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THE ENEMY WAY

□ Betsy and I have been

1 It ~~has been our~~ privilege to witness some ceremonies in part only, but from these experiences we have realized the great mass of intricate ritual that each ceremony contains. To learn or even to witness portions of them all would take a lifetime, and there are probably but few ^{non-Indians} white men who could fathom the often delicate and subtle differences, the significant symbolism, the true meaning, that these rituals have for the Navaho people. But we can comprehend the beauty of many of the ceremonies that we are permitted to see, and become aware of the reverent feeling that exists, not only among those conducting the rituals but also all those who attend. From such experiences we can realize how deeply the Navaho are concerned with the proper ordering of life in this world, and the traditional ethics which guide human relationships.

Perhaps the most frequently given ceremony is the so-called "Squaw Dance", also called the War Dance, though its real name is The Enemy Way. This is a three-day ceremony stemming from the legend of Changing Woman's twin sons, Monster Slayer, and Child-of-the-Water, who went to visit their father, the sun, to seek his aid that they might slay the monsters who inhabited this earth in order to make it a safe place for the Diné to live. After slaying the monster Yeitso, the twins carried his scalp as a trophy, hanging it on a tree before telling their mother of their adventure. While relating their story to her,

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they swooned and lay unconscious. Changing Woman prepared a potion made of herbs which had been struck by lightning, sprinkling^{ed} her sons with this, and then shooting^{ing} arrows of spruce and pine over them to restore them to consciousness.

The Enemy Way has never been a ceremony to prepare for war, as many people think, even in days of long ago, but rather it is to rid the patient from the effects of any "enemy". It is a ritual conducted for persons who are disposed to weakness or fainting, often attributed to the sight of blood, or from witnessing sudden or violent death, or from dreams of the same sort. Therefore, the symptoms are chiefly psychological. An "enemy" is a foreigner, whether he be a white man^{or} any other race, or even Indians of other tribes, and the purpose of the ceremony is to drive away the "ghosts" of such enemies. This has grown to be hypothetical, and the "ghosts" may be the effect that any foreigner has had on a Navaho. So the slaying of the ghost is now interpreted as ridding a person from foreign influence. Following both World War II and the Korean War, in which many young Navaho served in the Armed Forces, there were countless ceremonies held on the return of these veterans to rid them of the effects of all they had experienced.

As the enemy is to be "fought", a site is chosen at some distance from the patient's hogan where a temporary ceremonial hogan is erected. ^{Since} As Enemy Way is a summer ceremony, this may be a brush shelter, roofed over with cut boughs. Then the patient, ^{who} must secure the services of a "scalper", ^{sends} so a messenger is sent out on horseback after the enemy's scalp. Usually the scalper is

an older man, one who has seen blood in some sort of combat. Certain men who qualify for this position keep the necessary trophies hidden away for this special use. These trophies may be a real scalp from long ago, or locks of hair, or bits of clothing, ~~etc.~~, from an enemy. In order to signify his mission, the scalper carries the trophy on a stick, holding it out in front of him, so that ~~no~~ one will come too close to him. When he reaches the patient's hogan he is shown where the scalp is to be buried, usually a spot a short distance east of the ceremonial hogan, where the scalp is deposited and stones ^{are} placed over it.

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57 The most important feature of the Enemy Way is the Rattle Stick. As the trimming of this symbol must be performed by a singer who knows the songs of the ceremony, the proper individual must be sought. Also, someone to be the Stick Receiver must be found, someone who knows the rest of the ceremonial and who lives some distance away, perhaps eight or ten miles.

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When the Singer (the stick decorator) arrives at the appointed time, he asks for an earthen jar which will become the pot drum of the ceremony ^{and} whose function when beaten is to drive the ghosts into the ground. The person who brings the pot to the Singer pours water into it, first from the East, then the South, West, and North, and finally from above. Then a piece of buckskin is fitted over the rim of the jar and held in place by thongs. Often pots are kept for this specific purpose. When the cover is in place, holes are punched into it resembling eyes and mouth. The cover becomes moist and taut so that it will

produce a hollow sound when beaten. Rather than the usual drum stick, a tapper is made of a native shrub, with one end bent into a loop. Both the drum and the tapper are dedicated to the ceremony by prayers and song. This ^{dedication} takes place under a brush shelter which has been erected just east of the ceremonial hogan. Here for the first time the ^Singer sings the important First Four Songs, then all those present join in singing other songs.

At sunrise the next day, the ^Singer selects someone to go for the Stick, ^{which} This must be a piece of cedar or juniper, about eighteen inches long with no flaws or branches. The messenger, who usually goes on horseback, notes which side of his selected branch faces to the East before he cuts it from the tree, then, ^{after} sprinkling some sacred corn pollen at the base of the tree, he returns to the ceremonial hogan carrying the Stick in a specified manner covered with a cloth. As he approaches, the people in the hogan prepare the ceremonial basket, making a small circle of pollen in it as the messenger enters.

To prepare the Stick with its significant symbols, the ^Singer directs someone to carve the designs with an arrow head, ^{on} into the sides of the Stick. On the east side, he carves a bow, being careful to move the arrowhead in the right direction, from left to right. On the opposite side a queue is carved, again in the right direction, and in both carvings, a small opening (the Spirit Path) is left at the end. The symbolic Queue stems from the origin legend, for it is said that Changing Woman first tied her hair in a queue before the Twins were born. All Navaho women, and many men, still wear their hair in this fashion. The

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bow is symbolic of Changing Woman's shooting the arrows over the Twins.

Betsy and I

Over the years and at different places, we have seen most of this ceremony. But in 1951, while we were visiting at Wide Ruins, we went with Mrs. Lippincott to see the trimming of the Rattle Stick. When we entered the hogan, the Singer was about to commence this phase of the ritual. After walking clockwise around the center, we took our places on the north side of the hogan. Here indeed was a lovely scene, for this brush hogan roof was letting the sunlight filter through onto the dark-skinned faces, accenting the color of their head bands and scarfs, as they watched the Singer examining the carvings just completed on the Stick, while he sang again the four Special Songs in a subdued voice. Then he applied a mixture of burnt herbs and tallow to the surface. ^{of the Stick} First he used a black tallow, then some red, while he sang the proper songs. The patient's face was also daubed with the tallow, black on his chin, red on his face, ^{the rest of} ^{but} and the Singer was careful to save the proper amount to send to the Stick Receiver later in the day. Beside the Singer, was a small pile of herbs — ^m sage, ^m gramma grass, and other plants — ^m from which he selected certain pieces to be bound onto the Stick together with a turkey feather. Then he added two small eagle feathers and some deer hooves, tying them all to the Rattle Stick. While the Singer was still quietly singing the proper songs, the women came forth to add further trimmings — ^m pieces of ribbon, bits of yarn, usually red, and, from those who still had some, strips of bayeta — ^m all of which

were added to the Stick by means of slip knots. When this
 was finished, the patient took the Stick, and holding it with
 the bow design facing the East, walked out of the hogan where
 his assistants were holding his horse, saddled and ready for
 the race to the Stick Receiver's camp, some ten miles away.
 We watched the group of racing horsemen as soon as we were able
 to leave the hogan.

As we knew where the Receiver's camp was, and while the
 horsemen were racing ^{the} cross country, we drove around by the road,
 arriving just in time to see them coming into the camp. The
 Stick Receiver stood before his hogan as the riders ^{approached} arrived
 and dismounted. The patient first handed the Receiver the red
 and black tallow, ^{and then} holding the Rattle Stick he pointed
 it first to the Receiver's feet, then brought it upward, ^{finally} finally
 circling his head ^{finally} and placed it in the Receiver's left hand. ^{The Receiver} He
 in turn placed the Stick in a basket to inspect the designs and,
 deciding that they were properly made, accepted the Stick by
 bringing the designs close to his mouth, ^{and} inhaling deeply, indi-
 cating his acceptance. Taking the trimmings from the Rattle
 Stick, he distributed them among the people of his camp; then
 with the tallow brought by the patient he painted the faces of
 those nearby, and sprayed them with the herb mixture. The Re-
 ceiver's party also prepared a pot drum. The Stick Receiver
 was now in complete charge of the ceremony. We did not stay
 beyond this point at this particular ceremony, but we knew that
 there would be ^{now} a rest period and the eating of a meal.

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58 When the ritual is resumed toward evening, the Receiver selects an unmarried girl to be the custodian of the Stick, and following her, both parties move to the dance ground where, as at the first site, the First Four Songs are sung over the pot drum as it is tapped. Following this, the people group themselves around the drummer, and with a swaying motion sing a great variety of songs. The dancing commences as each girl chooses a man, and standing behind him, moves him in a circle several times, then reverses the motion. If a man wishes to be released, he must pay his partner before she will let him go. Much amusement is derived from this phase of the dance. Toward dawn, the Receiver again takes the Stick and standing in the midst of the circle awaits the daylight, when he takes it inside his hogan while both groups join to feed the entire assembly, which may have grown large during the night.

The following morning, relatives and friends of the Receiver bring small gifts of tobacco, food, money, cloth, and other items, heaping them on a blanket laid out for the purpose just inside the hogan. The members of the patient's group gather outside to serenade the Receiver. The leader once more sings the ^{First} Four Songs at the entrance while the drum is beaten, then other songs continue. The Receiver throws the gifts out of the smoke hole in the roof of the hogan, regardless of who may catch them. This is the only Navaho ceremony where an exchange of gifts takes place. It is considered symbolic of appreciation that the earth's productivity has been restored.

Following the throwing of the gifts, the patient and his party return to their own hogan and ^{being} are very careful to retrace their own hoof prints. As each rider ^{reaches} arrives at the original ceremonial hogan he must once more circle the fire in the proper direction. Preparations then go forward for the next day, when the Stick Receiver and his party will arrive at the original site. More colored tallow is prepared, more herbs are burnt, and the spray solution is mixed, for the final ritual.

In the evening of the second night at the Receiver's camp, the First Four Songs are repeated and the dance continues as on the night before.

At dawn the next morning, the Stick Decorator at the first site prepares for the ceremonies. The patient and his family wash their hair in yucca suds and prepare for the emesis to follow. This cleansing both within and without symbolizes the removal of any traces of the effects of the "enemy ghost".

Fairly early in the morning of this last day, the gathering of people at the Receiver's camp mount their horses and start for the patient's hogan. ^{same unmarried} The girl carries the stick, and ^{brings} a man, the pot drum. As they near their destination a group of horsemen at the patient's hogan go forth to meet the Receiver's party, discharging their guns, as they go, and the two groups meet in a mock battle. Then they all dash around the hogan four times, chasing one another in a wide circle. The Receiver's party make a camp a short distance away while the women from the cook shelter immediately bring them food.

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After the meal and a short rest, the pot drum is again tapped at the entrance of the ceremonial hogan as another group of serenaders gather to sing the First Four Songs once more, while friends and relatives ^{of the patient} enter the hogan to place gifts for distribution. Those from the Receiver's camp, who caught the thrown gifts the day before, now enter with new exchange gifts. Again these are thrown out of the smoke hole to be gathered or caught by those who are standing around the hogan.

Now the patient is blackened in preparation for the "killing of the scalp". Both men and women may join in this final part of the ceremony, though the patient's wife may ask someone to substitute for her. The significance of the blackening again refers to the original legend ^{in which} where Monster Slayer was blackened so that Yeitso could not see him. The men strip to a ~~gee~~ ^G string and their entire bodies are blackened.

With Mrs. Lippincott ^{Betsy and I} we ^{earlier} watched this last part of the ceremony in 1951, as we had ^{earlier} watched its beginning. The wife of the patient and a group of women entered the shelter opposite the ceremonial hogan, where we were invited to join ^(the participants). Then we all knelt down while the women, ~~held~~ a blanket over the wife as she changed her dress and bared her shoulders so that she too might be blackened. We saw, out of the corners of our eyes, the blackened figure of the patient emerge ^{ing} from the hogan, his small son beside him. In his hand he carried a crow bill, symbolic of the scavenger, as he walked toward the buried scalp. Soon we heard the shot fired to kill the enemy ghost, following which the patient made jabbing motions with the crow's bill and

scattered ashes on the "slain enemy". The ceremony was over and all participants retired to rest and later to prepare the big feast in the evening prior to the final dance that night.

Some differences exist in the Enemy Way as performed by different Singers, and some special rites may be added, but fundamentally this is the story of the most frequently given ceremony among the Navaho. We have found that relatively few non-Indian white people have seen the colorful, reverent trimming of the Rattle Stick, and the many daytime rituals of the Enemy Way.

Plates 200 + 201 in this Chpt.
 Plate 202
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 THE ELEMENTS

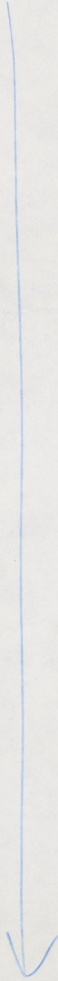
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 59
 The Navaho personify the elements: the winds, lightning, thunder, fog, mist, rain. Of all of these, only rain has duality, the "he" rain and the "she" rain. The "he" rain is the violent thunderstorm that drives the seeds into the earth; the "she" rain is the gentle ^{rain} 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. ^{Because} 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.

For centuries the Navaho People have led the outdoor life. Their hogans, expertly designed to withstand the elements, provide shelter at night and during storms, but sometimes the Indians are caught away from home by spring duststorms, summer thunderstorms, or winter snowstorms. One needs to experience such as these, alone, out in those great desert reaches when the wind, rain, or snow sweeps the country with gigantic force, to understand why the Navaho have always felt the power of the elements, and have offered a prayer with a song.

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 another legend, ~~also~~ in 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~~n~~amed stars.

^{A writer} Father Berard Haile in ^{the} his book An Ethnological Dictionary ^{of the Navaho language} 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 from the Night Chant, there is a portion addressed to the mythological Thunder Bird, with reference to its flight. The bird is spoken of as a male divinity who is supposed to live at Tsegi.*

6^

9/11

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 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.

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* Navaho Legends. Dr. Washington Matthews. p. 273-275.

② ← THE NIGHT CHANT (way)

4th →

Of all the long ceremonials, the one most frequently given is the Night ^{way} Chant, or Yeibichai. This nine-day ceremony is very complex, containing much ritualistic procedure which must be carried out in minute detail and in exactly the prescribed order. It begins in the evening of the first day when the medicine man, or chanter, arrives at the selected site. His first act is to apply the Yeibichai talisman to the patient by ^{successively} placing it about the patient's waist, his shoulders, his neck, and his head. This talisman is made of four carefully selected pieces of willow, each eighteen inches long, attached to each other with woolen strings, so that they may be spread out into an open rectangle and folded up again. A chanter receives his talisman from his preceptor and may keep it for life, transmitting it eventually to ^{his} a pupil.

To describe in detail this entire ceremony would take many pages and has been magnificently done by Dr. Washington Matthews. ³*

It has been my good fortune to see parts of the first eight days, ^{and Betsy and I} ¹ but we have seen the ninth day and night several times. The Night ^{way} Chant, perhaps more than any other ceremony, contains the greatest amount of minute detail in the preparation of the many prayersticks, the costumes, and the masks (for there are many impersonators of the Yei), and in the making of five beautiful sand paintings.

* See Bibliography

The chanter consecrates the ceremonial hogan by sprinkling
 sacred meal as he moves clockwise around the interior of the
 hogan. If the patient is a man, he uses white meal, if a woman,
 yellow. This consecration is repeated on the fourth night, the
 night of the vigil of the gods. All during the day there is
 much preparation for the vigil when the impersonators keep watch
 over their masks and other objects as they sing and pray the
 whole night through. The principal character of the Yeibichai
 is Talking God (Hastseyalte), the creator of the ceremonies, who
 utters his peculiar cry, "Wu, hu, hu, hu," at ~~all~~ the important
 moments to announce that all has been correctly done.

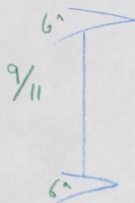
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 60 * — Usually only the patient and his family are present for
 the first eight days of the ceremony, with the medicine man and
 his helpers, but on the ninth day visitors arrive to ^{participate} ~~partake~~
 the final rites. As with the Mountain ^{was} ~~Chant~~, the daytime of
 the last day is filled with preparation for the night ceremony.
 An area before the hogan is cleared for the dancers. A wood
 pile is prepared, and as the people arrive, each family finds a
 place along the side of the clearing. An arbor of green branches
 is erected at the far end where the impersonators will put on
 their masks. All during the day and evening, ritual goes on
 inside the ^{ceremonial} hogan.

Shortly before the night ceremony begins, four great fires
 are lighted. Inside the hogan, the dancers are being prepared,
 their bodies ^{are} painted with a white clay, and the costumes are put
 on. The masks, the wands of spruce, and the fox skins have pre-
 viously been placed in the arbor along its northern side. Talking

God masks and dresses in the hogan and when all is ready he gives his cry to clear the dance ground. Then the four impersonators, wrapped in blankets, precede Talking God and the Chanter, as they go to the arbor to put on their masks. While wearing the masks no impersonator must ever speak¹ only Talking God utters his special cry. The dancers' costumes consist of short kilts, made of some special material, often hand-woven, silver belts from which the fox skins hang from the back, long hand-knit stockings, necklaces, and the plumed masks with spruce= twig collars attached. Each dancer carries a gourd rattle in his right hand, a wand of spruce in his left. Talking God wears his special mask and collar, is clothed in his deerskin robe, and carries a fawn-skin bag in one hand. As they dancers leave the arbor, the medicine man leads, with Talking God and the four impersonators, Yebaka following. The chanter medicine man utters the benediction, scattering pollen as the group crosses the dance ground to the hogan. As they approach, the dancers quietly shake their rattles, 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 this prayer, the chanter assists the patient, ^{who} advancing to ^{cs} 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 of each Yei, then up the right arm, over the top of the forehead, ^{and} down the left arm and drops what is left in the palm of the left hand, the patient using his right hand while he

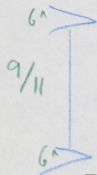
Plates
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carries the basket on his left arm. Then the patient and the chanter resume their positions in front of the hogan door, facing to the East. The Chanter now recites the long prayer to each of the Yei, the patient repeating after him, verse by verse. These prayers are similar except in mentioning certain attributes of each Yei. The prayer ends:



align
 In beauty (happily) I walk
 With Beauty before me I walk
 With Beauty behind me I walk
 With Beauty above me I walk
 With Beauty all around me I walk
 It is finished in Beauty. [Repeated four times]

This oft-quoted poem, impressive as it is, is far from an adequate translation, for there seems to be no English word to convey the idea of the Navaho concept of "in harmony with." Navaho words, of course fit into the song, while an English translation is difficult to adapt. Gladys Reichard has given the following:



May there be happiness
 May there be success
 May there be good health
 May there be well being.

The entire song builds up to the comprehensive idea of being in harmony with the universe.



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. The patient places the basket near the hogan door, the chanter sitting to his left, as they both face to 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, ^{the turns and} 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 ^{scooping} dipping up water, bringing them up to their mouths.

Then Talking God rushes to ^{Start} the west and repeats his action while the dancers face the west and repeat theirs, then face east 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, ^{the dancers make} 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.

6" 9/11
4" 3" 6"
"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 ^{the} 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 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.

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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 usually ^{are} 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 ^{following him} next, then the twelve dancers, while Tenenili, the Raid God, and 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 buffoonery, Talking God sometimes joining him. Slowly, with constant rhythm, 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, too, 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 Chant ^{way} is an experience long to be remembered. Listening to the high-pitched voices, watching the dancers, ^{observing} 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.

Plate
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The year 1968 marks the one hundredth anniversary of the Navaho's return from their exile to Fort Sumner.

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① ← EPILOGUE

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4 pics

Among the many Navaho people of the Red Rock area with whom Betsy worked, one family, near neighbors, were special friends. Francis Nakai and his wife (we never have known what her name is, so we have always called her "Mrs. Francis") lived in a small frame house directly south of Betsy's quarters, perhaps a quarter of a mile away. During the early years of Betsy's association with them, Francis was one of the outstanding men in the area, a good farmer and provider for his family. They had two sons, Juan and Louis, boys of perhaps eight and twelve when we first knew them. Mrs. Francis was one of Betsy's frequent visitors. She would come, sit for a while, drink a cup of coffee, but as she spoke no English, conversation was very limited. She had great charm, however, and whenever I paid Betsy a visit, I saw her frequently. It was she whom we took to Santa Fe to see the blankets in the Indian Arts Fund Collection, and who dined with us at our friend's birthday party.

□ Over the years when we were away from New Mexico and Arizona, we often had letters from Francis, sending us news of the people at Red Rock, and always asking when we were coming back to see them. It was seventeen years before we saw them again, and we found many changes. Still living in the same little house, they then had two daughters, much younger than the boys we had first known. The oldest son had been killed in the European theatre of World War II, and almost the only object in the room in which

Plat
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Plat
209 + 210

Plate 811

we were sitting was the flag that had been over the boy's coffin at the time of his burial in France. Both Francis and his wife seemed dejected and we were distressed by the change. A year or so later, we saw them again. They had moved to the community of Shiprock where Francis had some sort of job with the ^{Indian} Government Agency. We found that alcohol was the problem. After that we saw them every few years and always matters seemed to be a little worse. Then in 1962 we were at the Shiprock Fair and found them down by the river where Francis was selling a large crop of melons he had raised. They both looked and seemed much more like their old selves, and we felt hopeful that the problem was well in hand; ~~and~~ ^{later} from talking to others, ^(we) found indeed that it was.

In the fall of 1964 we drove into Shiprock over the new highway from Monument Valley. Enquiring for our old friends at Charles Dickens' Trading Post, we learned that Francis had died from pneumonia the previous winter, and that Mrs. Francis had moved back to Red Rock, ^{and} so we drove out to see her. There we found her back in the same little frame house with her two daughters and their babies. Mrs. Francis burst into tears when she saw us and it took Betsy quite a little while to quiet and comfort her. We talked to the two daughters, ~~for a while~~, giving them some fruit we had brought, and when it was time for us to go, Mrs. Francis took my hand and put into it a beautiful hand-woven belt she had recently made. As we drove away, Betsy had them all smiling and happy.

60
61 But this must have been a very nostalgic visit for Betsy. We looked at the familiar landscape, finding many changes. The

old concrete hospital building that had been Betsy's home and where she ^{had} held her clinic, had been completely removed, not a trace was left. Other buildings too were gone, one, the old barn by the trading post. But there were some signs of progress, for up the road toward the mountains was a fine new school. Trees had been planted around it which were already of some size. Though she said nothing, I was sure that Betsy's mind was filled with thoughts of her many friends and the work she had done during those years of her nursing service here at Red Rock, a service meaning more to her than any she ^(thing) had ^{ever} done. We have seen some eight or ten families of her old friends during the past ten or twelve years, most of them former patients, and ^{from} with each Betsy received a heartwarming welcome. As we have found so often, once an Indian has learned to trust a ~~white~~ person, the bond is lasting.

We drove quietly back over the old familiar road, passing Shiprock, eternal and beautiful as it cast its long shadow over the desert floor in the late afternoon light, filling us with tranquillity and peace.

12^a

While the year 1968 will commemorate the centennial anniversary of the end of the Navaho banishment to Bosque Redondo, the

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~~The year 1964 marked the one hundredth anniversary of the Navaho Long Walk into exile.~~ One remembers the return of the Diné to the land that was their home, after those four devastating years, bereft of all possessions and with the taste of defeat still bitter in their memories as they turned to the task of rebuilding their lives. For a time there was apathy among many who felt frustrated in returning to their old ways and knew not how to adjust to the new, but slowly they did adjust, and now for more than two decades they have marched steadfastly along the road we call modern civilization.

A new day has arrived for the young Navaho as they adapt themselves to the white man's way. Many are absorbing this life with eagerness, choosing those occupations sympathetic to their inclinations; ^{are} some simply leading a new kind of life, while many still continue their traditional way. Most young Navaho face this great change with sureness and confidence.

Photo C-21
A short time ago, as I was driving from Gallup to Shiprock, I overtook ^a ~~this~~ young couple walking along the highway. They had been to the Window Rock Fair, and after I picked them up to give them a lift, we dropped into easy conversation. We drove more than thirty miles before the young man asked me to stop. We were in the empty desert country which extends for miles along this highway and there was not even one hogan in sight. ^{As} I watched them walk away, finally melting into the landscape, ^{I thought} ~~think-~~ ~~ing~~ of the tremendous changes that have come to such young people as these. There are many thousands of young Navaho who are

pushing aside the traditional ways taught by their parents, wanting to partake fully of non-Indian culture. But there are also many, both young and old, who are concerned about this, ^{rejection of the past} and who are trying to preserve the ways of their people.

Many who know the Navaho well think that the great days of ceremonialism are past. Possibly this is true, but I cannot believe that the old ways will really be lost. Another generation will want to know all those things that their grandparents can tell them, and I am sure that there will always be some who can do so, and that a new interest in their traditional past will come. Who can say whether there will or will not be a great revival? We can but hope that those essential qualities that are the birthright of the Dinéh will never be lost. Song and singing are the very essence of Navaho being, and as long as the Navaho keep singing, their tradition will endure.

<u>Appendices</u>	→	18 [^] Weiss
	←	12 [^]
<u>Chronology</u>	→	} 10 1/2 Cal. ital
6 [^] > <u>Navajo Pronunciation Guide</u>		

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Chronology 2^d letter sp.

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pp. 247-254a
- inc

Some important dates in Navaho history!

1550 plus or minus 30 years--Earliest evidence of Navaho

□ to date [1963].

1626--First mention of Navaho People by Spanish Explorers.

1712--Earliest known Navaho date in Canyon de Chelly.

1846--Mexican War. Entry of General Kearney into Santa Fe.

1846--1847--Treaty of Bear Springs.

1846--1863--The military period.

1849--The Washington Expedition.

1861--Abandonment of Fort Defiance as troops leave for Civil War.

1864--Defeat of Navaho by Colonel Kit Carson.

1864--1868--Exile to Fort Sumner.

1868--Signing of treaty at Fort Sumner. Establishment of
reservation (3,328,000 acres).

1869--First trading post at Fort Defiance.

1871--Beginning of wool trade.

1874--Beginning of trade with Mormons.

1876--First licensed trader (other than government post at Ft.
Defiance). (Thomas V.) a Keem.

1878--Establishment of Hubbell Trading Post at Ganado.

1882--Creation of Hopi Reservation.

1884--Lee's Ferry on the Colorado River.

1885--Influx of non-Indian sheep men in Checkerboard Area.

- 1886--_MFirst water development appropriation under President Cleveland.
- 1887--_MLand and water difficulties in Checkerboard and San Juan River areas. Arrival of first non-Indian prospectors on reservation. Passage of compulsory school act.
- 1890--_MSam E. Day Post at Chinle. Beginning of Fred Harvey Company interest in Navaho products.
- 61 1900--_MAddition of 1,750,000 acres to the western reservation.
- 62 1907--_MAddition by President Roosevelt of Pueblo Bonito Reservation area to the eastern boundary of the reservation.
- 1911--_MRescinding by President Taft of Pueblo Bonito Reservation; restored to public domain.
- 1916--_MGrazing Homestead Act.
- 1921--_MDiscovery of oil in Shiprock area.
- 1922--_MEstablishment of first Navaho Business Council.
- 1923--_MElection of first Tribal Council.
- 1927--_MEstablishment of Chapter by John Hunter of Leupp Agency.
- 1930-1931--_MAddition by Congress of the Paiute and Aneth Extension in Utah to the reservation.
- 1931--_MIncrease of Tribal Council ^{to} of seventy-four delegates.
- 1934--_MAddition by Arizona Boundary Bill of 792,366 acres to western reservation. Unification of ~~the~~ Navaho agencies into one, established at Window Rock.
- 1938--_MEstablishment of voting registration and ballots with pictures of candidates.
- 1940--_MEstablishment of Department of Resources.
- 1950--_MDiscovery of uranium ore on reservation.
- 1953--_MEstablishment of Education Scholarship Fund. Establishment of Navaho Police Force. Repeal of prohibition law

for Indians in New Mexico.

1954^M—Repeal of prohibition law for Indians in Arizona.

1956^M—Beginning of construction of Glen Canyon Dam.

1957^M—Discovery of new oil fields in Four Corners Area.

1960^M—Exchange of land occupied by Glen Canyon Dam area
for McCracken Mesa Area in San Juan County, Utah.
Total area occupied by Navaho people approximately
16,000,000 acres.

1963^M—Completion of Navaho Reservoir Dam.

1963^M—Completion of Glen Canyon Dam.

Navaho

N+2

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Pronunciation Guide for Navaho Words and Names

Simplified phonetic vowel symbols:

ah: for a as in father

ay, as in say

aye, as in aye

ee, as in seen

eh: for e as in bet

gh: for g as in go

i, as in sip

y: for lth

oh: for o as in so

zh: for s as in pleasure

Ahkeah

(Ah-KEE-ah)

Atsidi Sani

(Ah-TSI-dee SAH-nee)

Beclabito

(Bi-CLAH-bi-toh)

Begary

(Be-GAY)

Bekaya

(Bi-KAY-yah)

Beta-ta-kin

(Beh-TAH-tah-kin)

Bikiss

(Bi-kiss)

Chee

(Chee)

Chetro Ketl

(Chehtro Kettle)

Chinle

(Chin-LEE)

Ch'óóííí

(CHOHL-ee-ee)

Chuska

(CHUHS-kah)

Coconino

(Koh-koh-NEE-noh)

de Chelly

(de SHAY)

Desha Chischillige

(DAY-shah Chish-CHIL-i-gee)

Dibéntsaa

(Di-BEH-n-tsay)

Dinéh

(di-NEH)

Doko'ooos'ííííí

(Doh-kog-ohs LTHEED)

Hastseyalte

(Hahsh-chay-YALTH-tee-ee)

Dzil na'ooditii

(Dzilth NAH-oh-dilth-cc)

Ha-So-De

(Hoh-soh-deh)

hogan	(HOH-gahn)
Hopi	(HOH-pee)
Ho-so-de	(Hoh-soh-deh)
Hosteen Nez	(Has-teen NEHZ)
Hozhoji	(hoh-ZHON-jee)
Kayenta	(Kay-YEHN-tah)
ketoh	(KAY-toh)
Kiis'aanii	(Kees-AH-nee) 62
Lukachukai	(^k Luh-dah-CHUH-kaye) 63
Naatsis'aan	(Nah-tsis-AHN)
Nadene	(NAH-deh-neh)
Najah	(NAH-zhah)
Nakai Tsosi	(NAH-kaye TSOH-see)
Navaho	(NAH-vah-hoh)
Sanostee	(Sah-NAHS-tee)
Shonto	(SHAHN-toh)
Sisnaajini	(SIS-nah-ji-nee)
Tahoma	(Tah-HOH-mah)
Tauglechee	(TAH-gl-chee)
Toadlena	(Toh-ah-DLEE-nah)
Tohatchi	(TOH-ha-chee)
Tseghi	(TSAY-ghee)
Tsihnajinnie	(TSI-nah-ji-nee)
Tsoodzil	(TSHO-dzilth)
Wauneka	(Waw-NEE-kah)
Yebaad	(YAY-ee-bah-ahd)
Yebaka	(YAY-ee-bah-kaha)
Yei	(YAY-ee)
Yeitso	(YAY-ee-tsoh)

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10" →

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FN¹²
retFootnotes

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"Creation Story"

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6 [] + 1 The contemporary locations of the sacred mountains are Sismaajini, Mount Blanca, San Luis Valley, Colorado; Tsoodzi, Mount Taylor, north of Laguna, New Mexico; Dodo'oos, the San Francisco Peaks, near Flagstaff, Arizona; Dibéntsaa, Mount Hesperus, La Plata Mountains, Colorado; Ch'óól'í'í, Gobernador Knob, in Old Navaholand, southeast of the reservoir; Dzi, ná'óodi, Huerfano Mesa, south of Farmington, New Mexico; and Naatsis'áán, Navaho Mountain, southeastern Utah.

"Maize"

6 [] + 2 Dr. Richard MacNeish, "The Origins of New World Civilization," Scientific American, 211, No. 5 (November, 1964), 29-37.

"Four Sacred Mountains"

6 [] + 3 Navaho can be spelled two ways; the phonetic spelling with an h, which assures correct pronunciation, or the Spanish spelling with a j. The latter has been adopted by the United States government, and a few years ago the Navaho Tribal Council officially adopted the j-spelling, in spite of years of using the h. Many authors, Dr. Washington Matthews, Father Berard Haile, and Dr. John Kluckhohn, among others, have long used the h-spelling. To assure correct pronunciation, the h-spelling is used in this book, with the exception of certain official names and titles.

Handwritten: Habitation
 "Home Life"

☐ 1 Concha ("shell" in Spanish) is used by the Navaho to denote a shell-like medallion.

☐ 2 "A Sketch of the Navajo Language," The Navajo Yearbook, pp. 430-510.

☐ 3 A stone slab with a concave upper surface.

"Trading Posts"

☐ 4 ^{4x} Now to be a national monument.

"Landscape"

☐ 5 David L. DeHarport, "Origin of the Name, Cañon del Muerto," El Palacio, 67, No. 3 (June, 1960), 95.

Adapted from ☐ 6 Richard VanValkenburgh, Diné Bekéya, p. 22.

☐ 7 ^{6x} Hand Trembling, one of the lesser rituals, is used to recover lost or stolen property, or to diagnose illness. For ^{the latter,} ~~illness~~ the ceremony is more elaborate, involving the sprinkling of pollen on the patient, the singing of special songs (always four in number), and the presentation of gifts to Gila Monster, to whom the ceremony belongs. It is believed that Gila Monster sees everything that occurs, and keeps track of the actions of all people. In the case of lost or stolen property the Trembler's hand leads to the location of the property, or else the Trembler hears the far-away voice of Gila Monster.

☐ 8 The Navaho name for this ritual is "To Search for Something without Looking." (See W. W. Hill, "The Hand Tremblers," El Palacio, Vol. 38 [March-April, 1935], 65.)

The Crafts

"The Weavers"

- 1/ Charles Avery Amsden, Navaho Weaving, p. 130.
- 2/ Ibid., p. 131.
- 3/ Ibid., p. 133.
- 4/ Frank McNitt, The Indian Traders, p. 35.
- 5/ Amsden, Navaho Weaving, p. 224.

"Tribal Government"

- 1/ For a fuller account see "Origin and Development of Navajo Tribal Government," Navajo Yearbook, pp. 371-429.

"Law and Order"

- 2/ Navajo Yearbook, p. 275.

Heritage

"The Elements"

- 1/ Dr. Washington Matthews, Navaho Legends, pp. 273-275.

"The Night Chant"

- 2/ See the Bibliography.
- 3/ Translation by Frances E. Watkins, Southwest Museum, Highland Park, Los Angeles, California.