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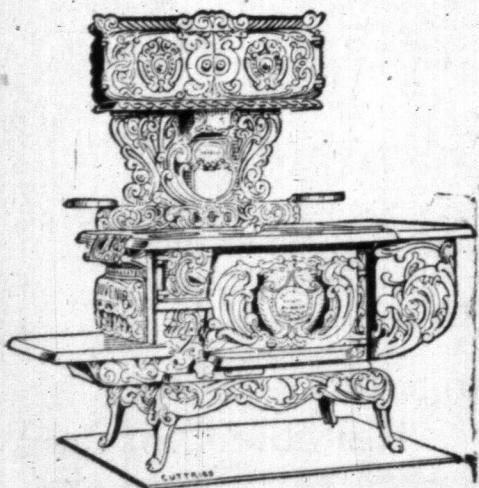
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INDIAN CUSTOMS.

A Chathamite Among the Wild Tribes of Colorado.

The Same Now as They Were Hundreds of Years Ago—Tennyson Tye's Diary.

Mr. Tennyson Tye, brother of Dr. Will. Tye, of this city, who is at present the manager of a gold mine in Wyoming, is blessed with a wandering and adventurous spirit, and, accordingly, has spent much time exploring the wild and hitherto unknown regions of the western states. His passion for adventure has led him to many curious places and journeys of exploration have not been made for the sake of novelty. Mr. Tye has taken voluminous notes, descriptive of the regions and scenes through which he has passed, and has carefully recorded all his experiences in well-kept and remarkably well-written diaries, one of which he has sent to his brother, the doctor, here. In this one he describes an exploring trip which he and a few adventurous comrades made through the wild and mountainous part of Colorado, where is located the world famous and marvelous Grand Canyon, a magnificent description of which is included in the account.

The Indians who inhabit these regions are still in an almost primitive state of savagery, and cling tenaciously to their old religious rites and customs. Among them the ancient dances and ceremonies are, still extant, and are performed in exactly the same manner as by the ancestors of these Indians, who lived thousands of years ago. Therefore it should be with a feeling of absorbing interest that Chathamites peruse the writings on this entertaining subject of one who was formerly a resident here, and whose father, the late Dr. Tye, was known and held in the highest regard by thousands, both in the city and country.

GREAT INDIAN FESTIVAL.

The young explorer thus describes a part of his trip through the mountains of Colorado and the national dances of certain tribes of the Pueblo Indians:

"We crossed the flat rocky top of the mesa and descended into the valley towards Mo-Shong-naw. At the foot of the cliff upon which this Pueblo is situated the school house and springs, so we pitched camp there, right at the foot of the mesa which was only about 200 feet above us. Our guide, our Orphe guide, Powick-y, deserted us. We arrived Friday, Aug. 10th. The next morning took place one of those peculiar races which characterize the villages of Hopi. For the whole Moki or Moqui people do not call themselves Moki, but Hopi, or 'people of peace and quiet.' The race differs from what one is accustomed to in that it does not seem to be competitive and the reward to the winners, after the manner of ancient Hellas, consisted not of objects of commercial value, but as with the Hellenic wreaths of some slight object connected with their religious ceremonies, say a little stick with a cornucopia tied to it, but nothing which, in our eyes, would seem of value.

Although it was just sunrise when we had reached the crest of the mesa, the whole population of the village had turned out in gala dress. In the background rose the smoky adobe walls of the three storey city of Mashong-naw, in the little plaza between the city walls and the mesa, the people spread the population of the city and their friends from other towns. All was as brilliant as the famous pageant of Cesena's time. The day of celebration of some of the most important of the people of peace covered the platform with a kaleidoscopic bewilderment of changing color. The beautiful red and white blankets worn by the women in their elegant dresses were as beautiful and attractive as possible; the brilliant red, purple and green dresses and blankets of the men attested to their love of color; but the surest sign of something unusual in occurrence was the neatness which the girls or 'maunna,' had their hair done up in 'wheels.' Even at this early hour, their dark tresses had been formed into those curious shapes intended to represent the squash blossom. The size of the wheel varies and at a certain age, with religious ceremonies, a girl enlarges the wheel. The married woman is easily told, as her hair hangs in two rolls at each side of her head. The elegance of the hair dresses betokened some public show of importance. Going to the encampment of the mesa you could see miles into the plain below and far away, probably four miles, a line of dusky figures could be discerned moving in the slow, steady trot of the Moki runner. Nearer the mesa could be seen groups of younger men and little boys, each group of like age and placed nearest to the mesa according to their age.

THE WINNERS had cow-bells which, growing louder and louder in tone as they approached the mesa and being joined by the other bands, gave ecstacy and excitement to the race. These runners are not fast, but in a day they accomplish great journeys. For instance, Volny sent a man from Orphe to Canon Diablo and back in a day and a half, a distance of one hundred and fifty miles, or about one hundred miles a day. At last the dusky string reaches the foot of the mesa; the leader drops behind and gives something into the hand of another runner, who leads the line up the precipitous sides of the run bluff and stands the winner. The prize is a little stick of wood with something wound around it. It has a significance which is lost upon us. They are so small that you hardly notice them in their hands. The winner ran on ahead to the village and entered the Gwa or sacred lodge room. The next night or nine men sat for a time until nearly all the runners had come in and in the meantime one of the men took a 'buzzer' and, facing the east, 'whirled' the string three times imitating the wind and showing that the race, as

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with all other Hopi ceremonies, had some significance. Then the line of nearly naked Indians marched solemnly to their kiva and again the 'buzzer' whirled first facing the east, then north, west, and then south, which is the only way a Moki will observe directions. Next all descended the kiva. While the line of dusky winners was drawn up, awaiting the incoming of the stragglers, an interesting and beautiful event came off. All the little children, girls and boys in their brightest apparel, raced off along the mesa for about a hundred yards to where some of the younger braves stood with corn and melons. Then began a race of the utmost splendor of color and the most brilliant shifting of gaudy colors, as the young men ran the gauntlet of that mighty swarm of little Moki. The younger girls, from 14 to 18 years of age, were quite successful and stripped the runners of the good things. Even little tots of four and five years entered the race. Such a combination of rich colors flying madly about made a picture only equalled, perhaps, in the days of Greece and Rome.

THE ANTELOPE DANCE.

Again in the afternoon took place one of the most important of the Moki dances, the antelope dance. We stood for a long time upon the top of the mesa looking at the preparations in the dressing of the twenty snake priests. On their heads they wore yellow eagle feathers, with red tips. Around the ankles were anklets of yellow buckskin. On top of the head was a bunch of fluffy eagle feathers of saffron hue and purple tips, while the first mentioned feathers hung down behind their bare, brown bodies were white ovals of white corn meal, two on the arms, two on the forearm, two on the hips, two on the breasts, two on the calves, one on the stomach and one on the middle of the back. Fortunately this was not their only covering. From the waist hung a dark, yellowish-brown kilt, reaching to the knees, with the following design painted near the bottom in white paint (drawing of design). About the neck hung strips of red and white beads, while above the arms above the elbows were white armlets. Around the waist was a bracelet of brass, on leather. About the waist and hanging down on the right hand side was a large tassel of brown buckskin cut in strips two inches long. Then a beautiful fox-skin hung down from the waist behind and had two red ribbons on it. From over the right shoulder a yellow sling supported another buckskin, cut as before and which hung at the waist on the left side. From a small dish on the ground each man took a little corn meal wash and rubbing it always in the left palm moistened the hair of another dancer on the left side of the head, leaving another white mark. In the hand each man held a bunch of long black eagle feathers wrapped with red yarn.

A PICTURESQUE CROWD.

Each man wore anklets about three inches across, worked in green and red, while about the waist were sashes of red, green and black. The antelope priests wore green armlets. At the knees of each snake priest hung a tortoise shell with a rattle inside; also a stone fish and some antelope hoofs. Just below the left knee was a white buckskin with strings of beads. In the left hand they held a red-dish buckskin bag, which contained the sacred meal. The antelope priests held a rattle in each hand. The face was painted black from the mouth down to the chin, and from the mouth backwards ran a thin, white line. The sign of the kiva, the bow and arrows, was carried in the left hand. We witnessed the two best snake dances held in Moki, the first at Mashong-naw, and the other at Wopli. The first was best in that it was the most orderly, and well conducted, while that at Wopli was best in that it was carried out with a vim and rush of excitement that were quite unique. The little dance court was crowded, and the quick, eager excitement of the crowd shows that it is true for the dance to begin and all look towards the little passage through which the dancers will first appear. A huge rattling is heard, and about twenty antelope priests enter, walking slowly and methodically, shaking their rattles as they go. The first man sprinkles the sand from a bowl containing sacred water, shaking the bowl from the end of an eagle feather. This strange process on marches thrice about the court, and then family lines up back to the kiva of cottonwood leaves and rushes. As each man passed the kiva he stamped with the right foot upon a very ancient board, called See-wop, or Lake of Black Tears, from which the human race is supposed to have come.

The little 'kid' at the end of the line in the Wopli dances, the 'buzzer,' which makes a sound as of rushing wind, and his bright, smiling face little betokened the interest he would raise as the dance proceeded to the finish. The antelope priests lined up they began to wave their sacred rattles, and in a few moments the famous snake priests of Wopli came into view. Each man kept step and as each right foot struck the ground the tortoise shell rattled at the knee kept a time which aided the dancers and inspired the onlookers with certain dread. The first circuit took in the full space of the court, but the remainder were gradually smaller. On the fourth circle the forty snake priests lined up facing the twenty antelope priests. They remained thus for a short time, as if in silent prayer. Then as soft as a summer zephyr began a low chant of prayer to those powerful spirits who control the rain; the deep religious chant of the Moki priests. The rattling is slow and steady at first, like a falling rain, and is accompanied by the low, sweet chant, which lasts about thirty minutes. Then the antelope priests gradually enter into a sharp, jerky motion, while the snake priests move their feather wands from side to side. The chant here assumes the sound which might be represented by ow-ee, oo-ee, over-ee, hi-ah, hi-ah, hi-ah, accompanied by a slight stamping of the feet and genuflection of the knees. This part lasts probably fifteen minutes. After this comes a most exhilarating motion, for, standing on the left leg, they give quite a decided yet rhythmic kick, and on bringing the right foot back to the ground, raise the left heel. This musical kick is now a kind of angry roar, probably to represent thunder.

Then the steps became quicker and sharper. When the snake tribe lined up, facing the antelope men the latter kept up a continual rattling, which sounded like steady, heavy rain



A Ray of Light

For woman's guidance is found in the fact that Dr. Pierce's Favorite Prescription cures female weakness and the diseases of the delicate womanly organs which darken the lives of so many women with suffering and sorrow. That ray of light has penetrated many darkened chambers where women moaned in misery, and has guided them out to health and happiness. "Favorite Prescription" is not a tonic, not a palliative, but a positive cure for the diseases which are peculiar to women. It gives vigor and vitality. It banishes nervousness, headache, and all the aches which come from a diseased condition of the womanly organs. A temperance medicine, it contains neither alcohol nor narcotics.

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of large drops. At the Mashong-naw dance the snake men were painted black both in face and body, while at Wopli the chin was painted white to the mouth, and from that black to the eyes, the body also being black. The elements of the religion of these Indians, and even in the snake dance, can be seen a shadowy form of worship to sun, lightning and rain. The rattlesnake, which is used in the sacred part of the ceremony, or the snake dance proper, is believed to be one of our first ancestors, the son of the Mogi Adam and Eve, and the dance is to please these divinities. In the snake dance a huge rattlesnake plays an important part. After several preliminaries the leader of the priests throws the

HIDEOUS MONSTER

into the centre of the dance circle. The "curser" takes the snake and grasps it with his mouth about six or eight inches from its head, which laps around his face from forehead to chin but which is kept from wounding by the "tickler," who uses a tickler of eagle's feathers, which makes the rattlesnake uncoil and hang limp. At one snake dance, where several rattlesnakes were used, a half dozen of them made a dash at the spectators who were stationed on a cliff to the rear of which was a steep precipice. In their anxiety to escape several of the Indians were nearly shoved over this precipice by those in front. Bob and I were busy with our cameras when to our amazement an Indian with a great bull-snake five feet long made a swipe at our heads as we stood on the top of the wall. Its great ugly head swished within a couple of inches of my nose and came even closer to Bob's camera. It was two inches thick and would have knocked me senseless, had it struck me. If one of the rattlesnakes, which frequently came within six inches of the people had bitten them, there would have been a death to two, so that even this part of the ceremony was full of dramatic possibilities and real life. At this same dance the carrier had a bull snake five feet long in his mouth. Suddenly before the "tickler" could make it unfold, it wrapped its great body till its great white stomach, a couple of inches thick, completely hid the snake man's head. It twined and writhed about his neck, around his face and through his hair till it seemed

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ed as if Medusa's head had become one snake head. Its great belly gleaming in the dying sunset shall ever remain horrid and vivid in my mind.

At the Wopli dances they generally use from 150 to 200 snakes, all very wicked and lively, blue and red racers, some poisonous and some harmless. Mr. Tye also describes many other horrible and revolting sights in connection with the ceremonial dances of the different tribes which he visited. The trip of exploration required several months, during which time he secured many valuable photographs, all of which portray unusual and sometimes horrible sights. It is his intention, to, at some future date, collect the different narratives in order, and publish his extraordinary experiences in book form.

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