

to *c*- consonants in Nootka.¹ Thus, a Mink form *nedzē* in Kwakiutl for normal *neg'ē* "mountain" is strikingly similar to the regular Nootka cognate *nutci'*. Suggestive also, à propos of the use by Mink of sonant palatal spirants (*y* and *'y*) for normal sonant laterals (*l* and *'l*), is the fact that in Nootka so-called "hardening" suffixes change immediately preceding *l* to *'y*, corresponding in such cases to Kwakiutl *'l*.² The bearing of these facts on mythological consonant play in Kwakiutl is not easy to determine; a possibility will be suggested farther on.

Consonant play as a device in mythology is not confined to America. In reading some recently published Bushman literature the writer came across striking parallels. The Bushman Mantis, who, like the Kwakiutl Mink, is a trickster, consistently changes all the cerebral clicks of normal speech into lateral clicks.³ Similarly, the Baboon transforms all the clicks of ordinary speech into a compound click, consisting of cerebral followed by dental click.⁴ Evidently a comic effect is aimed at in both these cases.

The phenomenon of consonant and vocalic play is also well illustrated in Indian songs. Song diction is an extremely important, though rather neglected, field of primitive lore, and only one phase of it can be touched on here. Song texts often represent a "mutilated" form of the language, but study of the peculiarities of song forms generally shows that the normal forms of speech are modified according to definite stylistic conventions, which may vary for different types of songs. Sometimes sounds are found in songs which do not otherwise occur in the language. Where the texts of a type of songs are in the language of another tribe, as happens so often in America, such an abnormal sound may be simply borrowed from the foreign language, as is the case with the mourning songs of the Southern Paiute, which, sung to supposedly Mohave texts, contain many examples of *l*, a sound otherwise unknown in Paiute. On the other hand, new sounds may be developed spontaneously or in imitation of foreign sounds. The former is probably the case in the frequent

¹ See Sapir, *Some Aspects of Nootka Language and Culture*, American Anthropologist, N.S., 13, 1911, p. 16.

² See Boas, *Handbook of American Indian Languages*, pp. 430, 435; Sapir, *loc. cit.*

³ Bleek and Lloyd, *Specimens of Bushman Folklore*, 1911, footnotes on pp. 6 and 8.

⁴ *Ibid* Footnotes on pp. 18 and 22. At least this is indicated by Bleek's orthography, though possibly the compound sign is meant to indicate a special click not otherwise found.