

wished to put them, or he ran toward it, bearing them on the point of his stick. If there were swifter runners than he, they took the bones from him, or if he hurled them ahead, they ran and threw them or carried them toward one barrier or another. The bones were fastened together by a string some inches long.

In Yana tales, Damhauja, the moon during the last quarter, plays or rather played, a great part. I say played, since, unfortunately, we have but a fragment of Yana lore left after the events of 1864. Damhauja's sons-in-law on the west side of the river, in this tale, were various Mapchemaina people, — that is, beings who somewhat later became beasts, birds, plants, rocks, and insects on earth. All the stars were his children. His daughters, stars, were married to Mapchemaina people, except the two of whom Juiwaiyu had dreamed. His sons, stars also, lived near him, and were at enmity with his sons-in-law.

THE FLIGHT OF TSANUNEWA AND DEFEAT OF HEHKU

It is not so easy to decide who Hehku is. Her most usual, if not her regular and normal, form is that of a horned serpent; but she changes herself into various forms. When angry, or rather when raging, she becomes a Putokya, — that is, a skull person, like Hitchinna. These Putokyas seem to be the cyclone or tremendous wind which moves in a narrow path and makes a clean sweep of everything.

The gambling scene in Jupka's sweat-house is good. Hehku has easy work till she meets the master, who to his incomparable power adds deceit.

The game, connected here with Jupka's sweat-house, is played by two persons sitting opposite each other. One of these holds a small "Jupaiauna" bone or stick in one of his closed hands, and the other guesses which hand it is in. The process of playing is as follows: —