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THE YUKI

THE Yukian linguistic family comprised groups speaking five dialects. Three of these, namely, Yuki proper (Round Valley), Witukomnom (Eden Valley), and Huchnom (Potter Valley, or Redwoods), were current in the northeastern section of Yukian territory, which, beginning a few miles north of Round valley in Mendocino county, stretched southward along Eel river, past the confluence of South Eel river and Middle fork, and extending beyond the headwaters of South Eel into Potter valley in the Russian River drainage. On the east this area reached the summit of the Coast range at the sources of Middle fork and its tributaries, and the eastern affluents of South Eel river.

West of this division, and nearly separated from it by the intrusion of the Kato, was the country of the Coast Yuki, extending on the coast from Athapascan territory at Usal creek southward about twenty miles to Pomo ground at a point about midway between Ten Mile river and Fort Bragg.

The fifth Yukian dialect, which differs from the others more than they differ among themselves, was that of the Wappo, occupying a detached area about forty miles south of their nearest congeners, in the northeastern corner of Sonoma county, and specifically in Alexander valley of Russian river, near Healdsburg.

Only the Yuki proper will be discussed in these pages.

The name of this group is a Wintun word meaning "aliens." It appears to have been applied to them by a misunderstanding, for the central Wintun, who adjoin them on the east, call them, not Yuki, but Nómkehl ("west foreign language"); while the more distant northern Wintun apply the term Yúke, not to the Yuki but to the Shasta of Shasta valley.

The Yuki proper had no collective name for themselves. They were divided into at least nine local bands, which were severally independent, uniting one with another only for temporary purposes. They occupied the country from north of Round valley to south of Two Rivers at the junction of Middle fork with South Eel river, and one band, the Sukshultatanom, were on Hull creek (Súkshudltatúm, "straight pine"), a tributary of North fork. The remainder of the watershed of North fork belonged to the Wailaki. In topography and vegetation this region is very like the home of the Wailaki, differing principally in be-

ing more elevated; for the permanent villages of the Yuki were nearer the headwaters, and their summer range extended to the summit of the Coast range.

Their neighbors, besides other Yuki-speaking groups, were the Kato, Sinkyone, and Wailaki on the west, northwest, and north; various Wintun bands on the north and east; and Pomo on the south. With all these at one time or another, and more or less among themselves, the several Yuki divisions and bands engaged in hostilities. The Williams Valley and Blue Nose Ridge bands combined to fight the Wailaki, and the Huititnom, on South fork of Middle fork, were enemies to the adjacent Wintun bands on account of the salt deposit on Salt creek directly east of them across the summit of the Coast range in the territory of the Wintun. The Yuki on the headwaters of South Eel river were excellent friends with that isolated band of Pomo who controlled the salt beds on Stony creek, although with other Pomo divisions these Stony Creek people were seldom on the best of terms, being extremely chary of granting the privilege of gathering salt. Among Yukian divisions, the Witukomnom of Eden valley were generally at enmity with their southern neighbors, the Huchnom, on account of trespass on game or food preserves or mistreatment of unprotected women. They fought also with the Pomo of Potter valley; but with the Yuki proper they were as a rule on friendly terms. No feuds marred the mutual relations of the bands of the Yuki proper; nevertheless, the Ukomnom and the Odlkátno'm, close neighbors on opposite sides of Round valley, held no friendly intercourse just prior to the advent of the white race. About that time the Ukomnom paid a visit to the Odlkátno'm, who possessed a comparatively much more developed ceremonial life. When the visiting young men saw the Odlkátno'm chief take his place on the housetop to deliver a speech, they laughed at him, and one of them, with an Indian's keenness for ludicrous comparison, said, "That is the way a squirrel does!" This was an insult which their hosts found it difficult to forgive.

The methods of war did not vary markedly from those practised by their Athapascan neighbors. They performed the war-dance and the victory-dance, and carried home the heads of the enemy's slain, there to remove the scalps and prepare them for permanent trophies. Some warriors protected themselves with untanned elk-skin tunics, and dashed fearlessly among the enemy, dodging here and there only to

avoid capture; for arrows could not penetrate their armor. Few besides the war-chiefs had these tunics.

The Yuki do not figure prominently in the history of the state. They suffered the usual penalties of residence in a country attractive to miners, and lost a considerable part of their population. In 1859 they were placed on Nome Cult Indian Farm in Mendocino county, which a few years later became Round Valley reservation. At that time they were reported to number about three thousand, and with them were gathered, in greater or lesser number, individuals of various other tribes, such as Wintun, Wailaki, Pomo, Achomawi, and Maidu. In 1910 there were enumerated ninety-five Yuki, fifteen Coast Yuki, fifteen Huchnom, and seventy-three Wappo.

A repeated description or even a summary of the material culture of the small groups of this immediate region would be tedious and not particularly profitable, and it must suffice to say that in this phase the Yuki did not greatly differ from the Kato and Wailaki. However, the catching of fish by the use of narcotic herbs, mentioned as a Wailaki practice, is here to be described in detail; and the stalking of deer with the aid of a disguise, unknown to these Athapascans of California, must be mentioned as a Yuki custom.

When fish were numerous in a quiet pool, the water trickling into it from above was diverted by a dam of brush and stones, and then either *nush* (*Chlorogalum pomeridianum*) *or kíchidl-wâimol or lílmidl* (both unidentified) was crushed on a stone and thrown into the pool. Any one or any combination of these could be used, but the favorite method was to use all together. If soap-plant (*Chlorogalum*) was used alone, a considerable quantity was required, but the others are much more powerful, and particularly *lílmidl*. In a short time, varying from half an hour to an hour according to the quantity used, the fish began to swim about in great agitation, and after another brief period they lay near the edge quiescent, and could be taken in the net. If the pool were left for half a day or all night, the fish were found lying quite dead on the bottom. During the entire process, until the fish showed the effect of the drug, the following formulas were constantly repeated:

1. *Túk-mol túki yútika.*
 water goers move in a circle ?
2. *Hudl híhlka, híhlka, híhlka.*

eyes pop out pop out pop out

The decoction of *lílmidl* is still used for pain in the stomach, and the leaves are rubbed on the body for rheumatism.

The deerskin disguise and its use have been described in the preceding volume as a Shasta hunting method. When a Yuki hunter had repeated bad luck with his disguise, the game scenting him and running away, he would take it to a deer-lick, and after singing a certain song would dip the skin into the water. In the same manner deer-snares were sometimes purified.

The favorite play for men is *ál-t!a^{n}i-motmil* ("wood tied-around gambling-instrument"), the previously described grass game. The woman's dice game, *á1-cha* ("wood scatter"), is played with six half-round sticks blackened on one side, which are cast in a bunch, end foremost, down upon a blanket. With three black and three white faces exposed, the count is one point; with all of a color, two points. Shinny, tit ("roll ball"), used to be played for wagers between teams of six or seven men. The ball was rudely shaped, cut from the leg-bone of a deer or from a block of wood. Distance shooting with arrows, as well as shooting at a stake for accuracy, was practised; and young men wrestled for wagers or for sport, grasping each other's biceps. They did not indulge in running.

Generally the houses of a Yuki community were scattered over a comparatively wide area, three or four constituting the nucleus and the others being placed here and there in favorable spots. Each village possessed its own chief, and he had an assistant who frequently consulted with him and made his decision known to the people. The chief himself spent much time sitting in state in his house. He did not hunt, and in fact performed no labor of any kind. Whenever anything of unusual value, such as a very fine cougar-skin or bear-skin, was obtained, it was brought to him as a token of honor. For his part the chief was expected to take constant thought of the welfare of his people, and at frequent intervals to invite them to partake of food, and to plan dances for their amusement. The Yuki chief seems to have had considerably more authority than the head-men of surrounding tribes. He was the head of the people in all the daily affairs of life. He sent hunters to obtain food for ceremonial feasts, and delegated women to grind acorns for the same purpose. All disputes were referred to him.

When any of his people committed depredations on other bands or tribes, representatives of the offended ones came to him with their demand for payment, and he was the one to act as judge and mediator, and himself paid the required damages. If his utmost offer of indemnity was insufficient in the eyes of the injured, it then became his duty to issue orders to the war-chief, *tlô*^{n}*-húyukol* ("war leader"), to prepare for fighting.

The successor to a deceased chief was his son, or, in lieu of a son, his daughter or his wife, if either were suitable; otherwise the office passed to some male relative on either side. A female chief is said to have been obeyed exactly as if she were a man. During the lifetime of the chief his logical successor, whether son or daughter or other youthful relative, received special training for the office, in the regular schools for boys and girls.

The chief's assistant, *wítu-yukol* ("work leader"), lived next to the ceremonial house and took care of it, besides officiating as messenger of the chief and general go-between in the relations of the chief with the people. Sometimes he took the place of his superior and delivered the morning harangue to the people from the roof of the assembly house, admonishing them to be up and busy, to live at peace with all. The assistant chief was charged with the duty of seeing that everything went smoothly on all public occasions, and of maintaining order in the village.

The war-chief was the head of all war-parties, but had no authority to compel any man to accompany him or to enforce obedience in the field. He, and usually he alone, wore an elk-skin tunic in battle.

There were no clans among the Yuki, the units of social organization being the village group and the family.

Among the Yuki proper the relations of a man with his mother-inlaw and of a woman with her father-in-law were rigidly restricted. They avoided each other's presence, and when they were necessarily in the same place they averted their faces. They never addressed each other. This custom however was foreign to the Witukomnom of Eden valley.

In the spring young boys were taken into the ceremonial house to be trained by the old men. For four days they received very little food or water (an informant said none at all, but this is more than doubtful), and during the entire term, which was repeated at intervals through

the summer, they slept in the assembly house and received only pinole or acorn soup. Instruction began at sunrise and continued in various phases until sunset. The course included practically every phase of life: the virtue of self-restraint and unselfishness; precepts regarding the treatment of a wife; the methods of making and using weapons and hunting implements; warfare; games, songs, and dances; and particularly myths and ceremonies and the mythic origin of the principal customs and institutions. In teaching singing and dancing, the instructor had the assistance of some man who had officiated in ceremonies as song-leader. In addition to all this, the pupils were given the hardest kind of physical training, such as racing up hills and fighting battles with wooden-pointed arrows and missiles such as oak-galls. Only those who showed promise of developing into exceptional men were retained in the class. If, for instance, when the tray of pinole was passed around, any boy showed such lack of restraint as to reach suddenly for it, he was sternly admonished, and the recurrence of a similar offense meant dismissal. If a pupil interrupted an instructor's discourse by a restless movement, the old man stopped short and spoke no more for that day. The parents of a very young child would sometimes go into the assembly house, and sitting behind the wearied child would hold it up in an erect, sitting posture. The promising pupils were taken back into the class season after season, until there was nothing left for them to learn. The youth who was expected to succeed his father in the office of chief was specially trained for the duties of that position. This initiation was called Wók-num ("dance at"), or Taikómol-wóknum.[1] One who successfully passed through the school was Taikómol-wok-númchi, and the families were *pótidl-ólsil* ("dust younger-one").

Girls underwent training in a separate house under the tutelage of other old men. The parents or other elderly relatives of some of the pupils in these classes remained in the village to look after the physical wants of their children and of the instructors (who received no pay), while the rest of the population were roaming hills and valleys in quest of the winter's food.

The observance of Humnúm-wok ("adolescent-girl dance") was very strictly attended to; for it was taught that Taikó-mol, the creator,

1 Taikó-mol ("solitude walker") is the creator.

would severely punish the shaman in charge and the girl herself if they committed any error. Two girls, but not more, were sometimes treated at once.

When a girl's first menstruation began, no matter what the rank of the family, she was made to lie down in the house and to cover her face with a deerskin or a basket; her face was not to be seen. She was attended by an old woman, sometimes by two women, who brought her a little water when she wished to drink, and at mealtime a little vegetal food. If it became necessary to go outside, they led her out with her face still covered. She was not permitted to scratch with the fingers, but must use a stick. If the season was spring, summer, or autumn, a brush enclosure (*sut,* shade) was built at once, in which the women sang over her for four days and four nights. Otherwise, seclusion and its accompanying restrictions were continued until the weather permitted outdoor activities.

Although only women participated in the singing, the ceremony was under the direction of an old shaman. The first singing occurred in the afternoon. After a few songs, while the women danced in a circle one of the attendants danced with the girl, these two facing each other and holding their hands on each other's shoulders. The girl's head of course was still covered. Within the enclosure was a shallow trench, which from time to time they heated by burning in it a quantity of fuel. Leaves of *p!ú'nkini* (locally called wormwood) were then spread in the trench, and the girl reclined on them for a time. At night the women sang a few songs and then danced; but the girl did not engage in any activities. The same procedure was followed on the next three days and nights. Then on the fifth morning the medicine-man called for a few women to pound acorns and bake bread. Those who responded, perhaps four to six in number, brought their own mortars, pestles, and baskets, and when they had seated themselves in a row, the medicine-man addressed Taikó-mol as "our father above" and asked him whether these women were all fit for the work they were to do. Two or three other shamans stood near him to see that he did everything in proper order, and listened to note what the reply would be. The shaman professed to receive some answer, and if it purported to be to the effect that some particular woman was unfit, he pointed her out and declared that she would bring bad luck — a great storm or other calamity — if she should pound acorns. Another then took her place,

and again the shaman addressed Taikó-mol; and so it went until all the women were pronounced satisfactory. These women were necessarily persons of good character, industrious and capable workers, known to observe all the religious restrictions, such for instance as not working at basketry during their menstrual periods. They proceeded to pound up acorns, while a man dug a pit and prepared it for baking bread; and finally the dough was spread on the hot stones and covered with leaves, hot stones, earth, and embers. It remained there all night, and early in the morning the bread was distributed among the people. The attendants led the girl out to the stream, where they bathed her, rubbed her body with wormwood leaves, placed a clean garment on her, and hung about her neck a string of short cylindrical sections of angelica to impart a pleasing odor. The restriction of diet to vegetal foods continued for an indefinite period. Some girls refrained from meat for as long as a year, and the informant's mother did so for nearly two years.

The Yuki dead were buried in a sitting posture facing the east, with the knees drawn up to the chest, the body being wound with rope and placed in a large basket, which was lowered into the grave. The Huchnom are said to have burned those who died away from home, and to have carried the bones and ashes back home for burial. No food was deposited with the dead. The relatives, and any others who felt great sorrow, threw some articles of value into the grave, and about six months or a year later, if the deceased person were a man of prominence, there occurred a ceremony in which much property was burned. This was not to be done too soon after the burial, because in that case the dead man's eyes would burst.

Those who handled a corpse purified themselves by bathing and rubbing wormwood leaves and angelica over their bodies. Names of the dead were not spoken, except under penalty of severe punishment at the hands of the outraged relatives; but if a name involved some commonly used word, that word could be spoken when necessary, the speaker uttering the deprecatory exclamation "*Hai*!" The soul or "breath" was said to ascend to *mit* ("high"), where dwelt the "creator," Taikó-mol.

The basis of the shamanistic cult lay in dreams. The frequent occurrence of dreams or trances, in which a youth beheld certain spirits of the wilds, was certain proof that he was destined to become a medicine-man. When a boy showed evidence of this disposition to

dream, it was customary that his parents send for a shaman to cure him; the medicine-man, however, would inform them that he could not be cured, that the only remedy was to make him a shaman. More often boys were deliberately thrown into a condition approximating unconsciousness in order to encourage dreams. Whenever it became desirable to increase the number of embryonic medicine-men, the shamans held a dance (*lámsh-wok*, shaman dance) for the purpose of ascertaining what youths were fitted for the profession. During its progress they grasped the selected youth by the hair, whirled him rapidly round and round until he was dizzy, and then held his face toward the sun. Overcome by vertigo and blinded by the glare, the youth fell as if unconscious, a condition which they regarded as a trance and therefore favorable to visitation by the spirits. Blood appeared to flow from all the orifices of the body.

Among the supernaturals that conferred shamanistic powers were the bearded dwarfs called *múmâdl-no'm* ("hunting tribe"), and *úk-átu^{n}t* ("water people"). Bodies of water inhabited by the latter were regarded as very dangerous and were avoided. Besides these, all animals were believed to possess the ability to become preternatural at will.

In order to develop and mature the power conferred by the spirits seen in his dreams, the shamans sang over the youth, either in the ceremonial house or, if the weather were favorable, in a brush shelter erected for the purpose. Now and then the novice himself sang the songs given to him by the spirits, but most of the time he lay motionless and speechless, as if in a trance. This cultivation of his power by singing continued for a considerable time, even as long as a year, and at the end of that period he was a full-fledged shaman, ready to accept patients.

An informant related the experience of his grandfather.

He was a persistent deer-hunter, but he had been very unlucky. One day, having hunted a long time without success, he heard a voice, "Wait!" He looked about, but seeing no one, went on. Again he heard the voice call, "Wait!" He stopped with his back against a pine and nocked an arrow on the string. He faced a clump of manzanita. Out of it came two old men. Their beards were long and bushy, but their stature was that of young boys. Their bows were blood-stained, and tied to them were many deer-tails, which constantly twitched as if alive. They pretended not to see him, keeping their faces turned aside and occa-

sionally looking upward. Said one: "Well, brother, we have been out since early morning, and have seen no deer. I do not see why we continue to hunt." The other replied, "Well, brother, since we have seen nothing, I think we may as well go back home." With that they rose and disappeared into the manzanita brush. As the hunter gazed after them, there came a sharp crack like the explosion of a gun, and a puff of something like smoke. Down he fell, unconscious. When he woke, his bow and arrows and bag of pinole were gone, his body was covered with blood. When he returned home, the shamans were called in to cure him, and they decided that he must become a medicine-man. He did so, and his special work was giving good luck to unsuccessful hunters, though he sometimes also cured the sick.

When a man dreamed of a bear, his spirit was taken by the bear to its cave and there instructed in its songs and other secrets. He then became a bear-shaman. Such men are said to have made a practice of secretly dressing in bear-skins and going about in search of an opportunity to kill. Sometimes a man would see a handsome, tattooed woman with a burden-basket on her back, and would attempt to seduce her; but she would prove to be a bear-woman, and would destroy him. If this statement is not purely imaginative, it probably means that a man would disguise himself as a woman and at a favorable opportunity would kill an unsuspecting victim.

Yuki culture exhibits a deeper religious feeling than is commonly found in the tribes of northern California, outside of the extreme northwest. Their religion centers about the cult of Taikó-mol, for whom they had the greatest veneration, addressing him as "father above." This feeling is responsible for their present marked fondness for church services, in which there is much repetition of the phrase "our father in heaven." Before each meal they used to pray: "Our father, take care of us. This is your food that we are going to eat. Keep our hearts good and take care of us." Many of them still preserve this custom.

There were three societies with functions that may be styled religious. The first was the society into which youths were initiated through a course of religious and physical training. This course, which may be called an extended ceremony, was termed Taikómol-wóknum, and the initiates were Taikómol-woknúmchi. It has already been discussed as the principal phase in Yuki boyhood life.

The second was the society of shamans, who in addition to the initiation rites of new shamans and the usual processes of treating sickness, performed, for the benefit of those who were ill of a particularly baffling complaint, a ceremony in which the creator, Taikó-mol, was personated. The ceremony was very like that in which the Kato broke the spell of Nághai-cho. The mythical character could be personated only by a man who was Taikómol-woknúmchi, and his costume was a befeathered garment and a knitted cap fitted over a coarse-meshed willow cap with feathers of various kinds stuck into it. On each side of the doorway in the house that sheltered the patient stood another man, who whirled a bullroarer. The masker danced in the presence of the sick man, and the bullroarers were whirled, in the hope of throwing the sufferer into a trance, in which condition the medicine-men could grasp the sickness.

The third society was that which had charge of the ceremony called Hudlkílul-wóknum ("spirit dance-at"), the origin of which is explained in this fashion: Among the many creations of Taikó-mol were *hudlkílul* (spirits), which were to perform dances for the pleasure of the people. But the sudden appearance and disappearance of these apparitions so frightened the people that many fell sick and died; and the others begged Taikó-mol to remove them. So he said that he would let the people dress in imitation of these beings, and themselves perform the dance; but he warned them not to indulge in it too frequently, lest bad luck result.

When a performance of this so-called ghost dance was to be given, a few members of the society, from three to five, went secretly into the hills. The caretaker of the ceremonial house, who lived close by, but not in it, cleared out the structure in preparation for the dance. After dark the singers of the society assembled in the house, and soon from different directions came the shouting and howling performers. The caretaker climbed to the roof and summoned the people, who quickly assembled, and soon the ghosts, having met outside the village, came toward the assembly house. They stopped and went back on their trail, and then advanced again. Four times they paused and retreated before actually entering the house. Another member of the society stood inside the doorway, and as they entered he said to each, "Place your right foot here." And each one set his left foot in the spot indicated. If any failed to do the opposite of what he was told to do,

his relatives had to pay a fine. So, obeying contrariwise the commands of this official, the ghosts proceeded to a place behind the fire, where a long hollow section of a half-log lay partially buried. On this they all stood and stamped with their feet, continuing the yells to which they had been giving voice ever since they approached the village. The singer too had been singing constantly from the time their shouts were first heard in the hills. These ghost dancers wore a circlet of upright manzanita or laurel leaves about the head, and a deerskin breechcloth. The body, legs, and arms were painted with alternate rings of white and black, the cheeks were either white or black. In single-file they moved once about the fireplace, in which a very small fire burned, and then kneeled in a circle, facing the fire, and repeated a mass of unintelligible gibberish. At this point the singer ceased. After they had finished their incoherent jargon, the singer resumed, the ghosts rose and ran, single-file, to the drum and danced on it, still shouting, and then ran repeatedly back and forth beside the fire, first on one side, then on the other. Again they danced on the drum. And thus they passed the entire night, constantly uttering cries resembling the howl of a coyote. Just before daylight a great fire was built up, and while the ghosts still ran about, everybody took a sweat, after which the ghosts returned to the hills; and not until then were the people permitted to leave the ceremonial house.

This all was repeated the following night, and sometimes the ceremony ended after two or three such nights, or it might develop into a test of endurance between two tribes or bands. In that case the rival ghosts remained in the house during the day without sleeping, and while the local dancers, the challengers, performed during the first four nights, the others sat among the spectators and participated in the sweating. Then the visiting, or challenged, ghosts gave their performance an equal number of nights, or until either they or their rivals were compelled by fatigue to desist and acknowledge defeat.

This dance was performed for the benefit of any person suffering from the effect of having seen a spirit. When such a thing happened, the unfortunate one either fell in a trance on the spot, or more commonly came home and lay down very ill. This misfortune was thought to be the punishment of those who doubted the existence of spirits. The patient was laid out in the ceremonial house with his feet toward the door and his head toward the central post. Then when the ghosts

came, usually four, they danced in pairs, two on each side of the fire, and in changing places they stepped across the patient's body. If in the course of the dancing, the patient was seized with a fit of trembling, this was taken to signify that, as before he had been frightened by a spirit, so now he was again frightened by the spirit dancers, and would soon recover. The dancing thereupon ceased, and a medicine-man was summoned to follow the usual course of treatment. If after two or three nights of dancing the patient still lay motionless and apathetic, the dancers informed his friends that there was no use in continuing the ceremony, for he would surely die.

This spirit dance was known also to the Little Lake Pomo, the Stony Creek Wintun, the Huchnom, and the Kato, but not to the Wailaki.[2]

Young men were initiated into the spirit society by a course of training in the ceremonial house under an aged instructor. Their training required several successive but brief terms, usually in the spring. The training classes of Taikómol-wóknum, of the shamans, and of the spirit society were held in the single assembly house, but not simultaneously. One class held its session and disbanded for a time, to give place to another. Thus the ceremonial house was in use practically all summer.

The cult of Taikó-mol and the spirit dance evidently were derived from some outside source; for only certain divisions of the Yuki practised them. It is extremely improbable that if they were original with the Yuki, they would not have been practised by all the Yuki divisions living in close proximity. The groups that possessed the greatest variety of myth, dances, and songs were the Eden Valley band (Witukomnom) and the band at the south side of Round valley (Odlkátno'm). Others, such as the Ukomnom, who lived but a few miles from the Odlkátno'm, and the Sukshultatanom on Hull creek, had no dance and no ceremony except the acorn singing.

This Lá^{n}l-ha^{n}p ("acorn song") was the single ancient ceremony of the Yuki, excepting the puberty rites and the more or less personal rites of shamans. It was extremely simple. The people assembled in the ceremonial house, the fire was completely extinguished, and all stood

2 This is plainly the ghost dance, known to most, if not all, of the Pomo.

in a promiscuous throng and sang, standing in one spot and shaking the body rhythmically, while the arms were held bent at the elbows, and hands were clenched. For the greater part the songs were wordless, but some of them expressed such deprecatory sentiments as this: "Well, we have not much help, but perhaps one branch will have a load of acorns, anyway." After a song and a dance they sat down, and the men lit their pipes by means of their fire-drills. Soon the singing and dancing were resumed, and this alternation continued throughout the night. The ceremony was a prayer for a good crop of acorns. It is said that old men were particularly fond of it as an opportunity to caress women in the dark.

Kópu-wok ("feather dance") was performed in exactly the same manner as by the Wailaki, and in fact in their company. Questioned as to the origin of this dance, the informant said that the Eden Valley Yuki and the Potter Valley Pomo always had it, and from them it extended as far as the south side of Round valley, but no farther. In other words, so far as the Yuki are concerned, the dance is of Pomo origin.

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