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A STUDY OF

OMAHA INDIAN MUSIC

BY

ALICE C. FLETCHER,

ASSISTANT IN AMERICAN ETHNOLOGY, PEABODY MUSEUM, AND  
HOLDER OF THE THAW FELLOWSHIP.

AIDED BY

FRANCIS LA FLESCHÉ.

WITH A

REPORT ON THE

STRUCTURAL PECULIARITIES OF THE MUSIC

BY

JOHN COMFORT FILLMORE, A.M.

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CAMBRIDGE, MASS.

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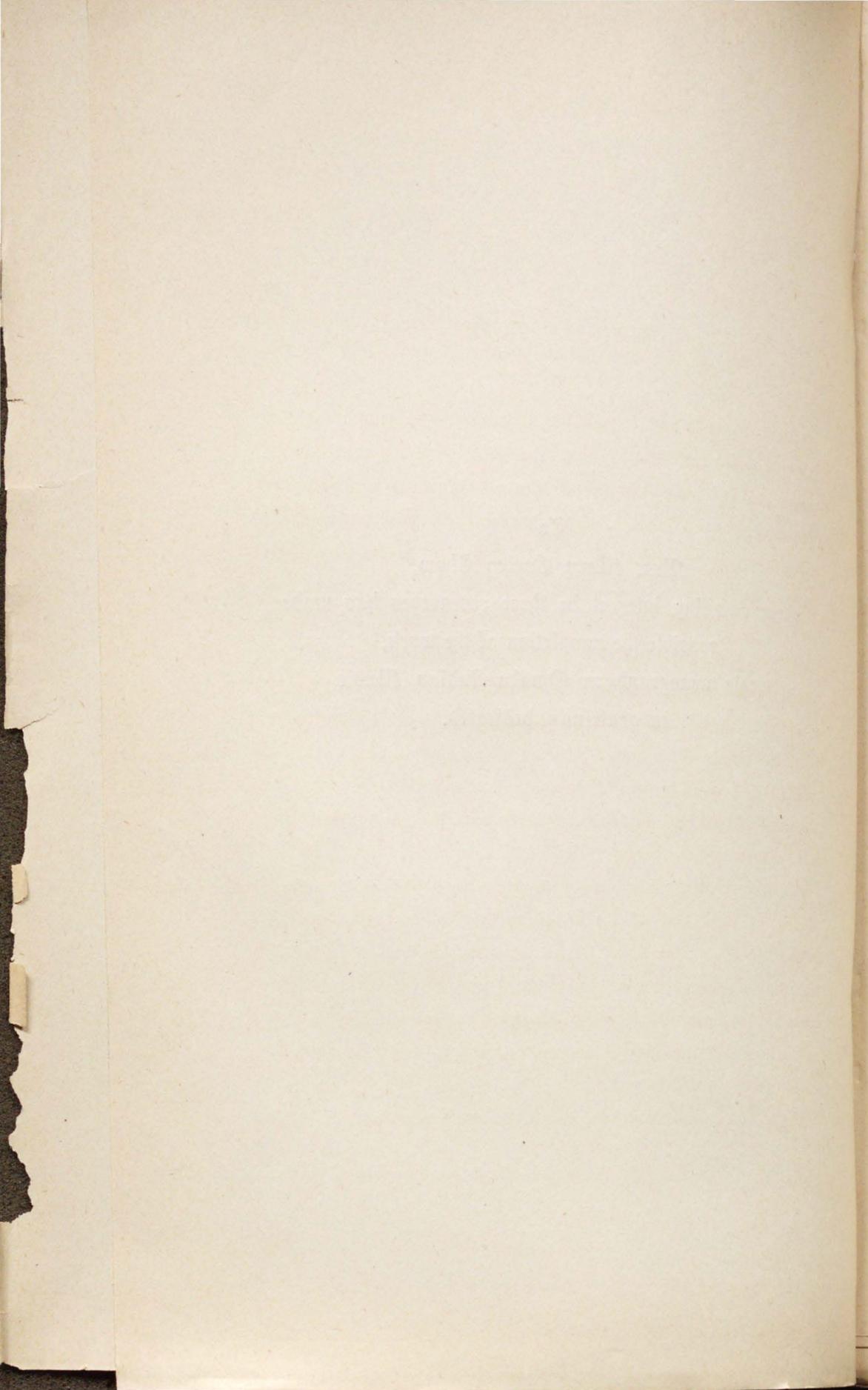
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To

Mrs. Mary Copley Chaw,  
whose unfailing interest in these researches has made  
possible the completion of the work,  
this monograph on Omaha Indian Music  
is gratefully dedicated.



### EDITORIAL NOTE.

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IN this paper Miss Fletcher has treated the subject of Indian music in a manner both novel and instructive. Her long residence among the Indians and her success in winning their love and perfect confidence have enabled her to penetrate the meaning of many things which to an ordinary observer of Indian life are incomprehensible. She is able to put herself mentally in the Indians' place and regard them and their acts from their own standpoint. It is this which gives importance to all that Miss Fletcher writes. She describes the thoughts and acts of her Indian friends as they would describe them, while her scientific training leads her to analytical work and thence to an understanding of the meaning of what she sees and hears. The present memoir is therefore to be taken as the work of one who has conscientiously studied the subject and after years of patient investigation has presented it in a form which can readily be comprehended by others. No doubt some critical student of music and of its primitive expressions will question Miss Fletcher's conclusions, particularly her method of presentation and her views upon the existence of harmony; but such criticism will be shorn of its force unless the critic has made an equally careful study of the subject among the people and can show as good reasons for a different opinion.

The technical questions involved are so well expressed and dis-

cussed by Professor Fillmore in his "report" following Miss Fletcher's paper that the whole subject is now placed fairly before students for their consideration.

On reading the manuscript of this joint work of Miss Fletcher and Mr. La Flesche and the critical analysis by Professor Fillmore, I became impressed with the scientific value of the memoir and consequently take pleasure in issuing it in the series of *Museum Papers*.

This publication, however, would not have been possible at present had it not been for the timely assistance of Mrs. Mary Copley Thaw who, in appreciation of Miss Fletcher and her work, has founded the fellowship which enables Miss Fletcher to devote the remainder of her life to the preparation of her Indian memoirs. For this act and example ethnologists will ever be grateful to Mrs. Thaw.

F. W. PUTNAM,

Curator of the Peabody Museum.

*Cambridge, June 17, 1893.*

## A STUDY OF OMAHA INDIAN MUSIC.

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AFTER more than ten years of constant study, during which I have had the invaluable aid of Mr. FRANCIS LA FLESCHÉ and the technical council and assistance of Miss SARAH ELIOT NEWMAN and Prof. JOHN COMFORT FILLMORE, I no longer hesitate to present to the public the following collection of Omaha Indian Songs, feeling confident that therein is truthfully set forth in a manner intelligible to members of my own race the Indian's mode of expressing emotion in musical forms.

I well remember my first experience in listening to Indian music. Although from habit as a student I had endeavored to divest myself of preconceived ideas, and to rise above prejudice and distaste, I found it difficult to penetrate beneath the noise and hear what the people were trying to express. I think I may safely say that I heard little or nothing of Indian music the first three or four times that I attended dances or festivals, beyond a screaming downward movement that was gashed and torn by the vehemently beaten drum. The sound was distressing, and my interest in this music was not aroused until I perceived that this distress was peculiarly my own, every one else was so enjoying himself (I was the only one of my race present) that I felt sure something was eluding my ears; it was not rational that human beings should scream for hours, looking and acting as did these Indians before me, and the sounds they made not mean something more than mere noise. I therefore began to listen below this noise, much as one must listen to the phonograph, ignoring the sound of the machinery before the registered tones of the voice are caught. I have since watched Indians laboring with a like difficulty when their songs were rendered to them upon the piano; their ears were accustomed to the *portamento* of the voice in the song, which was broken up by the hammers of the instrument on the strings, producing such confusion of sound that it was hard for the Indians to hear and recognize the tune. My efforts in listen-

ing below the noise were rewarded by my hearing the music, and I discovered that there was in these Indian songs matter worth study and record.

My first studies were crude and full of difficulties, difficulties that I afterward learned were bred of preconceived ideas, the influence of generally accepted theories concerning "savage" music. The tones, the scales, the rhythms, the melodies that I heard, which after months of work stood out more and more clearly as indisputable facts, lay athwart these theories and could not be made to coincide with them. For a considerable time I was more inclined to distrust my ears than my theories, but when I strove to find facts that would agree with these theories I met only failure. Meanwhile the Indians sang on, and I faithfully noted their songs, studying their character and their relation to Indian life and ceremonial. During these investigations I was stricken with a severe illness and lay for months ministered to in part by Indian friends. While I was thus shut in from the rest of the world, with the Indians coming and going about me in their affectionate solicitude, they would often at my request sing for me. They sang softly because I was weak, and there was no drum, and then it was that the distraction of noise and confusion of theory were dispelled, and the sweetness, the beauty and meaning of these songs were revealed to me. As I grew stronger I was taught them, and sang them with my Indian friends, and when I was able to be carried about, my returning health was celebrated by the exemplification of the *Wa-wan*<sup>1</sup> ceremony with its music.

The ceremony took place in a large earth lodge two or three miles distant. I was laid in the bottom of a wagon and driven along the bluffs of the Missouri river, overtaking men, women and children on their ponies all headed toward the lodge, where we arrived just as the sun dropped like a red ball below the horizon. A few old men were sitting on the dome-like roof, while boys and dogs chased each other up the grassy, flowery sides of the picturesque dwelling. At the door of the long projection forming the entrance to the lodge stood friends ready to welcome me. I was lifted carefully from the wagon bed, borne by strong arms within and placed on a sort of lounge made of skins arranged nearly opposite the entrance. The people gathered by scores until between two and three hundred were seated around the central fire that leaped up brightly making

<sup>1</sup> The italicized *n* has a nasal sound as in the French word *en*.

the blackened roof of poles shine like polished ebony. Every one was glad and welcomed me with no uncertain word or glance. Soon I heard the cadences of the ceremonial Song of Approach. I knew the tune, I had been taught it in my sickness, and now I listened understandingly to the familiar strains as they came nearer and nearer until the bearers of the Pipes of Fellowship were seen coming down the long entrance way, waving the feather pendants of the Calumets they bore. As they turned into the lodge the whole people took up the song and I too joined, able at last to hear and comprehend the music that had through all my difficulties fascinated even while it eluded me. The occasion of this exemplification was one I can never forget, not only because of the insight it gave me into the music of the people and the meaning of the ceremony I witnessed, but because of its deeper revelation of the heart and inner life of the Indian. From that time forth I ceased to trouble about theories of scales, tones, rhythm and melody, and trusted the facts which daily accumulated in my willing hands.

I have transcribed several hundreds of Omaha songs, and have also taken down songs of the Dakotas, Otoes and Poncas, tribes belonging to the same linguistic family as the Omahas. The Pawnees are of another stock and their songs, of which I have a number, present shades of difference that may become more defined when I have worked over a larger collection of their music; the songs of the Nez Percé of Idaho also show differences that are interesting and well worth study, but these songs from different stocks have in them nothing radically divergent from the music of the Omahas, so that the facts herein set forth would seem to pertain to the music of various linguistic families.

Indian songs I have discovered travel far, and those of one tribe are soon at home in another. There seems to have been quite an extended acquaintance between tribes, the Rocky Mountains proving no serious barrier. Customs and songs borrowed from the Crow Indians have obtained for a century at least among the Nez Percé. Dakota songs are also found there with an equally remote introduction. The Omahas took from the Sioux the Ma-wa-da-ne songs, and from the Otoe, the Hae-ka-ne. The Dakotas appropriated the Omaha Hae-thu-ska songs, as did the Winnebagos. I have had Omahas sing me the songs of many different tribes, but they were always credited to the tribe to which they belonged. I have never met an instance of plagiarism among the Indians. Certain kinds

of songs can be purchased by individuals, and the song becomes personal property, but the purchaser would never claim to have composed it.

Professor Fillmore in his valuable report demonstrates the existence of a "natural harmonic sense" in the Indian which had been apparent to me in my field researches. I first detected this feeling for harmony while rendering to the Indians their melodies upon an instrument; the song played as an unsupported solo did not satisfy my memory of their unison singing, and the music did not "sound natural" to them, but when I added a simple harmony my ear was content and the Indians were satisfied. What years of observations forced me to recognize, Professor Fillmore has also discovered in his exhaustive study of the structure of these songs. Leaving to his scholarly treatment the technicalities of the music, I shall restrict myself to the consideration of the relations existing between the Indian's music and his life, social and individual.

Among the Indians, music envelopes like an atmosphere every religious, tribal and social ceremony as well as every personal experience. There is not a phase of life that does not find expression in song. Religious rituals are embedded in it, the reverent recognition of the creation of the corn, of the food-giving animals, of the powers of the air, of the fructifying sun, is passed from one generation to another in melodious measures; song nerves the warrior to deeds of heroism and robs death of its terrors; it speeds the spirit to the land of the hereafter and solaces those who live to mourn; children compose ditties for their games, and young men by music give zest to their sports; the lover sings his way to the maiden's heart, and the old man tunefully evokes those agencies which can avert death. Music is also the medium through which man holds communion with his soul, and with the unseen powers which control his destiny.

The songs of a tribe are its heritage; many of them have been handed down through generations and embody not only the feeling of the composer, but record some past event or experience; consequently they are treasured by the people and care is taken to transmit them accurately and this is effected without the usual external aids to memory common to races who have a written language.

People who possess written music have also some mechanical

device by which a tone can be uniformly produced, as by the vibrations of a cord of given length and tension, the tone of such a cord becoming the standard by which all other tones can be regulated; thus a succession of tones can be recorded, and accurately repeated at long intervals of time, and by different persons. The Indians have no mechanism for determining a pitch, there is no uniform key for a song, it can be started on any note suitable to the singer's voice. This absence of a standard pitch, and the Indian's management of the voice which is similar in singing and in speaking, make Indian music seem to be out of tune to our ears conventionally trained to distinguish between the singing and the speaking tone of voice. Although the Indians have no fixed pitch, yet, given a starting note, graduated intervals are observed; not that any Indian can sing a scale, but he repeats his songs without any material variation. Men with good voices and memories are the music teachers, who take pride in their accuracy of singing, and frequently have at their command several hundred tribal songs, as the number of native songs in a tribe is always very large.

The baritone and mezzo soprano are more common than the higher or lower class of voices. The habit of singing in the open air to the accompaniment of percussion instruments tends to strain the voice to the detriment of its sweetness of tone and mobility of expression. There is little attempt on the part of the Indian singer to render *piano* or *forte* passages, or to swell and diminish a tone, although this is sometimes noticeable in love songs. When more than one person take part in a song the voices are always in unison; the different qualities of the male and female voice bring out harmonic effects which are enhanced by the practice of the women using the falsetto; the chord usually presents to the ear two or three octaves struck simultaneously, and one becomes aware of over tones.

The Indian enjoys the effect produced by vibrations of the voice, upon a prolonged note, he will give a throbbing tremolo not unlike the sound obtained by vibrating the string of a 'cello while passing over it the bow in an undulating movement. In the love song the singer sometimes waves his hand slowly to and from his mouth to break the flow of the breath and produce pulsations; the tremolo of the voice does not break the tone to his ear, as do the vibrations produced by striking the piano strings. I have mentioned the difficulty which besets the Indian the first time he hears his tribal songs

played upon the piano; his trouble with the instrument has generally been removed by my singing a few bars with the piano; thus led by the voice upon the melody, he has easily followed it to the end. One day a Ponca who had been struggling with a piano rendering of a well-known song said:

"The Omahas and Poncas speak the same language, yet there is something I cannot explain which makes a difference, so that we Poncas can always tell even in the dark when it is an Omaha speaking. It is the same way with this piano and the songs, their music is familiar, yet when you play them it is like the Omaha speaking; when they are sung it is like the Ponca talking."

Words clearly enunciated in singing break the melody to the Indian ear and mar the music. They say of us that we "talk a great deal as we sing." Comparatively few Indian songs are supplied with words, and when they are so supplied, the words are frequently taken apart or modified so as to make them more melodious; moreover, the selection of the words and their arrangement do not always correspond to that which obtains in ordinary speech. A majority of the songs, however, are furnished almost wholly with syllables which are not parts or even fragments of words but sounds that lend themselves easily to singing and are without definite meaning; yet when a composer has once set syllables to his song, they are never changed or transposed but preserved with as much accuracy as we would observe in maintaining the integrity of a poem. These syllables are vowel sounds both open and nasal, the initial letter being generally *h*, *th*, or *y*. While a desire for euphony directs the conscious choice of the initial letter, yet a study of the use of these letters seems to indicate that the feeling to be expressed controls in a measure the selection of the syllables. The flowing *hae ha he hi ho hu* or *athae athee* lend themselves to the gentler emotions; these sounds are common in the love-songs, the funeral song, and when the singer breathes his desire for the strengthening of his own life from sources beyond his sight, or seeks to express his aspiration toward the ideal; *yah yae yee yi* permit sharp explosive tones, and these syllables are generally employed when warlike emotions are excited.

The use of these syllables and the management of the words of the songs reveal a striving toward poetic expression in measured language. In order to meet the demands of the rhythm of the music, the words of a song are frequently taken apart and melodi-

ous syllables interposed, giving to the newly formed word a measure it did not possess in ordinary speech; accents too are changed to meet the exigencies of rhythm, and elliptical phrases are used; moreover there is often an answering sound at the end of repeated phrases made by adding a syllable; this suggests that the expression of emotion calls for rhyme. We seem here to come upon the beginnings of versification, to have found the little springs of feeling and expression that lie at the source of the mighty stream of poetry.

The following example will illustrate the foregoing:

NA-G'THE WA-AN, Captive Song No. 1.

Ahyae-zhum-mae *tho*;<sup>2</sup>  
 Ahyae-zhum-mae *tho*;  
 Ahyae-zhum-mae *tho*;  
 Hin! We-sa-thun nu-kae-dae;  
 Ahyae-zhum-mae *tho*;  
 Ahyae-zhum-mae *tho*.

This song is sung by the leader of a war party when disaster or death seems inevitable, and victory is to be plucked from defeat only by the most daring and heroic efforts. Under such circumstances, or when death alone can be the issue of a combat, these strains are sung to nerve the warrior to do his utmost. The song awakens in the memory of the soldier the joy at his birth, when his sister came to his mother's retired tent and seeing the new-born infant, with a cry of delight and endearment exclaimed; "My Brother! A man lies there:" A man, who will ever guard from danger and hunger and death. The thought of that home joy and trust stimulates the warrior beset by dangers to defy death and fulfil the prediction at his birth.

The phrase Ahyae-zhum-mae *tho* is elliptical, made so to accord with the rhythm of the music. The spoken words would be Ahyae-zhum-me ha. In the song the phrase is oratorical, me is made mae; ha, denoting the close of the sentence, is changed for euphony to the musical syllable *tho*; the phrase as sung conveys something more than the literal meaning of the words "they may have said;" "Have they not said," is the true signification; and the ideal of a

<sup>2</sup> Throughout this monograph all italicized syllables, are not parts of words but musical syllables without definite meaning, as described in the text.

man's career is set as a gem in the words "Hin! we-sa-thun nu-kae-dae," My Brother! He is a man! *Hin*, is a feminine exclamation of pleasure. *We-sa-thun* or *we-tha-thun*, a term of endearment used by an elder sister to her younger brother equivalent to, my dear brother. *Nu-kae dae*, *nu*, *man*, *kae-dae*, the suffix indicating the position of the infant, lying down. Through these lines twines the poetry of thought and expression, simple as a wild flower and as delicate; the music assists the tender verse and bears the weight of the thought. "*Ahyae-zhum-mae tho*" in the three musical phrases with the hold on *tho* in the third bar of each phrase, sounds the call of the man's birth prophecy, the long-echoing notes carry the thoughts over the plains and the forests that have known his footsteps, where dwell the omniscient birds that watch over the brave man, taking note of his deeds.<sup>1</sup> The musical treatment of these same words when they follow the fourth phrase makes them simply narrative, but in the last three bars the words become again significant, taking on a deeper meaning, one that partakes of an oracular character, as, "Have they not said, A man!" The climax of both poem and song is in this last phrase and it cannot fail to be felt by anyone following the words and music.

The *Wa-oo wa-an* (woman songs) resemble our ballads. They are narrative and tell of happenings in the life of the composer, and, as their name implies, are experiences of young men and women. They are sung by young men when in each others' company and are seldom overheard by women, almost never by women of high character; men in mature life, unless of the old beaux class, forego these songs, as the *Wa-oo wa-an* belong to that season in a man's career when "wild oats" are said to be sown. Many of them are quite pleasing both as to music and versification, a few are vulgar, and some are humorous.

For our understanding of these songs, a knowledge of Indian customs and modes of living is necessary, for these are all implied in the situations which give point to the ballads. To the tent or lodge come few young men except the kindred of the family, and as among the Omahas marriage in the gens of the father and subgens of the mother is forbidden, there is little chance for a girl to meet in her parents' tent a lover and be openly wooed by him. Court-

<sup>1</sup> These birds are represented in the pack used in testing a warrior's record according to the rites of the Tent of War.

ing is always in secret, the lovers usually meeting at the spring whither the girls go in the early morning and at evening for the family supply of water. The lover, however, is apt to haunt the abode of his sweetheart to watch her movements from some hidden vantage point, and at the dawn his love-song may be heard echoing over the hills. Sometimes he sings in the evening to let the maiden know of his presence. Girls find ways of learning who are the young men seeking them, and they also in their turn watch these lovers secretly and either flirt a little or entertain a serious regard for the young wooer. All this little drama takes place covertly, no elder is made a confidant; girls, however, sometimes compare notes with each other. Generally an honorable courtship ends in a more or less speedy elopement and marriage, but there are men and women who prefer dalliance, and it is this class that furnish the heroes and heroines of the *Wa-oo wa-an*.

In the following example, No. 2, as is commonly the case, the song is without any setting. There is no description of the heroine or of her surroundings, her lament only is given, a lament addressed to the lover who, having won her, holds so full possession of her thoughts that she has unconsciously betrayed her relation to him. The picture of the song is one common in Indian life. The twilight is deepening, the evening meal is over, the father and mother, the grandparents, the uncle, the brothers and sisters are all gathered about the cheerful fire, whose smoke curls lazily up through the opening of the tent and the children and puppies are sleepy in the quiet restfulness of the hour. The elder daughter sits demurely at the back of the tent, her fingers idling over a bit of porcupine quill embroidery she can no longer see to work upon, her thoughts are busy with the youth who has wooed her more ardently than prudence would sanction; upon this peaceful scene falls the clear voice of a singer as he passes on to the trysting place. The girl hears the well-known tones and the blood mounts to her cheek and her heart beats fast, the old men about the fire carelessly ask; "Who is that singing?" the girl in the stress of her emotion unconsciously lets slip from her lips the name of her lover. At the word all eyes turn upon her and she realizes what she has done and her confusion gives place to anger at her lack of self-control, so when she meets her lover she reproachfully tells him of her betrayal of their secret. The song is composed by the vain youth who in it hears his conquest to his companions.

Da-dun na e-bá-hun beah-ke-thae, *thae*  
 Da-dun na e-ba-hun beah-ke-thae, *thae*  
 Han-ah-de oo-tha-g'tha-ah thun e-zha-zhae we-b'tha-dae thae; *thae*  
 Da-dun na e-ba-hun beah-ke-thae; *tha hi*  
 Ae-bae-in-tae *thae!* ah-be-dan ae-hae me-kae thae; *thae*  
 Wa-gun-tha-ma ae-hae me-kae thae; *thae*  
 E-zha-zhae we-b'tha-dae thae; *tha hi.*

Da-dun, an exclamation for which there is no exact English equivalent, the word denotes trouble in the sense of a fear of consequences, if one knew of a friend who was placing himself in an equivocal relation Da-dun might naturally be used to express the dread of his future shame. Na, an abbreviation of ae-na, an exclamation of surprise. In the two exclamations da-dun na, the girl gives voice to her apprehension and her surprise that she should have allowed herself to do as she did, there is also an implied self-reproach, and a reflection upon her lover. E-ba-hun, known; be-ah-ke-thae, I have made myself. The italicized words at the end of the lines are musical syllables. Han-ah-de, last night; oo-thá-g'tha-ah, you sang, literally, shouted; thun, is a portion of the word tae-thun-de, when; e-zha-zhae, name; we-b'tha-dae, I spoke your, or I called your; thae, the feminine termination of a sentence. Ae-bae-in-tae, who is it; ah-be-dan, when they said; ae-hae me-kae, I said sitting; thae, the feminine termination of the sentence. Wa-gun-tha-ma, the lover's name, the final syllable ma being a suffix indicating that Wa-gun-tha was moving, passing along; ae-hae me-kae, I said sitting; thae, feminine termination of the sentence. E-zha-zhae, name; we-b'tha-dae, I spoke your; thae, feminine termination of the sentence.

In ordinary speech the feminine termination of a sentence is hae, corresponding to the masculine ha; in oratory the men use tha, instead of ha, and women thae, rather than hae. In the poem, thae, the formal word, is used, and tends to give dramatic feeling to the lines. The syllables *thae tha* are added for rhythm and *hi* is used in place of the usual *tho-e* which marks the close of the first part; *hi* is also used at the close of the last line instead of *tho*, which generally indicates that the song is finished.

In the following translation the exclamation and syllables are retained, as no adequate rendering of them is possible.

Da-dun'na ! I have made myself known ; *thae* !  
 Da-dun'na ! I have made myself known ; *thae* !  
 Last night when you sang, I uttered your name, *thae* !  
 Da-dunna ! I have made myself known : *tha* ! *hi* .  
 "Who is it that sings?" *thae* ! they said, and I sitting there, *thae* !  
 "Wa-gun-tha is passing" I said ; *thae* !  
 It was your name I uttered ! *tha hi* .

The structure of the song reveals a groping after metrical form, and the choice of the words as well as their arrangement, which is not colloquial, indicates a desire to express the story effectively and to lift it above the commonplace. The use of the syllable *thae* as a musical refrain at the end of each line is noteworthy. The introduction of *thae* in the fifth line after *Ae-bae-in-tae*, "Who is it that sings?" has the effect of a sigh, adding dramatic expression and a touch of pathos to the narrative. The opening lines presenting at once the theme of the song, resemble in a striking manner the chorus of a Scotch ballad that always sets forth the central thought or feeling, around which all the circumstances of the story cluster. In the Indian song, however, there is no elaboration in literary form, and the music is equally simple ; the thought, the scene, the melody, come without warning or prelude, breathe out their burden and are gone almost before a listener of our own race realizes their presence.

Examples of nascent poetry could be multiplied, were further illustration necessary, to show that the Omahas had begun to use simple metrical forms. Their oratory and many of their ordinary figures of speech afford abundant proof of their poetic feeling ; in their songs we see indications that the demand of the rhythm of emotion for an answering expression in measured language was more or less consciously recognized, but we fail to find evidence of the sustained intellectual effort essential to the development of poetic art.

The following collection shows how pervasive were the Omaha songs not only in the social and political forms of the tribe but in permeating the avocations of the people, and the beliefs and aspirations of the individual Indian.

The songs fall into three groups :

- I. CLASS SONGS.
- II. SOCIAL SONGS.
- III. INDIVIDUAL SONGS.

The first group embraces the songs of the Sacred Pole, and Buffalo Hide; the Hae-de-wa-che or annual tribal dance; those pertaining to the rites of the Tent of War; and the ritual of the filling of the Tribal Pipes. These songs are either religious or ritualistic and are sung only by the initiated, or by the members of certain sub-gentes having charge of sacred or of tribal ceremonies.

The second group includes songs belonging to the Poo-g'thun, Hae-thu-ska, To-ka-lo, Ma-wa-da-ne, and other secular or secret societies; also all dance and game songs; the songs of the Wa-wan or ceremony of the Pipes of Fellowship; and the Funeral song. These songs are always sung by companies of persons; the last two are somewhat religious in character, but are not sacerdotal.

To the third group belong the In-g'thunwa-an (Thunder songs), and those which relate to Mystery, to Dreams, and to the Sweat Lodge; Na-g'the wa-an (Captive or Death songs); Mekasee (Wolf or Brave songs); Wae-ton wa-an (Woman's songs of Sorrow); Love lays; Songs of Thanks, and the Prayer taught every Omaha child by its parents and used throughout life by the whole tribe. These songs pertain to individual hopes, desires, or experiences and they are generally sung as solos.

## I. CLASS SONGS.

### SONGS OF THE SACRED POLE AND THE BUFFALO HIDE.

The Omaha tribe lived in the buffalo country, and their hunting of this game was governed by well defined rules and regulations which were obligatory upon every member of the tribe, were rigorously enforced, and any disobedience was severely punished by officers appointed to execute the laws. Early in July the entire tribe moved out of their village under a leader who had been ceremoniously placed in command. Upon this man rested the sole responsibility of directing the movements of the tribe, of selecting their camping places, of searching for the game, and of regulating the manner of hunting and securing food. He was held accountable for everything that happened, for the attacks of enemies without, and for quarrels within, even down to the fighting of the dogs. If disasters occurred the leader was deposed, for it was considered that his prayers were ineffectual, and he was not in favor with the Unseen Powers. The tribe, when moving, kept well together and often stretched out a mile or two in length, and was guarded by picked men detailed from the bravest of the warriors; this soldier police force not only looked out for lurking enemies, but

prevented any man slipping from the ranks for a private hunt. All the rules respecting the movements of the tribe on the annual hunt were based upon the principle that the liberty of the individual must be subordinated to the welfare of the community, and therefore no one for his personal pleasure or gain was permitted to infringe any of the time-honored regulations. The Leader traveled apart at one side, in prayerful contemplation of the duties which devolved upon him. His office was one of the most coveted within the tribal gift and was also one of the most onerous.

After the tribe had secured an ample store of meat, sufficient to meet the requirements of the winter season, the festival of Thanksgiving took place; on this occasion the Sacred Pole and the Buffalo Hide were taken from their tents and became the central objects in the ceremony. The *Wa-hrae'-hae-tan*, a sub-gens of the *Hunga* gens, had charge of the Pole and its tent and the *Wa-sha-ba-tan* another subgens cared for the Hide and its tent. To the *Hunga* was entrusted the preservation of the ritual and songs of the Pole, and no one in the tribe except a male member of this gens had the right to sing these *hubae wa-an* or sacred songs.<sup>1</sup>

Song No. 3 was sung when the ceremony of anointing the Pole was about to take place, and was a call to the people to gather together to witness the rite. Some of the words are evidently modified so as to be more musical, as in the first line where *Ae-hae* when repeated is changed to *thae-hae*; "*Ae-hae thae-hae*" being more euphonious and flowing than *ae-hae ae-hae*.

*Ae-hae thae-hae tha*  
*Ae-gun shu-ka-tha-ha nuz-zhin-ga*  
*Ae-hae thae-hae tha*  
*Mun-da-ha ae-ah ba-dan ae-ah*  
*Ae-hae thae-hae tha.*

*Ae-hae*, I bid or command; *Ae-gun*, therefore; *shu-ka-tha-ha*, in a group; *nuz-zhin-ga*, stand ye; *Mun-da-ha* is an obsolete word, as is *ae-ah*, the meaning however seems to be, gather, come nearer; *ba-dan*, and; the word *ae-gun* is difficult to translate, it implies that the *Hunga* having been formally requested by the chiefs to perform this ceremony *ae-gun* (therefore) the people on their part are to gather and stand near the sacred tent and witness it.

<sup>1</sup> A full account of the Pole or *Wa-hrae'-hae* and the ceremonies connected with it, and all other rites pertaining to the tribe will be given in a monograph entitled "The Omahas."

I bid I bid *tha*  
 Therefore, shall ye all stand in a group  
 I bid I bid *tha*  
 Gather ye nearer, come hither, come!  
 I bid I bid *tha*.

The following song, No. 4, was sung during the painting of the Sacred Pole.

Zhe-da ke-thae zhe-da ke-thae *hae hae*  
 Kum-peah ke-thae kum-peah ke-thae *hae hae*

Zhe-da, red; ke-thae, I make; kum-peah, comely, pleasant to look upon.

I make the Pole red and comely to look upon.

There are a number of ritual songs belonging to this ceremony which tell of the creation and growth of the corn; the music of these, like the foregoing example, is of the chant order.

On the third day of the Thanksgiving festival the Hae-de-wa-che or tribal dance took place conducted by the In-kae-sabbae gens; the singing of the songs was the duty of the Wa-the-ge-zhae subgens. The dance was highly dramatic especially that part wherein the past experiences of the warriors were depicted. The scene was full of action and color, the whole tribe took part in it; every one was in gala dress, there was hardly an Omaha too old or too young not to have upon him some token of festivity. Fragments of ancient tribal rites are discernible in this dance, as well as bits of tribal history; the music however presents little of interest it being simple in rhythm, and fitted to the movements of the dancing men and women as they pass in a vast circle around a pole,<sup>1</sup> the male singers and drummers sitting at its base.

The Call to the Hae-de-wa-che No. 5 is peculiar and noteworthy. Its melodious cadences suggest the echo of some well nigh forgotten song which belonged possibly to an obsolete rite that has long since been lost or merged in this dance of the tribe.

Zha-wa e-ba e-ba *ha*  
 Ae-hae

are the words. Zha-wa is an abridgment of oo-zha-wa, to rejoice; eba, come; ae-hae, I command.

<sup>1</sup> The pole used in the Hae-de-wa-che is not the Sacred Pole, but one cut for the occasion with peculiar ceremonies.

Come! Come and rejoice!  
I bid you!

The words in the dance song, No. 6, are, Ae-hae wa-na-shae, I command, soldiers. The bidding was from the In-kae-sabbae gens to the soldiers of the tribe to take part in the dance.

## SONGS OF THE TENT OF WAR.

The Wae-jin-ste gens had charge of the Tent of War wherein were preserved certain articles used in those rites which were supposed to test the truthfulness of a warrior's recital of his deeds of valor. One of these articles was a skin case or pack fashioned in the symbolic form of a bird and containing the skins of a number of birds supposed to possess warlike instincts. These birds in their flight over the earth watched and noted all valorous deeds, so when a man boasted or exaggerated as he told his tale in the presence of this pack, his untruthfulness was brought to light by these birds who caused the reed which he was required to drop upon the pack to roll off to the ground. The rites of the Tent of War are allied to those ceremonies connected with the hearing of the first thunder peal in the spring-time. There are indications of a kinship of ideas and emotions between the songs of the War-Tent ceremony and the Ing'than wa-an (thunder songs):<sup>1</sup> the latter, being the expression of an individual appeal to the unseen powers, are more varied and tuneful; the former, belonging to a ceremonial are, of necessity restricted and formal, resembling a chant rather than a melody. These differences, however, do not conceal the likeness between the two classes of songs, and there is reason to believe that the resemblance has an historical basis, and that the chants of the Tent of War were once Thunder songs of individuals which became in the lapse of years modified to suit the ritual as sung during the truth-testing rites of the Tent of War.

The following No. 7 is an example of the songs pertaining to these rites. The words refer to the mythical form and weapon of Thunder.

The-te-gan num-pae-wa-thae! *ga*.

The-te-gan num-pae-wa-thae! *ga*

The-te-gan num-pae-wa-thae! *ga*

The-te-gan wae-tin kae g'the-hun ke num-pae-wa-thae! *ga*

The-te-gan num-pae-wa-thae! *ga*.

<sup>1</sup> These songs are Nos. 75, 76, 77.

The-te-gan, your grandfather; num-pae-wa-thae, fearful to behold; wae-tin, club; kae, long; g'the-hun, lifts his; ke, when.

Your Grandfather fearful to behold is he! *ga*

Your Grandfather fearful to behold is he! *ga*

Your Grandfather fearful to behold is he! *ga*

When your Grandfather lifts his long club he is fearful to behold! *ga*

Your Grandfather fearful to behold is he! *ga*

It is only in rituals, or the songs of a religious ceremony that there is ever any picturing of the gods, any attempt to appeal to the imagination and stir the emotions of awe or fear. In this song not only is Thunder addressed, but his powerful ancestors are called to mind. Myths tell of these wonderful beings who sometimes descended to avenge wrong doing and this song recalls a time when Thunder warred against man.

The music of the ritual of filling the Tribal Pipes is lost. The keeping of this ritual was the hereditary charge of certain members of a subgens of the In-shtae-sunda gens, and the last man who knew it died some years ago. It was a chant and was sung without accentuation by the drum.

All the songs of group I are Hubae wa-an, sacred songs and were the property of certain subgentes and initiated persons. Although many of these songs, as those of the Hae-de wa-che, and the Sacred Pole were often learned stealthily by ear, no persuasion could induce a man not of the In-kae-sabbae or Hunga gens to sing them in the presence of a member of either of these gentes; it would be assuming a right or tribal privilege, and as unbecoming an Omaha, as for an obscure person among us to arrogate to himself the functions of an official. It is difficult to obtain a hearing of these songs apart from their appropriate ceremonies; those here given have been obtained through personal friendship of the singers.

## II. SOCIAL SONGS.

Societies afforded the only opportunities within the tribe for the indulgence of the social instinct, membership not being confined to any one gens; persons who were not kindred could thus meet upon terms of equality. The various gatherings were occasions for the display of talent and the enjoyment of applause or the practice of rites supernatural in their import. Some of the societies bore a resemblance to our clubs, others were historical, religious or secret.

These associations embraced within their membership almost every adult man and many women in the tribe.

## POO-G'THUN SONGS.

The Poo-g'thun society is said to be one of the oldest. Chiefs only were eligible and a candidate once admitted remained a member until death. The Leader or principal officer was that chief who could count the greatest number of valiant deeds, therefore unless a man kept up his war record he could hardly hope to retain this position. The office of Keeper of the songs was held for life and it was the duty of the incumbent to train his successor. The songs were the archives of the society; little more than the name of a noted chief might be mentioned in the song but the story of the hero's deeds was stored in the Keeper's memory and transmitted with the song, thus the traditions of the Poo-g'thun preserved a partial history of the tribe. Through a series of coincidences a superstition grew up that whenever the Keeper sang one of the old songs death would visit his family; members therefore became loath to take the responsibility of asking for them, and when the request was made it was accompanied by a large gift, offered to atone for any ill fortune which might come upon the Keeper. It is said that the last time the Keeper sang an old song, while he was singing, a Sioux warrior crept stealthily into the camp, made his way to the singer's tent and there shot dead the Keeper's daughter. The society has been extinct for about half a century and the stories connected with the Poo-g'thun Songs are lost; no one knows by whom they were composed or the events they celebrate. The songs are of two kinds: those sung while the men sat resting, and those which served as an accompaniment to dancing.<sup>1</sup>

In Song No. 8, musical syllables are used in all the phrases except in that at the commencement of the second part. En-da-koo-tha, an old word for friend; wa-ha-tun-ga, shield; ae-ah-mae, they say. Wa-ha-tunga was probably the hero's name, and the song may record this man's services as a friend to the people, or as a shield. The song is lively, easily starts the heels, and once heard is not apt to be forgotten; the music has by these qualities outlived its burden.

<sup>1</sup> A full account of the Societies of the Omahas will be given in the Omaha monograph.

The words of No. 9 are also few and the hero whose war cry is recorded is now forgotten.

Shu-pe-da hu-ah-ta na-zhin; *thae*,  
Shu-pe-da hu-ah-ta na-zhin; *thae*,

*Ah ae thae tha!*

*Ae thae he thae!*

Ae-hae hu-ah-ta na-zhin; *thae*,

*Ae thae tha!*

*Ae thae he thae!*

Shu-pe-da, when I come; hu-ah-ta, I shout, I cry; na-zhin, stand. These scanty words convey to the Omaha the picture of the warrior who, when he reaches his place in the battle line, shouts forth his cry that sends terror to the enemy.

When I come to my place I shout; *thae*,

When I come to my place I shout; *thae*,

*Ah ae thae tha!*

*Ae thae he thae!*

I command as I stand and shout; *thae*,

*Ae thae tha!*

*Ae thae he thae!*

The following, No. 10, is full of spirit and defiance, a real war-song.

Shu-pe-da wea-wa-ta tha-wa-thae

Shu-pe-da wea-wa-ta tha-wa-thae

Pa-tha-ga-ta!

Tha wa thae *ah hae thae he*

*Thae ah he thae!*

Shu-pe-da, when I come; wea-wa-ta, where; tha-wa-thae, do I send them; Pa-tha-ga-ta, to the hill or mounds.<sup>1</sup>

Where do I send them when I come?

Where do I send them when I come?

To their graves!

I send them *ah hae thae he*

*Thae ah he thae!*

A song so full of bravery could not die in the memory of a people as valiant as the Omahas.

The war-cry at the close of these songs is not vociferous, but seems to be addressed to that particular guardian of the warrior which

<sup>1</sup>The Omahas erected mounds over their dead.

had appeared to him in his fastings and whose token was always worn on his person in the hour of danger. Such cries possessed a subjective character, they roused within the singer the memory of his vigils when the promise of supernatural help in time of need was given, they nerved him to greater power, while they reminded his enemy that he had to contend with an unseen ally in the battle; they were altogether different from the yell or whoop so generally present in Indian warfare, and were used for a very different purpose.

The Poo-g'thun wa-an constitute the wildest music of the Omahas and, unlike other war-songs of the tribe, they are marked by a rhythm, simple and forceful, and are quite in contrast with many of the Hae-thu-ska songs wherein the rhythms are contesting and complicated.

#### HAE-THU-SKA SONGS.

The origin of the Hae-thu-ska society is not known, there is a tradition that it sprang from the Poo-g'thun and there are reasons which give weight to this view. A valiant record alone entitled a man to admission and promotion in the Hae-thu-ska; a chief secured no precedence, for the society was democratic as to the standing of its members. Like the Poo-g'thun, the Hae-thu-ska preserved the history of its members in its songs; when a brave deed was performed, the society decided whether it should be celebrated and without this dictate no man would dare permit a song to be composed in his honor. When a favorable decision was given, the task of composing the song devolved upon some man with musical talent. It has happened that the name of a man long dead has given place in a popular song to that of a modern warrior; this could only be done by the consent of the society, which was seldom given as the Omahas were averse to letting the memory of a brave man die. There are a few songs that carry two names, the old being still remembered, although a new name is gradually taking its place. This overlapping offers a clew as to the age of the song, since a man's name would not be dropped during the life time of any near kindred; it seems safe to date such songs fully fifty years prior to the substitution of the new name. Although the Haethuska had no office of "Keeper of the songs," the songs were transmitted from one generation to another with care as was also the story of the deeds the songs commemorated. The singing was by selected mem-

bers assisted by a few women, who sat around the drum; some of the songs were sung by the whole assembly, particularly those used in the opening and closing ceremonies.

The officers of the Hae-thu-ska comprised a Leader, a Herald and two Servers who held their places for life, or until they resigned. The meetings of the Society generally took place once a month, but there were no stated times. The Herald, on the evening of a meeting, four times sounded the call "Hae-thu-ska!" prolonging the last syllable which echoed among the hills and woods, producing an effect not unlike soft modulating chords. The first act after the members were gathered together was the preparation of the charcoal for blackening the face in honor of Thunder. Song No. 11 was sung as the box elder wood charred upon the fire.

Nun-g'thæ thæ-tæ  
He-tha-ke-un-tæ  
Thun-ah-he-dæ.

Nun-g'thæ, charcoal; thæ-tæ, this standing before me. He-tha-ke-un-tæ, to paint or decorate himself with; thun-ah-he-dæ from un-tha-he-dæ, I wearily wait or wait until I am weary. The song implies that the warrior is weary waiting for the time when he shall go forth to fight under the shadow or protection of Thunder, the god of War. The music expresses the eagerness of the warrior and suggests the tremulous movement of the leaves just before a thunder storm.

After the painting of the face the pipe was filled and then presented to the zenith and the four points of the compass as the assembly joined in the following prayer No. 12:

Wa-kan-da tha-ne ga thæ kae.  
Wa-kan-da tha-ne ga thæ kae.  
Wa-kan-da tha-ne ga thæ kae  
Ae-ha tha-ne hin-ga  
*Wæ tho hæ tho*

Wa-kan-da, God; tha-ne from ne-ne, tobacco; ga, here; thæ, this; kae, long; ae-ha, now; hin-ga, from in-ga, to draw with the lips. Wa-kan-da, we offer tobacco in this pipe, will you accept our offering and smoke it? is the meaning of the words. This prayer concluded the opening ceremonies.

The evening was spent in social converse, interspersed with

songs sung as the members sat at rest; dance songs were struck up occasionally, each dancer acting out his personal experiences, or the story of the song that was being sung. When a name occurred in a song the drum ceased and the voices alone carried the music. Food was always prepared in the presence of the assembly; when it was ready to be served No. 13 was sung, while the servers performed a dance peculiar to this part of the evening's ceremony.

*Ou-han thae-tae ne-dae tho.*

*En-da-koo-tha ne-dae tho.*

*Ou-han*, cooked food, or the one who cooks the food for a company; *thae-tae*, this; *ne-dae*, it is cooked. *En-da-koo-tha*, the same old word for friend as that used in the *Porg'thun* song No. 8; *tho*, a substitute for the oratorical *tha*, to mark the close of the sentence. The words proclaim, Friend, the food is cooked.

After supper, dance and resting songs were sung, dramatic dances accompanying the former. Well on in the night, the ceremonies were brought to a close by the entire company singing the song of dismissal No. 14. With the beginning of the song the members arose, and, at the second part they moved slowly around the fire singing as they walked; the thud of the feet answered to the drum as the warriors passed out into the night, and the final note was struck as the last man emerged from the lodge. The meetings of the *Hae-thu-ska* opened and closed with chorals of a religious character; in these ceremonial songs, as well as in other music pertaining to War, we see how closely allied were War and religious ceremonies among the Omahas. The music of No. 14 is worthy of note; so is the harmony insisted upon by the Indians as necessary to the expression of the feeling of the song when it is rendered upon the piano. The words, though simple, show why the Omahas demanded fuller chords for the march of the warriors around the lodge than for the call to rise and stand, preparatory to moving out under the stars.

*Hin-da-koo-tha na-zhin thae.*

*Hin-da-koo-tha na-zhin thae.*

*Hin-da-koo-tha na-zhin thae.*

*Ae-ha na-zhin he-tha-mae tho hae thae.*

*Hin-da-koo-tha ma-thin thae. etc.*

*Hin-da-koo-tha* is the same old word used in the ceremonial song No. 13, the letter *h* is prefixed to give musical effect and an added

meaning to the word *En-da-koo-tha*; the members of the *Hae-thu-ska* were friends bound together by experiences and deeds that had proved each one's valor and dependence upon the unseen powers, those forces that help and protect man in the hour of danger, the word recognizes this tie: *na-zhin*, stand; *ae-ha*, now; *he-tha-mae*, they say, they will. In the second part the only change is the substitution of *ma-thin*, to walk, for the word *na-zhin*, to stand.

## Song No. 15.

*Zhin-thae sha-e-be-thae*  
*Zhin-thae sha-e-be-thae*  
*Nun-dae wae-ga-thun-ga ta-ba-dan*  
*Zhin-thae sha-e-be-thae tho hae tho-e*  
*Ta-hae-zhin-ga Hae-thu-ska ga-hae-dan.*  
*Nun-dae wae-ga-thun-ga ta-ba-dan.*  
*Zhin-thae sha-e-be-thae tho hae tho.*

*Zhin-thae*, elder brother; *Sha-e-be-thae*, and *Sha-e-ba-dan* are modifications of *Sha-e-eha*, they are coming; *Nun-dae*, heart; *wae-ga-thun-ga*, to test our; *ta-ba-dan*, that they may; *ga-hae-dan*, when he made. The song may be translated:

When *Ta-hae-zhin-ga* was the Leader of the *Hae-thu-ska* he made this saying:—Brother, they are coming to test our hearts or courage.

The song is very old. The most aged men to be found in the tribe ten years ago, had heard it when they were boys sung by old warriors. The name in the text was being supplanted three generations ago by that of *Ne-koo-the-b'than*, and still later, *Han-dan-ma-thin*, who fought valiantly against the Pawnees over fifty years since, was honored by having his name occasionally introduced in the song.

## Song No. 16.

*Hae-thu-ska thin-ga-bae*  
*Hae-thu-ska thin-ga-bae*  
*Hae-thu-ska thin-ga-bae*  
*Gha-gae ah-thin-hae tho hae tho-e*  
*Te-thu the-shan thin-ga-bae*  
*Hae-thu-ska thin-ga-bae*  
*Gha-gae ah-thin-hae tho hae tho.*

*Hae-thu-ska*, the members of the *Hae-thu-ska* Society; *thin-ga-bae*, they are naught, or, they are dead; *Gha-gae*, I weep; *ah-thin-hae*, I walk; *Te-thu*, the village; *the-shan*, around.

This old song was composed at a time when so many of the Omaha warriors had been slain that the Hae-thu-ska Society adjourned its meetings until the period of mourning was over; when the members came together again, this song was sung in memory of the days when men went about the village weeping for the brave comrades who had fallen in battle and were seen no more. I have heard old men sing this song in a low tone as they sat by the fire, tears in their faded eyes, their thoughts upon the friends who had gone, and the days that could never return. The double drum beats are not here represented because to our ear they would detract from the feeling expressed in the music, and prevent an understanding of the pathos of the song. The thirty-second notes as rendered by the Indian suggest the catching of the breath in sobs.

Song No. 17.

Tun-gae-ah da-dun nan-tha-pae he-we-tha ga  
 Tun-gae-ah da-dun nan-tha-pae he-we-tha ga  
 Tun-gae-ah um-ba ya-dun he-we-tha ga  
 Tun-gae-ah da-dun nan-tha-pae he-we-tha ga  
 Tun-gae-ah um-ba ya-dan he-we-tha ga.

Tun-gae, my sister; ah, calls the attention of the one addressed; da-dun, what; nan-tha-pae, fear you; he-we-tha ga, tell me; um-ba, day; ya-dan, coming.

My sister! tell me what it is you fear as the day dawns?

The song is old. It was sung slowly while the members sat at rest in the meetings of the Hae-thu-ska, and it was also one of the songs sung as the men went out to fight. "Sister" personates the women of the tribe. "What can they fear when the warriors are gathered for their protection." The song is knightly in its sentiment.

Song No. 18.

Um-ba thae-na un-ge-tun-ba ga  
 Um-ba thae-na un-ge-tun-ba-gae Tun-gae  
 Um-ba thae-na un-ge-tun-ba-gae *tho hae*  
 Hae-thu-ska na tae-he-ae-dae  
 Pa-hae-tae ah-ke-he-b'tha  
 Um-ba thae-na un-ge-tun-ba gae *tho hae tho*.

Um-ba, day; thae-na, this only; un-ge-tun-ba ga, look at me who belong to you, tun is from dun-bae, to see, ge gives the possessive, ga the imperative; tun-gae, sister; hae-thu-ska, the so-

ciety membership; na, only; tae-he-ae-dae, a difficult task or duty which one is under obligation to perform; pa-hae-tae, I make myself, that is I become a part of the Hae-thu-ska society, an elliptical and poetic form. Ah-ke-he-b'tha, I feel unqualified, that is, the duty is difficult and although I shall attempt it I feel my disqualifications. "Sister look upon me who belong to you for the last time to-day, the tasks of a member of the Hae-thu-ska are difficult. I feel my shortcomings, and go forth for the last time to-day."

The song was sung when the members were resting, or when the Hae-thu-ska, circling the camp, were going forth to battle. Sister personifies the women of the tribe.

An occasion is remembered when, over seventy-five years ago, this song was sung in a fight with the Cheyenne and Arrapahos, the Omaha camp was threatened, and many women saw their warriors for the last time as they moved off to do battle for the preservation of their homes.

Song No. 19.

Sha-e-ba-dan wa-dan-ba ga  
 Sha-e-ba-dan wa-dan-ba ga  
 Sha-e-ba-dan wa-dan-ba ga  
 Hae-thu-ska wa-shu-shae *tho hae thoe*  
 Mun-chu-tun-ga wa-dan-ba ga  
 Sha-e-ba-dan wa-dan-ba ga  
 Sha-e-ba-dan wa-dan-ba ga  
 Hae-thu-ska wa-shu-shae *tho hae tho.*

Sha-e-ba-dan, they are coming; wa-dan-ba ga, see them, the syllable ga indicates a command; Wa-shu-shae, warriors or braves; Mun-chu-tun-ga, the name of the man celebrated in the song.

See them! they are coming,  
 Warriors of the Hae-thuska.  
 Mun-chu-tun-ga! behold them  
 See them! they are coming,  
 Warriors of the Hae-thu-ska.

The mention of Mun-chu-tun-ga by name, when all the warriors of the Hae-thu-ska were addressed collectively, commemorated the bravery of this one man in the face of an advancing enemy.

## Song No. 20.

*Ho eya ae ho wae Ho e ya ae ho wae, etc.*  
*Zhin-ga-wa-shu-shae we-gee-the-thae dan wa-nun-hae*  
*Man-b'thin-ah tho shu-b'thae-ah thin-ha.*

The first lines are syllables having no definite meaning except as the music gives them expression. *Zhin-ga-wa-shu-shae*, the name of the hero of the song who fell in battle; *we-gee-the-thae dan*, when I remember you; *wa-nun-hae*, spirit; *Man-b'thin-ah*, I walk; *shu-b'thae*, I am coming; *ah-thin-hae*, I walk.

The words are modified and fitted to the rhythm of the song and are used figuratively rather than literally. The song interpreted is *Zhin-ga-wa-shu-shae*, when I remember you I walk as a spirit, I am coming to become such; meaning that to avenge the killing of *Zhin-ga-wa-shu-shae* death must be faced, and he who avenges may lose his life; but that will not deter the warrior who declares to his friend "I am coming."

This old song was used to commemorate a battle with the Sioux some fifty years ago, and *Nan-kae-nae*, the name of a warrior who then fell was substituted, his mounded grave is upon the bluffs of the Missouri and beside that grave I first heard this song.

## Song No. 21.

*Han-thin-gae ae-ah-ma,*  
*Han-thin-gae ae-ah-ma,*  
*Han-thin-gae ae-ah-ma,*  
*Wa-kan-da thin-gae ae-ah-ma,*  
*Han-thin-ga wae tho hae tho-e*  
*Han-thin-gae ae-ah-ma*  
*Wa-kan-da thin-gae ae-ah-ma*  
*Han-thin-ga wae tho hae tho.*

*An-thin-gae*, I have nothing, literally, and so used in ordinary speech; the word in the song, however, is figurative, I become as nothing, vanish, die; in the prefixing of *H* is an attempt to express the feeling of self abnegation in the contemplation of death; *ae-ah-ma*, they say; *Wakanda*, the god or gods; *thin-gae*, nothing, has the same meaning as *an-thin-gae*, the first syllable is omitted on account of the measure of the line. The accents of the words are also modified to suit the rhythm and *Han-thin-gae* is changed to *Han-thin-ga* before the syllable *wae* for greater euphony. These words, if spoken colloquially in the order here given, would be without meaning; but, as used in the song, in a figurative and ellip-

tical sense, they become highly poetic, and take possession of the mind. Their meaning is, the lives of men are at the command or in the keeping of the gods, when they speak, or decree, man obeys or yields up his life. The song is highly esteemed in the Omaha tribe, as expressing religious emotion, and its cadences are heard when serious thoughts come to the old or to the man in danger. I have been unable to ascertain its age, but it was known in the early part of this century, and probably was handed down from the last.

This song was sung by the members of the Hae-thu-ska when sitting at rest.

Song No. 22.

Ah-tan tan-bae dan shae-gan ah-thin-hae no  
 Ah-tan tan-bae dan shae-gan ah-thin-hae no  
 Ah-tan tan-bae dan shae-gan ah-thin-hae no  
 Gha-gae-wa-thae wa-oo hae-the-gan-ae  
 Ah-tan tan-bae dan shae-gan ah-thin-hae no  
 Ah-tan tan-bae dan shae-gan ah-thin-bae no.

Ah-tan tan-bae dan, when I see; shae-gan, likewise; ah-thin-hae, I am; no, end of sentence and used instead of the ordinary word ha; Gha-gae-wa-thae, name of the man whose lack of fighting ability is signalized in the song; wa-oo, woman; hae-the-gan-ae, like you. The song is old and refers to the conduct of a man who left his wounded comrade on the field to fall into the hands of the enemy, whereas a brave warrior would have stood beside his fallen friend and fought until death or victory came. The words of the song are scant and used elliptically; the meaning is, "when in a conflict, do I act like you, Gha-gae-wa-thae, you fled as a woman might have done."

Song No. 23.

Ah-thu-ha un-dum-ba-ga  
 Un-dum-ba-ga un-dum-ba-ga  
 Ah-thu-ha un-dum-ba-gae tho hae  
 Ah-thu-ha un-dum-ba-gae tho hae  
 Um-ba e-dan hoo-ma-thun  
 We-ae-b'thin ae-dae un-dum-ba-ga  
 Ah-thu-ha un-dum-ba-gae tho hae  
 Ah-thu-ha un-dum-ba-gae tho hae

Ah-thu-ha, again; *un-dum-ba-ga* or *Um-ba e-dan*, in the coming day, or at day dawn, see me; *hoo-ma-thin* they who howl. The song refers to the wolf, and the warrior here personifies himself as that animal and bids the people behold him who, as a wolf, is seeking his prey in the morning.

The song was composed by a member of the *In-shta-sunda* gens, a brave man, who was frequently called upon to act as a soldier guard to maintain order when the people were on the hunt; he would then ride singing; "Once again you shall use your weapons upon me," referring to the liabilities incurred in the performance of the duties imposed upon him as a guard. He is said to have shaved his hair close to his head on these occasions, painted his scalp red, and that when struck by any resisting hunter no blood flowed from the wound.

Song No. 24.

Ne-ka we-ta wa-gan-tha te-bae-no

Ne-ka we-ta wa-gan-tha te-bae-no : 11 :

Nu-dan-hun-ga Ish-e-buz-zhe tha-da-e thin-kae-dae.

Ne-ka we-ta wa-gan-tha te-bae-no : 11 :

Ne-ka is part of the word *ne-ka-she-ga*, persons or people; *we-ta*, part of *we-we-ta*, my; *wa-gan-tha*, they want; *te-bae-no*, part of *ah-te-be-ah-no*, they come; *Nu-dan-hun-ga*, Leader; *tha-da-e*, they call; *thin-kae* describes *Ish-e-buz-zhe* as sitting; *dae*, part of *ae-ae-dae*, he is the one. The song refers to the people calling for their noted Leader *Ish-e-buz-zhe* who remained sitting in his tent, when the enemy was approaching the camp. The song is one of the oldest known and a great favorite, not only for dancing, but because of the fame of *Ish-e-buz-zhe*, who lived several generations ago; his eccentricities form part of the nursery lore of the tribe, so to speak, and men tell of his queer humorous ways, his valor when once aroused, and his great physical power. A very old man who died in 1884, a member of the *Tae-thin-dae* gens and therefore a descendant of *Ish-e-buz-zhe*, said that his grandfather's grandfather when he was young saw *Ish-e-buz-zhe*. This throws the song back over one hundred and fifty years, at the lowest computation; the man who died in 1884 was born near the beginning of this century. His statement was confirmed by another very old man of the same gens.

## TO-KA-LO SONGS.

The To-ka-lo society has been extinct for many years. It was for a time in great repute with the warriors; its dances somewhat resembled those of the Hae-thu-ska. One of the chief features of this society was its procession about the tribal circle, when all the members were dressed in full regalia and rode their best horses which were elaborately decorated. Song No. 25 was sung on their last parade as they moved slowly on their curveting steeds, to the delight of all the boys in the camp; many of these, to-day mature men, recall the scene with youthful enthusiasm. The music is well suited to the prancing step of a spirited charger. Very few songs survive from this society.

Secret societies had their songs. A few of these and all of the Ma-wa-da-ne songs were borrowed from other tribes.

## IN-OU-TIN OR GAME SONGS.

Game songs are sung by young men when they gamble with sticks, pebbles, or moccasins either for fun or in earnest. Nos. 26, 27, 28 and 29 afford a fair representation of these pretty and spirited tunes which are repeated *ad libitum*, much as we use the jig and dance tunes. Words are seldom employed: there are, however, exceptions. No. 26 is an instance. E-ae zhing-a, little stone; da-dan ska-hae, what are you making? refers to the tiny pebble which is being dexterously tossed from one hand to the other, the arms keeping the rhythm of the song; at its end the closed hands are stretched out for persons to guess in which one is the stone and so win or lose a stake. The grace and precision of movement together with the liveliness of the music is often very pleasing.

The alternate rhythms in song No. 27 are marked by the changing movements of those playing the game.

In the song of success No. 29, the singer humorously asks, as he gathers in the stakes he has won, "Friends! Why is it you say I am little?"

Children have songs of their own handed on from older sets of playmates to the younger coming after them; they are sung during games such as "Follow my Leader" (No. 30) when the little ones trot along keeping time to the tune.

The Omahas have few songs of their own composition that are used simply for social dancing. The Hae-kar-nee of the Otoe are favorites for this purpose. The following is an example (No. 31).

## THE WA-WAN.

Wa-wan means to sing for some one and is the name given to the ceremony connected with the Pipes of Fellowship,—songs form so important a part of the ritual that the peculiar pipes used in this ceremony are called Ne-ne-ba wae-ah-wan, pipes to sing with. The songs are accompanied by rhythmic movements of the Pipe Bearers, and also of the Pipes, which are swayed to the music. These motions are termed Ne-ne-ba ba-zhan, shaking the Wa-wan pipes. As the rhythmic movements of the Pipes and their Bearers have always attracted the attention of white observers, the ceremony has been characterized by them as a "Pipe-dance" or "Calumet dance," whereas the performance does not convey to the Omaha mind the idea of a dance, nor do the movements really resemble Indian dancing, with the possible exception of that part of the ceremony which takes place on the fourth night.

The ceremony of the Wa-wan consists of the formal presentation of the Wa-wan pipes by a man of one gens to a man of another gens, or a man of one tribe to one of another. By means of this ceremony the two men become bound by a tie equal in strength and obligation to that between father and son. The man who presents the Pipes is called Wa-wan ah-ka, the one who sings; the man who receives them is spoken of as Ah-wan e-ah-ka, the one who is sung to. The Wa-wan ah-ka must be of good standing in his tribe as must also be the recipient of the Pipes; otherwise the chiefs would refuse to permit the Wa-wan to take place, and their consent is requisite to the inauguration of the ceremony.

As a considerable expenditure of property is necessary for the presenting and receiving of the Pipes, a man undertaking the ceremony mentions his plan to his kindred who contribute toward the Hun-ga wa-in, or gifts which go with the Pipes, and in the same way the man who receives the Pipes calls on his kindred to help in making the return gifts. These gifts all count in a man's tribal honors and are all made in the interest of peace and fellowship.

The Wa-wan ah-ka provides the two Pipes: these are ceremonially made, with secret ritual, are not used for smoking, have no bowl,

and are ornamented with paint and the feathers of birds, every tint and article in their construction being emblematic. There is a crotched stick, *Zhan-zha-ta*, for the Pipes to rest upon; also two gourd-rattles, *Pae-g' hae*, and a bladder tobacco pouch, *Ne-ne-bakh-tae*, around each of which is painted a symbolic device, a circle representing the horizon, with four projecting lines indicating the four points of the compass or the four winds; a whistle made from the wing bone of an eagle, *Ne-thu-dae*; three downy eagle feathers, *Hink-hpae*, and the skin of a wild cat having the claws intact, *In-g'thun-ga-ha*. The skin forms the case or covering for the Pipes and the other ceremonial articles.

A *Wa-wan* party usually consisted of from eight to twelve men and they sometimes traveled over two hundred miles to reach their destination. They were never in fear of hostile attacks by the way, war parties turning to one side and letting the Pipes of Fellowship pass in peace.

The *Wa-wan* has been observed by many tribes of different linguistic stocks. Marquette, in 1672, says that the Calumet is "the most mysterious thing in the world. The scepters of our kings are not so much respected, for the Indians have such a reverence for it that one may call it the God of peace and war, and the arbiter of life and death." . . . "One with this Calumet may venture among his enemies and in the hottest battles they lay down their arms before this sacred pipe. The Illinois presented me with one of them which was very useful to us in our voyage."

Marquette's description of the ceremony he witnessed, making due allowance for his lack of intimate acquaintance with Indian religious customs, indicates that there has been little change in the *Wa-wan* as seen two hundred years ago among the Algonquin stocks, and its observance by the Omahas within the last decade.

The ceremony is replete with symbolism, from the rule which in token of humility restrains the members of the party from washing their faces, to the employment of the little child, *Hunga* (the Ancient or Leader), from whose hands the gifts are bestowed which count as honors to their donors, and over whose head the teachings of peace are delivered, and the groove along the pipe stem pointed out as the straight path bright with sunshine and happiness for him who will pursue it. Said an Omaha to me, "The eagle whose feathers deck the Pipes and the wild cat whose skin is their covering

are fierce creatures that do not fail of their prey, but in the Pipes all their power is turned from destruction to the making of peace among men."

The movements of the Pipes represent the eagle rising from its nest and its flight on this mission of fellowship and peace; the songs constantly refer to the eagle, to the clear sky symbolic of peace and the good that is brought man by his becoming as one family, or as one of the song says "bound by a tie stronger than the one of the body"—meaning that between father and son.<sup>1</sup>

Song No. 32 was sung *en route* before the party dispatched the runners to carry their gift of tobacco to the man to whom they intended to present the Pipes. The words mean, "Whom do I seek."

As the messenger from the man who has accepted the tobacco approaches the *Wa-wan* party he is greeted with song No. 33; the words are, "This I seek." There is a double meaning in this song; it implies that those bringing the Pipes seek to give the assurance of peace to the gens they are to visit, and that fellowship is also sought by those about to entertain the *Wa-wan* party.

After due preparation the men move on to the village, generally about half a mile or so distant, preceded by the Pipe Bearers in ceremonial costume, and, as they near the village the Pipes are swayed to song No. 34, which is sung four times. All the *Wa-wan* songs are thus repeated. This song is the first in the ritual to mention the eagle. The words say: "We have reached there, the mother screams returning;" meaning, after our long journey we near the place to which we have come to bring peace and lay the Pipes at rest, and, as the mother eagle screams on her return, that her young may know of her coming, we sing as we come bringing peace.

Having entered the village the visitors halt, and after a few moments, again advance directing their steps toward the lodge set apart for the ceremony. They move to the beautiful song No. 35 that, once heard, can hardly be forgotten. The words are, "This is the one or only good," meaning, The peace and fellowship which I bring, is the one good gift for man.

At the back of the lodge a place is set apart for the Pipes where they are laid at rest in a ceremonial manner, certain forms, move-

<sup>1</sup> An account of this ceremony was published in the XVI Report of the Peabody Museum of American Archaeology and Ethnology; years of additional study have shown a few errors in that narrative, which is in the main correct although not complete in all the details, or the bearing of the ceremony upon the tribal organization.

ments and positions being carefully observed. The Bearers take their station just behind the Pipes, and remain there during the three days and nights required for the full performance of the ceremony.<sup>1</sup>

The Bearer of the wild-cat skin lays it on a prepared space upon the floor of the lodge, and the Pipe Bearers sing the songs belonging to the ceremony of laying down the Pipes; the Pipes are swayed high over the skin, then sweep lower and lower, rising and falling and circling as does the eagle over its nest. With the final cadence of the last song the Pipes are laid one end resting on the skin and the mouth-piece leaning on the crotched stick, which is thrust in the ground at the head of the wild-cat. Under the feather ornaments of the Pipes the rattles are placed.

There are several songs belonging to the act of laying down the Pipes; two of the more popular ones are given, Nos. 36 and 37. There are no words except *Hun-ga*, and this refers to the important part in the ceremony borne by the child *Hunga*.

No. 38 is always sung at the final resting of the Pipes on the cat-skin and crotched stick.

When the *Ah-wan e-ah-ka*, the man who receives the Pipes, arrives in the lodge, the ceremonies are renewed; the Pipes are ceremonially raised, the Bearers lifting and holding them in the left hand, taking the rattles in the right—the Pipes are first waved near the ground, then higher and higher until during the final song they are well up and represent the eagle ready for flight.

Song No. 39 suggests the eagle stirring, and lifting itself from the nest; as the wind blows the branches of the trees, so the Pipes are raised and the song stirs the hearts of the people.<sup>2</sup>

Among the Pawnees it is the custom to explain many of the songs, that they may be more heartily enjoyed.

The highly poetic character of the *Wa-wan* songs and of this entire ceremony is native; nothing has been borrowed from our own race that I have been able to discover. The ethical teachings are in strict accordance with Indian ideals which here reach some of their highest expressions.

<sup>1</sup> The great change which has overtaken the Indian in his mode of living, his present farming life, prevents these lengthy ceremonies and one afternoon and evening is all that can now be given to the *Wa-wan* under the new conditions.

<sup>2</sup> The signification of these songs was given me by Indians initiated in the ritual of the ceremony. Although they are frequently without words, or with only fragmentary syllables, their meaning is inculcated and treasured by the people.

There are several songs belonging to the ritual of raising the Pipes. No. 40 is the one always sung at the close of this movement and its final exultant phrase indicates the eagle fully risen ready for the onward flight, which is typical of the sending out over the people the message of peace.

At the close of the song the Pipe Bearers turn to the left and with slow rhythmic steps, face the people sitting in groups close to the walls of the lodge, the drum follows accompanied by a few singers and the choral No. 41 is sung; the Pipes as they are borne past are waved over the heads of the men and women who join in the song, until the entire lodge is vibrating with this majestic hymn of welcome to peace. The words are few, broken, changed and elliptical: "This is what is given, what is brought to you—peace, brotherhood." "The Pipes are of God!" said an old Indian to me at the close of this song.

The Pipes are generally carried four times about the lodge, a new song is sung for each circuit, each song being repeated four times; a pause follows the close of the repetition of each song, while the singers halt for a moment. There is a large number of these chorals—some of them very spirited, some full and solemn, some delicate and tender as No. 42. The words are few. *Kae-tha* means the clear sky; *een-tun-ee-nae*, now coming. The meaning of this song was given me by Indians who were responsible and well versed in the ceremony. "The clear sky, the green fruitful earth is good, but peace among men is better." The music is faithful to the thought.

No. 42 A is a favorite choral.

Nos. 43 and 44 are prayers for clear weather. Traces of ancient Sun worship are recognizable in some of the symbolic adornments of the Pipes, and for the happy issue of the ceremony wherein peace and fellowship are sought, the blessing of sunshine is considered essential; therefore if storms come during the performance of the *Wa-wan*, the people cry for the happy omen of the sunlight. The words are broken and few, but the choral No. 44 is full and solemn.

After the lodge has been circled four times the Bearers stand at the back of the lodge facing the place assigned to the Pipes. Then follow the songs in the ritual of laying down the Pipes, and when the Pipes are at rest, speeches, gifts and other ceremonial acts take place. Generally the Pipes are taken up and the lodge circled

twice during the first three evenings; the ceremonies of the fourth night are different.

The examples of Otoe *Wawan* songs are of interest musically. The first two, Nos. 46 and 47, are sung as chorals while the Pipes are carried around the lodge.

The beautiful song No. 48 is sung as the Pipes are laid at rest. It is a great favorite.

Nos. 49 and 50 are Pawnee songs. The *Wa-wan* music of this tribe is good and often quite spirited.

On the fourth night the dance called *I-man-tha* is performed, but if for any reason the ceremony of the *Wa-wan* is not to be complete, it is brought to a close prior to this dance; otherwise the final dance called *Ba-zhan* takes place the next morning. The two dances are similar in movement, but the latter must be in the presence of the little child, *Hunga*. For these dances two athletic young men from the *Wa-wan* party strip to the breech cloth, and take off the moccasins; a red circle, typical of the sun, is painted on the breast and back and a *hinkh-pae*, downy eagle feather, tied in the scalp lock. The Pipes are handed to the dancers with certain ceremonies, and they begin their dance, advancing and retreating, each one on his own side of the fire, and waving the Pipe high over his head. The movements are light, rapid, spirited and graceful; the songs are different from any used in other parts of the ceremony and are never sung except for the *Ba-zhan* or *I-man-tha*. During this dance the Pipes may be challenged and taken from the dancer by some one of the entertaining party, who recounts a brave act or generous deed. He then lays the Pipe down at the spot where the dancer was checked, and it can only be taken up or redeemed by some one of the *Wa-wan* party who matches the recited deed from his own experience, and restores the Pipe and the interrupted dance is resumed; much mirth often comes in play at this part of the ceremony. In these songs there are generally two divisions, an introduction and an accompaniment to the dancing movements. As the dance requires great agility and strength it is of short duration. No. 51 is an example of these songs.

On the morning of the fifth day before sunrise and without breaking their fast, the *Wa-wan* party proceed to the lodge of the *Ah-wan e-ah-ka* taking with them the third *Hinkh-pae* and the clothing

brought to dress the little child or Hunga. The Pipes, borne by the two dancers of the preceding night, lead the procession and the men all sing the ritual song No. 52. The words are: *Zhin-ga*, little or child; the, you; *ou-we-nae*, I seek. I seek you little child to be the Hunga.

At the door a halt is made and song No. 53 sung. The words are: "I have come, I seek you, child, it is you I seek as Hunga."

After this the party enters and one of the younger children of the *Ah-wan e-ah-ka* is handed over to the Leader to be dressed and painted. This is done by a man of valiant record. The face is painted red symbolic of the dawn, a black line is drawn across the forehead and down each cheek and the nose, indicative of the experiences of life and death. While the painting is being done, the Pipes are swayed to song, No. 54. The words are: *Ah-tha-ha*, adhere; *thae*, this; *ah-thae*, I make it.

After the painting is completed, while another song No. 55 is sung, eagle down is sprinkled over the child's head to symbolize the young eagle, and the *Hinkh-pae*, downy eagle feather, tied upon its hair. The words of this ritual song are: *Ab-g'thae*, I make it stand, Hunga.

The *Wa-wan ah-ka* or Leader of the *Wa-wan* party then selects a man to carry the Hunga to the lodge where the ceremonies have been held during the past four days. The man takes the child upon his back, keeping it in place by a blanket thrown around his own shoulders, and walks before the Pipes and the *Wa-wan* party who follow singing No. 56, "You have the Hunga." The *Wa-wan ah-ka* takes his place at the left of the man, who outside the door of the lodge sits with the Hunga between his knees.

All gifts made to the *Wa-wan* party are sent by children who advance leading the ponies, and are thanked by the Hunga who strokes the left arm of the messenger. Sometimes a man in full gala dress, well painted, his horse also decorated, will ride up in front of the Hunga, and there recount his valiant deeds, the drummers responding, then return to his lodge, and send back the horse as a gift by the hand of his little child. The day is often far spent before all the gifts of horses are gathered together. The ceremonial articles are left with the *Ah-wan e-ah-ka* who has become bound to the *Wa-wan ah-ka* and his gens, as a son to a father. The *Wa-wan* party hasten to start on their homeward journey, and camp

half a mile from the village, where they cook and eat their first meal, after a fast of nearly twenty-four hours.

#### THE FUNERAL SONG.

There is but one funeral song among the Omahas, and it is only sung during the obsequies of a man or woman who has been greatly respected in the tribe.

Upon the death of such an one, the men in the prime of early manhood meet together near the lodge of the deceased, divest themselves of all clothing but the breech-cloth, make two incisions in the left arm, and under the loop of flesh thus made, thrust the stem of a willow twig, having on it sprays of leaves. With their blood dripping upon the green branches hanging from their arms, the men move silently to the lodge where the dead lies; there ranging themselves in a line, shoulder to shoulder, and marking the rhythm of the tune by beating together two willow sticks, they sing in unison the funeral song No. 57. There is a violent contrast between the bleeding singers and their vocal utterances, for the music in its major strains suggests sunshine, birds and verdure, and a fleet, happy movement; nevertheless there must be some latent harmony between the song and the ceremony. Music, as we have seen, has, according to Omaha belief, power to reach the unseen world. The spirit of the dead man can hear the song as it leaves the body, and the glad cadences are to cheer him as he goes from his kindred. He hears only, he cannot see, so the song is for him; the bleeding body is an expression of the love felt by the living, and the kindred of the dead can see the blood and note the manifested honor and sympathy. It is a custom among the Omahas to cease wailing at a certain point in the funeral ceremonies, for the reason, they say, that the departing one must not be distressed as he leaves his home behind him. And it is also customary after a death to lacerate the limbs, as the shedding of blood expresses how vital is the loss. The funeral song and ceremony, savage as they appear at first sight, are really full of tender unselfishness, and indicate a strong belief in the continuation of life and its affections.

#### III. INDIVIDUAL SONGS.

In this group, under seven sub-groups, are classed those songs that, in their origin, are expressions of personal feeling or appeal. They are sung either as solos, or by companies of persons who are

about to engage in a common action, or who are united by having received, while fasting, visions of a like object.

Sub-group A comprises songs pertaining to war. These fall into four divisions:

(a) The *Me-ka-se wa-an*, sung at the initiation of warlike expeditions.

(b) The *Na-g'the wa-an*, used when the warriors are in the field and dangers threaten them.

(c) The *Wae-ton wa-an*, chanted by the women in behalf of men on the war-path.

(d) The *Wae-wa-che wa-an*, the song of triumph over the fallen enemy, sung after the return of a successful war party.

The songs of this group, although taking their rise in personal experiences or emotions, are not considered as the sole property of the composer, but can be learned and sung by the people.

Sub-group B contains songs of mystery which directly appeal to the unseen forces which surround man, and these arrange themselves in five divisions:

(a) The tribal prayer.

(b) Songs that came to a youth during his fasting vigil, at which time the Powers appealed to revealed themselves to the suppliant in some particular form; and songs thus given become the medium by which help and succor are asked and received in the hour of need. Later in life the man may ally himself to a society composed of persons who have received a similar revelation; for instance, those who have seen a horse in a vision are eligible to membership in the Horse Society, or those to whom Thunder symbols came can join the Thunder Society. Songs of this division while they are sacred to the man who receives them can sometimes be sung by members of the society to which the man belongs.

(c) In this division are grouped the songs that in dreams come to a man together with the knowledge and use of medicinal roots and herbs. Some of these songs have been handed down for generations, but neither songs nor knowledge is an inheritance, but is to be had by purchase only; even a mother will not impart to her children this use of roots without a *quid pro quo*. The songs belong to the acts of seeking, gathering and preparing the plants, they may be heard by any one, but nobody attempts to sing them as they are private property, and so respected by old and young.

Sometimes persons having knowledge of certain remedies assist one another in the management of cases, as the Buffalo doctors have been known to do. These men in a vision of Buffalo have received instructions concerning a certain remedy efficacious in healing wounds, to be applied in a particular manner and with certain ceremonies which include songs; the Buffalo doctors are therefore specialists and treat only wounds. The songs and the medicine go together, and the former would not avail without the latter.

(d) These songs differ from those of the preceding division in that they are general in their benefits and can give the singer success in hunting, in war, or in any of his undertakings.

(e) The songs of this division bring help to the hunter or trapper; they too can be bought, and must be sung after the traps are set or before the hunter seeks the game. They have power to entice the animals, and cause them to fall into the hands of the singer.

Sub-group C comprises Songs of Thanks. These are sung when gifts are publicly bestowed and received; they are bought and sold.

Sub-group D comprises songs that occur in myths. They are the delight of the children who use them in their games and they form the only nursery music known in the tribe.

Sub-group E are the *Wa-oo wa-an*. These songs relate to the adventures and experiences of young men and women, and are somewhat of the ballad order.

Sub-group F are the *Be-thae wa-an* or love songs, sung by young men during courtship.

Sub-group G: Flageolet Music. The flageolet is the musical instrument of young men and is principally used in love affairs to attract the attention of the maiden and reveal the presence of the lover.

#### SUB-GROUP A, SONGS PERTAINING TO WAR.

(a) *Me-ka-see wa-an*: *Me-ka-see*, wolf; *wa-an*, song. The wolf is the patron of the warrior; the man on the war-path speaks of himself as a wolf. When a number of men have decided to go out as a war party, they meet together and perform the *Me-ka-see* dance and sing the *Me-ka-see wa-an*. These songs are also sung as the warriors leave the village, going forth on a long expedition, or when the party is travelling and in no immediate danger.

Song No. 58 was composed by the Leader of a war party when he had been a long time away from the tribe and all the men were homesick. The song, although giving vent to their unhappiness,

seems to have cheered the warriors, they persevered in their adventure and returned to the village with trophies of their success. The song opens with syllables expressive of war-like emotion overshadowed by memory of the home scenes. The words are: wa-oo, women; ah-ma, they; wae-tha-he-ba, have gone for wood; hoo-zha-wa, are happy; hte, really or very; ma-thin-ah mae-in-tae, they must be walking; thae-thu, here; wakh-pa-thin, very poor; hte, very; mum-b'thin ah-thin-hae, I walk.

"The women have gone to gather wood and are having a joyous time chatting amid the trees, while here very miserable am I walking" is the picture conveyed by the song which closes with war-like syllables.

No. 59 commemorates a victory over the Pawnees. when an Omaha war party divided, and, simulating peaceable white men by swinging their arms as they walked, approached the Pawnee village, and fell upon the people before they had discovered the ruse.

The words are: We-tun-gae, sister; sae-sa-sa, trotting; an-thun-wun-ge-ha, follows me.

The women who accompanied the war party shared the dangers and were awarded their portion of the spoils. The song refers to them.

In the song No. 60, the warrior declares that he, like the wolf, has no fear in venturing into distant and strange lands. The words are few, barely expressing the sentiment, the music and syllables giving amplification. The song is liked by brave men, and is quite spirited.

Me-ka-see, wolf; ah-ma, they; ma-zhan, land; num-pa, fear; ba-zhe, not; ba, like them; hae-ge-mun, I am so. The words are blended and modified in the song.

(b) Na-g'thae wa-an. Na-g'thae means captive: the warrior if taken captive goes to his death, therefore the word is to the soldier the synonym of death. These songs are sung when dangers threaten and death is near. They are sometimes sung by the Leader to inspire the men, or by individuals of the party, who thus strengthen their own courage to meet death. No. 1, referred to on page 13, belongs to this group.

No. 61 is a rallying song. Ae-de, there; un-ga-thae-tae, let us go; ka-gae, friend; the-tun-gae, your sisters; nun-he-tha, frightened as in danger; be-dan, when they; thun-zae, but; ma-thin-un-ga thae-tae, walk let us.

Sisters refer to the women of the tribe who, if not defended, or if the warriors are unsuccessful, will be left exposed to the enemy; hence the appeal "*Hae!* Friend let us go to the rescue, your sisters are in danger, let us walk, *Hae!* Friend!"

The music suggests that the path of duty is not easy, the rhythm gives the call, the urgent appeal and the movement are fitted to the stress of feeling.

No. 62 expresses the willingness of the warrior to go forth to fight. He would rise with the dawn, and like the day increase in power, following his leader. *Um-ba*, day; *edan*, approaching; *nan-koo-thae*, hasten; *hun-the-be-ga*, take me; *Nu-dan-hun-ga*, Leader; *ah-yae-zhum-mae-tho*, they may have said.

The day is approaching, *Hai!* *Nu-dan-hun-ga* hasten to lead me forward.

Song No. 63 tells its own story—words and music being closely woven about the thought of death. *E-bae-tan*, to go around, as around an obstacle or to circumvent a threatened disaster; *thin-gae*, none; *ish-ah-ga*, old men; *ma*, the plural; *wa-gun-za-be-dan*, when they tell; *shae-ah*, yonder; *he-be-tae*, reached that first; *ah-buz-zhe-tae*, have not said; *Nu-dan-hun-ga*, Leader; *tae-hae*, the difficult, hard to accomplish.

There is no evading death. The old men have not told that any one has found a way to pass beyond it. The career of a Leader is difficult of accomplishment.

(c) The *Wae-ton wa-an* are sung by women in mature life standing before the lodge of a family, one or more of whose members are on the war path. The songs are accompanied by beats upon a raw hide, which serves as a drum.<sup>1</sup> These songs are spoken of as *Wazhin-thae-thae*; this word indicates that through, or by means of these songs, strength, power, passion is sent to the warrior assisting him to be victorious in battle. The family thus remembered bestow gifts upon the singers, who by these *Wae-ton wa-an* have helped the distant husband or brother in the hour of danger.

No. 64. The words of the song are few and used elliptically. *Nu-dan-hunga*, Leader; *wa-shu-shae*, brave; *sua yae*, are always; *ae-de-he-ke*, when he arrives. The meaning is: When one is a

<sup>1</sup> At the Sun dance among the Dakotas the song, sung at the beginning of that part of the ceremony when the men are tortured at the pole, is led by women who hold as they beat it, a raw hide, in place of a drum.

Leader he must always be brave, and when he (the one of whom the women sing) reaches the enemy he will not fail to be brave.

No. 65. This song is serious and replete with feeling; note the change of time in connection with the meaning of the words. These are not easy to translate so as clearly to reflect the full meaning. Ka-gae, Friend; tae-he, difficult; ha-ee thun-zha; they say but; hae ish-ah-gae, the old men; wa-gan-za-be-dan, when they teach or exhort; nu, man; tae, to be; tha-thun-ga ta-dun, that you are to find out; shun-tha-the-shae, that is the reason you are going. Friend! the old men in their exhortations have said, it is hard to be a man, to be able to meet hardships and overcome difficulties; to learn this for yourself you are now in quest of the enemy.

The words in No. 66 are few but full of assurance. The opening phrases are accompanied by syllables only, so also the last two, one phrase alone is supplied with words.

Ae-de-he-ke, when he gets there; wa-shu-sha, brave; meaning when he, the warrior who has gone forth, reaches the enemy he will be brave.

The words of Song No. 67 are difficult to translate literally. Oo-hae-ke-tha-mae can be rendered by, "they gave him his way" the obstinate person who persists in the face of the setting forth by friends of the dangers that beset the course he wishes to pursue, is at last left to follow his desire, to have his own way. Wa-baska is a name that was used in this song while its possessor was on the war path, but any name can be introduced; gha-gae, cry; wa-tha-stan-zheah-dan-hae, did not cease.

He did not cease to cry, or plead, so they gave him his way.

The music of No. 68 is Dakotan. The song was adopted by the Poncas who supplied their own words, and the Omahas took it from the Poncas. It was sung by the Dakota women when the warriors moved out of the camp. As it is a foreign song among the Omahas, it is sometimes used as a Wae-ton wa-an and sometimes as a Wae-wa-che wa-an.

The words are Ou-ke-tae ah-ma, the tribes; the-nun-un-tayae, that they may hear you; wash-konae gun-yah-hae, exert; yah-hae is the woman's form of command. Exert yourselves that the tribes may hear of your bravery.

(d) The Wae-wa-che wa-an are songs of triumph, sung when the dance around the scalp of a fallen enemy is in progress. Parts of these songs are sometimes sung by women alone.

The music of No. 69 is quite expressive of the movements of one carefully making his way through the tall prairie grass, avoiding observation that he may successfully capture the horses of his enemy.

Sha-an zHINGA, little Sioux; shon-gae, horses; the-ta, your; ou-dan, good; hoo-wa-nae, I seek.

Little Sioux, I seek your good horses.

No 70 is full of assurance and taunting and the music is lively and stimulating to pride. Oo-tha-zha-zhae-gan, you emulated; in-tae-dae, and now, or in consequence; tha-gha-gae, you weep; ou-tha-dae, people; the-shon, surrounding; we-sna-hte, I only; un-wun-shu-shae, I am brave.

You (the enemy) emulated me (the Omahas) and now you cry. Among the surrounding people I (the Omahas) only am brave—because you emulated my deeds, you weep for your slain.

Zan-zhe-mun-dae, the person mentioned in Song No. 71, was a very old man when the incident which gave birth to the song occurred. There had been an attack on the village, and the enemy had been driven off with such vigor that they were obliged to leave their slain on the field. As the warriors rode toward the dead to claim their honors, the old man, Zan-zhe-mun-dae, was seen coming as fast as his feebleness would allow; they halted for him to join them, and permitted him out of respect to his age and previous valiant career, to touch the dead, and thus carry off one of the coveted honors.

The words ah-ma, he; sha-ee, is coming, are the only ones used; the rest are syllables.

Song No. 72 has reference to the Dakotas who were almost constantly at war with the Omahas during the present century. The words are modern, but the music is old; the same is true of other Wae-wa-che wa-an.

Sha-an zHINGA, little Sioux; ae-ge-zhan-dan, because you have done so; Ae-ge-ma, I have done; ae-ah-tan, why; tha-gha-gae, do you weep.

Little Sioux, why do you weep, because I have done what you have done, that is, the Sioux attacked the Omahas and killed some of the tribe, the Omahas retaliated and the Sioux lost some of their number. The song asks why they should mourn who have received the same treatment they gave to others.

## SUB-GROUP B, MYSTERY SONGS.

(a) The Tribal Prayer, No. 73, is the prayer which is taught the child when he is sent forth to fast and pray alone, if haply he may obtain a vision which shall be a help during all his life. There is only this one prayer in the tribe, and it is applicable to all solemn experiences and important events in the life of every one. It is often heard when the lightning flashes, and the thunder rolls, and the singer goes alone to lift up his voice to the mighty powers of the air.

The words are *Wa-kan-da*, God; *thae-thu*, here; *Wah-pa-thin*, poor or needy; *ah-tan-hae*, I stand.

God! here, poor and needy, I stand.

(b) The spirited Mystery song No. 74 exemplifies the movement of the Horse, not any particular horse, but that creative power or force which is embodied in the form of the horse. This song may be sung in time of danger or when the man's horse is to be tested as to its speed or endurance. After the singing of this song the animal is supposed to be reinforced by the spirit Horse.

*Nun-gae*, gallop; *sha-tha-mae*, there they go; *shon-gae*, horse, *weta*, contractions of *we-we-ta*, my or mine; *pa-hun-ga*, first; *thin*, the; *ae-ahma*, they say.

There they go galloping,  
My horse leading, they say.

The word *ae-ah-ma*, they say, at the close of the song, indicates that the man is not merely describing something he has seen, but something that has been interpreted to him to mean that his guardian, his especial spirit, would lead him and bring him to success.

*In-g'than wa-an*, or Thunder songs, belong to this subdivision. Men who sing these songs have in their visions seen the symbol of Thunder and heard the song which will have power to reach the god of the storm. By these melodies rain can be secured or the tempest stilled, and lightning may be called down to destroy man. These songs are also sung in the sweat lodge during purification, or when seeking to arrest death.

The words in Song No. 75 speak of the Thunder gods as "my friends" and their dwelling place or village is referred to and they are the gods who are speaking in the thunder.

E-ka-gae, my friends; e-ah-mae, they speak; Ta-wan-g'thun the village or people of the village; Wakanda, gods; ma, plural.

My friends they are speaking  
The people of the village are speaking.  
The gods they are speaking.

Song 76 has no words. It is sung during the Thunder rites.

No. 77, contrary to the usual manner of rendering these songs, can be sung by nine old men, all of them Thunder dreamers, as they move solemnly around the camp circle generally during the night. The words are somewhat obscure, they speak of the Thunder gods going around, encompassing, circumventing; and declare that the gods make fearful, are themselves objects of fear to man. The music has a dramatic suggestiveness in sympathy with the vagueness of the words; the effect is heightened by the accompaniment of bells.

(c) Songs in this subdivision find their inspiration in visions which have conveyed to man a knowledge of medicinal plants useful in sickness or injuries.

No. 78 is sung by the Buffalo doctors when attending a wounded man—during the preparation and application of the remedy to the wound. The medicine is generally sprayed from the lips with considerable force so that it may reach every part of the lacerated flesh. The song indicates that this mode of treatment was inculcated in the vision.

“From here do I send it (the medicine to the wound) thus,—in this manner am I bidden to send it.”

Thae-thu-tun, from here; thae-ah-thae, do I send; Ae-gun, thus; ne-thun, the water or medicine; shan-ah-dan, I am bidden.

(d) The songs belonging to this subdivision are potent to secure general benefits, and do not belong to any one avocation. The singer by means of this Mystery wa-an can achieve success in any of his undertakings. These songs can be purchased, but the selling does not preclude the use of the song by the seller. Several men may therefore use the same song.

No. 79 is an example. The words “walk this way” toward me, the singer, convey the invitation to that which he seeks, to yield to the magic of the song.

Du-da-ha, this way; man-thin, walk. These are the only words; the syllables carry the musical tones and fuller meaning.

(e) Trapping and hunting songs; sung after setting the trap, and before tracking the game. The songs are seldom elaborate in melody or rhythm.

## SUB-GROUP C, SONGS OF THANKS.

There are quite a number of varied songs in this group, they are always sung in acknowledgment of a gift. When a poor man is remembered he generally goes outside the lodge and in the hearing of the entire village sings the song which tells of his good fortune, and proclaims the name of his benefactor. When gifts are made and received between men of equal standing, the songs are apt to be sung in the company only of those who happen to be present; at the same time, however, some old man less fortunate in his life who may have been the recipient of favors from either one of the parties, will go abroad to proclaim in a public manner the gifts that have been thus bestowed privately.

No. 80 gives an idea of this class of songs. The name of the giver is always introduced in the beginning of the second part of the song, followed by the words *tha-un-tha-thae*, you pity me, have compassion on me; *win-tha-kae*, you are true.

When the name of the giver is short, syllables are added to meet the requirements of the music.

## SUB-GROUP D, MYTH SONGS.

These are bits of songs which occur in the myths that are told during the winter days and evenings; they are generally attributed to the animals who are so often the heroes of these tales. These melodies are sung by the women to amuse the children who catch them readily and in their childish way dramatize that portion of the myth wherein the song occurs, singing the melody with childish fervor.

When No. 81 is well rendered, there is much humor in the descending notes beginning with *oh-hae-o*, *hae-o*, etc., and the assertive conclusion "they have gone to the spirit," "they have gone to the spirit." The song never fails to delight all hearers.

*Ma-stin-gae*, rabbit; *shae-tha-thin-shae*, yonder going you; *win-jae-ga-tha-thin shae*, where are you going; *wa-na-hae-tha-ba*, they have gone to the spirits.

## SUB-GROUP E, WA-OO WA-AN.

This group of songs has already been characterized on p. 14.

No. 82 is the confession of a woman to the man she loves, that he had conquered her heart before he had achieved a valorous reputation. The song opens upon the scene. The warrior has returned victorious and successfully passed through the rites of the Tent of War, so he is entitled to wear his honors publicly; the woman tells him how when he started on the war path, she went up on the hill and standing there cried to *Wa-kan-da* to grant him success. He who had now won that success had even then vanquished her heart, "had caused her to die" to all else but the thought of him.

The modification and the choice of words and the use of the syllables indicate metrical feeling and expression.

*Nu-dan tha-g'the-ah dan*  
*Ae-tae-un tha-thae-thae*  
*Nu-dan tha-g'the-ah-dan*  
*Ae-tae-un tha-thae-thae*  
*Nu-dan tha-g'the-ah-dan*  
*Ae-tae-un tha-thae-tha ya tha ya hi*  
*Ha tha ha tha*

*Nu-dan snae-tae-de wa-kan-da wae-ka-tun-hae thae*  
*Wakanda ae-hae-ah tun-hae thae*  
*Ae-tae-un tha-thae-tha ya tha ya hi.*

*Nu-dan*, war; *tha-g'the-dan*, when you returned; *ae-tae-un*, die; *tha-thae-thae*, you caused me; *snae-tae-de*, go when you did; *Wa-kan-da*, God; *wae-ka-ah*, I appealed; *tun-hae*, standing.

No. 83 is difficult to translate so as to convey its humor and sarcasm. The song purports to be sung by a man of the Don Juan type; he sits upon a hill overlooking the village, the murmurs of the people come up to him as they talk of his entanglements in uncomplimentary speeches interspersed with threats; he however shifts all responsibility, saying, "The gods have made me what I am" irresistible!

*Ta-wun-gthun*, village; *thae-nun-yae dae*, this many; *un-thun-ge-ah*, of me they talk; *thun-kae*, group; *Wa-kan-da*, Gods; *hae-ge-mun-tae*, what I am; *in-thin-ga-yae*, of me they decreed—*h* is added for euphony; *ga-ma*, yonder they; *he-ah-mae*, they talk.

No. 84 is derisive in spirit. An aunt, whose lover had left her and gone to her niece, acquaints the girl with the young man's previous attachment. He who so "skilled in speech" considers himself able to captivate both old and young.

Thae-thu-tan, from here; sha-tha-yae, he went to you; we-tu-zhon-gae, my niece; e-ae, speech; tha-pe-ba, he is skilled; han-wan-ke-ah, he spoke to me; Wa-han-thin-gae, orphan, name given the youth.

No. 85 gives a glimpse into the life of a woman whose circumstances keep her from the man of her choice; she pleads with him to flee with her from the tribe and go to the Ponkas.

Dude-ha, nearer this way; un-dum-bae, me look at; nuz-zhin, stand; ae-thum-bae, appear; ah-ya-nuz-zhin-dan, I stand when; the-shna, you only; ou-we-b'the-zhe-dae, I look for you; een-u-dan, I am content; muz-zhe-hae, I am not; Kan-zae-zhin-ga, man's name; Ponkata, to the Ponkas; un-ga-thae tae-hae, let us go.

## SUB-GROUP F, LOVE SONGS.

The Be-thae wa-an, or love songs, are sung in the early morning about daybreak. The few words that are set to the music refer to the time of day. The young man seeks a vantage point and there sings his lay, the girl within the tent hears him and perchance by and by they may meet at the spring, the trysting place of lovers.

The syllables lend themselves to a flowing breathing sound, and the hand is sometimes waved before the mouth to enhance the effect by vibrations. The music is sung *ad libitum* as feeling may sway the singer.

No. 86 is very charming when sung with expression. The long notes suggest echoes, and the solitariness of the woods. The music is as simple and untutored as the flowers that are often the only listeners.

No. 87 is blithe and full of the joy of spring and the delightfulness of youth. There are no suggestions of shadows in the song, no questionings, only a bubbling of happiness.

No. 88 is more serious in feeling, and there is a consciousness of nature, expressed in the music and of the passion felt for the object of the young man's affection. The few words are umba, day; e-dan, approaching, or dawn; hoo-we-nae, I seek you.

No. 89 is full of the movements of dawn, the gentle breeze that heralds the day, stirring the leaves, nodding the flowers, and awak-

ening the birds. The youth comes forth with the light, his love overflowing in song, and the maid feels the day dawning in her breast; lovers, birds and the very sky are all in accord.

No. 90 would be recognized as a love song wherever heard; it is full of passionate fervor, and is worthy of recognition among musicians.

#### SUB-GROUP G, FLAGEOLET MUSIC.

Songs Nos. 91 and 92 are referred to by Prof. J. C. Fillmore. They, too, are the heralds of the lover who seeks his mistress.

#### INSTRUMENTS.

The instruments used to accompany the voice are the drum, the rattle and the whistle. The drum is of varied form and capacity, and is played in different ways according to the character of the song.

The small drum, about the size of, and similar in shape to the tamborine, is used in Mystery and Dream songs. It is beaten in tremolo by the fingers, or a small reed. Its rhythm is marked at the opening of a phrase, and the rapid light touch like the fluttering of the heart of a frightened bird, produces a stimulating effect upon the listener. This light drumming can be heard at a long distance in the night. Lying on the ground in my tent, my ear has caught the weird throbbing of one of these drums that some man more than a mile away was playing as he sang his song of the Supernatural. Listening to the sound and knowing its potency with the native mind, one can apprehend how this rhythm expresses the trepidation of man as he essays to approach the Unseen Powers that he believes controls his destiny.

The large drums were formerly made from the section of a tree, hollowed out, over the open end of which a skin was stretched. The drum was tuned by partly filling it with water kept sweet by charcoal, the skin being moistened, strained and dried to the desired tone. Drums of this kind are now almost unknown; a keg has been substituted for the hollowed section of a tree, and this sort of drum is used in many of the religious ceremonies. Large flat drums were constructed by stretching a calf skin over a hoop of wythes; these drums, supported by four sticks driven into the ground, were beaten with sticks muffled with leather. Our ordinary drum has now supplanted this particular native instrument.

The double beat, so peculiar a feature in many of the songs here presented, is played upon the large drums. In the drum accompaniment of the Hae thuska the accent is given with great force; in the Wa-wan, the accent is not the less marked but the stroke is not as vehement as in the former.

The Indian drum answers to the rhythm of the human heart-beat as it responds to the emotion evoked by the song; man's ambition and daring are aroused, and his social or religious sentiments are awakened. The variety of treatment and power of expression of this simple instrument as shown in Indian music are worthy of particular mention.

Rattles are made of gourds filled with fine or coarse gravel or pebbles, according to the tone required. A tremolo can be produced by shaking them, or they are played with a strong stroke and a rebound. The manner of playing them is determined by the character of the song. The rattles are used to accompany Mystery songs, and those of the Wa-wan ceremony, and are associated with the idea of an appeal to the Supernatural.

In presenting these Indian songs to her own race, the writer is conscious that they suffer in the divorcement from their own peculiar scene and circumstance. The music, to be understood and appreciated, needs its original setting of nature's colors, Indian life, and tribal ceremonial. This setting is always present to the consciousness of the native singer and his audience, it renders an introduction to the theme unnecessary, supplies the picture which stands in the place of an elaborated expression of the thought or feeling the song is intended to convey, and obviates the necessity of any prelude or elaboration either of the words or music. The words are always few, giving a hint rather than a clearly defined expression or narration, rendering it difficult for the unheralded melody to secure our attention or rouse our sympathy before it has finished its message and passed into silence. It is difficult for any one born and bred in our complicated social relations and customs to appreciate the openness and simplicity of Indian life, and to understand how all are under like conditions. There are no secrets, no hidden tragedies, no private sorrows in the tribe; everything is known and seen by everybody. The directness, the briefness, the lack of preparatory words or chords, and the absence of subsequent unfolding of the ideas or feelings, which are so marked a character-

istic of these songs, do not take the Indian by surprise or leave him unsatisfied. These songs—the product of Indian tribal life—suggest the question whether sustained thinking, without which there can be no full expression of thought in literature, music or any other art, is possible in a state of society where labor is not coördinated, where each person, each family, each gens must stand individually against dread hunger, and mortal enemies. The necessity of providing food and clothing is upon every man and woman, and the mode of living is such as to preclude the accumulation of property necessary to secure immunity from the pressure of daily needs, and the consequent leisure for mental labor and its artistic expression. While it is true that evidences of sustained thinking are wanting, these Indian songs show nascent art both in music and poetry. Moreover they reveal the fact that emotion in its simplest utterance weaves together words and melody and is unconsciously true to the laws which we have discovered to underlie and govern our separated arts of music and poetry.

In considering these groups of songs in their relation to Indian life, one is naturally led to compare them with similar groups among our own people. Taking a broad outlook over the two, one finds much in common in Indian and Aryan songs. Wherever one man yearns toward the mysterious unseen powers that environ him, whenever he seeks expression of his personal loves, hopes, fears and griefs, his song will answer in its fundamental directive emotion to that of every other man; this is particularly true of our folk music, which embraced in the past the Mystery songs, like the Ragas which controlled the elements, and other religious songs of our ancestors. When we bring the Indian song side by side with our more modern music, in which the intellect controls the expression of emotion, marked differences are shown, but there is a sympathetic chord and even some of the fundamental forms of expression, as the use of melody, harmony and rhythm, the grouping of measures, and the beating of one rhythm against another are common to both. The divergence is upon the intellectual rather than the emotional plane. Our music shows the influence of our social conditions, our coördinated society—our leisure class, whether this be sacerdotal or secular, and the added power gained through written music, wherein the eye has reënforced the ear, making the intellect more potent, and developing a new enjoyment and a broader field for musical expression.

The absence of certain kinds of songs among the Indians stimulates the inquiry, why, where so much is common between the races these should not be found, for example, the Labor or Guild songs, such as the old English Catch. These Catches originated in a society where labor had become secularized both in feeling and association. With the Indian, labor was not yet divorced from supernatural influences, the mystery of the fruitfulness of nature still surrounded the cultivation of the soil; he planted when the keeper of the Sacred Tent from the Hunga gens distributed a few kernels of corn with religious ceremony. The hunter and the trapper called the game by means of the Mystery song. In a word, prosperity by means of labor was not recognized as in the control of the laborer, but subject to favoring or disturbing occult Powers. The ground was still Mother Earth, the stones, the animals, the trees shared with man a common gift of life, and were his friends or foes. The Indian had not shaken himself free so that he could face Nature and bend her to his will; he had not yet comprehended the possibility of an intellectual, independent and external relation to the natural world.

In this contribution to the archæology of music it can be seen how far a people had advanced in the art of musical expression, who were living not in a primitive condition, but were organized in a social state where there was no class distinction or coördinated labor; where the food supply was still dependent in a considerable degree upon the hunter; where warfare was constant, and conducted by private enterprise rather than directed by a centered government; where the language of the people had never been reduced to writing, and where there was no possible training of the mind in literature or art. These songs therefore stand as a monument, marking the limit which the Omaha Indian's environment placed upon the development of his mental life and expression.

The Omahas as a tribe have ceased to exist. The young men and woman are being educated in English speech, and imbued with English thought; their directive emotion will hereafter take the lines of our artistic forms; therefore there can be no speculation upon any future development of Omaha Indian music.

