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THE PIMA

TRIBAL CHARACTERISTICS

THE myth of the creation as related by the northern Piman tribes is an almost inextricable confusion of logical and illogical acts and events. The Pima, the Papago, and the Qahatika have each their version of the genesis, and every historian and story-teller has his individual variation of it. Before the final creation there had been many others, which, for various reasons, were not satisfactory, so the people were destroyed by some cataclysm. It is related that one race of people were ill-formed; an other multiplied so rapidly that there was danger of over-population, and on five occasions the people of the earth for various reasons were swept from its surface. This mythology leads to the presump tion that the earliest life of the Piman tribes was one of great disaster. Disease decimated them, and changes in the earth's surface, probably due to seismic disturbances, caused disastrous floods; then periods of favorable conditions intervened, only to be interrupted by further devastation. A people alleged to have spoken the language of the Pima settled in the Salt and Gila valleys, and prospered, building extensive irrigation canals and great villages of massive houses. Suuhu, the ruler of these people, committed many crimes, causing the people to desire to put him to death; this they attempted five times, but he miraculously escaped, turned traitor, and went in search of help to punish his subjects. In the east lived Chüwutumáka with his warlike horde. Süuhu enlisted his aid, and they returned with an army that devastated the land and annihilated its entire population. According to the myth, these invaders were the progenitors of the present Piman tribes.

To what extent credence can be given to the Piman myth concerning the prehistoric dwellers in the Salt and Gila valleys and the ruins of their many villages, which may still be seen, it is impossible to say. It might be thought that the story was fabricated for the purpose of accounting for the existence of the ruins. It is argued that the difference between the houses of the Pima and the massive adobe structures now in ruins makes it doubtful that the builders of the ancient villages

were of Piman stock, and a casual examination of the Casa Grande ruin near the Gila leads one to believe that its builders were a people much farther advanced in culture than the present Pima. Nevertheless, tradition makes it clear that for many generations the Pima have lived in the valleys of the Gila and the Salt, where the ruins referred to exist. Within the United States this and closely kindred tribes are scattered over a region covering many thousands of square miles, from Salt river far across the Mexican border.

The Pima early came in touch with Spanish missionaries, and with a single exception, in the middle of the eighteenth century, have always been friendly to the whites. Physically they are of average height, strongly built, with winning countenances. While camping among them the writer noticed particularly their exceeding courtesy to strangers. At no time did men or boys lounge about the camp; in fact, there was no visitor unless business brought him, and if his call happened during meal-time, he quickly stated his errand and took his departure.

The Pima are particularly fortunate in having an abundance of natural foods, for besides deer, rabbits, quail, doves, and fish, their country affords a great diversity of vegetal products. The fruit of many varieties of cactus is an important item in their diet. The giant cactus, *hásen,* bears a fruit about the size of a pear, which is gathered in great quantities by means of a long pole with a sharp wooden blade at the end. This is stewed into a preserve and stored for future use, or is preserved by drying, while large quantities are converted into syrup and a sort of wine. Eaten fresh, the fruit has quite the flavor of figs, though it is sweeter. The fruit of the tuna, or prickly-pear cactus, is eaten both fresh and cooked, and is used also for making a beverage called *návait.* Considerable quantities of the fruit of the cholla cactus are gathered with wooden pincers, brushed about in a basket to remove the terrible spines, and cooked in a pit lined with hot stones and brush. After twelve or fifteen hours it is taken out and laid on cloths to dry, when it is ready to be stored for winter use. Usually this product is ground, mixed with wheat flour, and boiled into a thick mush; but often it is cooked without grinding, and flavored with herbs. Formerly mesquite beans were one of their staple foods. These were crushed in a large mortar, and by means of an arrow-brush sieve the seeds were separated from the pulp, which latter was placed in a circular hole and sprinkled with water. This hardened into a sugary mass about which a

rough storage basket was woven.

Like most tribes of the Southwest, the Pima are an agricultural people, and from their earliest history have grown crops by irrigation, conveying water from the rivers in canals; but they did not, as has often been supposed, at first flood the land directly from the canal; instead the water was dipped and carried out to the crops. Under this system their farms, on which they raised corn, squashes, beans, and cotton, were necessarily very small. Wheat has become the principal crop. Since the coming of the Spaniards the Pima have learned to irrigate by flooding, and have much larger harvests than in the old days. The dibble gave way to the crude wooden plough, and that in turn to the small steel plough. They harvest the wheat with sickles, thresh it by driving horses over the piled-up grain, and winnow it by tossing in baskets in the wind.

The Pima show considerable skill in their handiwork. As late at least as sixty years ago cotton was raised, and spun and woven into blankets or cloth. The loom was horizontal, consisting of two poles tied to four stakes set in the ground to form a rectangle. Pima baskets are well known, the term " Pima " being commonly applied to the products of kindred tribes as well. In their basketry they use tule for the coil, and split willow or cottonwood for the covering. The black of the inwoven designs is obtained from the pods of the devil's claw, a species of acacia. The typical Pima basket is tray-shaped, from twenty-four to thirty inches across, and is designed for carrying on the head; but those now in general domestic use are smaller, not more than eighteen inches in diameter. The burden carrier, *kího*, is made of four pieces of the ribs of giant cactus meeting at a common point, where they are bound together, usually with a braided rope of human hair. Above this point is fastened a hoop, from which a coarse meshed net is suspended between the ribs. The *kího* is carried on the back, supported by a band across the woman's forehead. Pottery of many shapes and sizes is made, but principally for domestic use. The ware is red, decorated with a black preparation made from mesquite gum. A cream-colored ware, also decorated in black, was formerly made.

The primitive dress of the Pima women was a cotton kilt wrapped about the hips, extending to the knees, and held in place by a narrow belt. Later a bib-like apron covering the bust was added. As the climate demanded little of the men, and custom less, they wore merely a scant loin-cloth, with some sort of blanket for winter use. Moccasins were

rarely worn, but a few were obtained by barter from the mountain tribes. After the coming of the horse, sandals were made of untanned horsehide.

The early dwellings of the Pima and their immediate congeners were quite alike: a dome-shaped structure about seven feet high and fifteen feet in diameter at the base. A circular excavation twelve to eighteen inches deep was first made, in the centre of which four crotch posts were set about five feet apart, forming a square. Two heavy roof-timbers rested upon these posts, five feet from the ground, supporting ten or more stout cross-beams. Numerous stave-like ribs of mesquite, tied to horizontal poles that extended around the outside like hoops, were stretched from the roof-timbers to the bottom of the shallow excavation. The whole was thatched with arrow-brush and covered with clay, leaving only a small opening at the base on the eastern side as an entrance.

Only a few of the old form of houses are now in use among the Pima. For the greater part their domiciles are rectangular, with flat roofs and straight walls of mud filled in between poles fastened horizontally to opposite sides of stout posts, or with brush-wattled walls plastered inside and out with mud.

While each village has a sub-chief, government is vested in a tribal council presided over by an hereditary head-chief. The present chief is Antonio Azul, — in his own language, Ervàatka, — now about ninety years of age. His father, who bore the same baptismal name, and whose native name was Chütukimosum, was for many years chief of the tribe, and is often mentioned in the journals of early American travellers, as it was during his chieftainship that a great deal of the California emigration passed through the Pima country over what later became the Overland trail. In time of war, chiefs were selected by the council for their fitness, and, judging by tradition, the tribal chiefs never served as leaders in war, their function being purely political.

All matters affecting the tribe as a whole, such as the building of dams and the digging of irrigation ditches, were decided by the tribal council. Particular portions of the work were assigned to particular villages, and rigid rules, with penalty for violation, demanded execution of the task. The present system of holding land in severalty, which the Pima have adopted for practical purposes, although the reservation has not been allotted by the Government, does not conduce to amicable cooperation in constructing irrigation canals, for the breaking up of

self-government leaves the tribal authorities powerless to do anything with the indolent.

The council system developed orators who will long be extolled in Pima tradition; but the last one of note, Supís, of the village of Pipchilk, has gone to his fathers, and the younger generation have so little occasion to speak in public that they do not feel at home before a gathering. Supis is remembered for his easy flow of metaphorical speech and for his power to win the opinions of his tribesmen. It was the custom, before a war party took the trail in pursuit of an Apache band, to rally and dance, when various speakers delivered war speeches learned verbatim and passed down from generation to generation.

The Apache were the hereditary foes of the Pima from earliest tradition, and though they were no better fighters than their peacefully inclined desert brothers, the latter were constantly harassed through dread of sudden attack. The Pima, however, retaliated, and learning that the Apache were early sleepers as well as early risers, would often strike a sleeping camp before the waning moon had risen, retreating from the mountains by its pale light ere the Apache could rally in the streaking dawn.

Encroachments by the whites were not resented by the Pima, and early Californian emigrants met no resistance when passing through their territory. On the contrary, refuge from marauding Apache and Yuma was always to be found in the Pima rancherias. The Pima were alert, however, and if live-stock escaped when raiding Apache attacked a cross-country wagon train, or if horses and mules lagged behind their emigrating owners, they appropriated them at once and repaired to a feast.

Accounts of internal strife constitute a considerable part of Pima tradition. Feuds often broke out between two neighboring villages or between groups of villages. The causes were various, and were generally inconsequential compared with the disastrous outcome. If a prominent man of one village were attended by a medicine-man of repute from another and death resulted, accusations of jealousy and sorcery often followed. Revenge would be sought, and this blood feud frequently involved a number of villages in internecine war. The last conflict of this nature occurred about 1880, between the so-called Casa Blanca and Casa Grande banded villages.

The Pima have five tribal divisions, known as *wümakult,* which may be designated phratries, as they are aggregations of gentes with

totemic names. Children belong to the father, whom they call by the phratral name. The five totemic names, all synonymous with the word "father" and bearing obscure meanings,are Ápap, Apk, Mam, Vâh, and Ókali. Ápap and Apk are associated with the coyote, and Mam and Vâh with the buzzard. The people ofthe first four are numerous, but of the Ókali only a few representatives survive. This division, according to the genesis myth, was broken in its inception, only a few succeeding in reaching the upper world. Marriage within a phratry seems never to have been prohibited; moreover, marriage was without ceremony, and was often soon followed by separation. Polygamy was common, but, for the sake of harmony, the several wives occupied separate domiciles. The rigid moral laws and tribal punishment of the Papago do not seem to have obtained here.

The Pima grave is dug with a niche at one side. In ancient times the dead were always interred in a sitting posture, facing the east, but that practice is now confined principally to medicine-men; practically all others are laid full length in the grave, regardless of direction. Food and possessions that had been prized by the deceased are buried with him for the use of his spirit on its journey to the after-world. The custom of destroying the house and other property of the dead, so prevalent among Southwestern tribes, exists with the Pima, who place the arrow-brush, mesquite ribs, and heavy roof timbers and posts of the demolished *ki* upon the grave. When horses and cattle were acquired, they, too, were sacrificed on the death of the owner; but fortunately this custom has fallen into disfavor. If the death of a man owning horses and cattle be imminent, his family cleverly evades the tribal custom, either by having a great feast and eating the stock or by giving the animals away. The names of the dead are not mentioned until long after death, and children are never given the names of ancestors. The Pima contend that the recalling of beloved ones through the use of their names occasions renewed sorrow, and for that reason avoid it. In early days warriors killed in battle were cremated, if the bodies were recovered, at the scene of the fight, and all war-clubs, bows, arrows, and shields used in the combat were sacrificed on the pyre in honor of the braves who gave up their lives for their people; for these emblems of war were borne into the land of eternity by the souls of the departed, who are joyfully received by their predecessors. Afar off to the east lies Siáldikwoscho, where all souls gather after death. Its western side is bordered by a deep, narrow cañon, which, once crossed, permits no

return. Those who have been rendered unconscious for a time reach this Ghost cañon, Kóqe Sákik, and turn back.

It is believed that spirits returning in search of relatives and friends often occasion sickness. They find their way back to the grave, thence to the home where death occurred. It was to prevent this ghostly visitation that the house was formerly razed and its materials placed over the grave, thus preventing the spirit from emerging. If by chance the spirit returned and found the home of its relatives, a line of ashes strewn around the house might frighten it away. The smoke of ceremonial cigarettes puffed upon the body of a patient by a medicine-man will also dispel ghosts. The afflicted may know whose ghost it is that troubles him, in which case the medicine-man goes to the grave where the body is buried, plants therein a wand denoting discovery, and commands the spirit not to come out.

Medicine-men gain power through their ability to influence the people. All profess knowledge of the occult, and to have received revelations from divine sources made to them in dreams and visions. Many medicine-men have a limited knowledge of the rational use of medicinal herbs, but for the greater part they resort in their practice to chicanery and incantation; for disease is attributed to witchcraft, to the machinations of ghosts, and to the evil spell of certain animals of ill omen, such as the owl, coyote, toad, Gila monster, and bear. Persons accused of causing death by witchcraft are often killed by the relatives of the deceased. Failure on the part of a medicine-man to cure is attributed to some other shaman, alleged to have worked counter influences. In former times it was not uncommon for medi cine-men, fallen into disrepute for repeated failure, to be summoned before a general council, tried, and sentenced to death.

Shamanistic artifice is exemplified in the trick of placing a long hair in the mouth before commencing to work over a patient, then pretending to suck from the latter's body a long "Apache " hair. Feather wands, gourd rattles, drums, and carved fetishes and talismans of various sorts are all to be found in the medicine-man's pouch when he responds to a summons. Songs, also, constitute a part of his evil-dispelling devices; those bearing the names of the evil animal, as the Coyote Song, Owl Song, and Bear Song, are supposed to be particularly efficacious when the illness is attributed to such animals.

CEREMONIES

The disintegration of their tribal laws and customs has almost put an end to Pima ceremony; yet parts of a Rain-making Cere mony and Harvest Dance are sometimes given in the more isolated districts, under strict secrecy. Many of the older men and women are still familiar with nearly the entire category of Pima rites, having participated in them in their youth.

The Rain Ceremony, known as Chóchkita, is conducted entirely by medicine-men, and consists of but little more than songs. A dozen or more medicine-priests collect in a secluded spot, each with a tobacco pouch, a round basket tray, and a couple of sticks, one of which is notched. They sit in a circle and smoke ceremonial cigarettes of corn-husk and native tobacco, then begin the sacred songs. Each priest places one end of his notched stick upon the inverted basket and rasps the other stick over the notches, as an accompaniment to the songs, the baskets serving as sounding-boards. The head-priest stands erect, with arms held high. In one hand is a long staff, which connects with a gourd of water bound to his arm near the shoulder. At intervals in the songs he brings his arms downward with a sweeping motion, allowing the water to run down the staff and drip from its end in representation of rain. The ceremony is concluded when the songs are sung.

The name of the Harvest Dance, Víkita, is accepted as meaning the time of ripeness, but literally it refers to eagle down, small tufts of which were attached to all fetishes and regalia used in this important ceremony. Announcement of the time of holding the dance was made ten days before by the chief from the roof of his house. Word quickly spread from house to house and from village to village. The follow ing day several Náwicho — masked men gayly painted, dressed in kilts and feathers — started out from each village asking food for the dance. All food thus obtained was taken to the plot where the ceremony was to be held and stored for use on the tenth day. During the period intervening, designated men in each village made effigies of game animals, ears of corn, fruit-bearing cacti, houses, clouds, the sun and moon, and other things, edible or beneficent. A large ceremonial house was built of corn-stalks at the place of assemblage.

The night before the eventful day all the participants gathered near

the corn-stalk house in readiness for the dance. Though they had their blankets with them, they slept but little, for the Náwicho performed antics all night long, much to the amusement of those assembled. They talked only in signs, and made very acceptable clowns, for such they were. At dawn men bearing representations of the sun and moon came out, paraded around the dance plaza for a time, and disappeared. At sunrise the representatives of the various villages assembled in bands and began the dance. The images of the elements, fruits, and animals were carried about by their masked makers, Vípinyam, in several groups, while many fellow-villagers followed, singing and dancing. No two groups sang the same songs at once, nor did they dance in the same way. All day long feasting, singing, and dancing continued in veritable pandemonium, ending only with the sinking of the sun.

The songs were prayers for benevolence. Two priests with baskets of sacred corn-meal held firmly under their left arms strode about among the groups of singers, scattering the meal whenever mistakes were made in the songs. The baskets were gripped firmly in place, for should they slip or fall the hope for an abundant crop of corn the next year would be shattered.

At the conclusion of the dance all ceremonial paraphernalia was carried out and deposited in shrines as offerings to the spirits of the objects they represented, and there left to decay.

The Pima formerly conducted a ceremony, very common among Indians, in recognition of the change from girlhood to womanhood. The dance was called Chüwa, "Changing." At the first manifestation of the new life the girl's mother set apart special dishes for her, to be used at meals by no others for the period of one moon. During that time the girl was not permitted to eat meat, to use salt in food, or to scratch herself except with a stick made for the purpose. Any violation of these prohibitions would have caused her to grow ugly, and old before her time. The ceremonial observance was held on the first night. Men and women of the neighborhood were invited to meet at the girl's house to dance. Two lines formed, facing each other, in which the men and women alternated with locked arms. In the centre of one line was the girl, and directly opposite her in the other line was a chosen singer. This singer sang the customary songs, while the two lines swayed in a sort of dance consisting of a step forward and a step back; this continued throughout the night.

The purpose of the ceremony and its accompanying songs was to

expel all evil from the girl's heart, to purify her mind, and to prepare for her a pathway of peace and happiness. This and the further fact that the puberty ceremony is observed by both husband and wife when a boy and a girl marry before that age arrives, are an emphatic refutation of the assertions that so-termed puberty ceremonies are nothing more than a public announcement of a daughter for sale. Nothing is more remote from the minds of these well-wishing parents.

CREATION MYTH

Before the beginning of time there was nothing but space — space without limit shrouded all in darkness blacker than night. Through this space flitted a tiny seed carried by downy filaments. For ages this drifted about, in time developing into a being in human form, now known as Chüwutumáka, Earth Doctor, the creator.

Chüwutumáka rubbed particles of cuticle from his chest and rolled them between his palms into a thick, soft disc. This he placed in the air before him, trusting that it would rest there quietly, but it did not; instead, it inverted, turning toward the west. By that sign did he know that he must travel westward with the little disc, for he had not found the right place in the air to rest it; so he travelled far in that direction and again placed it out before him. Again it turned over, revolving toward the west as before. Then Chüwutumáka journeyed farther westward and again sought to rest the disc in space, but the proper place was not yet reached. Still westward he went, and when he stopped and laid the cuticle disc upon the air the fourth time, it remained quite still. "This, then," he thought, "is the place where I may continue to create undisturbed."

Chüwutumáka first caused a bush of greasewood to grow upon the little brown body, and then brought forth many ants to dry it by carrying the grease in it into the branches of the greasewood. While the ants were busily at work, Chüwutumáka made little screwworms, which began digging and loosening the particles of the disc as fast as they dried. When that was finished, he stepped upon the little nuclear body and began to sing and dance. As he sang it grew, so for a long time he continued, singing in all sixteen songs; and when he stopped to rest the fourth time, — for he rested after every fourth song, — the little disc had grown to tremendous size, and become the Earth, with its hills and valleys and cañons and mountains.

But the Earth was not still; it twisted and turned and rolled about so much that Chüwutumáka put the great Sky up over it and made a big Spider to spin ropes and fasten the two together. When the Spider had finished, all was still.

As yet there was nothing but darkness. "Surely," thought the creator," there should be light, that my creatures may see." Thereupon he set to work again. From clay of the Earth he fashioned a bowl, and filled it with water, which he congealed and tossed to the Sky in the north, where it was to become the Sun and travel overhead from horizon to horizon. But the north was not the right starting-point, for the Sun fell back. Chüwutumáka then tried it in the west, but again it fell back. Next he put it in the south, but it did not remain. Lastly he tried the east, and all was well. In like manner Chüwutumáka made the Moon, placing it first in the north; but, like the Sun, it fell back, and would stay up only when finally put in the east. Taking water into his mouth Chüwutumáka blew spray to the Sky and formed the myriad Stars which now adorn the heavens at night. Having finished the ethereal orbs, the creator next beautified the Earth, giving life to all things green and fruitful.

The Sky, Tamkáchim, came down and met Chüwut, the Earth, and from the union was born a god destined to shape the lives of people. Süuhu, Elder Brother, was his name, given him because he was begotten before Pan, the Coyote, child of the Sun and the Moon, who came out of the west in the darkness of night. These two came as gods; they had divine powers, and soon made use of them.

A meeting was arranged between them and Chüwutumáka for the purpose of creating people. That each might make his own unmolested, all sat back to back, Chüwutumáka facing the east, Süuhu the south, and Pan the west. When they had finished, they turned about and exhibited their work. Chüwutumáka people were in his own image and beautifully formed, but Süuhu had made reptiles, loathsome creeping creatures, and Pan ugly looking animals with great ears and flat hands and feet. Pan was commanded to take his creations far away to the west; then turning to Süuhu, Chüwutumáka upbraided him for bringing forth such venomous beings to harass humanity. A heated quarrel ensued, and to save himself from being the first to spill blood upon earth, Chüwutumáka caused the ground to open and swallow him. As he was disappearing, Süuhu caught at him, scratching his body and staining his hands with blood. This he washed off in a lake near by,

and thus did disease and disaffection between people come to spread over the land.

Süuhu, still angry, planned to enlist a following that would enable him to destroy the people made by Chüwutumáka. To that end he found the handsomest man in all the land and commanded him to marry all the beautiful maidens there were to be found, that children might be brought forth to be his subjects, amenable to his will. The young man did as told. The period of gestation was normal only with the first woman married, but became shorter with each subsequent marriage, that all the children might be born at the same time. From village to village the young man went for many months, coming at last to the home of a great medicine-man whose daughter was famed for her beauty. When the purpose of his visit was made known to her, the girl wept bitterly, but her father pacified her by contending that no harm would come of the union, whereas disobedience might bring disaster. She consented, and gave birth to a child immediately after the marriage. This child the young man took back to Süuhu in evidence that he had done his duty; but fearing that Süuhu might not wish to see it, left it in the brush a short distance from his house until his wishes could be learned.

Süuhu directed that the child be brought to him, so the young man went back to get it. It was crying, and great tears rolled from its eyes. As it cried the earth trembled, and springs started from every tear. These soon formed rivers, and the rivers spread into oceans, covering all the land. As the floods spread the people cried for safety, but there was none. Süuhu made a water-jar of greasewood, into which he climbed, and drifted about on the surface of the waters. Pan, the Coyote, took refuge in a hollow reed, sealing the ends. These two were saved; all others were drowned. They met just before the flood grew high enough to carry them away, and it was agreed that the one who should come out of his encasement first should be leader of the world's people thereafter. The waters car ried them to the top of Black mountain and let them rest upon dry land, where, when the receding flood left the earth bare once more, the two emerged. Süuhu came out first; he could nowhere find any tracks of Pan, whereas Pan found Süuhu's footprints as soon as he began travelling. After a while they came upon each other, and descended the mountain, going in search of the centre of the earth. When they found it, they met Chüwutumáka coming up.

The three, as before, at once began creating people, but all made

creatures of comely form, Chüwutumáka duplicating those he had first made. Although he was more powerful than Süuhu, he was helpless to prevent many acts of the latter which displeased him much. Süuhu began to transform Chüwutumáka most recent creatures into stone, which caused him to descend into the earth again and take all his people with him. On departing he caused another flood to devastate the land. For days and days it rained incessantly, driv ing Süuhu and Pan with their people to seek refuge on a high mountain. But the waters rose steadily higher and higher until the mountain peak was threatened. A dog was sent at intervals to peer over the rim of the rocky summit and observe the water's advance. As it was about to submerge the mountain-top, Süuhu transformed all the people into stone, when the flood ceased to rise.

Soon the waters began to subside, and as they receded from the mountain-top Süuhu followed, travelling out a distance from its base, where he again took up the task of creating people to populate the land. From clay he made a man and a woman for each tribe, placing all the pairs inside a house, the first made on the east, others on the north, west, and south. The eastern pair were for the Pima, and were intended to speak first; but they were slow in coming to life, so that when the house was visited four days later it was found that the northern images were talking in advance of their eastern brethren. Apache were they, and that is why they have always been the stronger. Four days later the Pima came to life, followed by the Maricopa, Yuma, and Mohave on the western side of the house, and lastly by the Yaqui and Cocopa on the south. These all spoke different languages, and in time became populous tribes.

After the creation of the tribes by Chüwutumáka and Süuhu, the latter went up to the mountain Móhatk, where he lived for many hundreds of years. Near the mountain dwelt a woman who would not marry any man, though many had sought her. Süuhu sent Kótat, the Woodpecker, with a wooden ball such as the people still use in one of their games. Starting a long way from the woman's house, Kótat gave the ball a tremendous kick and sent it rolling right before her; then he hid behind a bush and watched. With her usual spirit of mischief-making she placed the ball in the bosom of her dress to hide it from the man she supposed had been playing with it,

"Sister, have you seen my ball?" asked Kótat, coming up to her. She said she had not, and Kótat departed, but had not gone far when

she called out that she had the ball, and began searching through her dress. The ball, however, was not to be found.

Not long afterward she bore a girl child, who had claws instead of finger-nails and toe-nails. Before many years this malformed child, whom they called Hââk, ran away into the hills and began killing game and even people, like a wild beast. A messenger was sent to beg help of Süuhu, who at the end of four days came to them and directed that they gather four kinds of poisonous plants, making them into four cigarettes. Then all the people with Süuhu started toward the lair of Hââk. While yet some distance away, they stopped to make a great feast and dance, and one was sent to bid Hââk to the festivities. She at once began to dress for the occasion, putting on necklaces and bracelets of human bones, which rattled as she moved. Her dress, too, was fringed all about with these grewsome relics of her rapacity. When she reached the place of the feast, Süuhu was singing, and the people dancing about him in a great circle. The festivities continued through four days, and on each day one of the cigarettes was passed about; but the people merely put them to their lips without smoking. Hââk, however, smoked, and on the fourth day became crazed, as if drunken. Süuhu took her hand and danced with her, around and around, until she became very dizzy and fell down as if dead. Then he quickly bore her to a cave in the mountains, laid her upon a pile of wood at the farther end, and directed the people to fill the cave with logs and set fire to the whole. When the roaring flames reached hââk, she awoke, but was unable to escape through the fierce heat. She struck the roof of the cave with her head, trying to break through, and though the blow cracked the rock she could not completely disrupt it, so her body remained in the flames and the people were freed from this curse.

But through the crack in the rock roof of the cave the spirit of Hââk escaped, and entered the body of Víshuk, the Hawk. Víshuk, too, lived upon human flesh, and had carried away many of the people before the aid of Süuhu was sought. Again he waited four days before responding; then he came, and ordered that they furnish him a young girl and heat a large pot until it should become white. This pot Süuhu placed in the open, and before it the young girl. Soon Víshuk came swooping down for his prey, but the girl stepped aside quickly, and the Hawk dashed into the white-hot pot and was burned to ashes.

In the tribe was a young man who gambled and always lost, until he had nothing left — not even a dish from which to eat his food.

Far away lived a great gambler, who never lost in a game. To him the young man went and received four gambling-sticks, which, so long as he should use them, would always bring him success. Then from near and far came men to gamble with him; but they always lost. Never one game did they win, so they appealed to Süuhu, that one man should not forever be winner. Süuhu went to a place where were two lakes, beside one of which the young man and many others were playing; beside the other were men speaking angrily of the young man's success. At Süuhu's direction they gathered and burned many kinds of feathers, which became like grains of corn and were ground into meal. This he gave to a girl, ordering her to go with it to the other lake and give some of it to a man who would soon come down there for a drink. The girl stood on the shore of the lake, and the successful gambler came down to drink. As he was leaving, she called to him, "Come back and have some of this good meal!" So he turned back, and she mixed the meal with water. At the second swallow he became an Eagle, growing larger with the third and fourth swallows, until he was full-grown.

The girl quickly ran to relate this marvel to the people, who hurried to the lake with bows and arrows. When Eagle saw them he flew away, and the clouds of arrows they sent after him he caught in his claws. He flew to the mountain Vávstâyuf, which he made his home, killing game, and even people, in the surrounding hills. One woman he carried alive to his mountain, to be his wife. Once more the tribe appealed to Suuhu, who as usual allowed four days to pass before he responded to their prayers. Then he made a long knife the handle of arrow-brush, the blade of flint. With four large bundles of arrow-brush he started, telling the people to watch the mountain in his absence, for if in four days they should see its peak surrounded by a white cloud they would know Eagle was dead. All that day he travelled, at night lighting a bundle of arrow-brush and continuing to the south. In the morning he stopped, and slept all day. At the end of the fourth night he reached Vávstâyuf and heard Eagle preparing to depart for his daily hunt. After Eagle was gone he cut four sticks, and, thrusting them into the side of the mountain one after the other, climbed to the monster's home, where he found Eagle's wife and child. He asked the woman what Eagle did on his return from the hunt, and learned that he usually went to sleep while she held him in her lap. Telling her that he would soon free her from her captor if she would but put him to sleep, Suuhu began to think what he should transform himself into in

order to escape detection. He finally became a small Fly, and hid under one of the piles of bones that lay scattered about.

Late in the afternoon came Eagle, bearing the body of a man, and soon he was sleeping, held in his wife's lap. At her signal Suuhu stole forth, took up his long knife, and ripped Eagle's stomach open. He directed the woman to boil water, which he sprinkled on the dry bones and brought them to life. The bones of those long dead were not so readily revived, and when they were, they knew not where they had lived. To them Suuhu gave pieces of wood on which he had placed certain marks; then they knew how to find their homes, and departed toward the east.

Placing the soft white breast-feathers of the slain Eagle about his head, Süuhu went up to the mountain-top and rested. The white feathers made the peak appear to be covered with a white cloud, and the people, seeing it, knew that Eagle was dead. Then Süuhu returned to Móhatk, his mountain home.

It was learned, however, that Süuhu himself had occasioned the very inflections that he alone, with great effort, was able to remove; so the people, fearing that he might cause another such visitation, sought his life. Many attempts proved unsuccessful, only arousing Süuhu awful anger. He disappeared under the ground, going in search of Chüwutumáka, whose people had thrived also, and grown mighty in numbers.

After the creation of the tribes the Pima prospered. For a long time they lived in their homeland along the Gila river, tilling the soil by means of large irrigation ditches., weaving baskets and mats, and making pottery for household use. The more prosperous built themselves great adobe houses two and three stories high, the most notable being the one now known as Sivanyiváuki (Casa Grande).

Word came that people were coming in bands from the east, and Pan, ever alert, ran off to see what was happening. Chüwutumáka, accompanied by Süuhu, had widened a gopher hole and come out upon the surface of the earth. Four large bands of Chüwutumáka's people had followed, and the fifth was just emerging when Coyote reached them. He watched the stragglers, and laughed to see them toiling up from below. This merriment caused Chüwutumáka to close the orifice and shut the remainder in. They were the Ókali, whose descendants have ever been few in number.

At once the invaders prepared for battle with feathers and paint,

bows and arrows, clubs of ironwood and mesquite, and wooden shields, and, marching upon the villages, waged frightful warfare. Village after village was surprised, and its inhabitants killed without mercy, until all the valley, which for ages had been the home of Süuhu's people, was devastated. Süuhu was revenged, and not one of his former subjects was left to tell of the awful destruction. The victors were established on the lands of the fallen, and Chüwutumáka went into the earth again to join those who had been left behind. He lives there now, and his chosen subjects upon earth, the valiant Pima, have since remained in the place where he left them.

"The Pima"

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