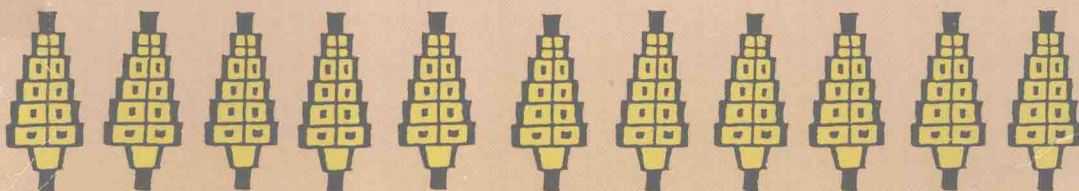
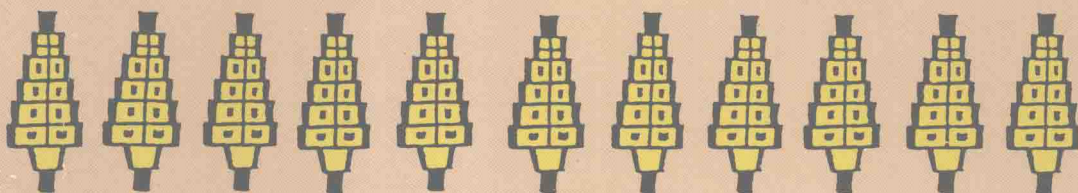
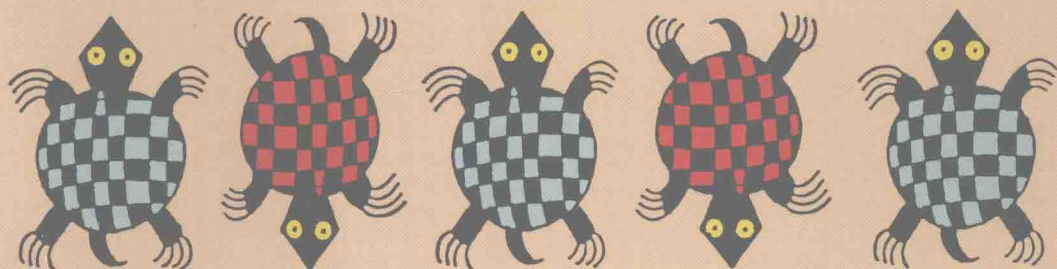


TAOS TALES

Elsie Clews Parsons



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Preface

The January moon, not before, is the time of year at Taos to begin story-telling.¹ There is, as elsewhere, a taboo or quasi taboo against telling tales (*łatsiana*)² in summer. "If we tell stories in the summer time, they say that it will snow"—and the speaker added, "but I do not believe it." The more credulous assert that story-telling in summer would bring cold. The Isleta-Zuni-Hopi sanction against summer-time narration, that it attracts the snakes, appears unfamiliar.

As usual the evening is the favoured hour of story-telling. On winter evenings, when one of my middle-aged informants was young, grandparents would assemble their relatives, in his case there might be twenty children. Each boy would bring with him two sticks of firewood. All would sit around the walls, and each in turn would tell a story. They liked to have the one with the biggest or longest story start; it might take half the night. Then, as they grew sleepy, others would tell short ones. As it grew toward daybreak if somebody was in the middle of a story, any one present who knew how would say, "Let's make him [the unending story-teller] *łamopölu'na* (fæces roll up)." Then they spread a blanket on the floor, put him in it and bundled him up, tying him in. Four or five would carry him out to the refuse heap, the heap of the dead, and roll him down. If he could free himself and catch somebody, that one in turn would be bundled down the slope, and the others would all run back to the house.

While taking the "bundle" out from the house they had a song to sing which they kept up until they got to the refuse heap:

*pəpapau'lu*³
deer hair bundle
*paxöy'fi'alu*⁴
pumpkin seed earring

¹ At Picuris the season is identified with the ceremonial period of staying still, while Earth is asleep (Harrington and Roberts, 293) and I surmise this is so also at Taos.

² Łaciana (T). Tales are also referred to as *piuchaiana* (p_iwc_iay'ana, death talk. T.). "Dump telling," an informant translated. At Taos, as throughout early Pueblo territory, the dead were buried in the refuse mounds.

³ p_iɛ- p_io + ʔ, deer hair ? (T).

⁴ p_iox_iəp'ial'una (T).

The conclusive word in narration is *kōiw'ēkima*, you have a tail, or *tenkkōiw'ēkim*, so then you have a tail,¹ which is directed to the one whose turn is next and means "you must tell a story to take it off, so it won't freeze."

Tales open in characteristic Pueblo style by naming the personages and the place they live. Frequently the place name is *tulata*, at the cotton-wood.² Ruined towns are not referred to as in tales of other Pueblos.

Very striking although not unique among Pueblos is a combination of migration narrative and song. In a series of localities the tale personage repeats his song with slight variations. Virtually this is a conte-ballad.

Tale character or content partakes of Plains Indian type as well as of Pueblo Indian type. Yellow Corn woman and Blue Corn woman are, of course, Pueblo personages and several tales are variants of familiar Pueblo tales. There are a number of tale elements or incidents also which are characteristically Pueblo. And yet some of the tales most familiar among other Pueblos appear to be unfamiliar at Taos, e. g., the tale of the war gods and the stuffed bear (found too among Pawnee),³ of the theft of lightning and thunder, of Coyote seeking salt, of Coyote's false tail. On the other hand Coyote bulks larger in the following collection than in any other collection of Pueblo tales. Both as trickster and culture hero or pseudo hero he takes the same place in Taos tales as he does in Plains tales. In particular the Plains tales of Rolling Skull and of the still more widely spread tale Coyote Tricks his Daughter stand out conspicuously as not having been recorded, with one exception, among other Pueblos. In view of the hypothesized early relationship between Tanoan and Kiowa, the five or six Kiowan parallels are of particular interest, although the parallelism may well be due to recent contacts, direct or through Apache.

Coyote Tricks his Daughter, Eye Jugglers, How the Deer Got their Spots, Bungling Host, Coyote Believes the World is on Fire, and the Spanish tales Holding up the Cliff, Cheese under Water, Coyote Kills his Wife, and Gum Baby are among the sixty-six tales of the Coyote cycle recently recorded by Dr. Opler among Jicarilla Apache. In view of the centurylong contacts of the Jicarilla with Taos and the intertribal

¹ *kōyx^w'ēkimā*: *kōy* = *kōwi* - 2d person sg. prefix *kā-* + *-wi-* narrative prefix; *x^w'ē-na*, tail; *k'imā*, it has been placed. *teng* for *t'enga*, then, so then (T).

Same nominee in Isletan and Picuris tales.

² *t'ulota*, cottonwood-at (T). Possibly a reference to Cottonwood-bird-pueblo-place (in Tewa, Tekeowinge), the place where in Tewa myth all the people lived after the Emergence and before they scattered (Parsons 4: 15 n.7). But see p. 30.

³ Dorsey 2: 92.

loans it is surprising that there are no other tale parallels. Are we to infer that pottery technique, for example, spreads more easily than the folk tale? Since the early part of the sixteenth century Pueblo pottery has not been made at Taos, only Apachelike pottery (Mera).

In Taos culture there are many Apache-Plains traits or characters other than pottery or language: Bilateral descent and clanlessness; exclusion of women from the ceremonial life; marked separation of women from warriors; comparatively simple ceremonialism; comparatively indifferent craftsmanship; buffalo hunting; details in dress and headdress of men and of women; aggressive, self-assertive, comparatively individualistic temper or character. In physical characteristics also Taos people are said to approximate Plains type. Indeed, except for their houses, Taos people might well pass for Indians of the Plains. Other Tanoans have been more exposed to typical Pueblo culture but they too, Tewa and Towa, are quite well differentiated from Keres, Zuni, and Hopi. Perhaps the Tanoans did come down from the north, as Harrington asserts, from an area also occupied by their remote linguistic relatives, the Kiowa. At any rate in Taos different Indian cultural strains are quite apparent.

Mexican neighbors as well as Apache and Plains tribes have contributed to Taos lore. And, as elsewhere among Pueblos, the contributions are, so to speak, in different layers: there are stories which have been recently acquired and are comparatively unassimilated, and there are stories of an older acquisition, more assimilated. These stories are thought of as of Pueblo origin, although most of them are given a foreign setting, usually Apache. Apache chief will take the place of the king in the Mexican original. In the indubitably European tales of Faithful Wife and Woman Warrior the narrator was so convinced that the tale was Indian that he proffered the assertion that the medieval punishment of tying a criminal to the tail of a horse was the ancient form of Indian punishment.

In 1937 Dr. G. L. Trager took my manuscript with him to Taos and in the course of his linguistic work checked its terms, enabling me in many cases to make corrections or closer translations. The terms as recorded by Trager are given in footnotes followed by (T). The phonetic key is: a as French *patte*, e as in *let*, i as in *police*, o as in *hot*, u as in *rude*, ə as midback unrounded; ɶ, ɛ, ɪ, ɔ, ʊ corresponding nasal vowels. Straight stroke *before* vowel 'a—main normal stress; lowered straight stroke, a—secondary normal stress; á—high tone; à—low tone. Consonants: b, c (as ch in chat), c', d, g, h, k, k', k^w, l, l̥ (voiceless l), m, n, p,

p', p', r, s, t, t', t', w, x (as German ch), x^w (like Spanish ju in Juan), y (as in yet), ? glottal stop (very weak).

I have also to thank Dr. Trager for versions of Gum Baby and Coyote Tricks his Daughter given in text in the Appendix.

Many years ago in recording tales at Zuni I learned the familiar fact that esoteric practices or terms are referred to or used freely in storytelling which would be withheld from a questioner. Similar attitudes are shown in connection with Trager's checklist. Trager's informant would not translate *łachi*, the term frequently given me for thunder and for kachina. (But Trager got the form nałacit'əotuna, thunder, na—place prefix, łaci, and an unidentified element.) łaci (łatsi)¹ may be a variant of kachina or it may be the matrix term, a point bearing perhaps importantly upon the history of the kachina cult. Terms for medicine man, for medicine bundle, and for supernatural power were also withheld from Dr. Trager, also terms for various supernatural beings, for the Scalp dance, for the "other world," and even for parrot, that bird of precious plumage. The younger Taos men have been very strictly trained, and undoubtedly they are more aware than their seniors of how much a single word may betray.

¹ The variation between the pronunciation ts and c (ch) is not significant in Taos, and Trager uses the letter c "for the single sound unit which may be one or the other or something in between, depending on the speaker."

1. The Kachina Suitors and Coyote

Those people were living at *tutata*, at Cottonwood, *iatsulekweama*,¹ Yellow Corn young woman and *iatsolekweama*, Blue Corn young woman.² In the cottonwood tree was living Nighthawk (*notakaiena*)³ their husband. He was a great hunter. He would go out to hunt early in the morning and late in the evening he would come home with a whole deer which he had tied up by the legs in a bundle. Thus living, two boys were born to them. When they grew up old enough to know they asked their mothers (*inumk'anöma*)⁴ who was their father. Their mothers told them that Nighthawk was their father (*inumt'âmöna*)⁵. Then they asked their mothers to make them bows and arrows. Their mothers said to them, "We can not make the bows and arrows, but you can go to your grandfathers (*manumtabulina*)⁶. They will give you bows and arrows. Go eastward (*töibuya*)⁷! That is where they live. There they will give you bows and arrows." So they went. When they got there, the watchman (*xina*)⁸ came out, he asked them what they wanted. The boys told him that their mothers told them to come there to ask their grandfathers for bows and arrows. So he took them in. There they were sitting in the room. They all welcomed them by saying, "*Kimowaiina yianyo manlai*,⁹ our sons, here you two sit down. Why are you here, living at the cottonwood where your home is, your mothers being Yellow Corn woman and Blue Corn woman?"—"Yes, that is so. Our mothers told us that Nighthawk was our father and that our grandfathers were living here, at the Big House (*tölaai*)¹⁰, in the Lake. So we asked our mothers if we could get bows and arrows from you here." Then all answered, "Yes,

¹ *iäc'ulek^w'iame*, corn-yellow-young woman; *iäc'ölek^w'iame*, corn-blue-young woman. *k^w'iamena*, archaic for young woman; *fiw'ena*, woman; *k^w'il'ena*, girl (T).

² These two figure frequently in Hopi and Tewa (First Mesa) tales, also in the tales of eastern Tewa. For their representation as Hopi kachina in the Winter solstice ceremonial, see Fewkes, Pl. LX.

³ *n₁üt₁oke[?]'ena* (T).

⁴ *änäm₁k'anema₂* (T).

⁵ *änäm₁tö₁m'ena* (T).

⁶ *manäm₁t'alufina₂* (T).

⁷ *t'äybo[?]oyä* (T).

⁸ *x'ina* (*x'inema₂*, pl.) (T).

⁹ *kim[?]üwá[?]inä y'ian[?]oy man[!]oy* (T).

¹⁰ *t₁äl'ö[?]oy*. See p. 20.

here we are, your grandfathers. You have found us. And you will get your bows and arrows here." Then the guard (*p'ó'watana*)¹ went into the east room, he got the bows and arrows. Next he went into the north room, he got a big mountain lion skin quiver (*hemłahaiklumuna*)² full of arrows. Then he went into the west room, he got fruits (*p'ěana*)³ of all kinds. In the south room he got some wild asparagus (*p'asiuna*)⁴ and many edible grasses. Then they packed up all those things, they said to the boys, "Now you have what you desire. Take these fruits to your mothers!" Of the corn they were told to husk the green corn to throw just outside of the house for the people (*nałentaien*)⁵ to see it. (They would be surprised, it was winter.) So the people when they saw the husks, they wondered how the green corn husks came there, the time being the middle of winter, in the man moon (*sen pana*)⁶ (January). Then the following day the two boys wanted to go out hunting. Their mothers described to them the prints of the animals—rabbits with small prints, jack rabbits with larger prints, deer prints larger and split-foot, and elk prints the same, but larger. Their mothers said to them, "There is only one way you should not go in your hunt, that is northward (*tö'ota*)⁷." They went, in the evening they brought in some rabbits. On the second hunt they went westward. They got smaller game, like squirrels and other little animals. They brought them to their mothers. Their mothers said to them *inu'we'*⁸ Next they went down south. They got some deer and brought them to their mothers. They received them and said *inu'we'*! Then they talked about going northward. Younger brother said to Elder brother (*p'a'p'ana*)⁹ "You remember that we were told not to go northward." Anyway, Elder brother decided that they should go and see for themselves and find out what would be the outcome if they went northward. Younger brother was unwilling to go, but he obeyed Elder brother, saying, "It is naughty (*ha'p'anna*)¹⁰, we are forbidden to go but

¹ See pp. 25, 32. Not "recognized" by T's informant; possibly a ritual term.

² x₁emłox₁oył₁uomł₁una, mountain lion-big-skin-arrow-bag (T).

³ p'əo'one, fruit, ripe seeds, ripe corn (T).

⁴ p'ös'jwna, wild celery, watercress (?) (T). See Parsons 10: 24. See p. 10.

⁵ t'oynemą, people (T). The first part of the term, nałen, nałe, nała, which is used repeatedly, was not translated (T). I infer (see p. 20) the compound term means human beings in distinction to supernaturals, as Zuni would say "cooked people," or Spaniards, *humanos*. Cp. Athapascan *dine*, people.

⁶ s₁əonp'ona (T). See Parsons 10: 83.

⁷ t'əwt'ə (T).

⁸ Expression of pleasure used on receiving rabbits, deer meat, etc.

⁹ p₁op'ona (T).

¹⁰ p'₁apawámą (T).

you want to go anyway.” Then Elder brother said, “Men should use their eyes and see what may come of it.” So the next day they went northward. When they had gone half way, Scabby Fox (*hēlwi tú'wana*)¹ called them to come where he was, saying, “My younger brothers (*anumpaiyu-waina*),² let us talk as men (*sēunchaanai*),³ and then you will go on.” So they went to him. And Scabby Fox said to them, “Why did you come up this way? Were you not living there in a good home at the cottonwood with your mothers, Yellow Corn woman and Blue Corn woman, and with Nighthawk, your father?” Then the two little boys replied, “Yes, that is the way we live, but we come out this way to hunt.”—“So, my sons,” said Scabby Fox, “Sleep with me tonight, then go in the morning.” They did not want to stay, but Scabby Fox kept urging them to stay. After a long talk they consented to remain with him overnight. They went to bed and Scabby Fox watched them go to sleep. The boys slept and Scabby Fox got up and took off his scabby shirt and put it on the boys and took their clothing of fine buckskin. So Scabby Fox put on the clothing of the boys and at daybreak he went to a creek. He lay there to wait for Dogwood-of-the-Plains girls (*pata kwilenōma*)⁴ to come down for water. These girls many young men had tried to induce to be their sweethearts (*piad'sina*),⁵ but they would deny them. So Fox talked to the girls, he tried his best to get them to let him be their sweetheart, but it was impossible to get an answer from them. So the girls filled their jars of water and walked up to their house. They told their mother that down at the creek there was a nice young man (*ulataana*)⁶, but that they did not listen to his talk. . . Later in the day the fox was taken up by the Dogwood-of-the-Plains girls to their house. There he became the husband of the Dogwood-of-the-Plains girls. At nightfall they went to their room to sleep. All night they teased and joked, he did not sleep. Towards daylight suddenly he went to sleep, very soundly. And the girls slept too. That morning the mother of the girls went down to the creek for water.

Meanwhile the two boys woke up. They were badly dressed and they were trembling. Their bows and arrows were made of ordinary wood.

¹ *tux^w'ana*, fox, coyote: coyote is more specifically *c'un'ena* (as proper name, *c'un'e*), but *tux^w'ana* is also used; in Picurís, Sandía, Isleta, the words for coyote correspond to *tux^w'ana*, not to *c'un'ena*. *hēlwi* perhaps *həol*, sick (T).

² *anamp'oywá'inā* (T).

³ *səonc'iaiyá'i*, men-let's talk-as (T).

⁴ *pōto*, on the earth, plains, *k^w'əlenemā*, girls (T).

⁵ *p'ia'as'ine*, heart-sweet ones; translation from English? (T).

⁶ *uləfə'ena* (T).

So they went out northward. As they were going along they came to a creek. Here they met the mother of the Dogwood-of-the-Plains girls. She asked them what had happened to them. They answered that Scabby Fox had played them a trick by giving them his scabby coat and taking their clothing, their bows, arrows and quiver. The old woman (*kliuna*)¹ said, "My sons (*anumukaina*)², that fox is not good." Then the woman took the boys up to her house. There she asked them again what had happened to them. And they told her what had happened to them and who they were. Then the old woman called out from the top of the house to the people (*nałataine*) to gather. So they promptly came to her house. Then some men with clubs went in to the house where Scabby Fox was having his good time. So they clubbed him. He jumped, as he jumped he shit out all over, on the floor and to the walls, even to the beds and over the two girls. They threw their clubs at him, but missed him, he was too swift. He ran outdoors and out to the fields. Then he turned back toward where the crowd of people were, hollering and laughing at him and ridiculing the girls. Then he turned back and with his hand raised to his eyes, looking toward the people, he said, "So many young men (*ułalanu*)³ of the *nałatain* have tried to be sweethearts to the Dogwood-of-the-Plains girls, but I am the first to be their sweetheart."⁴

Then the people sent the two girls to look for the two boys with the fox's scabby coat and to bring them up to the house. So the girls went down to the creek and brought them up. They wrapped them up in their best blankets, and the people went to work over them. They rolled a knife wheel (*chiatawena*)⁵ over them in order to cut to pieces the scabby coats. When those coats were taken off there appeared two nice boys. So they made the two girls wash their heads and bathe them and dress them clean. Then the crowd of people made a surround to catch the fox. They caught him, and took the boys' clothing away from him and gave it to the boys. And the people gave back to the fox his own scabby coat. Then the boys went back to their mothers at Cottonwood. After they got there, their mothers said to them, "We told you not to go that way. You were a very long time away." Younger

¹ *h̄w̄ḡùʔuna*, woman-little, the old woman (T).

² *an̄am̄ʔùk'oyina* (T).

³ *ùłełena* (T).

⁴ Compare Taos, Espinosa, 126-127; San Juan, Tesuque, Parsons 4: 147-148; Tewa (First Mesa), Parsons 4: 242-246; Hopi, Voth, 157-159; Wichita, Dorsey 1: 35.

⁵ *c̄iat'awana* (T). A variant on the hoop to bewitch or restore, familiar in Pueblo tales.

brother said, "He is to be blamed. He urged me to go northward, and that is what happened to us through the fox exchanging his scabby skin for ours."

(How did you make out, our mother (*hi kōnapoa anumkana*)?)¹

Variant

Yellow Corn young woman (*iatsulekwema*) and Blue Corn young woman (*iatsolekwema*) were living. They were very pretty. The boys came and asked them to marry them, but they did not want to marry them, even when they were *łachi sōanenem*² (kachina men). Then Coyote put berries on his head and chokecherries around him and went to them. They took him to their house and spent the night. The people took the bows and arrows to shoot him. One man went in and saw Coyote sleeping between the two girls. Coyote heard him and jumped down the ladder and ran and hollered to them, "I am a friend of Yellow Corn girl and Blue Corn girl who would not take you. I am Coyote who knows them." Then the *łachina* sent hailstones (*iakane*)³ which fell and struck him in the head and killed him.

2. Seed-marked Boy Destroys the Giant

At Cottonwood were living *tątōāōwia*,⁴ Seed-marked boy,⁵ and his grandmother. While living there the grandmother would go every day to bring in sticks of wood on her back. Every time she went she told her grandson not to go northward. The boy would play about the house. After a while the boy thought he would find out by going north why his grandmother told him not to go northward. So one day he went north-

¹ *h'i kənap'uo ąnamk'ana*, how you disappeared (in sense of got through?) our (dual) mother (T). There were three of us present. I do not know whether the query referred to how I recorded the tale or to my trip which was secret and not quite safe.

² *łacis'əonenem*, ?-men (T).

³ *łək'one* (T).

⁴ As is called the ear of corn which has a lightning mark on it, i. e. a red and white zigzag. See Parsons 10: 74 n. 8, 109. *Tątōāōwia* corresponds to the little war god who is represented as a corn kachina among the other Pueblos. The Lightning-Corn ear People or Water kiva People of Taos are associated with the kachina. *Tątōāōwia* is also Lightning. The War Brothers burn the giant who has tried to burn them, in various Keresan tales. Compare, too, Cochiti, Benedict 1:19. Compare Tesuque, Parsons 4:98; Hano, Parsons 4: 278-279.

⁵ *t.ąt.ə?əwyu* (T). My informants translated Printed-red boy or Spotted Corn boy.

ward and found out that the giant (*toiłana*,¹ person big) was always around there. He learned that the people, men, women and children, never came back to their home because the giant was catching them and eating them up. So the people were diminishing all the time. They did not know what was becoming of them. Now Seed-marked boy was caught by the giant, and taken to his home. His home was *antoitaenta* (*ant'oyłoʔiɛnt'o*, his-giant-feet-at). (It is a big, high, impassable rock.)² When he was taken there he was bound hand and foot. The giant went out to gather stumps, he laid the boy underneath and piled the stumps on top of him and set fire to the stumps for Seed-marked boy to cook. Then the old giant lay down alongside his blazing fire, waiting for the boy to be roasted to eat him. He sang,

tą'töä'wia tą'töä'wia
 awi p'asiu³ pa'okilku'yuma⁴
 wild celery trickle nicely flowing
 awi p'asiu pa'okilku'yuma

The giant heard the song. Giant said to himself, "Oh, you little thing, why does it take so long for you to be roasted?" Then the giant took his wooden shovel and opened up the burning stump. Then he got the boy out. He was not burned. So the giant got hold of the boy and said to him, "You are such a small boy you must have some kind of power; but I will see who is *łaiɣtuwaiemu*,⁵ more powerful." So he took him up to the top of that precipitous rough wall of rock. Then he stood him up on the edge of the rock and said to him, "Here is the place from which you will never come back." Then he pushed him down. Down he went. Then he went back, hollering, and alit as a soft eagle tail feather on top of the rock where the giant was.⁶ Then the second time the giant pushed him down. He said to him, "You are such a small boy, yet you know what to do!" Then he came back again, as a feather, hollering aloud. That was the second time. Then the giant pushed him down again. He came back again as the same feather, yelling and hollering. The fourth time he

¹ t'oyłona (T). In Apache tales Giant is Big Owl, and he is worsted by Slayer-of-ali-enemies. Compare, too, the early monsters killed by the War gods in Athapascan and Pueblo mythology.

² See Parsons 10: 111.

³ p'ösɟw- (T).

⁴ ? + k'yuyuma, good, nice (T).

⁵ łɣy- more + ? (T). Obviously the rest of this term as well as the term below for medicine power informants would not translate. Compare Parsons 10: 83, for Isletan term for shaman, *toyide*, and for Kiowa terms, Parsons 6: 5 n. 1.

⁶ Compare Kiowa, Parsons 6: 3.

pushed him down. He came back hollering. (That was where the giant threw down all the people he killed.) Then the boy said to the giant, "Now, it is my turn. We will find out who is more powerful." The old giant liked the trick of the boy. He said to himself, "Now, I will try it, too." He got hold of the giant and took him down to the place where he had been put to be burned. He gathered old cedar stumps, put the giant under the stumps, and set them afire. It made a strong blaze, the fire sounded as if it was boiling sss---s! And the stumps all burned down to charcoal. Nothing was seen of the giant, nor could his voice be heard, only the blazing of the fire sss---s! Until the charcoal burned away to ashes. So by his power (*tuwaiega*) he made a strong wind blow which blew the ashes away. The dead had been bound up by hands and feet, some sitting up, some lying down. Then by his power, he made all the dead come to life. They all exclaimed, "*Huwi*,¹ *kitamena*² (our father)! You are the man by whose power we shall see our world again." Then he looked for his grandmother and they went back to their home at Cottonwood. There they lived as before.

You have the tail now; if you don't take up your tail you will freeze.

Variant 1

Seed-marked boy was living at Cottonwood with his grandmother. He used to go out hunting. He said to his grandmother, "Grandmother, do not go out when I have gone out hunting." Grandmother thought to herself, "I wonder why my grandchild does not want me to go out. I will go out today." So she left off grinding and went out. When she went out, a giant came to her. He had a basket water jar (*t'öamuluna*)³ and he told the old woman to get into it. He closed the mouth of the jar and carried the old woman on his back to his house. The giant lived far up in the mountain where nobody could go. When the boy came back from hunting, his grandmother did not come out to meet him. He thought to himself, "I wonder why my grandmother does not come running out to meet me." He threw down the deer and ran into the house and did not find his grandmother. The meal she was grinding was left there. Then he followed the tracks of the giant to *lakutuna*⁴ (wood spoon). Wood Spoon called him and asked, "Where are you

1 *h'uwi, y'uwi, whew!* (T).

2 *kitö'm'ena* (T).

3 *t'öodm'uluna*, basket or pot shaped (T).

4 *lak'utuna* (T).