

- Cadoux.* Spirit of Night. Said to have been seen lately. An evil spirit which tears bark from the wigwam, and in many ways frightens the Indians.
- Pook-jin-squess.* The Jug. Called also the toad woman. In some Indian stories spoken of as governor.
- Noosagess.* A being associated with the wind.
- Squaw-oc-t'moos.* Swamp woman.
- Mousham.* Grandfather.
- Glooscap.* The beneficent being whose deeds are generally superhuman, and who figures in many heroic tales of the Passamaquoddies. The term as applied to a man is one of contempt. To call a man glooscap, or a woman glooscapess, is to call them liars.
- Chematiquess.* The big rabbit. There are many tales in relation to Chematiquess. The new one which I have treats of his efforts to escape Glooscap.
- Mickemnise.* The good fellow. I have also heard the Ouargamiss called Mickeminn.
- Hespens.* The raccoon.
- Quarbet.* The giant beast.
- M'Sartoo.* The Morning Star.
- Consuce.* The ancients; said to be the fabricators of stone things. These were the makers of the stone axes or tomahawks which are found in the territory once inhabited by the Passamaquoddies.

The accompanying plate illustrates the above mentioned story of Pogump and Pookjinsquess, the original of which was drawn on birch bark by Noel Josephs.

Since the above was written, I have spent some time at Zuñi Pueblo, New Mexico, during which my studies of aboriginal language with the phonograph were continued. While it is too early to state the exact value of the records obtained, it may be interesting to know that I have succeeded in obtaining some important specimens of the songs, stories, and prayers of this tribe in the course of the summer. The songs of the sacred dances of the Zuñians are particularly adapted to successful recording with the phonograph. Of these there were obtained several so-called *Ko-ko* songs, such as are sung in the *Kor-kok-shi* or rain dances. The song sung at the *Ham-poney*, an ancient dance celebrated every eight or ten years by the women, was also obtained from one of the participants. This dance, an elaborate corn-dance, is said to be an ancient ceremony, and is, next in importance to the dedication of the houses, one of the most striking events in the Zuñian calendar. The rarity of its performance, and the possibility that when next performed it may be greatly modified, give a unique value to this record.

The most important of the ceremonies of the winter at Zuñi Pueblo is undoubtedly the *Sha-la-ko*, at which certain of the houses to the number of seven, which have been built during the past year,