

*Shilhné'ohlí* - Navaho

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In this plate is pictured the second dry-painting employed in the Night Chant, made on the sixth day of the ceremony. It represents crossed logs which whirl around in a mythic lake.

Upon them are alternately seated male and female deities, singing. The light figures are goddesses, *haschěbaád*; the dark ones gods, *haschěbakū<sup>n</sup>*. Their songs treat of all life-giving plants, of which corn, beans, squashes, and tobacco, the most important, are pictured as growing from the very centre of the lake, the point of contact of the logs.

Of the four marginal figures the one in white toward the east is *Haschělti*, Talking God, with his pine-squirrel pouch of sacred meal. Opposite him stands *Haschógan*, House God. The other two are *Gá<sup>n</sup>askídil*, Hunchbacks, Gods of Harvest, with seeds of the field in packs on their backs. Around the whole is

can be caught,—which creates a great deal of amusement. The personators act like a company of clowns, but at the same time they gather a large quantity of food. When the day is thoroughly taken up with dry-painting and ceremonies, there is less of the ceremonial at night. The medicine-men, to the accompaniment of the basket drum, sing for a short time only on this sixth night, while outside the late evening is spent in dancing by those who are later to participate in the closing dance.

*Seventh Day:* This day is practically consumed with the making of another large dry-painting. The masked men go out on another begging tour, also, and the medicine ceremonies and the destroying of the dry-painting are practically the same as those of the day before, while during the evening the medicine-men sing to the accompaniment of the drum.

*Eighth Day:* The dry-painting is finished about three o'clock in the afternoon. After its completion there is a large open-air initiation. To become a full member of the Yéǂichai order one must first be initiated in the hogán; the second initiation is a public one; the third, another inside the hogán; the fourth, another in the open. These different initiation ceremonies, the same in point of ritualism, may be carried over several years.

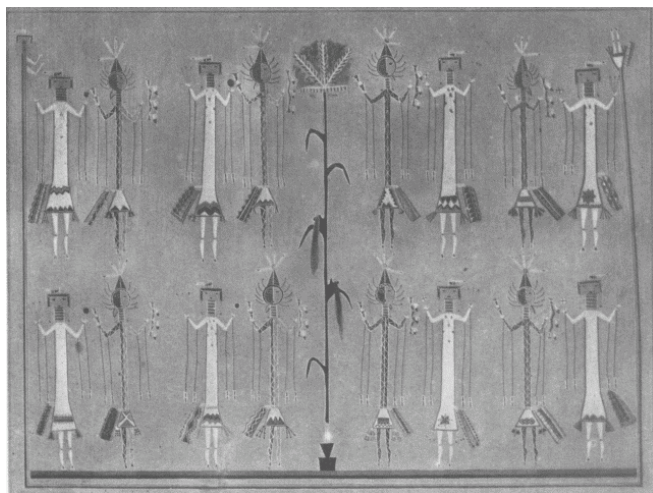
*Ninth and Final Day:* To the average person and to the Indians as a whole the last day is the Yéǂichai dance. From a distance the Indians have been gathering during the two previous days, and the hospitality of the patient's family, as well as that of all the people living in the neighboring hogáns, is taxed to the utmost. And from early morning until dark the whole plain is dotted with horsemen coming singly and in groups. Great crowds gather at the contests given half a mile from the hogán, where horse-races, foot-races, groups of gamblers, and throngs of Indians riding wildly from race-track to hogán fill the day with hilarity and incidents memorable to all. Toward the end of the day preparation is made for the closing part of the nine-day rite. Great quantities of fuel have been brought from the distant

plateau, and placed in many small piles at each side of the smooth dance ground to the east of the hogán. As soon as it is dark the fuel is ignited, making two long lines of camp-fires, furnishing both light to see the dancers and warmth to the spectators, for the Yéibichai cannot be held until the autumn frosts begin, when the nights have the sharp, keen air of the high altitudes.

With the gathering darkness the human tide flows toward the medicine hogán, illuminated in the dusk by the long lines of camp-fires. All gather about and close around the dance square, having to be kept back by those in charge. Men, women, and children sit on the ground near the fires. Many on horseback have ridden up, and form a veritable phalanx back of the sitting spectators. The dance does not begin at once, and those assembled spend the time telling stories, jesting, and gossiping. Belated arrivals make coffee, or do hurried cooking around the fires.

Some distance to the east of the dance ground is a brush enclosure where the dancers prepare for their part in the rite. There, too, is a fire for light and warmth. The men in preparation remove all clothing, save short kilts, and paint their bodies with a mixture of water and white clay. Anyone who may have experienced the enjoyment of a sponge bath out in the open on a cold, windy night can appreciate the pleasure of the dance preparation. The dancers are impersonators of Navaho myth characters, twelve usually taking part. No qualifications are necessary other than that the participant be conversant with the intricate ritual of the dance. The dance continues throughout the entire night, one group of men being followed by another. The first twelve men dance through four songs, retiring to the dressing enclosure for a very brief rest after each. Then they withdraw, and twelve others dance for a like period, and so on. The first group sometimes returns again later, and the different groups vie with one another in their efforts to give the most beautiful dance in harmony of movement and song, but there is no change in the step. The several sets have doubtless trained for weeks,

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*Zahadolzhá - Navaho*

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This is the last of the dry-paintings used in the Night Chant, being destroyed on the night of the eighth day's ceremonies. It takes its name from the fact that the principal characters represented in it, the dark figures, are all Zahadolzhá, Fringe-mouth Gods. According to the myth underlying the rite these gods made the first paintings of this sort used among the spirit people, and were the ones who furnished succor to the patients on the eighth day of the nine days' healing ceremony. The light figures are female deities—haschěbaád. In the centre is the cornstalk, a life-giving symbol, and partially encircling the whole is the personified light-giving rainbow, a female personage.

During the ceremony a man masked as a Zahadolzhá places his hands first upon a part of his likeness pictured in colored earths and then on the corresponding part of the patient, as head, body, and limbs. Later the colored earths or sands are carried away in a blanket and placed under brush or trees toward the north.

and the most graceful take great pride in being pronounced the best dancers. The first group of grotesquely masked men is ready by nine or ten o'clock; they file into the dance enclosure led by Haschéltł, their naked, clay-painted bodies glinting in the firelight. While wearing masks the performers never speak in words; they only sing or chant. To address one in conversation would incur the displeasure of the gods and invite disaster. Time is kept by the basket drum and the rhythm of the singing.

The white visitor will get his best impression of the dance from a short distance, and, if possible, a slight elevation. There he is in touch with the stillness of the night under the starry sky, and sees before him, in this little spot lighted out of the limitless desert, this strange ceremonial of supplication and thanksgiving, showing slight, if any, change from the same performance, held on perhaps the same spot by the ancestors of these people ages ago. As the night wears on the best group of dancers come out. They are, perhaps, from the Redrock country, or from some other far-away district, and have been practising for weeks, that they might excel in this dance. The most revered song of the Yébéchai is the Bluebird song, which is sung at the approach of day, and is the closing act of the drama. With the last words, "*Dóla anyí, dóla anyí,*" the assembled multitude start for their homes, near and far, melting into the gray of the desert morn, and by the time the sun breaks above the horizon the spot which was alive with people a few hours before is wrapped in death-like stillness, not a soul being within range of the eye. [124]

## MATURITY CEREMONY

The ceremony celebrating maturity of girls among the Navaho is held generally on the fourth night after the first evidence of the maiden's entrance into womanhood. On the first morning



*Yéǂichai Hogán - Navaho*

*From Copyright Photograph 1904 by E.S. Curtis*

following the moment of this change in life the girl bathes and dresses in her finest clothes. Later she stretches herself face downward on a blanket just outside the hogán, with her head toward the door. A sister, aunt, or other female relation, if any happen to be close at hand, or if not, a male relative other than her father, then proceeds symbolically to remould her. Her arms and legs are straightened, her joints smoothed, and muscles pressed to make her truly shapely. After that the most industrious and energetic of the comely women in the immediate neighborhood is called in to dress the girl's hair in a particular form of knot and wrap it with deerskin strings, called *tsíklólh*. Should there be any babies or little tots about the home, the girl goes to them, and, placing a hand under each ear, successively lifts them by the neck, to make them grow faster. Then she darts off toward the east, running out for about a quarter of a mile and back. This she does each morning until after the public ceremony. By so doing she is assured of continuing strong, lithe, and active throughout womanhood.

The four days preceding the night of the ceremony are days of abstinence; only such foods as mush and bread made from corn-meal may be eaten, nor may they contain any salt. To indulge in viands of a richer nature would be to invite laziness and an ugly form at a comparatively early age. The girl must also refrain from scratching her head or body, for marks made by her nails during this period would surely become ill-looking scars. All the women folk in the hogán begin grinding corn on the first day and continue at irregular intervals until the night of the third, when the meal is mixed into batter for a large corn-cake, which the mother bakes in a sort of bean-hole outside the hogán.

The ceremony proper consists of little more than songs. A medicine-man is called upon to take charge, being compensated for his services with blankets, robes, grain, or other articles of value. Friends and neighbors having been notified, they assemble at the girl's hogán fairly early in the evening. When dusk has settled, the medicine-man begins his songs, singing first the twelve "hogán songs" of the Bahózhonchi. After he has finished, anyone present who so desires may sing songs taken from the ritual of the same order. This motley singing and hilarity continue until well toward sunrise, when the mother brings in a bowl of yucca suds and washes the girl's hair. Her head and hair are dried with corn-meal, after which the girl takes her last run toward the east, this time followed by many young children, symbolically attesting that she will be a kind mother, whom her children will always follow. The *hatáľi*, or medicine singer, during her absence sings eight songs, generally termed the Racing songs. On her return the great corn-cake is brought in, cut, and divided among the assemblage, when all disperse, and the girl may once more loosen her hair and partake of any food she pleases.

## MARRIAGE



*Yébichai Dancers - Navaho*

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The Navaho marriage ceremony is always held at the home of the girl. When a young man wishes to marry the maid of his choice, he makes his desire known to his parents, when the father goes to the girl's parents and explains that his son would like to marry their daughter. The girl is then consulted, and if she be willing to marry the young man, the parents of the two open negotiations. A popular, pretty girl commands a considerably higher price than a plain one, though few are married for a smaller bonus than fourteen ponies and a silver belt. Horses, saddles, cattle, sheep and goats, and turquoise-studded silver ornaments are the usual media of exchange in matrimonial bargains. The arrangement of compensatory details, particularly the date of delivery of the articles for payment, often requires a considerable period of time and no little controversy. When finally completed, the date is set for the wedding, which takes place always at night.

The girl's mother fills a wedding basket with corn-meal mush, which figures prominently in the ceremony. About nine o'clock



in the evening the wedding party assembles. Anyone may attend, and usually a goodly number is present. The young man and his bride take seats on the western side of the *hogán*, facing the doorway. On their right the male spectators sit in rows; on their left, the women. The girl's mother, however, does not enter, for a mother-in-law, even in the making, must not look upon her newly acquired son, nor he upon her, then or thereafter. To do so would occasion blindness, and general ill luck to either one or both parties.

The basket of mush and two wicker bottles of water are brought in and placed before the couple, the bearer being careful to see that the side of the basket on which the top coil terminates is toward the east. The girl's father then steps forward, and from his pouch of *tádītīn*, or sacred pollen, sifts several pinches on the basket of mush. Beginning at the end of the coil on the eastern rim, he sifts straight across and back, then follows the rim with the pollen around to the south side, sifts across and back, and then drops a little in the centre. That done, the bride pours a small quantity of water from the wicker bottle upon the young man's hands. He washes and pours a little upon hers. Then from the side of the basket toward the east he dips out a little mush [127] with two fingers and eats. The girl follows, dipping from the same place. This act is repeated at the three remaining sides—the south, west, and north,—and then the basket is passed to the assemblage, who finish eating its contents. The empty basket becomes the property of the young man's mother, who retains it as a sort of certificate of marriage. The washing of hands and the dipping of mush from the same spot is a pledge that the girl will follow in her husband's footsteps—doing as he does.

When the ceremony is concluded, a supper is provided for all. General conversation and levity while away the hours, the talk consisting principally, however, of sage advice from relatives to both husband and wife as to how they should conduct themselves in future. At dawn the party disperses, the young man taking his

bride with him.



Mescal Harvest - Apache

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## APPENDIX



White River Valley - Apache

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## TRIBAL SUMMARY - THE APACHE

LANGUAGE—Athapaskan.

POPULATION—Fort Apache Agency, Arizona (White Mountain Apache), 2,072.

San Carlos Agency: San Carlos Apache, 1,066; Tonto Apache, 554; Coyotereros, 525.

Tonto Apache on Beaver Creek, 103.

Total Apache of Arizona (not including the so-called Mohave Apache and Yuma Apache), 4,320.

Mescaleros in New Mexico, 460. Jicarillas in New Mexico, 784.

Chiricahua Apache at Fort Sill, Oklahoma, 298. Kiowa Apache in Oklahoma, 155.

Grand total of Apache tribes, 6,017.

**DRESS**—The primitive dress of the men was deerskin shirt (*ěpũntlésis*), leggings (*isklětlíkai*), and moccasins (*ěpũnkě*). They were never without the loin-cloth, the one absolutely necessary feature of Indian dress. A deerskin cap (*cha*), with attractive symbolic ornamentation, was worn; but for the greater part the headgear consisted of a band braided from the long leaves of the yucca, which they placed rather low on the head to keep the hair from the eyes. The dress of the Apache women consisted of a short deerskin skirt, high boot-legged moccasins, and a loose waist which extended to the hips and was worn outside the skirt. Both skirt and waist were ornamented with deerskin fringe and latterly with metal pendants. The men's hair always hangs loose; it is never braided. At time of mourning the hair is cut horizontally just above the shoulder line. Apache matrons, like the men, do not braid the hair, but let it hang loosely over the shoulders. The maidens tie their hair in a low long knot at the back of the head, to which is fastened a decorated deerskin ornament, denoting maidenhood. So arranged it is called *pĩsivěsti*, and the wrapping, *tsĩgě*.

**DWELLINGS**—The Apache dwelling consists of a dome-shaped frame of cottonwood or other poles, thatched with grass. Average diameter at the base, twelve feet. The house itself they term *kówa*; the grass thatch, *pi<sup>n</sup>*. Bear-grass, or what the Spanish term *palmillo*, is used exclusively in thatching. Since the institution of the Messiah religion the houses are built rather elongate in form,

with a doorway in each end, and all the houses of the village are arranged in long rows. Doorways are termed *dáitín*, or *chogúntí*, interchangeably. Summer houses are generally built at a distance from the winter houses, in fact wherever the Apache would have occasion to stop, and are little more than brush shelters to afford temporary shade.

PRIMITIVE FOODS—No tribe is more capable of living on the natural products of their pristine haunts than the Apache. Whether allowed to live peacefully in the river valleys or driven in war to seek protection of impenetrable mountains, nature provided amply for their support; for practically all the flora and fauna indigenous to the Southwest are considered food by the Apache. (See the list in the vocabulary.)

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ARTS AND INDUSTRIES—The art expression of the Apache is manifested chiefly in their basketry, which shows much taste in form and decoration. The *tus*, an urn-shaped water bottle, is loosely woven of the stems of aromatic sumac, then coated inside and out with piñon gum. The flat tray basket, called *tsa-naskűđí*, is much used in their domestic life. The most pretentious basket is the immense *tus-naskűđi*, urn-shaped, like the *tus*—whence its name—and used principally for the storage of grain. No Apache home is without the burden basket, *tűtza*, round and deep, often somewhat conical in form, and invariably decorated with deerskin fringe.

POLITICAL ORGANIZATION—The Apache never had a very stable form of government. Chiefs were elected, or chosen, and ruled so long as it pleased their followers. If the son of a chief proved himself capable, he would be accorded opportunity to rule, otherwise he received no special recognition. Medicine-men were always more influential than the chiefs. Social customs and habits and much of the government of the tribe are guided by the medicine-men; but often they lose all influence by meeting with failure in the treatment of disease. Like the chiefs, the medicine-men depend on popular approval for their success.

CLANS—The Coyotereros are divided into five bands, each consisting of a number of clans. In one band there are survivors of one clan only; in other bands as many as seven or eight clans are yet to be found. Descent is reckoned through the mother; that is, the children belong to the mother's clan, except among the Chiricahua, where, it is said, descent is traced through the father.

*Coyotero Clans*

BAND I

1. Tse Chin (Red Rocks).
2. Glësh Chin (Red Clay).
3. Dës Káín (Cottonwood People).
4. Nűgwű Dłłhkízn (Between Two Mountains).
5. Dës Lántin (Where the Cottonwoods Meet).
6. Kai Hi<sup>n</sup> Chin (Through the Willows).
7. Kestéchi Nádakín (Ford between Sycamores).

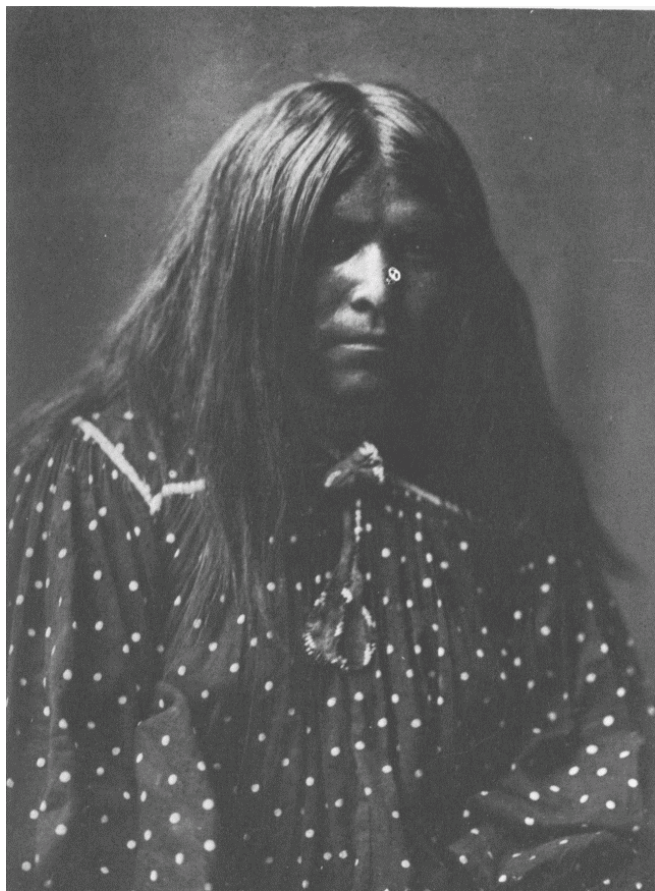
BAND II

1. Klúqa Dł Káín (Many-reeds People).
2. Ỉ Chěn Tĩa<sup>n</sup> (Long Row of Pines).
3. Chénche Chichíl Káín (Clump-of-oaks People).
4. Tzłłh Áđín (By the Mountain).
5. Yakúĩ Káín (White-hill People).

BAND III

1. Ia O<sup>n</sup> Yě (In Black Brush).
2. Ta Káín (Sand People).
3. Těntolzűga (Juts into the Water).
4. Dosh To A<sup>n</sup> (Many Flies).
5. Tse Dës Káín (White-rock People).
6. Tse Teűn (Rocks in the River).
7. Tu Dłłhkłh Shan (By the Black Water).
8. Ke Shłn Tĩa<sup>n</sup> (Long Row of Sycamores).

BAND IV



*Nalin Lage - Apache*

*From Copyright Photograph 1906 by E.S. Curtis*

1. Ndě Ndězn (Tall People).

BAND V

1. Nádotz Ózn (By Sharp Mountains).
2. Pīs A Hó<sup>n</sup> (Bank Caved In).

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*Arivaipa Clans*

1. Glěsh Chin (Red Clay).
2. Děs Zepűn (Big Gray Cottonwoods).
3. Tsěz Zhuně (By the Little Black Rocks).
4. Tse Děs Káǎn (White-rock People).

*Chiricahua Clans*

1. Aiahá<sup>n</sup> (People of the East).
2. Ndě Ndái (Apache Half Mexican).
3. Cho Kűně (Ridge on the Mountain-side).
4. Cha<sup>n</sup> Ha<sup>n</sup> (Red People).

MARRIAGE—Strictly speaking, barter for women at an agreed price was never the custom among the Apache,—so the older of the present generation contend,—personal choice on the part of the girl having always to be considered. Nevertheless, payment for the bride is always made to her parents in the form of grain, money, horses, saddles, blankets, or cattle. The bride's consent is necessary, custom requiring the young man to prove his moral strength, and ability to support a wife and himself, by erecting a neat house and permitting the girl of his choice to occupy it with him for four nights without being molested or having her presence observed. By preparing his breakfast the morning following the fourth night the girl acknowledges her willingness to marry, and the agreement as to the definite payment her parents shall receive may be made any time later. She then becomes the man's wife, though a month may sometimes elapse before the agreement is sealed and the consequent payment made.



GENESIS—In the unbroken darkness of the beginning of time appeared a small spot, which grew as embryonic life and became a human figure, known in the myth as Kútěrastan, The One Who Lives Above. This creator then made light, and next Stěnátlíhǎ<sup>n</sup>, Woman Without Parents. Next he created Chuganaái, The Sun, and following him Hádíntín Skhǐn, Pollen Boy. The creator next made the earth, and then the other gods of the Apache pantheon. Following their creation he instructed the various gods in their respective duties, and then disappeared into the sky through the smoke from a miraculous fire.

PERSON OF MIRACULOUS BIRTH—Stěnátlíhǎ<sup>n</sup>, a goddess, is the mother of two boys, who perform miracles and act as saviours of the people. The elder brother, Nayěnězganǐ, conceived by the Sun, is the more active and is revered as the God of War. To Tubadzǐschǐnǐ, conceived by Water, is ascribed the making of the ocean as it now is, and he is supposed to have much to do with water in the form of rain and snow.

CEREMONIES—The ceremonies are invariably called "dances." Among these are: a rain dance, a puberty rite, a harvest or good-crop dance, and a spirit dance. The medicine dance is the creation of a medicine-man and varies with his individual views. The ceremonial paraphernalia of the other four dances may vary in accordance with the dictates of the medicine-man, but for the greater part follows prescribed formula. The Apache are devoutly religious and pray on many occasions and in various ways: sometimes with the aid of little images representing gods, sometimes with painted deerskins and caps, and sometimes by merely facing the cardinal points and scattering pollen to the four winds for the gods from whom they seek favor. Usually the plants employed by them as medicine are dug in a ceremonial way, one notable exception being the gathering of pollen, no prayers being offered at that time. In secluded spots in the hills and mountains are found round cairns, with cedar and other twigs deposited upon them. These are shrines at which the Apache

make offerings to their favorite gods. The medicine ceremonies are very numerous and vary with the dreams and personal views of the medicine-man who conducts them.

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BURIAL—Everywhere throughout the hills and mountains of the reservation one finds small heaps of stones. In most instances these mark Apache graves. A favorite place of burial is a cleft in the rocks, in which the body is placed by the deceased's relatives and covered with stones. These small stones are always deposited one at a time, the Apache believing that to put them on the body all at once would shorten the life of the one so doing. Infants are usually placed on the upper branches of large cedar or piñon trees. The child is wrapped in its carrier, or cradle-board, which is left face up and covered with any sort of cloth, the belief being that the souls of infants are not strong enough to come out through the stones, should they be placed in the ground and covered therewith.

AFTER-WORLD—Re-created in the human form, Apache spirits are supposed to dwell in a land of peace and plenty, where there is neither disease nor death. The Milky Way is the path of all souls to the after-world. Yólkai Nałín is the guardian goddess of this spirit land, and the spirits of the dead are supposed to journey four days before reaching it. Formerly horses were killed beside the grave of the dead, that they might use them in the after-world. For the same reason wearing apparel was also placed at the grave, together with available articles of adornment and accoutrement.

#### NAMES FOR INDIAN TRIBES—

Apache - Ndě (The People)

Arivaipa Apache - Chulínně

Chiricahua Apache - Aiahá<sup>n</sup> (People of the East)

Coyotero Apache - Klínápaha (Many Travel Together)

Havasupai - Dězhípihlakülh (Women Dress in Bark)

Hopi - Tsekülkínně (Houses on the Rocks)

Navaho - Yutahá<sup>n</sup> (Live Far Up)

Northern Indians - Nda Yutahá<sup>n</sup> (White-man Navaho)

Pima - Saikǫnně (Sand Houses)

Rio Grande Pueblos - Tu Tlũnĩ (Much Water)

San Carlos Apache - Tseénlĩn (Between Rocks)

Tonto Apache - Dǐlzhǎ<sup>n</sup> (Spatter-talkers), or Koún (Rough)

Zuñi - Nashtǐzhě (Blackened Eyebrows)



Infant Burial - Apache

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## THE JICARILLAS

LANGUAGE—Athapaskan.

POPULATION—784.

DRESS—The Jicarillas in dress show the effect of their contact with the Plains tribes, especially the Ute. The primitive dress of the men was a deerskin shirt with sleeves, hip-leggings and moccasins, and the universal loin-cloth. In winter a large loose

deerskin coat was worn in addition. The women wore a waist open at the sides under the arms, a deerskin skirt falling below the knees, and legging-moccasins with very high tops. About the waist the women now also wear a very broad leather belt, ten to sixteen inches in width, extending well up under the arms. The men wear their hair in braids hanging over the shoulders and wound with strips of deerskin. Formerly they wore bangs in front on a line with the cheek-bones and tied their hair in a knot at the back of the head, as the Navaho and the Pueblo Indians do. The women part their hair down the middle, bring it to the sides of the head, and tie it with strips of deerskin, cloth, or yarn.

DWELLINGS—The Jicarilla dwelling is the same as the tipi of the Plains Indians, once made of five buffalo skins on the usual framework of poles, with smoke-hole at the apex. Since the disappearance of the buffalo, canvas has replaced the skins, and many log houses are also to be found on the reservation. The native house is called *kozhán*.

PRIMITIVE FOODS—The Jicarillas obtain corn from Rio Grande Pueblos in exchange for baskets; but formerly they subsisted mainly by the chase, killing buffalo, deer, antelope, and mountain sheep, besides many kinds of small game and birds. Piñon nuts and acorns, with various wild fruits and berries, were used. Bear and fish were never eaten.

ARTS AND INDUSTRIES—The Jicarillas make a great many baskets of fair quality, from which industry the tribe gained its popular Spanish name. The most typical of their baskets is tray-shaped; this not only enters largely into their domestic life, but was formerly the principal article of barter with their Pueblo neighbors and Navaho kindred. Some pottery is made, practically all of which is in the form of small cooking utensils. The large clay water jar was not used, their wandering life necessitating a water carrier of greater stability.

ORGANIZATION—While the government of the Jicarillas is very loose, the head-chief, selected from the family of his predecessor,

exercises considerable influence. The two bands into which the tribe is divided had their origin when a part of the tribe remained for a period on the plains after an annual buffalo hunt, and henceforth were called *Kohlkahí*<sup>n</sup>, Plains People; while those who returned to the mountains received the name *Sait Ndě*, Sand People, from the pottery they made. Each of the two bands has a sub-chief. There are no clans.

**MARRIAGE**—Marriage is consummated only by consent of the girl's parents. The young man proves his worth by bringing to her family a quantity of game, and by building a *kozhán*, which is consecrated on the night of the wedding, by a medicine-man, with prayers to *Nayēnayēzganĭ*.

**ORIGIN**—People, existent with the beginning of time, are guided by *Chunnaái*, the Sun God, and *Klěnaái*, the Moon God, out of an under-world into this, where the various tribes wander about and find their several homes.

**PERSONS OF MIRACULOUS BIRTH**—*Nayēnayēzganĭ*, son of the virgin *Yólkai Ĕstsán* and the Sun, and *Kobadjischínĭ*, son of *Ĕstsán Nátlěshĭn* and Water, perform many wonders in ridding the earth of its monsters. The former was the more powerful and much mythology centres about him.

**CEREMONIES**—The Girls' Maturity observance, an annual feast whose main features are borrowed from the Pueblos, and a four-days medicine rite are the principal ceremonies of the Jicarillas. Numerous less important medicine chants are held.

**BURIAL**—The dead, accompanied with their personal possessions, are taken to elevated places and covered with brush and stones. Their situation is known to only the few who bear the body away. Formerly the favorite horse of the deceased was killed and the *kozhán* burned, and relatives frequently cut their hair and refrained for a time from personal adornment.

**AFTER-WORLD**—When the good die their spirits are believed to go to a home of plenty in the sky, where they hunt among great herds of buffalo. Those who have practised "bad medicine," or

sorcery, go to another part of the sky and spend eternity in vain effort to dig through the rock into the land of the good.

NAMES FOR INDIAN TRIBES—

Apache

Mohave

Yuma

Pima

Chishín (Red Paint)

Comanche

Arapaho

Kiowa and all Plains tribes

Nda (Enemies)

Jicarillas - Háisndayín (People Who Came from Below)

Mescaleros - Natahín (Mescal)

Navaho - Inltaně (Corn Planters)

Pueblos - Chíáin (Have Burros)

Ute - Yóta

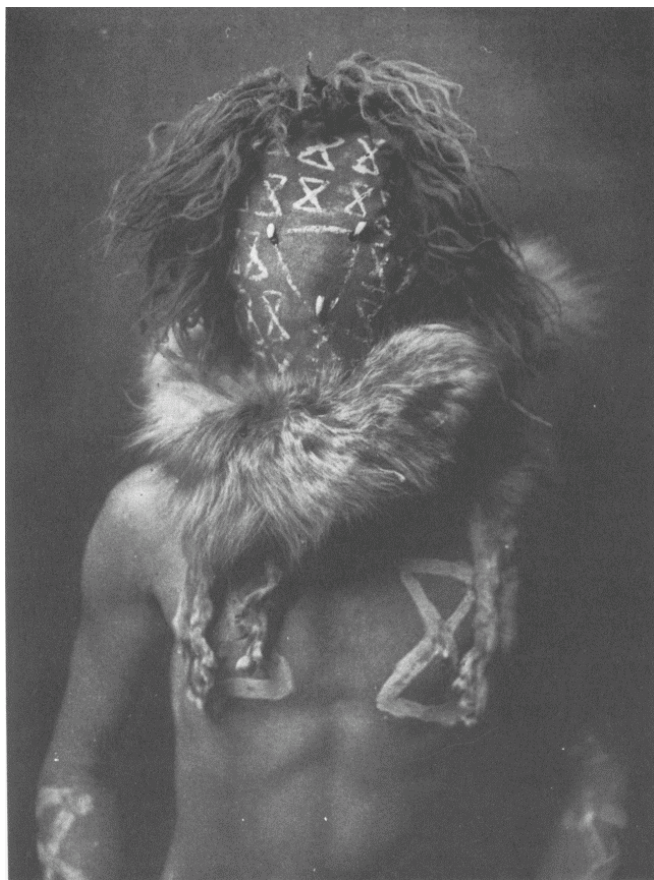
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## THE NAVAHO

LANGUAGE—Athapaskan.

POPULATION—About 17,000 (officially estimated at 20,600).

DRESS—Primitively the men dressed in deerskin shirts, hip-leggings, moccasins, and native blankets. These were superseded by what has been the more universal costume during the present generation: close-fitting cotton or velvet shirt, without collar, cut rather low about the neck and left open under the arms; breeches fashioned from any pleasing, but usually very thin, material, and extending below the knees, being left open at the outer sides from the bottom to a little above the knees; deerskin moccasins



*Tobadzışchīnī - Navaho*

*From Copyright Photograph 1904 by E.S. Curtis*

with rawhide soles, which come to a little above the ankles, and brown deerskin leggings from moccasin-top to knee, held in place at the knee by a woven garter wound several times around the leg and the end tucked in. The hair is held back from the eyes by a head-band tied in a knot at the back. In early times the women wore deerskin waist, skirt, moccasins, and blanket, but these gradually gave place to the so-called "squaw-dress," woven on the blanket loom, and consisting of two small blankets laced together at the sides, leaving arm-holes, and without being closed at top or bottom. The top then was laced together, leaving an opening for the head, like a poncho. This blanket-dress was of plain dark colors. To-day it has practically disappeared as an article of Navaho costume, the typical "best" dress of the women now consisting of a velvet or other cloth skirt reaching to the ankles, a velvet shirt-like waist cut in practically the same manner as that of the men, and also left open under the arms. Many silver and shell ornaments are worn by both sexes. The women part their hair down the middle and tie it in a knot at the back.

DWELLINGS—Whatever its form or stability, the Navaho house is called *hogán*. In its most substantial form it is constructed by first planting four heavy crotch posts in the ground; cross logs are placed in the crotches, and smaller ones are leaned from the ground to these, the corner logs being longer, forming a circular framework, which is covered with brush and a heavy coating of earth. The entrance is invariably at the east. The building of a *hogán* and its first occupancy are attended with ceremony and prayer. For the great nine-day rites *hogáns* like those used as dwellings, but larger, are built. Generally they are used for the one occasion only, but in localities where there are very few trees the same ceremonial *hogán* may be used for a generation or more. For summer use a brush shelter, usually supported by four corner posts and sometimes protected by a windbreak, is invariably used, supplanting a once common single slant shelter.



PRIMITIVE FOODS—See the list in the vocabulary.

ARTS AND INDUSTRIES—The Navaho are known the world over for their skill in weaving. Practically every Navaho woman is a weaver, and the blanketry produced is one of the most important handicrafts of any tribe of North American Indians. A few baskets, of a single form, are made, and for ceremonial use only, most so-called Navaho ceremonial baskets being manufactured by neighboring tribes. The Navaho are also skilful silversmiths, having learned the art of metal-working from the Spaniards. Their first work of this character, however, was in iron, but this was superseded by the more easily worked silver. Some pottery is made, but it is rather crude in form, black in color, and without decoration.

POLITICAL ORGANIZATION—The government of the Navaho is rather loose; indeed, inasmuch as they have no head-chief strictly such, it may be said that they have no *tribal* government. Their code of ethics and morals is governed almost entirely by their religious beliefs. There is always a man who is denominated the head-chief, but his influence is seldom much greater than that of any one of the many subordinate chiefs who are the recognized heads of small groups only.

CLANS—Descent is reckoned through the mother, and a man and a woman belonging to the same clan may not marry. There are also related clans, forming phratries, within which marriage is also prohibited by tribal custom. In the Navaho creation myth it is related that four pairs of men and women were made by Yólkai Ĕstsán at her home beyond the western ocean, whence they migrated eastward, far inland, joining others of their kind created but a short time previously. Each parent pair was given a sacred jewel wand with which to bring water from the earth if no springs were found during the journey. The first man brought water with ease, remarking, "The water is close," owing to which circumstance he came to be termed To Aháńĩ, Water Is Close. In a similar way the other three pairs received the names of To

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Díchíní, Bitter Water; Hashklíshní, Mud; and Kínya Ání, Houses in the Cliffs. It required four days to make the journey from the ocean to what was to be their homeland. On the first day children were born to the several pairs; they matured by nightfall and camped apart from the parents as though they were not of kin, and received in turn a family name derived from their camp surroundings, from peculiarity of dress or form, or from remarks they made. These in turn bore children on the following day, who gave birth to others on the third. Thus were produced three new generations from each parent pair. All these then became clanship groups bearing names now applied to various Navaho clans. The four generations, including the original pairs, formed phratries, which have no names. The clans in each phratry in the order of generations are as follows:

To Ahání - Water Is Close  
 Tzílh Klaání - Mountain Corner  
 Táně Zání - Scattered Mounds  
 Hóně Gání - Goes Around

To Díchíní - Bitter Water  
 Tsíns Akání - Under the Trees  
 Bí<sup>n</sup> Bětóní - Deer Spring  
 To Dákoshě - Salty Water

Hashklíshní - Mud  
 To Tsúhni - Big Water  
 Bítání - Folds her Arms  
 Hlúha Díně - Reed People

Kínya Ání - Houses in the Cliffs  
 Bě Aání - Fallen Leaves  
 Tzílh Tad - In Front of the Mountains  
 Kínya Ání - (An inferior clan of the same name as the first of this group)

Cliff people already occupying the country formed three clans: Tsěnjíkině, In the Rock Houses; To Hět Klíní, Where the Waters Come Together; and Tzílhnúhodíní, Beside the

Mountain. An old woman joined the Navaho from the salt lakes to the south, heading the Ashíhín clan. People from Jemez formed the Mai Děshkís, or Coyote Pass, clan; Apache from the Cibicu cañon, the Děschíní clan, or Red-light People, and families from Zuñi the Nashtězhě, Blackened Eyebrows, clan, and Tüh'chíní, Red Heads, clan, so called from their painted faces and bodies. There are numerous other clanship groups derived from adopted peoples now recognized as being distinctly Navaho; the first sixteen clans here named are accepted in the tribe as being strictly Navaho in origin.

MARRIAGE—The girl's consent is necessary to marriage, but tribal custom demands that the intended husband compensate her parents, the usual price being fourteen horses and a silver belt. Indeed, the bringing of the horses is a part of the ceremony. When a young man desires to marry, but does not have the necessary number of horses, his friends aid him by presenting horses until he has the required number. The marriage ceremony takes place at night under the direction of a medicine-man. [138]

ORIGIN—Mythical First People produced from corn, rain, pollen, and precious stones in a miraculous manner by four gods and the Winds.

PERSONS OF MIRACULOUS BIRTH—Nayěnězganí and Tobadzíschíní are the sons of the Sun and Water respectively, and the virgin Yólkai Ětsán, White-Shell Woman. Man-destroying monsters, symbolic of earthly evils, infested the earth until destroyed by these two miraculous personages.

CEREMONIES—The Navaho life is particularly rich in ceremony and ritual, second only to some of the Pueblo groups. Note is made of nine of their great nine-day ceremonies for the treatment of ills, mental and physical. There are also many less important ceremonies occupying four days, two days, and one day in their performance. In these ceremonies many dry-paintings, or "sand altars," are made, depicting the characters and incidents of myths. Almost every act of their life—the building of the hogán,



*Ga<sup>n</sup>askidī* - Navaho

*From Copyright Photograph 1904 by E.S. Curtis*

the planting of crops, etc.—is ceremonial in nature, each being attended with songs and prayers.

**BURIAL**—The Navaho dead are buried by others than immediate relatives in unmarked graves. No ceremonies are held, for the dead are considered evil and are feared. The hogán in which death occurs is forever abandoned, often burned. Sometimes a hogán is demolished over the dead and then left to decay.

**AFTER-WORLD**—An under-world whence came the spirit people who created man and to which spirits return.

#### NAMES FOR INDIAN TRIBES—

Acoma - Háqonĩ (An Acoma word)  
 Apache - Tzłĩh A Gón (On the Mountains)  
 Chiricahua - Klĩshnĩ (Red War-paint)  
 Cochiti - To Gad (Cedar Water)  
 Comanche - Aná Tlũnĩ (Many Enemies)  
 Havasupai - Gohnĩnĩ (A term borrowed from the Hopi)  
 Hopi - Ayá Kĩnně (Hole Houses)  
 Isleta - Aná To Ho (Tribe by the Water)  
 Jemez - Mai Děshkís (Coyote Pass)  
 Laguna - To Tlũnĩ (Have much Water)  
 Mohave, Pima, Maricopa, Yuma, Papago - Bě Ěsá Ntsái (With large Jars)  
 Navaho - Dĩně  
 Sandia - Kĩn Nodózĩ (Striped Houses)  
 San Felipe - To Háchěle (Pull up Water)  
 San Ildefonso - Tsě Tũ Kĩnně (Houses between Rocks)  
 San Juan - Kĩn Klěchínĩ (Red-house People)  
 Santa Clara - Ána Sũshĩ (Tribe like Bears—from skunkskin moccasins, first thought to be of bearskin)  
 Santo Domingo - Kĩn Klěkái Nĩ (White Houses)  
 Sia - Tlógĩ (Hairy)  
 Taos - To Wolh (Water Gurgles)  
 Zuñi - Nashtëžhě (Blackened Eyebrows)

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# SOUTHERN ATHAPASCAN COMPARATIVE VOCABULARY

	ANATOMICAL TERMS		
<i>English</i>	<i>Apache</i>	<i>Jicarilla</i>	<i>Navaho</i>
ankle-joint	ko-kǎ ĩlh-rũ-nũ- ni-wú	kět-sin	a-kěts-in
arm	ko-gún	gǒn	a-gá <sup>n</sup>
blood	dĩlh	ťil-thě	dĩlh
bone	its-ĩn	ĩts-ĩn	ts'ĩn
chest	i-ťil	ko-yě-tě	a-jě-ĩts-in
chin	ko-yě-dâ	ĩs-ě-tâ	ă-yâts-in
ear	id-já	ĩd-já	ă-já
elbow	ko-gún ĩlh-rũ-nũ- ni-wú	ĩd-a <sup>n</sup> -hlá	osh-lé
eye	in-dǎ	ĩt-á	ăn-á <sup>n</sup>
face	ko-ní	ĩn-ní	ăn-í <sup>n</sup>
finger	ko-lụ- zhúzh	in-lǎ	shĩ-lǎ
finger-nail	ko-lụ-gún	in-lâ-gǒn	shĩ-lǎsh- gâ <sup>n</sup>
foot	ko-kě	i-ká	kě
hair	tsĩ-rǎ	ĩt-sě	tsi-ghǎ
hand	ko-gún	u-lá	shí-lǎ
head	kots-its-ĩn	ĩts-ĩts-ĩn	sĩts-ĩts-in
heart	kod-jí did- jú-la	ko-chá	a-je-id-ĩsh- jalh
knee	ko-qút	ĩ-kó	ă-whód

leg	kod-jǎk	ǎ-jǎd	ǎ-jǎd
lip	su-sũ-bâ-ně	ǎ-tǎ	ǎ-dǎ
lungs	kod-jí	ǎ-tâ-lě	a-jé
mouth	ko-zá	ǎ-zě	si-zé
neck	ko-gús	ǎ-kôs	ǎk-ás
nose	ko-chí	ǎ-chí <sup>n</sup>	ǎ-chí <sup>n</sup>
nostril	kó-nĩ	ǎn-ně	ǎ-nĩ <sup>n</sup>
shoulder	ko-hwás	ǎh-hwás	ǎ-hwás
toe	ko-kě-zhúzh	ǎh-kěsh	a-kě
toe-nail	ko-kě-gún	ǎh-kěsh-gõn	a-kěsh-gá <sup>n</sup>
tongue	kõ-zá	ǎh-zá-tě	a-tsó
tooth	ko-wú	ǎh-gwó	a-hwó

## ANIMALS (See also FOODS)

<i>English</i>	<i>Apache</i>	<i>Jicarilla</i>	<i>Navaho</i>
antelope	já-gě	tá-ga-tě	jũ-dĩ
badger	bũ-ntǎ-lě na-ga <sup>n</sup> s- chi-tn	ná-as-chĩd	
bat	cha-bâ-ně	cha-na-mi- ín	jâ-a-bá-nĩ
bear	sũsh	shash	sũsh
beaver	cha	cha	cha
blue-bird	rũsh-tá du- tĩsh	dó-lo	dó-lĩ
buffalo	bĩ-shĩsh-jík	ǎ-yán-dě	a-yá-nĩ
buzzard	chi-shó-gĩ	ta-chá-ze	jé-sho
chipmunk	gũ-sũs-sí	ǎn-se-zú-so	tsĩd-ĩt-ĩ-nĩ
coyote	bá <sup>n</sup>	tsil-i-těn	mai
crow	gǎ-gě	kǎ-gě	gǎ-gě



deer	bi <sup>n</sup>	bi <sup>n</sup>	bi <sup>n</sup>
eagle	tsá-cho	i-tsá	a-tsá
elk	bi <sup>n</sup> -nal-dě	tzěs	tzě
gopher	na-ilh-tlí-gi	ma-í-ně-li <sup>n</sup>	na-a-zí-si
hawk	ít-sǎ	ít-sě-so-yě gǐ-ni	
mountain lion	ndú-chú	ěn-tó-yě	nash-tu-í-tso
mountain sheep	dě-bě-chụ	tsě-tǔ-dě-bě	
owl	bụ	yí-yě	nás-cha
rat (wood)	klósh-chụ	klě-tso	klě-ě-tso
skunk	gụ-lízh-ǐ	kěl-di <sup>n</sup> -shěn wo-ǐ-zhi	
spider	na-alht-lo-lě	ma <sup>n</sup> s-chě	nash-jé'i
squirrel	tsě-skús-si	na-jǐl-kái-ǐ	t'lá-zi
turkey	tá-zhǐ	ká-zhǐ	tá-zhǐ
wolf	ba <sup>n</sup> -chú	bai-ě-tso	mai-ǐ-tso

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## CARDINAL POINTS

<i>English</i>	<i>Apache</i>	<i>Jicarilla</i>	<i>Navaho</i>
north	nâ-ak-ku-sě bi-yâ-yó	ná-ko-sǔ bi-ya-yě	nǎ-ho-kos
south	nụ-dǐt-ǔ bi-yâ-yó	sha-tí ai-yě	shǔ-tǔ-ǔ
east	hụ-nâ-ít-ǔkh bi-yâ-yó	sha-há ai-yě	há-ǐ

west	on-ud-ŭkh bi-yâ-yó	sha-í ai-yě	i-yŭ-ŭ
zenith	nokh-gěh- yo		ya-alh-ní- gĩ
nadir	nokh-tlúh- yo		a-yá-ĩ dēs- á-ĩ-gĩ

## COLORS

<i>English</i>	<i>Apache</i>	<i>Jicarilla</i>	<i>Navaho</i>
black	đílh-kĩh	đílh-ĩ-li	đílh-kĩh
blue	du-tłish-ĩ	dá-tłish	do-tłish-ĩ
brown	hĩsh-tłizh	klĩ-pá	đĩ-nĩl-zhĩn
gray	qul-bǎ	tně-ná- tlĩsh	klě-pá
green	tlõh-du- tlĩzh-a	yě-dá-tłish	dó-tłish
red	tli-chú	klĩ-chí	klě-chí
white	tli-kái	klĩ-kái	klě-kái
yellow	tli-tsó	klĩ-tsó	klě-tso

## FOODS (PRIMITIVE)

<i>English</i>	<i>Apache</i>	<i>Jicarilla</i>	<i>Navaho</i>
acorns	chĩd-jĩl	na-tó-ka- tsě	chě-chĩl bi- ná
antelope	já-gě	ta-gá-tě	jũ-đĩ
beans (na- tive)	běs-tsoz	ná-o-hlě- tsos-tět	nũ-o-hlĩ
cedar	đĩl-tú-hla	kal-tú-stě-	dit-zě
berries	du-tłish-ĩ	ih	
corn	na-tá <sup>n</sup>	na-tá <sup>n</sup>	na-tá <sup>n</sup>
deer	bi <sup>n</sup>	bi <sup>^</sup> {n}	bi <sup>n</sup>
elk	bi <sup>n</sup> nal-dě	tzěs	tzě

grapes (wild)	dũh-tsá	tũt-zě	tũt-zě
juniper berries	dĩl-tú-hla		chĩl-há-zhě
mescal (agave)	ná-ta	ná-ta	ná-ta
mountain sheep	dě-bě-chụ zi-dě-bě	tsě-tũ-dě- bě	
piñon nuts	o-bě	něs-chí	něs-chí
potatoes (wild)	ĩlh-tsú si- tsĩn-nĩ	pi-ji-ně	ná-ma-si
prairie- dogs	ǎ <sup>n</sup>	klu <sup>n</sup>	klu <sup>n</sup>
pumpkins	bělh-kún	na-yí-zě	na-yĩ-zĩ- chí
rabbits (jack)	gah-chú	gah-tsó	gah-tsó
rabbits (cottontail)	gah-chi-lě	gah-chĩ- shě	gah
rats (wood)	klosh-chú	klě-tso	klě-ě-tso
squash	gó-chi bělh-kún	na-yí-zě	na-yĩ-zĩ
yucca fruit	gu-skũn	kash-kán	kũsh-kán

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## HANDICRAFT

<i>English</i>	<i>Apache</i>	<i>Jicarilla</i>	<i>Navaho</i>
arrow- point	běsh-go- lĩn	běsh-tě	bes-ěst-á- gi
arrow- shaft	tsĩ-gǎ	kĩ-ĩsh-tlu- zě	ts'ak-ǎ
basket (tray)	tsâ-nas- kũ-dĩ ĩ-tsǎ	ts'â	

basket (burden)	tút-za	ĩ-tsâ-nas- ká	tsi-zĩs
bow	ĩlh-tĩ	ĩt-kĩn-chái	alht-h <sup>n</sup>
cap	cha	cha	cha
deerskin	ě-pũn	ě-pũn	ě-pũn
fire-sticks	kóh-tĩl-di	t'tě	wolk-á <sup>n</sup>
head-band	tsĩ-nóz-dě	tsi-náz-dě	cha
house	kó-wa	ko-zhán	ho-gán
leggings	ĩs-klě tĩl- kái	ĩs-klě	ě-pũn ĩs- klě
loin-cloth	chósh-ta	tša-á-tě	t'lěsts-ós
moccasins	ě-pũn kě	kě'it-zě	kě
pottery	nũlh-kí-dě bi i-dě	ĩ-tsă kush- tĩsh	
shirt	ě-pũn-tlé- sĩs	ě'it-zě	ě-pũn'ě
sweat- lodge	ka-chě	kělh-cha	ta-chě
water bot- tle tus	kú <sup>n</sup> -chě-ě	tó-zũs	

MONTHS (MOONS)<sup>8</sup>

<i>English</i>	<i>Apache</i>	<i>Jicarilla</i>	<i>Navaho</i>
January	It-sá Bĩ- zhăzh	Ku-wan-dě	Yăs Nlht'es
February	Bũh Is-chĩt	Is-sai-zá	A-tsă Bĩ- yăsh
March	T'a Nũ-chĩl	It-á-na Chĩ-tái	Wozhch'td
April	T'a Nũ-chú	It-á-na Tso	At-ă <sup>n</sup> Chil
May	Shosh-kě	Ku-skí It- chí	At-ă <sup>n</sup> Tso

June	Bi <sup>n</sup> -nĩ-tsí Dĩlh-tsĩk	Tǎ-gě It- chí	Nesh-já Chĩl-i
July	Bi <sup>n</sup> -nĩ-tsí Chi-ě	Bi It-chí	Nesh-já Tso
August	Bi-nĩ-tún Tsos-sě Kě-tlě-pě Lak-tái-kě Bĩnt-ǎ <sup>n</sup> Ts'ǎ <sup>n</sup> -sĩ		
September	Bi-nĩ- t[ú.]n Chụ	It-ha-stĩ- kĩh	Bĩnt-ǎ <sup>n</sup> Tso
October	Rǎ <sup>n</sup> -zhĩ	Iz-tě-o-ě	Ghǎ <sup>n</sup> -jĩ
November	Ka-rúh- nụl-gus Bi <sup>n</sup> -zá-kĩ-a Nlhch-ĩ Ts'ǎ <sup>n</sup> -sĩ		
December	Sös-nalh- tús	Bi <sup>n</sup> -nai-a- shě	Nlhch-ĩ Tsa

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## NATURAL PHENOMENA

<i>English</i>	<i>Apache</i>	<i>Jicarilla</i>	<i>Navaho</i>
ashes	ĩlh-chí	kus-chí-ĩsh	hlesh-ch'ái
charcoal	tli-těsh	kus-chí	t'ěsh
cloud	ya-kös	kos	kos
darkness	chalh-kělh	kli <sup>n</sup>	cha-halh- kělh
day	dji	dji <sup>n</sup>	jĩ <sup>n</sup>
earth	ni-go-stũn	ní-to-gus- an	ní-ho-ěs- tsan

fire	koh	ku	kũ <sup>n</sup>
ice	ti	i-lá	tqĩn
lake	tu-sĩ-kǎ	ko-zĩlh-ká	to
light	go-tí	go-tíh	a-ďĩn-din
lightning	há-dĩlh-kĩh	í-dĩlh-chĩl	a-tsín-ĩl- klĩsh
Milky-way	I-kũtl bâ- há	Tsós-pai	Klě-kái stá-ĩ
mist	ât	ku-bě-zhá- zi	i-dzí
moon	klě-ga-na- ái	klě-na-ái	klě-ho-na- ái
mountain	tzĩlh	tzĩlh	tzĩlh
night	klě	kli	klě-jě
Pleiades	Nųs-ka-o- ũ-hú	Sǒ <sup>n</sup> s-chi- stě	Dĩl-gě-het
rain	ná-ĩl-tĩ	na-golh- kĩ <sup>n</sup>	nĩt-sũ <sup>n</sup>
rainbow	hi-tsâ-tlúl	ĩt-su <sup>n</sup> -to-lě nads-í-lĩd	
river	tu-ndlí	ko-dlě	to
rock	tse	tsi	tsě
shooting- star (me- teor)	tĩtl-sǒ <sup>n</sup> -sě nųl-tũ	sush-na-tsě	sǒ <sup>n</sup> -ă-dal- dsĩd
sky	yá-dĩlh-kĩh	ya	yá-dĩlh-kĩh
smoke	tlĩk	kli	hlĩd
snow	sǒs	zǒs	yǎs
star	tĩtl-sǒ <sup>n</sup> -sě	so <sup>n</sup> s	so <sup>n</sup>
sun	chu-ga-na- ái	chun-na-ái	chě-ho-na- ái
thunder	i-dá-ndi	i-dĩlh-ní	í-nĩ
water	tu	ko	to

wind	nĭl-chi	nl-chi	nĭl-chi
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## NUMERALS

<i>English</i>	<i>Apache</i>	<i>Jicarilla</i>	<i>Navaho</i>
one	hlá-ĭ	hlá-ĭ	hlá-ĭ
two	ná-kĭ	ná-kĭ	ná-kĭ
three	tá-gĭ	ká-i	ta
four	dí <sup>n</sup> -ĭ	dí <sup>n</sup> -ĭ	dí <sup>n</sup>
five	ăsh-tlá-ĭ	ăsh-tlē	ăsh-dla
six	gus-tán	kus-kŭn	has-tá <sup>n</sup>
seven	gus-tsĭ-gĭ	kus-tsĭt-i	tsósts-ěd
eight	tsá-bi	tsá-bi	tsé-bi
nine	ngus-tá-i	nkus-tá-i	nâas-dái
ten	gú-něz-na	kú-něz-ni	něz-na
eleven	hla-zá-ta	hla-ĭ-zá	hla-ză-ta
twelve	na-kĭ-zá-ta	na-ki-zá	na-ki-zá-ta
thirteen	ta-zá-ta	ka-zá	ta-zá-ta
<i>English</i>	<i>Apache</i>	<i>Jicarilla</i>	<i>Navaho</i>
fourteen	dí <sup>n</sup> -zá-ta	dí <sup>n</sup> -zá	dí <sup>n</sup> -ză-ta
fifteen	ăsh-tla-á-ta	ăsh-tlē-zá	ăsh-dla-ă-ta
sixteen	gus-ta-á-ta	kus-kŭn-zá	has-ta <sup>n</sup> -ă-ta
seventeen	gus-tsĭ-zá-ta	kus-tsĭt-zá	tsósts-ěd-ză-ta
eighteen	tša-bi-zá-ta	tša-bi-zá	tse-bi-dză-ta
nineteen	ngus-ta-dzá-ta	nkus-ta-zá	nâas-dai-dză-ta
twenty	na-dĭn	na-tín	na-dí <sup>n</sup>
twenty-one	na-dĭn-hla	na-tín-hla	na-dí <sup>n</sup> -hla
thirty	ta-dĭn	ka-tín	tá-dí <sup>n</sup>
forty	dĭs-dĭn	dĭs-tín	dĭs-dí <sup>n</sup>

fifty	ăsh-tlá-dǐn	ăsh-tlě-tin	ăsh-dla-di <sup>n</sup>
one hundred	něz-na-di <sup>n</sup>		
gú-něz-na-dǐn			
kú-něz-ni-tin			

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## PERSONAL TERMS

<i>English</i>	<i>Apache</i>	<i>Jicarilla</i>	<i>Navaho</i>
aunt	ko-bă-zhě	ku-bá-zhě	shi-bǐ-zhi
baby	mě	ô-ja-zǐ	a-wě
boy	skhǐn	ǐsh-ki-i <sup>n</sup>	skhi
brother	ku-ǐ-zhá	šǐ-tsǐ-lǐ	
(younger)			
ko-kǐzn			
ko-kă-gě			
na-râ-hǐ			
brother	ku-na-á	shǐ-nai	
(elder)			
ko-kǐzn ʊn			
na-râ-hǐ			
child	châ-rá-shě	ilh-chǐ <sup>n</sup>	shǐ-yăzh
clan	ndě-áz-dǐ-i	ǐ-chu-gě- dě dǐ-ně-ě	
enemy	ě-ná	ko-ndá	a-ná
father	ko-tă	ku-kă-ǐ	shi-zhě-ě
girl	na-lǐn	ish-tětn	at-ěd
man	ndě	tǐn-dě	dǐ-ně
medicine-	dǐ-gǐn	tin-dá-ko-	ha-tá-lǐ
man		ka-tlě	
mother	ko-mă	ku-sí	sha-mǔ



people (tribes- men)	ko-kí	shě-tín-dě	dĩ-ně
people (strangers)	tlúh-go ndě-hi	ta-á-tso	a-ná
person	tsílh-kídn	ti-ní	dĩ-ně
sister (younger)	ko-dĩ-zhě	shě-lá	shi-dé-zhĩ
sister (el- der)	ko-lú	shě-nda-tě	shūd-dĩ
uncle	ko-dâ-ũ	shě-ka-na- tlě <sup>n</sup>	shi-bĩ-zhi
woman	ĩst-sõn	ěs-tsán	ěs-tsán

## TREES

<i>English</i>	<i>Apache</i>	<i>Jicarilla</i>	<i>Navaho</i>
cedar	gá-ĩl-ĩ	kálh-tě	gad
cottonwood	t'is	tu-ás	t'is
juniper	dĩl-tút-hlě- chi		gad náz-si
oak	chi-chĩl	shun-chi-lě	chě-chĩl
pine	ndĩl-chí	nus-chí	ndish-chí
piñon	o-bě-tsĩn	ĩ-zěn-chí	chă-olh
spruce	djũ-útlh	kõn-skě-lě	dishl-bái
willow	gai	kĩ-ĩ	k'á-i

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## MISCELLANEOUS

<i>English</i>	<i>Apache</i>	<i>Jicarilla</i>	<i>Navaho</i>
arm	ko-gún	gõn	a-gá <sup>n</sup>
food	chi-zũn	ai-tá-i	chi-án
forest	gũd-nlh- chĩl	ku-dõn- chĩl	tsĩn

god	ya-á-diz- tan	bi-tsa- shě-ndá-ĩ ye	
jewels	tsě-ru-děn- lǐg-gě	n'klǐz	
large	n'chai	n'tsai	n'tsa
pollen	há-dǐn-tǐn tlâsh	tá-dǐ-tǐn	
small	ăl-chǐ-se	ũns-tsěs-tě	yá-zhě
spirits	chǐdn	kuts-áin	tsĩ*n-di
spirit-land			
chǐdn-túh-			
yo bits-áin			
bě-kě-yá			
tobacco	tzǐlh-ná-to	ná-to-tě	n'át'o
turquoise	du-tlǐsh-ĩ	da-tlǐsh-ě	dó-tlǐsh



*Zahadolzhá - Navaho*

*From Copyright Photograph 1904 by E.S. Curtis*



*Haschěltí, Haschěbaád, Zahadolzhá—Navaho*  
*From Copyright Photograph 1906 by E.S. Curtis*



Navaho Women

*From Copyright Photograph 1906 by E.S. Curtis*



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