

HELEN H. ROBERTS - Manuscript on Karuk

Every kind of a dance begins with one heavy dance.

The Deer Skin Dance is not danced by women but at other times they can sing the songs. No words accompany the Deer Skin Dance songs. The left foot is stamped at each beat. Only a whistle is used as an accompaniment, and the Karuk never had the double whistle. The whistle is called *pasani'kye'r*.

There are three men singers and lots to dance. They say *hei, hei, - hei, hei, -*, in the rhythm of 1, 2, (3). The dance starts in Sept. in the evening. There are one or two songs to the first dance. The people divide into ten to twenty camps, and each would form a company and give two or three dances, and then another company would take its turn. The name of the first song in the Deer Skin Dance is *Wuh<sup>u</sup>vu<sup>h</sup>ar* taken from *wuhvu*, -to dance.\* There is no song when the dancers don their dance regalia. The first song, *Wuh<sup>u</sup>vu<sup>h</sup>ar*, is sung in the canoe when they are crossing the river to the dancing ground. The men stand in the boat and dance, lifting the deer skins as they do so. At Hupa, Weitchpec, Orleans, Some's Bar, and at Johnson's above Requa, the people have the same kind of a song. The Deer Skin dance lasts varying lengths of times in varying places. The Some's Bar people sing only one night and one day interspersed by feasts and resting and talking. Possibly only five songs or dances would be sung altogether. But there is a concluding song, which is never sung at any other time and must always be sung at the end. (See Rec. 2, e. This last song contains words. It is sung only at Some's Bar for the people believe that if it is sung elsewhere there will be lots of disease. The word in the song is *xoxhi<sup>r</sup>ak*, which is the name of a place at Marten's Ferry. There are old stories of that place a long time ago, and this song is evidently a reminiscence of that spot.

\* Another name is *sthiviru<sup>u</sup>warak*, which means, floating down dance. Two men are paddling the boat and about ten are standing up dancing.

At Kupa and Weitchpec they dance the Deer Skin Dance ten days. At the last dance they use only white deer skins, so Bernard Jerry says. The white deer skin dance is in other respects no different from the other deer skin dances.

After the dancers dance the deer skin dance one night, the next day they have two meals, for which the food is contributed by everyone. They move to another camping place and the women are busy cooking and the men lie around. When it begins to grow dark they sing again, starting in without ceremony. They dance part of the night and about midnight they have a late supper and then start in and dance awhile more so as to keep the Pikyavish man awake. Two girls sit down and keep watch with him, all dressed up with shells on their dresses and when they feel sleepy they go and bathe in the creek. The Medicine man keeps his eyes fixed on the mountain up the Klamath, (Ināwahirak) but the girls do not have to. At dawn the Medicine Man leaves and goes home to the sweathouse to sleep all day, and the girls go home and sleep too. They don't stay for the day dance. After the late dances the dancers sit around; some sleep; some talk; some make a noise to keep the Medicine Man awake. Others have beds by the fire.

In the morning they start to dancing again and they dance until the sun goes down to the top of the ridge, then they stop and have supper. Then they move, spilling out all the left-over acorns but take the salmon home. At Orleans this ends it, but at <sup>and?</sup> Some's Bar the next day after the deer dance, but at another place, they have the War Dance. They don't dance long. At Orleans they have the war dance only when they kill someone. *Only the men dance the war dance but at other times the women may sing the songs of the war. They occasionally have a war dance.* At Some's before they have the war dance in the evening they have games during the day and there they have the Drum dance. After the War dance is over in the evening the Pikyavish is ended. At Orleans the Drum dance is held any time, winter or summer, when the card game is played. The Drum dance is not really a dance, just a game of gambling sticks accompanied by drumming and singing by the onlookers. The drummer sits by the

player, one for each side. The other onlookers range up in rows opposite one another and sing the songs. *The men play the 'Coles' but at times the women can sing the songs of the 'Coles' too.*

The Deer Skin Dance is the reckoning time of the New Year. It is held at hupa, Katemiin, Kep'ar, Orleans, Filipanius (Johnson's) Innan (Clear Creek). Pete Henry says nowhere else.

## Steps of the Deer Skin Dance

The right foot is held stationary. The left foot is raised completely a little way, not by bending the foot, which is held flat, nor by bending the knee, but by raising or stretching the body upward, the whole left side being raised. The stretching occurs on the half-beat, and the foot is lowered on the beat, a little forward of the right foot. The hands are held directly in front of the body, and hold up the deer skin on a stick, which is run through the tube which the sewed skin forms, from tail to head. The stick is held obliquely upward in front of the dancer, the lower end being nearest to the body. the legs of the deer skin hang down on either side of the stick, which is grasped where it emerges from below the tail, by both hands of the dancer, the right hand being placed above the left. The stick is raised and lowered a little <sup>at</sup> the same time that the foot is, but its position relative to the body is not changed. The deer is simply being made to dance in mid-air. Every dancer is provided with a deer skin.

When the dancers reach the camp ground they dance the same ways as in the boat only they kick harder. They dance the same way all night to different songs. In between the songs the dancers just stand around. There may be twenty dancers. The men wear buckskins with the fur left on around their loins.

The Deer Skin Dance is given only by certain people who have the right to it. It cannot be given by anyone in the tribe even if he is rich enough. The ten-fires ceremony may be given without being followed by the Deerskin Dance even in old times. The Deerskin Dance in itself seems to be purely social although dancing with the stuffed deer skins would indicate that it once had a religious or magical significance.

In fact, Phoebe says that it is a medicine dance to secure deer.

No one would hesitate to give a dance unless someone in the family had died that year or someone in the family of one of those who has the right to give it, because all who have the right to give such a dance are expected to join in and not hold back, and to lend costumes, etc.

Hence if one family refuses because of a recent death, that family is offered money to make things right and must not refuse to take it, and once paid must attend the dance, but would contribute nothing but food for the feast. They would not loan any skins, obsidians, headdresses, etc.

The man's costume. The man does not paint (at least they have not done so for the past 40 years). He wears a roll of woodpecker scalps (ukhiri) which are sewed on to a piece of buckskin fastened around the brow. An eagle tail feather stands up at the back of the head. Around the base of this feather is a trimming of smaller feathers, more downy, which are gathered in a bunch around it and wave slightly as the man moves or as the breeze blows. Sometimes little red feathers are sewed at intervals up along the quill of the feather, like branching smaller leaves on a twig, and these are taken from the woodpecker's scalp.

Individuality plays a great part in the making up of these feather pieces and each maker exercises his own fancy. Some will cut off the sides of the eagle-tail feather and leave only the bare quill and then wrap that with woodpecker scalps which have been woven into a rope. Some have a mink skin as a cap, others a badger skin. The tail hangs down behind. The men are bare to the waist, and wear a small deerskin blanket.

around the loins which come s: to below the knees. They are barefooted. Each man holds with both hands a stuffed deerskin through which a pole is run, obliquely upward, out in front of him.

In the dance the men stand in a row, side to side. Just one foot, the right, is raised and stamped flat, to the beat of the music. The singer, (or two singers sometimes, for the dancers as a group do not sing) stand in the middle of the row and jumps with both feet off the ground at once. The singers also carry deer skins. The obsidian men are two in number and stand, one at either end of the row, a little in front of it and facing one another. Each holds in his right hand a huge obsidian blade wrapped around the middle with a piece of cloth or skin so as to be able to grasp it firmly without its cutting. The obsidians are altogether too large to be of practical use, for they are about fifteen inches long and perhaps five or six inches or even more wide. They stand at each end while one song is sung (each has a whistle in his mouth, a single whistle made of bone or wood) and one sounds his (it may be either man) and the other replies, there being just one blow each. Then they step out in the center in front of the row, marking time to the stamping of the feet of the dancers and then begin to march toward one another in the same time, passing one another and proceeding to the opposite end. When they arrive, the wheel and come back, always in front of the row of dancers. There seems to be no special rule as to which man should be on the outside and none as to the obsidians being held either on the inside or outside as the two pass one another. I inquired about this specially but could get no information that would indicate there was a fixed procedure. They may keep up this marching for twenty minutes or half an hour and the singer gives the sign to quit but he waits until the men get to the end of the line, although not necessarily to their original positions. They then break up and go off and sit down. In between dances, while resting their deer skins are put away.

## The Jump Dance (Karuk)

According to Mrs. Nellie Davis.

The Jump Dance was first danced at Amékiāraj for all ten days and half through ten nights and then the people moved up to the bar opposite the mouth of the Salmon River (Aṣāta'ak) and there they danced part of a night. Then they crossed the river to the other side (Aṣapiṣmām) and danced the next day and that finished the dance.

It was just a social dance. They danced the Jump Dance and the Deer Skin Dance to keep the people from dying. The month of July was the only time the people danced it at Amékiāram. The men dancers wore buckskin bands around their foreheads, decorated with woodpecker scalps. There were two women in each dance, -the rest were men. The women were not exactly at each end but near each end. The women did not wear the bands but fixed their hair woman-fashion and wore the buckskin dresses trimmed with shells and nuts. They wore bead necklaces. The men wore strings of Indian money. One man in the center did nothing but look around. He had a singer on either side of him and each sang at the same time each his own song, but the time(Rhythm?) was the same. The middle man bowed around. The women did nothing except to keep time with the men by stepping in unison with them.



# The Story of the Coyote (K̄aruk)

According to Mrs. Nellie Davis, Rec. 43 g and 44 a, for song.

Coyote had ten sons, and they all lived together. One day the sons were all out hunting deer and the old man was home alone. Two girls came along to the house and spoke to him and asked him where the boys were but he would not answer- would not tell them. They asked him if they could make up some acorns. He said yes, so they did. About the time Old Coyote thought the boys would come back he told the girls they had better hide and they did. Soon the boys came and each had a deer and each one brought a liver for the father for he hadn't any teeth and all he could eat was the liver. Then they said "I've got a liver for you" and then he began to sing a song. (43 g, 44 a)

ha'ikip	waffish	niānti
when did	liver	I eat
chūffitch <sup>1</sup>	kipkitch	niwishtānti
roasted meat	do	I like
nearly all		
bone		

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1 "When you eat corn off the cob that is chūffitch. So is meat when you eat it off the bone." (gnawing?)

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Then he told the boys they had better go back to the sweat house. And they did and when they did he called the girls to come out. And when they came out they said, "We are going home." He said, "No, don't go home." They said "We are going anyway." And he said "Then I am going too." But they told him they had danced all the way there and would dance all the way back and that he could not do it. "Oh, yes," he said, "I can do that." But they did not think he could. So they started out, Coyote between them holding hands. They then sang the song (43 g). After a way Coyote became tired and stopped singing and he said, "Let's rest," but they said, "No, we dance all the way home." And coyote got so tired that he couldn't dance and they dragged him along. After a

while they began to walk on his feet and then his legs fell off and then all they had was his head and shoulders and arms. And then they let that part go and danced on home. After a while the boys began to wonder where their father had gone and started out to look for him. They couldn't find him around the place but they found the tracks and tracked Coyote and the girls. And after a long way they found Coyote's feet and parts of the legs. They picked them up and carried them along. Then they found parts of the body and picked them up and took them along. After that they found the arms and the head. And they put the whole body together and left him and went home. Along in the night here came their father. The first thing he said when he got home was "Where is my liver?" They gave him one and he ate that. They gave him another and he ate that until he had eaten the whole ten. (The girls were small stars.)

According to Phoebe Maddox.

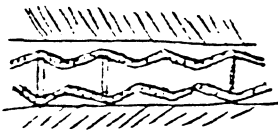
The name of the sweat house at Kat'imi'in was Ik'mahā'tch'ramī'ship, meaning, this is the head one, no other can excel it. The first people that lived there long ago were called Ik'mahā'tch'ramī'ship ~~wek'parā'yaw~~

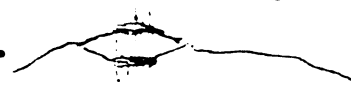
According to Sandy Bar Jim Roberts.

Ax'yūs seeds were worn in strings around the neck in the dances. This plant grows ~~up~~ the Salmon River but not around Sandy Bar. The seeds were used for the Brush Dance, Jump Dance, Deerskin Dance, or any other kind. They were worn by men or women. aṛarā'an is the word for string, and it was made of grass-ap'kas. It was the work of the women to take out the strings <sup>from the grass</sup>, but the men twisted them on the thigh in the winter time when they were in the sweat house. They would hold a bunch of grass fibre under the left arm and draw one out at a time. Then they would roll the fibres on the right leg.

When fishing the fisherman employed a bob (mūihā'sar) made of bone. This was held in the fingers and the fisherman could feel it pull when the net was filled in the night. The bob rather resembled those used by the Eskimo, made of ivory. (4)

Wolfskin headbands were worn around the forehead in the Deerskin

dance  The dots were blue, on a white ground and the vertical stripes were white on a red ground, which was the space between the zigzag lines.

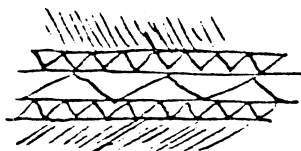
A bunch of grass was tied on at the back of the head which was called pipsārishrihar. It served as a kind of pincushion into which feather ornaments might be stuck.. 

Another headband which was worn in the dance was made of the skin of a white wolf

## Karuk

The Karuk had a whistle made of the bone of an eagle, decorated with down on the end. It was called pasnīkē<sup>e</sup>r.

A netted string cloth scarf was worn hanging over the top of the head and down the back, by means of a cord running along the end which was fastened around the brow and tied at the back of the head under the scarf. The scarf was called an<sup>h</sup>ōt. The net work was called wilā<sup>h</sup>li<sup>h</sup>sai in the Yuruk language. The Yuruk called the Karuk Pe<sup>h</sup>siklā. In the Karuk language the net work was called an<sup>h</sup>ōt<sup>u</sup>wīkt<sup>i</sup>. The twine was chewed to make it soft. The scarf was worn in the Deerskin and Jump dances, by the men who carried the large flint blades. Another smaller and more openwork netted scarf called an<sup>h</sup>ōt<sup>u</sup>xāsritch was ~~sometimes~~ worn by the other Deerskin dancers back over the head in the same manner. There was also another wolfskin headband, but it was made from the skin of the black wolf.



*Along the edge of the band were rows of crown triangles, separated from the central section by blue horizontal lines. The zigzag line in the middle was brown.*


The skirt which was made of the reindeer cat skin, was called ipan ot tantav.

Silver fox skins were carried in the Deerskin dance as well as deer skins, mounted on sticks. The inner side of the ears was faced with white feathers and the center was a woodpecker scalp. From the mouth hung a buckskin ornament faced with white feathers with a woodpecker scalp in the middle and yellowhammer tail feathers hanging from the lower edge of the ornament by way of a fringe. The name for the silver fox was ikyūf.





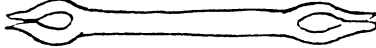
The skin of the fisher, with the fur on, was used for the ornamental arrow quiver used in the Brush Dance. The word for fisher was tat<sup>h</sup>kūnup<sup>h</sup>īswar<sup>a</sup>. Otter skin quivers were also made. The name of the otter was pa<sup>h</sup>isharuk. The word for quiver was ākawākiri. The ceremon-

ial arrows used in the Brush Dance were called wimitap'.

A fringed leg piece for either thigh was made of buckskin hung with yellowhammer feathers around the edge. This ornament was called ikáfuraxtánta<sup>a</sup>v. 

The mink skin quiver was called paisháruktūpitch<sup>ar</sup>. Strips of otter skin were used for tying up the hair of the women were called pastharām<sup>ar</sup>.

A nicely made wooden box, cut from a solid piece of wood was used for holding the large flints. The Yuruk name for this box was tekōnika but in the Karik language it was called pahītch, or arárar'o pahītch.

A spindle for fish twine was made of wood and was called ~~wa~~ uripihiwīkar.   

The straw bundle for holding the feathers ornaments worn on the head & in the Jump Dance, when they were not in use, was called pipsar-ishrihawēkuri. It was hung up on the wall and the quills were stuck 8 into it.

The basket carried by the dancers in the Jump Dance was called wīkapo, the ordinary name for basket.

The Indian stool, used in the sweathouse and elsewhere, was named arara-ikriivikī~~ti~~ arará' Ikri'ivikí<sup>r</sup>.

The enormous flint or obsidian blades were utíhar, but small pieces of flint or arrow points were called sā<sup>a</sup>k.

# New Fire Ceremony

## Karuk

According to Sandy Bar Jim Roberts.

It must be a warm still day when the fire was made, with no wind. A little straw was ~~alaid~~ laid on a flat stone beside the "Matches" and when the smoke came the straw was picked up in the hand and the smoking powder from the flat rock was poured into it. Then the man who was making the fire stood up and closed his hand lightly and swung his arm forward and backward until the smoke began to come stronger, and then the fire. Then he would throw the handful of burning straw on to a pile of prepared fine kindling and it would start to burn without blowing upon it.

tapis was the name of the grass from which the wikapo of the medicine man was made in which he carried his matches and straw, etc. It was a basket of the same type as that used in the Jump Dance, only larger. The "Matches" were called simyūrishrihar.

The sweat house at Orleans Bar was not far from an ordinary house. On the first day <sup>the Medicine man went down</sup> from the sweat house and right up off of Tūiwukmām wa'ahiṛam, which was the name of the first place where he made the fire.

On the second day he went up the hill right above Panámik mumām kuma'ahiṛam.

On the third day he went to Panámnik kārōm kuma'ahiṛam.

On the fourth day he went right above Camp Creek to a place called Tishānnik mumām ku mā'ahiṛam.

On the fifth day he went to Yuruk witkiṛiwārum kuma'ahiṛam.

On the sixth day it was made at Tishāni māsum kuma'ahiṛam.

On the seventh day, he crossed the river to a place called Isiéruk a'aisiram kuma'ahiṛam.

On the eighth day he made it at the Parker Ranch, where people go to picnic. It was called Chamík nīnatch kumatesh u'irēsh.

That <sup>with</sup> evening when he came down to see the pikyavish from Ahai's<sup>i</sup>ram where he made the fire above Cham<sup>i</sup>nik<sup>i</sup>n<sup>i</sup>natch. So they had supper there and the M.M. this was his camp. And there was another place where they made acorn soup. And all the old people, Sandy Bar Jim's father, his father, Peter Tom and his father, and all the old M.M. camped together at the M.M.'s camp. And everybody came and made another camp for the big supper.

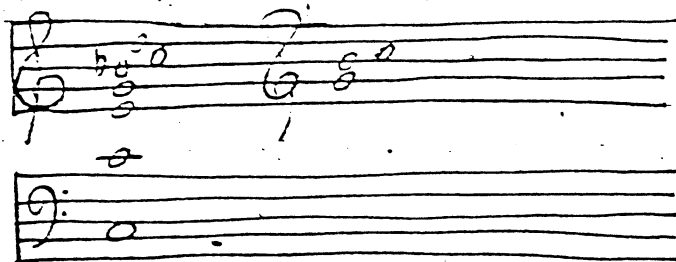
There were two camps at Red Cap. Peter Tom's mother had one and Red Cap George had the other. Everything was cooked at the cook camp, acorns, salmon, etc.,

Then they went and danced in a boat. There were two boats coming all the time before the supper was held. When the dance was started in the boat in the river, there were two boats going a little way down the river, one a Red Cap boat and one from Cham<sup>i</sup>nik<sup>i</sup>natchish. Wupamish was the name of the Red Cap Camp. Everyone wanted to see the dance in the boat. The two boats were held evenly, side by side by means of a paddle braced by the hand across the bows of the boats. Two men stood at the prow of each boat. They were the whistlers and wore the horns and the feathers in their hair. The boats stopped, though the men were still dancing in them and the M.M. passed in front of them and bathed in the river in front of the boats before he ate his supper. When he emerged from the river, then the boats pulled up and the dancers disembarked and went and had supper.

On the ninth <sup>day</sup> night the fire was made at Cham<sup>i</sup>nik<sup>i</sup>n<sup>i</sup>tisiyarakumwa<sup>i</sup> ahiram. This was the last fire place. The next morning after the big supper had been held the M.M. went up there early in the morning. He always went alone. After dinner the men who had remained behind followed him up, shooting arrows as they went. The M.M. had only one meal a day while he was building the fires, and this was in the evening after he came back to the sweathouse. The Sweathouse was called ha<sup>i</sup>apanamnik ikmahachiram.

Hackett holds the bow in the left hand, out and down and obliquely and strikes the string with a stick or with his fingers at about the center of the string. The bow is quite long and the extreme end of the back of the bow is held in the lips with the string away from the mouth. He shapes his mouth in very exaggerated fashion to change the sounds or to bring out the overtones. He also rubbed the stick along the string back and forth. The tones were lower when he shut his mouth as much as possible over the bow end and higher when he opened it. He would sit resting his elbows on his knees when playing.

Elaborate this for a theory of the common presence of the subdominant in singing:




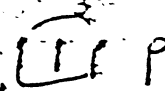


Phoebe says that there was no clapper dance at Orleans or at Somerset Bar but Fritch knew of it. He said it was imported about 40 years ago (1876) by one old Indian who went up the Klamath. He said he saw it danced by the Death people but Phoebe and Fritch declare that this was a lie. He merely saw the other kind of Indian. They nearly had a fight arguing about his tale. (Could the old man have gone as far as the Naidu?)

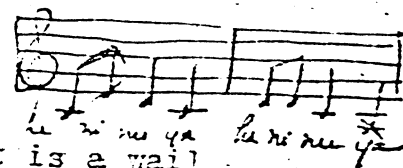
The kick dance was also known as the Doctor Dance. It was danced at any time of the year in the sweat house for the curing of a sick doctor. Fritch Fansen knew these songs and the dance best, for that was his job. At Happy Camp and above there the doctor's dance is different and they sang different songs.

Pete Henry

The men sit and kick the whole foot by straightening the leg and thus raising the foot from the ground.  Some hold the knee to help the movement. The songs have no words (?) they are merely nonsense syllables. The old men are barefooted. When the song ends at Ha a a a then they all say hi---hi and hide their faces in their hands, leaning over and resting their elbows on their knees and then say ha ni nu we

  
ha ni nu we

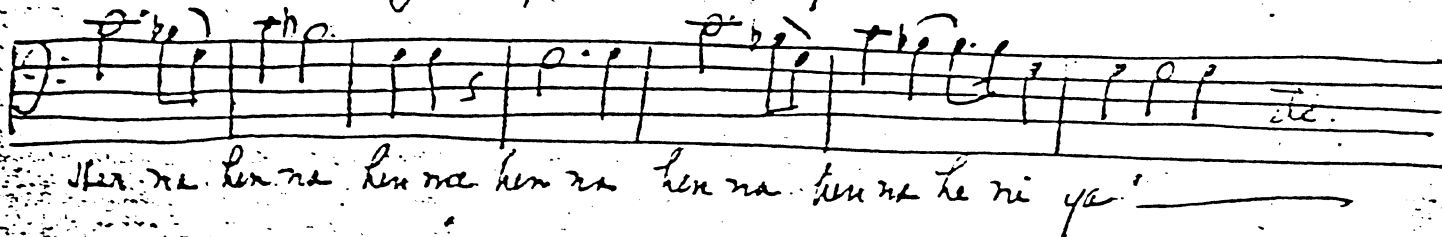
The Yreka Indians say hi hi hi  
ha ni nu ya  
ha ni nu ya



which sounds not unlike our hallelujah only here it is a wail.

About the first of July they danced the "Up on the Hill Dance". It was a social dance and was danced from Orleans to Regua and also among the Tupa. It was abandoned at Orleans about 30 years ago (1926-30, 1396). Amaikiyáran was the only place for this dance at Orleans. This is the Jumping dance, Maha wóh<sup>u</sup>wóha or wóh<sup>u</sup>wóha ka'an or big wóh<sup>u</sup>wóha. The dancers carried a thing made of basketry called wikapuhitch, which was made only by the women.

*Jump Dance Song.*



The dancer wears woodpecker scalp rolls around his head and strings of Indian money around his neck. He is naked otherwise.

It was customary at the conclusion of the Deer Skin Dance to give a War Dance. Nowadays this has much deteriorated. In old times of course the prime occasion of a war dance was after a war party returned from the war path. On these occasions the people would dance a long time, but the war dance which is one of the wind-ups of the Tikyavish ceremony is not so lengthy. In fact, at Some's Bar it is given on the second day for only a little while in the evening. They just have two songs, but these may be any of the numerous war dance songs that are known to the people. A long time ago they had the strength to dance half of the night without stopping, but not now. When the warriors are exhausted they must stop, and it is only when there are lots of fellows to take the places of the exhausted ones that the dance can be continued for any length of time.

#### War Dance- Pete Henry

In the War Dance about ten men stand side to side in a row. Two stand, one at each end, a little in advance of the row, facing one another as in the Deer Skin dance. Sometimes the end men squat. The men in the row stand holding out their bows in front of them, using both hands and holding the string nearest to the body, vertically, with the left hand above, the right below, and the arrow at the back of the bow and parallel to it. These ten men lift the right foot and stamp to the beat and sing. They act as a chorus. The two end men have whistles which they also blow on the beat. They carry <sup>a</sup>fisher skins under the left arm and <sup>some</sup>brush which ~~which~~ sticks out behind the arm under the shoulder and is thrown away when the dance is over. The two warriors advance toward one another stepping ~~with~~ bent knees and feet lifted high, blowing their whistles and brandishing their bows and arrows. The bow is held in the left hand with the string toward the arm, the bow being vertical. The arrow is held vertically in the right hand. As they advance toward one another down the line they cry 'i,'i,'i,

on the left, but when they reach the opposite end from where they started and turn around, they cease crying and blow their bone whistles on the beat as they advance back to their original places, with their bodies upright, not bent forward as before. They may pass on either side of one another as they march. The end men are known as *aṅkavāraivān* and the men standing in the row are the *siṁtājan*, while the dance itself is called the *siṁtāpar*.

# Haruk - Names of Musical Instruments.

Flute - 'Ikremyah wara'r or 'Ikremia wara'r (Phoebe Maddox) (Tintin)  
(a wind blowing in) *Fat...*

According to Tintin the wood was elder - *yukush.4* (holes) (Tintin)  
Whistle - pasni 'bye'r (Phoebe Maddox) (Fritz Hansen). Also larger  
kind. *achunivika* m, big one, from crane, *akwai*. Leg or wing bone.  
Musical bow. 'Ikremia hunavich (a small thing to make music on.) (Tintin)

Drum - ungshanungmunō 'ro formerly only sticks which were called *ahuk*  
made of *pahip*, or gooseberry-*axhrat*, or willow-*kiftip*. Tintin.

Clapper - Emchehaknaki or Emchehaknaka. Tintin said any kind of a tree  
was used for making it. *Wig...*

Shell rattles - yuxtharan (Tintin.) These were used in the ihuk and the  
Brush Dance. Even large abalone shells were worn entire sewed onto  
dresses. Such shells were tied in bunches on the rolls of hair be-  
neath each ear.

Flint flake rattles, which were tied on dresses etc., were called  
tin-ti'in.

Musical bow. Fritz Hansen and Hackett. *Xawishuskam'ikremia'wara'*  
Hackett says sometimes two arrows are used to play it with. "Just li  
singing pretty good. I see old fellows. If they know how they can mak  
it talk."

No shell trumpet. No bark whistle.

Two sticks (like Hawaiian *Kalaau*) known in old times. Called *ahop*. Used  
for drumming in Indian card game. (Fritz Hansen)

No log drum (Fritz Hansen) The skin-covered box drum is more recent. *Sia*

Deer hoof rattle - xaran, (Pete Henry) Fritz has twice seen an ihuk dance  
where perhaps 20 men danced around a girl. The deer hoofs were bunch  
at the end of a stick. He has not seen the cocoon rattle. There was  
no gourd rattle.

*Rip - not seen or known.*

There were acorn tops (not musical instrument) which were perforated  
with a stick and used for play. They were called *xaninukas*. The word  
for acorn of this variety is *xuntap*!

\* Also called *pasni'be'*. Only's single whistle. Never double.

\*\* Evidently not name of the whistle.

Tintin says the flute was played on a long time ago by the men  
when they lay in the sweat house but not played on for love songs.  
It was a vertical flute.

Miscellaneous

ihuk - one coming dancing  
 ihukāran - dancing place of the ihuk  
 Andikiāran - place to make salmon  
 āna - salmon  
 Kātemiān - up river dam  
 Yūtemiān - down river dam  
 ān - dam  
 Yūtemiān - Orleans  
 Imān - tomorrow.

The Karuk Indians will not eat goats, Bernard Jerry says, because they think that a long time ago the white man must have become lost in the high mountains and turned into a goat. His whiskers show that he did. Down the Klamath River, at Weitchpec they don't eat the bear because they believe that it was their ancestral grandmother.

sappik - fire poker of wood  
 tiuik! nūpach - heart, but not the usual word  
 at-war - liver, but not the usual word  
 Sarukānkuf - salmon smoke  
 ūsriān - madrone  
 āxarā - dry  
 ahup'ikiāwan - name for the woman helper  
 tak'nuris - maul  
 parāmwat - elkhorn wedge  
 ahup'ikiāwan - woman's sweat house  
 safukiruhish'rihan - name for fatavēnan's helper  
 mah'ānaw - name of a root  
 Mah'anneh'wūnnam - name of the ridge where the root is found  
 ikxarēya ikmahāchiram - name for the medicine man's sweat house  
 Irurawish'rihirām - place where the women and children move when the salmon smoke is made.

supaha'āchip - midday  
 sāhinhitch - name of an animal that lived in the river, extinct now  
 now hereabouts

siyurishrihar - fire sticks  
 ihēraha - Indian tobacco  
 ūhurām - pipe  
 yuhirim - flint knife  
 sā'k - flint  
 wīk'apo - beaver skin bag  
 chihikik!pa'wiyihukki - all right, you can come back  
 āk!sunwa - the condition of having seen the smoke

Sappikpish'un'wāran - place where the sappiks and stones are put

At pikyavish time the fatavenan will not eat any eels for that will bring lots of snakes. eels-akra'a.

He won't eat any hooked-bill salmon. The Karuk call it Dead Indian ala salmon for it will soon cause the death of him who eats it.

āman - Indian basket hat.

Mrs. Grant says the Karuk used to cut a notch on an elk rib for each year a person lived from the very first year.

*Yelupic Indian story (Linton)*

An elk horn wedge is used to split wood for the slabs used for the roofs of houses.

Ta'Lo enough.



The Isifsannen pikyavish, or making of the world, is the most important ceremony of the Haruk Indians. It occurs about the first of September. The invitation to participate is not made by means of a bundle of sticks, notched sticks or knotted string. Word is merely sent by messenger. The time is counted by the moon. When the chief men of the tribe know that there are two or three days more before the moon will be gone, they send the word. If a family has lost a beloved member and does not feel inclined to participate in this most important ceremony, paid mourners are sent to keep the family from feeling too badly, and the family is even paid to attend. In this case, having been paid, they must not refuse to come no matter how badly they feel. They must make their camp fire and camp with the rest.

Phoebe says that the Pikyavish man or Medicine Man who is the chief actor in the Isifsannen Pikyavish is an old local man chosen by the villagers without formality. He must be someone who knows how it is done and who will be willing to undergo the fasting. For ten days before the dance he can eat nothing but acorns and salmon and he must live in the sweat house and must touch nothing, that is, he must not take up anything or do any work except the sacred work for which he has been selected. Phoebe says that he formerly had two girls as helpers. He also has someone else who must make a fire for him in the sweat house every night at sunset. Willow wood was used for the matches (fire sticks) to make the fire with. There is a story that once the Frog stole the fire. That is why he has such a big mouth. He laughed and the fire went under a willow where it has stayed ever since, hence the willow fire sticks. The Indians are never without fire. The men and women used to be divided in the sweat house. They kept coals covered in a box made of stones.

The women did the same in theirs and slept with their backs to the rocks to keep warm. In the winter the women's backs were always black.

There were ten places where the sacred fires were made in the Isif-sannen Pikyavish. Every day the Pikyavish man would go up into the hills, each day to a different fireplace and made a fire and then he would return and eat one meal in the evening, only of acorn mush or meal, at his own home. This meal would be cooked by his two girl helpers.

There were ten places where Pikyavish ceremonies were held (evidently different kinds of ceremonies. Phoebe only gives three, - Teitchpec, where they did not build fires, Orleans, and at Ike Falls where the best Pikyavish was held in March at Amaikiyaram (the Salmon Smoke.)

The places where the Pikyavish man went to make fire were known as Pachmunaivish.

While these girls made the acorns into meal they prayed that there might be many acorns. The girls were known as the Kivvan. The Isif-sannen was originally called the fatavenan. The Pikyavish man would not eat if there were any noise about. He had a guard outside of the house who would call to all that the Pikyavish man was eating and that they must be silent.

Every year they sing three songs first. Then after that it is allowable to sing different songs if the people wish to keep up all night, but the three songs must be used to start with. The brush dance is not danced then.

*the dance is not danced here*  
At Requa, Happy Camp, Etna Mill and Hoopa they all know the day the fire is made. The Forks of Salmon people they dance when they know that the fire is being made here (Somes' Bar) that day. The Salmon River Indians say that the dance is coming back down this way. The dance stays all night at each Indian ranch between Forks of Salmon and here. The first night at Forks of Salmon (Shamnānnuk; the second at the Nordheimer ranch (Itrōvotihiruk); the third at Sipiri which is some kind of a flat; the fourth at Arimēxat (Grant's place); the fifth night at the mouth of Willow Creek (Sūkushipish); the sixth at Axarak! (Phoebe does not recall just where that is); the seventh at Vunxāarak (Oak Bar); the eighth by the side of Merl Creek (Imkānviraš'ūfipen, -suf, creek); the ninth at Langford's (Sa'kiripirūk) and the tenth at Kat'imin'.

In old times the Indians at each place watched for their night and danced then at their own place. The children at Kat'imin' used to wait eagerly for their night, the tenth. At Kat'imin', when the dance first returned they danced just for fun, for about five evenings. They used to watch the ridge above Sugar Loaf and before the dance arrived the mothers used to tell the children that the dance was looking over at them

This part goes at first: The months of the year in order and their names:

1st month September	Irakiv Name of the time of the ceremony. This name is untranslatable.	Irakiv month or moon
2nd month October	Nāger a name untranslatable	Nāger
3rd month November	Fakuhā (Fakuhiv means "in the fall of the year when the acorns drop and it is time to gather them")	Nāger
4th month December	Nūshra kēm moon bad	
5th month January	Akhakan second (Akhak means two but the name does not say the second of what)	
6th month February	kuy <sup>u</sup> rakan third	
7th month March	pishwahan fourth	
8th month April	trōpahan fifth	
9th month May	ikri'ivikihan sixth	
10th month June	xakin'ivikihan seventh	
11th month July	kuy <sup>u</sup> rūkkini'ivikihan eighth	
12th month August	Ahawāra kūshra month (the month they hold the dances of the Anaikiaran)	
13th month	Karuk wa kūshra up river moon	10th (the month the Indians up the river have their ceremonies)
14th month	Ōk <sup>u</sup> wa kūshra our here moon	11th (Our moon here. This moon is the same as the first but has a different name as they speak of it from the standpoint of the year that has just gone.)

Up to ten see Phoebe (account of the Salmon ceremony)

Eleven	iträhier	käru yistha	
Twelve	ten	and one	
	"	"	akhak and so on up to and including nineteen

Twenty	kak iträhier	(two tens, but the initial a of akhak is dropped)
Twenty-one	kak iträhier	käru yistha

Thirty	kuy <sup>u</sup> rak iträhier	etc. up to and including 29.
Forty	pis iträhier	etc.
Fifty	trop iträhier	etc.
Sixty	ikri <sup>i</sup> iki iträhier	etc.
Seventy	kakini <sup>i</sup> iki iträhier	etc.
Eighty	kuy <sup>u</sup> rükini <sup>i</sup> iki iträhier	etc.
Ninety	tropatishä <sup>m</sup> ni iträhier	etc.
One hundred	isapatchish	

If you wish to count one hundred and one, you may mention isapatchish käru yisthi, or you can count by hundreds and when starting a new hundred merely say yisthi.

One thousand itahä<sup>a</sup> patchish (ten hundred. The isa is dropped from isapatchish)

Two thousand kakitahä<sup>a</sup> patchish (Twenty times one hundred. Here the a is dropped from akhak and the isa from isapatchish)

I went up the road twenty times kakitahä<sup>a</sup>ran

Chinina	ēsini	hutrachup!	hāhahiti	Irähiv
Please	tell me	what do	during	Irähiv (making of the fire)

'Isifšānnen Pilyavish  
Sylvester Donohugh

The M.M. who makes the fire is known as the Patavōran. This man is hired by the tribe. Anyone who wants the job may accept it but he has to be a man of good memory who can recall all this medicine which he must repeat while making the fires. The old men of the tribe must teach him. It is too hard for an old man to undertake physically.

smoke as he fills his pipe hollers "He --y" as he does so and shouts:

Mate'e ikiniparke'vish

Hoping that I win

One on the opposite side does the same thing.

They match up. One on one side takes the first shot, then one from the other side comes up to him and matches him. They shoot alternately their single arrows until all five are shot. Then two more try and so on until all have shot. Then the whole crowd runs to the target shouting as they run and each finds his arrows and then the side which has the most arrows near the peg wins the points. Then when all counts are taken they shoot back to the other target, etc. They used to bet Indian money. If a dentalium shell was longer by measuring (placing the ends on the thumb nail) it was worth more and was put up for two rounds rather than one.

Informant, Fritz Hansen

Fritz says when they make 'isisarnen fire the medicine man washes ten times fast, about ten minutes apart, with going into the sweat house between dips. He washes good, in the spring just above the sweat house where a hole has been dug out for the purpose. Then he goes up into the hills and sweeps a place clean with a piece of brush, which is done to keep away sickness. He makes a fire. In the old time they say if he don't make a big fire lots of snow would come. They use big logs for the fire which they pack from the mountains, not freshly cut but some that have fallen "pretty near rotten. Any place he can find him." He don't use an axe. The medicine man he got all naked, only an Indian blanket around his loins. He is barefooted. His blanket is a deer skin. He has no hat. One feather sticks upright at the back of his head. A strip of mink skin is tied around his head and the feather is stuck into this and so held. He carries with him some sticks for Indian matches in a beaver skin sack held under his right arm. (There are apparently two names for this sack sapihinitch and wikapu. The beaver skin has been sewed into a sack. ~~His face is painted with black.~~ \*  
Then He first paints <sup>black</sup> a ring around the center or calf of the right leg. Then a ring about the center of the right thigh. Next a ring around the center of the right forearm, and then one around the upper arm. Thus He finishes the right side of the body. Then he similarly paints the left leg and arm. Finally he paints his face, first painting a black line across his cheek bone and nose bridge, going from the left to the right. Last he paints the line across the brow, going also from left to right. He paints before he goes up on the mountain. The black paint is made from deer or bear grease mixed with soot from the sweat house. The last time he makes the fire he paints all over with red paint.



The last time ten boys from the ages of eight to fifteen go up on the top of Medicine Man hill. (Medicine Mountain is supposed to be human, a god, and the brush is his hair which they go to singe. The Karuk refer to him in all their ceremonies. He is their chief god.)

The old men take the boys up. takun iphiya. (?) They show the boys how to make the fire. They do not eat anything all day, but set fires all around, maybe ten. Then they go down below the summit and set some more. then down and set some more and finally they reach the base. Then the medicine man can go and bathe.

The first time that the M.M. goes up to make a fire he goes to a place up the hill above the sweat house about 200 yards. It is called Ka'runukshuhuks. Here he takes a brush and hits the ground hard and he says: That pain, I drive him away. You must (go) in here, that pain. I'll throw him away. So way up, you better go up, that pain.

arātan<sup>va</sup> tanipa'aship<sup>va</sup> ka'fatōk'<sup>va</sup>  
pain I'll drive away, don't be here  
Karuk<sup>va</sup> yiv<sup>va</sup> vahuk<sup>va</sup> itch ka'fatōk' parātan  
up river go up don't be here pain  
long ways

The first time the M.M. (fatave'nan) is going to wash in the spring above the sweat house he spreads his hands out from being together, palm down, over the water and he says:

My old place, he spoil it. Now I'll fix it now, that old place.

He is turn over. Now I can fix it right here (shaking his fist holding up his right forearm) that all old folks he don't headache.

Ma' Nannisi'sānnen tutanniha  
My place he spoil it

Ma'a tanipikiav<sup>va</sup> nannisi'sānnen-tuuvrin<sup>va</sup>  
He I'll fix it my place turn it over.

Ma'a tanipikiav<sup>va</sup> xotchxōitch kaifat kukuhit  
He I'll fix it head don't be sick  
here

pikiniitchich  
old folks



The he washes ten times naked. He takes the pipe when he washes. Always he pack him. Then he gets time he can smoke but not in the water. Then he goes up in the hills and brushes the place and says the first prayer (preceding page). Then he makes fire. The fire sticks are made of willow (kufwip) and are called simyurishrier. He smokes. He takes off his <sup>shikakuritar</sup> belt and leaves it beside him. The fire burns up. He sweep pretty good so it don't burn the mountain. Then he puts on his belt and goes off and leaves the fire burning. He goes home and goes to the sweat house. Again he washes, only one time, at the spring. He don't talk. One girl cooks acorn and salmon in a house near by. That man he go wash, come back, go in. One man go outside and holler, "Medicine man eat. Nobody 'round here, or make any noise."

Ikhariara	tua <sup>uv</sup>	xaifat	a karaok	xaiku	akshanwa
Medicine	he is	don't	here	you	be accident
man	eat	be		night	

The meaning is bad luck to him who comes near. Ikharaira might be spelled Ikxariara.

The Medicine Man eats supper. He eats any time he comes down. Sometimes it is late, sometimes early. Then he goes to the sweat house. If no man comes in to relieve him, he must stay up, he can't lie down to sleep, but he can sit down and smoke. If a man comes he can lie down and go to sleep and the man keeps watch. Sometimes ten men come, sometimes five.

In the morning some man is going after wood for the sweat house. He gets it way up. He naked, that man. In the sweat house every man is naked. He leaves his clothes outside, he don't use. When the man goes for wood he can wear shoes. Afterward that Medicine Man goes out. He sits out in the sun. The other man makes the fire. After a while that wood is all burned up. The Medicine Man comes back in. He goes in the sweat house. The other man has swept the house clean. The Medicine Man does nothing. He is just like a boss. He can lie down again. After a while he knows the sun. He watches the sun shine on the floor through the entrance hole which is at the side of the house. The M.M. Says to the other fellow, "I guess pretty

"near time go up."

T'akare maruk nivarum  
pretty up sq(?)  
near time  
T'akare  
pretty near time

Long time, he is old fashion, he has his mark on the floor. (sun dial).

It is a ridge on the rock. (as-rock). Everybody knows the time. The M.M.

goes to wash. He doesn't say anything, only one time he wash. Every time

he washes he paints. The same way every day. After painting he goes

and makes another fire at another place. He goes to Achichanitch which

is a little below Frank Orfield's place. He sweeps the ground. He says:

Yāśara ya<sup>uv</sup> payāśara  
captain pretty good captain (spirit or power, evil)

Pesifsānnen tut!ānni<sup>ha</sup>  
that place he spoil  
(where he  
makes fire)

patahu tātush  
I sweep that all the time

tānu pikiya<sup>v</sup>  
I'll fix it

pesifsānnen tit!ānni<sup>ha</sup>  
that place he spoil

Then now he makes a fire. He does not talk. He cannot talk when he

stands up but when he sits down then he can talk. He can sit down

when the fire is made. He takes off his belt and smokes. Then he goes

down and lets the fire burn. He goes back. He packs down a little wood

on his arm to the sweat house to make a little fire there before going

to bathe, but the reason for this is unknown. Afterward he goes to the

little hole in the stream where he has a little rock chair which lies

in the water all the time and sits down on it and washes all over. He does

not talk. He goes back to the sweat house at any time after he has fin-

ished. If there is time before supper he may sleep. Then after a while

he gets eat. There is the same call for silence and he eats, after which

he washes at the same place, this time twice. Then he returns to the

sweathouse to sleep. The men come in.

The third day is the same. He arises and goes to wash at the same place and comes back and sits outside the sweathouse where he has some pretty good rocks just like a chair. After the house has been prepared by the helper he goes inside and smokes. ~~Fritz has omitted to state that beginning with the second day~~ the M.M. takes a little stick which is about a foot long with which he combs his hair. He makes it of arrowwood which is called xawish. This stick is called pak!ko'oh. (A real comb is made of a bunch of sugar brush and is called ishvidip.)

h  
3. \* In the sweat house the M.M. has a little sand hill made from sand which the helper has brought up to him from the bar. The M.M. combs his hair with the little stick and thrusts the stick into the little hill behind him. (Up in the eating house he has another little sand hill which is made in the same way. Before he eats he combs his hair with one of these little sticks (he has a new, fresh stick for each time he combs his hair) and he sticks those he uses at the eating house in the mound there. These mounds are made the second day.)

After a while, when he has combed his hair in the sweathouse, the M.M. can lie down on a long rock which is in there. No one except the M.M. may lie on this rock. The rock is just like the floor but it is a pretty nice rock. After a while and there has been some time coming up, ~~(meaning a longish - mountain trail in the flat)~~ the M.M. goes outside and looks at Ishipish Falls. A long time ago this was a big falls but the lion got angry with his wife and tore it down.

"I guess its name was Nikutch-lion."

"This my fall, he is spoil it," he thinks to himself.

Mani'in	tutayuwar'	pirishkar'
this my fall	he is spoil	lion

771:- The word lion is not exactly what Fritz has in mind. He says it is an American name for an animal that is very similar to a bear. He is extinct now but was there a long time ago. Fritz says Grizzly, lion or tiger but not the panther.

Then the M.M. goes inside and says:

Katikutay war naniin  
Let him spoil my falls (or my tin)

That's the time he smokes. He has a pipe in a little skin bag. He places tobacco in his palm and rubs the pipe into it from below upward as he holds his palm vertically so that the tobacco falls in. Then he blows upon it and says Kiruiv - I wish he die. That pipe he fill it up and he smoke. After a while he prepares to go up again, this time to Chenutch to make a fire. Every day he watches until the sun comes to the right place. His helper may say to him

Chimivaram tak!are  
You better go it is time (he got time)

and the M.M. responds Chem - all right.

He goes to wash. He has his pipe with him and holds it all the time.

While he is washing he puts it on the ground beside him. When he has finished he has to take him up, that pipe. Then he returns to the sweat house, goes inside. There is plenty of time to don the little Indian blanket. *His belt is called shichakumutwa in Kuna.* He puts it on. He has a little old fashioned chair of the old

time. It is made of redwood (cedar, I guess) and he sits down on it

and puts on the marks. (For nine days he uses the same marks, but on the

tenth paints differently. Tintin has such a cedar chair.) After paint-

*He sticks it into a little bunch of grass which is tied to the back of his head.*  
ing he puts the feather in his hair. Everyone may look on at this stage.

Then he has put on the feather everyone goes out. Only the helper stays

in there. He now goes out and hollers like hell:

Kaifat kurma' ikxariara' maruk tuwaram

Don't say that. M.M. up goes

(if the helper becomes too tired from his labors another may take his

place.) Nobody may see the M.M. If you should see him go maybe after

a while you would see yellow snake and he would bite you, maybe you sick,

maybe you burn, maybe you cut. That's what he is afraid of. Maybe you


fall. Maybe he break leg.

The place where he goes to make the fire this time is named

Chenutch. It is way up above Frank Offield's place. He sweeps that

place all around and then thinks to himself:

which translated means "If someone should see me, if he does not like me (Happens to be an enemy) I wish he die pretty quick, if he wants to see me." Always he is thinking this while he sweeps a big place. The M.M. may not talk much, he can only think. At first before he sweeps he gets what wood he wants. I guess he starts about nine o'clock. Then he makes a fire. When the fire is made he smokes his pipe. He sits down and takes off his belt and smokes a little while, perhaps three or four minutes. He uses Indian tobacco, not that of the white man. (I asked Fritz if when he smoked the M.M. blew the smoke upward, but F. said he the just the same as when he would smoke ordinarily, meaning that there was nothing different or unusual about it.) When he gets through with that smoking he goes down the mountainside. Sometimes he gives out on the way and has to take a rest and sit down for a while for he is weak with hunger. After a while he may want a drink of water but he cannot have it. He may smoke while he is resting but that is all he can have to comfort him.

He carries his beaver skin under his arm and some sticks to burn in the sweat house. He carries them so that the sticks are resting on his  shoulder. He goes to the sweat house and puts the sticks into the sweat house hole. He takes off his clothes and other things and puts them into the other house and goes nude into the sweat house and makes the fire and then goes and washes himself all over down at the stream or spring. Always he carries his pipe and never leaves it. After a time he may lie down. The girls cook his supper of boiled acorns and fresh salmon, a small one which is laid on sticks close to the fire and cooked for a long time (roasted, you know). It cooks pretty good. The different names for acorns of different kinds, the *moniyata* which is the kind of acorns the Karuk use for food, the *hānpōt*, the *axavān*, the *yā'ish*, and the *kānsi'ip*. (Unfortunately I did not get from Fritz which came from which oak trees).

Before the M.M. begins to eat the helper goes out and sends everyone away. "He eats his supper," he hollers <sup>loudly</sup> outside. After a while he finishes and washes once more, three times and coming back he takes that little stick, (always for a count, for he takes a new one each day for ten days, and he combs his hair with it and thrusts it into the little mound with the others. At the end of the ten days he pulls them all out and goes up the hill with them.) He also uses the little stick to help take the water off and then he returns to the sweat house. He says to himself "Chimivaram"- pretty near time.

The fourth place he goes to to make the fire is known as Axávanuk-wásrikam. This is pretty nearly the same place as Axávanuksūnnuk. They are not very far apart. He makes the same preparations of washing and painting himself. Fritz says that the arrow shooters follow the M.M. every day, not only beginning with the fourth, and that they have a target where they hold a shooting match at each fire place.

The M.M. does the same sweeping. I asked F. what he was thinking as he made the fourth fire and he replied that he does not think anything in particular as that which he is supposed to think has been forgotten. (F. was five times M.M. for that place and was <sup>told</sup> ~~said~~ something to say but he could not understand what it was. After the fourth fireplace was swept the M.M. sat down and waited without building the fire, until the shooters came up. There were twenty or thirty men in all and they would bet <sup>wildly</sup> ~~like~~ hell as to who would win. Nowadays they bet white man's money but in the old days Indian money. They had bows and arrows and shot at a little stick set in the ground which was fixed a long time ago. Nobody knows when was the first time this custom was decided upon and the stick was fixed but it is there at Axávanukwásrikam. A man must get five points to win. All those fellows came up to where the M.M. was and to where they could see him. If they were not to come he could not remain alone. He had the wood all ready for making the fire. The men came up and ~~shot~~ <sup>sat</sup>

Finally. Somebody says "Make the fire" or Chimminukhik a'a. Now fix it fire.

After a while he makes the fire but he does not say anything and then he smokes. Only one man can see him do this for all the others are afraid to see him. They hide their eyes for fear of evil befalling them. Only one man watches him all the time, a past M.M. After a while that one says That fire is a bully big fire He'etch a'a and then after a while big fire

that man says "Going down" -tōpfak! And after a while all them fellows say "Wake up! Stand up! He! He! Matenikevri'ik he'esh. Then everybody I wish me is old man. shouts. Always this is said. Then the M.M. goes down carrying the sticks for his fire as before, but the shooters remain and later shoot at the mark furiously: while one of one side is shooting the opposition cry to the arrows Hesthuk! Hesthuk! Hesthuk! They shoot for three hours shoot astray shoot astray shoot astray.

and then some fellow says shoot right here and puts a stick in the ground.

He calls Fai'ok kunih'shiri . Sometimes they shoot pretty close. Then Shoot right here he shouts Kuvāh! meaning "You shot pretty close." And then after a while other fellows say "Let's quit"-Chimminukōh. "No!" Pu'wara.

So they shoot again and after a while some win everything and call quits. They say "I am hungry." all agree and they quit, and go home.

After supper the M.M. washes four times. Other men then come to the sweat house and he goes to sleep. If no one should come then he must remain awake. In the morning wood is brought by some of the others and the M.M. goes out and then the others sweep out the house and tidy it and make big a/fresh fire about seven o'clock for there has been no fire during the night. Then the M.M. goes back in and he says Chimminukōh- Pretty near time.

This side of Ishipish (i.e., toward Orleans) a long time ago the coyote was just like the Indian, all classes of Indian. The coyote says "I'll make a medicine man this time" and he says "Let me go and wash the first time." Then fellows say "All right". The coyote says "Next year

you fellows get M.M. This year I get M.M." Well, coyote pretty smart. He goes and washes and runs fast and comes quick. Afterward he says, "I guess I can't eat one day. I guess he can stand it ten days, can't eat water, nothing ten days. Coyote says "I can do it. For ten days I won't drink water, I won't eat anything." Then fellows say "No, but next year I don't, know who get M.M. Nobody can stand it ten days, never eat, never drink water." He says, "I can do it." They all get mad, at him and say "Nobody can do it next year." Afterward on the next day Coyote was coming over this side a little above Ishipish. Everybody is coming over to go and shoot at the mark. Somebody says "Where is that M.M.? You better go and see him." Another fellow is going after him. Says "Where is the M.M.?" He don't talk. After a while they go to look at him and Coyote lies down and someone says "What is the matter?" Coyote waved his paw and did not seem to be able to wake up. He was too weak with hunger and very dry. The other man says "Going down." The other fellow says "You fellows make a fire and another fellow makes it. After a while another fellow says "We had better carry him down on our shoulders." Coyote could not move and so they took him home and gave him his supper and some water. After a while he began to recover and said "I thought I could make it but I couldn't." And so after that they got someone else to be the M.M. since Coyote could not endure it.

Well, at this time on this side of Ishipish Falls there is a rock which the people call Coyote, because it is here that Coyote turned into a rock. Now that is the place where the M.M. makes the fire on the fifth day. It is known as Ishipish or Fih'nefusānni'ak  
coyote lies down

The same procedure is followed as before in the making of the fire. The M.M. sweeps the place, makes the fire and says nothing. Everyone follows him and do not let him out of their sight. There is only one time when they may not see him and that is the first time, when coyote was a man. Now everybody (presumably only men, though) goes along and shoots



at the targets. Nobody eats any breakfast. But the people who follow the M.M. do not watch him. They hide their eyes. Only one past-M.M. may watch him. And after his return and supper on the fifth night the M.M. washes five times.

The next day, the sixth, for the second time the M.M. goes again to Chénutch. Now he calls the place Ma'a. About three o'clock in the morning of the day that he goes to Ma'a everyone is astir. The M.M. digs up a round stone from beneath the floor of the sweat house. It is pretty slow work and takes about half of the night. He may sit down idle only three hours of the night after the rock is dug up. He makes a little hill and sets the rock upon it and with his feet on the rock he lies down again at that place. After the three hours are up he again buries the rock three feet deep. The next year on the corresponding night of the ceremony the rock is exhumed again. Elsewhere the Indians do not know of the rock's existence but the Indians of Fatemiin and of Ishipish know. None of the Indians know who made the sweat house at Fatemiin, for it is very ancient.

After a while daylight comes and everyone is up. In the old times when they saw the rock everybody cried for the rock is very very old. (Fritz says 1000 years). But he thinks it was made right on the spot. There is no legend of its having been carried. No one really knows where it came from. It is a fine white rock, flat on top and pointed underneath. After it is covered again the big rocks of the floor of the sweat house are replaced, and after a while the people go up Ma'a. About sunrise all of the old men and even some old women, inadvertently, may pick up rocks and throw them. But there is one man who acts as a kind of policeman who is watching all around. If he sees anyone throwing stones he whips the with a whip made of deer sinew and they must not cry, only laugh. If they cry bad luck will come to them as it will if they are not whipped. When the person is whipped the bystanders tell him who threw the stone.

Tu ay shanuv<sup>a</sup> If the person who threw the stone is punished the accident or bad luck

bad luck is stayed.

The M.M. then goes up Ha'ga. All day the old people stay at home and do no work. They do not bring in wood. The shooters follow the M.M. He is called Ikxareya' ahar <sup>sacred person</sup>. After a time everyone goes up to shoot at the target, the old people and all and the M.M. waits until they all come up and then one of the men tells him to make a fire and he makes it while only one man watches him, as before. Then the M.M. smokes and the fire burns and becomes a roaring bonfire. After a while the man who watched the building of the fire says Kam' tuwar' ta karuk, "he has gone up" meaning the M.M. On the same day the M.M. on his way home prepares wood at two places, one on his way back for the last day place which is above Frank Offield's about two or three hours' walk. He is all alone there. About sundown he returns alone to his home and the girls have the boiled acorns ready for him. When he arrives he stamps his foot outside the house and the girl who cooks his food must not look at him. She covers her eyes. He takes off the little skin blanket and hangs up the beaver bag, goes into the sweat house and makes his fire with the wood which he has brought down from the mountain and washes. He then has his supper and washes himself six times.

On the seventh day he goes above Luther place to a spot called <sup>Nobody can go now (nowadays?)</sup> Ashipak! nan. Nobody may go with him on this journey. It is a long way. Fritz has never gone but Hackett has. The shooters used to go. After his return the M.M. washes seven times after his supper and the seventh little stick is used to comb his hair and is placed with the others in the little mound.

On the eighth day he goes a long way up, two miles above Frank Offield's to Akunih' ram. He starts about nine o'clock in the morning. There are two places where he prepares wood, one at Akunih' ram and the other at the place of the fire on the last day. He goes all alone. F. does not know if the M.M. has any special thoughts or words there. After

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he reaches the spot he waits for the shooters who follow him and he smokes while they shoot at the target. After he has made the fire

he starts down homeward alone. It is pretty nearly dark when he reaches there and gets his supper. This night he goes way down to the river, and not to his usual hole by the spring to wash, and he washes only once because it is too dark. After he comes back he remains an hour outside the sweat house and combs his hair outside. Nobody knows why on this night he combs his hair outside, but he carries the little stick later into the sweat house and deposits it with the others in the little mound. Then he goes in to the sweat house to sleep, if someone comes to keep watch for him, otherwise he may not sleep.

About four o'clock in the morning of the ninth day everyone is up. Some man makes the fire inside the M.M.'s house where his food is cooked and he eats. It is a big fire. Just as long ago, so today two young girls would go into the house and pound acorns and during the day would take them down to Sandy Bar. After a while they go up the hillside and pack wood in a basket down to Yuxtu'yruk, the M.M.'s place on the flat near Tintin's house. The M.M. uses it all night. After a while the girls go up again to the house and dress up. They comb their hair and paint their faces red all over. Sometimes they make a black line from the outer corner of each eye down to the edge of the jaw near the chin. They wear great strings of Indian money around their necks and waists. They are pretty good looking girls! Woodpecker scalps are braided into their braids of hair which hang from behind their ears over their shoulder and down in front. They each wear an Indian basketry hat. Their dresses are made of buckskin and the fringe is embroidered with colored grass (or quills?). They are barefooted. These girls are called the *ihikwángas* (fixers). The deer hoofs are called *axárán*. The girls travel all night back and forth between the house and the flat or bar. They may remain above an hour or so and then at the bar about the same

length of time. Some small boys also go with the girls and they do not eat, either. They are painted also in the same ways as the girls and are called Kópikariwángas. If one who is staying under inadvertently sees the M.M. he may bribe these little boys to charm off the bad luck which would otherwise surely befall him. That is why the little boys stay up, to bring good luck. Fritz does not know what the girls do down by the bar. They merely go back and forth. Lots of boys make a big fire in the M.M.'s place but they never eat anything all night though in the morning they receive some breakfast.

On the morning of the ninth day the M.M. goes into his house about six o'clock and after a while the young men sweep all around outside while he waits inside. All the boys are all right. After a while in the other house they paint themselves all over. They want to go way up to the place called In'kiri which is about a quarter of a mile up on the hill above Offield's. (Fritz does not know any white man's name for it.)

The M.M.'s body is painted red all over and a big thick black line about two inches wide is drawn from ear to ear across the nose. There are the same black marks on his legs and arms as usual, but wider. The forehead line is narrow. After this is done the M.M. puts a feather on his head and all is finished. He goes outside. One man begins to watch him - a past-M.M. Another man outside shouts loudly to the people "You had better take care now, the M.M. goes on. Ikkareyárár tuváran kik'itchún'we." Sacred person goes don't look.

He, the M.M., wears a huge blanket of deer skin over his shoulders and a belt holds it from the ground. Way down on the bar he has fire sticks and he has dry grass, lots of them, in his beaver skin sack. He makes a fire, a little bit of a one and does not sweep. The other man has already brought there a big piece of punky rotten wood and the M.M. puts the grass inside of this big piece of rotten wood so that it smokes all day inside. It does not burn up quickly, but if there were to be a high wind it might burn up quickly. The other man does not go with the M.M. for he does not

the wood of which he has already prepared a great quantity there on the two preceding days. He piles and piles up the wood, on the bottom all the big logs about eighteen inches in diameter and on top all the smaller ones so that it is just a big rounding heap and when he has finished it is a big pile. About eight feet away he makes a hole deep enough for a man to squat in with his head and shoulders above the level of the ground. Then after a while he makes the fire and sweeps a big place more than fifty feet long. It is a big place. He has a helper to help him sweep, who is called the imusan, who wears a rope of woodpecker scalps around his brow and an upright eagle feather at the back of his head. He has three little baskets made by the girls that day and in them he carries Indian tobacco which he scatters out, a handful at a time, calling "Hey" each time on a long note.

The M.M. does not talk. When he wants anything done he motions to the helper. He makes a big fire and then gets in to the hole. A row of brush is placed in front of him between him and the fire. The fire is so hot to endure unprotected. He is covered by the big Indian blanket, even over his head to protect him from the heat. After a while the fire has burned down. The M.M. watches the time by the sun and knows what hour it is going down. He climbs out of the hole and fills it with the dirt which has been taken out of it. Each year the dirt is taken from the same place and then put back. The M.M. thinks to himself "Maybe I can make it easy by tonight." He goes slowly, goes slowly. (Presumably

is very weak from the long fast, the arduous labor and climbing of the past ten days and the sweating he has had by the fire.) The past-M.M. waits for him and meets him and the two go down while the other man, the helper, follows far behind. Way down at "Intin's place" - *Uch'erariv* - that is the time that the helper calls out loudly to the people.

*Uch'erarar itupik!* Going way down he calls again the same thing.

Way down there is a little hill of sand and the M.M. takes

his stand. The Fast-M.M. has also placed there an Indian chair of wood. No one may look toward this place nor touch it. The M.M. stands there all night and gazes on Medicine Mountain scarcely moving at all. (Now in these degenerate days he moves much, he isn't much any more.) After a while after the M.M. has come down from the mountain about eight o'clock in the evening, he has his beaver skin sack filled up with little sticks, (Fritz does not know what kind) and no one wants to look. They cry to everyone to hide their eyes. Kik'itchan-we. With these little sticks the M.M. makes a fire at Tuxtuyrup, the place. Nobody watches him, even the helper hides his eyes. When the M.M. has finished and the fire burns down the M.M. takes a handful of sand and throws it on the helper, who, feeling it, cries out Chimmikik'piruravla-we or everyone may see him now, and everybody looks at him. And then everyone cooks supper, the women, men and all. It is a big feast which lasts a long time. There are too many fellows, Fritz says. They eat pepper nuts, all kinds of salmon, dry salmon, eels, sugar pine nuts, deer meat, acorns and everything good. They eat all night. Those who come from far away may have no beads unless they have friends with whom they stay. The M.M. abstains from the feast and merrymaking and stands all night by the little sand pile. In the morning he goes up about 5:30 to the sweat house and walks slowly at first but as he comes near he runs fast. And he takes off his clothes and paint and washes himself well once and he enters and sleeps pretty nearly all day and when he awakens he may eat of any kind of food. After a while he may go any place he chooses, although sometimes, if it is the first time that he has served as a M.M. he remains for ten more days in the sweat house. If he is a real (old and experienced M.M. he only stays about five.

Fritz says that there are only nine places where they make the fire now. If the M.M. feels able to he can do one place twice. If they have not calculated the moon exactly right and finish a little ahead of it they build more fires, but if they find that they have started late

they may omit one. If the M.M. is a new man, after standing all night he must start in bathing as before and must bathe for five days just before and after eating and each time he makes a comb stick. When he returns to the sweat house he smoothes these down with the sharp edge of a mussel shell. When he is through staying in the sweat house he gathers up all the combs and carries them to a hollow tree above the sweat house and leaves them to decay.

After the feast on the ninth night everyone prepares for the Deer Skin Dance, which is danced while the M.M. stands by the little sand mound and the fire, keeping watch. This averts bad luck and keeps him awake. His two girl helpers sit beside him but they may partake of the feast while he may not. The Deer Skin Dance is danced only for one night.

Some Details Concerning the Fire Ceremony,  
Tintin

The rock under the floor of the Sweat House is called the M.M.'s chair- Patavenan Ikriiviki. The night before he goes Ma'a he digs it up and sits on it until dawn, placing it over the spot where the hole was, after he has filled it in. At dawn he buries it again in the same hole. The M.M. does not cry when he takes it out but the old men cry. They believe that if the rock is exposed longer it will rain and rain. When the M.M. sleeps in the sweat house he may only lie on his side and never stretch out both legs at once. One must be doubled up. He may never turn on his back. He must sleep on his left side because he may not face the graves which are above, so he must face down hill. He has only one place in the sweat house where he may sleep and his head must always be toward the south. (This would make him lie on his right side as far as I can figure it out.) The reason for this is lost in antiquity.

Down at Amaikiaram was supposed to be the strongest of all medicines and Natemiin comes next and then Orelans. Clear Creek was the weakest point. Amaikiaram is right across the river from Ike's place.

The Salmon Smoke at Amaikiaram was supposed to be the strongest thing of all. Tintin says the Fire Ceremony must be made or else there would be big snow and much sickness.

Akwaktanakoha- My head aches