

Southwest

# ALL-INDIAN POW-WOW

## FLAGSTAFF

JULY 2-3-4

1950

\* *Colorful  
Ceremonials*

\* *All-Indian  
Rodeo*

\* *Twenty-Second  
Presentation*



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## Souvenir Magazine

22ND ANNUAL

# SOUTHWEST *All-Indian* POW-WOW

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### PERFORMANCES . . .

The rodeo performances are held each afternoon at the Pow-Wow grounds in the city park. They begin at 1:30 p. m. Only Indian contestants are permitted to take part. Parades through the downtown streets of Flagstaff are held at noon each day of the celebration, July 2-3-4. The ceremonial performances are held each evening with the grandstand gates opening at 7:30.

### TICKETS, OFFICES . . .

Tickets for all six performances — three rodeos and three night ceremonial programs — are on sale at the Chamber of Commerce at 115 East Aspen Ave., until the Pow-Wow starts. Tickets may then be obtained at the Pow-Wow ticket office at the grandstand. All persons with Pow-Wow business may find members of the board at the Pow-Wow office at the grandstand.

### INDIAN VILLAGE . . .

A large area in Flagstaff's beautiful city park is set aside as a camping place for the Indian visitors to the Pow-Wow. During the celebration this park becomes one great Indian camp. The Indians are happy to have visitors, and you are cordially invited to visit the camp and make friends with the people of the various tribes.



*Indians come to the great Pow-Wow in their finest. Navajo women, like the fine-looking lady above, often adorn themselves with hundreds of dollars worth of beautiful silver.*



*Indians who take part in the ceremonial programs each evening of the great celebration enjoy the fun, noise and excitement, as much as do the spectators. Some spend hours preparing their costumes.*



*The Indians call the San Francisco peaks at Flagstaff "The - place - of - snows - where - the Thunder - sleeps." Here at the "place-of-snows" they camp, cook, visit, watch the fun, sell blankets and jewelry, enjoy themselves.*

## MIDSUMMER FUN *at the* PLACE OF SNOWS

The Southwest All-Indian Pow-Wow is a three-day celebration held each year at Flagstaff, Arizona. It is staged by more than 10,000 Indians representing several scores of tribes.

To thousands and thousands of Indians all over the great American Southwest, Flagstaff represents a good, friendly place to gather for good times.

The Indians come to the Pow-Wow to enjoy themselves, buy and trade, hold social and religious dances, watch the rodeos (limited, as are all events, to Indians), visit with old friends and to make new ones.

The Pow-Wow is not just another Indian celebration—it is, and has been from the very beginning, the Indians' own celebration.

Tribal representatives have a say-so as to rules and regulations, how the various events are to be handled and how the show is to be presented.

A group of Flagstaff businessmen assist, and carry out the various details which go to make up this great show.

These businessmen are organized into a board of directors for Southwest All-Indian Pow-Wow, Inc. New members are elected from time to time to take the place of men who have put in their years serving the Indians, the visitors and the

community as members of the board. They serve entirely without pay.

There is always a majority of older members who are on hand to pass along to new members the accumulation of experience and know-how in putting on the show, taking due notice of Indian customs and ways of doing business, and handling all of the countless details which add up to the great spectacle the visitor enjoys.

As far as is known, the first time Indians came to a Fourth of July celebration in Flagstaff was on July 4, 1876. A group of California-bound emigrants, traveling by covered wagon, stopped at the springs where Flagstaff is now located and rested themselves and their stock before starting out across the barren wastes between them and California.

On July 4 those emigrants trimmed a tall pine tree into a flagstaff, and placed the American flag thereon. Then they had speeches, shot off guns, had a feast with the "iron rations" they carried in their wagons, and thought about other Fourth of July at homes in New England and in the various other parts of the country from whence they came. The Indians of the area heard the noise, came into camp, and were invited to join the fun.

*(Turn Page)*



*One of the major attractions at the Pow-Wow for the Indians is the carnival. Some spend literally hours riding again and again on the merry-go-round, ferris wheel, and other attractions.*



*If you are interested in purchasing Indian jewelry, you'll have many opportunities to do so at the Pow-Wow. Flagstaff stores feature such merchandise, or you may deal with the Indians themselves.*

They had a good time, and so did the whites. They've been repeating it practically every Fourth of July since.

It's an old, old story, and has been told many times, but that flagstaff is what gave the city of Flagstaff its name.

There were only a few whites and a few Indians at that first July Fourth Pow-Wow 74 years ago.

As the years passed and the little frontier town grew, there were more and more whites. And as the years passed, more and more Indians heard about the fun at Flagstaff.

To the Indians, a celebration was a "chicken pull," a chicken pull being an Indian game in which a chicken was buried in the dirt with only its head sticking out. Then a daring, reckless cowboy would swoop down, snatch the chicken's head, and jerk it out of the ground while traveling at a wild gallop.

So, because chicken pull meant celebration, the Indians called the big affair at Flagstaff the big 'chicken pull,' at Dogo-Ahsleet, which is Navajo Indian for 'Place-of-snows-where-the-thunder-sleeps,' referring to the San Francisco peaks which tower above Flagstaff.

Those peaks are very important to Indian legend and mythology, and add even more interest to the Flagstaff celebration as far as the Indians are concerned.

Most of the Indians of the Southwest live in comparatively barren, hot, dry country, and so

the big camp site at Flagstaff, in a great pine forest with lots of shade and cool mountain breezes blowing all the time, is a real vacationland. They love it, they love rodeos, dances, fun, and they love the carnival and its ferris wheels, merry-go-rounds and other rides.

It's a combination of Christmas, Fourth of July, a Hallowe'en party and old home week as far as the Indians are concerned.

The Pow-Wow just grew from its humble start 74 years ago. Every few years somebody would have an idea that something more should be added. It would be tried, and if the new idea met with the approval of the Indians, it would become a part of the annual show.

It was in this manner that the ritualistic program, held each evening by the light of great ceremonial fires, came into being.

And about 10 years ago Toney Richardson of Flagstaff, who had been active in Pow-Wow work, thought that a rodeo would be a good idea. He got it going, and the crowd has been shouting approval of it every celebration afternoon since.

As time goes on, more events will no doubt be added—if the celebrators—Indians and whites—want them.

Whatever happens, Indians and whites are going to continue to meet at Flagstaff for their one big get-together of the year in the Southwest—the All-Indian Pow-Wow, where old friendships are replugged and new friends are made.



*The Pow-Wow is a "happy hunting grounds" for photographers, with opportunity for many pictures like that above. Sometimes the photographer will be asked to pay a small posing fee.*



*Hoop Dancers are among favorites appearing on the night ceremonial programs at the Pow-Wow. Some Hoop Dancers acquire unbelievable skill and dexterity in handling the hoops.*

# ECHOES *from man's* FORGOTTEN PAST

What IS this "ceremonial program" held each evening of the three-day Pow-Wow at Flagstaff?

What is there about this night show which causes visitors to return again and again, year after year?

To explain just how this eerie, ritualistic magic works, and to answer these questions, let us first describe the stage on which the great performance takes place.

You are sitting in the grand stand, looking down into the arena. There are no electric lights—the only light comes from great ceremonial fires down in the performance area, and from the moon slanting down through the pine forest which surrounds you on every side.

Everything is quiet, but the silence is alive—not dead. You feel that there are thousands and thousands of people around you, at least 10,000 of whom are Indians of scores and scores of western and southwestern tribes.

You watch the fires and you sense that something is about to happen that you will never forget—some new, thrilling experience is about to become yours.

Sparks fly upward from the great fires, and a clear, expressive voice comes to you through the night, explaining some of the facts you must know in order to thoroughly enjoy, to completely join in the magic spell which is being woven for you.

The announcer ceases his brief message, and you hear the throb of a drum. The dancers appear. The chanting of a prayer to the Power of Light fills the air.

Soon the throb of the drum, the chant, the blazing array of costume, the painted dancers, the magic of the fires and the light of the moon join to surround you with meaning.

You don't understand the words, but you understand the prayer.

The drum ceases, the chanting dies away, the dancers fade back into the darkness from whence they came. The voice of the announcer comes back into your consciousness, telling you more, con-

tinuing to weave the magic spell which now holds you fast.

More rituals follow.

You see Cheyenne Indians, those brave, stalwart warriors of the plains. Then come Hopis, Navajos, Apache, Zunis, San Juans, dozens and dozens of others.

Soon you feel that you must break this spell for a moment or you will find yourself down in the arena swaying with those painted, costumed figures. The lights come on, the Indian band plays familiar marches and other numbers.

Then the intermission is over, the lights go out, the smoke curls upward from the great ceremonial fires, the magic spell is rewoven.

More and more dancers appear, more and more costumes flash in the firelight. The moon pours down, the throb of the drum and the chant of the dancers float like smoke from a pipe of peace and friendship.

As your eyes become more accustomed to the shadows you see standing across the arena from you a long line of Indians—brilliant costumes, flashing face paint, hundreds of Indians of all tribes joined together in a long chain of good will and mutual interest and friendship.

They stand proudly, and look upward at you with quiet reserve, but somehow you have the feeling that they approve of you—that they have shared an experience with you and that somehow this mutual experience has joined you as friends.

The night's program draws nearer and nearer its close, and finally the last number comes. It is invariably a fast, thrilling colorful, ritual—probably a war dance or a humorous dance.

Then the entire cast of several hundred costumed Indians move forward into the light!

What a spectacle! Blood curdling whoops ring through the night.

You feel like whooping back!

As you move away to your car to return to your room or auto court, you and the members of your party say silly things trying to tell each other that you have just gone through an amaz-

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*Among the more colorful performers at the Pow-Wow night ceremonial programs are the Taos, N. M. Indians. Adam Trujillo, left, the leader, has long been a Pow-Wow favorite.*

ing, a wonderful, experience.

Although your words don't express what you want to say, those who hear you understand, for they, too, feel what you feel.

You can't put magic into words. There aren't words in English for these subtle meanings, for the "numinousness" of the experience you have had.

You will describe your experience to others for months, years to come, and you will use words like "weird," "spectacular," "savage," "gorgeous," "thrilling," "eerie," "mysterious," "wonderful," but you will know that those are English words for English meanings.

You will sense the fact that one must be an Indian to find words for what you have experienced.

When you think about this great ceremonial you have taken part in, you will feel that somehow you are akin to these hundreds of painted "savages."

You will find within yourself an echo of the chants and the drum beats. There is something within you which answers back to the firelight and the drum.

What is it?

Let us consider.

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5,000 years, perhaps 150 or 200 generations.

Scientists believe that man has inhabited this Earth for probably more than 500,000 years, and so our brief period of known history occupies only about one-hundredth of the total.

In other words, we may say that if man's entire history on Earth represents a day, the written history of which we have knowledge covers only 14 minutes of that day, just a brief period at twilight.

All the rest of Man's long day on Earth, the morning and noon and afternoon and early evening, is lost in the mists of time.

During most of those half million years man was a "savage" as we say today. He had no written language, he had very little knowledge of tools, and his life was primitive and close to nature.

To him the world was a strange, fearful place, and he devised elaborate ceremonies and rituals to placate the powers of evil and to secure the assistance of the powers of good.

That primitive man lives in each one of us,

sometimes buried in the subconscious, but sometimes very, very near the surface.

That primitive man within us may be awakened into consciousness by the echo of the ritualistic drum, the chant of the ceremonial dancer, the flash of great fires blazing against the darkness and the throb—throb—throb of the rhythmic dance.

Now, to awaken the "savage" within us doesn't mean that we will immediately seize a tomahawk and go on the warpath. At a matter of fact, most "savages" are much more peaceful, much less aggressive than highly civilized peoples.

The true savage is very apt to accept the stranger as a brother unless some of the tribal taboos and rules are violated by the newcomer.

The true savage is very probably less "savage" than a modern day representative of a totalitarian power. No "savage" anywhere ever did the things the Germans did in Buchenwald. No "savage" anywhere at any time did the sort of things the Kremlin orders done today to gain political goals.

That true "savage" who dwells within us is a

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GLIDDEN PAINTS



*Among ceremonial performance teams appearing on the night programs at the Pow-Wow are Oklahoma Indians including Kiowas. They add color and interest to the shows.*



*Apache Indian devil dancers usually occupy one of the top spots on the Pow-Wow program. Their weird, eerie ritual will be performed at least once during the three-day celebration.*

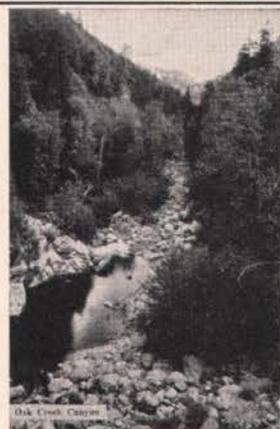


*Pueblo Indians use the snake or lightning symbol for water. Here you see the symbol in use in a ritual designed to bring that great blessing of the dry country—water.*

being who finds himself in sympathy and union with all of the rest of life. He knows himself to be one with the forest, the wild life within it, the trees, plants, animals, mountains, streams, winds, bright sunlight and the darkness.

By means of the drum, the chant and the ritual, he places himself in communion with the rest of being. He becomes one with the Buffalo, with the rain, with the gods who live on the San Francisco Peaks.

You who have never taken part in the great Pow-Wow night ceremonial—taken part as a spectator, but nevertheless, as a part of the great rite—you have a wonderful, meaningful experience waiting for you.



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## Scores Of Tribes Take Part

Many tribes take part in the great Pow-Wow ceremonials. They meet in friendliness and enjoy watching each other's ways of doing things. Often representatives of different tribes will become fast friends at the Pow-Wow. Above, Hopi Indians performing their buffalo dance, which they will again present this year at the Pow-Wow. It has not been seen by Pow-Wow visitors for many years. Left, above, Navajo singers. The other pictures are shots of performers in the great night ceremonial.

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# THRILLS *in the* SUN - THE *all-Indian* RODEO

One of the most popular features of the three-day celebration held at Flagstaff around the Fourth of July each year is the Indian rodeo.

The rodeo comprises the afternoon program of the Southwest All-Indian Pow-Wow. It is staged each afternoon in the city park arena, in a magnificent setting—towering, sometimes snow-covered peaks to the north, a beautiful lake to the east, and cool green pine trees everywhere.

Only Indians are permitted to participate.

Usually more than 200 Indian cowboys enter the various events, and it is characteristic of the Indians that they don't sign up for single events—they sign up for everything.

They come to the Pow-Wow for fun, and the way to have fun, they reason, is to just hop in and take part in everything.

Although most Indian men are cowboys, a rodeo was not a part of the Pow-Wow celebration for many years. It just seems that nobody thought of it until about a dozen years ago one of the Flagstaff men who were working on the show had the bright idea.

They tried it out and it met with such an enthusiastic reception that it is now a very vital part of the show. As far as thousands of Indians are concerned, the rodeo is the big fun. Of course, they enjoy the ceremonial programs held each

evening, but they can actually get into the swing of things during the rodeo, yelling for favorites, giving the razzberry to unsuccessful riders, cheering the calves when they outrun the horses, and thrilling as the wiry cowboys come out of the chutes astride the wild, sunfishing, stiff-backed, bucking broncos.

The directors of the rodeo have been supervising the afternoon show for so many years, have become so well acquainted with rodeo technique and how to keep the show rolling at top speed, that something's happening every instant.

A cowboy goes off a bucking horse, gets picked up, and before the crowd is through gasping another horse and rider comes leaping and pounding out of the next chute.

Then a calf darts out of the pen and flies half way down the arena before the crowd spots him. He's caught! He gets away! No, that cowboy caught him that time! There goes the flag! What was his time?

And then comes another, and another, and another.

There are so many cowboys entered in so many events that it is impossible to run through the entire go-around during the three afternoon shows.

Consequently, the contestants continue on during the supper hour, and start shortly after day-

*Bull riding is one of the favorite events on the afternoon rodeo programs at the Pow-Wow. The fast, ornery stock is especially selected to keep the show moving as rapidly as possible.*



# FLAGSTAFF INDIAN POW-WOW



*Indians are good cowboys, and can ride a tough bronc just as well as or better than any other cowboy. The arena is directly in front of the grand stand, providing excellent views for spectators.*

light each morning. The afternoon crowd sees about half of the rodeo events.

During the morning hours when the stands are nearly empty wise photographers have learned to take advantage of the extra rodeo run-offs and go-arounds to get their pictures. They have the whole grandstand to themselves. Any person who cares to may be admitted during this part of the day free of charge.

The Indian cowboys are good cowboys, fast, daring, skillful, and they love to perform before the big crowd. It isn't often that an Indian cowboy gets a chance to do his stuff before thousands and thousands of other Indians and white spectators, and most of them make the most of it.

They dress in their finest, ride with more than usual daring, and redouble efforts to shine as the grandstand roars.

Many of the rodeo contestants return year after year, some of them traveling great distances to participate in the great three-day celebration.

Father and son teams are common, and there are many, many brothers. The similarity of names

adds greatly to the labors of the judges and sometimes errors are made in announcing results, but the thousands of Indians instantly join in a roar of good-humored protest and things are soon put right.

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## Navajo Tribe Has 50 Clans

Approximately 50 clans, each of them comprised of persons related or closely associated, exist within the Navajo tribe. In some cases forming strong lines of demarkation the tribal division exert powerful influence on the reservation.

The following list of Navajo clans was worked out by the Soil Conservation Service prior to the creation of the Navajo Service.

Ah-do-tso-no—Painted Hill.  
 Ah-shi-he—Salt.  
 Deh-beh-glih-zhin-ni—Black sheep.  
 Bee-bi-tah-ni—Deer water.  
 Bir-toh-ah-ni—Curve in the mountains.  
 Hahl-tso-i—Meadow.  
 Hohsh-tlish-ni—Mud.  
 Hogan-thlah-ni—Many hogans.  
 Ho-nah-hrab-u—Walks around them.  
 Kah-di-neh-er—Arrow people.  
 Kai-di-ned-eh—Willow people.  
 Kee-ah-ah-ni—House standing up.  
 Klah-chee-hi—Red bottoms.



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Kin-li-chee-ni—Red house.  
 Loo-Kah-di-neh-eh—Carrizo cane.  
 Mah-ee-besh-ghez-ni—Coyote pass.  
 Nah-ho-bah-ni—Grey Stripe down.  
 Nah-kai-di-neh-eh—Mexican Navajos.  
 Nah-nesht-teh-zhih—Zuni Navajos.  
 Nah-thlan-ni-de-neh-eh—Many Comanche warriors.  
 Nah-dah-ah-di-neh-eh—Ute Navajos.  
 Tah-chee-nh—Red soil.  
 (a) Yel-di-neh-er—Red Yeibichai.  
 (b) Nah-tah-tso-di-neh-er—Big tobacco people.  
 (c) Bee-di-neh—Deer people.  
 Tah-neh-zah-ni—Scattered trees.  
 Tah-poh-hah—Edge of water.  
 Toh-ah-kayd-lee-ni—Where the water joins.  
 Tah-ah-hah-nee—Close water.  
 Tah-doh-koz-zhi—Salt water.  
 Toh-tso-ni—Big water.  
 Tah-azh-nah-ah-zhe—Two came for water.  
 Khi-zih-thoah-ni—Many goats.  
 Tsoh-jis-kid-ni—Sage brush hills.  
 Tsoy-boy-hogan—Sand hogan.  
 Tesh-nah-hab-bilth-ni—Overhanging rock.  
 Tsin-suh-kohd-ni—Lone tree.  
 Tsih-nah-jih-ni—Black streak of forest.  
 Tshi-ji-geronimo—Apache.

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107 N. Leroux



## Clever People, These Indians

The American Indian knew a thing or two at the time of the arrival of the white men at Plymouth Rock. When drying his fish or meat to preserve it, the Red man would lower two young saplings, tie a rope between them, fasten his food to the rope, then allow the saplings to spring back and raise his provisions into the air. Investigation showed that the food always was suspended 33 feet above the

ground. And for a good reason—the flies would not get at it. Several hundred years later science tells us that the ordinary house fly, unaided and of its own accord, does not rise more than 32 feet above the ground. Yes, the Indian was a clever man.

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## FLAGSTAFF

"TO ROUND OUT A PERFECT DAY ATTEND OUR THEATRES AFTER THE POW-WOW"



*The Museum of Northern Arizona, three miles north of Flagstaff, where the 17th annual Hopi Craftsman exhibition will be held from July 1 through July 4. There is no admission charge.*

# HOPI CRAFTSMEN *Arts and Crafts Exhibition*

17TH ANNUAL SHOWING  
AT  
MUSEUM OF NORTHERN ARIZONA  
FORT VALLEY ROAD  
JULY 1 TO 4  
OPEN DAILY, 9 A. M. - 5 P. M.  
NO ADMISSION CHARGE

In the patio of the Museum of Northern Arizona at the foot of the San Francisco Peaks, three miles north of Flagstaff, the Hopi Craftsman Exhibition will be held from July 1 through July 4. Hopi men and women, expert in their various crafts, will be seen peacefully working in the shade of the portales, their bright native garb silhouetted against the gray lava rock walls.

The weaver, the old embroiderer, the basket maker, the potter and the silversmith, each with their crude materials and hand fashioned equipment, will create before your eyes the beautiful crafts of their people. Each worker in his setting is a correct and colorful picture.

These native craftsmen will demonstrate to visitors the art of pottery making without a wheel, from the shaping of raw clay to the firing of the finished pot, basket making of several kinds, using primitive materials and dyes, and blanket weaving, for which the yarn is carded and spun by hand. Few white people today can understand how native Indian products are so expertly made without the mechanical aids upon which we are so dependent. In our European culture the potter's wheel and spinning wheel has been in use for

over 3,000 years, but the American Indian has never used either one. It is difficult for us to understand how the beautiful colors in baskets and blankets can be produced from the dyes of native plants. We have forgotten that our grandmothers used similar dyes and practically the same technique, not so very long ago.

The Hopi Craftsman Exhibition now having its 17th annual showing is a scientific experiment for the preservation and encouragement of the aboriginal crafts of the Hopi Indian. They, alone of all Pueblo peoples, still make the same articles their ancestors made before the Spanish came 400 years ago. Yet the pressure of modern civilization in recent years has caused a decline and deterioration in many of their products. The object of the Hopi Craftsman Exhibition is to encourage the production of the old type of articles made of native materials—such as vegetable dyes, and handspun cotton and wool yarns. At the Hopi Craftsman Exhibition all the pieces shown are selected by members of the Museum staff at the homes of the individual craftsmen, and represent the best work of each Hopi exhibitor. All the Hopis, old, middle aged, and young, feel that this is their exhibition and all wish to be represented by their finest work. Before the opening of the exhibition, the material is divided into groups and judged for prizes—a first, second, and honorable mention being given in each of the seventy groups. Ribbons indicating the prize winning pieces are attached to each one. The Hopis receive cash prizes, and ribbons only for honorable mention.

All the material exhibited may be purchased.

# THE INDIAN TRIBES of Northern ARIZONA

By Katharine Bartlett

On reservations in Arizona live a number of different Indian tribes which represent well the population of the region before it became part of the United States in 1848.

The modes of life of these people long ago became adapted to the country in which they dwell and unlike many Indians, they still live in practically the same locations.

Three linguistic groups are represented: 1—Uto-aztecan, with two divisions, Shoshonean, including Hopi, Paiute, and Chemehuevi, and Piman, including Pima and Papago; 2—Yuman, comprising Yavapai, Havasupai, Walapai, Mohave, Maricopa, Cocopa, and Yuma; and 3—Athapascan, including Navajo (also Navaho) and Apache.

The Uto-aztecan and Yuman groups had for centuries occupied the respective areas in which they were first found by white people in the last half of the 16th century.

The Athapascan tribes, however, came in from New Mexico during the 17th and 18th centuries.

Thumbnail sketches of the several tribes that live in northern Arizona:

**HOPÍ** — Shoshonean. Reservation, 2,472,320 acres; 11 villages. Population over 2800. Food, maize is staple; beans, squash, pumpkins, peaches, apricots, sunflower seeds, melons. Clan system. Highly complex religious ritual and great number of ceremonials.

**HAVASUPAI**—Yuman. Reservation, 518 acres. Population, 160. Food: Maize, beans, squash, sunflowers, figs, peaches, pinyon nuts, yucca, mescal cabbages, juniper berries, hunt. Simple social organization. Religion, plays minor parts in lives.

(PUB. COURTESY MUSEUM OF NORTHERN ARIZONA)



(PUB. COURTESY MUSEUM OF NORTHERN ARIZONA)

**YAVAPAI** — Yuman. Reservation, 200 acres near mouth of Oak Creek and Camp McDowell reservation northeast of Phoenix. Population, 400. Food, wild foods, mescal, mesquite beans, acorns, cactus fruit, yucca, wild nuts, grapes, hunt. Social organization, simple, descent being recognized on both sides. Religion and ceremonies: not important. One organized ceremonial dance in spring, one curing ceremony for the ill.

**WALAPAI**—Yuman. Reservation of 740,880 acres northeast of Kingman. Closely related culturally to the Havasupai. They do not engage in agriculture on account of the nature of their country, and their mode of life is like that of the Yavapai, for they depend on wild foods and livestock.

**MOHAVE** — Yuman. Reservation north of Needles, agency, Parker. Population, about 1000. Food, corn, pumpkins, squash, melons, wild plants. Society incipient clan system and loose tribal organization.

**NAVAJO**—Athapascan. Reservation, 15,000,000 acres. Food: mutton, maize, beans, squash. Society: based on clan system and descent is through the female line. Religion, an elaborate system of worship with many complex ceremonies or chants.

**APACHE**—Athapascan. Reservation of 1,742,220 acres. Population, 2000. Food: recently persuaded to take up agriculture. Use wild foods. Society: simple; Religion: no complex or elaborate ritual.

—(Reprinted from Museum Notes by permission of the Museum of Northern Arizona.)

# RITUAL *for* RAIN - The HOPI SNAKE DANCE

The Hopi snake myth is very complicated, and the writings of various informed and uninformed whites has not tended to lessen the complication.

However, the myth, boiled down to a practical interpretation of the two factors, corn and rain, leads us to believe that in the ancient history of the Hopi there was a terrible famine, or at least great threat of starvation existed.

Search of knowledge and prayers were sought by the Hopi to bestow upon them the necessities of life — corn, and rain to make it grow.

Success seemed assured when the ceremony of the foreign Snake Clan was adopted, and to this day it is the most important ritual in Hopi life.

After emerging from the underworld, the Hopi claims he has lived for the past one thousand years continuously on three high mesas, their steep cliff-like walls tower hundreds of feet above the surrounding plains.

Atop these mesas are built three villages to each mesa, called pueblos. They are constructed of stone and mortar. In each village lives a different clan. The principal town of Oraibi Mesa is old Oraibi, the most ancient of all pueblos known.

The Hopi are a peaceful people, as their name implies. Many acts in their lives are attended by ceremonies, with the exception of divorce, when a Hopi wife tires of her mate she simply bundles up his clothes and places them outside the door, that's an official Hopi divorce, totally lacking ceremony.

The Hopi speaks a mingled Shoshonean dialect. Their people number about 3000. They are very interesting, and treat all visitors with kindness. This small tribe has more interest and research value to the scientist than any other tribe of Indians known.

The Bureau of American Ethnology has many volumes pertaining to the Hopi.

The war-like tribes of the Apache, Navajo and Utes, which at one time constantly fought and harassed these people, forced them to the village of Walpi, where defence could easily be accomplished. Its one narrow pathway up the steep cliff soon discouraged future attacks as the enemy

losses were astounding. A desperate tribe had made good its survival.

During the Taft administration Priest Youkeoma was taken on a special trip to Washington, to see the Great White Father. Youkeoma had caused the resident Indian Agent much trouble as he forbid members of his clan to cast off Hopi tradition and take on the white man's way of life.

He was given a special audience with President Taft, and shown the strength and glory of our country. However, this did not seem to make an impression on Youkeoma. On his return, he told his people, "They are many, but they have no wisdom or good traditions, we Hopi must not yield to them."

The woman of the Hopi leads a full and busy life. To her lies the task of hauling all the water from the springs at the bottom of the steep cliffs. She still uses the primitive method of grinding the corn. She builds the house and takes care of her family and does all the work in the village. It is the Hopi tradition, it has been passed on to him by his ancestors and he believes these traditions must always be.

The men do the planting of crops, and participate in the ceremonies. He weaves all the cloth for the women's ceremonial dresses which are

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*A Hopi Indian buffalo dancer in costume resembling that used by the Hopi Snake dancers.*

very elaborate. They make the famous Katchina Dolls.

Col. Hugh Scott, commander of Fort Apache, was detailed by the Secretary of War, in 1911 to go to Hotevilla, the only remaining Hopi village in the reservation that had absolutely refused to let their children be lured away from the Hopi tradition and be educated in the white man's school. This was Priest Youkeoma's clan.

No harder battle had Col. Scott ever fought. But this was a battle of words, and for ten days Scott's tolerance ebbed while listening to Youkeoma's tale of Hopi traditions. Youkeoma went far beyond the Dawn Men and the thousand years the Hopi had lived on their high mesas.

He related the beginning when the Hopi emerged from the Underworld. He produced rocks with ancient inscriptions to substantiate his statements. "So you see Col. Scott, I cannot vio-

Shortly later the task of removing the children and placing them into the reservation schools was brought about by the Indian Agent Leo Crane. This was done with considerable ease after the children were found and dug out of the corn meal sacks hidden in the cellars. Youkeoma indignant and solemn, met them saying, "You have more men and strength than we, but my traditions say, disaster shall fall upon all of us if you take our children."

These children from Hotevilla had to be kept entirely at the Indian Agency, even during summer vacations as it was a known fact that if permitted to return home it would be inconceivable

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to find and return them to school again.

The Snake Myth—The snake ceremony—is acknowledged by some to the kinship of the Hopi to the snake. Many writers have given their version of the Snake Myth.

Here is given a brief condensation of one version.

To-ko-an-bi was a country of desert dryness causing poor corn crops. Tiyo, a young Hopi, decided to investigate where the rain water drained and accumulated. This following brought him into the Grand Canyon, where he fashioned a boat out of a hollow cottonwood tree.

In this dugout Tiyo drifted down the Colorado River for days, finally stopping on the shore of a great sea.

Here he was met by a friendly spider-woman, who perched behind his ear and directed him on his course. She guided Tiyo to the snake people who welcomed him into their domain.

Tiyo presented his troubles to the snake priest. "You must learn our ceremonies and then you

shall have plenty of water to grow good corn crops.

"Take these prayers and songs to your people" he told Tiyo and gave him prayer sticks to be used in corn planting. "Your bodies must be painted black and white before entering the ceremonies of the snake."

Tiyo was given duplicates of all existing prayer equipment in the kiva, together with two Snake Maidens, a wife for Tiyo and his brother.

Bidding the Spider Woman farewell, Tiyo returned to his people to whom he gave the instructions given by the Snake Priest.

However, the snake maidens given Tiyo, gave birth to snakes which had bitten the children of his clan causing their death. This resulted in the ejection of Tiyo and his brother from their clan, but they continued on to teach the other Hopi clans the Snake ceremony rituals.

Later human children were borne by the snake maidens and became the true ancestors of the Snake clan. This clan finally migrated to Walpi which has become famous for its Snake Dance.

Dr. J. W. Fewkes, author, saw many of the secret ceremonies in the kivas, which were forbidden others. He has dug deep into the Hopi ethnology. After the Snake Dance Ceremony of 1883 Dr. Fewkes had two rattle snakes caught and shipped to Washington for examination.

It was recorded that the snakes' fangs and poison sacs were intact and capable of causing death to anyone it struck.

It is a ritual ceremony lasting nine days, being climaxed by the dance at the conclusion of the ceremonies held in the kivas. During the first four days in the kivas the priests of the snake and the antelope clans prepare ritual equipment, wardrobe, sing chants and undergo a purification process.

The snake hunt is held the last four days. Each day is directed to an individual point of the compass, east, west, north and south. The priests carry hoes to dig the snakes out of their holes, a buckskin sack with sacred corn meal which is sprinkled on the snakes to anoint them, a snake-whip (a long stick with eagle feathers attached) is used to divert the rattlesnake's attention when coiled so he may be picked up and placed in the large snake-bag carried by the hunters.

After each day's catch of snakes they are taken into the kivas and put into large snake-bowls. When all the snakes required have been obtained, they also are put through a purification process, consisting of bathing and being well sprinkled with sacred corn meal.

The snake dance takes less than an hour, but is packed with plenty of thrills.

It is held in August, but not any specified date. The snake priests notify the pueblo crier on the

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*Indian dance teams borrow ideas, incorporate parts of other ceremonies into their own rituals.*

determined day and the crier announces this from the house tops.

The Snake Priests enter the plaza, their bodies painted black with zig-zag white lightning stripes. The headgear of red eagle feathers, eyes outlined in red, their encircled with white outlined mouths present a most grotesque figure. Silver bracelets and necklaces also adorn the body, and attached to the back of their belt is a fox skin.

The dance starts, their bodies swaying. A feeble old priest with a bowl of water approaches the kisi (an underground chamber in which the snakes are kept in readiness for the Priests and sprinkles water on the kisi cover.)

The dancers break formation and pair off into a stamping dance. In turn each priest on approaching the kisi thrusts his hand into the hole and gets his snake which he waves around then places it into his mouth. The snake dangles in this position while the second man with his arm across the Priest's shoulder and with his snake-whip attracts the dangling snake.

The dancers continue around the stage at increased tempo and finally the snake is thrown on the ground. The gatherer swiftly retrieves it, but occasionally a bold rattlesnake challenges him and coils ready to strike. This is the gatherer's big moment, all eyes are fastened on him, he sprinkles sacred corn meal on the rattler, waves his snake-whip and the snake starts uncoiling, and with deftness he seizes the snake and strokes

it into a pacific mood.

The dance goes on until the snake priests have emptied the snake kisi. The gatherers are all hustling about to retrieve the snakes on the ground. One is surprised at the varying types of snakes used in this ceremony.

It makes no difference to the Snake Priest if he dances with a rattler or a blue runner, they are all handled with the same ease and also all snakes are kept together.

At the termination of the dance two priests outline a circle with sacred meal. The dancers advance and all the gathered snakes are thrown into this circle amid a muttering chant, while others come up and gather up this swarming mass of reptiles and immediately depart to set them free far off in the distant plains, so their prayers may be carried to the God of the Rain. The snakes are the Hopi messengers.

At the conclusion everyone participating in this ceremony engages in a purification exercise. Emetics are taken, they are bathed by the women of their clans.

Then large trays of food are hurried to them as they have fasted long.

## 'Little Black Face'

Most of us know obsidian only as the volcanic glass, usually black, which the Indians of California and other Western states chipped into arrow-points, spearheads, and knives, oftentime with great skill. In some of the countries to the south of us, however, other methods of working this brittle and refractory material were known to the ancient tribes.

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The tom-tom drum is used by all Indian tribes in their ceremonial performances.

## Reckoning Time Navajo Style Differs From That Of Whites

Reckoning time is a complicated business for the Navajo.

How they do it is explained in the following article:

Dine Hosteen, Navajo for Mr. Smith, will tell you that this or that happened in the planting season, our spring, or in the ripening season, our fall, a certain number of winters before or after the building of the railroad at Fort Sumner, the death of a prominent chief, the arrival of a new superintendent, or the winter of the deep snow. Perhaps he will link it up to an occurrence of personal or local interest, such as the time Hosteen broke his leg in a fall from his horse or the year he sent his youngest boy to school at Houck.

Ask him his age, and he will tell you that he was born a long, long time ago and doesn't know how old he is. After a little questioning, you may be able to discover his age within a year or two, if you can make the necessary calculations. He may tell you that he was eight years old when the store at Black Rock burned down and that he was born in the sheep-shearing season. If you know when that fire occurred, you have the year. The time of the year is easy, for sheep are sheared in May or June.

The Navajo recognizes only two seasons, winter and summer, but some of them also divide the year into 12 months. Even though printed calendars are in demand, the uneducated Navajo is unable to read one correctly. He does, however, succeed in making them serve their purpose to some extent. One often sees calendars hanging on the hogan walls with certain dates marked with pencil.

Let us say that Hosteen has been told on May 26 that on June 20 an Indian council is to be held. If you visit his hogan on June 10, you will find that the June page of the calendar on the wall has a circle lead penciled around the 20 and that the first nine days have been crossed out. Hosteen is going to cross off the remaining numbers at the rate of one a day.

As you see, the Navajo has no system of reckoning time by a regular sequence of years beginning at some fixed point, such as we have. He has not kept up with history. Accurate dates such as our 1942, or 1766, or, for that matter, 1937, mean nothing to him. At best, he can imagine events as present or somewhere in the past. Exactly monthly dates, or May 28, or Oct. 11, are practically meaningless to most of the Navajos.

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Top, Oklahoma Indian dressed in full ceremonial regalia. Bottom, Hopi dancers. Drummer in background.

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## Utes Had Trial Marriage

Ute Indians practiced trial marriage centuries before white men arrived in Colorado, Prof. Marvin K. Opler, anthropologist of Reed college, Portland, Ore., says.

"Formerly the Ute youth and maid started a smudge after they were sealed up alone in a teepee," he said. "They tried to remain congenial in this smoky atmosphere, and if they succeeded, the theory was they could remain happy together the rest of their lives."

In courtship an Indian glamour girl could take the initiative by tossing a stone into a brave's lap. That stone, Opler said, meant, "I'm interested in you." If the Ute was mute the maid would try elsewhere.

Both wives and husbands had confinement periods before childbirth, Prof. Opler said. The women remained in bed for 30 days, the men for four.



*Navajo girl stands by the family wagon at the Indian camp, perhaps waiting for her parents to return.*

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## Prehistoric Ball Games

At Wupatki and Casa Grande National Monuments oval enclosures are surrounded by wide-sloping walls. They contain regular features which are reminiscent of the large stone ball courts of the ancient Mayas of Southern Mexico and Guatamala.

These ball courts in Arizona are an additional indication of contact between the prehistoric Indians of the Southwest and the higher civilization further south. Among the Mayas the game played in these courts was like the Basque game of Jai-alai. A medium-sized rubber ball was used. One such rubber ball has been found in a prehistoric ruin in Southern Arizona. Strangely enough, the many excavations carried on in Mayan ruins have not as yet yielded an actual ball.

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## Zuni Families Still Possess Articles Many Centuries Old

Although early-day missionaries in Zuni-land fell afoul of the depredations of raiders from other tribes, visitors to the world's largest inhabited pueblo today still find some of the equipment—church bells, vestments and miniature images—in the possession of devout Zuni families.

Such an article is the foot-high Santu, or image of the Infant Christ of Our Lady of Atocha. The caretakers of the Santu live in the very shadows of the ruins of one of these old missions.

A visitor to Zuni may obtain permission to see the church, and by special permission of the governor of the pueblo, may enter the ruins to inspect what remain of Indian friezes with their pagan symbols which the ancient tribes-men applied to the walls in decoration.

### *Lengthy Legend*

There is a somewhat lengthy legend concerning the image, how the "Daughter of the Sun" came to visit the village, and being pregnant at the time, the child was born. Since then, the Santu has been looked to for miraculous doings, since many stories are handed down attributed to the good deeds of the image.

In respect to the Santu, the Zunis devote a dance to the Santu, and the fame of the image has spread so that Spanish-American families living nearby often make pilgrimages to the site and leave coins.

Full sets of doll-like clothing are provided by the Zunis for the Santu, including ornaments of silver and turquoise.

### *Strong Powers*

Quoting one informant, in his quaint English, concerning the powers of the image:

"A number of Zunis, they believe in this Santu very strong. A few years ago the Indians were going on with having poor crops. Poor seasons of the year, never could be raised much of a crop in two or three years. At that time they were dancing about six days for her. The sixth day, where she was sitting they find some green alfalfa flowers, some ears of wheat, fresh corn, husks of corn, melon seeds, all under her where she was sitting. The Zuni priests, they are very much surprised to find these things. Right away they know they are going to have a good season next year.

"One year, about 1910, or 1909, it was about that time, the Indians of Zuni were dancing for this saint for four days. On the third day, this doll has a crack near the forehead, and it bleeds like a human being. It never did that before. Those Indians notice it right away. They are excited what would be happening to the tribe of the Zunis, because the little Santu was warning them.

"In a few weeks measles sickness came into the village. The Zuni Indians died every day. They buried the Zunis, probably four or five each day. So it was a bad sign the Santu was telling them about at that time.

"These things happen right along."

(From article by Ruth Kirk in New Mexico Magazine).

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The pictures on these two pages are of performers in the night ceremonial programs at the Pow-Wow.



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## Dance Reveals Nuptial 'Hopes'

Having but little time for the social amenities which accompany the usual announcement of the nuptial intentions of the American girl, her Navajo sister must be content with a squaw dance or "sing," held at intervals on the reservation.

There is a particular "mating season" in which the timid younger girls of the tribe enter the dance and—since these are run on a "ladies' choice" basis—they can select the man of their choice from the crowd.

And the payment of "heart balm" awaits no court procedure.

If the buck selected, either at these nuptials dances or at any other general squaw dance, rejects the choice, he must pay forfeit immediately. This forfeit can be a coin, personal item of clothing or other possession.

These dances are interesting to white witnesses principally for the action which accompanies a selection wherein the squaw decides she'd rather have the man than his gold! There is a tussle to the accompaniment of much laughter from the crowd.

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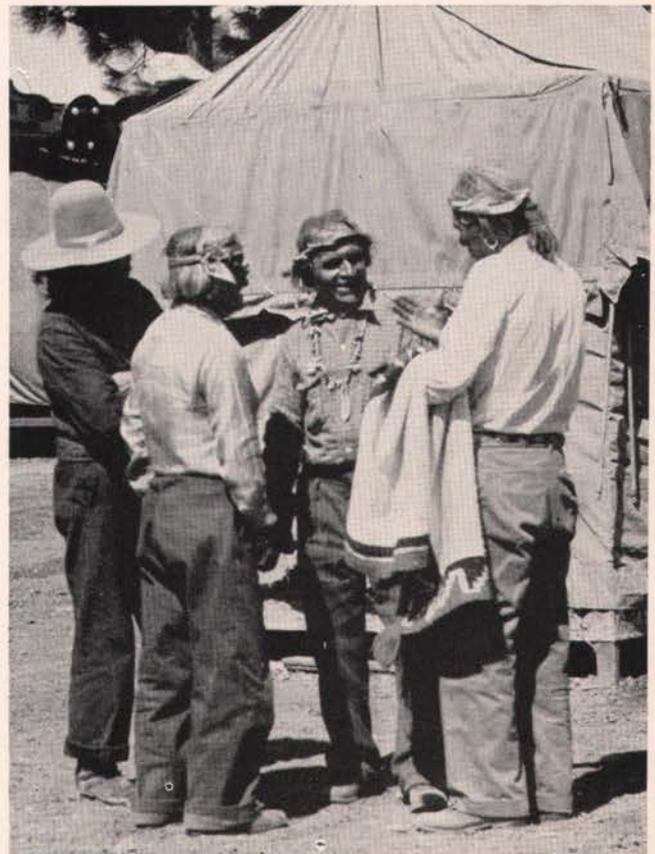
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*Navajos enjoy themselves. They visit, swap stories, tell funny things about the whites.*





*Below, a skilled Navajo weaver working on a rug. Above, child 'helps' mother with her work.*



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## Poetic Art of Silversmith

Silver and moonlight are synonymous in the Navajo concept of that precious metal. The craft of the Indian silversmith is believed to have been absorbed from Coronado's Spaniards in the sixteenth century. From the most primitive tools — crude forge, wood fire, goatskin bellows, iron or metal pieces for anvils, and crucibles of clay or stone—improvised with little understanding of the science of metals, were created most breathtaking examples of silver jewelry, bracelets, necklaces, rings, belts, earrings etc. Each piece a silver poem. Practiced for sheer pleasure and prompted by the urge to create.

For material the Navajo used whatever he found at hand. He early seized Uncle Sam's silver coins. He wore and displayed his wealth wherever he went. Some of these early pieces may still be found bearing coin markings on the underside of the jewelry. Later was discovered the unexcelled value of the Mexican peso because of its high silver content, resulting in a frostier color in the finished product. At present he buys bar silver that results in a very bright and new appearance. This bar silver, however, does not equal the satiny and mellow finish of the old pesos.

An exemplification of the beauty loving yet simple spirit of the Navajo is a picture of a man or

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woman resplendent in colorful costume, with velveteen blouse in bright hue forming a lush background for frosty, satin smooth silver, adorned by deep, deep blue turquoise with matrix. The turquoise blue stones on burnished silver seem to pulsate life against the sun bronzed skins of these people, blending with perfection. "Whence?" do we ask, "comes this instinctive feeling for the artistic?"

It was in 1880 near Crystal, New Mexico, that a Navajo silversmith first set turquoise in silver. This is a most sacred stone to the Indian and a small piece is usually worn by all Navajos as a symbol of good fortune.

Navajo jewelry is usually distinguished by the beauty and workmanship of the silver that bears a mark of individuality and age.

The Zuni Indians have also acquired an adeptness in this art. Their work is noted for its perfection in execution and the predominance of decorative turquoise, whiteshell, obsidian, petrified wood and numerous other stones.



**Mescal Knives Rare**

Paiute Indians have said that "mescal knives" were employed for cutting out the hearts of the mescal plants (*Agave utahensis*) which were gathered in the spring and roasted in pit ovens, thus furnishing a sweet and nutritious food that in dry form would keep a long time.

Our Museum specimen is probably of southern Paiute origin, made before the coming of the whites, as later implements of this type were provided with iron blades.



One of the fascinating things about the Pow-Wow is the wonderful opportunity it offers the photographer. These views are of Navajos at the Indian camp in the city park.

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*Pottery making is a fine art as practiced by the experts of the several Southwestern Indian tribes.*

## Oraibi Oldest U. S. Town

Fortunately for St. Augustine, Fla., and Santa Fe, N. M., Oraibi, Ariz., the oldest town in the United States has no chamber of commerce or advertising genius to dispute their claims.

For Dr. Paul C. Martin, archaeologist for the Field Museum of Natural History in Chicago, asserted that the Hopi Indian settlement of Oraibi in the Arizona reservation is the oldest continuously inhabited community in the land.

While St. Augustine was settled about 1565 and Santa Fe dates back to about 1537, Oraibi has been the home town to generations of Hopis since 1200 A. D., or earlier. Dr. Martin convinced himself of the antiquity of the Oraibi pueblo by archaeological studies there.

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## War Was Sport On Plains

Before the coming of the horse there was probably but little war between the Indian tribes, unless over some definite grievance but when horses became plentiful, warfare was transformed into an exciting sport, as in medieval Europe, a game in which the player's life was always at stake, but which offered plunder and glory as prizes. Leaders organized war-parties in many instances not to avenge wrongs or for conquest, but simply for the purpose of capturing horses from enemy tribes. This has been called "horse-stealing," but the Indians regarded it as honorable capture, like the taking of German guns by the Allies during the first World War.

Instead of medals such as are displayed by white soldiers, we learn that Plains Indian warriors wear eagle-feathers to show honors won in war the number of feathers, the way they are cut and painted, the manner in which they are worn, all having a meaning.

We are interested to learn that to count "coup" on an enemy, that is to strike him with something held in the hand, may rate as a braver act than killing and scalping him, for the killing may have been done from a safe distance. An especially brave deed is to strike an armed enemy with the bare hand and men who have done this, in some tribes, are each entitled to paint a human hand on his body, or on the flank of his war-horse, or to have it emblazoned on his trappings. We also learn that in some tribes, tattoo marks of certain kinds indicate honors won in war. Moreover, when we see the figure of a long-stemmed pipe on a tipi, we know that the owner has led a war-party—six such pipes mean that he has done this six times.

## Zunis Are Sword-Swallowers

Zunis, strangest of Pueblo Indians, swallow swords to appease the rain gods so that they will allow winter snows to put their farms in condition for spring planting.

The sword swallowing ceremony of the Zunis is one of the ceremonies little known to white people. It is recognized as one of the best examples of Indian magic.

The dance is observed in the winter in supplication to the gods of moisture. The Indians ages ago found that summer rains are not enough to bring them bounteous crops, so they reasoned they must appease the gods to give summer rains, so that snow may fall in the winter.

The dance and its ceremonies cover a period of many days. Only a few white people have seen all of it. Spectators report that swords about 18-in. long are swallowed. The swords are double-edged, and sharp pointed, and perhaps two inches in width.

Each dancer has an attendant if one of them fails in making the sword reach the pit of his stomach, the attendant immediately takes the weapon and pushes it down his "swallower's" throat.

The sword must then be withdrawn and swallowed again. There are no slackers in Indian ceremonies.



*Indians enjoy the carnival at the Pow-Wow. They spend hours riding the various attractions.*

## Tribe Flees From Volcano

Only once on the North American continent have human beings been forced to flee their homes before the terror and devastation of a volcano's eruption, scientific records indicate.

That occurred when Sunset Crater, in Northern Arizona, near Flagstaff, blew fire and ashes and lava over a wide area of surrounding terrain.

The fact this occurred even once here—although it is a tragic record in almost every other part of the earth—was not even known until a few years ago.

Then an archaeological research party discovered beneath the ashes surrounding Sunset Crater's base, the remains of Pit Houses, an ancient type of dwelling developed by the most remote ancestors of the state's modern Indians.

The same investigation showed, however, that there isn't the faintest evidence that any human beings were trapped when the volcano erupted, as were the trapped residents of Pompeii when Vesuvius erupted in the first century, and other volcanoes have spread devastation in more modern times.

The scientists presume that at the first rumblings from Sunset Crater, the Pit House dwellers fled to new lands where they might be safe.

The homes in which they lived were formed by excavating a few feet, ringing the hole with poles, and bringing their tops together to complete the structure.

This dwelling, half under and half over the ground, was invented by the early residents of Arizona, long before the more familiar type of pueblo structure was devised.

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## Papagoes Still Using Ancient Methods of Preparing Grain

Since the days of Ruth and Boaz the methods of harvesting and threshing wheat and the process of baking bread have engaged the minds of scientists and industrialists all over the world, but in one interesting section of the Southwest these processes have been little changed during the centuries

The grain of the Pima and Papago Indians in southern Arizona is still cut by means of the hand sickle. It is not bound, but is carried to a prepared threshing ground where it is piled like an ordinary straw stack. This threshing ground has been wetted down and rolled to a hardness approaching that of pavement.

The old-time flailing by hand method was superseded. This work is done by first throwing down from the pile a layer of grain just thick enough to be threshed properly by the several horses which are ridden or led around the circle by the Indian men. As each layer is fairly well shelled out it is removed, the grain scooped up into baskets and the process repeated to the end of the job. There is little danger of the threshing being interrupted by rain and the work is usually done under a temperature of 110 to 115 in the shade. Incidentally, for these Indians, there is no shade.

### *Grain Is Cleaned*

As the grain is removed from the threshing ground it is taken in hand by the women, who are

charged with the responsibility of winnowing out the chaff and dust. The mixture is tossed up into the breeze from the wide, shallow, native baskets until it is clean.

Owing to the uncertain rainfall and consequent danger of crop failure, the frugal Papago has long since learned to store about two years' supply of grain for possible emergencies. This surplus is stored in huge baskets or bins made of a special vermin-proof willow. The bins are covered by a lid of the same material supplemented by a thick layer of adobe

Primitive grinding methods by use of the metate are still in use by most Papago families. This is a hand process, using a large, smooth stone or basin on which the grain is ground by a smaller stone in the hands of the grinder. Some old metates, kept and handed down from one generation to another, have been completely worn through by the grinding. More modern but still sufficiently primitive are the "burro mills" of some Papago villages. These were acquired or copied from the Mexicans and were named from the motive power commonly used thereon. The burro is a slow mover and an easy quitter, who has to be accelerated at frequent intervals by a clod thrown at him by the watchful Indian woman in the nearby doorway. Not knowing when the clod may thump his ribs, the burro keeps going and may grind as much as 50 pounds of whole wheat flour in one day.

From this flour the Papago women make a fine loaf of bread, baked in the outdoor oven which is a part of every Papago homestead. They also make the Mexican tortilla, which resembles a large very thin hoe cake.

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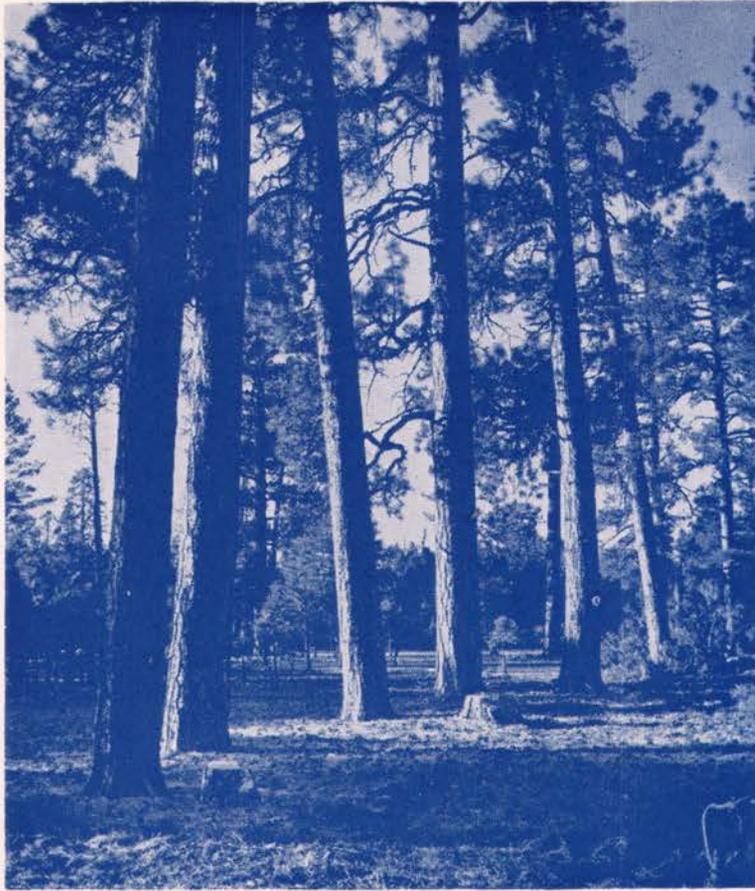
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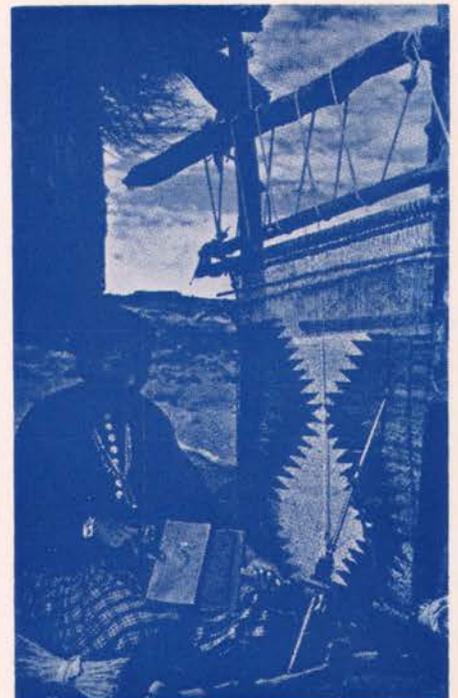
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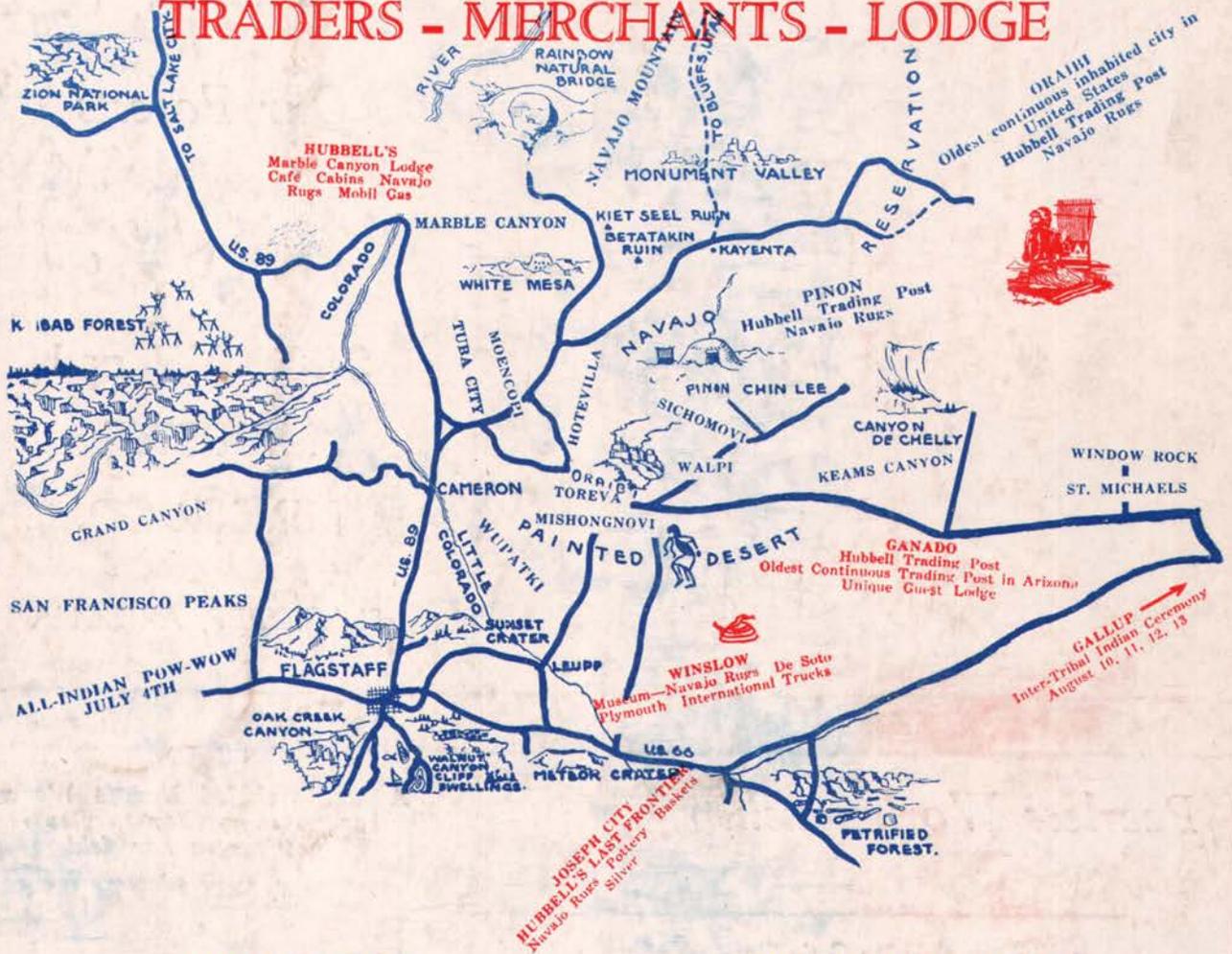
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