer, "The Navajo Indians," The Horn Book Magazine, XXXII (February, 1956), p. 2.

¹² Frederick Webb Hodge, Handbook of American Indians, Bulletin No. 30, Bureau of American Ethnology of the Smithsonian Institution (Washington: United States Government Printing Office, 1952), p. 63.

¹³ Ibid., p. 874.

25

live in more fertile lands. The people of the region from the Spanish time to the present have been

known as the Navajo. The word Navajo is derived from the Southwest, especially the Apache, Navajo and Hopi

Navajo. The word Navajo is derived from the word Navaho Mexico are of Spanish origin, a word related to the

Apache. When first known to the Spanish explorers in the seventeenth century, they were called the Navaho and

the Navajo. This group of Indians, known as the Navajo, live in Arizona and New Mexico and probably were

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Utah and southwestern Colorado.

Social Studies: The broad use of the social sciences to include history, geography, civics, sociology, some economics and anthropology is included in the meaning of this term. In addition, "The content of the social studies should give a basic understanding and appreciation of people, their location, their modes of living, their occupations, and their problems."¹⁴

Anthropology: For the purposes of this study, the interpretation of Coan will be used. "The study of living people, whether primitive, or highly developed, whether in the distant past or in the recent past, whether in the New World or in the Old World, has been given the name, 'Anthropology.'¹⁵

Middle-Age: This term "as applied to children denotes those at the fourth, fifth, and sixth grade levels."¹⁶

¹⁴ Maurice P. Moffatt and Hazel W. Howell, Elementary Social Studies Instruction (New York: Longmans, Green and Co., 1952), p. 10.

¹⁵ Charles F. Coan, A Shorter History of New Mexico (Ann Arbor: Mimeographed and Printed by Edwards Brothers, 1928), I, p. 12.

¹⁶ Mina Bannon Ruggles, "The History of Children's Literature of New Mexico" (unpublished Master's thesis, The University of New Mexico, 1954), p. 4.

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Social Studies

to include history, geography, politics, economics and anthropology. In addition to the study of this term, in addition, the student should give a study of the people, their history, their modes of life, their customs, and their problems.

Interpretation

Interpretation of data will be used. The student will study people, their customs, and their modes of life. The student will study the history of the people, their modes of life, their customs, and their problems. The student will study the history of the people, their modes of life, their customs, and their problems. The student will study the history of the people, their modes of life, their customs, and their problems.

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CHAPTER II

REVIEW OF RELATED LITERATURE

Southwestern Indian folk tales have been recorded by a number of collectors. Few, however, have ever been narrated expressly for children.

Frank Hamilton Cushing, as early as 1880, began gathering Zuni tales and continued doing so during his five year sojourn in Zuni land. During that time he was in the employ of the American Bureau of Ethnology.¹ His careful procedure in recording and editing Zufi Folk Tales² and Zuni creation myths³ have made them of particular value to ethnologists.

Matilda Cox Stevens, also with the American Bureau

¹ See Allen Johnson and Dumas Malone, eds., Dictionary of American Biography (New York: Charles Scribner's Sons, 1930), IV, 630.

² Frank Hamilton Cushing, Zufi Folk Tales (New York: Alfred A. Knopf, 1931).

³ Frank Hamilton Cushing, "Preliminary Notes on the Origin, Working Hypothesis and Primary Researches of the Hemenway Southwestern Expedition," Seventh Congress International des Americanistes (Berlin: 1890), pp. 151-194; Frank Hamilton Cushing, "Outlines of Zufi Creation Myths," Thirteenth Annual Report of the Bureau of American Ethnology to the Smithsonian Institution, 1891-'92. Washington: United States Government Printing Office, 1896), pp. 325-446.

REVIEW OF RELATED LITERATURE

Southwestern Indian folk tales have been collected by a number of collectors. Few, however, have been specifically noted expressly for children.

Frank Hamilton Gearing, an early collector of folk tales, gathered Gami tales and collected them in his book, *Year sojourn in Gami Land*. Gearing was then an employe of the American Bureau of Ethnology.

procedure in recording and editing folk tales. Gami creation myths have been noted by ethnologists.

Melinda Cox Stevenson, also with the American Bureau

1 See Allen Johnson and Linda Johnson, *Journal of American Biography* (New York: American Biography, 1937), IV, 630.

2 Frank Hamilton Gearing, *Year sojourn in Gami Land* (New York: Alfred A. Knopf, 1931).

3 Frank Hamilton Gearing, "Gami Land," *Journal of American Biography*, Vol. IV, No. 1, 1937, pp. 630-631.

4 *Original Working Hypothesis of the Gami Expedition*, *Journal of American Biography*, Vol. IV, No. 1, 1937, pp. 630-631.

5 *Journal of American Biography*, Vol. IV, No. 1, 1937, pp. 630-631.

6 *Journal of American Biography*, Vol. IV, No. 1, 1937, pp. 630-631.

7 *Journal of American Biography*, Vol. IV, No. 1, 1937, pp. 630-631.

8 *Journal of American Biography*, Vol. IV, No. 1, 1937, pp. 630-631.

9 *Journal of American Biography*, Vol. IV, No. 1, 1937, pp. 630-631.

10 *Journal of American Biography*, Vol. IV, No. 1, 1937, pp. 630-631.

of Ethnology, worked among seven Pueblo groups, notably the Zunis and Zias, in the late 1880's and 1890's.⁴ Her scholarly report, "The Zuni Indians, Their Mythology, Esoteric Fraternities, and Ceremonies," was a pioneer study.⁵ "Her work rests on abundant and careful data and seen in perspective, it places her in a secure position in ethnological science. Since the Indians have changed greatly in the intervening years, her work has unique value."⁶

Washington Matthews, a physician and an ethnologist, also worked in the Southwest during this early period. He began his study of the American Indian during his service with the United States Army. As a result of his many assignments in the West, he became acquainted with the various Indian tribes and his interest in them was so aroused that he made a serious investigation of their language and mythology. In the process he came to understand the Indian well.⁷ His Navajo Legends was important enough to be

⁴ Dictionary of American Biography, XVII, 634.

⁵ Matilda Cox Stevenson, "The Zuni Indians, Their Mythology, Esoteric Fraternities, and Ceremonies," Twenty-Third Annual Report of the Bureau of American Ethnology to the Smithsonian Institution, 1901-1902 (Washington: United States Government Printing Office, 1905, pp. 13-608.

⁶ Dictionary of American Biography, XVII, 634.

⁷ Ibid., XII, 420.

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3. Dictionary of American Biography, Vol. 1, 1870.
4. Smith's Book, 1870, in the year 1870, in

issued as a memoir of the American Folk-Lore Society.⁸

Charles Fletcher Lummis also made valuable contributions to this field of anthropology before the turn of the century. He first visited the region in 1885 and until his death in 1928 was a frequent resident. Although perhaps the best known of this early period of Southwestern writers, Lummis was more journalist than scholar, "and he was more successful in his prose description of strange people and places than he was in the field of verse or in that of history, or archaeology."⁹ His Pueblo Indian Folk Stories¹⁰ and A New Mexico David¹¹ created much popular interest in the culture and traditions of the area.

In addition to these writers, a few anthropologists recorded folklore for the Bureau of American Ethnology which have become important sources of information for future students. Among these were: J. Walter Fewkes,¹²

⁸ Washington Matthews, Navajo Legends. Memoir of the American Folk-Lore Society, V (New York: American Folk-Lore Society, 1897).

⁹ Dictionary of American Biography, XI, 501-502.

¹⁰ Charles F. Lummis, Pueblo Indian Folk Stories (New York: The Century Company, 1891, 1892, 1894, 1910, originally published as The Man Who Married the Moon).

¹¹ Charles F. Lummis, A New Mexico David (New York: Scribner's Sons, 1918).

¹² J. Walter Fewkes, "Sun Worship of the Hopi Indians," Annual Report of the Board of Regents of the Smithsonian Institution, 1918 (Washington: United States Government Printing Office, 1920, pp. 493-526.

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Elsie Worthington (Clews) Parsons,¹³ Ruth Benedict,¹⁴ and
 Ruth Bunzel.¹⁵

There was a great resurgence of interest in myths, folklore and folk tales during the twenties and thirties. Several books of tales were published during this period, and for the first time the child reader was considered. Authors of these books recorded their materials from the primary sources and retold them for children. Unfortunately, not a single book of this era is in print in 1956.

The first of this group of writers was Elizabeth W. De Huff, who lived for many years at the United States Indian School at Santa Fe, New Mexico, where her husband was superintendent. Her book, Taytay's Tales is a volume of folklore handed down by old Pueblo story tellers and consists of tales concerning animals, spirits and gods.¹⁶ This work, published in 1922, was followed by Taytay's Memories

¹³ Elsie Worthington (Clews) Parsons, Tewa Tales. Memoir of the American Folk-Lore Society, XIX (New York: The American Folk-Lore Society, 1926).

¹⁴ Ruth Benedict, "Tales of the Cochiti Indians," Bulletin No. 98, Bureau of American Ethnology of the Smithsonian Institution (Washington, D. C.: United States Government Printing Office, 1931).

¹⁵ Ruth Bunzel, "Introduction to Zuni Origin Myths," Forty-Seventh Annual Report of the Bureau of American Ethnology of the Smithsonian Institution, 1929-1930 (Washington, D. C.: United States Government Printing Office, 1929), pp. 545-609.

¹⁶ Elizabeth W. De Huff, Taytay's Tales (New York: Harcourt, Brace and Company, 1922).

two years later.¹⁷

In 1926 Aileen Nusbaum published the well-arranged and well-illustrated Zuni Indian Tales which she had written at Zuni Pueblo.¹⁸ The next year, Ahlee James, who lived at the Pueblo of San Ildefonso for three years while teaching at the United States Indian School, set down folk material which she called Tewa Firelight Tales.¹⁹ In 1928 John Peabody Harrington and Helen H. Roberts brought out Picuris Children's Stories.²⁰

In 1930, Isis L. Harrington, for many years principal of the United States Indian School in Albuquerque, New Mexico, published a story called The Eagle's Nest,²¹ based on a tale of the legendary home which the Navajos are said to have sought. This book was followed in 1938 by her

¹⁷ Elizabeth W. De Huff, Taytay's Memories (New York: Harcourt, Brace and Company, 1924).

¹⁸ Aileen Nusbaum, Zuni Indian Tales (formerly Seven Cities of Cibola) (New York: G. P. Putnam's Sons, 1926).

¹⁹ Ahlee James, Tewa Firelight Tales (New York: Longmans, Green and Co., 1927).

²⁰ John P. Harrington and Helen H. Roberts, "Picuris Children's Stories with Texts and Songs," Forty-Third Annual Report of the Bureau of American Ethnology to the Smithsonian Institution, 1925-1926 (Washington: United States Government Printing Office, 1928), pp. 289-447.

²¹ Isis L. Harrington, The Eagle's Nest (New York: The Macmillan Company, 1930).

two years later.

In 1932, Alfred Hitchcock's first feature film

and well-known film Rebecca was released.

Written by John M. Lee, the film was a success.

who lived at the time of the film's release for many years.

While working at the United States Naval Academy, and some

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1932 John M. Lee, Rebecca and Rebecca.

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In 1930, Rebecca, Rebecca, Rebecca.

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to have sought. The book was followed in 1932 by

17 Rebecca, Rebecca, Rebecca.

18 Rebecca, Rebecca, Rebecca.

Class of 1930 (New York: Rebecca, 1930).

19 Rebecca, Rebecca, Rebecca.

Rebecca, Rebecca, Rebecca.

20 Rebecca, Rebecca, Rebecca.

Rebecca, Rebecca, Rebecca.

21 Rebecca, Rebecca, Rebecca.

Rebecca, Rebecca, Rebecca.

Tales Told in the Twilight,²² legends chiefly of Navajo and Pueblo origin.

In 1935 Dorothy Hogner had a volume of Navajo myths published under the title Navajo Winter Nights²³ from material recorded on the Navajo Indian reservation where her artist husband operated a trading post.

The Appleton-Century Company, in 1937, re-issued Pueblo Indian Folk Stories,²⁴ written about 1890 by Charles F. Lummis. The material was excellent, but difficult for children.

There was a dearth of Southwestern Indian stories until 1946 when Ann Nolan Clark published Handmade Tales of Zuni mythology.²⁵ The most recent work in Indian lore for children can be found in some of the materials in Mildred P. Harrington's The Southwest in Children's Books.²⁶

²² Isis L. Harrington, Told in the Twilight (New York: E. P. Dutton & Company, Inc., 1938).

²³ Dorothy C. Hogner, Navajo Winter Nights (New York: Thomas Nelson and Sons, 1935).

²⁴ See p.10, note 10.

²⁵ Ann Nolan Clark, Handmade Tales (Zuni, New Mexico: Privately printed, 1946).

²⁶ Mildred P. Harrington, The Southwest in Children's Books (Baton Rouge: Louisiana State University Press, 1952).

22 Laia J. Harrington, Folk Songs of the People

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In 1935 Dorothy Boyer and I visited the

published under the title Laia J. Harrington

materials recorded on the Nevada Indian Reservation

her sister husband operated a trading post.

The Apiston-Gentry Company, in 1935, recorded

23 Laia J. Harrington, Folk Songs of the People

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26 Laia J. Harrington, Folk Songs of the People

22 Laia J. Harrington, Folk Songs of the People

York: W. P. Weston & Company, Inc., 1935.

23 Dorothy C. Boyer, Folk Songs of the People

York: Thomas Nelson and Sons, Inc., 1935.

24 See p. 10, note 10.

25 Ann Nolan Clark, Laia J. Harrington

Mexico: Privately printed, 1935.

26 Laia J. Harrington, Folk Songs of the People

Books (Baton Rouge: Louisiana State University Press, 1935).

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CHAPTER III

COLLECTING THE TALES

Data for this study were gathered firsthand from Indian informants in the Southwest between 1926 and 1956. The tales were taken down in English or Spanish directly from the Indians, or indirectly with the aid of an interpreter.

Southwestern Indians were introduced to Spanish more than four hundred years ago. Since that time, Spanish has been their inter-tribal language. More of the elders of the tribes speak Spanish than English.

Twelve informants gave the tales for this collection. Seven of the narrators, numbers 1, 2, 3, 8, 9, 10 and 11 were men of more than seventy years of age who had never attended school. All, however, were respected members of their tribal groups and each of them had held high ceremonial positions. Several had represented their people in Washington; and one had taken his family on an exhibition tour of Europe, appearing before the crowned heads of several countries.

Only three of these informants spoke English well. All had a fair command of Spanish.

Informant No. 12 was a woman of past eighty and blind. She had brought great economic benefits to her tribe by her revival of the near-lost art of pottery-making.

Informant No. 4 was a college graduate of twenty-five who had used many of her tribal tales in the government school where she taught.

Informants Nos. 5, 6 and 7 were girls in their twenties who related their stories while patients at a government sanatorium for tuberculosis. Each girl was a high school student when she became ill. These young women said that their tales were told to them by their grandfathers and that the stories were very old when the grandfathers heard them.

Other patients at the Indian sanatorium in Albuquerque cross-checked many of the tales. Students at the Indian boarding school were also helpful in accomplishing this.

Visits by the writer to the different reservation homes were made frequently. Week-ends were the best times, as the children were then home from boarding school. Stories were told for the children, and in addition the latter also gave invaluable assistance in translating them. Visits from home to home gave opportunities for hearing the tales repeated, or for the recorder to repeat one in hopes

Information No. 1. It was a woman of Irish descent and

blind. She had a very good knowledge of the Irish language

and was very fond of the Irish people.

making.

Information No. 2. It was a woman of Irish descent and

five who had been living in the same house for many years.

many other people who were living there.

Information No. 3. It was a woman of Irish descent and

she was very fond of the Irish people and was very fond of the Irish language.

She was very fond of the Irish people and was very fond of the Irish language.

She was very fond of the Irish people and was very fond of the Irish language.

She was very fond of the Irish people and was very fond of the Irish language.

She was very fond of the Irish people and was very fond of the Irish language.

being born.

Other persons who were living there were

those who were living there for many years.

Those who were living there for many years.

Those who were living there for many years.

Those who were living there for many years.

Those who were living there for many years.

Those who were living there for many years.

Those who were living there for many years.

Those who were living there for many years.

Those who were living there for many years.

of having a difference noted. To insure accuracy, the material was cross-checked not only among several informants within the group, but among several others outside the reservation.

The stories were heard only "after the thunder sleeps," in the fall, and until the water was running in the ditches in the spring. There was a taboo concerning this time limit, for the teller believed that he would be bitten by a snake or would freeze to death if the taboo were violated. All informants adhered to this practice.

Ahlee James says also:

. . . Tales are not told during spring or summer because that is the time when people are busy out of doors making crops. Ploughing, planting, irrigating, cultivating, are work that must be attended vigilantly, and the gods look with disfavor on persons who spend these busy seasons in the relaxing occupation of story-telling.¹

There is a conservative element in the Southwestern Indian culture area which frowns upon the impartation of tribal information to the White Man. In recent years several individuals who hoped to preserve their folk tales for their own people and for the world received a stigma for their far-sightedness. For that reason, credit cannot be given by name to the persons who have made this study

¹ James, op. cit., Foreword.

possible.

After the data for the study were recorded, an endeavor was made to check secondary sources to determine whether the tale or version of the tale which was to be used had been heretofore recorded. None of the stories included in this thesis had been previously published in the version here offered.

possible.

After the date of the first report, the
order was not to be issued without the
written consent of the Board of Directors.
The Board of Directors had been used
in the past to issue orders, but
the version had changed.

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CHAPTER IV

INDIAN FOLK STORIES

The Gift of Colored Corn

(San Juan Pueblo)

A rainbow has no more colors than the grains of corn in an Indian's cornfield. There was a time, however, when the stalks showed only blue and white. That was before a magical visitor stopped at the old pueblo (pweb'lo -- village) of Cāypa. He made this visit long before the White Man had set foot upon the land.

There lived in Caypa, at that time, a family of a father and two daughters. The mother of the family had been dead for many years. The younger daughter's name was Pōwin-Pōvi (Flower of Purity). She was a beautiful maiden. Tōa-Tōon (Jealous One), the elder sister, had a plain face. She was envious of Powin-Povi. She made life very difficult for her. She made her gather and prepare all the food for the family.

Powin-Povi had to carry the great jars of water from the spring below the village. She used small brooms of tied grass to keep the family hearth swept clean. This was

CHAPTER IV

INDIAN FOLK STORIES

The Gift of Colored Gems

(Sag Luma People)

A rainbow has no more colors than the grains of corn in an Indian's cornfield. There was a time, however, when the stars showed only blue and white. That was before a magical vision stopped at the old people's house in the village of Cayce. He made this visit long before the white man had set foot upon the land.

There lived in Cayce, at that time, a family of a father and two daughters. The mother of the family had been dead for many years. The younger daughter's name was Powin-Powin (Flower of Spring). She was a beautiful maiden. Powin-Powin (Jewels One), the elder sister, had a plain face. She was envious of Powin-Powin. She made life very difficult for her. She made her father and prepare all the food for the family.

Powin-Powin had to carry the great jars of water from the spring below the village. She used small pieces of red grass to keep the family hands sweet clean. This was

the way Powin-Povi spent all her days.

Toa-Toon spent her time brushing her straggly hair and making costumes for herself. It was the custom then to wear beautiful man'tas (pueblo dresses), embroidered in the rain patterns. Clouds, raindrops, falling rain and even the rainbow itself were worked in colors. Toa-Toon also spent long hours making the colorful head-dresses for her costume. No maiden could dance without one.

Powin-Povi wanted to take part in these dances. She had no time, however, to embroider the rain patterns of her people. She had no time to make a tablita (head-dress). Whenever there was a chance she would touch her sister's mantas. Once she even placed her tablita over her own long, dark hair.

One day, as Powin-Povi was gathering greens on the mesa (may'sah -- flat-topped mountain), she saw runners coming to the village. These runners brought a message to the people of Caypa from the people of Abiquiu, a pueblo twenty miles away. The village chieftain took their message. He then made his way to the top of the terraced pueblo. From there he called the message so that all might hear.

"The people of Caypa," he called, "are invited to take their corn to be ground on the metates (grinding

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ATO

the way four-foot square at the top of the
the way four-foot square at the top of the
and making openings for the air. The openings were made in the
were beautiful and the air was fresh. The air was fresh and
rain passed. The air was fresh and the rain passed. The air was
the rain passed. The air was fresh and the rain passed. The air was
spent four hours sitting in the rain. The air was fresh and the
course. The air was fresh and the rain passed. The air was
four-foot square at the top of the. The air was fresh and the
had no time. However, the air was fresh and the rain passed. The
people. The air was fresh and the rain passed. The air was
wherever there was a house. The air was fresh and the rain passed.
houses. The air was fresh and the rain passed. The air was
dark night. The air was fresh and the rain passed. The air was
the air. The air was fresh and the rain passed. The air was
more and more. The air was fresh and the rain passed. The air was
coming to the village. The air was fresh and the rain passed. The
the people of the village. The air was fresh and the rain passed. The
twenty miles away. The air was fresh and the rain passed. The
saw. The air was fresh and the rain passed. The air was
people. The air was fresh and the rain passed. The air was
near. The air was fresh and the rain passed. The air was
the people of the village. The air was fresh and the rain passed. The
have their hands to be put in the rain. The air was fresh and the

stones) of Abiquiu. There will be grinding, dancing, feasting, for four days."

Toa-Toon lost no time in getting her father's permission to go with him to the feast. There she hoped to grind her corn to the song of a handsome singer.

Powin-Povi also heard the Governor's call. A great hurt place came in her throat. She walked as one in a dream while she helped her father and sister get ready to go. Her sister found fault and asked her to hurry.

The people finally started on the long walk to Abiquiu. Powin-Povi tearfully watched as they passed from sight beyond the distant mesa. She was the only maiden who was left behind.

As she turned to enter her home, a soft voice caused her to lift her eyes. There, before her, stood a tall green corn plant. She was sure it had never grown there before. It was calling her by name. "Powin-Povi, Powin-Povi," it said in the voice of a man. She wonderingly drew near the plant.

"Do you wish to go to the great feast at Abiquiu?"

"Oh, yes," she replied. "But I cannot. I have no corn to grind, and no dance costume to wear."

The plant did not answer this time. Instead, it started swaying back and forth, back and forth, while

amount of water, and the water will be very hot.

For the first time, for the first time.

The first time he had ever been to the city.

He had never before seen a city so large and so beautiful.

He had never before seen a city so full of life and so full of hope.

He had never before seen a city so full of love and so full of peace.

He had never before seen a city so full of joy and so full of happiness.

He had never before seen a city so full of beauty and so full of grace.

He had never before seen a city so full of wisdom and so full of knowledge.

He had never before seen a city so full of power and so full of strength.

He had never before seen a city so full of glory and so full of honor.

He had never before seen a city so full of majesty and so full of grandeur.

He had never before seen a city so full of splendor and so full of magnificence.

He had never before seen a city so full of glory and so full of honor.

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He had never before seen a city so full of wisdom and so full of knowledge.

He had never before seen a city so full of power and so full of strength.

beautiful ears of yellow and red corn appeared. Powin-Povi stood as one enchanted.

The plant spoke again. "You shall be queen of the colored corn. You shall take these ears to the feast at Abiquiu. There you shall grind them into flour," it continued. "Give the flour to no one until the very last day of the feast. The right man will come then, and you shall know him."

"I cannot go to the feast in such clothing," she thought. But suddenly she was dressed in the most beautiful of mantas. It was embroidered in all the rain patterns of her people. On her feet were moccasins of softest fawn-skin. On her head was a crown of eagle feathers.

Carrying the red and yellow ears of corn in her arms, Powin-Povi appeared at the pueblo of Abiquiu. The people there were surprised. Never had they seen such a beautiful girl. Never had they seen so fine a costume. Never had they seen corn in colors of red and yellow. There were none who guessed who this beautiful maiden was.

Powin-Povi made her way to the rows of grinding stones. There the maidens were pulling the round hand-stones across the blue and white grains of corn. All were accompanied by handsome boys, who sang beautiful grinding songs. A maiden would grind all day without growing tired,

beautifully arranged garden with many flowers and trees.

There was a small stream flowing through the garden.

The stream was very clear and the water was very cold.

There were many trees and flowers in the garden.

The garden was very beautiful and the flowers were very fresh.

The stream was very clear and the water was very cold.

There were many trees and flowers in the garden.

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The stream was very clear and the water was very cold.

There were many trees and flowers in the garden.

The garden was very beautiful and the flowers were very fresh.

The stream was very clear and the water was very cold.

There were many trees and flowers in the garden.

The garden was very beautiful and the flowers were very fresh.

if she were accompanied by this singing. The music was so lovely that the Rain Spirits would often listen, and send the rain.

Once in awhile the maidens rose from their grinding. They claimed their companions for dancing. Each partner was given a basket of fine white or blue corn-flour.

Powin-Povi danced with none of them, but was given smiles by them all. She quietly ground her corn into red and yellow flour.

On the eve of the last day of the feast, a tall and handsome boy seated himself by Powin-Povi's grinding stone. He began singing in a soft, musical voice. She recognized him at once as the spirit of the corn. She took him for her partner, and at the end of a beautiful dance, they mysteriously disappeared.

All the people wondered who the handsome couple could be. They wondered from where they had come. Toa-Toon wondered most of all.

When the people of Caypa returned home, Powin-Povi was waiting for them. She seemed the same. They told her of the beautiful maiden who carried with her ears of red and yellow corn. They told her about the handsome youth who sang such sweet songs.

Four days later, Powin-Povi called her sister into

It was a beautiful day, and the sun was shining brightly. The birds were singing, and the flowers were in bloom. It was a lovely day, and the rain was just what we needed.

When it came to the end of the day, the sun was still shining. The birds were still singing, and the flowers were still in bloom. It was a lovely day, and the rain was just what we needed.

On the way to the end of the day, the sun was still shining. The birds were still singing, and the flowers were still in bloom. It was a lovely day, and the rain was just what we needed.

On the way to the end of the day, the sun was still shining. The birds were still singing, and the flowers were still in bloom. It was a lovely day, and the rain was just what we needed.

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On the way to the end of the day, the sun was still shining. The birds were still singing, and the flowers were still in bloom. It was a lovely day, and the rain was just what we needed.

On the way to the end of the day, the sun was still shining. The birds were still singing, and the flowers were still in bloom. It was a lovely day, and the rain was just what we needed.

the plaza (inside square). There they were met by two boys. Toa-Toon was astonished as she recognized one of them as the strange visitor of Abiqui. Suddenly she and her sister were dressed in beautiful dance costumes. She knew then that Powin-Povi was the queen of the colored corn. She begged her for forgiveness, which was gladly given.

The boys claimed the maidens as partners. In song and dance they told all that had happened. This is the way the people learned of the magical gift of colored corn. It was theirs to keep.

Powin-Povi married the handsome stranger who had done so much for her people. Toa-Toon married his companion. All were very happy.

Every February since that time, the Indians have a beautiful ceremony, which tells the story of how colored corn came to the pueblo people. They call it "The Dance of the Colored Corn."

The Bear that Turned White

(Acoma Pueblo)

It was a cold winter night in late December. Around the fire sat four small children. Beside them sat their old grandmother, who was feeble with age.

The little boy who was much interested in her stories asked if she would tell them just one more story before they went to sleep.

Grandmother, with a smile on her face, said: "This one I shall tell you, dear children, is one you must always remember. Now listen closely, so you can learn it well.

"Once upon a time," she began. . . .

"Once upon a time, far off in the woods, lived some busy mosquitos. Each day of the week they were at work from morning until night, grinding wheat. The songs they sang sounded very pretty.

"One day a curious old black bear, while wandering in the woods, heard the music and stopped to listen. He turned his head in different directions. He finally caught the direction of the sound. He ran fast to the place. He was jealous of the sweet singers. When he reached the house, the door was closed. He knocked. No one answered him.

"Again he knocked, but still no one answered. He

The first time I saw him

It was a long time ago

the time was long ago

old grandmother, the old grandmother

The first time I saw him

stories asked him

before they were

one I saw him

remember, how often I saw him

"I saw him

"I saw him

from morning till night

and I saw him

"I saw him

in the night, I saw him

turned his head

caught the light

place, the first time

reached the light

one saw him

"I saw him

"I saw him

kicked the door open. He jumped and rolled himself right into the bin of fluffy flour which the mosquitos had been grinding.

"The mosquitos flew into his ears and bit him. When he could stand it no longer, he ran out. He stayed white all the rest of his life."

Informant 10.

Sliding Down a Rainbow

(Taos Pueblo)

The ancestors of the Taos people have lived in their valley since the Stone Age. Before that they lived in a less favorable place in the north. So dissatisfied did they become with their ahome that they called upon the gods to move them.

The gods listened. They sent a rainbow to carry the people to a new home. After a long journey, the rainbow came down in beautiful Taos Valley. It settled down to the ground at such a sharp angle that the menfolk who came off last had a fast slide in getting off. They came down so fast, indeed, that the seats of their trousers were completely worn off. They had to cover themselves with blankets.

Even to this day, a Taos man never has a seat in his trousers. He never leaves his village without his blanket.

Informant 6.

History of the Valley

(1840-1850)

The history of the Valley is a story of their valley since the first settlers came in a few favorable places to the present day. All the people who lived here at that time had to move there.

The first settlers, they were a people of the people to a new home. It was a long journey, but they had come down in boats. They had to go to the ground at the bottom of the valley. They had to go down the river, and they had to go down the river. They had to go down the river, and they had to go down the river. They had to go down the river, and they had to go down the river.

Even at this day, we can never see a trace of his country. He never lived in the Valley. He never lived in the Valley. He never lived in the Valley. He never lived in the Valley. He never lived in the Valley.

Information

The Anger of the Sky People

(Ute Tribe)

Around the campfires of White Eagle's people, many stories are told. That of the beginning of the Sun Dance is always a favorite.

"The Sky People were angry. For three moons, the Sun Father had blazed down upon the earth. Food had been plentiful in the tipis (tee-pees) of the people until the rains had ceased.

"White Eagle was an orphan boy. He loved his band of Utes with whom he had lived since his parents had been called to the Happy Hunting Grounds. He was welcome in the tipis. His strong young body was as graceful as the eagle. He was as strong as a young stag. Whenever his arrow flew from the bow, something fell. There was never any hunger in the tipi where he lived.

"But now he hunted, and found no game. The little children cried for meat. There was none to give them. All the green plants had disappeared. The blossoms no longer brightened the hillsides.

"Finally the mournful wailing of the children and the women was more than White Eagle could endure. He determined to leave the band and live alone on the purple cliff that lay to the west. With this thought in his mind, he pressed onward until he caught sight of the purple cliff in the

distance. Suddenly his attention was distracted by the sight of a handsome white horse.

"He was so fascinated by the beauty of this creature that he forgot his intention. Quickly he started in pursuit. One and on he followed, but in vain. The long chase soon robbed him of much of his strength. He was so discouraged that he turned again to the cliffs. Then a soft voice called him. Startled, he turned to find a man clothed in white, who spoke to him:

"'Do not be afraid, White Eagle. I am your friend. I have always been looking after you. I want to help you. Give up your intention of living alone on the purple cliff. Let not hope die in your heart. Go back to your people. A way will be provided to aid them. Take your time on the road back. Choose the route by the cool waters. There you will find a way.'

"With these words, the Man in White disappeared.

"White Eagle was bewildered, but happy. He started at once on the trail. At last he came to the cool waters. Night had fallen. The stars had come out, one by one. The voices of the frogs joined lustily with the other night sounds. In this refreshing place, he lay down to rest. As he slept, he had a dream. The Man in White seemed to come and lead him away.

"'White Eagle,' he said, 'I want the children of men

distance. Suddenly his shadow was diminished in the
light of a handsome white woman.
There was no hesitation on the part of this woman
that he forgot his intention. She was so radiant in her
white. One and on the other, and the other. The other
soon robbed him of much of his strength. He was so
encouraged that he turned again to the white. There a
voice called him. He turned, and found that a woman
in white, who came to him.
"Do not be afraid," she said. "I am your friend.
I have always been a friend of yours. I want to help you.
Give up your intention of going away on the night of the
but not hope to see you again. I want to see you again.
Way will be provided for all. I want you to see me
road back. Choose the road by the road and water. There you
will find a way."
With these words, she turned and disappeared.
"White Angel was beautiful, but happy. He seemed
at once on the wall. It was as if he had been
Night had fallen. The stars were out, and the moon
voices of the birds. The birds were singing in the
sounds. In the refreshing breeze, the leaves were
he slept, he had a dream. He saw in white and he
and laid his away.

to be happy. I'm going to give you a chance to help them.'

"Together they went down, deep into the cool waters. There in the depths they saw strange people, rejoicing, dancing and singing. White Eagle marveled at the sight, and at the beautiful songs he heard. His companion explained the meaning of these things.

"Dancing these dances and singing these songs will bring good fortune to your people,' he said.

"It was an inspiring experience for White Eagle. Finally they ascended again. It was morning when he awakened by the cool waters. On his lips were the songs he had heard during the night. He was eager to teach them to his people. He returned to them at once. Upon seeing a strange light in his face, the people drew close to him.

"He told them of the things he had seen and done. They were anxious to do as he told them. All day and all night they danced the sacred dances and sang the sacred songs which he taught them. Before the dawn of another day, the rain began to fall. The world became green and beautiful again. The flowers bloomed brightly on the hillsides. Laughter came again to touch the hearts of the people.

"To this day the Utes honor White Eagle as a great hero. They still sing and dance the ceremony that he brought them. They have named it 'The Sun Dance.' Drought and starvation have not troubled them again."

to be happy. It's not as if it's a chance to be free.

"Forgotten that was never. It's just a chance to be free."

There in the light of the night, the people were dancing

dancing and singing. It was a chance to be free.

and at the beautiful scene in the end. It's a chance to be free.

the meaning of these things.

"Dancing those things and singing those things."

bring good for the people. It's a chance to be free.

"It was an opportunity for the people to be free."

Finally they were free. It was a chance to be free.

and at the end of the night. It's a chance to be free.

heart of the people. It's a chance to be free.

people. It's a chance to be free.

light in the face, the people were free.

"He told them of the things that were to be."

They were free. It was a chance to be free.

night they danced and sang. It was a chance to be free.

which the people were free. It's a chance to be free.

rain began to fall. The world is now free and beautiful.

again. The flowers are now free and beautiful.

laughter came again to the people of the world.

"The world is now free and beautiful."

hero. They were free and beautiful.

then, they were free and beautiful.

station was now free and beautiful.

It was a chance to be free.

Coyote Goes to a Dance

(Mescalero Apache)

Like all Indians, the Mescalero Apaches tell many tales about animals. In many of them, the coyote is foolish. He always tries to do whatever other people do.

At the time when the berries are ripe, all the animals gather in one place for a big feast. They eat and dance all day.

Coyote had heard about the feast. He was ready to go when the time came. He trotted down the road, wondering just where the dance was.

While on his way, he saw something a few feet from him, looming in the darkness. He made a jump for it. He almost cracked a tooth on a white stone which he had mistaken for a rabbit. He clung to his tooth in pain, as he started again on his way. Soon he came to a great valley.

"There is the dance," he cried. It was really only cattails, moving gracefully to and fro in the evening breeze. As soon as he got to them he started dancing.

In the other direction to that in which he was going, the dance which Coyote was seeking had been going on. After it was over, all the animals passed the cattail beds. There they saw Coyote. He thought he had reached the dance, and was still gravely dancing with the cattails

CHAPTER - THE FIRST

THE FIRST

It was a fine day, and the sun was shining brightly.

The first of the month, and the first of the year.

The first of the month, and the first of the year.

The first of the month, and the first of the year.

The first of the month, and the first of the year.

The first of the month, and the first of the year.

The first of the month, and the first of the year.

The first of the month, and the first of the year.

The first of the month, and the first of the year.

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The first of the month, and the first of the year.

The first of the month, and the first of the year.

The first of the month, and the first of the year.

The first of the month, and the first of the year.

The first of the month, and the first of the year.

as they moved in the breeze. The deer family, who were passing by, laughed to see the foolish one. Coyote was puzzled and looked up. All around him, in the early light of dawn, he saw only moving cattails. He laughed at himself, and he took the road back home.

Informant 5.

as they moved in the forest. The deer family, however,
passing by, laughed to see the foolish one. He
puzzled and looked up. All around him, he saw
of dawn, he saw only moving cattle. In the
self, and he took the road back home.

The Easter Pudding

(Laguna Pueblo)

When my aunt ground her flour last fall, I watched her make the special kind that is very fine and sweet. I knew she would save it for the Easter Pudding. Aunts must always make pudding for Easter.

To make the sweet flour she soaked the wheat until it began to grow. When little white sprouts were showing in each grain she poured off the water. She spread the wheat out to dry in the sun. When this wheat was dry she ground it into sweet, brown flour. All children like this flour. We like to eat the dry flour, but best of all we like it made into Easter Pudding.

Tomorrow is Easter. My aunt has come to get her outdoor oven ready. She will fill this round, mud oven with wood. All day it will burn. In the evening the pudding will be made.

My aunt will pour boiling water on the sweet flour and stir it into a stiff batter. This batter will be poured into a deep pot or jar. She will take it out to her oven.

The oven must then have the fire and ashes cleaned out very carefully. I shall help her, for the oven is very hot. After I have raked out the ashes, my aunt always washes out the oven. She uses a wooly sheep skin tied to the end

of a long stick. As she puts this wet skin into the oven steam comes out. The stick must be long. When the oven is clean, my aunt will place the jar or pot of pudding inside. There is a large flat rock that she uses to put over the opening. She shuts the oven with this rock and plasters the cracks with plenty of thick mud. There is a small hole in the top of the oven. This is covered too, for all heat must be kept in.

All night the Easter pudding must bake. Sometimes the oven holds many puddings, for my aunt lets her friends bake with her.

The night before Easter the children whose fathers have sisters are very happy. Our father's sisters are our 'aunts' and must awaken their brothers' children very early on Easter morning. They must take them to their houses to eat Easter pudding.

Once an 'aunt' loved her brother's children very much, but she was lazy at grinding time, and made no sweet flour. The day before Easter she made no pudding. She did not wake her brother's children and ask them to her house early on Easter morning. Late in the evening the lonely aunt wondered why she had not seen her nieces and nephews. She went to her brother's home to look for them. She found them turned to frogs.

That is the reason our aunts never forget to make Easter pudding and invite us to eat it early every Easter morning.

Informant 9.

That is the reason our cause never forgets to

Remember God and invite us to eat in early every

morning.

Information 2.

A Zia Doll

(Zia Pueblo)

At Zia Pueblo old Andres tells his friends why the people in his pueblo never make dolls.

"Forty years ago," he says, "A Zia woman made a doll. All the people could see that it was just right. It was exactly like a living person. As she sewed in the last stitch, this doll became alive.

"That woman got very sick and dizzy when it happened. She didn't live long after that."

Since that time no Zia Indian has ever made a doll. The people there believed this was a warning. Poor as she is, Zia would never risk offending her gods.

at his people's...
the people in his...
"Twenty years ago, the people...
doll. All the people could...
It was exactly like a living...
last evening, this doll became...
"That woman had very little...
passed. She didn't like...
Since that time no one...
The people there believed...
is, this world is never..."

Information

The Warning

(Laguna Pueblo)

When I was a little boy, my grandfather told me that a long time before the white people came to this country there were no other villages near the Pueblo of Old Laguna. There was no way to travel but by walking on trails that wound along the sides of mountains and forests.

Those were dangerous days, because our Indians warred with many other tribes. They fought with bows and arrows. Old men made strong bows and sharp arrows. The young men used them in the hunt and in war.

There were tribes who sometimes came and carried away the food, grain, pottery and other belongings of the people. The young men of the village would be away at war for many days. Often they would return with captives. Sometimes the young men never returned.

There were many caves under the Laguna village. One of these caves was under the center of the plaza (inside square). To this cave the Indians went to pray, and at evening often sang to the spirit who lived far below.

Often, after a time of prayer and singing above this cave, the old men would listen at a small opening. This opening led to a hollow place under the earth. The men often received messages there. A voice would tell them what

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BOOK

22

was going to happen.

One night old Es-cha-ya listened. Everybody was quiet for a long time. At last the old man sat up.

"I hear strange things tonight," he said. "I hear men talking. Their shoes are hard. I hear their steps. They call to others. They laugh. They carry strange knives, hard and sharp, but not of stone. Their faces, white and hairy, are not those of our people. They will come among us. They will live in our country. They have things to harm us, but we can keep their harm away. Do not wear their hard shoes that make noise with every step, or our young men will never run again. Do not eat their soft food. If anyone should, his teeth will fall from his mouth."

At this time the people, except the old men, went away to their homes for the night. The old ones continued to listen at the cave. When morning came, all the young men were called from their beds. They were told to make a sacred dancing place over the cave. They covered it from sight. The young men did as they were told.

It was not long before the Spaniards came, wearing beards and hard shoes. They never knew how the village of Laguna had been warned of their coming.

Informant 9.

was going to be a...

One night in the...

called for a long time...

It had been a long time...

men waiting. Their...

They call to them...

hard and sharp...

hairy, and the...

us. They will live...

harmless, but we...

hard across that...

men will never...

anyone should...

At this time...

away to their...

to listen at the...

men were called...

across dancing...

lights. The...

It was not long...

hearts and hands...

...that was...

...the...

The Giant of Black Mountain

(Zuni Pueblo)

In the old days, a wicked giant lived in the heavens above the Black Mountains. He was feared by all the people who lived in the green valley below the Black Mountains. He was feared more than the bears that came to the valley from the mountains. The giant stole many people from the pueblo and kept them for his slaves.

Weahkee was a brave hunter. He and his wife lived in the pueblo in the green valley. Naha was proud of the many animals that Weahkee brought from the hunt. She cut the deer meat and dried it in the sun. Weahkee tanned the hides to make moccasins for Naha and himself.

One day Weahkee was making a new pair of moccasins for Naha. He said. "Walk in these. See if they feel good to your feet."

Naha put on the moccasins and walked about the room. Then she walked in front of the house. "They are soft and pretty," she said. "They feel good to my feet. I shall wear them to the spring for I want to fill the water jar before evening."

Naha put a water jar on her head and started down the path that led to the spring. She filled the jar at the spring and started back along the path.

THE HISTORY OF THE MONASTERY

CHAPTER I

In the old days, the monastery was a place of great importance. It was a place where the monks lived and worked. The monks were men who had taken vows of poverty, chastity, and obedience. They lived in a community and worked together. The monastery was a place of learning and prayer. The monks studied the scriptures and the works of the Fathers. They also worked the land and made their own food. The monastery was a place of refuge for the poor and the sick. The monks cared for the needy and the afflicted. The monastery was a place of peace and quiet. The monks lived in a simple and austere life. They were dedicated to their work and their faith. The monastery was a place of great beauty. The monks had a beautiful garden and a large church. The monastery was a place of great power. The monks had a great influence on the people of the land. The monastery was a place of great wisdom. The monks had a great knowledge of the world and of God.

The monks were men of great strength and courage. They were men of great faith and devotion. They were men of great wisdom and knowledge. The monks were men of great power and influence. The monks were men of great beauty and grace. The monks were men of great peace and quiet. The monks were men of great simplicity and austerity. The monks were men of great dedication and commitment. The monks were men of great love and compassion. The monks were men of great hope and faith. The monks were men of great joy and happiness. The monks were men of great peace and quiet. The monks were men of great simplicity and austerity. The monks were men of great dedication and commitment. The monks were men of great love and compassion. The monks were men of great hope and faith. The monks were men of great joy and happiness.

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All at once she heard a great noise behind her. She turned and saw a huge giant standing in the path. "Come with me, Beautiful One," said the giant. "I have come to take you to my home."

"Where is this home that you speak of?" asked Naha.

"My home is in the heavens over the Black Mountains," answered the giant. "Come with me and do not make a noise, or I will send great rocks sliding from the mountains to destroy the pueblo."

Naha said: "I will do as you say; but Weahkee, my husband, will find a way to bring me back. He is the bravest of the hunters."

The giant laughed. "We will see about that," he said. "Now do as I say. Close your eyes and do not open them until I tell you."

Naha closed her eyes. She and the giant flew through the air. They went up and up. They went over the Black Mountains until they came to the great white house which was the home of the giant.

"Now open your eyes," the giant said, as they stood by the great white house. "This will be your home."

"No, no," said Naha. "My husband, Weahkee will come and take me back to our little home in the pueblo

All at once the woman arose, and with a look of

terror and awe she gazed at the giant.

"What art thou, beautiful one?" said she, "and what dost

thou seek for my house?"

"What is this house?" said she, "and who art thou?"

"My house is the house of the giant," said she, "and I

am the giant's wife. I have been waiting for thee, and now

or I will send thee away, unless thou wilt come in and

destroy the giant."

"What art thou?" said she, "and what dost thou seek?"

"I seek a wife," said she, "and I seek a husband, who

braves the giant."

"The giant I know," said she, "and I will be thy wife."

"How do I know thee?" said she, "and how dost thou know

the giant?"

"I have slain him," said she, "and I have taken his

armor, and I have taken his sword, and I have taken his

shield, and I have taken his helmet, and I have taken his

armor, and I have taken his sword, and I have taken his

shield, and I have taken his helmet, and I have taken his

armor, and I have taken his sword, and I have taken his

shield, and I have taken his helmet, and I have taken his

armor, and I have taken his sword, and I have taken his

shield, and I have taken his helmet, and I have taken his

armor, and I have taken his sword, and I have taken his

All this time Weahkee sat working and waiting for Naha to return from the spring. When he had waited for a long time, he left his work and went to the spring to look for her.

There were huge footprints around the spring. Weahkee knew that the giant had taken Naha away to his home in the heavens over the Black Mountains.

Weahkee went quickly to the home of Asala, his old grandmother. She was the oldest and wisest of all the women in the pueblo. She listened to all that Weahkee had to say.

Asala sat very still and thought about what they should do. After a long time she got up and brought something to Weahkee. "Here are three magic arrows," she said. "They were made by your grandfather many years ago. They will help you bring Naha back from the home of the giant. Listen well to what I shall tell you."

Weahkee listened to all that old Asala told him. Then he took the arrows home. He lay down to sleep.

Early the next morning he started for the Black Mountains. As he passed the spring, he stopped to pray. He prayed four times to the gods. He asked them to guide him on his way.

Weahkee walked up the mountain as far as he could go.

The rocks were so thick that they made him stop. But he knew what to do. He took one of the magic arrows and shot it upward. Suddenly a road opened before him. He followed it up and up until he came to the world above.

He walked through the strange land until he grew tired. He sat down to rest under a tree near the river. A frog was sitting on a rock near by.

"You are a stranger in this land," said the frog. "What brings you here?"

"The giant stole my wife," answered Weahkee. "I have come to find her. Can you tell me where the giant lives?"

"Follow this road till it crosses the river," said the frog. "From there you can see the great white house that is the home of the giant. But there is danger in the river. Many snakes guard it so that everyone is afraid to cross."

"How can I get across, then," asked Weahkee. "I must find a way to cross the river."

"The frogs have some medicine that will keep the snakes away," said Weahkee's new friend. "No one knows about it but us." The frog gave Weahkee the magic medicine and told him to rub it on himself before he crossed the river.

Weahkee thanked the frog and started on his way. Soon a hedgehog stepped into the path ahead of him. "Hello, stranger," said the hedgehog. "The frog told me you were going to the house of the giant. I hurried here to help you. The hedgehogs know something that no one else knows. Come with me to our home."

As they walked along, the hedgehog said, "The giant has a magic coat that protects him from heat and cold. You will need that coat. We will make you a coat covered with gum from the pine tree. We will make it look like the giant's coat. When you come to the giant's house, change this coat of gum for the giant's coat."

When the coat was made, Weahkee thanked the kind hedgehogs and started on his way once more. As he walked along he saw a spider swinging at the end of a long thread. "Where are you going, stranger?" asked the spider.

"The giant stole my wife," said Weahkee. "I am going to find her."

"You must not go by yourself," said the spider. "I will hide behind your ear. When the time comes I will help you. The spiders know something that no one else knows."

So the spider hid behind Weahkee's ear and they went on their way. By and by they came to the place where the road crossed the river. Weahkee took off his moccasins and

Heads up, looking for the first one that is a

Good a half-hour ago, and I am sure of it.

stranger, I will be the first to see you.

Going to the house in the street, I will be the first to see you.

you. The new house is a very nice one, and I am sure of it.

Come with me to see it.

As they were going, the first one that is a

has a little boat that is a very nice one, and I am sure of it.

will be the first to see you.

Gun from the first. He will be the first to see you.

Glance at the first. He will be the first to see you.

this case of the first. He will be the first to see you.

When the first one is seen, the first one that is a

hedgehog and a little boat that is a very nice one, and I am sure of it.

along he saw a little boat that is a very nice one, and I am sure of it.

"There are two boats, and I am sure of it."

"The first one is a very nice one, and I am sure of it."

to find her.

"You must not be so sure of it."

will be the first to see you.

you. The first one is a very nice one, and I am sure of it.

to the first one that is a very nice one, and I am sure of it.

on their way. He will be the first to see you.

read across the river. He will be the first to see you.

rubbed the medicine on his feet and legs. As he walked across the river all the snakes swam away from him. He and the spider came safely to the other side of the river.

When they came to the house of the giant, they saw a huge mountain lion guarding the door. Weahkee remembered the magic arrows. He took careful aim and shot the second arrow. The mountain lion fell dead and Weahkee walked past him into the house.

There, by the door, was the giant's magic coat. Quickly Weahkee took it and hung the coat of gum in its place.

Just then the giant came roaring through the house. "What are you doing here?" he cried.

"I have come for my beautiful wife," said Weahkee. "I have come to take her home with me."

"We will see about that," said the giant. He picked Weahkee up by his head and took him to the next room where there was a deep well. The giant threw Weahkee into the well.

Poor Weahkee sank to the bottom of the well. Then he floated to the top of the water. He looked up and saw that it was a long way to the top of the well.

"Don't be afraid," whispered the spider in Weahkee's ear. "I can weave a magic thread and you can climb out."

crossed the mountain on the foot and down. It was called
across the river. All the houses were away from the river
the water was safely to the other side of the river.

Then they came to the house of the owner, and
a huge waterfall from the top of the mountain. The water
the water was very hot. The water was very hot. The water
arrow. The mountain was very high. The mountain was very high.
his life and house.

There, by the river, was the house of the owner.
Quickly he came. He was very fast. He was very fast.
place.

That was the first time he had ever seen the house.
"What are you doing here?" he asked.
"I have come to see my house," he said.

"I have come to see my house," he said.
"I will see about that," he said.
"I have come to see my house," he said.

There was a deep well. The water was very hot.
Well.
The water was very hot. The water was very hot.

he thought of the top of the mountain. The mountain was very high.
that it was a long way to the top of the mountain.
"Don't be afraid," he said. "The water is very hot."

But I can never see the top of the mountain. I can never see the top of the mountain.

Just float here until I come back."

The spider climbed to the top of the well. He spun a magic thread as he fell back to the place where Weahkee was floating. Quickly Weahkee climbed the magic thread and was sitting on top of the well before the giant knew what was happening.

"Well, my friend," said the giant, pretending to be pleased. "You are a strong man. Now we will have the final test. My slaves will build two great fires. I will stand on one and you will stand on the other. If you do not die in the fire, you may have your wife."

"Very well," said Weahkee. "I am ready."

They both went outdoors. The slaves gathered wood for the two great fires.

When all was ready, the giant stood on one pile of wood. Weahkee stood on the other. The servants lighted the two fires. Smoke and flames leaped into the sky.

The magic coat kept the fire away from Weahkee. But the coat of pine gum burned quickly and the giant was soon dead. Weahkee walked down from the fire. Naha came running from the house. She and Weahkee were happy again.

All of the slaves were glad to be free from the giant. All of the animals from far and wide were shouting and laughing because the giant was dead.

"We will soon be at home again," said Weahkee. He took the third magic arrow and aimed it at the earth below. As the arrow flew through the air, it carried Weahkee and Naha with it. It brought them to the spring.

Weahkee and Naha said a prayer of thanks to the gods for their safe return. Then they hurried to the home of Asala, the old Grandmother. She was waiting for them. She knew the gods would bring them back to her.

All of the people in the pueblo heard the good news. They rejoiced that the giant was dead. Now they could come and go in the green valley without fear.

A Gift from the Gods

(Hopi Pueblo)

"Ai-ee ask'-wa-li" (Oh, thank you), exclaimed Len-ma-na, the Flute Maiden. The gift-giving katchina (kat-chin'-nah) dancer had handed her a small wooden doll. Without reply, the dancer moved on with others costumed like himself. He went toward the central plaza (open square). There the religious ceremonial dance was to be performed. He appeared, however, to be pleased with the little maid's enjoyment of the doll. It was dressed in an exact copy of his own costume. The doll was not a pretty one. Painted in brilliant colors and hung with feathers, it was gaudily decorated. It was, nevertheless, a lovely thing to little Flute Maiden. She would prize it always. She was determined never to do anything to displease the katchinas. Old Nampeyo (Nam-pay'-o) had told her what happened to the people when the gods were displeased.

"In the old days," Nampeyo had said, "the gods used to come to help the Hopi folk. They brought the life giving rain to the desert. They made possible abundant crops. They were responsible for many blessings. But the gods themselves were not beautiful. They were ugly in their masks. They were stiff and ungainly in their postures. They walked with an awkward gait. These things became the

objects of ridicule by the irreverent villagers. Of course the elders in the village frowned upon this lack of respect for the gods. Still the younger ones grew more and more open in their fun-making. They were always sly so that the gods might not learn of their disrespect.

"On one of the visits, the gods taught the Hopis how to raise good crops and to make beautiful things. The time came, on this occasion, for them to start on their homeward journey to the West. But hardly had they begun to depart before the more irreverent ones among the young men began to mock and to make fun of them. They gathered around the fire. There they laughed at their benefactors. They even hobbled around in imitation of one of the gods who walked in a peculiarly awkward manner.

"The very god they were imitating found walking very difficult. This katchina had barely gone beyond the shadows on the outskirts of the fire, when, looking backward, he saw and heard the mocking antics of the disrespectful youths. He was pale with rage. He stormed and threatened the people with a terrible punishment.

"Horried at the results of their actions, the people pleaded with the katchinas for forgiveness. They were profuse in their apologies. But the apologies fell on deaf ears. The katchinas were very angry. They would

objects of nature. The first of these is the
the earth, in the village of the last of the
for the gods. The gods are the gods of the
open in the last of the gods. The gods are
gods might not have of their children.

"On one of the gods, the gods are the gods
to make good enough and to make good enough.
one, on this occasion, the gods are the gods
journey to the gods. The gods are the gods
before the gods are the gods. The gods are the
to work and to make the gods. The gods are the
live. The gods are the gods. The gods are the
hoped enough in the gods. The gods are the
in a position to make the gods.

"The gods are the gods. The gods are the gods
difficult. The gods are the gods. The gods are the
on the outside of the gods. The gods are the
saw and heard the gods. The gods are the
young. The gods are the gods. The gods are the
the gods are the gods. The gods are the gods.

"The gods are the gods. The gods are the gods
people are the gods. The gods are the gods
were the gods. The gods are the gods. The gods are the
on the gods. The gods are the gods. The gods are the

not be appeased.

"For a long time it seemed that the Hopi village was doomed to destruction. The gods would release no rain to fall upon the desert. The springs grew dry. The plants shriveled and blew away. The little animals disappeared. Only a very meager ration of the blue corn bread could be distributed. There was only sufficient water to moisten the badly parched lips of the villagers.

"Finally the gods relented.

"'You must wear masks and costumes, like we do. You must sing the songs we sing. You must dance the dances we dance. Then we'll send the rain again,' they said.

"The Hopis promised to do so. And even to this day, they have kept the promise faithfully. And now on a winter's evening, the old grandfathers go to their katchina room. There they carve wooden miniatures of the gods. These dolls they give to the children, so the gods may be remembered. They adorn the miniatures with the colors of the mesas and with flowers and grasses. They even decorate them with feathers plucked from the captive eagle, chained on a roof of the old Hopi Pueblo."

So it is no wonder that Flute Maiden and the other little children carried their precious dolls so carefully. They wish always to remember the lesson taught by their Hopi gods.

The Wild Dove Who Lost His Wife

(Laguna Pueblo)

A long time ago, north of Laguna Pueblo, there was a hill right where the trading post now stands. It was there that the dove and her husband used to live. They loved each other very much. They always sat around where it was warm and sunny. There was a hawk around there, too. He was jealous because the dove and her husband went around together so happily.

The hawk made up his mind to kill the lady dove. One day he did. Ever since poor dove goes around crying. He doesn't cry like we cry. He cries this way:

"Wai-ai-da!

"Wai-ai-da!

"Tle-elee'-elee'-Kah! Tle-elee'-elee'-kah!

"Wai-ai-da!

"Wai-ai-da!

"Coo-coo-coo-coo-coo."

After that wild dove always went around sad and lonely. Those who saw him mourning, called him "Mourning Dove."

UNITED STATES
BOLIVIA
USA
SECRET

IN THE MATTER OF THE ESTATE OF

JOHN DOE, DECEASED

A final decree of probate was entered in the
a will signed by the deceased and a copy of the
there that the testator had been married to a woman
loved each other very much. They always had a good
it was warm and happy. There was a child in the
He was devoted to his family and was very kind and
together as a family.

The court made its decision in favor of the
one day in 1955. The court found that the
he doesn't say this or that. It is his right.

Testimony of

"11-11-55"

"11-11-55" (continued)

"11-11-55"

"11-11-55"

"11-11-55"

After this will was admitted to probate
lovely. There was no other issue, and the
Doe."

Informant

SECRET

The Handsome Stranger

(Navajo Tribe)

"Crooked Eyes" arrived late at the Squaw Dance (Social Dance). Singing and dancing had already begun. To this all-night dance come Navajos by hundreds. Besides dancing, some sit all night, to visit. Others trade their silver jewelry for a horse, a blanket, or some other prized piece of Indian wealth.

Sitting on his horse, Crooked Eyes watched the dancers and the many visitors.

While looking over the crowd, he noticed on the far side of the dance-ground, a handsome stranger. The stranger was tall and straight. Many strings of turquoise and silver beads hung around his neck. Countless bracelets graced each arm. He was dressed in fine clothes.

Crooked Eyes made his way through the crowd, and around the dancers, to where the handsome one sat upon his fine white horse. He held out a hand in greeting, as he removed a bracelet from the stranger's arm.

"How are you, my friend? How are your people?" he said, acting like an old friend.

The handsome stranger looked straight ahead and answered not a word. Crooked Eyes tried to talk with the stranger, but without success. The people started home

The History of the

of the

"The History of the"

(Local History)

This all-night session was held at the

banquet room of the hotel, the night

after the first of the month, a

place of interest.

During the night, the

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while the

side of the

was held and

held the

and the

around the

the

the

removed

For

he

The

answered

evening

after the dance was over. They all rode away together. Crooked Eyes saw that the stranger was falling behind. "If he can't keep up, just let him ride alone," he thought. Another backward look showed that he was out of sight.

The sun had set, and the stars lighted the sky before Crooked Eyes reached the door of his hogan (ho-gahn'). There his family awaited him with food and questions of the day's news. Reaching into his pocket, Crooked Eyes took out the bracelet he had stolen from the stranger. To his surprise, the once lovely bracelet had turned black; and the turquoise crumbled in his hand.

Sick with fear, he started out to find out more about the handsome stranger. Finally he came to a place where the white horse's hoof marks ended, and a coyote's tracks began. The coyote tracks ended in the graveyard. The stranger had been no ordinary visitor. He was a witch.

With all his strength, Crooked Eyes threw the bracelet to that place from which it had so surely come. Back to his hogan he rushed, and ordered a great 'Sing.' He called his friends together by night. They all joined in this sacred ceremony to free him of his evil spirit. And never again did Crooked Eyes take that which belonged to another.

The Enchanted Bride

(San Juan Pueblo)

"To this day, the pueblo Indians tell the story of the enchanted bride in their basket ceremony," said Old Dionicio. "They tell it," he says, "in verses beautiful and melodies sweet."

The events which led to the Basket Dance, he told us, happened many years ago. It was then that the lovely Sā Pā and the handsome Sē Rū lived at the village of Fiogue (Fee-oh-ghee).

Fiogue is now only a name. The place where its many dwellers used to live is now shown by a few crumbling walls. There are stones there blackened by their fires. There are paths worn smooth by the soles of their buckskin covered feet. All are gone now. The story of the handsome Se Ru's faith in his beloved Sa Pa is still remembered. It is lovingly told by their grandchildren who live in the Pueblo of San Juan.

Se Ru was a maker of baskets. His baskets were very beautiful. Another basket maker could not be found to equal him.

Se Ru kept very much to himself. Although he was not married, he lived very happily. All his pleasure was in making baskets. He made them from branches of willows.

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He decorated them with the colors of plants and the sap of trees. These he found on the broad mesa lands, on the high mountains, and in the thick forests.

Until the time our story began, Se Ru was completely happy in making beautiful baskets. The thought of marriage had not entered his head.

Now it happened that one day Se Ru needed willows to complete a basket. It was his habit to hunt these along a pathway which ran by a little spring. It was from this spring that the people of the village carried their water. It was on this day that Se Ru saw the lovely Sa Pa for the first time. He saw her dipping water into a large jar. Presently she placed it upon her head and started on her return to the village.

Se Ru stood entranced until she came abreast of him in the pathway. Then he smiled upon her and asked for a drink of water. She courteously handed him a gourd dipper filled with the cool sweet water. He drank deeply and offered some to her. She, smiling, drank a part of what was left and handed the dipper back to him. He playfully threw the remaining into her face. This was the way the Indians in those days said, "I love you!" The basket maker had fallen in love.

Se Ru could not forget the lovely Sa Pa. He

He described how the soldiers of the 1st and 2nd

regiments, these men, were in the mountains, and in the

mountains, and in the mountains.

about the time of the 1st and 2nd

regiment in the mountains, the mountains

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frequently returned to the place of their first meeting. He often waited along the path in order to meet her. On one occasion he asked her to marry him. She sadly revealed to him that she was enchanted. "Sometimes," she said, "I am a water snake and am called Avanu (Ah-wan-yoh). I cannot carry you for that reason."

The lovely Sa Pa was indeed strangely enchanted. Sometimes she was a water snake. Sometimes she was a beautiful maiden. Se Ru's love remained unchanged despite this strange revelation.

The time came when Se Ru visited the home of Sa Pa's grandparents. Their home had no doors for entering, only a hole in the roof. One climbed to the roof by a ladder which was later drawn up. This was to stop enemies who might come to steal or kill.

The old grandparents looked with favor upon Se Ru. He told them of his love for their beautiful Sa Pa. He presented them with the finest of baskets.

The old man and the old woman saw that his love was indeed strong. They believed it strong enough to break the girl's strange enchantment.

So the basket maker took the lovely Sa Pa for his bride. They were very happy. They both knew, however, that Sa Pa would again have to change into a water snake.

One day the dread event occurred. Upon Se Ru's return from the mountains, he found that his lovely wife had become a water snake. He told her to choose his most beautiful basket in which to rest herself.

The house of the basket maker was built in the same form as the house of Sa Pa's grandparents. It had no doorways. It had, however, a small window through which the sun shone. There the enchanted bride rested in the sunlight as she lay upon the basket.

The girls of the village heard that the basket maker was married. One day they curiously planned to call upon his wife. Se Ru had expected this so he had carefully removed the ladder so no one might get in. Finding no place to enter, the girls peeped into the window. All they could see was a snake lying in a beautiful basket. They said nothing in the village of what they had seen. They wondered, however, what strange affliction the basket maker suffered. They wondered why he kept a snake for a pet.

Some days later Se Ru went out to gather more willow branches with which to weave. When he returned, he found his house filled with little snakes. He was dismayed, but he understood that this was a part of Sa Pa's enchantment.

"What is this?" he asked his enchanted wife.

"Your family," she sadly answered.

So passed several days. The little snakes ran all over the house. They even crawled over Se Ru's body. He endured it all patiently.

One day, when he returned home, he was greeted by his beautiful wife. She showed him she had gathered all the little snakes into four groups. She had put each group into a separate basket.

"In order to break my enchantment," she said, "these little snakes must be driven to the four corners of the earth. They must be driven to the east, to the west, to the south, and to the north." She gave the first group to her husband and said to him, "Drive these to the east!" This he did.

On the second day she said, "Drive this second group to the west." On the third day she said, "Drive these to the south." And on the fourth day, "Drive the fourth group toward the north." Se Ru did as he was told. Thus ended Sa Pa's enchantment. The love and faith of the handsome Se Ru had released his lovely bride.

The Coyote and the Crow

(Zia Pueblo)

Once upon a time Mr. Coyote went down to the river for a drink. When he had drunk his fill, he turned back to the forest and there sat Mr. Crow, singing, singing.

"Hello, Mr. Crow," he said. "What a fine day it is! What makes your voice so nice. What makes you so happy?"

Mr. Crow sat there with one leg on the limb of a tree and the other tucked out of sight under his wing. Reluctantly stopping his singing, he answered:

"I sing this fine song because my leg is cut off. See, I have just one leg. If I sing this song hard enough my leg will grow back!"

"I'd like to learn your song," said Mr. Coyote. "Will you teach it to me?"

"I can't teach you this song," Mr. Crow replied. "You have legs. To sing like I do, you must cut one leg off. Only those who need a leg can learn this song."

Mr. Coyote hated to cut off a leg, but he wanted to learn that fine song. "But how, Mr. Crow," he asked, "can I get my leg cut off?"

"Oh, it doesn't matter how -- just so you do get it off," replied Mr. Crow, and he went on with his joyful singing.

Mr. Coyote determined to learn that song, at any cost. He tried many ways of getting rid of a leg, but without success. Finally, he wanted to sing so badly that, in desperation, he chewed his leg off, himself. Then he went hopping back to Mr. Crow.

"Well, Mr. Crow," he demanded, "teach me your song. I like it very much; and I've lost a leg, too.

Mr. Coyote practised and practised until he could sing the song as well as Mr. Crow. Mr. Crow complimented him on his accomplishment, and assured him that if he sang the song well enough, his leg would grow back on. Mr. Coyote went proudly away with a hoppity, hoppity, hop, singing the song.

He had a very good time, singing his song, when suddenly a flock of quail flew up from his path. They startled Mr. Coyote, making him forget his song. Try as he would he could not recall the tune.

"Guess I'll have to go back to Mr. Crow, and have him teach me again," he thought, and turned to retrace his steps.

Mr. Crow, meanwhile, had stretched himself, drawn his leg from the shelter of his wing and flown away, saying, "What a foolish coyote, to lose a leg for a song!"

When Mr. Coyote returned to the spot where he had

Mr. Joyce described in some detail the

case. He stated that he had been

without success. Finally, he stated

in desperation, he asked the

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"Well, now," he remarked, "I am

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Mr. Joyce continued and stated

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He had a very good case, and

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"I am sure I'll give you a

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what Mr. Joyce said to him

talked and sung with Mr. Crow, Mr. Crow was nowhere to be seen. Sadly he looked around, and then exclaimed:

"How foolish I am, to lose a leg for a song!"

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The Flight of the Eagle Dancers

(San Ildefonso Pueblo)

Each winter evening that she could remember, her old grandfather sang songs and told tales to those who were gathered around Yellow Star's fire.

"Tonight is a good time for the story of the Eagle Dance," the old grandfather began, "for tomorrow we shall see it in the plaza of our own pueblo.

"Those of us who live in San Ildefonso know that once, a long time ago, two of our handsomest young men flew away with a pair of eagles."

"Grandfather," asked Yellow Star, "how could that have happened?"

The old man sat smoking for awhile, then replied: "It was all very strange, my child. That was in the moon of the young year, long ago. Then the birds and animals could talk with one another, as I am talking to you, and Indians could understand what they were saying.

"On one occasion, while a lad named White Eagle was hunting, he saw two eagles flying around a cliff. At first he could hear only the whirring of their powerful wings. Then, listening carefully, he heard words of a strange song. He carried the words and the song back to his people, who marveled at his story. Willingly they learned

THE LIFE OF THE EARLY YEARS

CHAPTER I

There is a story of a young man who was
grandfathered many times and his father in law was
gathered around him in his life.

"Young man, a good time for you to be in
Dance," the old grandfather said. "I am sure you will
see it in the eyes of your mother."

"None of the men in the family have been
once, a long time ago, and my grandfather told me that
away with a pair of eagles."

"Grandfather," said the young man, "I would like
have happened."

The old man sat looking at the young man
"It was all very strange, my child. I am sure in the eyes
of the young man, long ago. I am sure of it and I am
could talk with one another, and I am sure of it, too.
Indiana could understand that they were saying."

"One day, while I was out with my father
hunting, he saw two eagles flying around a hill. I am
he could hear only the sound of their powerful wings.
Then, flying swiftly, he heard words of a strange
song. He looked at the birds and the song was to him
people, who lived at the end of the world."

THE
CORRESPONDENCE
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the eagle song. As they sang it, they copied in dance every movement of the great birds. They dressed themselves in feathers pulled from the eagles that were chained on the roofs in San Ildefonso.

"It proved to be a very powerful dance. It brought fine harvests, good health and strength to the villagers. Our people will always remember White Eagle for this ceremony which he gave them.

"Many years later, the people were getting ready for this dance, just as we are now. Because it was such a holy dance they knew how important it was to prepare for it.

"The two boys who were to take the part of eagles were chosen with much care. Only the handomest and strongest young men would do. Those selected followed the wise ones of the tribe into the pueblo kiva where, in the faint light of the holy fire, they received careful lessons. No evil thought must be carried in their hearts. Fasting, planting prayer feathers and visiting holy places were a part of the four day ceremony.

"'And,' said the old men, 'do not visit the house at the edge of the mesa. Strangers -- women with a queer look in their eyes -- have stopped there.'

"On the eve of the last day before the ceremony, darkness had fallen. Only the stars gave light. The boys

could hold their curiosity no longer. Unknown to their friends and relatives, they quietly made their way to the house at the edge of the village. There they were welcomed by the strangers. They were invited to feast and drink. Forgetting the lessons of the old men, they made merry until the moon, and even the stars, had set.

"The day dawned gray, and clouds gathered threateningly. The Old Men came out of their houses, and were afraid. The Sky People were not pleased. The dancers had surely failed to obey the lessons of the wise ones.

"Despite all this, the two boys began their dance, under the shadow of Black Mesa. They kept time to the rhythm of the drummer and the chorus of singers.

"Those watching stood against the plaza walls and were charmed. Never had they seen such beautiful dancing. Suddenly all eyes were lifted up. There, above, were two female eagles, flying around and around, above the dancers.

"More and more the dancers copied the movements of the eagles. But something didn't seem quite natural. The people looked more closely. The feet of the dancers, they could now see, no longer seemed to touch the ground.

"The drummer and the singers changed their songs to cries of horror, as the dancers rose up from the earth. They flew higher and higher, into the air above. The people

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They flew high and low, the people of the village, the people of the village, the people of the

cried out for them to return. It was too late. They flew on and on. I do not know where. No trace of them has ever been seen again."

The old man sat quietly for awhile. His eyes had a dreamy look as he remembered that long-ago day.

"The people here in San Ildefonso never forgot that," continued the grandfather. "It was not until 1916 that they dared to try the Eagle Dance again. So, you see, my little Yellow Star, it is important to listen to those who are older and wiser."

cried out for help to a man who was standing by the door. I do not know what happened next, but I have been seen again."

The old man sat quietly for some time, his head bowed. He then looked up at the man who was standing by the door and said, "I am sorry to hear that."

"I am sorry to hear that," the old man said. "I am sorry to hear that."

continued the conversation. "I am sorry to hear that."

He then turned to the man who was standing by the door and said, "I am sorry to hear that."

other and when."

The Strange Deer Dancer of San Juan

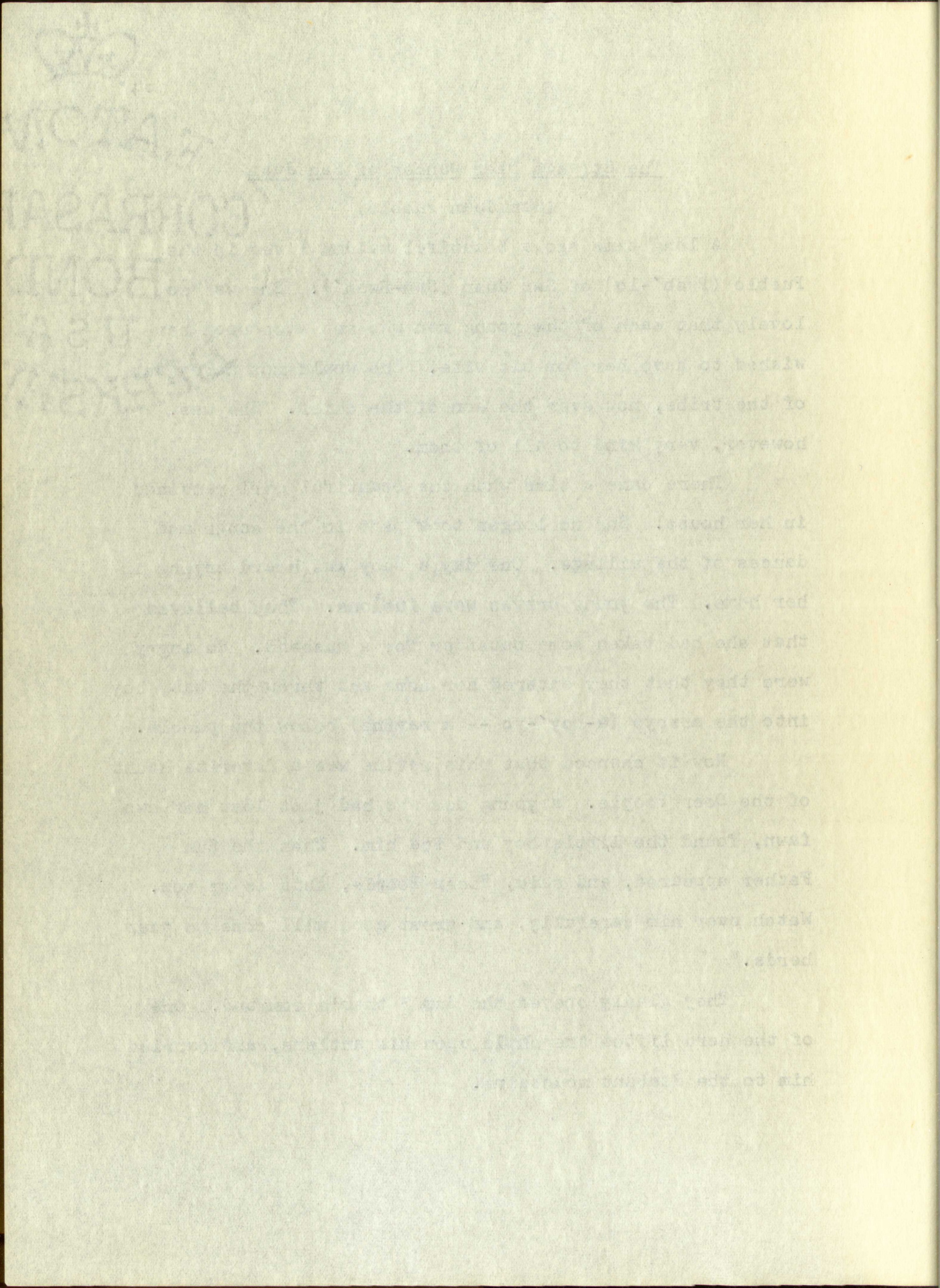
(San Juan Pueblo)

A long time ago a beautiful maiden lived in the Pueblo (Pweb'-lo) of San Juan (San-Hwan'). She was so lovely that each of the young men who set eyes upon her wished to have her for his wife. She would not marry any of the tribe, not even the son of the chief. She was, however, very kind to all of them.

There came a time when the beautiful girl remained in her house. She no longer took part in the songs and dances of the village. One day a baby was heard crying in her home. The young braves were furious. They believed that she had taken some outsider for a husband. So angry were they that they entered her home and threw the baby boy into the arroyo (a-roy'-yo -- a ravine) below the pueblo.

Now it chanced that this ravine was a favorite haunt of the Deer People. a young doe who had just lost her own fawn, found the little boy and fed him. Then the Sun Father appeared, and said, "Deer People, this is my son. Watch over him carefully, and great good will come to your herds."

They gladly obeyed the Sun Father's command. One of the herd lifted the child upon his antlers, and carried him to the distant mountains.



All went well for several years. One day a hunter from the village happened to catch sight of a slender boy accompanying the deer herds. He reported this startling discovery to his fellow tribesmen. They joined with him in a great search for the youth. For three days they searched among the rocky crags of the mountains and over the broad mesa lands, before they were able to find him. Then they stood marveling at his slender but beautiful figure.

A long Just then the Sun Father appeared and said, "This is my son. Once you threw him out of your pueblo. Now, if you wish him to remain among you, you must take him into your village. Place him in a dark room where he can see no light for four days. Even the lights of your fires must be hidden. If you are faithful in this, he may dwell among you always. He will bring those things which will make you a happy people. He will keep your storerooms filled with plenty. But, should you fail to keep the light from him for four days, he will change into a deer, and return to the hills and mesas."

The villagers gave their promise to the Sun Father, and started triumphantly on the homeward trail. After their arrival at the tribal kiva (kee-vah), they closed the passageway to the ceremonial chamber, and covered the fire.

All went well until the four day period was nearing the end. Then an old woman whose curiosity overcame her better judgment, carried a lighted candle to the passageway. The men considered it safe to leave the boy unguarded at night, so no one was at the kiva to stop the curious woman. The instant the candlelight fell upon the lad's face, he changed into a graceful deer, and quickly bounded away.

When morning came, the villagers found the Sun Child gone, and the kiva empty. Their long search was unavailing. They were grieved and fearful at their great loss.

And, to this day, should you go to the Deer Dance at the old pueblo of San Juan, you will see one figure a little taller and a little handomer than the rest. He reminds the people of the child of the Sun Father, the boy they lost long ago, through curiosity.

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The Shrine of Thunder Mountain

(Zuni Pueblo)

Many, many years ago the terraced village of old Zuni sat, like an eagle on a lonely cliff, high upon Thunder Mountain. It sat in the middle of a wide and dry stretch of mesa land.

It was there that a calamity visited the people of that village. In some way the dwellers in Zuni Pueblo had angered the Water Spirits. They did not know how. The spirits had sent a great flood.

The waters kept rising higher and higher. It seemed that the rising flood would soon cover Thunder Mountain, and Zuni Pueblo would be destroyed. The flood was so great that the people began to think it would end the world. Then the medicine men -- the wise men of the village -- brought this word to the people from the gods!

"If there be one among you who will give up that which he holds most dear, then we will cause the rains to stop."

The chief drew his prized blanket close about him. He hoped no one would see him. The young brave thought of his snow-white mare, and hoped none remembered her. But neither stepped forward to offer his gift. Finally, a sorrowing mother offered her beautiful twins, a baby boy

and a baby girl.

Sadly she handed the tiny forms to the waiting arms of the medicine men, to be thrown into the water. With tear-dimmed eyes she saw them drop into the waters around Thunder Mountain. With breaking heart she gazed at their little figures, falling through the air and into the raging flood. Their tiny bodies sank downward through the flood, like stones. There they were received by the Water Spirits.

At once the storm stopped. The sun smiled upon the earth. The waters drew back into their beds. And, as the flood went down, there were two tiny stone figures at the foot of the cliff. These were the figures of a tiny baby boy, and a tiny baby girl. The people came down from the village to kneel before them. They gave thanks for being saved from the anger of the Water Spirits.

This is a holy spot, where the twin statues stand. It has become a shrine. Now, Indian mothers who want a little son, plant a bluebird feather at the feet of the little boy. Those who wish a baby daughter plant a bluebird feather at the feet of the little girl.

CHAPTER V

ANALYSIS OF CULTURAL PATTERNS AS SHOWN IN SOUTHWESTERN INDIAN TALES

The limited number of stories used in this study show environmental rather than cultural differences among the various pueblo villages and between the pueblo and non-pueblo groups in the Southwest. Basic differences among the various Indian groups are over-simplified from an anthropological point of view. There are, to be sure, major differences among Navajos, Apaches and pueblos, while the Utes show an even greater variation from all three of the others. The western pueblos differ somewhat in culture patterns and economy from those along the Rio Grande. However, these differences are not of primary importance for eight to twelve year olds in a general social studies program, and do not constitute a barrier to an understanding of Indian life in the Southwest.

The following analysis of the tales shows, then, some of the general cultural patterns which may help to give middle-age group children an insight into the lives of Southwestern Indians.

Economy

Subsistence Economy

Agriculture. The Indians of the Southwest lived by hunting game and gathering wild plants before the appearance of maize. In the tale, The Gift of Colored Corn, the younger daughter was required to gather and prepare all the food for the family.

Because of maize, the Pueblo Indians have become a settled, agricultural people. Their culture, in fact, is often spoken of as the corn culture. So important is this crop that almost constant rituals and ceremonies are engaged in to insure its growth and harvesting.¹ Pueblo folklore is filled with allusions to it. In the story, The Gift of Colored Corn, a supernatural being who appeared as a talking corn stalk, gave ears of colored corn to a faithful, obedient maiden. Corn is also mentioned in The Enchanted Bride, and in The Gift of the Gods.

Wheat, although introduced by the white man, is mentioned in The Easter Pudding. Aunts were required to make pudding from sprouted wheat for their brothers'

¹ Clyde Kluckhohn, "Hopi and Navajo," The New Mexico Quarterly, III, No. 2 (May, 1933), p. 57.

Subsistence Economy

Agriculture. The Indians of the country have

by hunting game and gathering wild fruits. The appearance of maize. In the early days of the country, the younger generation was required to prepare all the food for the family.

Because of maize, the Indians of the country have settled, agricultural people. It is often spoken of as the corn culture. This crop that almost constant warfare and has engaged in to insure the growth and maintenance. The folklore is filled with allusions to it. The Gift of Colored Corn, a story which appeared as a talking corn story, corn to a faithful, obedient maiden. Mentioned in The Enchanted Bride, and in the story of Goda.

Wheat, although introduced by the Spaniards, mentioned in The Easter Festival. Maize pudding from Spanish sources.

Mexico Quarterly, III, No. 2, 1911, p. 100.
I give kinship.

children. In The Bear that Turned White, a bear rolled in a grinding bin for wheat, and stayed white for the rest of his life.

Hunting. The tales reveal the importance of game and hunting. "Whenever his arrow flew from his bow, something fell. There was never any hunger in the tipi where he lived," is a quotation from The Anger of the Gods. Weahkee is spoken of as a brave hunter in The Giant of Black Mountain. In The Warning, the young men were said to have used strong bows and sharp arrows in the hunt. The Strange Deer Dancer of San Juan mentioned a hunter from the village who caught sight of a slender boy accompanying the deer herds.

Food Preparation and Eating. Food preparation and eating appear in a number of tales. In The Easter Pudding, wheat is soaked, sprouted, ground and baked for pudding. Grinding of flour is also mentioned in The Bear that Turned White as well as in The Gift of Colored Corn. "Only a very meager ration of blue corn bread could be distributed," is a statement in The Gift of the Gods. Naha cut deer meat and dried it in the sun in The Giant of Black Mountain.

Special feasting is mentioned in The Flight of the

Eagle Dancers, The Handsome Stranger, The Gift of Colored Corn, and Coyote Goes to a Dance. In the latter, a feast was held because the berries were ripe.

Division of Labor

Men. Hunting and warfare were men's duties, according to The Warning. Hunting was also engaged in by the men in The Anger of the Sky People.

The men also engaged in handicrafts. Weahkee tanned hides and made moccasins in The Giant of Black Mountain. Bows and arrows were made by old men in The Warning. The faithful husband of The Enchanted Bride tale was a famous maker of baskets. Old grandfathers were said to carve wooden miniatures of the gods in The Gift of the Gods.

Ceremonial life was important, and various ceremonies were engaged in by men in The Warning, The Shrine of Thunder Mountain, The Flight of the Eagle Dancers, The Anger of the Sky People, and The Gift of the Gods. However, women took part in some ceremonies, as are mentioned in The Gift of Colored Corn. Singing as an accompaniment of grinding is spoken of in The Gift of Colored Corn, but as a duty of the men.

Women. Household tasks were women's responsibility.

Saddle Dancers, The Handsome Dancers, The Gift of Colored Corn, and Coyote Goes to a Dance. In the latter, a dance was held because the berries were ripe.

Division of Labor

Men. Hunting and warlike were men's duties, according to the Warnier. Hunting was also engaged in by men in The Angry of the Sky People. The men also engaged in hunting, warlike, canoeing and made wooden in the Gift of Colored Corn. Bows and arrows were made by the Mountain. The faithful husband of the Warnier was a famous maker of bow. He said to carve wooden ministers of the Gift of Colored Corn. the Gods.

Geremoneal life was important, and various ceremonies were engaged in by men in The Angry of the Sky People, The Gift of Colored Corn, The Faithful Husband of the Warnier, The Angry of the Sky People, and The Gift of Colored Corn. every women took part in some ceremonies, in The Gift of Colored Corn. grinding is spoken of in The Gift of Colored Corn, and as a duty of the men.

Women. Household tasks were women's responsibilities.

Powin-Povi prepared food and used "brooms of tied grass to keep the family hearth clean" in The Gift of Colored Corn. An aunt cooked pudding in The Easter Pudding. Naha prepared meat in The Giant of Black Mountain. Grinding was mentioned as women's work in The Easter Pudding and The Gift of Colored Corn.

Water-carrying was women's work, according to The Enchanted Bride and The Giant of Black Mountain, in both of which tales maidens carry water from the springs.

Property

Buildings. The village of old Zuni was spoken of in The Shrine of Thunder Mountain. The tribal chief was said to have climbed to the "topmost story of the pueblo" to make his announcement in The Gift of Colored Corn. Sa Pa's grandparents' home in The Enchanted Bride had no doors, only a hole in the roof which was reached by ascending a ladder. In the same tale a window was mentioned in the home of Se Pu.

The Anger of the Sky People, a Ute tale, relates that there was never any hunger in the tipi where White Eagle lived. In the Navajo story, The Handsome Stranger, "Crooked Eyes rushed back to his hogan." The kiva, a pueblo ceremonial chamber, is mentioned in The Strange Deer Dancer of San Juan.

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Howlin-Fowl prepared food and used "brooms" to sweep the floor. Keep the family basket clean" in the first of the year. An aunt cooked pudding in the first of the year. meat in the first of the year. stationed as women's work in the first of the year. Colored Corn.

Water-carrying was women's work, according to the Enchanted Bride and the Giant of Black Mountain. which takes maidens carry water from the mountain. Property

Building. The village of old Santa Fe was founded in The Shrine of Thunder Mountain. The shrine was built to have climbed to the top of the mountain. his announcement in the first of the year. Grandparents' home in the first of the year. a hole in the roof which was noticed in the first of the year. In the same case a window was noticed in the first of the year. Pa.

The story of the first of the year. there was never any hunger in the first of the year. lived. In the first of the year. Eyes rushed back to his room. In the first of the year. social chapter, is mentioned in the first of the year. San Juan.

DATA

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Personal Property. The ownership of a snow white mare and the blanket of a chief are discussed in The Shrine of Thunder Mountain. A katchina doll was given to a child in The Gift of the Gods. Ceremonial paraphernalia is spoken of in The Gift of Colored Corn. A gift of three arrows was made to Weahkee in The Giant of Black Mountain; and a present of the finest of baskets was presented in The Enchanted Bride.

In livestock, only the horse is mentioned. The Shrine of Thunder Mountain tells of the young brave who could not bear to part with his snow white mare. In The Handsome Stranger, "Crooked Eyes sat astride his horse and watched the dancers and other visitors." In The Anger of the Gods, White Eagle vainly pursues a white horse.

Trade and Barter:

The Navajos have been skilled traders since an early time. An incident of trading appears in The Handsome Stranger. One reason for attending a social dance was to trade for silver, jewelry, horses and blankets.

Kinship

Parent and Child:

In the tale The Shrine of Thunder Mountain, the gods asked for the sacrifice of that which some individual held most dear. A sorrowing mother offered her baby boy and baby girl twins.

Personal Property. The mountain is known as
were and the blazes of a trail were marked on the
Sage of Thunder Mountain. A mountain was a mountain
child in the Gift of the Gods. The mountain was a mountain
spoken of in the Gift of the Gods. The mountain was a mountain
arrows was made to weaken in the Gift of the Gods.
and a present of the finest of horses was given to the
Enchanted Bride.

In livestock, only the horse is mentioned.
Sage of Thunder Mountain. The mountain was a mountain
not hear so pure with his snow white mane. In the mountain
Sage, "Crooked Eyes and Red Lips" had heard and watched
the dancers and other visitors. In the mountain of the
White Eagle vainly pursues a white horse.
Trade and Barter;

The Navajos have been skilled traders since the early
time. An incident of trading occurred in the mountain
Sage. One reason for attending a social dance was
trade for silver, jewelry, horses and blankets.
Livestock

Parent and Child:
In the tale The Sage of Thunder Mountain, the mountain
asked for the sacrifice of that which was most dear to him
most dear. A sorrowing mother offered her only son and his
girl twins.

Grandparent and child:

Se Ru, the basket maker, told Sa Pa's grandparents of his love for her, and they looked upon him with favor as was told in The Enchanted Bride.

Siblings:

In The Gift of Colored Corn, a jealous girl made life difficult for her younger sister.

Aunt-child:

Aunts were supposed to make pudding for their brothers' children on Easter, according to The Easter Pudding story. An aunt who failed once to do this caused her nephews to be changed into frogs.

.....

Behavior Traits

Love and Faith:

The love and faith of a husband broke his wife's strange enchantment in The Enchanted Bride. Love enabled Weahkee to recover his stolen bride and to release his village from the fear of a cruel giant, according to The Giant of Black Mountain.

Sacrifice:

Naha, the bride, accompanied the Giant to his home in the heavens above to save her people from being destroyed by huge rocks in The Giant of Black Mountain. In The Shrine of Thunder Mountain, a young mother casts her babies

Grandparent and child:

So far, the parent, mother, and the child, father,

of his love for her, and the child, father, and the

was told in the first part.

Epilogue:

In the Gift of Colored Love, a poem that was

life difficult for her younger sister.

Annals:

Annals were written to mark the birth of the

children on Easter, according to the ancient custom.

An aunt who failed only for a time, and then

be changed into love.

Annals were written

Love and Faith:

The love and faith of a mother, and the child,

exchange each other in the first part, and the child

Wishes to recover his sister's love and to be the

face from the last of a great plan, and the child

of Black Mountain.

Sacrifice:

Here, the child, according to the ancient custom,

in the heavens above to save her sister's love and to be

by huge rocks in the Gift of Black Mountain, in the

Shrine of Thunder Mountain, a poem that was written

into a raging flood in order to save the people.

Respect:

Weahkee went to his grandmother for counsel in The Giant of Black Mountain. She was said to be the oldest and wisest woman in the pueblo. In The Flight of The Eagle Dancers, children are admonished to listen to those who are older and wiser.

Disobedience:

In The Flight of the Eagle Dancers, two youths who failed to obey the admonition of the wise ones of the tribe were changed to eagles.

Forgiveness:

A jealous elder sister was forgiven in The Gift of Colored Corn.

Laziness:

As told in The Easter Pudding, an aunt was responsible for her brother's children being turned into frogs because she did not make them puddings.

Stealing:

Crooked Eyes removed a bracelet from the arm of a visitor at the Squaw Dance in The Handsome Stranger tale.

Curiosity:

The Sun Child was turned into a deer by a curious old woman who unwittingly caused candlelight to fall across

into a racing flood in order to save the people.

Respect:

Heaven was to him a kingdom of light and love.

Gift of Black Mountain. The old man was to be the

wisest woman in the nation. The old man was to be the

Dearest. Children are sometimes in the hands of

often and never.

Disobedience:

In the hands of the old man, the old man was

failed to copy the tradition of the old man of the old

were changed to light.

Foriveness:

A person who was never in the hands of

Colored Corp.

Justice:

As told in the hands of the old man, the old man was

able for the hands of the old man, the old man was

because the old man was the old man.

Stealing:

Goodness is a virtue, a virtue that is the

virtue of the old man, the old man was the old man.

Carriage:

The old man was the old man, the old man was the old man.

old woman was the old woman, the old woman was the old woman.

his face. This happened in The Strange Deer Dancer of San Juan. Curious youths in The Flight of the Eagle Dancers visited strangers on the edge of the mesa and consequently were turned into eagles.

Foolishness:

A Coyote lost a leg in order to learn a song in Coyote and the Crow. Another coyote danced all night with some swaying cattails in Coyote Goes to the Dance.

Jealousy:

In The Gift of Colored Corn, Toa-Toon, who had a plain face, was jealous of her beautiful sister. A hawk, in the story The Wild Dove Who Lost His Wife, was jealous because "Dove and his wife went around so happy." Because of his jealousy of the singing mosquitos, the bear's color was changed in The Bear that Turned White.

Irreverence:

Youths mocked the gods in The Gift of the Gods.

Pathos:

There is a pathetic quality in The Gift of the Gods when the people had only sufficient water to moisten their lips. Grief is revealed in The Strange Deer Dancer of San Juan when a baby was thrown into the arroyo. Little children cried for meat in The Anger of the Sky People. There was much sorrow when Weahkee's wife was stolen in The Giant of

his face. The passage in the first part of the

text, and the passage in the second part of the

text, and the passage in the third part of the

were turned into one.

Footnote:

A few lines in the first part of the

text, and the passage in the second part of the

text, and the passage in the third part of the

Footnote:

In the first part of the text, and the

text, and the passage in the second part of the

text, and the passage in the third part of the

text, and the passage in the fourth part of the

text, and the passage in the fifth part of the

text, and the passage in the sixth part of the

Footnote:

Footnote:

Footnote:

Footnote:

Footnote:

Footnote:

Footnote:

Footnote:

Black Mountain, and when the twins were sacrificed in The Shrine of Thunder Mountain.

There was pathos also when the younger sister could not attend the grinding ceremony in The Gift of Colored Corn, and again in The Flight of the Eagle Dancers when the two youths flew away, never to return.

Sadness was also shown when Sa Pa was turned into a water snake in The Enchanted Bride, and when the wife was killed in The Wild Dove Who Lost His Wife.

Humor:

Stories for fun and entertainment are the Coyote tales, Coyote Goes to a Dance, and Coyote and the Crow. In these, coyote is an amusing numbskull or trickster.

Ceremonial

The ordering of the world and human conduct is of much concern in the tales. In the arid Southwest, behavior towards the gods was of great concern for offended deities might withhold the rains.² Such was the case in The Anger of the Sky People, and The Gift of the Gods. Too much rain was the punishment of the Zuni Indians for their misconduct.

The Shrine of Thunder Mountain tells how Pueblo mothers who want a little son, plant a bluebird feather at

² Ruth Underhill, The Navajo (Norman: University of Oklahoma Press, 1956).

Black Mountain, and the twins were separated in the

Spring of Thunder Mountain.

There was patience also when the thunder was heard.

not attend the spring ceremony in the Gift of the Sky land.

and again in the Gift of the Sky land when the two

youths flew away, never to return.

Sadness was also known when the Gift of the Sky land

water snake in the Thundered Spring, and when the

killed in the Gift of the Sky land his wife.

Harmon:

Stories for fun and amusement are the Gift of the Sky land.

tales, Gift of the Sky land, and Gift of the Sky land.

these, Gift of the Sky land is an amazing Gift of the Sky land.

Chronological

The ordering of the words and human beings is

much concern in the Gift of the Sky land. In the Gift of the Sky land, Gift of the Sky land.

towards the gods was of great concern for Gift of the Sky land.

might withhold the rain. Gift of the Sky land was the case in the Gift of the Sky land.

of the Gift of the Sky land, and the Gift of the Sky land.

was the punishment of the Gift of the Sky land for Gift of the Sky land.

The Gift of the Sky land, Gift of the Sky land, and Gift of the Sky land.

mothers who want a little son, Gift of the Sky land, Gift of the Sky land.

the feet of the statue of the little boy; and those who want a little girl plant a bluebird feather at the feet of the statue of the little girl.

In The Gift of the Gods, the people were told to "wear masks like we do. You must sing the songs we sing. You must dance the dances we dance. Then we will send the rain again."

In The Anger of the Sky People, a Ute boy was shown a ceremony by a man in white who said, "Dancing these dances and singing these songs will bring good fortune to your people." According to The Flight of the Eagle Dancers, a village lad learned a strange song from the eagles which he taught to his people. "As they sang it, they copied in dance, every motion of the great birds," and even decked themselves in its feathers. This dance is said to bring fine harvests, good health and strength to the people of San Ildefonso. The same tale also told of the preparation necessary before the ceremony could be performed.

In The Giant of Black Mountain, Weahkee is said to have prayed four times to the gods for guidance, and later, with his bride, gave prayers of thanks to the gods. The people prayed to the gods for a new home in Sliding Down a Rainbow.

Crooked Eyes, in the tale The Handsome Stranger,

the last of the... a little... of the...

In the... "we... You must... again."

In the... a ceremony... and singing... people... village... taught to his people... dance, every... themselves... the harvest... themselves... early before...

In the... have prayed... with his wife... people prayed... Rainbow.

Reached... the...

had to undergo a purification ceremony for stealing to be freed of his evil spirit.

Every February, the pueblo of San Juan is said to have a ceremonial to remind the people of the Sun Child, according to the tale The Strange Deer Dancer of San Juan. During the same month, San Juan holds another ceremony which tells how colored corn was given to the people, as described in The Gift of Colored Corn. This story also explains the corn-grinding rite.

Government

Only one allusion was made to secular authority in these tales. In The Gift of Colored Corn, a chief announced a tribal invitation to a grinding ceremony to be held in another village.

Punishment

Most Southwestern Indian tales end in the triumph of the good and the downfall of the evil, which makes them moralistic to some extent. Although the tale plot may not have a moral for its point, the effect gained is a moralistic one. The Giant of Black Mountain, The Bear that Turned White, The Handsome Stranger, The Flight of the Eagle Dancers, all carry a lesson.

If cultural tabus are broken, punishment always follows, as in the Zia doll tale. Violators of accepted

behavior patterns inevitably receive their just deserts, as the two youths in The Flight of the Eagle Dancers who found themselves turned into great birds. The aunt in The Easter Pudding was always lonely because her brother's children were turned into frogs when she failed to make them pudding for Easter. In The Strange Deer Dancer of San Juan, the child of the Sun Father was lost to his tribe forever because of the curiosity of an old woman.

behavior patterns inevitably resulting in the two youths in the flight of the birds. The birds themselves turned into great birds. The birds themselves were always lonely because they were turned into frogs when she called to them. In the strange deep heart of the child of the sun father was lost to the world because of the mystery of an old woman.

CHAPTER VI

METHOD OF EDITING THE TALES FOR READABILITY

When the tales were first presented in the fall of 1954, they were in their original text, but their use in this form was not particularly successful. The content was too difficult for the supplementary class reading for which it had been intended. Only the upper quarter of the class was able to read them. Style was another drawback. The children very soon began to reproduce the material in the "pidgin" English in which it was written. It was clearly evident that the stories would have to be re-written.

The tales were then re-written in simple narrative style by which the author attempted, however, to preserve the characteristic Indian flavor wherever possible. The close scientific student of Indian folklore will see that some expressions have been modified and non-essential details eliminated. In some instances, the material was used word for word, as it was given, but more often it was re-phrased to simulate the rhythmical story-teller style of the untranslated narrative.

In general, the translations are close to their

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literal originals, and whenever portions were re-worded, this was done so as not to alter meanings.

In editing the tales, standard word lists and the findings of the Dale formula for grade placement according to readability were used.¹ All of the material included in this study has been prepared to make it suitable for the middle-age group for which it was intended.

The vocabulary of the stories has been based upon the Dale List of 3,000 Words.² In addition to this basic vocabulary, some unfamiliar words were used to retain the folk flavor. Parenthetical phrases were sometimes inserted to clarify their meaning, and when possible, they were repeated several times. Examples of the way in which unfamiliar words were checked is shown in the analysis of four tales. The underlined words do not appear on the Dale List.

¹ Edgar Dale and Jeanne S. Chall, "A Formula for Predicting Readability: Instructions," Educational Research Bulletin, XXVII, No. 2 (February 17, 1948), 37-56. Many valuable suggestions were also made to the writer in the following letters from publishing companies: William Manchester, Assistant Managing Editor, American Education Publications, March 20, 1956; W. E. Gobble, General Editor, Colleges, Scott-Foresman Company, February 24, 1956; Sharon Banigan and Ruth M. Kelly, Children's Books, Editorial Department, E. P. Dutton & Co., Inc., March 15, 1956; Herbert McClure, Laidlaw Brothers Company, April 4, 1956; Marion A. Anderson, Editor of Children's Books, Ginn and Company, March 29, 1956.

² Dale and Chall, op. cit., pp. 45-54.

Sliding Down a Rainbow

(Taos Pueblo)

Total Words		Unfamiliar Words
7	The <u>ancestors</u> of the Taos people have	1
8	lived in their valley since the Stone Age.	
7	Before that, they lived in an <u>uncomfortable</u>	1
8	place in the north. So <u>dissatisfied</u> did they	1
8	become with their home that they called upon	
5	the gods to move them.	
7	The gods listened. They sent a rainbow	
11	to carry the people to a new home. After a long,	
8	long trip, the rainbow came down in beautiful	
9	Taos Valley. It came down to the ground so	
10	sharply that the men who came off last had a	
9	fast slide in getting off. They came down so	
8	fast, indeed, that the seats of their <u>trousers</u>	1
8	were <u>completely</u> worn off. They had to cover	1
3	themselves with blankets.	
10	Even to this day, a Taos man never has a	
8	seat in his <u>trousers</u> . He never leaves his	1
<u>4</u>	village without his blanket.	
138		6

Total
Words

7 The ancestors of the Iroquois have
8 lived in their valley since the beginning of
9 Before that, they lived in the
10 place in the north. He investigated the
11 became with their own hands and made them
12 the gods to move them.
13 The gods listened. They were a
14 to carry the people to a new home. It was a long
15 long trip, the rain was hard and in some places
16 Tac Valley. It was hard to go to the
17 sharply that the road was very difficult and
18 last slide in getting out. They were very
19 fast, indeed, that the gods of the Iroquois
20 were completely worn out. They had to stop
21 themselves with themselves.
22 Even so this day, a great number of
23 seat in his presence. He was very
24 village without his name.

A Zia Doll

(Zia Pueblo)

Total
Words

Unfamiliar
Words

7	At Zia Pueblo old Andres tells his	
8	friends why the people in his pueblo never	
2	make dolls.	
8	"Forty years ago," he says, "A Zia woman	
10	made a doll. All the people could see that it	
9	was just right. It was exactly like a living	
9	person. As she sewed in the last stitch, this	
3	doll became alive.	
7	"That woman got very sick and <u>dizzy</u>	1
8	when it happened. She didn't live long after	
1	that."	
8	Since that time no Zia Indian has ever	
8	made a doll. The people there believed this	
10	was a warning. Poor as she is, Zia would never	
<u>4</u>	<u>risk offending</u> her gods.	<u>2</u>
102		3
	"Wai-ai-dai"	
	"Wai-ai-dai"	
	"Cos-co-co-co-co."	
7	After that wild dove always went around	
8	and and lovely. Those who saw his mourning	
<u>4</u>	called him " <u>Mourning Dove</u> ."	

The Shrine of Thunder Mountain

(Zuni Pueblo)

Total Words		Unfamiliar Words
6	Many, many years ago the <u>terraced</u>	1
10	village of old Zuni sat like an eagle on a	
7	lonely <u>cliff</u> , high upon Thunder Mountain. It	1
11	sat in the middle of a wide and dry stretch of	
2	<u>mesa</u> land.	1
7	It was there that a <u>calamity</u> visited	1
9	the people of that village. In some way the	
8	dwellers in Zuni Pueblo had angered the Water	
8	Spirits. They did not know how. The spirits	
5	had sent a great flood.	
7	The waters kept rising higher and higher.	
9	It seemed that the rising flood would soon cover	
7	Thunder Mountain, and Zuni Pueblo would be	
8	destroyed. The flood was so great that the	
9	people began to think it would end the world.	
9	Then the medicine men -- the wise men of the	
8	village -- brought this word to the people from	
2	the gods:	
9	"If there be one among you who will give	
10	up that which he holds most dear, then we will	
5	cause the rains to stop."	

Total
Words

0

10

7

11

2

7

9

8

8

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7

2

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2

2

8

2

2

10

2

7 The chief drew his prized blanket close
10 about him. He hoped no one would see him. The
8 young brave thought of his snow-white mare, and
7 hoped none remembered her. But neither stepped
8 forward to make his gift. Finally, a sorrowing
8 mother offered her beautiful twins, a baby boy
4 and a baby girl.

8 Sadly she handed the tiny forms to the
9 waiting arms of the medicine men, to be thrown
8 into the water. With tear-dimmed eyes she saw
8 them drop into the waters around Thunder Moun-
7 tain. With breaking heart she gazed at their
8 little figures, falling through the air and into
8 the raging flood. Their tiny bodies sank down-
6 ward through the flood, like stones. There
7 they were received by the Water Spirits.

8 At once the storm stopped. The sun smiled
9 upon the earth. The waters drew back into their
9 beds. And, as the flood went down, there were
11 the figures of a tiny baby boy, and a tiny baby
9 girl. The people came down from the village to
8 kneel before them. They gave thanks for being
8 saved from the anger of the Water Spirits.

8 This is a holy spot, where the twin

8 statues stand. It has become a shrine. Now, 1
9 Indian mothers who want a little son, plant a
9 bluebird feather at the feet of the little boy.
9 Those who wish a baby daughter plant a bluebird
8 feather at the feet of the little girl.

401

5

6.
 7.
 8.
 9.
 10.
 11.

Since sentence structure is also an important element in comprehension of reading materials, at least fifty per cent of the sentences were made simple.

To insure correct grade placement, the tales were then checked by the Dale formula, which is a two-factor formula considering the factor of vocabulary load (relative number of words outside the Dale List of 3,000 words) and a factor of sentence structure (average sentence length) stated as follows:³

$$X_{c50} = .1579X_1 + .0496X_2 - 3.6365$$

When X_{c50} = reading-grade score of a pupil who could answer one-half of the test questions correctly

X_1 = Dale score (relative number of words outside Dale list of 3000 words)

X_2 = average sentence length

3.6365 = constant

The correction table used to convert raw scores determined by this formula to appropriate grade-level readability is as follows:⁴

Formula Raw Score	Corrected grade-levels
4.9 and below	4th grade and below
5.0 to 5.9	5th -- 6th grade
6.0 to 6.9	7th -- 8th grade
7.0 to 7.9	9th -- 10th grade
8.0 to 8.9	11th -- 12th grade
9.0 to 9.9	13th -- 15th grade (college)
10.0 and above	16 -- (college graduate)

³ Ibid., XXVII, No. 1 (January 21, 1948), 18.

⁴ Ibid., XXVII, No. 2 (February 17, 1948), 42.

The application of the Dale formula to the tales is shown in Tables 1 -- 9. For illustration purposes, every alternate story is computed.

Since the tales were to be used by the entire group for supplementary reading, the level of the material "should be below the average reading ability of the group . . ." ⁵ As Tables 1 -- 9 show, the corrected age level of the stories, as determined by the Dale method, was 4th grade or below.

In determining the grade level, passages of 100 or more words were taken from approximately every 400 words in the tales of 1000 words or more in length. For stories with less than 1000 words, the entire unit was tested.

There are factors involved in reading difficulty which are not subject to objective measurement of the type described above. For the reading difficulty of any selection is determined to a considerable degree by the experiential background of the reader, the complexity of thought or concept involved in the selection, and by other factors of a subjective nature. However, when the suitability of the materials was determined in the manner described above,

⁵ Jeanne S. Chall, "This Business of Readability," Educational Research Bulletin, XXVI, No. 1 (January 15, 1947), 10.

The application of the test is made to the data in Table 1 -- 2. The results are shown in Table 1 -- 2. The results are shown in Table 1 -- 2.

These data are shown in Table 1 -- 2. The results are shown in Table 1 -- 2. The results are shown in Table 1 -- 2. The results are shown in Table 1 -- 2. The results are shown in Table 1 -- 2.

In addition, the data are shown in Table 1 -- 2. The results are shown in Table 1 -- 2. The results are shown in Table 1 -- 2. The results are shown in Table 1 -- 2. The results are shown in Table 1 -- 2.

There are some points to be noted. The results are shown in Table 1 -- 2. The results are shown in Table 1 -- 2. The results are shown in Table 1 -- 2. The results are shown in Table 1 -- 2. The results are shown in Table 1 -- 2.

Table 1 -- 2. The results are shown in Table 1 -- 2. The results are shown in Table 1 -- 2. The results are shown in Table 1 -- 2. The results are shown in Table 1 -- 2.

Table 1

Grade Level of The Gift of Colored Corn

Origin: San Juan Pueblo	Page No. 18	Page No. 21	Page No. 23
	From: "A rain-bow. . . face."	From: "I can-not. . . colors of red and yellow."	From: "There they were met. . . her people."
1. Number of words in sample:	108	100	103
2. Number of sentences in sample:	9	9	9
3. Number of words not on Dale List:	4	5	4
4. Average sentence length:	12	11	11
5. Dale Score (3 ÷ 1 x 100):	4	5	4
6. Average sentence length x .0496:	.5952	.5456	.5456
7. Dale Score x .1579	.6316	.7895	.6316
8. Constant:	3.6365	3.6365	3.6365
9. Formula raw score (6 + 7 + 8):	4.8633	4.9716	4.8137
Average raw score of 3 samples: <u>4.85</u>			
Average corrected grade level: <u>4th grade or below</u>			

Table 1

Two barrels to left and to right of

of the barrel

of the barrel

of the barrel

of the barrel

of the barrel

of the barrel

of the barrel

of the barrel

of the barrel

of the barrel

of the barrel

of the barrel

Table 2
Grade Level of Sliding Down a Rainbow

Origin: Taos Pueblo	Page No.: 26 From: Entire To: Story
1. Number of words in sample:	138
2. Number of sentences in sample:	11
3. Number of words not on Dale List:	6
4. Average sentence length:	13
5. Dale Score ($3 \div 1 \times 100$):	4
6. Average sentence length $\times .0496$:	.6648
7. Dale Score $\times .1579$:	.6316
8. Constant:	3.6365
9. Formula raw score ($6 + 7 + 8$):	4.9329
Average raw score: <u>4.9</u>	
Average corrected grade level: <u>4th grade or below</u>	

Table 2

Number of persons in each age group

Original	Age	Sex	Number
1.	Under 10	Male	100
2.	10-14	Male	100
3.	15-19	Male	100
4.	20-24	Male	100
5.	25-29	Male	100
6.	30-34	Male	100
7.	35-39	Male	100
8.	40-44	Male	100
9.	45-49	Male	100
10.	50-54	Male	100
11.	55-59	Male	100
12.	60-64	Male	100
13.	65-69	Male	100
14.	70-74	Male	100
15.	75-79	Male	100
16.	80-84	Male	100
17.	85-89	Male	100
18.	90-94	Male	100
19.	95-99	Male	100
20.	100+	Male	100
21.	Under 10	Female	100
22.	10-14	Female	100
23.	15-19	Female	100
24.	20-24	Female	100
25.	25-29	Female	100
26.	30-34	Female	100
27.	35-39	Female	100
28.	40-44	Female	100
29.	45-49	Female	100
30.	50-54	Female	100
31.	55-59	Female	100
32.	60-64	Female	100
33.	65-69	Female	100
34.	70-74	Female	100
35.	75-79	Female	100
36.	80-84	Female	100
37.	85-89	Female	100
38.	90-94	Female	100
39.	95-99	Female	100
40.	100+	Female	100

Table 3

Grade Level of Coyote Goes to a Dance

Origin: Mescalero Apache	Page No.: 30-31 From: Entire To: Story
1. Number of words in sample:	270
2. Number of sentences in sample:	24
3. Number of words not on Dale List:	7
4. Average sentence length:	11
5. Dale Score ($3 \div 1 \times 100$):	3
6. Average sentence length $\times .0496$:	.5456
7. Dale Score \times .1579:	.4737
8. Constant:	3.6365
9. Formula raw score ($6 + 7 + 8$):	4.6558
Average raw score: <u>4.7</u>	
Average corrected grade level: <u>4th grade or below</u>	

STRAIN ANALYSIS OF STEEL

1.	Origin of strain	
2.	Direction of strain	
3.	Intensity of strain	
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Table 4
Grade Level of A Zia Doll

Origin: Zia Pueblo	Page No.: 35 From: Entire To: Story
1. Number of words in sample:	102
2. Number of sentences in sample:	10
3. Number of words not on Dale List:	3
4. Average sentence length:	10
5. Dale Score ($3 \div 1 \times 100$):	3
6. Average sentence length $\times .0496$:	.4960
7. Dale Score $\times .1579$:	.4737
8. Constant:	3.6365
9. Formula raw score ($6 + 7 + 8$):	4.6062
Average raw score: <u>4.6</u>	
Average corrected grade level: <u>4th grade or below</u>	

Table 5

Grade Level of The Giant of Black Mountain

Origin: Zuni Pueblo	Page No. 38 From: "He was feared."	Page No. 41 From: "He walked."	Page No. 44 From: "The spider."
	To: "...for Naha."	To: "...to cross."	To: "...your wife."
1. Number of words in sample:	110	111	100
2. Number of sentences in sample:	9	10	8
3. Number of words not on Dale List:	4	1	3
4. Average sentence length:	12	11	12
5. Dale Score ($3 \div 1 \times 100$):	4	1	3
6. Average sentence length $\times .0496$:	.5952	.5456	.5952
7. Dale Score $\times .1579$:	.6316	.1579	.4737
8. Constant:	3.6365	3.6365	3.6365
9. Formula raw score ($6 + 7 + 8$):	4.8633	4.3400	4.7054
Average raw score of 3 samples:	4.6		
Average corrected grade level:	4th grade or below		

Table 6

Grade Level of The Wild Dove Who Lost His Wife

Origin: Laguna Pueblo	Page No.: 49 From: Entire To: Story
1. Number of words in sample:	126
2. Number of sentences in sample:	20
3. Number of words not on Dale List:	3
4. Average sentence length:	6
5. Dale Score ($3 \div 1 \times 100$):	3
6. Average sentence length x .0496:	.2976
7. Dale Score x .1579:	.4737
8. Constant:	3.6365
9. Formula raw score ($6 + 7 + 8$):	4.4078
Average raw score: <u>4.4</u>	
Average corrected grade level: <u>4th grade or below</u>	

United States of America

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4. Date of death

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Table 7

Grade Level of The Enchanted Bride

Origin: San Juan Pueblo	Page No. 52	Page No. 54	Page No. 56
	From: "Fiogue . To: . . . equal him."	From: "The time came. . . strange enchantment."	From: "One day. . . to the West."
1. Number of words in sample:	101	107	106
2. Number of sentences in sample:	9	9	8
3. Number of words not on Dale List:	2	1	1
4. Average sentence length:	11	12	13
5. Dale Score ($3 \div 1 \times 100$):	2	1	1
6. Average sentence length x .0496:	.5456	.5952	.6448
7. Dale Score x .1579:	.3158	.1579	.1579
8. Constant:	3.6365	3.6365	3.6365
9. Formula raw score ($6 + 7 + 8$):	4.4979	4.3896	4.4392
Average raw score of 3 samples: 4.4			
Average corrected grade level: 4th grade or below			

General Information		Geographical Data		Physical Data		Biological Data	
Station No.	Date	Locality	Altitude	Temperature	Humidity	Vegetation	Animals
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Table 1. General Information of the Geographical Data

Table 8

Grade Level of The Flight of the Eagle Dancers

Origin: San Ildefonso Pueblo	Page No.: 60-63 From: Entire To: Story
1. Number of words in sample:	753
2. Number of sentences in sample:	58
3. Number of words not on Dale List:	22
4. Average sentence length:	13
5. Dale Score ($3 \div 1 \times 100$):	3
6. Average sentence length $\times .0496$:	.6648
7. Dale Score \times .1579:	.4737
8. Constant:	3.6365
9. Formula raw score ($6 + 7 + 8$):	4.7750
Average raw score: <u>4.8</u>	
Average corrected grade level: <u>4th grade or below</u>	

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WASHINGTON, D. C.

Table 9

Grade Level of The Shrine of Thunder Mountain

Origin: Zuni Pueblo	Page No.: 67-68 From: Entire To: Story
1. Number of words in sample:	401
2. Number of sentences in sample:	31
3. Number of words not on Dale List:	5
4. Average sentence length:	13
5. Dale Score ($3 \div 1 \times 100$):	1
6. Average sentence length x .0496:	.6448
7. Dale Score x .1579:	.1579
8. Constant:	3.6365
9. Formula raw score (6 + 7 + 8):	4.4392
Average raw score: <u>4.4</u>	
Average corrected grade level: <u>4th grade or below</u>	

Table 10
Summary of Results of Tests
for Readability under Dale Formula

Table No.	Average raw score of samples	Average corrected grade level
1.	4.85	4th grade or below
2.	4.9	4th grade or below
3.	4.7	4th grade or below
4.	4.6	4th grade or below
5.	4.6	4th grade or below
6.	4.4	4th grade or below
7.	4.4	4th grade of below
8.	4.8	4th grade or below
9.	4.4	4th grade or below



Table 10
Summary of Results of Tests
for Readability under Dale Formula

Table No.	Average raw score of samples	Average corrected grade level
1.	4.85	12th grade or below
2.	4.9	12th grade or below
3.	4.7	12th grade or below
4.	4.6	12th grade or below
5.	4.6	12th grade or below
6.	4.4	12th grade or below
7.	4.4	12th grade or below
8.	4.3	12th grade or below
9.	4.4	12th grade or below

the validity of this determination was checked by using the material for 320 children of the middle-age group in Albuquerque, New Mexico classroom situations over a period of two school years. This served the double purpose of having the acceptability of materials verified, and at the same time enabled the administrator to evaluate, to some degree, her judgments as to the suitability of the materials.

The methods used to prepare the tales for reading placed them within the reach of most of the children in the middle-age group.

All except twenty-seven of the 320 children involved read the entire collection. The twenty-seven who did not do so were retarded children with I Q's ranging from seventy-eight to eighty-five, each of whom asked that the tales be read to him or her.

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CHAPTER VII

CONCLUSIONS

The task of collecting Southwestern Indian tales was actually begun in 1926, shortly after the writer came to New Mexico, and was completed in the fall of 1954. Of the 200 stories collected, some were obtained directly in English. Others were recorded in Spanish through an interpreter. As experience was gained in teaching middle-age group children between the ages of eight and twelve years, it became apparent that these children were very much interested in Indian lore, and the writer began to incorporate the stories into her social studies program.

Some of the tales were quickly found to be unsuitable for this purpose, and when the decision was reached to incorporate some of them into a formal study only the more interesting and typical ones were considered. Finally, some fifty stories were selected as the basis for a systematic analysis of middle-age group interest. Since a primary purpose of this selection was to further the understanding of Southwestern Indians, the stories chosen were those which reflected culture traits which would be meaningful for the middle-age readers. These fifty tales, in mimeographed

booklet form, were used as supplementary reading books by 320 children in the Emerson School, Albuquerque, New Mexico during the years 1954-55 and 1955-56.

Inside the back cover of the book was a page entitled "Which Tale Do You Like Best?" The tales were enumerated and space was reserved for best, second-best, and third-best. The seventeen tales presented in this thesis received the highest number of votes.

In the first 1954 booklets, the material was given in its original text. It quickly became obvious that this form of presentation was unsatisfactory since the majority of the children did not understand or could not read the stories. Furthermore, a tendency to reproduce the "pidgin" English of the original was undesirable. Hence, the tales were re-written within the first six weeks in a simple, narrative story-teller style. However, extreme care was used to keep the Indian meaning. In order to make the material available for all abilities, the vocabulary of the Dale List of 3000 Words was used, plus a few unfamiliar ones for atmosphere and interest. Since the number of simple sentences is the next criterion to vocabulary for reading facility, at least fifty per cent of the sentences were made simple in structure for all tales. To insure correct grade placement, they were checked by the Dale formula for predicting readability.

This editing of the stories fulfilled the second purpose of the thesis -- to make them readable and meaningful for children between the ages of eight and twelve. All but twenty-seven of the 320 children involved read the entire collection. These twenty-seven, however, were retarded children with I Q's ranging from seventy-eight to eighty-five. All of this group were interested enough to ask that the tales be read to them.

The use of the stories proved to be successful in many ways. The supplementary reading period soon became the most popular part of the social studies program. The city librarian reported an unusual demand on the part of Emerson School pupils for other folk stories and South-western Indian books during the two year period.

Poor readers were delighted to get hold of the booklets. They immediately had an experience of success, since most of them knew by sight the Three Thousand Words and, therefore, they could read much of the material easily. The subject matter was interesting enough to hold the attention of the most accelerated.

Children who were born in Albuquerque for the first time became aware of the Indians in their area, and trips to the nearby villages were taken by many of them. Those whose fathers are employed by the Sandia Corporation or

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stationed at local military installations, and hence have temporary residence here, acquired a new respect for people of a culture different from their own.

By no means the least of the results was the effect of the stories on the Indian children, for they were given a sense of pride in the heritage of their own people and were especially impressed by the emphasis on brave tribal leadership. At least one "young brave" showed that he profited by the tales. At enrollment time in September he hung his head and would not answer when asked his "Race" for the school registration application. One day in late November he was brought in from the playground with a bleeding cut. In answer to his teacher's concern, he said: "Think nothing of it, Teacher. Do you notice how pale the blood is? That's my white blood. Now, if that were my Indian blood, I'd really feel bad!"

Behavior was excellent throughout the two year period. "Be a good Indian," was an oft-repeated expression. There was not a boy in the class who did not strive to get his name on the "Brave Chart" for service to the group.

The study of Indians, using the folklore as a basis, was concluded with a play. On one occasion the drama was based on The Giant of Black Mountain. Every child in the group participated. The first scene opened at the home of

the old grandmother, where her grandson and the wife, Naha, were living. The grandmother and Naha were making pottery and Weahkee was making moccasins. Naha was speaking. She said, "My husband, when will my pretty moccasins be finished? You are a good husband to make me pretty moccasins."

Weahkee told her that she fluttered around like a butterfly and that only the most patient of the old ones could fit her little foot. The grandmother scolded her grandson for praising his wife. "You might turn the pretty bird's head," she warned. Then she sent Naha to the spring for water, but Weahkee urged his wife to hurry back warning her of the Giant of the Mountain. As the play developed, much additional pueblo lore was introduced.

The Gift of Colored Corn was used as the finale of an Indian study on another occasion. The importance of corn, the grinding ceremony, and the everyday life of the pueblo people was enacted in such a way as to be convincing proof of the pupils' understanding. For their costumes they "embroidered the rain symbols" and made tablitas for their heads.

The art work which the study prompted greatly enriched the interest of the children. Katchina dolls were made for use in dramatic plays as a result of the reading of The Gift of the Gods. The murals on the classroom walls

showed the great terraced houses built on high cliffs, and Navajo hogans on wide deserts. A source museum exhibition was brought together by the parents in the community in order that the children might have examples of Indian art. These examples of the response to the content of the tales are indications of their meaningfulness.

It has been the purpose of this study to present a group of Southwestern Indian tales gathered from their primary sources and adapted for the use of children of the middle age group at the fourth, fifth and sixth grade levels for use in the social studies area. The tales were made readable and the aims of the social science program were definitely strengthened by the use of this material. The Southwest, where Indian life is still centered, is an ideal place in which to orient the child to a gradually widening horizon.

showed the great forwardness of the ship, and
Navy's progress on this matter. A large number of
was provided for the purpose of the company in
order that the children might have a place to
These examples of the progress of the children
and the influence of their surroundings.
It has been the purpose of the company to present a
group of best material and to give a general idea of
primary sources and to show the use of children of
middle age, from 10 to 15, and to show the
level for use in the social studies area. The main work
made available and the use of the social studies program
were definitely demonstrated by the use of this material.
The Department, where Indian life is still constant, is an
ideal place in which to present the child in a general
viewing manner.

CHAPTER VIII

RECOMMENDATIONS

As a result of the research for this problem, it seems desirable to make certain recommendations.

It is to be hoped, first of all, that more tales will be collected while there is yet time. There are still living, men and women in whose memories there is much lore of the past, although their number is steadily decreasing as the years go by. The chief regret of the student of South-western Indian folklore is that the work of collecting and translating tales was extremely slow in getting under way.

The out of print collections of Indian tales written for children by De Huff, Nusbaum, Hogner and others should be re-issued so that they will be available for use in the classroom.

It appears that re-tellings will be the greatest field of the future. The recordings of Matthews, Stevenson, Cushing and other early ethnologists whose works may be found in the publications of the American Bureau of Ethnology are an important source of folklore which can be edited especially for the use of children.

CHAPTER VI

THE HISTORY OF THE

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An annotated bibliography of Southwestern Indian tales would be a most helpful publication for locating material.

The field of Southwestern Indian tales is by no means exhausted. It is hoped that this study will serve as an incentive for further research in this rich field of reading lore for modern school children. In the words of Edgar L. Hewett:

. . . Let all future students of human history in the southwest remember that, regardless of where they have obtained their preparation for anthropological and archeological research, their real teachers must be the Indians themselves. Through a knowledge of their language, arts, ceremonies, social customs, habits and ways of thinking, one may very slowly but certainly walk back into the shadowy past. There is no other key. Start with what is well known and proceed through what is little known and at last the realm of the unknown will yield its secrets.¹

¹ Edgar L. Hewett, Ancient Life in the American Southwest (Indianapolis: The Bobbs-Merrill Company, 1930), p. xvi.

An associated high degree of Eastern Indian

values would be a good thing for the Indian

material.

The field of Indian history is of

means estimated. It is hoped that this will

as an incentive for further research in this field of

reading for the modern school children. In the hands of

Edgar L. Hewett:

... but all future students of human history in
the modern world must realize that the Indian
have obtained their information for anthropological and
ethnological research, and that the knowledge of the
Indian themselves, through a knowledge of their
language, arts, ceremonies, social customs, habits and
ways of thinking, are not very widely but certainly well
known in the modern world. There is no doubt that
start with what is well known and proceed to what was
is little known and so to the study of the modern
will yield the results.

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One of the first things I noticed when I stepped
out of the plane was the humidity. It was a
warm blanket, a gentle embrace that I had never
experienced before. The air was thick with
life, with the promise of a new adventure.

The first thing I did was to go to the
beach. The sand was soft and white, and the
water was a brilliant blue. I walked along the
shore, feeling the sun on my face and the
wind in my hair. It was a perfect day, a
day that I would never forget.

After a few days, I decided to go to the
city. The streets were busy and full of life,
and the people were friendly and welcoming.
I explored every corner of the city, from the
old markets to the modern shopping centers. It
was a wonderful experience, a journey that
I would never forget.

One of the things I loved most about the
city was the food. The flavors were rich and
complex, a blend of tradition and innovation.
I tried everything, from the street food to the
fine dining. It was a culinary journey that
I would never forget.

After a week in the city, I decided to go
to the mountains. The view was breathtaking,
a sea of green valleys and jagged peaks. I
hiked up the mountains, feeling the cool air
on my face and the sun on my back. It was
a perfect day, a day that I would never forget.

One of the things I loved most about the
mountains was the silence. It was a peaceful
place, a place where I could hear the birds
sing and the wind rustle the leaves. I sat
on a rock, looking out over the valley, and
felt a sense of peace and tranquility that I
had never experienced before.

After a few days in the mountains, I decided
to go to the lake. The water was crystal clear,
and the surrounding forest was lush and green.
I walked along the shore, feeling the cool air
on my face and the sun on my back. It was
a perfect day, a day that I would never forget.

One of the things I loved most about the
lake was the view. It was a beautiful scene,
a mix of nature and human-made structures. I
sat on a bench, looking out over the water,
and felt a sense of peace and tranquility that
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After a week in the lake, I decided to go
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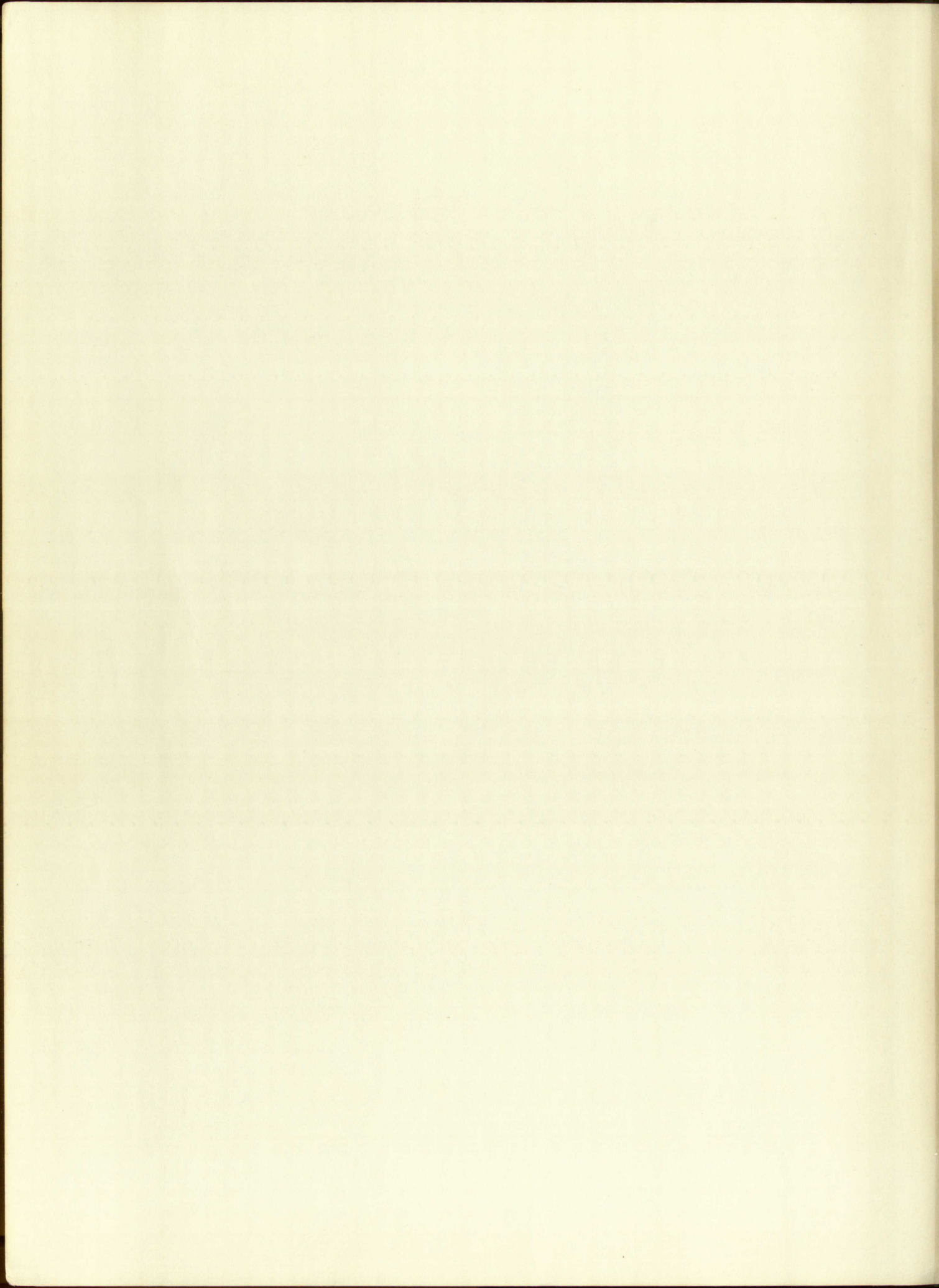
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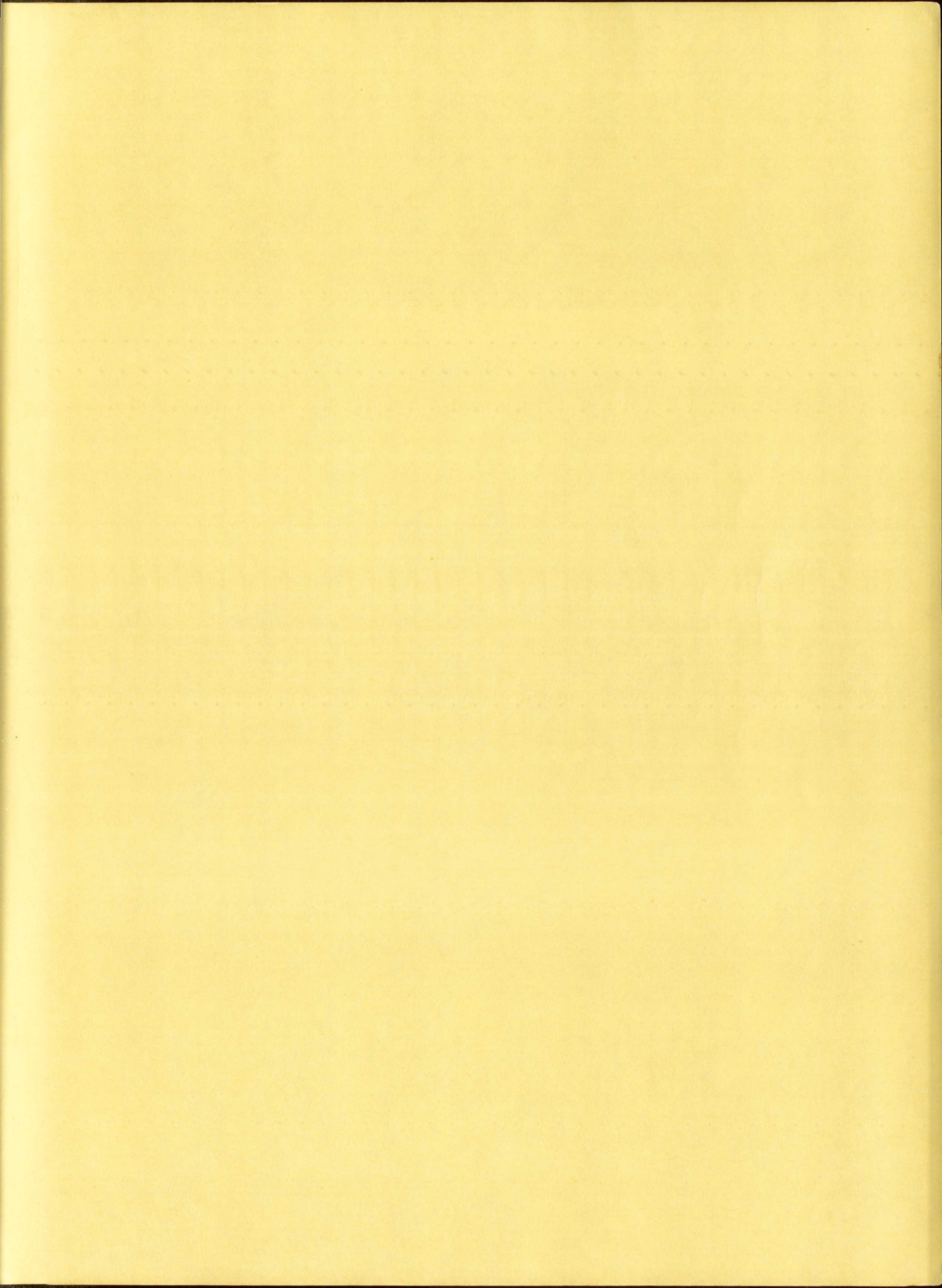
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