

Correction made by Hubert Blackford

When the Dineh, the Earth People, emerged into this world, they were taught by the Holy People the right way to conduct the many acts of their everyday living, how to gain a livelihood, how to build a hogan, and the myriad activities of their lives; and above all, how to ^{adapt to} ~~control~~ their environment for good or evil through the ^{harmonious} ~~magical~~ use of ceremonialism.. Springing from the Creation ^{Evolution?} ~~Myth~~ in which the ^{development?} evolution of man is established, the ^{story} ~~Myth~~ and the legends contain the origins of the ceremonies, the ^{answers} ~~answers~~ to fundamental questions, and the reasons for the many taboos. There is no clearly defined Supreme Being in Navaho thought, however there is the knowledge that through ceremonial rituals certain of the Yei (the Holy Ones) can be ^{discouraged} ~~evoked~~ to assist with supernatural powers. It is the Yei who ^{Regulate} ~~control~~ whether good or evil comes to the Dineh, but not all the ~~Yei~~ are good, so there is constant supplication to win favor of the good Yei, and to ^{Forget (override)} ~~guard against~~ the influences of the evil.

Misfortune, accident, illness are caused by ^{disharmony} ~~the evil influences~~, either direct or through ^{social controls known as} ~~witchcraft~~, and every effort is made to overcome these, and to propitiate and create perfect harmony with the good. This is accomplished through the complex and intricate patterns of ceremonialism. Performed by the esoteric medicine men who have the knowledge and ^{influence} ~~the power~~, these ceremonials are the embodiment of ^{NATURAL CONSEQUENCES} ~~mysticism~~ and abstract symbolism, expressed through the ^{song} ~~dry~~ paintings (sand paintings), and through the correct use of ceremonial objects and substances.

There are diagnosticians who, ^{when a patient is uncertain,} determine which ceremony is necessary to ~~make~~ produce the required healing for the patient. These diagnosticians are the hand tremblers, the star gazers, the listeners who consult the patient and through their ability determine the course to follow.

When it has been decided which ceremony is to be given, the medicine man who knows that particular ceremony is summoned and preparations are set in motion. There are more than fifty ceremonies, or chants, of varying range and complexity, all stemming from the Creation Myth, and all leading to the restoration of harmony. Everything must be done in the prescribed way as told in the myths and legends. So it is both ~~both~~ ^{THE Spiritual} psychological as well as physical needs that are treated to attain this desired harmony and consequently healing.

The most revered ceremony, a relatively simple one, is the Blessing Way, the Hozhoji, the center of Navaho religion, in which Changing Woman plays a predominant part. This does not require the elaborate ritual of most others, and may be performed by any one who knows it. As its name implies, it is ^{ACT of BALANCE} ~~a benediction~~, a blessing for a person, a place, or an act, such as the commencing of a new blanket, and it comes from Changing Woman, regenerator of life, the Everlasting One.

There is a long list of smaller rites, such as the puberty ceremony, the initiation ceremony, the marriage ceremony, and numerous others. The great ceremonials, the Mountain Chant or the Night Chant, with their variations, are less frequently given. These are very costly affairs and require much preparation for these long ceremonies last for nine days and nights, while others are three or five day ceremonies. While the first part of these chants ~~are~~ ^{CONCERNED} usually attended only ~~by~~ the patient and family, it is on the last day that great numbers of Navaho come from far and near to watch the final night and to partake of its benefits. During these large ceremonials, sand paintings are executed within the specially built hogan for the rituals. Directed by the medicine man, his helpers create the proper design by ^{SPRINKLING & Band of} ~~dribbling~~ different colors ~~of~~ sand through the fingers on to a base of neutral colored sand spread over the hogan floor. Commenced in the morning, it is completed in mid-afternoon when the patient is brought in and placed upon it, while the medicine man takes sand from

upon it, while sand from certain of the symbolic sections of the design are rubbed onto the patient to extract and remove the causes of the illness. Later, the entire sand painting is wiped out, but during that brief time when it lies complete on the hogan floor, it is an extraordinarily beautiful example of abstract art, every part of which is replete with significance. There are hundreds of these designs, some completely abstract, some partially pictorial, all with different purposes, and all are stored in the memories of the medicine men who direct their execution. Many contain the stylized symbolic figures of some of the Yei; the sun and the moon, or some of the helpers of both gods and men such as big fly, coyote or other animals and birds. Many are encircled by the Rainbow Goddess for protection, the opening, as there is never a complete enclosure, is always to the east. Some are encircled by twined serpents, some with a simple border. At the great ceremonials there will be as many as five different paintings on ensuing days, each with its special ritual at the end, all part of the healing ceremony which moves steadily ^{forward} in its prescribed order to the climax of the final night.

In the late fall of 1932, Betsy sent me word that there was to be a fire dance at Lukachukai, ^{she hoped} hoping that I would be able to join her, as she expected to go with a number of Navaho people from her area. She was not certain of the date, but suggested that I arrive ^{on Sunday, the day} no later than November first. ^{The fire dance, she wrote, was the final major of the Mountain Chant.} ~~Two~~ ^{Two} days after my arrival we set forth in our respective cars, Betsy taking five Navaho with her, I taking four with me. We drove up over the Lukachukai Mountains from Red Rock arriving at the location ^{on the Mountain} of the ceremony in the afternoon of the eighth day of the ceremony. And what a sight greeted us! We found ourselves near the base of the great red sandstone cliffs which jut out into the broad expanse known as the Chinle Wash. Rich green pinon and cedar trees were scattered along the base of the cliffs, and where the slopes dropped,

This year, 1964, marks the one hundreth anniversary of the Navaho Long Walk into exile. Returning after four ~~yearstafingvstatinge~~ years of all possessions, with the taste of defeat still bitter in their memories, they turned to the tast of rebuilding theiirlives. There have been many ups and downs; years of hesitation and slow progress, years of good rains, good crops and grass, years of drought when food was scarce for both man and beast. For a time there was apathy among many who felt frustrated in returning to their old ways and knew not how to adjust to new, but slowly they did adjust and now for more than two decades they have marched steadfastly along the road we call civilization with mounting acceleration. Those essential qualities so characteristic of the Navaho, adaptability and practicality, are now carrying them forward at a rapid rate, perhaps faster than any other Indian tribe. There are still frustrations, weaknesses to be overcome, but when one considers how short a time is one hundred years in the progress of a people, Navaho achievement is the more remarkable.

Many who know the Navaho think that the great days of Ceremonialism are past. Possibly this is true, for there are but few young men learning the functions and art of the medicine men, yet who can predict that there may or may not be a great revival? There are many thousands of young Navaho wanting to partake fully in our American culture, and who at present push away their own traditions. But there are also many Navaho both young and old who fear this and who are working to preserve the ways of their people, and we hope that those special qualities that are their birthright will never be lost. Song and singing are the very essence of Navaho being, and though manifestation of belief may change, as long as the Navaho keep singing they will endure.

This year, 1964, marks the one hundreth anniversary of the Navaho Long Walk into exile. Returning after four devastating years; bereft of all possessions, with the taste of defeat still bitter in their memories, they turned to the task of rebuilding their lives. There have been many ups and downs; years of hesitation and slow progress, years of good rains, good crops and grass, years of drought when food was scarce for both man and beast. For a time there was apathy among many who felt frustrated in returning to their old ways and knew not how to adjust to new, ^{accepting the designation of "wards of the U.S. Government,"} but slowly they did adjust and now for more than two decades they have marched steadfastly along the road we call civilization with mounting acceleration. Those essential qualities so characteristic of the Navaho, adaptability and practicality, ¹¹⁵⁴ are now carrying them forward at a rapid rate, perhaps faster than any other Indian tribe. There are still frustrations, weaknesses to be overcome, but when one considers how short a time is one hundred years in the progress of a people, Navaho achievement is the more remarkable.

Many who know the Navaho think that the great days of Ceremonialism are past. Possibly this is true, for there are but few young men learning the functions and art of the medicine men, yet who can predict that there may or may not be a great revival? There are many thousands of young Navaho wanting to partake fully in our American culture, and who at present push away their own traditions. But there are also many Navaho both young and old who fear this and who are working to preserve the ways of their people, and we hope that those special qualities that are their birthright will never be lost. Song and singing are the very essence of Navaho being, and though manifestation of belief may change, as long as the Navaho keep singing they will endure.

Just as the dawn breaks, everyone at the Ceremony faces the East as the Prayer to the Dawn is said. All inhale the dawn in prayer that its purity and strength may enter into them. When the prayer is ended the Blue bird song is sung.

"Just at daylight the blue bird calls
The blue bird has a voice* * *
His voice melodious that flows in gladness
The Blue Bird Calls, the Blue Bird calls." *

Translation
* Frances E. Watkins
Southwest Museum

" The Blue Bird is revered by the Navaho as the herald of the dawn, it is the symbol of happiness and peace"

Gladys Reichard
Plateau, Mus
of N. Arizona

no other Indian Tribe has a government which can approach the scope and complexity of the Navaho.

During these formative years from 1923 to 1938, there were four Chairmen of the Tribal Council, Chee Dodge, Desha Chischillige, Thomas Dodge (Chee's son), and Henry Taliman. With the election of Jacob Morgan in 1938, progress was accelerated, and though there have been controversies, the Council has held a ~~fairly~~ steady forward movement. Chee Dodge was again elected Chairman, (with Sam Ahkeah as Vice Chairman,) holding this office until his death near the end of his term.

The administration of Sam Ahkeah, 1946-1954, marked a point of great change and development for the Navaho People, for his sound and wise judgement brought many beneficial acts of legislation. He continued the organization of the Tribal Government, bringing capable Navaho into positions held by non-Indian personnel wherever they met the ^{and it has been the policy of the Bureau to help the Navaho develop their own} approval of the Agency. ^{Sam} He commenced a survey of the mineral resources of the reservation which eventually led to the discovery of uranium and new oil fields. It was Sam who located tribal funds accumulated from oil revenue between the years 1922 and 1946, funds deposited in Treasury of the United States to the credit of the Tribe. Realizing that the interest from this money was not coming into to tribal treasury, Sam went to Washington where he discovered the sum of \$200,000. in accumulated interest held in the Bureau of Indian Affairs. With these funds available, Sam planned other new developments for the benefit of his people.

Following Sam Ahkeah's two terms in office, eight years of steady growth, Paul Jones was elected Chairman in 1954 and served for two terms. Continuing Sam Ahkeah's plans, many new projects also were commenced such as the building of community centers, the development of the Tribal Park system and the establishment of the first Tribal Park at Monument Valley. Large sums of money were coming into the

government gradually
individuals
as the people came forward with the ability to do so

THE DINEH
(THE PEOPLE)

Space-sky-distance unlimited; canyons-deserts-rocks, majestic in their contour and hugeness; color-landforms, beautiful beyond belief- these are the elements of this magnificent land. Moving about in loneliness, though never lonely, in dignity and happiness, with song in their hearts and on their lips, in harmony with the great forces of nature, are the DINEH, - People of the earth.

Two salient qualities of these people are dignity and happiness. Both spring from their vital traditional faith, faith in nature, faith in themselves as a part of nature, faith in their place in the universe; deep-rooted faith, born of their oriental origin, moulded and strengthened by the land in which they live. There is fine quality in the Navaho People; their quiet direct manner, their action, their manual dexterity and skill. They bring to their everyday living, dignity, vitality, realism, acceptance of things as they are. Conforming to the pattern of their tradition, they are none the less individualists. They have character, they have the ordinary run of human weaknesses, ^{but} they have humor and a sense of fun, they have their own code of honor. They are tenacious. They are practical to a high degree. They are capable of long hours of work, and are capable equally of inactivity. There are many good Navaho People and some bad, dependable and some undependable, strong and some weak. Their powers of observation are photographic. They are immeasurably adaptable. They can be shrewd, they can be inscrutable, they are highly intuitive. Among themselves they are a gentle people. Through all runs a vein of kindness, of inherent good manners, and some special quality for

house that evening, we sat down to a formal dinner for twelve people at a table exquisitely set with shining silver, sparkling glass, lighted candles and all the trimmings for a birthday party. Mrs. Francis quietly watched what others did and with the utmost dignity followed suit as though she were accustomed to such elaborateness. And during the evening Timothy repeated to me over and over, "Oh, I never saw such a beautiful house." His eyes were shining. As we took our departure he spoke to our hostess saying "My relative thanks you very much for everything and she wishes that she understood English so she could have ^{known} ~~understood~~ ^{all} ~~everything~~ that has been talked about." As we returned to our motel, I wondered if I could have conducted myself with such poise and dignity if I found myself in such completely foreign surroundings listening to a language I did not understand.

Depending on the environment, hogans are built of a variety of materials. Where logs are available, there are two or three ^{general} types; the old forked stick hogan, (^{critch-bud} now nearly extinct), one built of upright logs, topped with ^{one} horizontal logs to build a dome shaped roof; ~~another type~~ ^{or octagonal} of logs laid horizontally in hexagonal form, all being chinked with adobe mud or clay. In areas where timber is scarce, hogans are built of stone, again either round or hexagonal with always the domed roof. There is a special form of roof construction as may be seen in these interior pictures. In recent times, one finds occasionally that windows have been cut into walls.

Here in a barren area is a round stone hogan. The woman of the family was bringing the sheep home to a nearby corral for the night. The building seems small in the broad, majestic landscape, yet this interior of the same hogan gives a suggestion of its height and roominess, though the picture contains less than a quarter of the whole.

Folklit 200
 Nume 30
 Oakus 230
 Fungu 45
 Rosin 90
 Finke 20
 Rannald 65
 Bolles 20
 Writen 100
 Owings 100
 Ouzs 150
 1050

24

50
 33
 50

200
 100
 100
 200
 600
 175
 775

posts consisted of one or more buildings with sheep and horse corrals and watering tanks nearby. In addition to the store, there was usually a barn, a storehouse, sometimes a visitors' hogan for the use of Indians who lived far away. ^{many of the} ~~old posts~~ ^{old posts} usually had only one room with a dirt floor. Around three walls were shelves reaching to the ceiling, stocked with goods of all descriptions. In front of the shelves and separated from them by a passageway, were high, wide counters built for protection as well as use. Beneath the counters were shelves for an assortment of articles, tools and a weapon or two in case of need. In the center of the room a large old fashioned iron stove gave warmth in winter, and there were benches along the remaining ^a wall. Hanging from the ceiling were coils of rope, lanterns, buckets, bridles, harness and other items of trade.

Each trading post is a center, ^{was & still} like the hub of a wheel, the outer circumference being perhaps twenty ^{or more} miles away. To these posts the Navaho have been coming to trade for ^{nearly} ~~more~~ than ninety years, bringing their produce to exchange for goods they desire or need. They bring wool at shearing time, sheep at fall roundup time, hides, piñon nuts, hand crafts of blankets, rugs, and silver jewelry. The trading post became a place of meeting, the place for gathering and dispensing news, the local post office, a place to obtain water, for all posts had to be built where there were natural springs, or good wells. The trading post is where government notices are posted, where officials come to set dates for spring branding and dipping of sheep, for farm demonstrations. It has also been a place from which to obtain help in time of need, for many a trader has traveled miles in good weather or bad, by day or night, to take sick Navaho People to the nearest hospital.

The trader

X
The trader has been the connecting link between
the U.S. Gov. and the Hawaiian people. It has been he who
has interpreted Gov. regulations & gov. aid, ^{when} necessary.
It has been the trader who established outside markets
for rugs and jewelry: it has been the trader
who ^{has} made contacts between the Govt agents &
individuals in his region. ^{on outside angles}

He
has had to build what he needed; and though he did not own the land
(with a few exceptions) his license covered a long period of time.

He had to be able to fix anything and everything, and through the
years has taught many Navaho necessary construction and mechanical
techniques. By and large, the traders ^{have} been the best friends
the Navaho have had over a long period. ^{of time}

^{few} There have been a
~~some~~ exceptions of exploitation and unfairness in trade, but these
soon disappeared, ^{for the shrewd Navaho quickly detected such practices and}
^{most} ^{were} ^{went elsewhere.}

For eighty years ~~the~~ trading posts ~~was an~~ isolated spots, far re-
^{from} moved worldly contact. There were few roads, usually bad roads,
often impassable at certain times of year. Horse or mule drawn
wagons were the only means of carrying supplies or delivering goods
for sale. When it became possible to use automobile trucks, the
traders were the first to do so. ~~As the horse once changed Navaho~~
~~life, so now the automobile is bringing an even greater change.~~
During the past thirty years, road improvement has progressed with
increasing rapidity until to day new paved roads link the major
sections of the reservation. Distances seem to have shrunk as trucks
to-day travel one hundred miles in two hours, where not ~~too~~ long ago
they took two days or more to make the same trip.

Through the way the trader has conducted his business, his
^{and his interest in} treatment of the people of his region, his ability to understand the
Navaho, his influence has been great. In all trading activities
both in the store and out, his actions are observed and noted. He
must be ever on the alert for values, for the Navaho loves the game
of trading and trying to get the best of ^{any} a bargain.

Spending time in a trading post, watching the conducted business,
the comings and goings of the many people involved, is a fascinating

sensitive to this approaching moment and to take one's leave before wearing out one's welcome.

At Navaho Mountain we found a distinct difference in costume from those seen elsewhere. A broader collar in the women's blouses, different stitching, different use of silver buttons. Before the of American occupation, the old Navaho apparel consisted, for the women, of two woven mantas secured at the shoulder and tied about the waist with a woven belt. When Navaho women saw the pioneer white woman's long cotton dresses of the 1870-1880 period, they copied them though they quickly made adaptations to suit their own needs, eliminating the tight bodices and supplementing a loose, comfortable blouses. At present there is a change from the cotton skirt to one of rayon and the like, and shorter in length.

Many of the People who come closest in contact with white people, and who now speak English fluently, are wearing clothes like ours. However, velveteen blouses are still widely worn, with a great variety of bright colors, still decorated with silver buttons, and with belts of silver conchos strung on leather. For a long time dimes and quarters, to which silver loops had been soldered, were also used as buttons, but these are fast disappearing. Some men and women still wear hand made moccasins, but the old type man's costume is all but gone. This consisted of white cotton pants, velveteen blouses, and much silver ornament. Strings of turquoise, shell, coral, or silver beads are still worn by both men and women, no matter what the costume. Silk scarf head bands and Stetson hats are worn by the men and boys, while the women wear scarfs or Pendleton blankets.

sensitive to this approaching moment and to take one's leave before wearing out one's welcome.

At Navaho Mountain we found a distinct difference in costume from those seen elsewhere. A broader collar in the women's blouses, different stitching, different use of silver buttons. Before the of American occupation, the old Navaho apparel consisted, for the women, of two woven mantas secured at the shoulder and tied about the waist with a woven belt. When Navaho women saw the pioneer white woman's long cotton dresses of the 1870-1880 period, they copied them though they quickly made adaptations to suit their own needs, eliminating the tight bodices and supplementing a loose, comfortable blouses. At present there is a change from the cotton skirt to one of rayon and the like, and shorter in length.

Many of the People who come closest in contact with white people, and who now speak English fluently, are wearing clothes like ours. However, velveteen blouses are still widely worn, with a great variety of bright colors, still decorated with silver buttons, and with belts of silver conchos strung on leather. For a long time dimes and quarters, to which silver loops had been soldered, were also used as buttons, but these are fast disappearing. Some men and women still wear hand made moccasins, but the old type man's costume is all but gone. This consisted of white cotton pants, velveteen blouses, and much silver ornament. Strings of turquoise, shell, coral, or silver beads are still worn by both men and women, no matter what the costume. Silk scarf head bands and Stetson hats are worn by the men and boys, while the women wear scarfs or Pendleton blankets.

Navaho homes, or hogans, are scattered far and wide over the reservation. The reason for this is pasturage for their sheep/ Each family has grazing rights, and though there is no individual ownership of land, for it belongs to the tribe, the individual's rights are strictly respected. No one encroaches on another's pasture. Boundries are indicated only by a small pile of stones, and boundry lines follow the contour of the land for there are no stock fences. The same rights prevail for summer pasture in mountain areas where sheep are moved to higher elevations and fresh grass.

The Navaho hogan is the most practical building for life in the desert country. It heats with a minimum amount of fuel, it is cool in summer, and having no windows, it is a retreat from the strong winds of early spring. There is a quiet peace within a hogan, for the only light is from above, through the smoke hole in the roof. The form of the hogan comes from the creation myth where the holy people built the first hogan and set the pattern and the customs. Round, or nearly round in shape, and with a dome like roof, the hogan always faces east, to the rising sun and the new day. When a new hogan is built, it is blessed by a medicine man if one is near, or by the head of the family. Corn pollen, symbol of fertility, is sprinkled on the logs or stone while the chant invokes peace and a happy life for its occupants.

On entering a hogan, one must move from left to right, clockwise, circling the fire in the center of the room. On formal occasion the women sit on the south side of the hogan, the men on the north, while the head of the family and any guests sit on the west facing the entrance. In early times a shallow fire pit was dug in the earth floor. This still exists though in recent times many Navaho are

84

using tin or iron stoves, sometimes small metal barrels, with stove pipes extending out of the roof holes. To the right of the entrance, which may have a wooden door or the old time blanket covering, simple shelves made from empty orange crates or boxes obtained from nearby trading posts, will hold dishes, and some food staples. On the west side of the hogan sheepskins, which serve as beds at night, will have been rolled up and stacked out of the way. Hanging from pegs or nails along the sides, there will be extra clothing, blankets, and other items of daily use. In other places along the sides of the hogans are boxes, suitcases or even small trunks, in which other possessions are stored. There is a place for everything and there is always order. I cannot recall ever being in a hogan that was not orderly. Following the ancient pattern to which all individuals subscribe, a true sense of order permeates Navaho life. Where Navaho people have moved to nearby towns and are living in ordinary houses as we know them, I have seen disorder and a slovenly way of living. The reason seems twofold, poverty, and following the example of white people of low caliber, for few Navaho have had any contact with cultured Anglo homes. I recall an episode in 1932, when Betsy and I took Timothy and Mrs. Francis to Santa Fe to see the wonderful collection of Navaho blankets in the Laboratory of Anthropology. Following that experience, we stopped to say "hello" to friends of ours who lived in one of the loveliest of Southwestern homes. We were all invited to return that evening for dinner, for there was a birthday party for the son of the house. Mrs. Francis' acceptance of that evening is something I shall always remember. She had never been away from Red Rock. Her only contact with any white home was the very simple two room apartment Betsy had in the old hospital building, where for the first time she had sat at a table to eat. At our friends

house that evening, we sat down to a formal dinner for twelve people at a table exquisitely set with shining silver, sparkling glass, lighted candles and all the trimmings for a birthday party. Mrs. Francis quietly watched what others did and with the utmost dignity followed suit as though she were accustomed to such elaborateness. And during the evening Timothy repeated to me over and over, "Oh, I never saw such a beautiful house." His eyes were shining. As we took our departure he spoke to our hostess saying "My relative thanks you very much for everything and she wishes that she understood English so she could have ^{known} ~~understood~~ everything that has been talked about." As we returned to our motel, I wondered if I could have conducted myself with such poise and dignity if I found myself in such completely foreign surroundings listening to a language I did not understand.

Depending on the environment, hogans are built of a variety of materials. Where logs are available, there are two or three types; the old forked stick hogan, (now nearly extinct), one built of upright logs, topped with horizontal logs to build a dome shaped roof; another type of logs laid horizontally in hexagonal form, all being chinked with adobe mud or clay. In areas where timber is scarce, hogans are built of stone, again either round or hexagonal with always the domed roof. There is a special form of roof construction as may be seen in these interior pictures. In recent times, one finds occasionally that windows have been cut into walls.

Here in a barren area is a round stone hogan. The woman of the family was bringing the sheep home to a nearby corral for the night. The building seems small in the broad, majestic landscape, yet this interior of the same hogan gives a suggestion of its height and roominess, though the picture contains less than a quarter of the whole.

Near the winter hogan there is always a summer shelter, for the Navaho live out of doors during the summer months. Built of upright poles, the shelter has a roof of fresh green boughs from cottonwood trees, or cedar or juniper. In areas where the sheep are taken to the mountains for ~~the~~ summer pasture, the winter ~~winter~~ hogan will be closed. As the Navaho lives with a minimum of possessions, there is little to move for life during the summer months. Cooking utensils, some extra clothing, wool for weaving, a few basic food supplies-salt, sugar, coffee, flour etc. The women set up their looms under a shelter, the children watch the flocks, the men hawl water and wood, and tend small farms. Water in all areas must be brought from wells or from the few rare springs which may be miles away. Barrels filled with water are hawled in wagons sometimes for a distance of twenty miles. Today, the wagons are rapidly being replaced with pickup trucks, and where long ago the horse changed Navaho life, now the automobile is bringing another great change. Water is still scarce, though the Tribal government is developing new wells, bringing some relief from the long hauls that have been necessary for so long.

Water is still conserved to the utmost. Once, when we were visiting friends under a summer shelter, our friend Paulina was making ready to wash a few dishes. I asked her if I might make a picture showing how the Navaho can wash dishes in a tea cup full of water. She took me quite literally, and measuring out a cupfull, proceeded to wash the few dishes. And they were clean. It is surprising how cool it can be under a shelter on a hot summer day, for there is always a breeze, and all one needs is shade.

In the summer of 1954, we made a trip to the Navaho Mountain area in southeastern Utah. This is still a remote region, one containing much old Navaho life. We spent a memorable day ^{with} the family

of Old Lady Long Salt at her summer hogan. Through our interpreter, who was her great granddaughter-in-law, she told us somewhat of her long life. She was eight years old when the Navaho People returned from "The Long Walk", and she told us some of the hardships they had endured.

The shelter was almost a natural one, for the low cedar and juniper trees grew in a circle. The same pattern of entrance and placement of objects, as in a winter hogan, prevailed. Over the loom area and where the family slept, they had hung canvasses for protection from summer rainstorms. We were soon to learn to our astonishment that we were in the presence of five generations of daughters. The Old Lady (94 we figured, and still vigorous) sits at the extreme left of this picture; directly behind her, our interpreter; making knee bread near the fire is the Old Lady's daughter; beyond the Old Lady, looking at my book of pictures, are her grand daughter and great grand daughter. The little girl in the center is the great, great grand daughter.

The sons and grandsons were away at work, and sons-in-law would never be there, for the old rule still is imposed that a man must never be with his mother-in-law. We spent several hours visiting this family. They were interested in us and in the things we observed. They looked at every picture in the book with the greatest of interest, pointing out differences in costume, ornaments, or pose sessions. We watched the making of knee bread, green corn cut from the cob, put through a meat grinder, salted, packed into the green husks and baked in an outdoor oven. It was very good. We have found when visiting families such as this, that a time comes when their curiosity is satisfied, their courtesy to us has been fulfilled, and normal work or occupation must be resumed. It is well to be

sensitive to this approaching moment and to take one's leave before wearing out one's welcome.

At Navaho Mountain we found a distinct difference in costume from ~~these~~^{any} seen elsewhere. A broader collar on the women's blouses, different stitching, different use of silver buttons. Before the ^{days} of American occupation, the old Navaho apparel consisted, for the women, of two ^{hand} woven mantas secured at the shoulder and tied about the waist with a woven belt. When Navaho women saw the pioneer white women's long cotton dresses of the 1870-1880 period, they copied them though they quickly made adaptations to suit their own needs, eliminating the tight bodices and supplementing a loose, comfortable blouses. At present there is a change from the cotton skirt to one of rayon and the like, and shorter in length.

Many of the People who come closest in contact with ^{us} ~~white~~ people, and who now speak English fluently, are wearing clothes like ours. However, velveteen blouses are still widely worn, with a great variety of bright colors, still decorated with silver buttons, and with belts of silver conchos strung on leather. For a long time dimes and quarters, to which silver loops had been soldered, were also used as buttons, but these are fast disappearing. Some men and women still wear hand made moccasins, but the old type man's costume is all but gone. This consisted of white cotton pants, velveteen blouses, and much silver ornament. Strings of turquoise, shell, coral, or silver beads are still worn by both men and women, no matter what the costume. Silk scarf head bands and Stetson hats are worn by the men and boys, while the women wear scarfs or Pendleton blankets.

woman wear any kind of hat, and my own Stetson has always caused great amusement. I find it the most sensible and comfortable hat to wear in this country, even if I bear the brunt of ridicule. It is never unkindly meant.

Family is very important to all Navaho People. They are proud of many relations. There are to-day more than sixty clans, groups of related people. Lineage is traced through the mother, and a son must marry outside his own clan. Marriages are usually arranged by family and relatives when a boy or girl reach the proper age. A dowry of sheep or horses, or other items is presented by the family of the boy. Navaho relationships are hard for us to understand for the Navaho have other words for aunts, uncles, cousins etc. I have heard a Navaho speak of "my uncle" only to find quite a different relationship from our interpretation of the word. A true uncle is spoken of as "my mother's brother", for instance.

Navaho language is extremely complex. Athabascan in origin, it has many similarities to oriental languages. Inflection, the raising or lowering of the voice, changes the meaning of a word or phrase. Where English has 71(?) phonetic sounds, Navaho has 231. It is only in recent years that the Navaho language has been put into written form. Father Berrard Haile from Saint Michael's Mission and School, invented new symbols for certain sounds, and established a Navaho alphabet. He produced a Navaho dictionary. During the long years of his life on the reservation, he translated most of the Navaho myths into English. His research in this field was very great, not only for the benefit of English speaking people, but in addition he transcribed Navaho Mythology into written Navaho.

I make a baby-board for you, my son.
May you grow to a great old age.
Of the rays of the earth I make the back,
The blanket I make of the rainbow,
The side-loops I make of the sunbeams,
The foot board I make of the sun-dogs,
The covering I make of the dawn,
The bed, I make of the black fog.

This Prayer is sung when a baby is placed in the cradle-board.

Navaholand abounds in interest and scenic beauty. Adjacent to the reservation are three National Parks and seven National Monuments. The Grand Canyon, Petrified Forest and Mesa Verde National Parks are all in close proximity as are the National Monuments of Walnut Canyon, Sunset Crater, and Wupatki to the west, El Moro (Inscription Rock) to the south, and Hovenweep and Aztec Ruins to the north. Within the reservation are four more National Monuments, Rainbow Arch, Chaco Canyon, Canyon de Chelly and Navaho National Monuments with the recent addition of the Navaho Tribal Park at Monument Valley, developed and operated by the tribe with uniformed personnel, graduates of the National Park Service Ranger Training School. Plans are underway for future additions to the Tribal Park system.

Chaco Canyon and Navaho National Monuments contain great prehistoric ruins indicating the extensive population that existed here between the eleventh and fourteenth centuries, and there are other sites antedating these. Chaco Canyon with its great Pueblo Bonito and Chetro Ketl ruins, the earliest of the terraced structures, are the finest examples of the work of these prehistoric builders. Navaho National Monument contains the Cliff Dwelling called Beta-ta-kin, perhaps the most beautiful in the Southwest. Canyon de Chelly and its adjoining Canyon del Muerto, is the most spectacular Monument for Scenic beauty. Here also is an area of long continued occupation, seventeen centuries, from A.D.200 to the present. Not only do these canyons contain evidences of ancient habitation, but through all these centuries the canyon floors have been farmed by successive tribes of Indians.

First came the Basket Makers of A.D.200 to approximately 700,

change

followed by the Pueblos who built the famous White ~~White~~ in Canyon de Chelly and the buildings in Mummy and Massacre Caves and others in Canyon del Muerto. Then came the Hopi traveling on foot from their rocky mesa Villages, some sixty miles to the Southwest, to farm the Canyon floors. Lastly came the Navaho in the early part of the eighteenth century. This is still an inhabited region for some 300 Navaho live and raise their crops within the Canyons, sheltered by their high protective walls. As visitors travel up the Canyons to-day, they are conscious of small farms of corn and alfalfa, but it is only from the air that the full extent may be seen.

Throughout the summer irrigating ditches bring water from higher regions as it flows down the Canyons following summer thunderstorms. There are small peach orchards in Canyon del Muerto, their origin dating back to the days of Hopi occupation, for these Indians had been given peach trees by the early Spanish Padres when they first came to the Hopi Villages in the seventeenth century. The Hopi in turn brought some trees to the Canyons where they have been grown ever since. In September the Navaho dry quantities of peaches to be stored for winter use.

The canyons can be treacherous as well as beautiful. Few visitors realize how water can accumulate following the great thunderstorms of this western region. Sometimes a storm will be miles away, not even visible from the lower part of the canyons, yet with incredible speed the runoff accumulates, rushing down the Canyon floors sweeping everything in its path. There are areas of quicksand, too, where many an automobile has become bogged down and even submerged to the dismay of unsuspecting travelers. The Canyons twist and wind, creating one beautiful vista after another

when the lowering light of afternoon mistyifies and enhances, and giant shafts of rock, sunlit against a shaddowed wall, are silhouetted in majestic beauty.

There is a Navaho legend of the how the Canyons were made.

" Coyote went to the People begging them to give him some fire. At first they refused, for he was well known as the mischeif maker. Finally after repeated entreaties, some one said ' Oh, give him some.' so they gave him some flint stones. He tried and tried but could not make a spark. Finally he became angry and threw the stones on the ground whereupon a great spark was lighted which quickly set fire to the dry brush. It burned and burned into a rushing fire and Coyote ran away. The earth split open from the great heat beneath the fire and finally Water Pourer came to put it out. This started the washing down of the Canyon walls, making them deeper and deeper. To-day when you stand on the rim you can see how the canyons would all fit back to-gether."

singing as they walk. The patient comes out of the Hogan carrying a ceremonial basket containing sacred meal, sometimes, with four special prayersticks on top. While the chanter says a prayer over the meal, the four Yei keep up a constant motion of their feet. After the prayer the chanter assists the patient and advances to sprinkle the sacred meal over each of the Yei in turn. Taking a large pinch, the patient lets some fall first on the right hand, then up the right arm, over the top of the forehead, down the left arm and drops what is left in the palm of the left hand, the patient using ^{the} his right hand and carrying the basket on the left arm. Then the patient and the chanter resume their positions in front of the Hogan door, facing east. ~~Then~~ The Chanter gives the long prayer to each god which the patient repeats after him, sentence by sentence. These prayers are ^{similar} alike except in the mention of certain attributes of each Yei. This is the long prayer ending

"In beauty (happily) I walk
With Beauty before me I walk
With beauty behind me I walk
With beauty below me I walk
With beauty above me I walk
With beauty all around me, I walk
It is finished in beauty. (repeated four times)"

in harmony with concept
Hogan
hogan

When the prayer is ended, the patient follows the chanter as they pass eastward down the north side of the line and back, scattering more meal as they pass. Then the patient lays down the basket near the hogan door, the chanter sitting to the left of the patient. Both face the east looking at the dancers. All the spectators now become silent and attentive waiting for the sacred song. Talking God who has been standing north of the line of dancers facing south rushed to the east, uttering his cry, and holds up his bag as a signal to the four Yei, who are now facing west. They at once advance the left feet, bending their bodies to the right, shaking their rattles they dip them with a long sweep of their arms as if dipping water and bring them up to their mouths. Then Talking God rushes to the west and repeats while the dancers face east

and
his action

east looking at the dancers. All the spectators now become silent and attentive waiting for the sacred song. Talking God who has been standing north of the line of dancers facing south, rushes to the east, uttering his cry, and holds up his bag as a signal to the four Yei. They at once advance their left feet, bending their bodies to the right, and shaking their rattles they dip them with a long sweep of their arms as if dipping up water bringing them up to their mouths. Then Talking God rushes to the west and repeats his action while the dancers face the ^{west} east and repeat their action, then face ^{east} west again always turning clockwise. Talking God stamps his feet twice as a signal, and the Yei commence the dance step. This is all done four times before the song begins. First facing east, then west, eight changes of direction are made during the song. Because the song is the most important part of the entire ceremony, it has been thoroughly rehearsed in private. Should there be a single mistake or a misplaced word, the ceremony terminates immediately and the entire nine day ritual is considered valueless.

" The corn comes up, the rain descends
The corn plant comes therewith,
The rain descends, the corn comes up
The child-rain comes therewith.

The corn comes up, the rain descends
Vegetation comes herewith
The rain descends, the corn comes up
The pollen comes herewith. "

Continued with many verses

Talking God may be standing still or walking up and down but at ^{The} end of each stanza he gives his cry to indicate that he has detected no error. When the song is finished, the singers are facing west. They turn to the east ^{and} as Talking God leads, they start for the arbor, at first shaking their rattles, then walking in silence. In the arbor they take off their masks and lay them with their rattles along the

the north side. After the masks are off the impersonators may talk. They return to the Hogan without formality where they pray, wash the paint off their bodies and resume ordinary dress.

Following an interval, the long Yeibichai dance begins with usually twelve dancers taking part. There will be six Yebaka (male) dancers and six Yebaad (female) dancers, though the latter are usually impersonated by youths or small men. Both the Yebaka and the Yebaad are dressed alike with the exception of the masks; those of the Yebaad being domino masks.

Again the chanter leads them from the arbor with Talking God next, and then the twelve dancers while Tonenili, the Rain God, Fringe Mouth, the clown, bring up the rear. They approach the Hogan and commence their dance with songs of many verses and many repetitions. To relieve the monotony throughout the rest of the night, the clown does acts of simple bufoonery, Talking God sometimes joining him. Slowly, with constant rythm, the dance continues, variations being largely in the words of the songs.

Just as the dawn breaks, everyone, visitors and performers alike, stand facing the east as the Prayer to the Dawn is repeated. All inhale the dawn in prayer that its purity and strength may enter into them. When the prayer is ended the Bluebird song is heard, for ^{to} the Navaho the bluebird is the symbol of happiness and heralds the break of day.

"Just at daylight the bluebird calls
The bluebird has a voice
His voice melodious that flows in gladness
The bluebird calls, the bluebird calls." *

To observe such a ceremonial as the Night Chan~~y~~, is an experience long to be remembered. Listening to the high pitched voices, watching the dancers, watching the spectators who have come to take part in the ritual, feeling the assembled reverence as the Prayer to the Dawn is sung in the chill clear Southwestern air, makes one realize the strength and beauty to be derived from closeness to the elements. Here is something vital, something real.

APPENDIX

MAP OF THE NAVAHO COUNTRY

CHRONOLOGY

BIBLIOGRAPHY

ACKNOWLEDGEMENTS

THE ELEMENTS

The Navaho personify the elements; the winds, lightning, thunder, fog, mist, rain. Of all of these only rain has duality, the "he" rain and the "she" rain. The "he" rain is the violent thunderstorm that drives the seeds into the earth; the "she" rain is the gentle one that nurtures the soil and brings forth the crops. The rainbow is considered the path of the Yei, and is depicted in many of the sand paintings. As much damage can come from the elements, these divinities are invoked by prayer and song, with prayer sticks and sacrifices, so that no harm will come to the People.

The Navaho have myths concerning the stars and have considerable knowledge and awareness of constellations and period phenomena. Fire God, according to the legend, created the stars, giving each its proper name as he took them from his pouch and threw them into the sky, scattering the remnants to form the Milky Way. There is in another legend also which Coyote stole the Fire God's pouch, and after placing his own star in the southern sky, threw all the rest far up into the heavens which accounts for the many un-named stars.

Father Berard Haile in his book An Ethnological Dictionary of the Navaho, says-"---the origin and motive of each chant is based upon its own peculiar legend. And it must be a cause for regret that very few singers now living in the tribe are conversant with the chant legends, and, as a consequence, many chants are becoming extinct." Since this was written, in 1910, many younger Navaho have become interested in preserving their past, and a Department of Archives has been established at Window Rock. Already there is the nucleus of a museum with a resident historian, and eventually young Navaho children will have this additional source of knowledge of their ancestral heritage.

In the long prayer form the Nigh Chant there is a portion addressed to a mythological "thunder bird" with a reference to its wings, though the bird is spoken of as a male divinity, who is supposed to live with other Yei at Tsegi.*

"...
With the far darkness made of the he-rain over
your head, come to us soaring
With the far darkness made of the she-rain over your
your head, come to us soaring
With the zig zag lightning flung out on high
over your head, come to us soaring
With the rainbow hanging high over your head
Come to us soaring...."

new page

THE ELEMENTS

The Navaho personify the elements; the wind, lightning, thunder, fog, mist, rain. Of all of these only rain has duality, the "he" rain and the "she" rain. The "he" rain is the violent thunderstorm that drives the seeds into the earth; the "she" rain is the gentle one that nurtures the soil and brings forth the crops. The rainbow is considered the path of the Yei, and is depicted in many of the sand paintings. As much damage can come from the elements, these divinities are invoked by prayer and song, and with prayer sticks and sacrifices, so that no harm will come to the people.

The Navaho have ^{many} considerable ~~considerable~~ mythology concerning the stars, and have both ~~some~~ ^{considerable} knowledge and awareness of constellations and period phenomena. Fire God, according to the legend, created the stars, giving each its proper name as he took them from his pouch and threw them into the sky, scattering the many remnants ~~over the sky~~ ^{in which} to form the Milky Way. There is a legend ^{and then} that Coyote stole the pouch of the Fire God, ^{the} and after placing his own star in the southern sky, threw all the rest far up into the heavens which accounts for the many un-named stars. ~~Astrology is still practiced among the Navaho, much of which is fast becoming extinct.~~

P Father Berard Haile in his book An Ethnological Dictionary of the Navaho, says-"--- the origin and motive of each chant is based upon its own peculiar legend. And it must be a cause for regret that very few singers now living in the tribe are conversant with the chant legends, and, as a matter of record, are very indifferent to acquire such information. In consequence, many chants are becoming extinct." Since this was written, 1910, many younger Navaho have become interested in preserving their past, and a Department of Archives has been established at Window Rock. Already there is the nucleus of a museum with a resident historian, and eventually young Navaho children will have this additional source of knowledge of ^{ancestral heritage} their forebears.