Colonel H. C. Corbin to assist, as they said, in the carrying off of their children to a distant school, and who had taken their headmen away as prisoners. They did not understand why soldiers should be used to enforce ways of peace, and they seemed to misunderstand Mr. Collins and his purposes.

The Moquis have been led to believe that all who would leave the mesas, that is, their old homes in the 7 pueblos and come down and build new houses in the valleys would be provided roofs for their houses by the government. This encouragement, or statement, has brought down more than was expected and more than roofs can be provided for. I asked Mr. Collins why he did not "call a halt" and inform them that the yearly appropriation was not sufficient to provide for all. He replied "that he had not promised all". They certainly will have cause to complain if not undeceived, and there is future trouble in store unless they are now correctly informed.

Mr. Collins is portioning out to those who come off the mesas, or allotting to each family, a 20-acre lot regardless of the distance from water. To get nearer water is one of the inducements, if not the principal one, for them to leave their old homes on the mesas, and once down they can not understand why they should have been asked to come down if they are not to be close to the water. They claim that by this allotment no benefits in that direction will be derived. They also desire to build and live in small communities, but some of the walls which they have put up to this end have been pushed over, and their wishes in this respect disregarded.

There has been no effort to develop new water sources or supplies, which the Moquis have been led to believe would be done if they would remove and come under control of the nation, but, on the contrary, the springs which they have always had continue to be their only supply, and the principal one, which feeds the terraced gardens at Weepo, on the west side of the first mesa, is about to be taken away from them for the use of the new industrial school. For centuries all the villages in common have built up these terraced gardens and raised there the enormous supply of onions, chili, etc., of which they are so fond, and which support about 2,000 people. The United States should provide its own water supply for its schools, and not deprive these people of their ancient rights.

The Moqui men say that they begin to think that the promises of the nation and white men to develop new water sources or improve the old ones are lies, and that after all, the so-called efforts to help them are only schemes for the ultimate dispossessing them of their old homes and lands, where for centuries they have lived, following the peaceful habits of agriculturists, never asking any other aid from the government excepting that of protection from the Navajos.

There is grave danger here of a claim of bad faith, and making bad citizens of 2,000 now peaceful and good citizens. The United States can best aid these people by expending a few thousand dollars to develop their water supply and put them in the way of planting quick growing trees for fuel and timber. In other matters, save schools, it is wise to let them alone, as they now feed and care for themselves, but the future water and wood supply should be undertaken by the nation. $15,000 expended judiciously now will settle these things.

There is evidence of an abundance of water about all the mesas, but the springs are not properly developed, and at present there is a great waste of water; there being no reservoirs to keep or store the water it easily percolates through the earth and sand to the lower rock benches beneath the drift, and so is lost.

At intervals along the foot of the first mesa there are 11 well-known springs; at the second, 18, of which 14 are about the spur upon which the village of Shimopavi rests.

Oraibi on the third mesa, and the largest of all the pueblos, has comparatively the smallest water supply, there being at the present time but 5 springs to furnish its large number of inhabitants with this great necessity.

A competent engineer should be sent among all these mesas to instruct the natives how to develop springs, to build storage reservoirs in which to preserve the water, and how to distribute it economically by means of ditches or canals. There is, however, a present greater necessity than lack of water confronting these peaceful and industrious people, that is wood for fuel. The mesas for 7 to 12 miles around have been completely denuded of every vestage of wood or timber. They now have to go to remote cañons and distant mesa tops for their supply. The idea of planting trees, except those that bear fruit, has never occurred to them. Cottonwood trees would thrive here, and if, added to their otherwise industrial habits, they were to adopt "Arbor day", in a few years groves of trees would spring up all about their almost treeless and naked land. The parts of the table-lands the Moquis cultivate, as viewed from the mesas, seem but little specks of green in the vast areas of sandy waste.

The agent of the Navajos is also the Moqui agent, and it is said that he sometimes visits them and gives them some government goods, but the quantity is not stated. When the Spaniards took possession of the country they brought into it sheep, goats, horses, and cattle, introduced the peach and melon, and showed the Moquis how to plant their orchards and lay out their melon patches; and they attempted to plant, at the same time, the seeds of a new religion. The live stock increased and got among the Navajos. The peach and melon are standard products of the Moqui country to-day. The temples of the new religion, however, churches built by Spaniards, have long since been destroyed, and the large beams of pine that supported their roofs, and which, we are told, were brought from the San Francisco mountains, are now used for a similar purpose in the coverings of some of their estufas. Not a church, not a school is in existence to-day in these 7 Moqui towns.

The United States should aid these people by furnishing them with farming implements and seeds and improving their live stock, particularly their sheep. They are poor but good and friendly Indians, and deserve well of the nation. These reservations should be transferred to them by patents, as has been done to the pueblos of New Mexico, and the titles of their lands vested in the owners. Artesian wells should be dug in the villages, schools established, and a deserving people encouraged. Unless this is done soon these Indians must vacate their ancient homes and go elsewhere for water. Moreover, the Navajos are not pleasant neighbors. The country immediately about the Moqui towns suggested the name for this region. Leaving the table-lands and passing down to the lower levels the surface becomes more broken, with here and there lonesome looking buttes. The Navajos called all this section "Ta-sa-un", meaning "isolated buttes", and the Spaniards christened the country the "Tusayan" and called it the "Province of Tusayan".

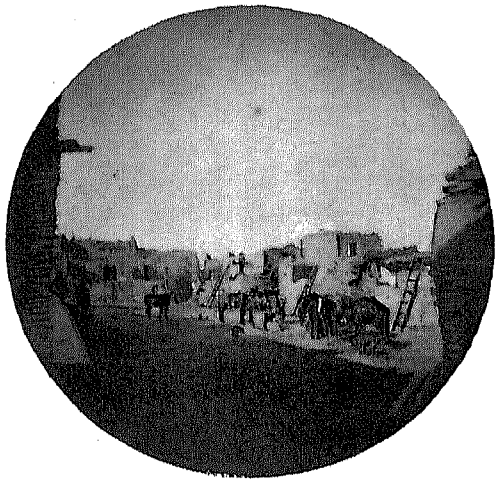
During my first visit in 1890, and later on the second visit in August and September, 1891, I arrived at the following conclusions: the Moquis are an entirely peaceful and industrious people, self-sustaining, supporting themselves by agriculture, stock raising, and the manufacture and sale of pottery and basket work. The villages, or pueblos, are from 700 to 800 feet above the valleys, and wood has to be brought by men and donkeys, or burros, a distance of 6 to 8 miles, while water, obtained from springs at the bottom or base of the mesas, has to be brought by women in jars 1 to 2 miles, up well-worn paths along the sides of the mesas to the villages. Their supply of water depends entirely on the continuance of the wet or rainy season. Snows begin in and about the high mountains in December and continue until February. The rainy season commences about the middle of July and lasts until September. Sometimes, after a rain, a little dew is noticeable in the morning, but only for a few days or until the surface water disappears. It can not be said that the water supply increases or decreases. There are many springs adjoining the mesas, which, if properly developed, would more than treble the present water supply. Their corn and wheat fields are along the water washes and in the valleys. Both cereals are planted in hills, the corn irregularly, from 5 to 6 feet apart, the wheat about 18 inches apart. A primitive planting stick, say 2.5 feet in length and 1.5 inches in diameter, with a projection about 12 inches from the end and 4 inches long, on which they place their foot to force the stick in the ground, is mostly used in planting. In using it they dig down to where the sand or earth, as it may be, is moist, then the seed is deposited and covered up. Small brush houses are built near the grain fields, in which watchers remain during the growing season to keep off the ravens and other birds. A few of the Moquis use modern hoes, beyond which they possess no implements for farming. Melons of all kinds, squashes, pumpkins, cucumbers, beans, and chili (pepper, used in all their stewed dishes) are planted in groups, the seeds being dropped in the hole by the stick beside the corn and wheat fields. Peach orchards are plentifully sprinkled among the rolling sand hills which bank up against the sides of the mesas. Some are planted on the top of the mesas, where there is sufficient earth and sand to hold moisture. At Shimopavi and Oraibi, particularly at the latter place, at the north and west of the town, there are a number of large and thriving peach orchards, which, until our last visit, had been usually considered the only Moqui peach orchards, which is quite otherwise. On the first mesa, about 1 mile north of Tewa, are 2 large orchards covering from 3 to 5 acres, and 3 miles further north, on the west slope of the mesa, there are fully 20 acres of peach trees of great age and still yielding abundance of fruit; the trees are planted along lines on the walled terraces, which are daily watered through small ditches running along each terrace, ingeniously contrived to receive and distribute an abundant supply of water from a large spring up and under the first bends of the mesa. This spring is called "Co-nell-a-bah", sheep spring.

The Navajos have made frequent raids upon this place with their herds, so that there are now acres of peach orchards gone to waste through the destruction of portions of the terraces and trees. These terraces are all on the north side, from which direction the Navajos come.

A mile to the north of Tewa, around a spur of the mesa, are the terraced gardens of Weepo (onion springs), where the water supply is quite as great as that of Co-nell-a-bah. These gardens are used by all the Indians of the 7 pueblos or villages. There are hundreds of acres of these peach orchards, and they are found in the most out of the way places, wherever there is sand which will hold moisture. The sands have drifted over some of them so deeply that the tree trunks are lost to sight, the limbs emerging like the blades of the yucca plant from the drift about them. It is impossible to accurately state the aggregated acreage of these orchards, and equally difficult to estimate the actual acreage of their cornfields. It is believed that between the 7 pueblos or villages there are 3,000 to 3,600 acres of corn lands, and there are certainly 1,000 or more acres of peach trees. I should have said the peach orchards are set out very much as those in the east, and are grown from the pit. Great care is required in preserving the young trees from the goats and burros, or donkeys. Stone walls are built singly about each young tree, and brush is then piled over these; even after this provision much care is required, frequent watering being necessary if the season is a dry one. The stone inclosures and brush also serve to keep the sand from drifting over and burying the young trees. The Moquis have about 2,000 acres in vegetables.

All of the 7 pueblos or villages are under the chieftainship of one man, whose title is hereditary. He is assisted by subchiefs or principal men, one or more of whom live in each village. The functions of the principal chief are to

Ancient Province of Tusayan. Second Moqui Mesa. The Estufa outside the walls Shi-paul-a-vi. Arizona.



Ancient Province of Tusayan. Within the great court of Shi-paul-a-vi. Second Moqui Mesa. Arizona.

Ancient Province of Tusayan. Second Moqui Mesa. At the Estufa outside of Shi-paul-a-vi. A council was going on in the Estufa at the time the pictures of it were taken. Arizona.

Ancient Province of Tusayan. Second Moqui Mesa. Mr. Keam, Collins, Sec Pe-tai, Nah-ji and some Moquis at the Estufa outside of the walls of Shi-paul-a-vi. Arizona.

Ancient Province of Tusayan. Second Moqui Mesa. The Governor of the Pueblo of Shi-paul-a-vi outside of the walls. Arizona.

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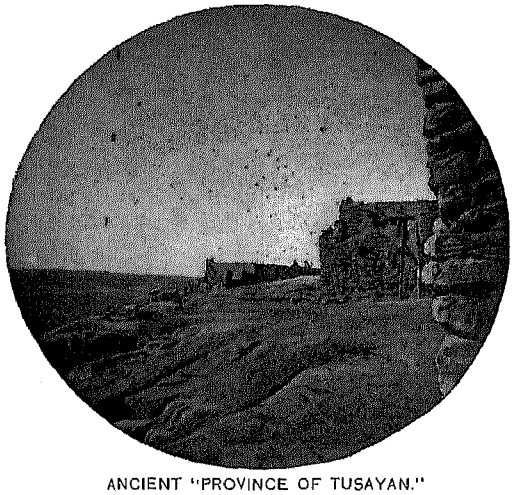
ANCIENT PROVINCE OF TUSAYAN, Second Moqui Mesa.
Women in one of the courts of Mi-shong-na-vi,
Arizona.

ANCIENT "PROVINCE OF TUSAYAN."
A court at Mi-shong-na-vi, Second Moqui Mesa,
Arizona.



ANCIENT "PROVINCE OF TUSAYAN."
Outside of the walls of Mi-shong-na-vi, on the Second Moqui Mesa,
Arizona.

ANCIENT PROVINCE OF TUSAYAN, within one of the courts
of Mi shong-na-vi, Second Moqui Mesa,
Arizona.

ANCIENT "PROVINCE OF TUSAYAN," Second Moqui Mesa
Children out side the walls of Mi-shong-na-vi,
Arizona.

New York Engraving & Printing Co.

look after all matters pertaining to the interests of his tribe. He represents his people in all questions that arise between them and surrounding tribes. He presides over all councils and decides all disputes that may come before him. To the council of chiefs the medicine men, or priests, are always invited, and they have a voice in the discussion of all subjects that come before the council. The functions of the priests, or medicine men, are wholly of a religious nature. The principal priests, that is, the heads of the different orders, such as the antelope, snake, bear, beaver, etc., elect their own successors, imparting to them during their last days the carefully hidden secrets so potent in their religious ceremonies. Their successors are usually chosen from their own family or gens, and they are instructed from their youth in the mysteries of the particular order into which they may be initiated up to a certain point, beyond which none of the final rites are revealed until their predecessors select them to take their exalted places. (*a*)

The Moquis are subject to all the diseases common to other people. Pestilence more frequently breaks out among them than among nomadic Indians, owing, no doubt, to the accumulated filth about their villages. While their houses are neat within, their streets are common cesspools. Every corner and covered way are the conveniences, the outhouses and water-closets of well regulated homes. Ollas of urine stand in front of every house (the urine is used for dyeing purposes), so it is easily imagined that the atmosphere they constantly breathe while within the walls of their town is poisonous and death dealing. These people could be easily taught better. They have doctors who are skillful in the treatment of simple ailments and some of the diseases. These doctors may come from among the medicine men, or priests, and they may belong to the council of chiefs.

Herbs constitute their only medicine beyond the sun bath and prayers. Of course, superstition is their greatest medicine. The women attend to all cases of childbirth.

The Moquis, as already stated, bury at the foot of the mesas in walled graves, where, wrapped in blankets, their dead are laid away, first covered by slabs of stone, over which earth or sand is thrown. Burial bowls containing corn and other eatables are buried with them, but not because of a belief that they will benefit the dead, but to symbolize some of their religious beliefs.

The Moquis, male and female, are, as a rule, small in stature; the average height of the men will not exceed 5 feet 6 inches, but there are some stalwarts among them. They are well proportioned, but their heads often appear overlarge, owing rather to the thick and vigorous growth of hair than to enlarged craniums. This growth of hair is undoubtedly due to their not wearing head covering constantly. While they generally possess finely-cut and regular features, many of them have heavy jaws and broad faces, though rarely large or coarse mouths. They resemble the Arapaho or Cheyenne more than the Kiowa or Comanche, and to the casual observer or stranger they all look alike, but close acquaintance with them shows that there is as great a dissimilarity in features among them as in other races. The women are, of course, smaller than the men, with broad, squat figures.

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a CLANS OR GENTES AMONG THE MOQUIS.—The great difficulty experienced by an agent of the census (or any one else) on visiting the Moqui towns is to get some one to talk with him. Now and then a Moqui may speak a little English and some Navajo or Spanish or Mexican. These people, while obliging and good-natured, are not very communicative as to their inner life unless they see a chance for trade or to receive money for their conversation. Unless their antecedent history is known one might as well be in the midst of a desert. One might remain with them 10 years and find out but little unless he knew their language, or learned it, or fell in with those who knew it and could speak English. The Moquis are cunning and will fill the listening ear with wonders if the palm is crossed. They like silver, both the color and the coin. One can suggest a form, theory, clan, or gens, and the Moquis will supply what is wanting. How much of what is thus obtained from them is true is a query. In writing of gens, Lewis H. Morgan, in his "Ancient Society", 1878, says of the Moquis: "In some of the tribes, as the Moqui village Indians of New Mexico (Angoria), the members of the gens claimed their descent from the animal whose name they bore, their remote ancestors having been transformed by the Great Spirit from the animal into the human form". Captain J. G. Bourke, the best authority to 1891, in "The Moquis of Arizona", says of the clans or gentes of the Moquis: "The clans or gentes of the Oraybi [Oraibi] Moquis are almost identical with those of Suchongnewy [Sichumnavi]. Nahivehma [Nahi] said that in Oraybi there is a crane gens, but the oak and road-runner gentes are both extinct". Bishop Hatch, of the Mormon church, insisted that while he was in Oraybi there was a sacred family among the Moquis; he said that there was a widow, whose infant son, not over 4 years old, was upon every feast day or occasion of ceremony loaded down with beads of seashell, chalchihuitl, abalone, and everything else precious in the eyes of the Moquis. Concerning the clans or gentes of the Moquis, Bishop Hatch says: "I give the following lists, obtained at different times, and varying slightly from the inability of different Moquis to give the correct Spanish for each clan name or my own inability to understand them. Surgeon Ten Broeck, United States army, in 1852, compiled the following list: 1, Deer; 2, Sand; 3, Water; 4, Bear; 5, Hare; 6, Prairie Wolf (coyote); 7, Rattlesnake; 8, Tobacco Plant; 9, Seed Grass. Tegua Tom, in October, 1881, gave me the following names: 1, Water; 2, Toad, or Frog; 3, Sun; 4, Snake; 5, Rabbit; 6, Butterfly; 7, Tobacco; 8, Badger; 9, Corn; 10, Cottonwood; 11, Clown, or Dead Man; 12, Bear; 13, Coyote; 14, Deer; 15, Lizard, and 16, Road-runner. The Tegua Indians living in the village of Hano, or Tegua, with the Moquis have: 1, Sun; 2, Corn; 3, Snake; 4, Tobacco; 5, Cottonwood; 6, Pine; 7, Cloud; 8, Bear; 9, Parrot. Tom himself was of the corn gens, his father of the frog, and his wife of the bear. Nahivehma, Tom said, was a road-runner. The clans or gentes of the Moquis, according to an old Moqui, who expressed himself with great intelligence, although he spoke but little Spanish, are as follows. My informant, I must take care to say, was old Tochi, or 'Moccasin', our host of last night. He said that he himself belonged to the boli, or butterfly, gens, that his wife and children were of the aguila, or eagle, his father was venado, or deer, and his son had married a quingol, or oak, and his brother a lena, or ku-ga.

1. Boli	Mariposa	Butterfly.	10. Pa-kua	Sapo	Toad, or Frog (3).
2. Kuaja	Aguila	Eagle.	11. Tajua	Sol	Sun.
3. Ka-ah	Maiz	Corn.	12. A-to-co	Grulla	Crane (now extinct).
4. Chia	Vibora	Rattlesnake.	13. Shu-hui-ma	Venado	Deer.
5. Sul	Conejos	Rabbit (1).	14. Ku-ga	Lena	Firewood (almost extinct) (4).
6. Honan	Oso	Bear.	15. Sha-hue	Coyote	Coyote.
7. Piba	Bunchi	Tobacco (native) (2).	16. Huspoa	Paisano	Road-runner (chapparal cock).
8. Honani	Tejou	Badger.	17. Quingol	Eucina	Oak.
9. Pa-jeh	Agua	Water.	18. Oma-a	Nube	Cloud.

"(1) The Spanish word 'conejos' was given, but I am too well acquainted with the employment by the Indians of this word for 'liebre' (a hare or jack rabbit, and vice versa) not to feel it my duty to point out the uncertainty of the translation.

"(2) No. 7 is named from the 'bunchi', or native tobacco, cultivated by all the pueblos of New Mexico and Arizona.

"(3) In like manner, the Spanish 'sapo' (toad) is used so generally by the Indians instead of 'rana' (frog), and I am so well satisfied that 'pa-kua' in the Moqui language means 'frog' that I have felt constrained to give that as the name of the tenth gens.

"(4) The Indian could not explain what this meant; he repeated 'lena, lena' (firewood), but whether 'alamo' (cottonwood), or some other tree like the cedar or pine, I could not make out."

The custom the men have of banging their hair, with side locks parted from the top of the head and falling to the shoulders, their back hair gathered and tied in a knot low on the neck, contributes largely to the idea of similarity of features. The older men do not strictly follow this custom, but often neglect the banging and allow their hair to fall loosely about their shoulders and back, parting it in the middle on top. The hair of the male Moqui is exceedingly coarse, and only in rare instances is it any other color than a blue-black. The few albinos among them have flaxen hair, pink skin, and white eyes, which seem to move involuntarily; they are the most repulsive looking objects met with among the Indians. The women when young are lithe and rather pretty, but as they get older they become portly though not clumsy. They have a peculiar gait, a waddle, inclining the body forward as though they were always about to step a little faster. This is attributed to the heavy burdens they carry on their heads, particularly water, which they bring from the distant springs lying at the base of the mesas, sometimes 3 miles away. For this purpose they use large, almost round jugs, which they make of clay and burn. When the jug is filled it is swung to the small of the back, and the strap fastened through the ears of the jug is brought over the forehead, and the long march homeward begins. Sometimes the jug is wrapped in a blanket and carried as with the strap, but this is done only when one or both of the ears of the jug may be broken.

Virginity is highly prized by the Moquis. The hair of the females, the decorations or marks on their pottery, and the method of their basket weaving indicate whether or not the Moqui women making the articles are child bearing. When a Moqui woman ceases to be child bearing it is said of her "the gate is closed". Their plaque baskets, used for holding and passing bread, are made of one continuous strand of colored braided straw, and when the end of the outer coil is left unfinished and scraggy it signifies that the woman making it is still able to bear children; in other words, "the gate is open". When the end is finished and rounded she is unable to bear children, and "the gate is closed".

The Oraibis do not pay so much attention to this distinction in the decoration of their willow baskets. The large coil baskets or plaques are made on the second mesa, pottery principally on the first mesa, and the small willow baskets on the third mesa. The 3 great pottery pueblos are Sichumnavi, Tewa, and Walpi. The method of making is by hand, as with the Pueblos.

On their pottery the story of the gate is also told in a line around the vessel, either at or near the top or about the middle. When the line is broken or open at a point the woman who made the vessel is still able to bear children. When the line is continuous and unbroken she is not. (See the pottery and basket illustrations.)

The dressing of the hair of the female Moquis is most peculiar, as indicated by the illustrations. Unmarried women, maidens, wear their hair in the "cart wheel" "sideboard" style, denoting virginity; that is, they have "half a blanket to let", and are ready to wed. (*a*) The married women braid their hair in 2 braids, parting it in the middle from the forehead to the back of the neck. Sometimes it is all brought forward and tied in a knot at the top of the forehead; some of them bang the hair and wear it cut short. Very young girls also wear the peculiar large "wheel" puff. The Moqui females spend much time in doing up their hair. They are particular to keep the scalp clean, and almost daily wash the hair with soapweed (amolí), which gives it a beautiful satin gloss. They frequently neglect the face while washing the hair. In washing the face or wetting the hair they fill the mouth with water and spurt it out (after the manner of Chinamen sprinkling clothes), a little at a time, in the hands, which are held together, forming a bowl, and then apply it to the face. They do not use towels; the air is so dry and moisture evaporates so quickly that there is no need of a towel.

The Moquis are very fond of tobacco and are habitual smokers, with a decided preference for the little yellow cigarette, which they make themselves. Its use among them is not confined to the men; women and children are also sharers in the smoking habit, and they all seem to enjoy it as much as they do their melons and peaches. They do not raise the tobacco usually smoked by them, but buy it from the traders. Small presents of it form a most excellent means of getting into their hearts and making friends with them, and an aid in obtaining access to their dwellings, thus permitting a closer study of their domestic life.

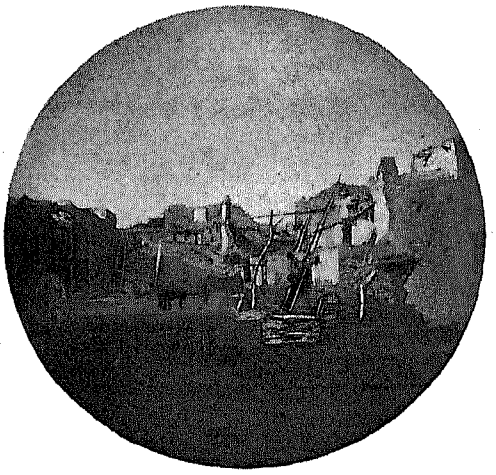
There is no ceremony among them that I observed, such as bowing to the 4 points previous to smoking a pipe or cigarette, but sometimes they blow the smoke slowly through the hand and waft it heavenward. When they can not get paper to make cigarettes the convenient cottonwood tree affords them relief in its leaves, which are tough and well adapted for the purpose. It is amusing to see a small, nude child, not more than 5 years old, make a cigarette and smoke it with the air of a veteran. The Moquis have native tobacco, which they use in ceremonies. They do not use American tobacco in their ceremonies.

The domestic life, food, and cooking of the Moquis are generally similar to the Pueblos of New Mexico. They have in their domestic life all the charms of peace. Their bread (piki) consists of corn meal and water made into a thin batter, which is spread in handfuls over a large flat stone sufficiently hot to quickly bake it. When a

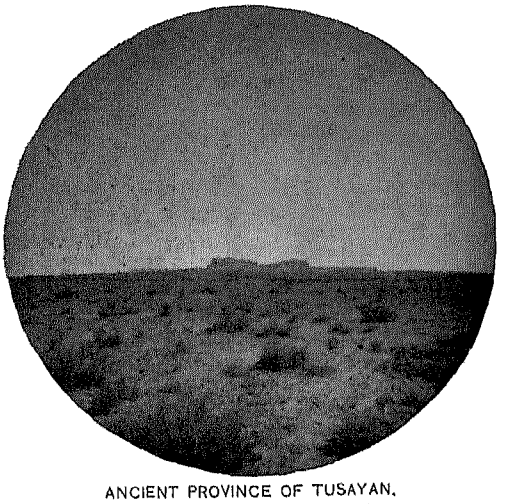
a These wheel-like puffs of the hair are made on a U-shaped stick (gui-la), and are, I believe, imitations of the squash flower. In dolls of Sá-li-ko-má-nâ we find upon the Nâ-k-tol undoubted squash flower appendages on the head in the same position. The maidens of all the Tusayan (6 Moqui) pueblos now wear their hair in these puffs. The matrons wear theirs in oblique coils down on the breast. There is a difference among the married women of Ha-no (Towa) and Wal-pi in the mode of dressing the hair, but the maids of both pueblos wear the same wheel-like puffs.—J. WALTER FEWKES, 1891.

WOMAN OF TEWA, Arizona, First Mesa. Arizona, 1890.
Moqui.

New York Engraving & Printing Co.

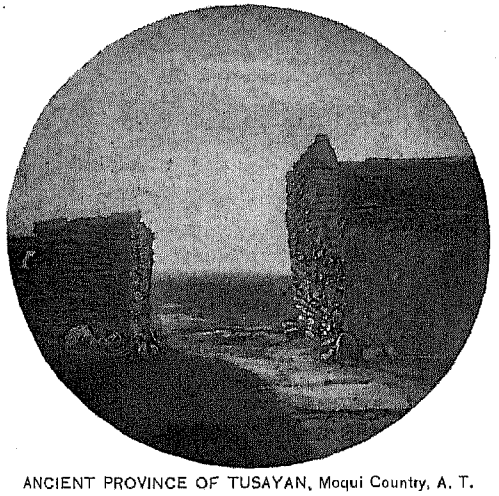


ANCIENT PROVINCE OF TUSAYAN.
One of the courts of the pueblo of Mi-shong-na-vi.
Arizona.



ANCIENT PROVINCE OF TUSAYAN.
View of the Second Mesa from the desert.
Arizona.

ANCIENT PROVINCE OF TUSAYAN, Second Moqui Mesa.
Ni-he on guard at an Estufa at Mi-shong-i-ni-vi.
Arizona.



ANCIENT PROVINCE OF TUSAYAN, Moqui Country, A. T.
South-western gate of Mi-shong-i-ni-vi, on the Second Mesa.
Arizona.

ANCIENT PROVINCE OF TUSAYAN, Second Moqui Mesa.
Nahji (nah-he) and Cha-qua-nah in a court at Mi-shong-na-vi.
Arizona.

New York Engraving & Printing Co.

number of these sheets or wafers have been cooked, they are rolled up together and laid away. (*a*) The women grind the corn for the bread on the metáte (or stone) with stones. Their cooking is done in rude fireplaces, generally in the corner of their rooms, but some of them now have modern stoves. Their cooking utensils are iron pots, kettles, and tomato cans, or anything that will hold water. Coffee pots, cups and saucers, and knives and forks are used, but not generally. Their rooms are furnished with blankets, sheepskins, pottery, sometimes a loom, and large stones for seats, but lately boxes and even chairs have made their appearance. Soups and stews are made from mutton or beef, with various small vegetables, including the onion. (*b*) Cow's milk and butter are not used, goat's milk supplying the place of the former. Watermelons and peaches are their fruits. Sugar they buy when they can. They are very fond of all sweets.

The cattle, horses, burros, sheep, and goats are not owned in community but by individuals. The fields are owned by families or gentes, and worked by them together, the products being divided equally. The herds of each pueblo are cared for by herders assigned each day by the governor. The crier in the early morning passes through the streets arousing the herders, when the herds are driven out and brought back at night and placed in the stone pens about the mesas. The Oraibis own the most of the cattle of the Moquis. The herds are the property of individuals, but are herded as a whole.

The Moquis clip their sheep once or twice a year. The wool was formerly cut off with a knife, and recently a Moqui was seen using a piece of tin from a tomato can for sheep shearing; but shears are now generally used.

The Moquis, it is said, believe in a great spirit, who lives in the sun and who gives them light and heat. With the Moquis there is male and female in the idea of deity; the earth is the female, and all living things are the issue. (*c*)

Scrofula is prevalent to some extent among them; no cases of syphilis, however, are known to exist at the present time. The Moquis are a pure, an unmixed people. The bite of the rattlesnake has no terror to the Moquis, as their doctors cure it without fail, even after swelling has begun. The remedy applied is jealously guarded, and like other secrets is transmitted through the chief priests of the snake order.

Many of the Moquis possess firearms, repeating rifles, revolvers, and ammunition, for hunting (*d*), which they buy of the small traders that lurk about the outskirts of the reservation, and many of these leeches, south of here,

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a John W. Powell, in 1875, thus wrote of the Moqui method of baking piki, or bread: "They take great pains to raise corn of different colors, and have the corn of each color stored in a separate room. This is ground by hand to a fine flour in stone mills, then made into a paste like a rather thick gruel. In every house there is a little oven, made of a flat stone 18 or 20 inches square, raised 4 or 5 inches from the floor, and beneath this a little fire is built. When the oven is hot and the dough mixed in a little vessel of pottery the good woman plunges her hand in the mixture and rapidly smears the broad surface of the furnace rock with a thin coating of the paste. In a few moments the film of batter is baked; when taken up it looks like a sheet of paper. This she folds and places on a tray. Having made 7 sheets of this paper bread from the batter of one color and placed them on the tray she takes batter of another color, and in this way makes 7 sheets of each of the several colors of corn batter."

b John W. Powell, in 1875, wrote of the method of preparing an article of food by the Moquis, which seems now to be out of fashion: "They have many curious ways of preparing their food, but perhaps the daintiest dish is virgin hash. This is made by chewing morsels of meat and bread, rolling them in the mouth into little lumps about the size of a horse-chestnut, and then tying them up in bits of corn husk. When a number of these are made they are thrown into a pot and boiled like dumplings. The most curious thing of all is that only certain persons are allowed to prepare these dumplings. The tongue and palate kneading must be done by a virgin. An old feud is sometimes avenged by pretending hospitality and giving to the enemy dumplings made by a lewd woman."

c The Moquis know one all-wise and good spirit, Cotukinuniwa, "The Heart of the Stars". They have also Balilokon, the Great Water Snake, the spirit of the element of water, and they see him in the rains and snows, the rivers and springs, the sap in the trees and the blood in the body. The whole Moqui heavens are filled, too, with Katcina, angels, or, literally, "those who have listened to the gods". All of the great dead men of the Moqui nation at some time before they died saw Katcina [Cachina or Katcheena] and received messages from them, and some of the chiefs now living have seen them, too. As is so often found in the religion of a people who are low in mental development, and in whose pitiful lives the hours of trial and privation and sorrow are much more numerous than the happy ones, that the spirit of good, though all-wise, is not all-powerful, so it is found here. Cotukinuniwa loves his children and would send to them nothing but good; but that he can not always do, for Balilokon is sometimes stronger than he, and wills evil. Yet it would not be right to call Balilokon the spirit of evil, for he is by no means always so. When he is pleased the mists and rains fall gently and the sap runs lustily through plants and trees, giving them vigorous growth; the springs and rivers are full, but clear, giving abundance of good water to the people and their flocks, and the blood flowing in the veins of the children of the tribe is the blood of health; but Balilokon is sometimes angered and the rains come not at all, or come in deluges that destroy; the rivers are dry or are raging floods; the sap is withdrawn from the plants and trees and they die, and the blood of the people flows through their veins but to poison. There have been times when the anger of Balilokon it seemed no ceremony or prayer could appease; then hundreds of the people went down to death, and one time, away in the dim past, so many moons ago that their wisest one can not tell how many, he sent a great flood that covered nearly all the earth, and but very few of the people and not many of the beasts were saved. Balilokon, having it in his power to do so much of evil, is the god most prayed to, and in his name almost all of the ceremonies are held. At the foot of the cliff at the southern point of the mesa is a large rock [Moqui luck shrine] with a nearly flat top, about 8 by 10 feet in size, and a few yards to one side of it is a well-worn trail. On the top of the rock are thousands of pebbles, seemingly every one that could possibly be lodged there, and around the base are other thousands that have fallen. It is the great luck stone, and from time immemorial have the children of the villages gone there to get forecasts of their lives. Each little devotee of the blind goddess selects 3 pebbles, and while walking down the trail throws them, one by one, upon the rock. If but 1 pebble lodges the thrower will know much of sorrow and disappointment, yet his efforts will sometimes bear good fruits. If 2 pebbles stay he will find more than the average of success, and if all 3 lodge upon the top he may march onward boldly, for what can withstand him! Should all the little stones fall off, what then? Well, the child can ask himself but one question, "Why was I born?"—CHARLES R. MOFFET, 1889.

In the "neck" or "saddle" which connects the first of the Moqui "islands" of rock [the first or eastern mesa, on which is Walpi] with the main table-land is a shrine of great importance. It is a little inclosure of slabs of stone surrounding a large stone fetich, which has been carved into a conventional representation of the sacred snake. In 2 small natural cavities of the dance rock are also kept other large fetiches.—CHARLES F. LUMMIS, in "Some Strange Corners of Our Country", 1892.

At points about the Moqui villages are altars and shrines, on or in which are idols made of wood or pottery, and at which the Moquis individually worship. Near Oraibi is a noted Phallic shrine. The Moqui worship or devotional acts are largely private. Their communal and public worship is generally by dancing or in games. Some of these shrines may be the remains of the old Catholic worship.

d The Moquis still use bows and arrows for killing small game, and have a curious "boomerang" of wood, about 18 inches long, flat, say 1.5 inches wide and looped in the center, with which they kill rabbits. Whether they can throw this so deftly as to have it return to the thrower with the aid of the velocity which sends it away I can not verify. The boys are very adept in the use of the bow and arrow and the boomerang. The boomerang is the favorite weapon in the Moqui rabbit hunt [the Moquis use rabbit skins for robes and the flesh for food], besides it saves powder and shot or cartridges. As we were returning, about dark, from our last call we found most of the inhabitants of the village [Walpi] congregated in an open space, while from a housetop a chief was delivering a harangue. "The chief of the hunt proclaims a rabbit hunt for to-morrow", explained the doctor, "and all the able-bodied men and boys above a certain age must go". In these hunts the Moquis usually drive to some part of the plain to the south and east of the villages, where the little "cotton-tails" are very plentiful, and where they also find a good many of the large jack rabbits. Leaving all their firearms at home (powder and lead are too scarce and valuable to be used on rabbits) they go forth armed, some with bows and blunt arrows, but most of them only with pieces of wood shaped quite like

on the Little Colorado, are also selling whisky. Dancing is a social as well as a devotional matter with the Moquis. Their dances are very frequent.

As the women do most of the house building, such as laying the stones, plastering, and roofing, for this reason, perhaps, the dwellings belong to them. The Moqui women, it is said, own all the household goods as well as the houses. The descent of this property is in the female line and through the mother. The men do all the weaving of blankets, dresses, and sashes. The Moqui sacred blanket of white, with colored borders, is held in great esteem by all Indians. (*a*) The men are domestic and kind, the women are loving and virtuous, the children are obedient and return the affection bestowed upon them by their parents. The men own the small tracts of land which they cultivate.

The Moquis tan hides after the fashion of other Indians by scraping and rubbing with the brains of the animal and then stretching the hide until dry. Rawhide is generally used for the soles of their moccasins and for the covering of their saddles. Their boxes and sacks for the storing and transporting of provisions were formerly made of rawhide, but now they use American bags and boxes, which they procure from the traders. They are quick to receive and apply the ingenious articles used by white people.

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a Turkish scimiter, the blade about 20 inches long, 2 inches wide, and one-quarter of an inch thick. From 50 to 100 Indians surround a large tract, gradually converge, driving the game before them. When near the center the rabbits attempt to escape through the lines, and they are knocked over by arrows or the crooked sticks, thrown by the hunters with wonderful skill. The hunts sometimes yield a marvelous number of cotton-tails, if the hunters can be believed.—C. R. MOFFET, 1889.

a Blankets are no more made by the Pueblos (of New Mexico), and they of Moqui alone continue to weave the women's dresses, with which they supply all the other (including New Mexico) pueblos, as they do with baskets.—CHARLES F. LUMMIS, 1892.

In 1875 John W. Powell wrote: "The greater part of their [the Moquis'] clothing is made of wool, though all of their priestly habiliments, their wedding and burying garments are still made of cotton".

The Moqui men weave a white blanket of wool of from 2 to 3 feet in width and 5 to 8 feet in length. These blankets, which have margins or borders worked in red and black of curious patterns, are both useful and artistic. They are costly, and are known as Moqui sacred blankets. The Moqui industries are few, blankets, fur clothing, baskets, and pottery being the staples. The Moqui blankets are eagerly purchased by other Indians. They keep out water, and are of bright colors. Indians, the civilized as well as the wild, love bright colors. The blue or gray blankets issued by the United States the Indians soon drop or exchange for highly colored ones, and even in Minnesota one can at times see the Moqui, Navajo, and Mexican blankets on the stalwart Chippewas.

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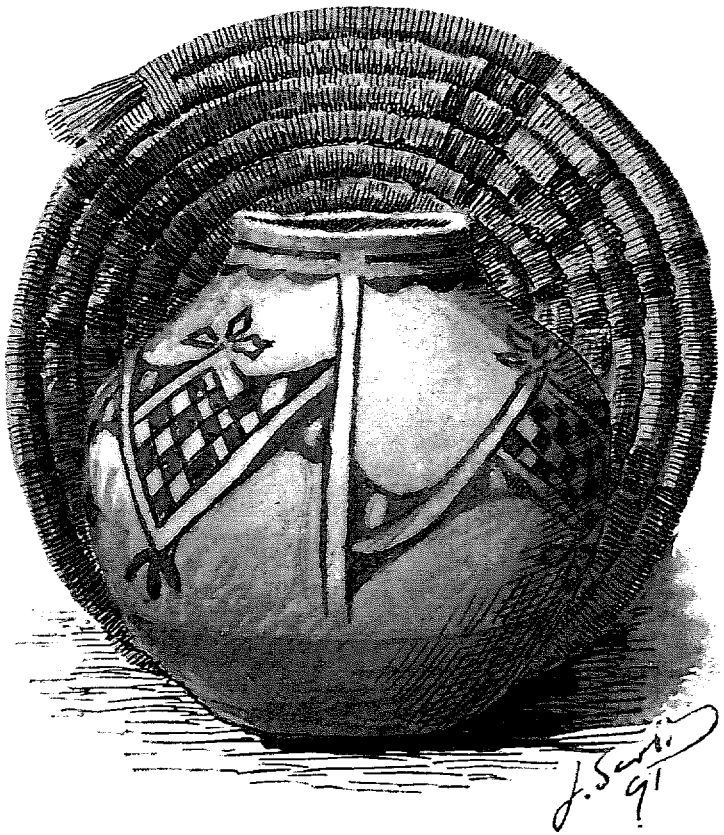

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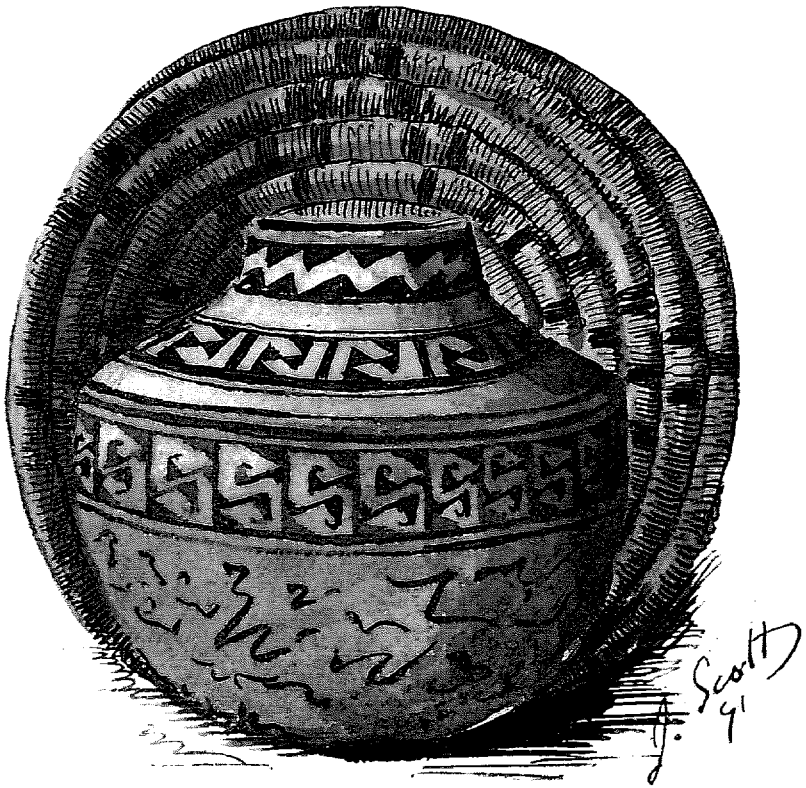
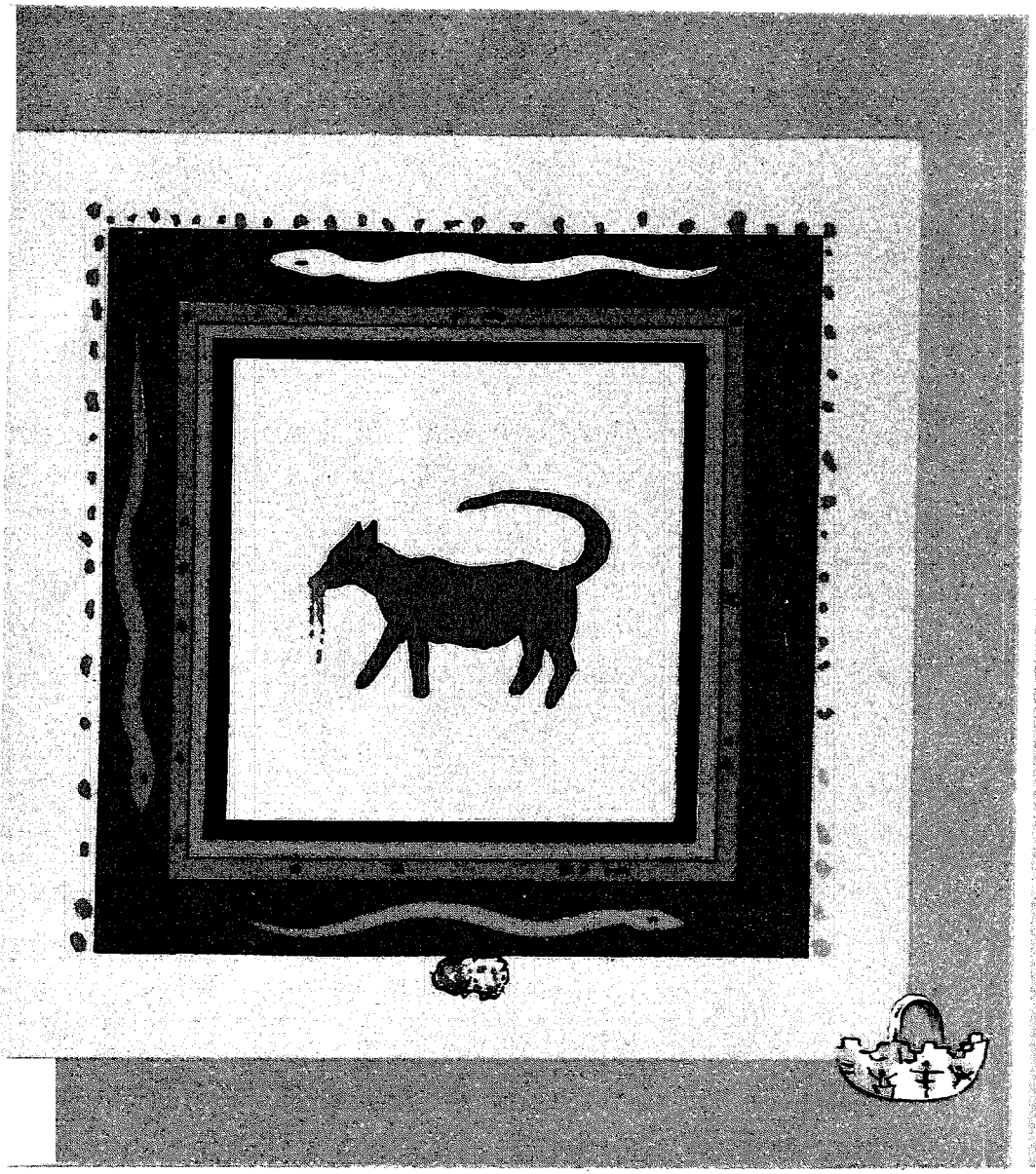
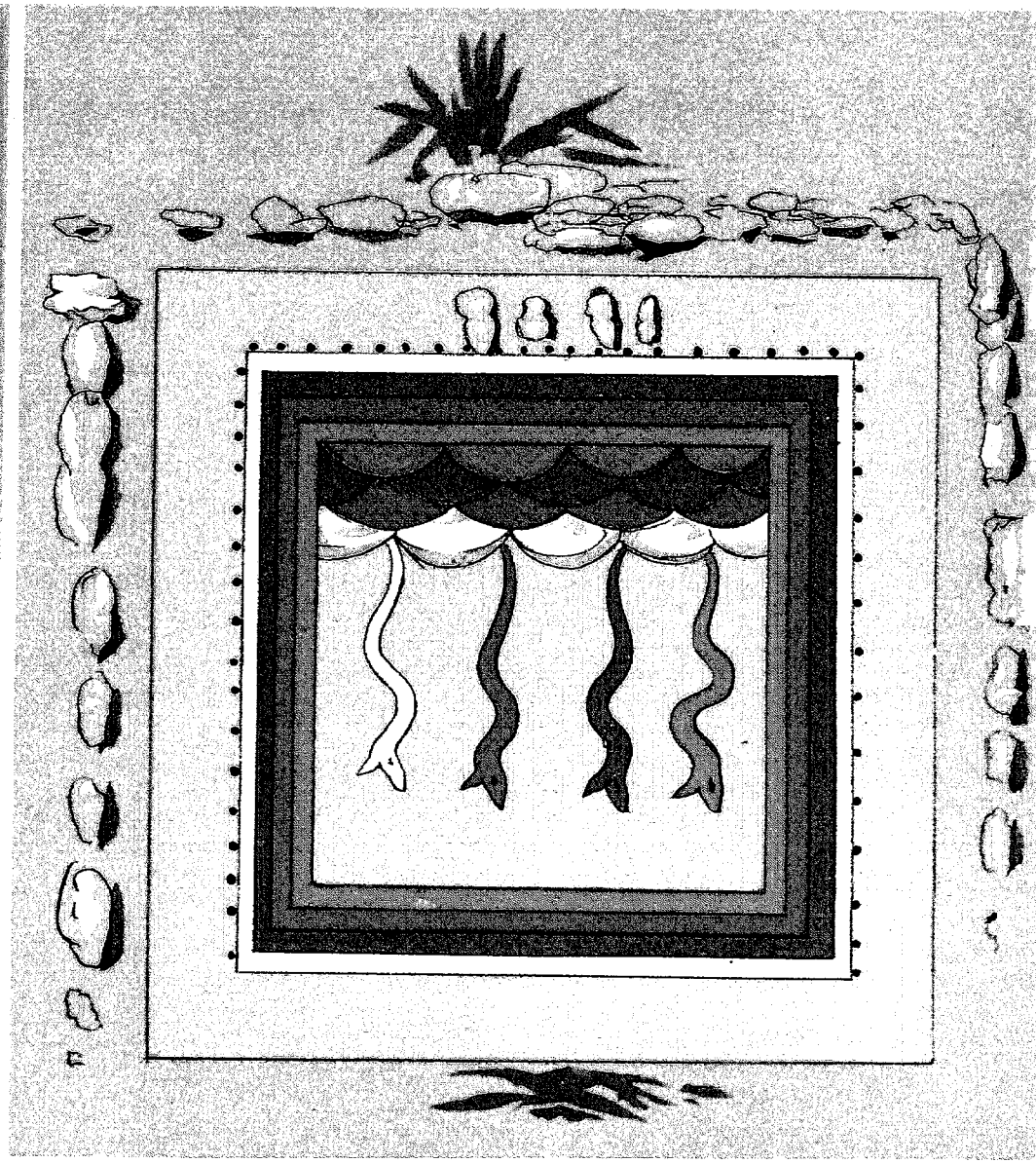


Gate Closed.

BASKETS AND OLLAS OR WATER JARS, MADE BY MOQUI WOMEN, "GATE CLOSED" MEANING THOSE MADE BY NON CHILD BEARING WOMEN.
"GATE OPEN," THOSE MADE BY CHILD BEARING WOMEN.



Altar in Estufa, at Walpi, Arizona, where snake dancers were given food the night before the Moqui snake dance of 1883.



Drawn by Peter Moran, Special Agent 11th Cens

Altar in Snake Estufa, at Walpi, Arizona, containing snakes, morning of the Moqui snake dance of 1883, where dancers were dressing.

Description and details given herein in chapter on Moqui snake dance of August, 1891.

SNAKE DANCE OF THE MOQUI PUEBLO INDIANS.

The most famous dance of the American Indians is the snake dance of the Moquis. The Walpi snake dance is held in August of every other year, and is an invocation or plea for water and good crops. The details of the Moqui snake dance vary from year to year, because everything connected with it is transmitted orally from tradition, and because much depends upon the imagination of the priests in charge. The old men with the Indians are the keepers of the mysteries and directors of ceremonies, and so, while certain essentials are never departed from, such as the fasting by the dancers, the race from the spring, the preparation of the antidote, or decoction, for snake bites, and the snakes, the dance itself is conducted according to the whims of the veteran leader. This variance is a peculiarity of many of the ceremonies of the tribes of the American Indians. The snake estufa at Walpi is hewn out of the solid sandstone of the mesa (*a*) and covered with logs, brush, and dirt. There is a ladder in it, but there are no benches around it.

The music, or melodies, of the Moqui ceremonies have not as yet been reproduced, but it is hoped that at some future time, as has been suggested in Bulletin No. 25, the phonograph will be utilized for this purpose. Mr. Peter Moran, an eminent artist of Philadelphia, a frequent visitor to the Indians, in company with Captain John G. Bourke, saw the snake dance at Walpi in August, 1883, and his notes on that dance differ materially from the account given by Special Agent Scott of the dance of 1891. The accounts of the dance of 1883 by Mr. Moran and Captain Bourke (see "Moqui Snake Dance", by John G. Bourke) agree.

The following are notes by Mr. Moran on the ceremonies in the estufa the day and night before the dance of 1883:

THE ESTUFAS AND SO-CALLED SACRED FIRES OF THE MOQUI SNAKE DANCE OF 1883.

By reference to my notes made during my trip to witness the snake dance of the Moquis in 1883, I find that Captain Bourke and myself left Keams Cañon about noon on August 11, 1883, and that we reached the foot of the mesa on which the pueblo of Walpi stands late that afternoon. The distance is about 12 miles. On every hand there was evidence of the agricultural industry of the Moqui Indians. On arriving at the top of the mesa at the Tewa end we found no quarters, but we obtained a room in which to stay during our visit in the middle town, called Sichumnavi. After supper we concluded to visit Walpi and go down into the estufas. The one visited that night was square in shape, about 25 or 30 feet long by 15 or 20 feet wide and 9 or 10 feet high, cut out of the sandstone, and with mud roof. There was present during our visit a large number of Indians, men and boys, all naked except the breechclout; all had spats of white paint over their bodies. The walls of the estufa were covered with articles of various kinds, which were to be worn or used in the dance on the morrow. On one side of the room on the floor was what might be called an altar, made of various colored clays, sands, or ashes (see accompanying sketch in color), say 3 feet square. The center was a flat ground of light gray earth or ashes, and in the center of this was a crude representation of a mountain lion with blood flowing from the nose. This square was bounded by 3 fine lines or bands of color, black, yellow, and red; this again was bounded by a broad band of dark gray, on which were representations of 4 snakes, white, red, green, and yellow; around this on 3 sides of the square was a railing of sticks painted black, the lower ends resting in a base of mud balls, their upper ends ornamented with feathers and corn; around all was a broad band of earth or ashes of light gray. There was no fire of any kind in the estufa at this time, nor did we see any evidence that there had been. The men and boys were eating ravenously of food brought them by the squaws, which had been cooked outside in their houses. The squaws were not permitted to enter the estufa. At this time there was no evidence that there were any snakes in this estufa, as they were kept in large earthen jars. The dance took place on August 12, between 4 and 5 o'clock in the afternoon. Early on the morning of the 12th we revisited the estufa that we were in the evening before and found a number of men and boys getting ready for the dance. The snakes had been liberated and were crawling along the floor against the wall near the altar, and were kept together by several old men, who seemed to me to be under the influence of a narcotic; whether this was so or not we had no means of knowing. These old men sat on the floor with bahoos of feathers in their hands. When a snake attempted to move away from the wall the old men, with a snake-like motion, moved up to it and drove it back. These old men acted like snakes. At one corner of the altar in the estufa there were 2 earthen jars, one containing water, the other meal; in the middle of the outer gray band was a portion of an abalone shell, and in the center of the red band was a number of stone objects. We left this estufa after half an hour's visit and visited another one, and found therein only 1 person, an old man at work; here we found another altar about the same size as the one before described but different in design and color; the center was a gray ground, the upper portion of which had a series of circles running together and colored yellow, green, red, and white; these represent clouds from which are coming 4 snakes, representing lightning, yellow, green, red, and white. This center is surrounded by 4 bands of color, the same as snakes and clouds, as 3 sides of this square are. As in the altar before described, there were small sticks stuck into balls of mud and surmounted by corn, feathers, and the down of eagles or turkeys dyed a bright red. This was surrounded by a broad band of gray color; in the center and upper portion of this band were 4 stone implements, hammers and axes. Behind the altar was some freshly cut corn, and near it some pipes and stone implements in a pile. One of the pipes was of stone and resembled a large cigar holder. Running around 3 sides were a number of stone implements. In front of the altar was also a pile of green corn. We went again in the afternoon, from 1 to 7, to the estufa where the snakes were kept, which is called, Captain Bourke informs me, "Estufa of the Eagle Gens". We found that the altar had been destroyed, and in its place on the spot was a bowl containing a medicine or decoction, which Bourke uncovered and tasted. We found a large number of men and boys painting and dressing themselves for the dance. There were 2 old men reclining on the floor keeping the snakes in order. All the business of preparation was carried on in silence, no noise or confusion of any kind; not a word was spoken. The room was now crowded with old and young, making ready for the dance by painting their bodies, faces, and

a The mesas are considered the ancient homes of the Moquis. The attempt to move them from the mesas to the valleys is thus mentioned by Governor N. O. Murphy of Arizona in his annual report to the Secretary of the Interior for 1892: "It is reported to me that an effort is being made to force the Moquis to abandon their homes upon the cliffs and adopt a more modern plan of living, and that this action of the government is being resented by the Indians. If the report is true I do not see how the Indian can be blamed for refusing to give up the home occupied by his people for centuries, before his mind has been educated to voluntarily accept the improved conditions, and I question the wisdom of such a policy or the justice of such action on the part of the government."

arranging the ornaments they were to wear. At this time the old men, the guardians of the snakes, began to put the snakes into bags of cotton and buckskin, and as they were filled they were carried to the "Estufa of the Rabbit Gens". We were here notified that we had better go out and get seats, as the dance would soon begin. We took a station on the second story of a house beyond the sacred rock. Against a wall running at right angles to the one on which we were seated was a lodge of cottonwood covered with a buffalo hide, called the snake bosky. Captain Bourke's account of the dance is complete and exact, and is identical with my account as to facts.

There were no fires, sacred or otherwise, or even smoke in any of the estufas during our visit, nor any evidence that there had recently been any fire. We had exceptional facilities for seeing the dance, and there were few if any visitors besides Captain Bourke, our 2 men, Mr. Keam and Mr. Steven, and myself. I am also of the opinion that none of our party, resident or otherwise, had ever seen the snake dance before, and that probably we were the first white men who ever visited the estufas during the Moqui [Walpi] snake dance. The Moquis were not greatly pleased, but the presence of Captain Bourke with the 2 soldiers and the ambulance with "U. S." on it were potent. Captain Bourke, if he was not in fact, always appeared to be exactly the best friend each and every Indian whom he met had; at least he seemed to convince the Indian that it was so, and so we were made welcome. Without Captain Bourke we never would have been permitted to enter the sacred estufas. Under his lead we went down the ladders and stayed. Of course, we could not speak to the Indians, as not one Indian of the entire Moqui pueblos could speak English, and the only attempt made was by one man at Tewa, who could say "one dollar".

On the morning of the dance the snakes, more than 100 in number, were kept close to the sides or walls of the estufa by the old men with the bahoos. I tried to buy a bahoo of one of these attendants, but he declined to sell it, saying that if he did his stomach would burst open. I am convinced that the snakes were not doctored, neither was their poison exhausted by letting them strike a board or other object.

During the dance, between 4 and 5 p. m., a rattlesnake struck one of the dancers on the right ear and held on. The antelope man became frightened and ran away. The dancer, becoming angry, grabbed the snake, which was a large one, tore it from his ear and threw it on the ground, but the bitten ear did not swell. The snake, thus released, coiled and struck at a Navajo, who was standing near the edge of the mesa, which so frightened the man that he drew back and ran off, and the snake bounded back of the sacred rock and got among some Indian women, who were mortally afraid and ran away in fright; then he escaped. If the snake had been doctored, and was not venomous, they would not have been afraid of it.

I also observed in the dance that as each snake dancer passed around the sacred rock he threw the snake from his mouth by a quick jerk of his head to the right into the space in front of the bosky, where the antelope men took charge of it. Then he took a fresh snake from the bosky and danced around again, and so on. (*a*)

Charles F. Lummis was present at the snake dance at Walpi August 21, 1891, and in "Some Strange Corners of Our Country", 1892, he gives the following account of the dance:

The Pueblos often protect in their houses an esteemed and harmless serpent, about 5 or 6 feet long, as a mouse trap, and these quiet mousers keep down the little pests much more effectively than a cat, for they can follow shee-id-deh to the ultimate corner of his hole. But while all snakes are to be treated well, the Pueblo holds the rattlesnake actually sacred. It is, except the pichucuáte (a real asp), the only venomous reptile in the southwest, and the only one dignified by a place among the "Trues". The ch'ah-rah-ráh-deh (the Tee-wahn name is imitative) resembles the rattling. The Moquis call the rattlesnake chú-ah. It is not really worshiped by the Pueblos, but they believe it one of the sacred animals which are useful to the Trues, and ascribe to it wonderful powers. Up to a generation ago it played in the marvelous and difficult superstitions of this people a much more important part than it does now, and every Pueblo town used to maintain a huge rattlesnake, which was kept in a sacred room, and with great solemnity fed once a year. My own Pueblo of Isleta used to support a sacred rattler in the volcanic caves of the Cerro del Aire (hill of the wind), but it escaped 5 years ago, and the patient search of the officials failed to recover it. Very truthful old men here have told me that it was nearly as large around as my body, and I can believe it with just a little allowance, for I have seen one here as large as the thickest part of my leg.

There are many gruesome stories of human sacrifices to these snakes, the commonest being that a baby was chosen by lot from the pueblo once a year to be fed to ch'ah-rah-ráh-deh; but this is, of course, a foolish fable. There are no traces that the Pueblos ever practiced human sacrifice in any shape, even in prehistoric times, and the very grandfather of all the rattlesnakes could no more swallow the smallest baby than he could fly.

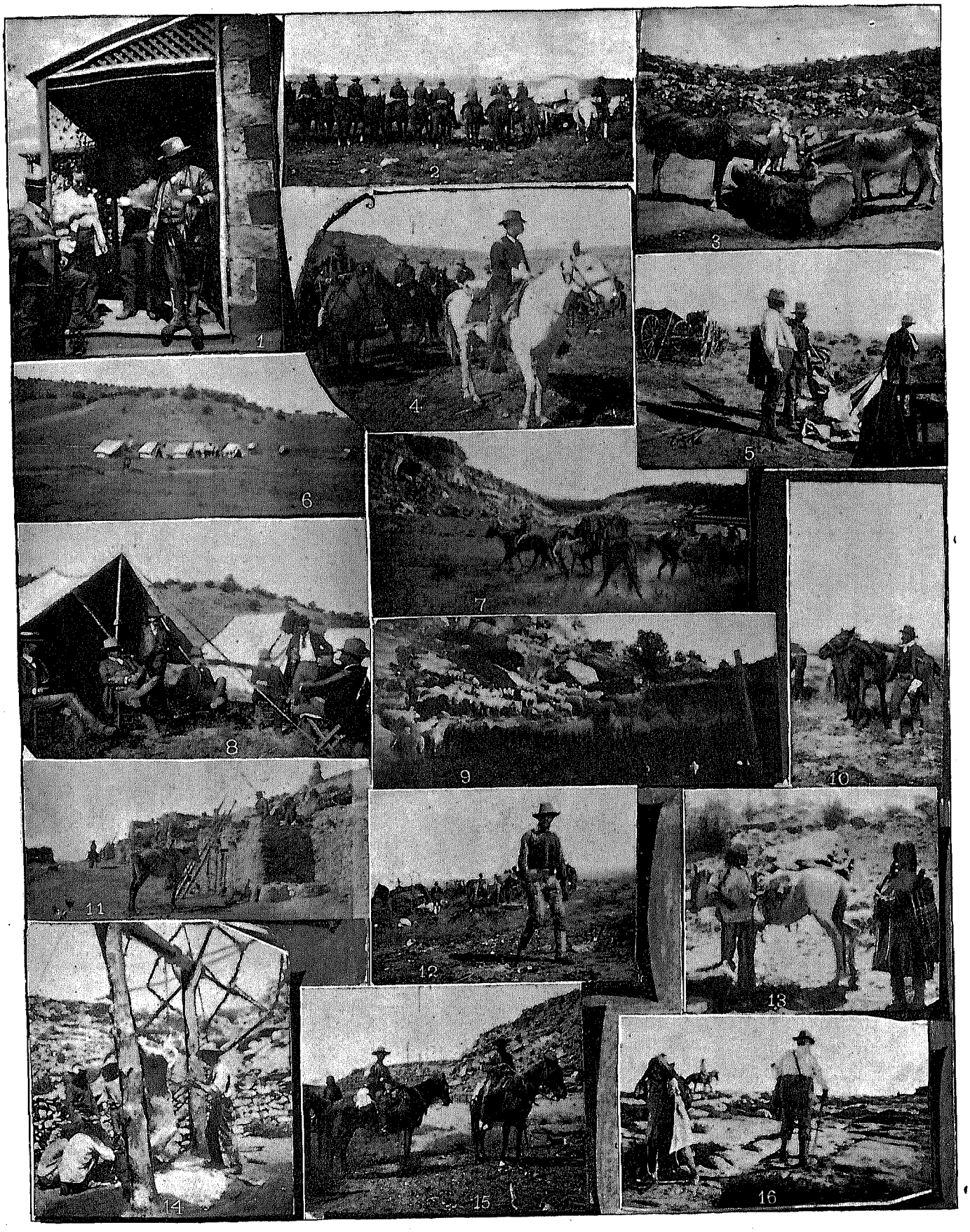
For 16 days beforehand the professional "snake men" have been in solemn preparation for the great event, sitting in their sacred rooms [estufas], which are carved in the solid rock. For many days before the dance (as before nearly all such ceremonies with the Pueblos) no food must pass their lips, and they can drink only a bitter tea, called máh-que-be, made from a secret herb, which gives them security against snake poison. They also rub their bodies with prepared herbs. 6 days before the date of the dance the snake men go down the mesa into the plain and hunt eastward for rattlesnakes. Upon finding one the hunter tickles the angry reptile with the "snake whip" [bahoo], a sacred bunch of eagle feathers, until it tries to run. Then he snatches it up and puts it into a bag. On the next day the hunt is to the north; the third day to the west; the fourth day to the south, which is, you must know, the only possible order in which a Pueblo dares to box the compass. To start first south or north would be a dreadful impiety in his eyes. The captured snakes are then kept in the kibva (sacred room called estufa in the other pueblos), where they crawl about in dangerous freedom among the solemn deliberators. The night before the dance the snakes are all cleansed with great solemnity at an altar which the snake captain has made of colored sands drawn in a strange design.

The place where the dance is held is a small open court, with the 3-story houses crowding it on the west and the brink of the cliff bounding it on the east. Several sacred rooms hollowed from the rock, with tall ladders leading into them, are along this court. At the south end of the court stands the sacred dance rock, a natural pillar about 14 feet high, left by water wearing upon the rock floor of the mesa's top. Midway from this to the north end of the court has been constructed the keé-si, or sacred booth of cottonwood branches, its opening closed by a curtain. Just in front of this a shallow cavity has been dug and then covered with a strong and ancient plank, with a hole in one side. This covered cavity represents Shi-pa-pú, the great Black Lake of Tears, a name so sacred that few Indians will speak it aloud, whence, according to the common belief of all southwestern Indians, the human race first came.

On the day of the dance the captain of the snake men places all the snakes in a large buckskin bag and deposits this in the booth [snake kibva]. All the other active participants are still in their room, going through their mysterious preparations. Just before sunset is the invariable time for the dance.

Long before the hour the housetops and the edges of the court are lined with an expectant throng of spectators: the earnest Moquis, a goodly representation of the Navajos, whose reservation lies just east, and a few white men. At about 5.30 in the afternoon the 20 men of the antelope order emerge from their own special room in single file, march thrice around the court, and go through certain sacred ceremonies in front of the booth. Here their captain sprinkles them with a consecrated fluid from the tip of an eagle feather. For a

a It will be noted that in the account by Mr. Scott in 1891 the snake dancers kept the snakes they first received and danced with them until the end. In 1891 there was no change of snakes by the dancers at each round.



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Going to the Snake Dance at Walpi, August, 1891.

1. A parting Cup. 2. Forming for the March. 3. Watering. 4. On the March. 5. Striking Tents in the Morning. 6. Camp. 7. Indians going to the Dance. 8. Gen'l. A. D. McCook and Staff. 9. Moqui Sheep. 10. Saddling. 11. In Walpi. 12. A Trooper. 13. Moquis.

few moments they dance and shake their guajes (ceremonial rattles made of gourds) in front of the booth, and then they are ranged beside it, with their backs against the walls of the houses; among them are the youngsters that day admitted to the order, in which they will thenceforward receive life-long training, dimpled tots of from 4 to 7 years old, who look extremely cunning in their strange regimentals.

Now all is ready, and in a moment a buzz in the crowd announces the coming of the 17 priests of the snake order through the roofed alley just south of the dance rock. These 17 enter the court in single file at a rapid gait, and make the circuit of the court 4 times, stamping hard with right foot upon the sacred plank that covers Shi-pa-pú as they pass in front of the booth. This is to let the Cachina (spirits or divinities) know that the dancers are now presenting their prayers.

When the captain of the snake order reaches the booth on the fourth circuit the procession halts. The captain kneels in front of the booth, thrusts his right arm behind the curtain, unties the sack, and in a moment draws out a big, squirming rattlesnake. This he holds in his mouth with his teeth about 6 inches back of the ugly triangular head, and then he rises erect. The captain of the antelope order steps forward and puts his left arm around the snake captain's neck, while with the snake whip in his right hand he "smooths" the writhing reptile. The 2 start forward in the peculiar hippety-hop, hop, hippety-hop of all Pueblo dances; the next snake priest draws forth a snake from the booth, and is joined by the next antelope man as partner, and so on, until each of the snake men is dancing with a deadly snake in his mouth and an antelope man accompanying him.

The dancers hop in pairs thus from the booth to the dance rock, thence north, and circle toward the booth again. When they reach a certain point, which completes about three-quarters of the circle, each snake man gives his head a sharp snap to the left and thereby throws his snake to the rock floor of the court, inside the ring of dancers, and dances on to the booth again to extract a fresh snake and make another round.

There are 3 more antelope men than snake men, and these 3 have no partners in the dance, but are intrusted with the duty of gathering up the snakes thus set free and putting them back into the booth. The snakes sometimes run to the crowd, a ticklish affair for those jammed upon the very brink of the precipice. In case they run the 3 official gatherers snatch them up without ado; but if they coil and show fight these antelope men tickle them with the snake whips until they uncoil and try to glide away, and then seize them with the rapidity of lightning. Frequently these gatherers have 5 or 6 snakes in their hands at once. The reptiles are as deadly as ever; not one has had its fangs extracted. * * *

At last all rush together at the foot of the dance rock and throw all their snakes into a horrid heap of threatening heads and buzzing tails. I have seen that hillock of rattlesnakes a foot high and 4 feet across. For a moment the dancers leap about the writhing pile, while the sacred corn meal is sprinkled. Then they thrust each an arm into that squirming mass, grasp a number of snakes, and go running at top speed to the 4 points of the compass. Reaching the bottom of the great mesa (Hualpi, where the chief snake dance is held, is 660 feet above the plain), they release the unharmed serpents.

These astounding rites last from half an hour to an hour, and end only when the hot sun has fallen behind the bald western desert. Then the dancers go to their sacred purification with the secret herb, and the awed on-lookers scatter to their quaint homes, rejoicing at the successful conclusion of the most important of all the public ceremonials of Moqui. It is believed by the Húpi [Moquis] that the rattlesnake was one of their first ancestors, the son of the Moqui Adam and Eve, and they have a very long and complicated folk story about it. The snake dance is therefore, among other superstitious aims, designed to please their divinities.

The photographs and drawings of the Moqui Pueblos and adjacent country and snake dance accompanying the details of the dance in 1891 are by Special Agent Scott, except where otherwise noted.

SPECIAL AGENT SCOTT'S REPORT ON THE MOQUI SNAKE DANCE OF AUGUST 21, 1891.

The "snake deity" is the "water god" of the Moquis. With them the snake lives in the earth and under the water, and glides over either with equal ease. He is mysterious to them, and from his likeness to the lightning in the heavens they associate him with that phenomenon, and, not being able to separate or define the objective from the subjective, the two are to them identical. To the Moquis' mind lightning is the snake's tail striking the clouds and thunder the report of the blow; rain is the effect, so the conclusion is natural that they should believe in him as being the most potent intermediator of all animal life that they could have between themselves and their principal deity.

Irrigation or rain is what the Moqui country most needs. There is water, but it is so scarce and so difficult to obtain that the Moquis are obliged to go long distances for it, and so it becomes almost a luxury.

The snake dance of the Moqui Indians is to propitiate the water god or snake deity, whose name is Ba-ho-la-con-gua, and to invoke his aid in securing more water, that their fields may be made productive. It is a novel exhibition of religious zeal and remarkable for its quick changes. Its chorus chants are weird incantations, thrilling and exciting both spectators and celebrants.

The religious ceremonies prior to the public exhibitions of the dance occupy 8 days; they are held in the snake keva, or estufa, and are of a secret nature, although a few white men have been permitted to witness them. The dance is the closing scene of these long secret invocations, and its performance occupies but a short time, not more than 35 or 40 minutes.

The day preceding the snake dance the antelope order holds a dance, in which the snake order participates (the snakes are left out). The antelope order, which ranks next to that of the snake order, assists in the snake dance. The day before these singular final ceremonies the men of the antelope order prepare many little prayer sticks, called ba-hoos (the ba-hoo is a small stick, to which, at one end, is attached one or more small light feathers, and symbolizes a prayer), which they give to the men of the snake order, who, on the morning of their dance, go out from the pueblo and distribute them at all the springs. When these prayer sticks have been placed at the different springs or water holes the men race back to the keva at Walpi, on the mesa where the snake dance is to be held. The principal race is from Weepo (onion springs), at the north of Walpi, some 4 miles, down through the desert

to the south end of the mesa, then up the difficult trails into the pueblo. It is a most exciting scene, and in this running great endurance is exhibited, for the men have fasted for 4 days previous, partaking of nothing but a decoction prepared by the chief priest or priestess of the order as an antidote for the rattlesnake bite in case any may be bitten during the ceremonies. This antidote is known only to the chief priest and the priestess, and the secret is only imparted to their successors when they are obliged by age and infirmity to relinquish the functions of their office. The snake dance, which is the conclusion of the 8 days' ceremony before mentioned, takes place at Walpi every 2 years, in the middle of August, late in the afternoon. The day is appointed by the chief priest. This year (1891) the dance occurred on August 21, about 5 o'clock p. m., and lasted only 35 minutes. The men of the snake order, of course, were in the estufa in training for the 4 days before the dance.

For the ceremonies of the snake dance the pueblo is thoroughly cleaned, and quantities of melons, peaches, and other eatables are placed about in ollas and dishes. Piki, or corn bread of many colors, is plentiful, and the evidences of a feast are on every hand. These people, although poor, remain hospitable; not having mixed much with white people, they have not as yet become selfish and unduly mercenary, and all visitors are welcome to eat. The number of visitors increases yearly, however, and pretty soon the hospitality of the Moquis will be put to full test.

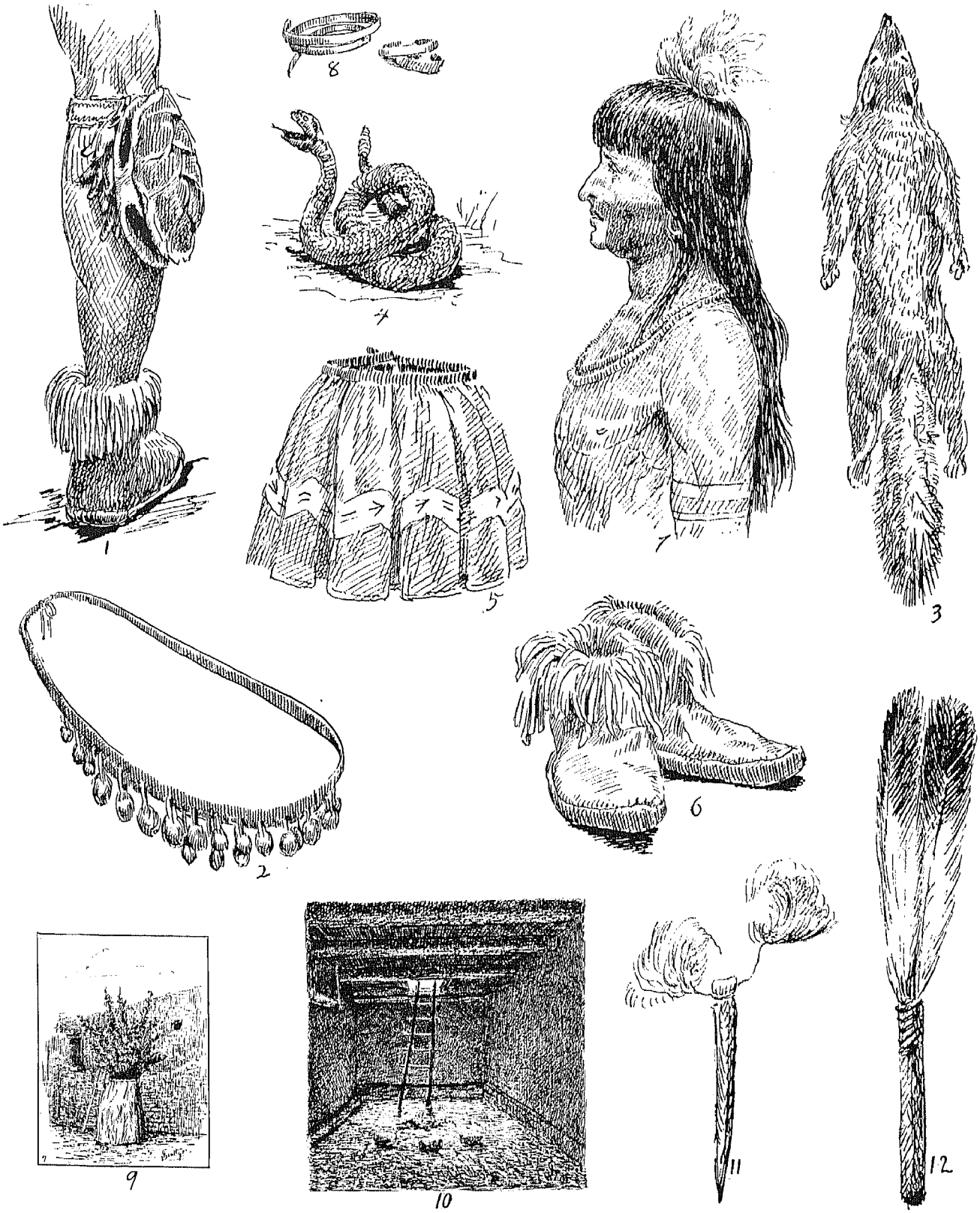
On the afternoon of the dance, and long before the appearance of the actors, the Indians gathered on the housetops of the pueblo of Walpi, which overlook the court and sacred rock, all gaily dressed in bright colored blankets, ribbons, and feathers. Some young Indians climbed to the top of the sacred rock with the aid of a lariat, from which a better view could be had. 2 or 3 cowboys, with strong Saxon faces, and other visitors from the settlements and large cities in the east were there, conspicuous by their modest attire and small numbers. The Indians gather from all the other pueblos of the Moqui group and a few from Acoma, Laguna, and Zuñi. Altogether there must have been 500 people present, including, of course, the Navajos and whites, and General A. McD. McCook, commanding the district of Arizona, and staff; also Dr. Washington Matthews, the eminent ethnologist, and Special Agent John Donaldson.

There was a murmur of expectancy, when all looked toward the southern part of the inclosure and saw emerging through the narrow street the men of the antelope order dressed in short white cotton kilts, or skirts, with flowing sashes of the same material, all embroidered with curious designs in red, yellow, and green, the hair, worn loose, flowing down the back, with tufts of feathers, selected from the eagle's breast, tied at the top of their heads, from which tufts, falling down over their raven hair, were 2 tail feathers of the eagle; earrings, bracelets, and strings of beads, worn according to fancy, and heavily fringed moccasins and anklets completed the costume, while their faces were grotesquely painted in white, yellow, green, and black, resembling much their wooden gods in the disposition of the colors. The general arrangement was picturesque.

There were 17 men of the antelope order who assisted those of the snake order in their dance. The snake order numbered 37, a majority of whom were young men, a few were quite old, and 3 were boys recently initiated, the youngest not more than 5 years of age. The antelope order was headed by an important looking personage dressed different from the rest. He was the principal priest of his order, and in addition to the white cotton ceremonial kilt and girdle, feathers, fringed moccasins, and beads, he wore a coil of blue yarn over the right shoulder down to the left hip, a garland of cottonwood branches in leaf around his head and a similar one about the loins, and anklets and armlets of the same. He carried a bowl of sacred water in his left hand; in his right hand he held 3 eagle feathers, which he used in sprinkling the water over the space about the sacred rock where the dancers were to hold their unusual ceremony; he paid particular attention to the bosky where the snakes had been placed. A man of the antelope order brought the snakes from the snake estufa in a gunny sack and placed them in the bosky (bosque) about 15 minutes before the dance began; they were sprinkled with sacred meal by the priest before leaving the estufa. The snakes had been in the estufa for 3 or 4 days. The Indians catch the snakes by going into the desert, beginning about a week before the dance, in parties of two, who carry a bag of leather or cloth; one of the men carries a bag of sacred meal and one of them a bahoo. The rattlesnake and other snakes crawl into the "chill-dill-ghizze" bush, known as the "hiding bush" by the Navajos.

One man sprinkled meal on the snake, the other attracted its attention by tickling it with the bahoo, while the first grabbed it by the neck and dropped it into the bag. The men sometimes catch the snakes while moving, but they believe that they must first sprinkle the snakes with meal. The catching party on its return to the pueblo puts the snakes in the estufa to wait for the day of the dance.

Some 20 or 30 feet from the sacred rock, north, and a little in front of the houses, the snake bosky is built. It is a low, stone inclosure, covered with long cottonwood boughs, standing upright, shaped like a Sibley tent, say 8 feet, and fastened together where the branches begin, leaving the branches free, with a cotton cloth about it. The antelope men came in single file, passing along the edge of the mesa, turning to the left and back in front of the snake bosky, then around the sacred rock, continuing to follow the ellipse they had described until they had passed the bosky several times, moving in a quickstep. They halted in front of the bosky and faced toward it; their priest advanced, made an invocation, and threw sacred meal in over the bag containing the snakes. He had

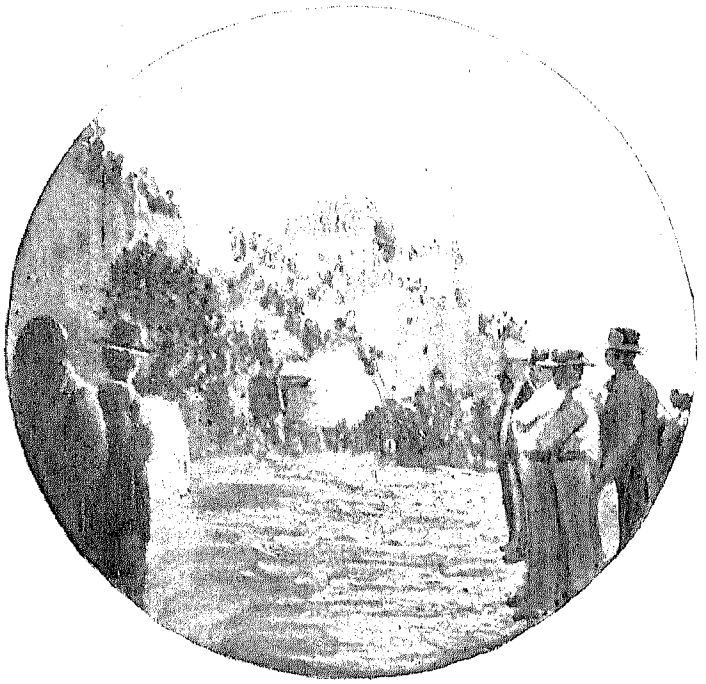


York Engraving & Printing Co.

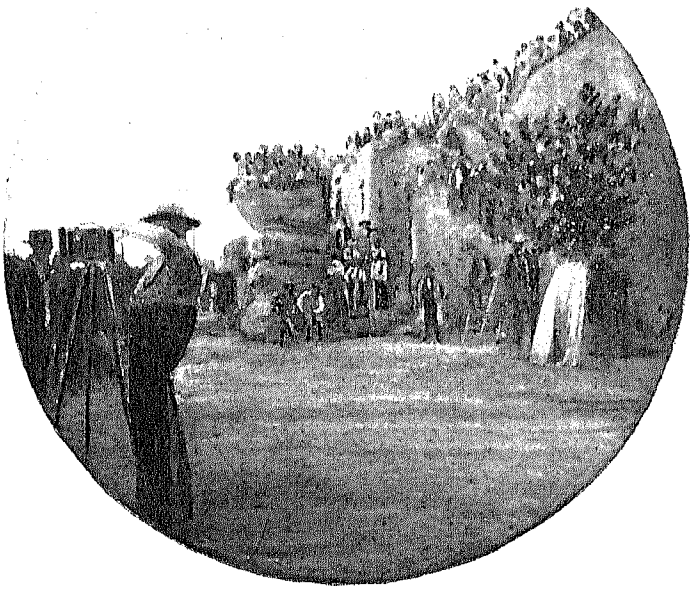
"MOQUIS SNAKE DANCE," Walpi, August 21, 1891.

DRESS AND ORNAMENTS WORN BY DANCERS.

No. 1. Rattle made of a turtles shell and sheeps toe nails. No. 2. Bandelier worn over the right shoulder. No. 3. Fox skin which is attached to top of Kilt at small of the back. No. 4. Rattlesnake used in the dance. No. 5. Kilt made of buck skin, colored a dull pink, with stripe of black and white zig zag in shape. No. 6. Fringed moccasins, of buck skin. No. 7. Snake dancer, showing head dress. No. 8. Amulets and bracelets. No. 9. Snake "Bosky, Boskay, Bosque." No. 10. Snake Estufa or Keva at Walpi. No. 11. Ba-hoo placed at the Springs. No. 12. Ba-hoo used in Snake Dance.



SCENE OF THE SNAKE DANCE AT WALPI, LOOKING NORTH.



BEFORE THE DANCE. SACRED ROCK AT WALPI AND SNAKE BOSKY.

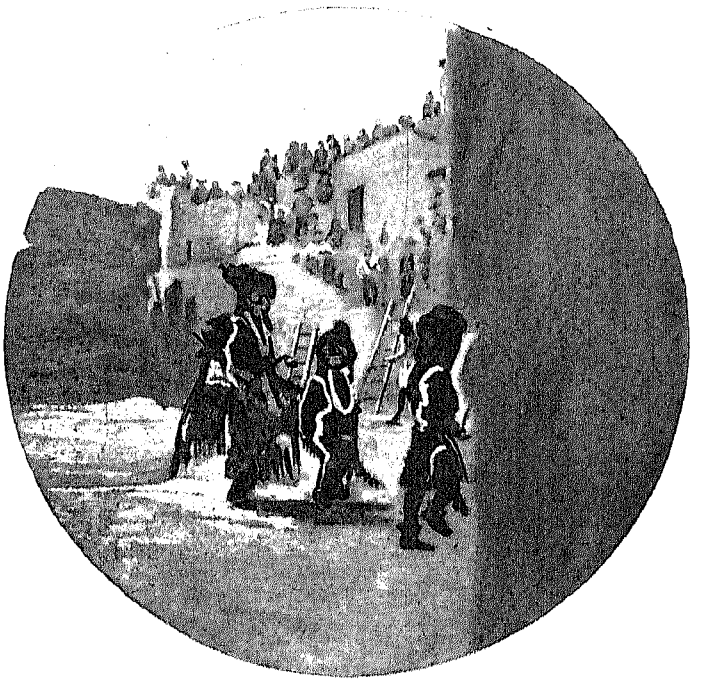
MOQUIS WAITING FOR THE COMING OF THE SUN, MORNING OF THE SNAKE DANCE.

ENTRANCE OF THE SNAKE ORDER, AT THE BEGINNING OF THE DANCE.

New York Engraving & Printing Co.

Snake Dance at Walpi, Arizona, August 21, 1891.

SACRED ROCK AT WALPI AROUND WHICH THE SNAKE DANCERS MOVE.



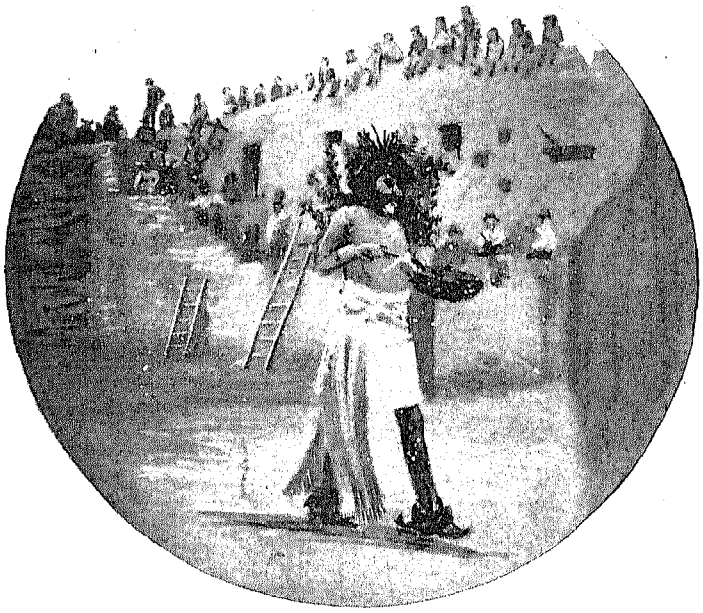
REAR OF THE ANTELOPE ORDER.

SPECTATORS WAITING FOR THE SNAKE DANCE.

THE FIRST SNAKE DANCER GOING TOWARDS THE SNAKE BOSKY.

New York Engraving & Printing Co.

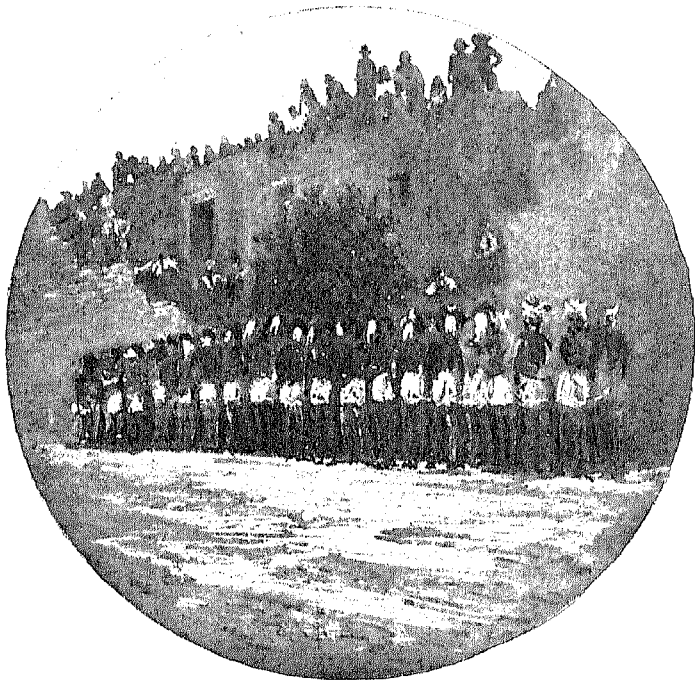
Moqui Snake Dance, Pueblo of Walpi, August 21, 1891.



CHIEF OF THE ANTELOPE ORDER GOING TO THE SNAKE BOSKY.

SCENE OF THE SNAKE DANCE AT WALPI, LOOKING SOUTH.
SNAKE BOSKY TO THE RIGHT, SACRED ROCK IN THE REAR.

ANTELOPE ORDER IN LINE AT THE SNAKE BOSKY, WAITING
FOR THE SNAKE ORDER.



SNAKE DANCERS CHANTING AT THE SNAKE BOSKY.

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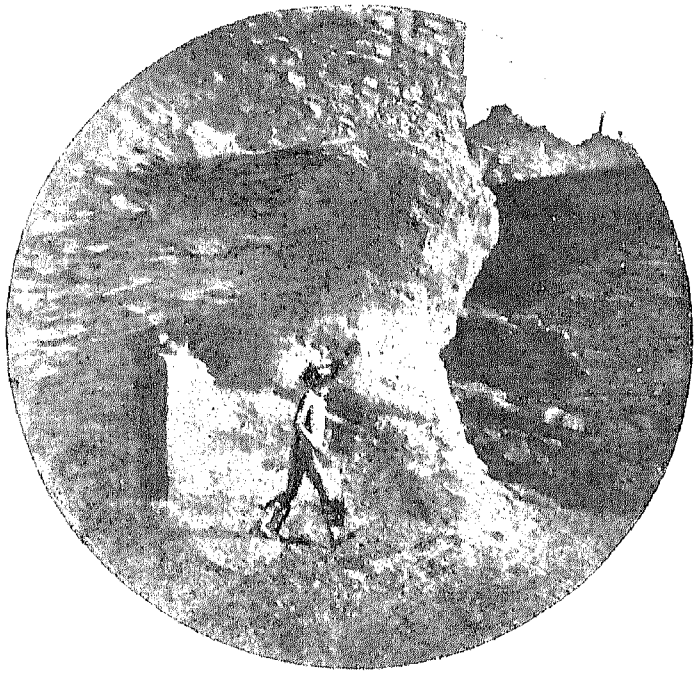
Moqui Snake Dance, Pueblo of Walpi, August, 21, 1891.

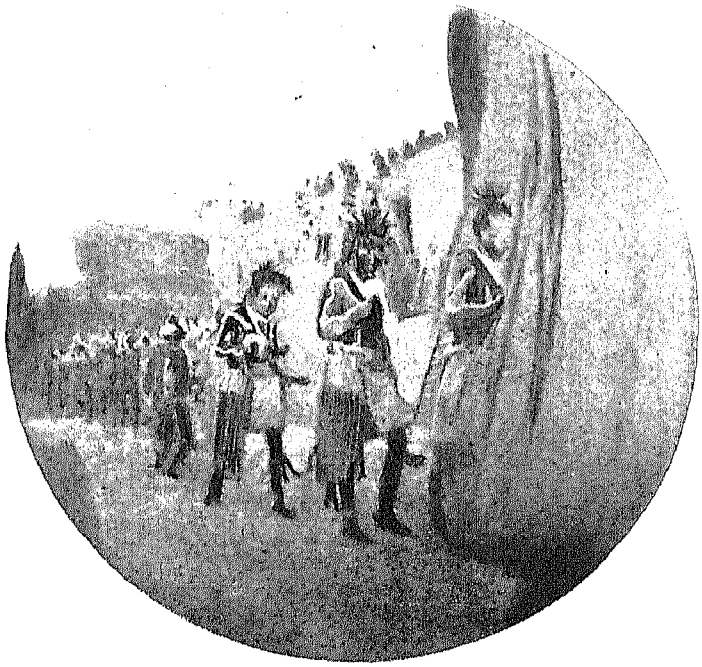
LIBRARY

OLD AND YOUNG SNAKE DANCERS.



FIRST RACER AT THE TOP OF THE MESA IN THE RACE FROM WEE-PO, MORNING OF THE DAY OF THE SNAKE DANCE.

YOUNGEST OF THE SNAKE ORDER.



ANTELOPE ORDER.

New York Engraving & Printing Co.

Moqui Snake Dance at Pueblo of Walpi, August 21, 1891.

the meal on a large black plaque of straw. It was a "gate open" plaque. The men then sang a low chant that was like the moaning of the wind before a storm; all the time an accompaniment of rattles, with which the men were provided, was kept up, producing a pattering sound like that of falling rain. This peculiar muffled sound was obtained by using the rattles, which are made of cottonwood, round and flat, instead of the gourd, which is pear-shaped.

At the conclusion of the chant the snake order made its appearance from the estufa, like their brothers of the antelope order, in single file, preceded by a stalwart leader, who carried a bow and a quiver filled with arrows. His hair and that of his followers fell loosely down the back, the front being banged just above the eyes. This leader also carried a buzz, or stick, attached to a string, which he would twirl through the air, making a noise like distant thunder. On the tops of their heads the men wore tufts of brown feathers. Their kilts were buckskin dyed a brownish color, streaked with designs in black and white, and resembling a snake. Their moccasins were brown, and the general tone of their entire decorations was brown, which made all the more distinct the zigzag lines of white on their arms and bodies, which represented lightning. The forehead and lower legs were painted a pinkish color, their chins white, their upper lips and faces from the bottom of the nose to the ears black, and each wore a bandolier, or leather strap, over the right shoulder and down over the left hip. Attached at intervals to the lower part of this armament were numerous brown clay balls, tied to a band just above the calf of the leg; each one wore a rattle made of a turtle shell and sheep toes. As they came upon the scene, beyond the sacred rock, the antelope order faced about. The snake order made the circuit of the open space between the houses and the east side of the mesa 3 times before halting, then faced toward the snake bosky, in front of which is a deep hole, said to lead down to the "under world"; it is covered with a very thick plank, upon which each one of the performers stamped with great force as they filed over it. A belief exists among them that whoever breaks this cover by so stamping upon it during a ceremony will succeed to a grand fortune of some kind.

After the 3 circuits had been made they took position in line facing the snake bosky, on the 2 flanks of which stood their brothers of the antelope order, who joined them in a weird song, the time being kept by the snake men taking a half step backward with the right foot, bringing the heel down with a quick movement, which caused the turtle shells and sheep toes to give, in their combined rattle, a noise not unlike the warning of the rattlesnake. This movement is measured and effective. As soon as the song was through the snake men again made the circuit of the small space between the houses and the east edge of the mesa, going around the sacred rock from left to right, near which stood a number of maidens arrayed in ceremonial dresses, who carried bowls of sacred water, with which they sprinkled the dancers as they passed, using the eagle feathers in the manner of the priests of the antelopes.

Now the thrilling part of the performance or ceremony begun. As the men returned by the same circuitous line and reached the space in front of the snake bosky, the bag having been opened and the snakes bountifully sprinkled with sacred meal by the priest, each dancer, as he came up, was handed a snake by the priest; the dancer then, after placing in his mouth a quantity of blue clay, which he carried in his left hand for the purpose, as a bed for the snake, placed the snake (some ambitious dancer would take 2 small snakes) between his teeth, the head always toward the right shoulder and about 4 inches from the corner of his mouth.

There were 100 snakes in all, many of them rattlesnakes, but there were bull snakes, racers, and others (*a*), in size from 6 inches to 4 feet long, and they squirmed actively, doing their best to get away. As soon as the snakes were in the dancer's mouth he would be joined by an attendant from the antelope order, who placed himself upon the right of his brother, the right arm of the latter and the left arm of the former about each other's backs. The antelope attendants carried in their right hands large bahoos (prayer sticks), with which, the feathers waving backward and forward, they kept the snakes busy and, watching their movements, prevented them from striking. In the above manner, by twos, they continued the strange march, going round and round the sacred rock, from left to right, receiving baptisms of sacred water and meal from the maidens as they passed them. This they did 6 or 7 times. The snake dancers threw their heads back and kept them as high as they could.

Now and then a snake got loose and fell upon the ground and began to glide away or coil to strike, but the attendant was ever watchful and never failed to so attract the snake's attention with the bahoos as to enable the dancer to pick it up and replace it in his mouth. The dancer was always careful to seize the snake just back of the head.

Each dancer kept the first snake handed to him. If it was a small one, the next time around he would obtain another small one, and thus have 2 in his mouth, and one man I saw with 3 long, slender snakes. Another man had but one small snake, which was entirely in the mouth except the head, neck, and just enough of the body to resemble a twisted cigar. Sometimes a dancer carried 1 or 2 snakes in his hands while he danced.

The incessant shaking of the rattles in the hands of the men was done apparently to attract the attention of the snakes and confuse them.

a In 1883 there were believed to be 14 kinds of snakes used in the dance. Captain Bourke gives the chief ones: 1, chú-a (rattler); 2, le-lu-can-ga (this has yellow and black spots, and may be the bull snake); 3, tá-ho (runs very fast; may be the racer); 4, pa-chu-a (a water snake); 5, tegua-chi-gui. Of all these the rattler would be the most numerous.

Near the conclusion of the ceremony one of the priests made a large circle on the ground in the plaza, or square, and when completed the dancers, as they passed it, deposited the snakes within its borders, where they were permitted to remain for a short time. It can be easily imagined that the mass of writhing snakes thus suddenly released and piled together made rather a hideous and forbidding spectacle, but not more so than when they were making vain endeavors to release themselves from the dancers' jaws; still all this is not more repulsive than the performances given by so-called snake charmers, women particularly, who travel with shows and exhibit in museums in civilized life.

At a signal a rush was made, and the actors in this strange drama, men of the snake order, grabbed the snakes with quick and dexterous movements, some with 2 and 3 in each hand, holding them aloft, and in the "twinkling of an eye" they disappeared from the mesa, going north, south, east, and west; once in the desert their strange companions were freed.

From the time of departure with the snakes to the desert and return of the men the space seemed incredibly short. Some of the spectators attempted to follow them, but were obliged to desist owing to the precipitous descent and danger attending it. I followed out to the south end of the mesa only to find that the snake men had already reached the desert; some of them were on their return. As they came up over the top and were entering the pueblo I took several kodak shots at them as they passed me. When they had all gotten back they quickly removed their dancing costumes and donned the modern trousers, waistcoats, and hats. From fierce-looking savages they were transformed into meek and gentle-looking Moquis, and among them I recognized my old friend "Adam", who had been interpreter at the school in Keams Cañon, whose kindly disposition is well known. A laughable scene followed the dance. As is their custom, all of the snake order, who had fasted for 4 days, partaking of nothing but a liquid prepared for them by the snake priest, to whom and the snake priestess only the decoction is known, assembled at a point just beyond the snake keva, where each drank of a liquid which produced violent vomiting. This final act closed the ceremonies.

They handled the snakes with great care so as not to hurt them and religiously returned them to their natural haunts when the dance was over, refusing many offers of money for some of the specimens: offers which would have tempted some so-called civilized people.

During the entire time, from the moment the snakes were taken out of the bosky until they were thrown into the mass or pile on the ground within the ring of meal made by the priest, all was intense action. The participants and the attendants never for one moment let the interest relax, but drove everything on with force. The celerity of the proceedings evidently kept the snakes muddled. The snakes were not, to my knowledge, doctored for the occasion.

During the dance 2 of the snake order were struck by rattlesnakes, one in the nose, the other in the upper portion of the arm. They drew back for a moment but continued the dance, and no ill effects were afterward noticed from the bites. The man struck in the nose had some difficulty in getting the snake off, and only did so with his attendant's assistance.

The snake order is spreading among the Moquis. Their chief religious ceremonies have been confined to Walpi for untold time. Now branches of the order have been established at Oraibi, Shimopavi, and, I believe, in Shipaulavi. The ceremonies occur every 2 years. Next year it will take place at Oraibi, 2 years from now again at Walpi and Shimopavi. The day for its celebration is selected by the chief priest, and the date of its occurrence is approximately established by watching the sun's declination toward the south. They note the shadows that fall in the crevice of a rock, and in the same way reckon the day for their Christmas dance, the occasion for a dance to their sun god, which is about December 22.

The Moquis have been told that the government intends to stop the snake dance, and they say that it will be a great wrong, since it is a part of their religion, and they feel that their rights will thus be taken from them by denying them the privilege of worshiping after the manner of their fathers, which is not denied the white people of the country. This snake dance is a religious ceremony and most solemnly conducted.

Through the stupidity of an Indian agent the Kiowas and Comanches were forbidden to hold the woqui worship, he reporting the woqui bean as mescal. The woqui bean is not intoxicating, neither can it be made so by fermentation. It is bitter, while mescal is sweet, and a powerful intoxicant is made from it through fermentation. The Indians, however, religiously continue to hold their woqui ceremonies, although clandestinely, but they would much prefer to have the order prohibiting the worship rescinded. So tenacious are all the Indians in holding to their ancient beliefs that an order forbidding the Moqui snake dance would only have the effect of closing the gates to the outside world.

The liquid which the members of the snake order drink during the 4 final days of the ceremony is an antidote to the poisonous effect of the rattlesnake bite, and I have been assured that it never fails. I saw a Moqui who had been bitten while in the fields who did not get the aid of the snake priest for an hour later, but who recovered, although his arm was greatly swollen before he received the antidote. He was unable to do much for several days.