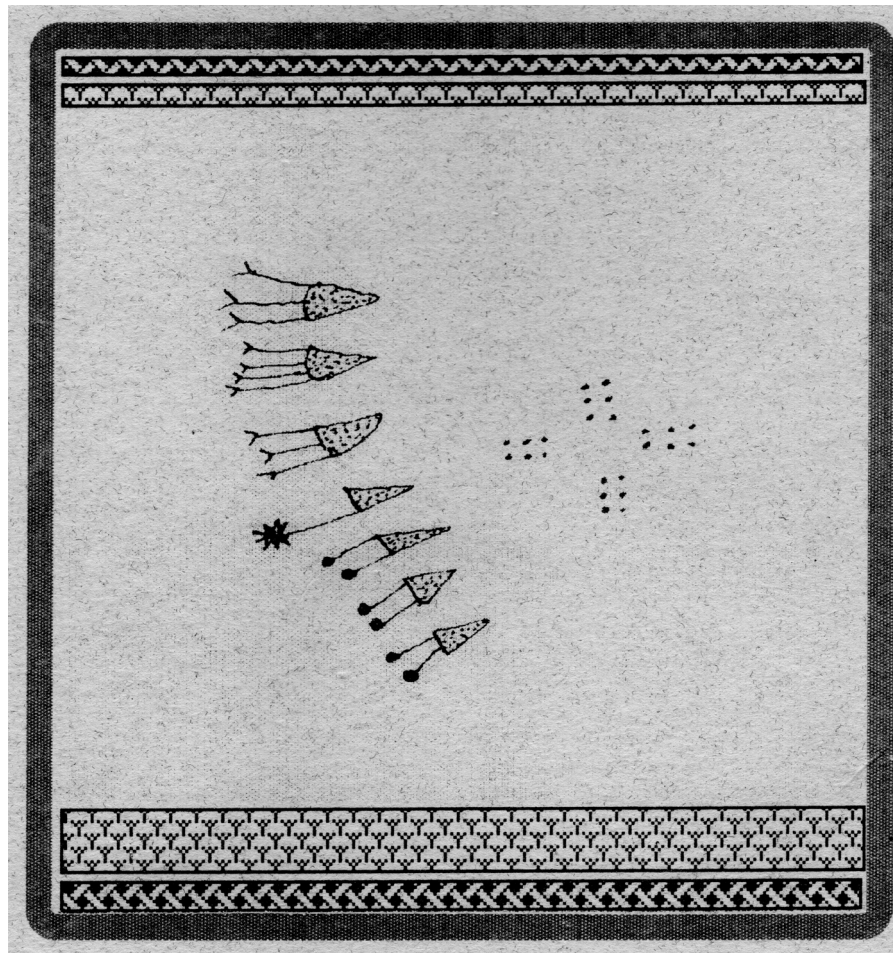


Tales for The Christmas Season

*As Told by the Chumash and Mohave
Indians of Southern California's*



John M. Anderson

Chumash and Mohave Tales

John M. Anderson has published numerous books on native American mythology from the tribes of the western United States. This book is the second in a series which began with *A Chumash Christmas*, a study of the Chumash Indian miraculous birth tradition.

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Solstice.

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Native California Christmas

The Chumash and Mohave Indians of Southern California recognized the last days of December as the most sacred holy period of winter. This is the holiday most contemporary Californians now call Christmas. In many traditions across the world, it was a time of peace, hope, and spiritual renewal.



Table of Contents

| | |
|-----------------------------------|--|
| Introduction..... | |
| The Tupnek As a Chumash hero..... | |
| The Tupnek Hunts a Bear..... | |
| The Tupnek Finds Peace..... | |
| Peace On Earth..... | |
| Postscript..... | |
| Bibliography..... | |
| Endnotes..... | |
| Glossary..... | |

Introduction

"Sgot ini Hasup" ¹

This is the second in a series of books on native American Christmas stories. Book one featured a Chumash narrative from coastal California. It told of the virgin birth of a cultural hero named Ciqneq, and celebrated his extraordinary life achievements. This text follows the similar triumphs of a Chumash cultural hero named Tupnek.

The parallels between the lives of Ciqneq, Tupnek, and the Christian Jesus are numerous and quite interesting. Some scholars assume that these similarities are evidence that the life adventures of the Chumash heroes were derivative of Christian folk lore disseminated at the California missions. But this explanation fails to account for the wide distribution of similar narratives among tribes who had little or no contact with the

The Mohave story featured in the second part of this this text is a classic California narrative free of discernible Christian influence. The Mohave were fiercely independent and resisted conversion to European culture long after the coastal peoples of California were 'reduced' by imperialist Mexico. The Mohave story represents a narrative tradition, shared with the Chumash perhaps thousands of years before the appearance of Europeans on this continent.

*John Anderson
November, 1996*



How To Identify A Native American Christmas Story

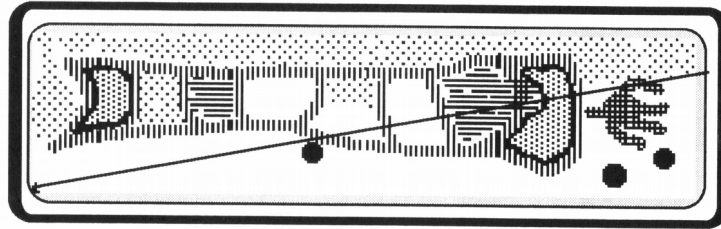
The Mohave and Chumash stories cited in this text are ancient. Given this antiquity, one might reasonably inquire why they are described in the title as "tales for the Christmas season"? They certainly were not classified as Christmas stories by native narrators, when they were first recorded in the earlier part of this century. The ethnographers John Harrington and Alfred Kroeber also did not identify them as Christmas stories.

My subtitle is not meant to confuse the reader, but rather to remind them that Christian Americans share many traditions in common with tribal peoples of California during what is popularly called "Christmas." The plot structure of both the stories featured in this text, for example, are heavily influenced by winter solstice symbolism. The character development of the heroes follows the pattern of the Sun, as it grows from its childhood into adulthood and finally into old age. Such literary traditions often go unappreciated because of the low priority which Christian churches place on ritual observances designed to honor the winter solstice, which is the event of celebration among native traditionalists.

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The Chumash used the term Timoloqinas to refer to narratives celebrating 'true' events which took place in ancient times.² Christian scholars often classify them as myths, implying that their 'truth' is in doubt or at least needs qualification. Seldom do the characters in these ancient California narratives receive the same attention in the public mind as Jesus, during the California Christmas holiday. Their life adventures continue to be virtually ignored by the mass media during the sacred days of the native winter solstice. The historical consequences of this seasonal censorship has been an unfortunate perpetration of public misunderstanding of native California culture.

Chapter 1



A Chumash Miracle Child Is Born, called the Tupnek

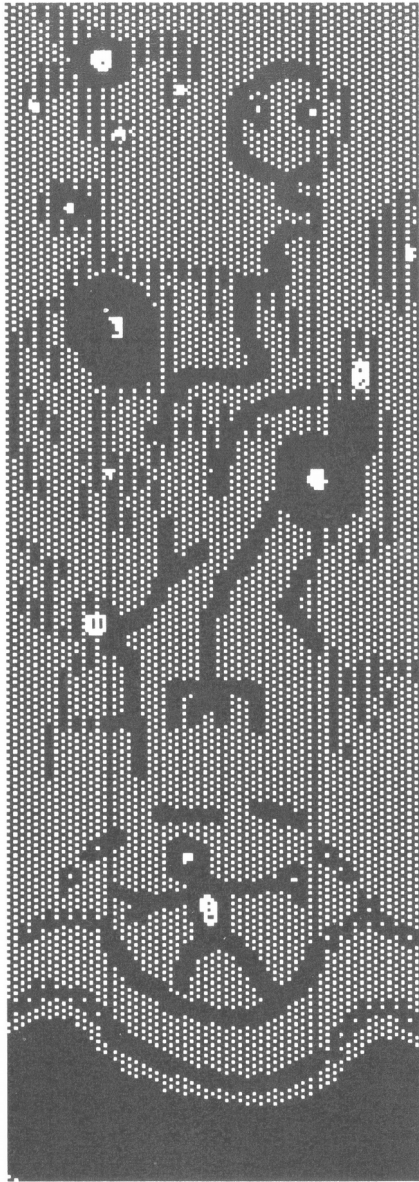
*This story is based on a Chumash Indian narrative
told by Luisa Nutu, circa 1910 . It was edited
with commentary by J. Anderson, in 1995 ³*

Once upon a time, an old Chumash woman named Momoy was surprised to discover an abandoned baby on the doorstep of her house.⁴ Like Ciqneq whose childhood heroics are celebrated in book one in this series, this baby's parentage was unknown.

Since the kindly Momoy had no idea of the child's identity, she gave him the nickname *Tupnek* which in Chumash means 'a small boy'. This diminutive nickname was ironic, since Momoy's unexpected guest was eventually to prove to be a personage of awesome physical and spiritual powers.⁵ Who could have guessed at the time, that the Tupnek was destined to grow up like the legendary Ciqneq and become a wanderer and a great adventurer.⁶

Nutu advised her audience, even at this early point in the narrative to keep in mind, as they listened to the rapidly developing story line, that Momoy was a grandmother figure who lived "no one knows where." Nutu wanted her audience to keep in mind, during this opening scene, that Momoy was associated in Chumash mythology with psychotropics used to enter visionary states.⁷

Adult listeners knew, of course, that Momoy was not an ordinary grandmother but was the Chumash moon goddess, and thus one of the five most powerful deities in the Chumash pantheon. They expected therefore that Momoy would have no trouble at all with this unannounced visitor. But what they didn't realize was that this was no ordinary child, but a cultural hero capable of great deeds.



In Nutu's humorous opening scene, for example, the baby Tupnek frustrated grandmother Momoy by bellowing until she came outside of her home (a safe realm) to try to discover the source of these disturbing noises in the night. But as soon as the grand-mother stepped outside of her door, the Tupnek became quiet.⁸ To her surprise, she could not see him in the dark, and went back inside. Soon, the Tupnek began crying again, and she came outside but repeatedly failed to locate him. This contest of wills between the Tupnek and his grandmother went on until the dawn, when the grandmother finally could see him kicking the air with his feet in the light of the rising sun.⁹

By the time Momoy could finally see the child she knew that this was no normal baby but a transition persona, a spirit which would grow up to live beyond the limits of the earthly affairs.¹⁰ She was delighted, therefore, to enfold the foundling in her arms and take him inside where she "cleaned" him.¹¹ Exhausted from her sleepless night, Momoy gently placed the newly purified Tupnek into an empty storage basket and collapsed into a sound sleep.¹²

The next few days were trying ones, for the Tupnek spit up all of the normal baby food given to him.¹³ Concerned that his lack of nourishment would weaken Tupnek, Momoy decided to give him a small amount of dried tobacco mixed in water. She knew the nicotine in the tobacco would give him a surge of

energy until she could find something more appropriate as baby food. To her satisfaction, the Tupnek loved the tobacco, and begged for more.

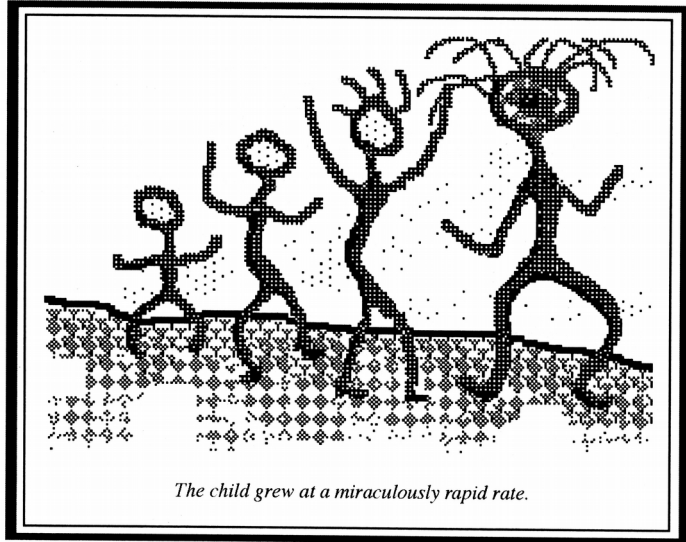
Momoy couldn't get him to stop crying, until she put increasing amounts of tobacco in his mouth. This feeding pattern confirmed her suspicion that this was no ordinary baby. He was consuming *nicotiana attenuata*, which was used by adult Chumash as a stimulant and mind expanding drug when ingested in large dosages. But the tobacco did not harm Tupnek, who began to grow at a phenomenal rate. Nutu explained that: "The tobacco was just like candy to him."¹⁵

In no time at all, the baby crawled out of his basket cradle

and began exploring on all fours. Momoy fed him more tobacco, to keep him quiet and then went about her chores curious to see what this miracle child would do. When she next went to look for him, she found him killing flies with his fingers. "Ah, you're going to be a warrior, grandson!" She praised as she gave him some refined sugar and more tobacco as a reward.

Momoy decided it was time to give the fast growing Tupnek a bow and arrow, so he would learn how to hunt like a young man. The arrow she allowed him to use was no toy but had diminutive feathers and a specialized foreshaft, just like an adult Chumash hunter would use.

Tupnek quickly mastered the skill of shooting, so that in no time at all he had a pile of flies next to his cradle. "That is how one fights to live," Momoy said approvingly. Ever after, the baby kept the house free of flies by shooting all of them with his arrows. For each pile of flies he presented to his grandmother, he was rewarded with more tobacco which by this point of the story had become his sole source of nourishment.



Members of a traditional Chumash audience grew up hearing these tales since childhood. They therefore had a much broader base of information than the contemporary non-Chumash reader. Extensive footnotes and glossary citations are available at the back of the book for readers unfamiliar with Chumash culture but interested in further interpretations of specific passages. These endnotes make numerous references to related Chumash cultural hero stories.



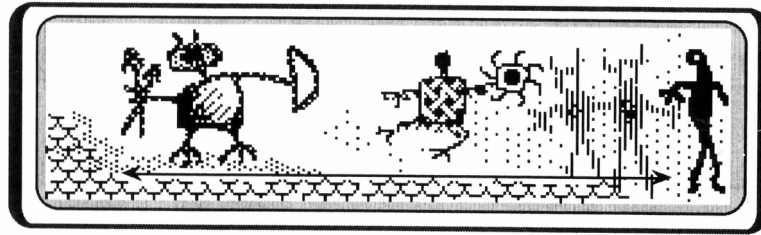
Chumash Ethical Training



Momoy praised her adopted grandson for his feisty spirit in Nutu's entertaining narrative. In so doing Momoy was fulfilling a typical grandmotherly role, that of helping prepare the young for the struggles awaiting them in life.

Kitsepawit expressed similar ethical concerns when he advised that "Gain is the touchstone of the human heart." ¹⁶ In the concluding passages of *Enememe's Friends* I discuss moral choices forced on people in a world ruled by greed.¹⁷ In Chumash cosmology, the demons of *Coyinashup* live a life of strife and greed. Avarice extends its rule even into the supernatural realm. But its influence does not reach all supernaturals. The stars in the highest heavens, for example, are perfected souls which rotate in orderly cooperation around the North Star. Strife is absent from this level of the cosmos.

Chapter 2



Tupnek Hunts Demons

Momoy continued to nourish the Tupnek with tobacco juice. And she knew she was doing the right thing, since he was a happy baby and grew at a miraculous rate. Soon he was much larger and more agile than other babies his age and began hunting small birds and mammals. His grandmother feared for him, for she had learned prophetically that he would eventually graduate to killing demons. The first monster he encountered as a boy was a demon Deer. It was "very *nunasis* and strong." ¹⁸

One day Trickster Coyote arrived unannounced at the home of Momoy. His appearance initiated a long sequence of adventures in which Coyote repeatedly underestimated the Chumash miracle child.¹⁹ Coyote eagerly consumed large quantities of bear meat brought home by Tupnek, while he lavishly praised Momoy's cooking. But Coyote refused to believe her explanation that this young hunter was actually killing Grizzly bears by himself.²⁰ The Grizzly was the most powerful animal in the world, and only a person of immense powers could possibly hunt and kill one. Coyote loved to eat (and eat, and eat) as long as good food was set before him, but after many meals Coyote's curiosity got the best of him, and he proposed that the grandson and he set off on a hunting trip, to kill more bears.

When they came upon their first bear, it was sleeping.²¹ Tupnek went right up to the bear and seized it by its neck. To Coyote's astonishment the bear was immobilized by the miracle child. "Coyote looked at the Tupnekc standing there holding the bear and bemoaned, "He is more powerful than I am, he beats me!"²² Grandmother Momoy watched everything from afar, for she had

supernatural sight. Thus when Tupnek arrived carrying the huge bear carcass (with lazy Coyote following without a load) she admonished them. "Have you no sense at all? You are just killing for the sake of killing. The Bear was doing no harm."²³ Momoy spoke in irritation because she feared for the safety of her grandson. She remained resentful that Foolish Coyote had neglected to conduct proper rituals for appeasing the spirit of the dead bear. Equally serious was his failure to observe rituals for purifying the souls of the hunters.

Momoy was so worried that she began preparing a datura drink for her grandson, to protect him from the angry soul of the Grizzly.²⁴ As the guardian spirit of datura, Momoy only had to pass her hands though a basket of fresh water and the sacrament was ready to drink. The miracle child took it and soon laid down on a sleeping mat as instructed by his grandmother. Normally a person who ingested such a huge amount of datura would fall asleep quickly, and remain in a deep trance for as long as two days. But the young boy did not even fall asleep. Tupnek asked his grandmother to make a much stronger sleeping potent, so she relented and passed her arms up to her elbows in water.²⁵ But this strength only enabled the Tupnek to sleep a short while. Momoy announced that the boy was stronger than datura. Coyote agreed: "Well, don't give him any more because he has already won. He is stronger."²⁶

By the next adventure in the story, the Tupnek completed his rapid growth (both physical and spiritual) and was a fully grown man.²⁷ He renewed his hunting with Coyote, killing not only normal game but also a demon Deer and a demon Bear.²⁸ Coyote continued to be jealous because the Tupnek was a better shot than he.

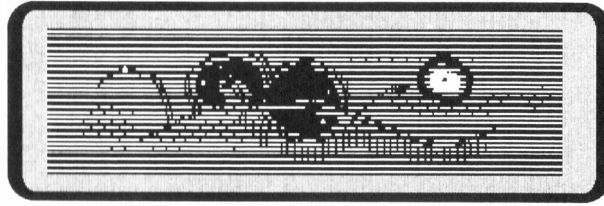


Coyote As A Monster Slayer

"It was Coyote who weakened the powers of the First People, transforming them into the animals and plants of our contemporary ecology. Coyote also served as a Monster Slayer, overcoming powerful demons while making the new environment habitable for humans. Chumash folk tales are filled with descriptions of his heroic battles with the primordial demons that appeared at the end of the *Moloq* era. Similar stories can be found in native lore throughout the west."²⁹

(from *A Circle Within The Abyss*, Anderson, 1993)

Chapter 3



The Tupnek Finds Peace

Tupnek Visits Liyikshup

Trickster Coyote thought and thought how he could get the better of Tupnek, who outdid him in everything. Finally, Coyote settled on a seemingly fail-proof scheme involving a trip to *Liyikshup*, the sacred center of the world.

Liyikshup could not be reached by normal means, no matter how physically powerful a person was. And Coyote was very proud of his abilities to engage in magical flights which Nutu described as supernatural "jumps."³⁰ He knew that the Tupnek was physically strong, but this challenge called for an ability to make the transition from ordinary reality, and travel in the sacred realm. Confident that the youngster would never succeed in such an adventure, Coyote begged Tupnek to join him in a pilgrimage to *Liyikshup*.

The Tupnek was not intimidated by Coyote's invitation. He went immediately to ask his grandmother for permission to go with Coyote, telling her that he was anxious to see new things. "When will you get there, and how will you find it?" she inquired suspiciously. When Tupnek told her that Coyote would lead the way, she refused him permission to leave.³¹ But the self-willed Tupnek announced that he would defy his grandmother and depart without her consent.

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Momoy could see into the future, and Nutu made it clear that she didn't like what she saw. Thus when her grandson began packing for the trip the next morning, Momoy locked herself in her house and refused to bid the adventurers farewell.³² But Coyote ignored her protestations and led the Tupnek into the nearby mountains. They walked for a long time until they came to a big canyon leading up to a mountain ridge. The Tupnek became impatient to get to *Liyikshup*, so he decided to attempt a magical jump like he saw Coyote do while hunting. It worked the first time he called out a magical jumping command, leaving him on top of the ridge far ahead of Coyote. "He's beating me. Whenever he wishes he's ahead of me!" exclaimed Coyote. And when he caught up to the boy, Tupnek didn't wait to hear Coyote's admonishments but jumped again. When Coyote finally caught up with him he entreated: "Don't walk so fast, you'll get tired! *Liyikshup* is quite far." ³³

Actually it was a great distance to *Liyikshup*, because to reach it all pilgrims had to reenact the yearly journey of the Sun. Thus, they had to complete a ritual journey through four seasons, symbolically moving from the winter solstice to the summer solstice, and back again. After many adventures, Coyote and Tupnek finally reached the halfway point in their journey and unexpectedly came upon the bones of Old Man Coyote.³⁴ Foolish Coyote resurrected him, using his Atishwin, supernatural power which made the bones shake.³⁵ When Old Man Coyote awoke, he was like new and declared to his rescuers that he was very hungry and had not really been dead but only sleeping.³⁶ At this point Nutu gave her attentive listeners a most important clue about the adventurers. Foolish Coyote informed Tupnek: "I knew that this old man had died here in *Liyikshup*, and here he is!"³⁷ [Well, Coyote would not have said that unless they were standing in *Liyikshup*, when they found and resurrected Old Man Coyote. From Nutu's narrative, it is plain that they subsequently left *Liyikshup* and only returned much later.]

Resurrection From Sleep

Nutu's description of Old Man Coyote is a classic example of the 'sleeping' persona found in native myths throughout the western states.⁴³ The miraculous resurrection of Old Man Coyote in Nutu's narrative probably took place on the summer solstice, symbolizing that Tupnek and Coyote had reached the half way mark on their journey. They were at Liyikshup. As the center of the world, Liyikshup rules during both solstices, but the Tupnek and his friends were seeking the winter solstice which takes place six months later at the end of the year.

The Fox Jumps And Renews Life (Anderson, 1994) is a study of Native American resurrection beliefs associated with the summer solstice. It features Kalispel, Yakima, and Chumash tales in which Coyote is killed and resurrected. Denial of death is a basic component of summer solstice folk narratives, as is Coyote's claim that he was just sleeping.⁴⁴

In *The Swordfish Race* one of the characters is resurrected after drowning in the Pacific Ocean (Anderson, 1997). The survivor explained to his relative that the state of being drowned is like sleep.⁴⁵ For further discussion of sleep symbolism in Chumash mythology see the personality called Enememe (He Who Sleeps) in *Enememe's Friends* (Anderson 1996).

When Old Man Coyote recovered his senses, he asked Foolish Coyote where he and the Tupnek were headed. The younger Coyote informed his elder that they were seeking *Liyikshup*. Old Man Coyote then proclaimed to the adventurers delight: "*Liyikshup* is very close to here somewhere, but I don't know just exactly where." Foolish Coyote, who was quite knowledgeable about cosmic secrets, responded by explaining: "The only way to find it is for you to go that way, and me this way, and if we return at the same time, that's *Liyikshup*." ⁴⁰

Tupnek began to laugh good-naturally at his coyote companions, because he did not believe that Old Man Coyote could travel as fast as the younger Coyote. Thus began a long series of experimental races in which one of the coyotes came back to the Tupnek earlier than the other. Assured by both runners that they had gone to the end of the world and back, the Tupnek kept disqualifying one starting point after another as outside the sacred center. "They never arrived at the same time" Nutu explained.⁴¹

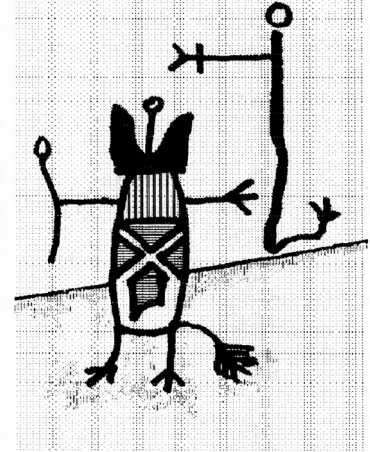
Finally the two 'jumping' Coyotes proclaimed that they could feel that they were approaching close to *Liyikshup*. They became agitated, boasting to one another about the good times they would have with the women of the town when they arrived at their destination.⁴²

But it was the Tupnek who attracted the attention of the young women, when the three adventurers entered the town. To the dismay of the amorous coyotes, the Tupnek expressed utter indifference to the sexual overtures of the young women. Consistent with his earlier behavior, he preferred the companionship of his male friends to that of females.⁴⁶

The Tupnek Left Home

Tupnek soon became discontented with *Liyikshup*, as a result of his companions' obsessive interest in the women of the town. Tupnek was irritated with these females, for they would never leave him alone. So he declared his intention to return to his grandmother. Old Man Coyote told Tupnek that he would remain in *Liyikshup*, where he belonged. But the younger Coyote wanted to return with Tupnek, and thus the two heroes eagerly retraced their path back to the home of Momoy.

When Momoy saw her grandson approaching home with Coyote, she rejoiced at their return. But soon she began pressing Tupnek to marry a nice Chumash girl and start a family. Her grandson continually told her he was not interested in settling down, but she could not refrain from giving him advice. The narrative ends, with Nutu telling her audience that Tupnek left to someplace unknown (a supernatural realm). She ended her tale with the explanation that: "He didn't want a wife."⁴⁷

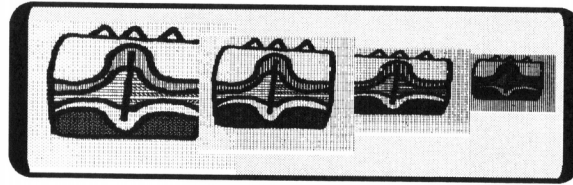


Peace

Tupnek left his grandmother's home to find peace. He did not return to the center of the world, called *Liyikshup*, but went into a mystical realm. In this journey, he was ritually reenacting the pattern of the Sun during the winter solstice. It stopped its movement on the horizon, while its soul renewed itself.

"The Chumash literally lived in peace during the winter solstice holiday (known by contemporary Christians as *Christmas*). Devout Chumash families stayed at home and remained quiet during the sacred thirteenth month. Blackburn speculates that the sun is "angry" during this period, but it is more likely that the motive of the Chumash was not to disturb him as his soul walked on the Path of the Dead, in preparation for its reincarnation on the twenty-fifth of December."⁴⁸

Chapter 4



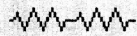
A Mohave Variant

Readers interested in learning more about the miracle child have many sources available to them, beyond the Tupnek narrative. A closely related traditional Mohave narrative, for example, was preserved by Triyere Kavasuk, between the years 1900 - 1910.⁴⁹ The following summary of Kavasuk's story was written by the editor in 1995. Kavasuk's narrative is an especially rich source of California miracle child data. It enriches our understanding of the Chumash traditions, including a fascinating reaffirmation of the importance of tobacco as the hero's favorite "plant."

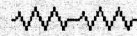
A Miracle Child, Born of the Clouds

The Mohave were in regular contact with the Chumash, through the Tejon mountain passes. They shared not only a common antipathy to Mexican colonialism but also had many common mythological traditions with the Chumash.





Cane And The Flute



Segments of the cane plant are used by Mohave carvers to create music. The hollow cane reed grew in many parts the Colorado flood plain and was widely used for making flutes. These musical instruments were favored by men for playing love songs. Thus a Mohave tale, called *Satukhota*, describes how Old West Woman survived alone after a great flood. She gave birth to two boys, who grew up rapidly and cut cane to make flutes (which they used to play courting music and attract young women for their wives).⁶¹

But Kroeber did not think Atahane's nickname Cane referred to such romantic associations. He pointed out that the cane plant provided numerous other products used by the Mohave, including its thin outer sheating which was used for cigarette paper. It was the consumption of tobacco, he argued, which defined Atahane's personality - not love songs.⁶² This interpretation is certainly consistent with Nutu's identification of the Chumash cultural hero Tupneq with heavy consumption of wild tobacco.

In this story, the Mohave cultural hero is called *Ahta-hane*, a name referring to his consumption of the psychotropic plant tobacco.⁵⁰ As a tobacco inspired magical child, Ahtahane had the power to command the clouds to bring rain at his will.⁵¹ He called down rain at the time of his birth, for example, to protect him from his dangerous uncle who was his father's older brother.⁵² In spite of all his family could do to keep the baby secret the uncle learned of his birth and prophesied: "The child is wise and will be a doctor. It made rain so that no one would know it was being born; but I knew it, for I am a doctor too." By this time in the story, the hero's father was dead and the uncle was a serious threat. His mother thus bore him (like Ciqneq's mother) outside of the normal protection of the family.

The evil uncle was fooled into believing the boy child was dead, after his mother came up with the plan of dressing him as a girl. Free of his uncle's harassment, the hero "grew fast."⁵³ Even as a baby, the Mohave hero consumed vast amounts of tobacco, both by eating and smoking. He wore raven feathers and a down-covered belt.⁵⁴ This rope, not surprisingly compares to the feathered rope used by Ciqneq's grandfather in the opening passages of the first book in this series. Such ropes symbolized the clouds, and thus indirectly tobacco smoke which rose up to join the clouds.⁵⁵ Since the Milky Way was considered a cloudy path in the sky, filled with innumerable stars (souls) on their journey to the Land of the Dead, these ropes also symbolized the great Sky Road.⁵⁶

Adventures In The South

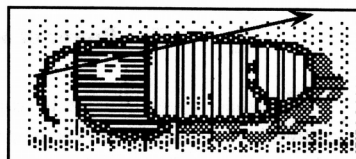
Like Ciqneq, the Mohave miracle child went south to seek adventure. He overcame a series of demons, including the horsefly.⁵⁷ After many triumphs, he went to the House of the Sun in the northeast.⁵⁸ Here he died and was resurrected with an even better body.⁵⁹ When all seemed lost, he (like the Chumash grandson of Momoy) was miraculously resurrected from a blood clot placed under a basket.⁶⁰ After his resurrection, the Mohave hero challenged the man-eating demon who lives with the Sun's Daughters.⁶³ The Mohave called this supernatural *Kwayu*, meaning "Meteor-man."⁶⁴ In passages remarkably similar to Pomo narratives about the Giliks, the Mohave miracle boy defeated his adversary in battle.⁶⁵ Meteor-man made the mistake of trying to overcome the boy with tobacco smoke, but failed (because he didn't know that tobacco was the boy's favorite plant). Next the Sun challenged the miracle child, but proved incapable of deceiving him. The Sun became frightened and fled from the boy. But the miracle child pursued and captured the Sun who was subsequently metamorphosed into the contemporary sun of the existing world.⁶⁶ Before this cosmic transformation, the hero called out: "You thought I was a little boy and did not know anything; But I am wise."

⁶⁷

Revenge Against Evil Relatives

The paternal uncle of the Mohave hero feared Atahane from birth and proposed to murder him. He feared that the boy would get revenge against him and his followers for murdering the boy's father.

After the hero completed his (winter) trials in the south, he decided to go home to the center of the Mohave world which was called *Avikwame* mountain. Here, he hoped to revenge his father's death by killing his evil relatives.⁶⁸ The miracle boy challenged the whole village to a contest, threatening to kill them with fire and thunder. He made thunder with split pieces of cane. Tsiyere Kavasuk, the



Kroeber As A Humbug ?

Unfortunately the writings of Alfred Kroeber, the celebrated 'father' of California anthropology, set the stage for decades of misunderstanding about Mohave culture, including their religious teachings about the Christmas season.

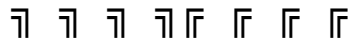
Kroeber encouraged the general public to dismiss Mohave folk lore, for example, as inferior to white American lore. It was not even as advanced in his opinion as that of other native peoples of California. "If Mohave civilization had been advanced enough to allow of their finding some clear central theme to hold together the welter of details and names," he complained, "their 'great tales' would no doubt seem impressive to us." ⁶⁹

With these denigrating words, Kroeber revealed his general insensitivity to native California culture.⁷⁰ Unfortunately generations of white anthropologists followed Kroeber in misleading the California public about the significance of Mohave folk lore. This resulted in an under appreciation of their oral literature, including narratives like the T. Kavasuk story which embodies passages relevant to the Christmas season. A winter tale does not have to slavishly follow European style or content to be meaningful to the late December holidays.

narrator of this passage, clearly believed that the hero was justified in killing his relatives, as can be seen in his explanation that: "If a relative is bad and is killed, it is right."⁷²

The Hero Finds Peace

In the last segment of the Mohave myth, the cultural hero found peace by turning himself into a rock.⁷³ Just before this action, he rewarded his loyal relatives by magically transforming them into celestial beings. They became the seven stars of the Pleiades.⁷⁴



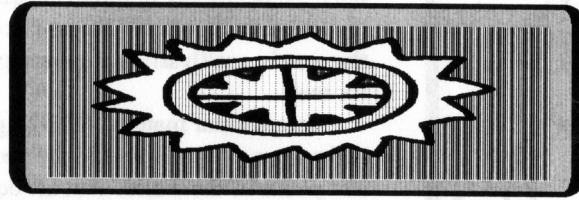
The Power of Mohave Dreaming



Kroeber comes closest to appreciating the richness of Mohave culture in his commentary on their visionary literature. In a number of related writings, he argued that vision dreams were the very foundation of Mohave life. "There is no people whose activities are more shaped by this psychic state, or what they believe to be such, and none whose civilization is so completely, so deliberately, reflected in their myths."⁷⁵

A typical Mohave narrative, according to Kroeber's model, describes a journey of a cultural hero or two brothers, beginning with their births and ending with their transformation into an animal or a landmark.⁷⁶ This characterization is accurate in some respects, but fails to mention the pivotal role played by vision dreams in these Mohave narratives and their fundamental importance to plot development. Such omissions prevent Kroeber from fully appreciating the significance of Atahane's ability to "dream" his future, while still in his mother's womb. The hero's soul (shadow) could act upon the living, even before it was born. Kroeber describes such unborn souls as dwelling at *Avikwame* or playing at *Aha'av'ulpo*.⁷⁷

Chapter 5



Peace On Earth

Cultural hero tales ending in peaceful resolution are not limited to the oral literature of California native such as the Chumash and Mohave, but are widespread throughout the west. The Clackamas, for example, are Penutian speaking peoples from the Portland area who are linguistically separate from the Hokan and Chumashan. Language is not a folk lore barrier, as seen in the fact that their hero tales also incorporate a peaceful ending, after a heroic quest.

In one Clackamas story a child grows miraculously, after being bathed in the Clackamas river and nearby bodies of water with supernatural powers.⁷⁸ He grew up outside of normal society, since his father and relatives had been killed by a terrible demon. After a remarkable childhood in which he demonstrated superhuman abilities, the young hero decided to seek out and kill the awesome demon. After succeeding in this quest, he used magic to resurrect his father and other murdered townspeople. At the end of the tale, the hero swam upriver and sought out a quiet pool in the higher reaches of the mountains.⁷⁹

The hero clearly became the salmon, which was the primary food source of the Chinook people. In the quietude of the mountain pool, he thus helped reincarnate (spawn) the next cycle of salmon life. Without dwelling on the Eucharist theme, it is important that we recognize Christian variants in the New Testament, involving the offering of the body and blood of the Christ to the people.⁸⁰ The native American Eucharistic tales take place in mythic time and help

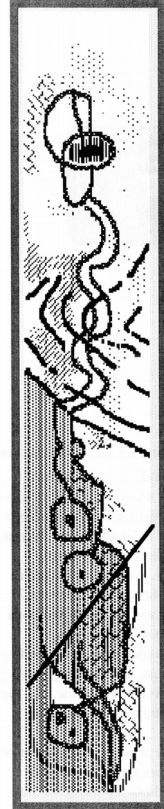
introduce the beginning of mundane time. Many of the First People offered themselves as food for the people, selflessly inaugurating a New Age for man.

In a similar manner, the dying Sun of fall and winter offers his heat to the people, animals, and plants of the world. But his death on December 20 (the first day of winter solstice) is not a time of unrequited mourning, for the people know that like the dying salmon of the mountain streams he has set in motion deeds which will lead to his reincarnation!



Peace On Earth

The Chumash term for peace is *Tipashumawish*. Its root is *Shumawish* meaning 'to be in good health'.⁸¹





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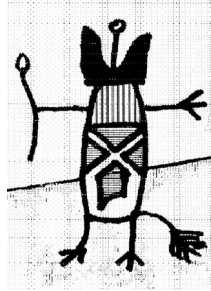
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Endnotes

1 Qiliqutayiwit explained to Harrington that: "*Sq'ot'ini hasup* describes the time of year known as "Christmas or New Years, as we call it now" (Blackburn, Crystals, 67). Qiliqutayiwit does not provide a literal translation, but the phrase means 'the time when the year (*Shup*) comes to an end', i.e. when it completes a cycle of time. *Skotini Hasup* is a Samala variant, meaning 'the winter solstice', i.e. the time when the year comes to an end.

2 See Myth in the glossary for further discussion.

In *American Indian Astrology* traditional Chumash mysticism is discussed in the context of religious intolerance: "The Chumash religion was mystical, based on personal visions. Unlike Christians, Muslims, or Jews, the Chumash had no priesthood (advocating a specific dogma) and thus did not impose a uniform doctrine on their population." (Anderson, 42).

3 Blackburn called this narrative "Momoy and the Tupnek" (December, 140)

4 The Tupnek was an orphan because: "No one knows who his mother and father is" (Blackburn, December, 148; Nutu narration). Note how the Chumash grandmother figure *Momoy* (*Datura*) compares to the Achumawi Chipmunk persona, who was the grandmother of their cultural hero named Edechewe.

Book three in this series (*A Miraculous Child*, Anderson) will feature an Achumawi tale and comments on the many similarities between the Chumash and Achumawi narratives (in spite of the fact that these two ancient California cultures lived far apart and had been separated for thousands of years by Penutian and other more recent immigrants into California).

5 The Tupnek, like the miracle child named *Ciqneq* in A Chumash Christmas (Anderson, 1996), is a persona of unknown parentage. Coyote states halfway through the narrative that "no one knows who his mother and father are" (Nutu, December, 148). '*Opxon* means 'an orphan' (Tsmuwich, 21). '*Opxo'n* (Samala, 257).

6 The Tupnek contrasted himself to a hibernating bear, boasting: "I go all over" (Blackburn, December, 146). Tupnek is proud that he is a wanderer, an adventurer whose personality contrasts with the cave-dwelling grizzly during winter.

The hibernating grizzly is a great dreamer, whose winter visions provided him with great powers. Tupnek is also a dreamer [a consumer of datura] but has the advantage of relative freedom of movement. See Wanderer in the glossary for related commentary. **7** (Blackburn, December, 140). It is significant that Nutu reports that Momoy lived "no one knows where." This surely is not an admission on Nutu's part that no surviving Chumash could remember the earthly location of Momoy's home, but rather an affirmation that Momoy lived in mythic time/space.

This time/space is not limited in expansion, as can be seen in the final passages of Nutu's narrative, wherein Tupnek leaves the home of his grandmother for an unknown region. Nutu explains to her audience, in her ending to this folk tale: "I don't know where he is now."

See Smaxuyulku and Iwihinmu in the glossary for further discussion. *Iwihinmu* means 'a place that is incomprehensible, beyond human comprehension'; it was the sacred center of the Chumash nation. Perhaps Tupnek went to *Iwihinmu* mountain, ascending upward from this center of mythic space/time on the surface of the earth? Also see chapter one of *American Indian Astrology* (Anderson, 1997) which explains the special relationship between *Momoy* and persons born in January.

8 (Blackburn, December, 140; Nutu). This passage not only suggests that the Tupnek child was an outsider (implying lower socio-economic status) but also that he was wise enough to stay hidden through his *Atishwinic* powers during the night, i.e. when the demonic powers were greatest.

See Demon in the glossary for the role of datura in observing the demons of the night. Datura is linked in native California mythology to the moon goddess, who is the patron of wisdom. For the Chumash, datura based wisdom differs profoundly from the knowledge gained by practical persons observing nature during mundane space/time [which is illuminated by the Sun]. In this sense Chumash theologians with their emphasis on Moon [*Momoy*, i.e. datura] visions had more in common with the ancient mystics of Eurasia, than mainstream nineteenth century Catholics or the European rationalists. The Catholics emphasized belief, the rationalists emphasized science, the Chumash emphasized the direct encounter with the divine which comes through datura visions and other vehicles of sacred insight.

See Mysticism in the glossary for related discussion.

9 The Chumash miracle child was to become a child of the sunlight, i.e. a persona of earthly achievements.

10 The secret to the Tupnek's success lay in his ties to the powers of the celestial realm. Although Tupnek is unusually observant of mundane space/time events, it is his ability to see in the Opposite World that ensures his power. See Coyinahup in the glossary for related discussion.

11 This passage implies that the Tupnek was soiled, i.e. that his pure soul was desecrated by his birth into the corrupt physical world.

Many native Californians believe in reincarnation of the soul. Chumash theologians, and well as those of their Uto-Aztecans

neighbors in the Los Angeles Basin, advised their populations about reincarnation. In both religious traditions, the majority of human souls who have lived reasonably good lives are reincarnated. But the most pure souls, those of great theologians and saints avoid reincarnation and ascend directly into the sky to become stars.

The Maringayam were Uto-Aztecan of the eastern edge of the Los Angeles Basin. Their spiritual leaders also taught that the most pure human souls escaped the cycle of reincarnation and became stars.

12 Like Jesus of the Christian story of the manger, the Tupnek was content with the simplest of physical accommodations at his birth which took place the day when the winter solstice ended, i.e. Christmas. In such passages both Tupnek and Jesus mirror the persona of the newborn Sun.

Nutu described the basket in which baby Tupnek was placed as a *X'i'm* (Blackburn, December, 140). Blackburn identified a *Xim* as a coiled storage basket (344). *Qi'm* is a Lulapin Chumash variant, meaning 'a large coiled basket which is woven up to two feet high' (Harrington, field notes, page 1605). The coiled basket is made with a spiraling weave from the bottom upward. It may have represented the future ascent of the Tupnek who would spiral into the heavens (like an Eagle) when he reached his maturity.

13 The Chumash miracle child did not like ordinary baby food. "He just threw it out. He was like Coyote, he wouldn't eat it. He just threw it out [up]. He was a problem baby, like Coyote he didn't like it" (Blackburn, December, 140; Nutu).

14 See footnote eight for related discussion.

15 (Blackburn, December, 141).

16 (Blackburn, December, 253).

17 (Anderson, Enememe's Friends, 18).

18 Nutu described Tupnek as "a boy" (not a baby) at this point in the tale. He still used immense amounts of tobacco but had not yet undertaken a baptism into the supernatural through datura, which marked the adulthood of a Chumash. It was at an early age, therefore, that Tupnek overcame a demon ("nunasis") deer (Blackburn, December, 144).

Momoy advised Tupnek to be careful of his kinsman Coyote who was also "nunasis" (145). This is an important passage in Nutu's narrative, since elsewhere Coyote is described as a benefactor of humanity. See chapter three of *The Chumash House of Fate* (Anderson) for a discussion of the dual character of Coyote. "Be warned that a traditional Chumash is taught to be cautious when approaching Coyote and his celestial allies, because Coyote is the Trickster god full of contractions and surprises. At one moment in a folk tale he appears as a bungling fool incapable of even the simplest task. Then suddenly he shifts into an awesome power" (Anderson, third edition, 15).

It was after this conversation with grandmother Momoy about Coyote's demonic potential that Tupnek tracked and killed a "nunasis" Bear. This Bear was hibernating, so it was winter. Tupnek was puzzled by the hibernation process, and asked his grandmother "Why is he asleep. I go all over, but he's

asleep."(146).

19 See Resurrection and Reincarnation in the glossary for further discussion.

20 Nutu told her audience: "Now Coyote didn't think the Tupnekc was strong at all..." (Blackburn, December, 146).

21 "They arrived at the spot where the bear was sleeping, and Coyote began to cut a narrow trail through the brush toward it. The trail wound around a great deal and was very narrow so that if the bear chased Coyote and Tupnek it would have a hard time getting through" (Blackburn, December, 146: Nutu). This crooked trail probably symbolized Coyote's typical approach to a problem, which is indirect, devious, cunning.

Coyote's crooked path may even have celestial implications. Perhaps Coyote's winding path symbolizes a celestial 'star path' in the sky which is near a Chumash Bear constellation? Or it may reflect Chumash beliefs about the difficulties faced by sinful souls on the Milky Way, the Path of the Dead. In the teachings of the Maringayam people, for example, the indirect and most difficult path on the Path of the Dead was called Coyote's path. The Maringayam were neighbors of the Chumash, whom the Spanish called *Serrano*. Dorothy Ramon taught that this path was reserved for sinful souls (Always Believe, 436; In contrast, the straight path was reserved for good souls, and this path was easy and pleasant to travel on).

22 (Blackburn, December, 147).

23 It was a sin for a Chumash to kill without serious need. Momoy protested, therefore, that she was opposed to "killing for the sake of killing" (Blackburn, December, 147). Momoy was trying to teach her grandson the moral rules governing propitiation. This term refers to the appeasement of a victim of violence, for the purpose of making them forgive the violator.

Chumash moral restrictions against thoughtless slaughter of animals is the focus of *The Demon Deer* and *Propitiation of Death* (Anderson, unpublished). In this text, the 'demon' deer is studied in the context of the soul of a deer killed by human hunters who ignored their ritual obligations at the kill site. Deer souls offended by human hunter become angry.

24 In this passage Coyote ignored Momoy's protestations, and began to cut up the Bear skin for a quiver without her help. Momoy disapproved and immediately began preparations for a datura drink for her grandson, to keep him from being harmed by the angry (offended) soul of the dead Grizzly.

25 See chapter one of *American Indian Astrology* (Anderson 1997) for further discussion of Chumash datura use.

26 (Blackburn, December, 148). Nutu is very clear on this point. She states explicitly that Momoy believed "the Tupnekc was stronger than *toloache*." *Toloache* is a Mexican name for datura (called *Momoy* in Chumash).

27 "Now the Tupnekc had a new quiver, and new clothing, and he was already a man. He was very pleased with everything" (Blackburn, December, 148; Nutu).

28 At first Coyote was pleased that the Tupnek was such a good shot.

Coyote would kill two deer, and Tupnek would kill ten. And when Coyote pretended to have a bad knee, the young man carried all of them back home, at the same time and he did it without complaint.

Coyote became afraid of Tupnek, however: "Wow, I'm afraid of this fellow!" And the Tupnek quickly caught on to Coyote's antics. "He's very, very shrewd" concluded Tupnek when commenting to Momoy about Coyote's feigned sore knee and other pains which kept him from carrying his fair share of the meat back to Momoy's house. But Coyote always followed the hard working Tupnek, so he could eat at each new feast (Blackburn, December, 150).

29 (Anderson, Abyss, 32).

30 Compare "Momoy's Grandson, No. 2" which also features a journey to *Liyikshup*, the sacred center of the Chumash world (Blackburn, December, 137).

31 It is significant that Momoy didn't give the Tupnek permission to visit *Liyikshup* when Tupnek told her Coyote would be his guide. "No, don't go," she pleaded. But the Tupnek said, "I'm going to go, but I'll be careful. I'll return."

The final passages of Nutu's narrative described how the Tupnek kept his promise to return home (Blackburn, December, 155). As Momoy feared, however, her grandson's adventure with Coyote ended in a tragic loss for her. The Tupnek left her, so she had to live alone again. Nutu ended her narrative with the observation: "And Momoy went on living in her house" (Blackburn, December, 155). This house apparently was the Moon.

32 Earlier in the narrative Nutu already explained that the Tupnek was stronger than Momoy, i.e. that he could drink any amount of datura she gave him without becoming overcome (Blackburn, December, 148; "She meant that the Tupnek was stronger than *toloache*").

Thus in this scene, it should not be surprising that the miracle child made his own decisions, i.e. was independent of Momoy who was the Chumash patron of datura.

33 Nutu gave many details about the path leading to *Liyikshup*, both in this passage and in her description of events during Coyote and Tupnek's return trek.

First they went up a canyon, to a high ridge. Then they traveled through mountains (more than one ridge) until they came to a spring "at the edge of a desert" (Blackburn, December, 151). This sounds like a description of the wetlands at the foot of *Iwihinmu* (Pine) mountain located north of Los Angeles on the edge of the Mohave desert. *Iwihinmu* is the Central Mountain of the Chumash; the physical manifestation of *Liyikshup*, the sacred center.

Soon they came upon the bones of an "old man" Coyote (Old Man Coyote) who fell from the sky and was killed. Coyote resurrected Old Man Coyote, and then they "traveled for the rest of the day." The following day at sunset (a time of sexuality) they came to a community which the Coyotes told Tupnek was *Liyikshup*, a place of many virtues including sexual pleasures (153).

34 Nutu described this character as "an old man" coyote. I therefore used the phrase Old Man Coyote in this text to distinguish him from the Coyote introduced at the beginning of the

story. Old Man Coyote is a celestial Coyote (presumably *Snilemun* with his associations with the star Sirius) who reminded the earthly Coyote and Tupnek that he belongs in the supernatural realm.

35 *Atishwin* is the Chumash term for 'supernatural power' (Samala, 82). One root may be *Tish*, meaning 'to swell' (Tsmuwich, 33). Coyote's *Atishwin* used in this scene gave him the ability to swell up, or agitate the skeleton. It literally fill in with flesh, resurrecting the dried bones of Old Man Coyote.

36 See *The Fox Jumps and Renews Life* (Anderson, 1994) for a discussion of resurrection in Chumash theology. It is typical of native Coyote tales for him to deny his death and to say instead that he was only sleeping.

37 (Blackburn, December, 152: Nutu).

38 See Opposite World (*Coyinashup*) in the glossary for further discussion of the supernatural world where *Liyikshup* is located.

39 (Hudson, Breath, 55). Hudson stated that Kitsepaawit identified *Smaxuyulku* as "the Christian heaven" but this interpretation is only partly correct. See *Smaxuyulku* in the glossary for further discussion.

40 My proposed solution to Nutu's puzzle is focused on the well-established belief among the Chumash that *Liyikshup* lay at the center of the earth.

If two travelers of equal abilities left, therefore, at the same time in two opposite directions they would return at exactly the same time if and only if they departed from the true center. Foolish Coyote admitted that this experimental technique was the only one available to him, for determining the earth's sacred center. See *The Fox Jumps* (Anderson 1994) for further discussion.

41 (Blackburn, December, 153; Nutu).

42 I omitted a number of paragraphs here. Nutu described in these passages how the two coyote companions of the Tupnek looked forward to visiting a town they called *Liyikshup*, because it offered sexual fulfillment to visitors (Blackburn, December, 153). My purpose was not to censure sexually explicit materials, but rather to move it to a later book which features Chumash sexuality (See *Chumash Burlesque*, to be released).

43 The Kalispel Coyote, just as Nutu's Chumash Coyote, is resurrected and proclaimed upon awakening that he was only sleeping (Anderson, Fox Jumps, 12).

44 Coyote stories throughout the western states feature Coyote's death and resurrection, after which Coyote denies that he was dead and claims he was only sleeping.

45 (Anderson, *American Indian Astrology*, footnote 96).

46 The child called *Tupnek* (*Tupnekc*) is a spiritual aspirant, who rejected physical pleasures such as sexuality. This theme of rejecting sexuality is repeated in other Chumash cultural hero narratives. In the story called "Momoy's Grandson No. 1" by Blackburn, for example, the mother of the cultural hero is impregnated by a grizzly but is subsequently killed and eaten by

the bear (December, 126). The narrator Qiliqutayiwit explained that this tragedy occurred because "a bear cannot stand to see a pregnant woman without killing her" (126). Momoy (the Chumash moon goddess) later found a drop of blood on an alder leaf and uses it to magically incarnate the cultural hero who she raises. Thus the hero is asexually (magically) manifested.

Blackburn stated that a version of the Chumash cultural hero tradition [exemplified by Tupnek and a variant called *Yowoyow*] is found among the Tongva islanders. Blackburn's cryptic note says: "In one version of this story the boy goes to Catalina Island rather than Santa Cruz Island, and the *Hap* is called *Pibitovar*" (December, 140).

The Maringayam were northern and eastern neighbors of the Tongva. They were given the nickname *Serrano* by the Spanish, in reference to the many Maringayam who lived in the mountains north of the Los Angeles Basin. The Maringayam mythologists D. Ramon cited Tongva beliefs about the two horned "god of the ocean" (Believe, 552; "he took care of the water, of the sea"). He is presumably the same deity as *Pibitovar* and thus a variant of the Chumash *Haphap* deity who was a champion of dualism in the physical cosmos.

Dorothy Ramon did not provide a Tongva name for their Two Horned ocean deity in her depositions. But *Pamit* is listed elsewhere as the Tongva name for the goddess of the ocean. Perhaps the prefix *Pibit-* in *Pibitovar* is a variant of *Pamit*.

47 Sexuality involves physical bodies and is thus inoperative in the higher levels of the heavens (where the Material Body increasingly diminishes as one ascends).

Any male soul entering this ratified region of the Upper World would not want a wife (i.e. would not want to corrupt themselves with physical desires). Note that the Mohave cultural hero was dressed as a girl (when a child,) suggesting a similar theme of an abnormal sexual role. Jesus of Christian dogma was also an asexual persona. See Asexuality in the glossary for related materials.

48 (Anderson, Astrology, 1997; footnote 96).

49 (Kroeber, Mohave, 4).

50 Kroeber called the Mohave cultural hero "Cane", referring to the type of cane used for cigarette paper by the Mohave.

51 Kavasuk's Mohave tale is similar to the folk lore of nearby peoples who did not speak the Hokan language. Inasa's "The Children of the Cloud" is one example from the Pima. In this narrative, the prettiest woman in Casa Grande (a town on the Gila river) refused to accept any of the young men as a husband. One day the maiden fell asleep and was impregnated by a rain cloud which sailed overhead blown by wind. Immediately after rain drops fell on her, she bore twins (Russel, Pima, 239).

52 (Kroeber, Mohave, 8). Note the absence of the basket cradle (*Xim*) featured in Nutu's Chumash narrative. Kroeber reported that the Mohave virtually ignored basketry, making only "rude trays and fish traps" (Heizer/Whipple, Handbook, 16). Their skill was in making pottery (a technology which was highly developed by their neighbors to the east). In the mythology of

the Southwest, pots often took on the role of substitute 'wombs' (i.e. a space where something, like a plant seed, is protected and thus enabled to be reborn).

Herod played the Christian role of the threatening authority figure ('uncle') who wanted to kill the young cultural hero Jesus who was placed in a manger of straw.

53 The hero's father died of ghost-illness called *Nyaveoits Itsuuk* by the Mohave. The victim of such illness became pained, and acts crazy. He thinks he is talking with someone, and keeps up a conversation even when normal persons are about. Finally, he dies (Kroeber, Mohave, 8). See Ghost: Haunting in the glossary for further discussion.

54 (Kroeber, Mohave, 14; "a white feather rope" made by "twisting the skin of a large white bird around a cord."). The identity of this large white bird is undetermined.

55 Clouds of tobacco smoke protected the smoker from witches who could not see through its power.

Nequatewa described this phenomenon in Hopi tales. In one example, Spider Woman instructed the cultural hero: "Take the pipe of your father and make smoke so the cloud will hide our path from the witches (Truth, 16). See Clouds in the glossary for related materials.

56 Hudson and Underhay suggested that the Chumash sacred down cords may have been symbolic of the Milky Way (Crystals, 117).

Such cords were tied around the foreheads of Chumash fighters, to remind their souls of the proper path of the dead should they be killed in battle.

57 Atahane encountered a series of demons while traveling south (Kroeber, Mohave, 10). He was challenged by a rattlesnake and a wild cat. Then a horsefly lit on his shoulder. The boy thought: "It is intelligent like a man. It knows something. When it sees me it comes to meet me." But the horsefly flew away, before revealing any message.

In the mythology of ancient California, the Fly served a positive role as cleanser of filth from the earth (middle world). See book one in this series which is called *A Chumash Christmas*, (Anderson 1995) for a discussion of the enigmatic Fly riddle of the Chumash cultural hero named Ciqneq. Compare this narrative to the story of Siqneq, who is a Contrary ('clown') figure who mirrors the heroic actions of Ciqneq, bringing ruin instead of prosperity (Blackburn, December, 242). This effective example of Chumash 'contrary' story telling features the seemingly foolish Siqneq feeding flies with his dead brother's body. To the uninitiated, this act seemed crazy. But if one truly believed in the propriety of ecological recycling of physical matter, it is a natural process which cleans not only the physical world but also frees the soul to soar into the heavens and seek out its next reincarnation.

58 (Kroeber, Mohave, 11). The northeast typically symbolizes the house of the rising sun at the summer solstice in native American cosmology.

59 Kavasuk explained that "he was long dead, stinking, rotten, full of maggots. With a stick they scraped off the maggots. But

there was no flesh on him: he was all bones: he had been dead too long and was dry. They could not bring him to life" (Kroeber, Mohave, 12).

This passage describing his rotten body is remarkably similar to the language of the Ciqneq Fly riddle featured in book one of this series, called *A Chumash Christmas*. See the Rotten Log passages of the Alchumawi folk tale to be featured in book three in this series, for related symbolism.

60 The eldest wife of the Mohave Sun put the Mohave cultural hero in a basket and used magic to resurrect him (Kroeber, Mohave, 12).

Stories of cultural heroes miraculously conceived from a blood clot (placenta symbol) are widespread across North America. The Ute, for example, tell of a cultural hero who "somehow formed out of a blood clot" (Erodoes, Ortiz, Myths, 8; a southern Ute story called "Blood Clot"). This miraculously conceived baby grew so fast that by the second day he was able to walk. Like the Chumash and Hokan cultural heroes of California, he soon became an awesome hunter. See book three in this series for a related tale of a Achumawi cultural hero named Edechewe, who was also miraculously conceived in a basket.

61 Kroeber commented that Mohave narratives about the heroes named Satukhota and Atahane have many plot elements in common (Handbook, 764).

62 The Mohave tobacco was much more potent than contemporary American tobacco (which is not a powerful psychotropic).

63 They presumably lived in the House of the Sun.

64 See Meteor in the glossary for related materials.

65 The Pomo Giliks are closely associated with the Sun (see chapter six of *The Swordfish Race* (Anderson, 1997) for an extensive discussion of the Giliks.

An interesting explanation of Atahane's challenge to Meteor Man is that he represented the spectacular meteor showers which occur routinely on December 14, about a week before the first day of the winter solstice. Hudson and Underhay comment on the symbolic importance of these showers: "Meteors may also have had some ritual association with Sun during the winter solstice, conceivably as 'sparks of the sun' with attendant death symbolism" (Crystals, 96). This suggests an interesting explanation. The death, of course, is that of the dying Sun who flees but cannot escape from Atahane in the Mohave narrative.

Pomo Gilik narratives offer interesting variants on the cultural hero being challenged by one or more dangerous associates of the Sun. The Gilaks behave quite similarly to the Mohave Meteor Man and probably have a common ancient Hokan source.

66 Presumably these Mohave events represent the defeat of the Old Sun, its death at the first day of the winter solstice, and its reincarnation as the New Sun on December 25 when the sun once again begins to move on the horizon.

If this interpretation is correct, then the day celebrated by Americans as Christmas is the Mohave celebration of the New Year.

67 (Kroeber, Mohave, 14).

In another myth recorded by Kroeber, a Mohave cultural hero

proclaimed that he "knew everything." Kroeber specifically acknowledged that the hero could "see clearly at night" (Handbook, 774). This claim suggests that the hero's source of knowledge may have been datura or another psychotropic drug which dilates the eyes and thus allows a person exceptional night vision.

The ancient Roman virgin goddess Diana was the goddess of the Moon, and like the Chumash Moon goddess, fostered wisdom. Artemis was the Greek equivalent, a Moon goddess who also fostered wisdom. Artemis was the most popular of all female deities in Greece, regulating female menses and problems in childbirth.

68 Kroeber described these evil relatives as the "people of the north" (Mohave, 18).

69 (Kroeber, Handbook, 772).

70 Kroeber does not hide his cultural bias against the Mohave. This is evident throughout his writings, but his attitude against Mohave spiritual healers is especially negative. He classified them as "shaman" and proclaimed that: "Shamanism is deeply stained by the beliefs that pervade all Mohave thought" (Handbook, 776).

Kroeber (and many later American anthropologists who publicly expressed admiration for his work) often made statements of this type, denigrating native Californian religions in casual asides which were deeply offensive to the native peoples among whom they worked.

To "stain" something means 'to soil', 'to bring shame upon', 'to dishonor'. Clearly, in using this term Kroeber intended to condemn Mohave spiritual healing as a shameful tradition (compared presumably to his Christian upbringing). Careful readers of Kroeber need to be aware of the constant appearances of such cultural judgments in his writings. Making such judgments is necessary in studies of ethnology and can serve a positive purpose if it is done in an open discussion between people of different beliefs. But Kroeber and his colleagues were not on equal footing with the California Indians they studied. They were from a privileged social circle, while the Mohave intelligentsia being interviewed by them were typically low income and without an equal voice in American society. As a result, I believe that Kroeber paid a bitter price for his disdain, which was the withdrawal of full cooperation from his informants.

Kroeber and his Christian colleagues would have been upset if a Mohave intellectual visited the Department of Anthropology at Berkeley, made pretensions to be a neutral observer and then proclaimed that the department was "stained" by Christian beliefs which pervade all American thought. No Mohave, of course, were invited to make such statements in books or magazines for such views were unprintable at the time. Mainstream Christian owned publishing companies simply would not disseminate such commentary. Instead, the native intelligentsia remained relatively isolated on their reservation where they shied away from Kroeber and other Berkeley visitors to Mohave. Offended by the arrogance of these Berkeley researchers, I suspect the Mohave provided them with partial (and possibly misleading) information, especially when asked about subtle areas of theological thought.

Kroeber's writings about the Mohave seem tainted by an underlying frustration. I get the feeling that he was subconsciously frustrated over his inability to make full sense of the cultural materials he gathered among the Mohave. He appeared to have been offended, moreover, by their stand-offishness and this brought out the worst in him. Thus his Mohave writings suffered more than usual from his long-standing obsession with physical objects and technology as a basic standard for judging native achievements.

Expression of bias against peoples with simple technology was typical of Kroeber's times, when European immigrants to North America excused their abuses of native civil rights on the grounds of European technological superiority. Kroeber works were in many ways more sympathetic to native cultures than some of his colleagues, but he never shook himself fully free of their conservative views. Thus in his famous *Handbook* (which is still used today as a basic source book for college classes) Kroeber dismissed the Mohave as being inferior to the "town-dwelling" Pueblo peoples.

The Mohave lacked fetishes, Kroeber complained to his readers, as well as "other artistic or concretely expressed symbolism." As examples of the so-called superior concreteness of the Arizona tribes Kroeber cited the Pueblos *kivas*, altars, masks, offerings, formal priesthoods, special fraternities, and fixed color symbolism for the four directions (780; this argument for "concretely expressed symbolism" is repeated on page 857). In his estimation, the Mohave love for myths, songs, poems, and speeches inspired by dreaming (a non-physical, and non-concrete manifestation) made them fundamentally inferior to not only other natives but the Europeans who seized their assets in North America.

Kroeber's attachment to the technological fallacy was not focused on the Mohave but was generalized throughout his writings. Thus he equally condemned the Yuman (southern neighbors of the Mohave) as inferior because they elevated dreaming "as thoroughly and consistently as the Mohave" (783). See Doctor in the glossary for related commentary.

71 (Kroeber, Mohave, 18). The Mohave hero's creation of thunder with split pieces of cane is probably a reference to the native instrument called a 'bullroarer' by Europeans. This instrument made noise like thunder.

72 (Kroeber, Mohave, 18). The unstated assumption in this passage is that the relatives practiced witchcraft.

73 (Kroeber, Mohave, 19). Transformation of cultural heroes into a rock formation is a common concluding motif of Mohave folk tales.

Kroeber cited, for example, a myth in which a female heroine named Nyohaiva "turned into a black rock" at the end of a story (*Handbook*, 761). He cited another Mohave myth in which a Mohave man killed his younger brother and threw his corpse south where it grew magically into cane. Then he turned himself into stone (764).

It is interesting to compare these rock transmogrifying tales with related Pima shape-shifting stories. The Pima were hostile

neighbors of the Mohave, but they shared many of the same mythological traditions. Thus in many Pima stories the hero twins, immaculately conceived, turned themselves into mescal bushes at the end of mythic time, to feed humans who would need their help in the era of mundane time. Mescal became a primary food source of the Pima, because mescal flour stored well after being roasted.

74 These seven blessed Mohave relatives who became stars were the cultural hero's mother, half-brother, four wives, and another follower (Kroeber, Mohave, 18). The Chumash called the Pleiades the *Khiliwas Yitimashih*, meaning 'the distinguished seven' (Hudson, Crystals, 109; Kitsepawit).

75 (Kroeber, Handbook, 755).

76 (Kroeber, Handbook, 756).

77 (Kroeber, Handbook, 754).

78 The Clackamas hero "grew up very fast" (Ramsey, Coyote, 94).

79 The triumphant Clackamas hero swam up a stream and sought "a quiet pool" (Ramsey, Coyote, 94). The hero represented the Salmon, which was the mainstay of Chinook nutrition. In short, he offered his flesh and blood to feed the people.

80 See Peace in the glossary for further discussion.

81 See Myth in the glossary for further discussion.

82 See Solstice: Winter in the glossary for further discussion.



Glossary

This text has a detailed glossary, to help the reader understand Chumash and Mohave terms related to the Christmas season.

I would suggest the terms Myth and Mysticism as good places to start reading in the glossary. Note that the American Christmas holiday takes place on December 25, when the winter solstice ends and the Sun begins to move again on the horizon. You can therefore explore a number of interesting glossary terms under Solstice: Winter.

By understanding the astronomical movements of the Sun during late December, one can learn a lot about the ancient myths which were adopted by the Christian churches as they spread from the Mediterranean north into Europe. By studying the glossary terms, one can also understand more about the native peoples of California and how they perceived the Christian winter traditions brought by Europeans into their homelands.

Many native families converted completely to the European religion. But large numbers of Traditionalists incorporated Jesus into their Christmas services, as a variant of their cultural heroes whose life adventures reenact the yearly cycle of the Sun.

John Anderson

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ANGELS Supernatural beings who appear in Eurasian theology. See Free Will for related discussion.

Terms: Neither the Tsmuwich nor Samala dictionaries list *Angels*.

Related terms: *Qilik* means 'to guard' (Tsmuwich, 24; to watch over). *Qilik* (Samala, 287, 'to guard', 'to keep watch over'; the prefix *Qil* is associated with 'seeing').

Discussion of terms: *Angel* has a Greek root meaning 'a messenger'. They were lower order supernaturals who spoke to humans, acting as intermediaries between the most powerful gods and humanity.

- Many Eurasian religions featured angels, assigning them various powers and classifications including the guardian angels, who were similar in function to native American guardian spirits. The existence of angels and saints in Catholicism are grounds for classifying Catholicism as polytheistic, in spite of the church's insistence in its monotheistic status. *Theos* is often translated as 'deity' but it has an older connotation of an 'immortal being'.

- In Chumash mythology, vision quests often result in acquiring a guardian spirit who appears in an animal form.

Traditional Chumash working in the Catholic production centers ('missions') presumably considered Catholic saints as variants of their guardian spirits.

ATAHANE The spelling used in this text for the name of the Mohave cultural hero featured in chapter four. Compare Flute, Tobacco, Cane.

Terms: The Mohave called him *Ahta-hane*. *Ahta*, meaning 'a tall cane' (Kroeber, Handbook, 764), is one root of Atahane's name.

- The leaves of this plant were used by the Mohave for smoking tobacco, and the stem was used for making flutes.

ASEXUALITY Many Chumash and Mohave cultural heroes were asexual, avoiding (like Catholic priests and nuns) contamination of their spiritual souls with physical desire. See Sexuality & Cross Dressing for related materials.

ATISHWIN See Life Force. Also see Supernatural.

AXIS: OF THE WORLD The central pole, on which the Upper World, Middle World, and Lower World pivoted. Compare Iwihinmu Mountain, Flute.

Balance See Witch for related commentary.

BIRDS See Feathers & Tobacco: Pipe for related discussion.

BLOOD CLOT Athanane and a number of Chumash cultural heroes were miraculously reincarnated from a blood clot placed in a basket. See Reincarnation and Resurrection for further discussion.

CANE The Mohave cultural hero used this reed for both smoking native tobacco and for construction of flutes. Compare Tobacco, Flute.

Terms: The cane used by the Mohave for tobacco smoking may be the same species as the Chumash *Shax*, which the Spanish called Carrizo (Tsmuwich, 74). Note that the straight and hard stem of the Carrizo reed was also used by the Chumash for arrows.

Discussion of terms: *Shax* is also used by the Chumash to refer to an illegitimate child (a "bastard", 52), which was the status of the Chumash Tupnek.

CENTRAL MOUNTAIN The center of the middle world (earth) in native American cosmology. The mountain honored as this sacred peak varied from region to region so that, for example, the Chumash and Mohave recognized different peaks as the earth's center. Compare North Star, World Axis.

Terms: *Avikwame* is the Mohave name for their Central Mountain, which is associated with the god Mastambo (Bald Eagle). The Americans call Avikwame mountain by the name Newberry (also called Dead Mountain).

Liyikshup is the Chumash name for their Central Mountain, which is Pine Mountain located north of Los Angeles. *Liyik* is one root, meaning 'the center' and *Shup* is another root, meaning 'earth'.

Discussion: The Yuma, Diegueno, Walapai, and Maricopa joined the Mohave in recognizing *Avikwame* or Dead Mountain as their Central Mountain (Kroeber, Handbook, 788). This famous central mountain of the middle world (the surface of the earth) differs from *Amata-hiva* which is the Mohave name for the "heart of the world" which is located below the earth, presumably at the

bottom of the World Axis (Kroeber, Handbook, 777).

CHRISTMAS See Solstice: Winter.

CHUMASH A southern California peoples who spoke a Chumashan language which may have ancient ties with their Hokan neighbors. They lived along the coast from Malibu, north through Ventura, Santa Barbara, San Luis Obispo, and northern counties.

Discussion: American scholars once classified Chumash languages as a subdivision of the Hokan language family. For example Kroeber, Harrington, and Sapir classified Chumash as Hokan. But others such as Mithun and Johnson consider the Chumash as a language isolate, unrelated to the neighboring Hokan.

CIQNEQ The Chumash cultural hero named *Ciqneq* is described as a "child of the clouds" in *A Chumash Christmas* (Anderson, 1999). Also see Wanderer. Compare Tupnek.

Terms: *Ciqneq* is the name of a Chumash cultural hero. One root of his name may be *Iqc'i* which means 'to be cloudy' (Tsmuwich, 56). '*Iqc'i*' means 'cloud' in Samala (146). The suffix *Neq* may be a variant of *Nech* which means 'to resemble' (19; also means 'to be like').

Discussion of terms: Nutu used the name *Siqneqs* for a half-witted child (December, 242, "The Story of *Siqneqs*"). He did "stupid things" (243) and did not appear to have supernatural paternity. Note that the Tsmuwich and Samala terms for 'stupid' are not related to the name *Siqneqs*.

- Like *Tupnek*, *Ciqneq* was a demon killer. See *A Chumash Christmas: The Virgin Birth* (Anderson, 1995) for related commentary. Note that neither child appears to be a dwarf or midget.

CIRCLE In Chumash cosmology, the circle is the most perfect geometric form.

Terms: *Toqoshloq'* means 'to be circular' (Tsmuwich, 34). The prefix *Toqo* is a variant of the Samala term *Tokoy* meaning 'a circle' (381).

CLOUDS Atahane, like *Ciqneq* in the first book in this series, was miraculously born of the clouds. Compare Tupnek, Ciqneq, and Tobacco.

- The cultural hero named Atahane called down rain clouds during his birth. He also called upon the clouds (Thunder, Thunderbird, guardian bird of the Creator deity) to bring thunder and lightening to help him kill his evil relatives (witches).

- Clouds were associated with tobacco smoke, since both phenomena were among the lightest manifestations of physical body, and thus rose up into the heavens.

COYOTE Two Coyote persona appear in Nutu's narrative. The younger coyote [appearing in both Chumash and Mohave folk tales] was the 'trickster' figure in ancient regional mythology. The elder Coyote [called Old Man Coyote in this text] is not a trickster.

Terms: Trickster Coyote is the name used in this text for the earthly coyote in the Nutu narrative.

'*Ashk'a*' is one Chumash name for this earthly coyote (Tsmuwich, 4). This name apparently comes from his constant mishaps, resulting from his sinful ways, in which he appears to be

dead but is always resurrected. *Xuxaw* (Blackburn, December, 344; speculatively identified with 'Aska'). *Xuxa'w* (Samala, 452, "coyote"). *Huhaw* is a southeastern Chumash (*Lulapin*) variant.

This coyote is sometimes called *Sipisiwas*, meaning 'he who was once wise, but lost his wisdom'.

Discussion: Trickster Coyote is not the divine gambler featured in chapter three of *The Chumash House of Fate* (Anderson). This supernatural Coyote (*Snilemun*) was sympathetic to the physical needs of humans. See *House of Fate*, (Anderson) and *Chumash Metaphysics* (Anderson) for related discussion).

CRAZY In book one in this series, the devil tried to get Ciqneqs "all mixed up." This is a reference to the disorientation of the human soul when it enters the revolving heavens. All of the cultural heroes had to overcome this threat, before they could succeed.

Terms: See *A Chumash Christmas* (Anderson, 1995) for an extensive discussion of crazed states resulting from whirling (entering the whirling, spinning, heavens).

Discussion of terms: Not all Chumash terms for being crazy have a spinning connotation. *Momoyich*, for example, means 'to be under the influence of a psychotropic drug such as datura'. This is the crazed state of Tupnek in the Chumash narrative. Other terms imply being overwhelmed with the supernatural, as *Luyu'l* which means 'to be crazed' and has the connotation of 'being sun crazed' (Tsmuwich, 16, 'sunburned'; and "burnt by the sun's rays", December 220). The Chumash officials called Rays of the Sun (also referred to as the *Antap*) may be crazed in this sense, infused with pragmatic teachings gained from observations of worldly events (under the sun, as opposed to the wisdom gained by entering the spinning upper world at night when the sun does not shine).

Coyote is known as a crazy person among the Pomo of northern California. (Barrett, Pomo, 505; "because of his crazy actions at times."). *Gunula* is one name for the Pomo Coyote, perhaps having a similar connotation as the Chumash term *Luyul*, meaning 'to be crazed'. *Kalul*, which means 'a fire drill' (Barrett, Pomo, 510) has a rotational connotation and may be a related term to *Gunula*.

CROSS DRESSING Atahane was dressed as a girl when a young baby, to hide him from his vengeful uncle. He was a Thunder Dreamer, a transvestite, feared by the rest of the community. See [Asexuality](#) and [Thunder](#) for related material.

• See *When Demons Rule California* (Anderson, 1999 edition, 40) for information on the Chumash *Poxono* demon who was a transvestite. He too was associated with lightning and thunder: "The *Poxono* demon wore women's clothing and carried a walking stick which he threw to kill from a great distance."

CULTURAL HERO The phrase used in this text to describe the various personalities honored in the featured tales. See [Atahane](#) and [Tupnek](#) for information on specific cultural heroes.

Terms: The Mohave cultural hero was named Atahane, referring to the cane plant which he used to smoke his favorite psychotropic plant, tobacco. The Chumash cultural heroes were called *Tupnek* (*Tupnekc*) which means 'a small child'.

DATURA Both Chumash and Mohave used the psychotropic drug datura for achieving visions. See Demons, Smaxuyulku, & Crazy for further discussion.

Terms: *Momoy* means 'datura' in Chumash (Tsmuwich, 18). *Toloache* is the Spanish term, and the Americans call it Jimson weed. See Crazy for further terminology associated with the psychotropic properties of datura.

- Datura (*Momoy*) was the kindly and protective grandmother of many of the Chumash cultural heroes. All users of datura had their eyes dilated, and as a consequence could see clearly in the dark (thus enabling them to observe the demons which traveled in the night). Kroeber calls this the "second sight" (Handbook, 793).

DECLINE The Sun, after the summer solstice, begins a half year of declining power. From the heat of mid-summer, it weakens into the fall and finally dies in the cold of the winter solstice

Terms: *Kwe'y* means 'to decline' (Tsmuwich, 15; thus the phrase *Asin Sukwe'y* means 'to pour out'. *Kwey* (Samala, 196, 'to be paralyzed', 'to break').

Related terms: *K'ilelew* means 'to run down', 'to fall down' (Tsmuwich, 15). The Samala term *Elew* means 'to go down' (113).

DEMON A supernatural being, which threatens humans in the lower world. Both the Chumash and Mohave cultural heroes used datura to observe the demons at night. See Datura for further discussion. Compare Evil, Magic: black.

Terms: *Nunashish* means 'a devil' in Chumash (Tsmuwich, 58). See Demon in the glossaries of *A Chumash Christmas* (Anderson 1995) and *When Demons Rule California* (Anderson 1999) for discussions of Chumash demonic terms.

- Like the Hopi "scare" Kachinas ("monsters", Waters, Hopi, 228), the Chumash *Nunashish* probably represent the stars of the southern sky, which spin wildly within the Abyss of the south heavens. Abandoned by the orderly pull of the north star, they dip periodically below the earth's horizon. Their supernatural 'visitations' are watched by humans, who feared the demons who threaten to seize human souls and drag them into the oblivion of the Abyss.

DEMON: DATURA See Datura.

DREAMING The Chumash, like their neighbors, considered the state of dreaming to be one in which the human soul encountered the supernatural. Psychotropics such as Datura induced especially powerful states of 'dreaming'. See Datura and Doctor for related discussion.

Terms: *'Atishwich* means 'to dream' (Tsmuwich, 5). One root is *'Atishwin* which means 'supernatural power'. The Tsmuwich dictionary translated *'Asithwin* only tentatively as meaning "power" (5), confirming only "charm" and "charmstone" as additional translations. Note that it translated *"A'latishwinich* to mean "one who has power visions." Such insight into the supernatural come through visionary dreaming, almost certainly induced by psychotropics.

DOCTOR Both the Mohave and Chumash cultural heroes were spiritual healers, obtaining their powers from vision dreaming.

See Tobacco and Datura for psychotropic aids in 'dreaming.'
Compare Myth & Mysticism.

Terms: Kroeber used the term "doctor" to describe Atahane (Mohave, 8), but the phrase spiritual healer may be more appropriate. *Doctor* has a Latin root, meaning 'a teacher', 'an instructor' (Murray, Latin, 214; *Doctrina* means 'a teaching', and *Doctus* means 'learned').

Discussion of terms: The native American cultural hero was not a doctor in the American Medical Association tradition, but in a broader sense which involved healing through visionary encounters with the supernatural. The Tsmuwich dictionary also used the term "doctor" as a translation for 'A'lalaxiyepsh' (5; one root is *Axiyep* which means 'to cure'; thus 'Axiyep' means 'a medicine', 'a cure').

Atishwin means 'supernatural power' and is the root of *Atishwich* meaning 'to dream' (Tsmuwich, 5). This is the proper context for understanding both the Mohave and Chumash cultural heroes, as dreamers.

Discussion of terms: The Tsmuwich dictionary translated both 'A'latishwinich and 'Ach'ana as "shaman", 1). The Samala dictionary listed *Kay i s'atishwinic* as meaning "he's a shaman" (82, "he has supernatural powers").

DWARF A human of small stature, who in folklore is sometimes associated with magic powers and acts as an advisor to a ruler. See Midget for related discussion.

- Apparently, neither the Tupnek nor Ciqnec folk lore characters were dwarfs or midgets. They were sun persona, and their small size represented the weak sun after the winter solstice, which grew month by month into its warmth.

EAGLE The Eagle was both the Mohave and Chumash guardian of the North Star. See Winter Solstice for a discussion of related terms for Slow, the eagle.

Terms: The Mohave deity *Mastambo* was a Bald Eagle (*Saksak*; Kroeber, Handbook, 771). *Slo'w* is the Chumash name for the Eagle (Tsmuwich, 27). *Slo'w* (Samala, 312).

- Eagle is also associated with the Central Mountain, which is linked to the North Star through the World Axis.

EVIL See Uncle: Evil, Ghost: haunting, Magic: black, Demons.

FEATHERS The feather enabled birds to fly in the sky, thus they have supernatural associations with flying into the celestial (supernatural) realm. See Birds for further discussion.

- Feathers were used in ceremonial costumes as a symbol of spiritual development. Feather wands were used for prayer offerings, like Catholics lighting a candle.

FLY This insect frequently appeared in Native American cultural hero stories. The Mohave cultural hero Atahane, for example, defeated a Horsefly demon. See book one in this series for a Chumash Fly riddle.

Discussion: Qiliqutayiwit's version of a Magical Child myth, tells how a magically conceived grandson of *Momoy* lived a heroic life on earth. He eventually adventured into the supernatural world to become a fly in the household of the Sun (December, 134).

FLUTE Both Mohave (such as Athahane) and Chumash cultural heroes were flute players. Also see Atahane. Compare Older Brother.

Terms: *Tiwalula'y* means 'a flute' (Tsmuwich, 62).

Tiwalula'y means 'a flute' (Samala, 376).

- The flute was a symbol of the World Axis, which maintained cosmic balance. See *Enememe And His Friends* (Anderson) for further discussion of the Chumash flute playing deity named *Enememe* (Anderson, 1995).

FREE WILL Humans dwelling on the earth (Middle World) could only maintain their free will if (and only if) they succeeded in balancing the forces of the Upper World and Lower World. See Flute for further discussion.

Terms: *Alxelekesh* is a Chumash name for 'a being with free will'.

Qulumow means 'to choose' (Tsmuwich, 56). *Aquluniyiw* is a related term meaning 'to choose' (Samala, 73; the root of the suffix *Niyiw* is *Niwon* meaning 'to let go of', 'to lose'). A related term is *Q'uluyuq* meaning 'brain' in Samala (294).

Qulu'yuyq (Tsmuwich, 24).

GHOST: HAUNTING The Mohave hero's father died of "ghost-illness" which resulted from being haunted. Such illness was not necessarily caused by necromancy, which is the practice of contacting the souls of the dead for divination. The father's evil brother may have sent the ghost, to kill him. Compare Evil, Uncle: Evil, Magic: black, Demons.

Terms: *Sinaxkun* means 'to haunt' (Tsmuwich, 26; with the connotation of appearing in dreams).

'*Ahashish* means 'a 'ghost' (Tsmuwich, 63); the root is *Ahash* meaning 'a soul'. In *Kuta Teachings* (Anderson) the term *Ahash* is used for 'an embodied soul'.

- Necromancy was often associated with black magic and sorcery. Qiliqutayiwit describes an incident of a Chumash ghost illness, in which a person becomes ill when the "sparks" emanating from a ghost's light fell on him (Blackburn, December, 300). Momoy gave Tupnek datura after he killed the bear without proper rituals, because the best medicine for curing ghost illness is datura, among the Chumash and probably also the Mohave

HORSEFLY See Fly.

HOUSE OF THE SUN See Sun.

HUNTING Mohave and Chumash cultural heroes were great hunters, killing game even as very small babies. Killing is an assumed role, necessitated by birth (the joining of the heroes' souls into physical bodies). See Reincarnation and Target for related materials.

Terms: *Alseke I Enhehes* means 'a taker of souls' (Hudson, Eye, 13; Kitsepawit). *Segech* is one root, meaning 'to take off', 'to undress' (Tsmuwich, 26; *Egen* is a related term meaning 'to remove', 'to be separate from', 28). *Ahash* is another root, meaning 'soul' (1).

- Hunting represents the preeminent male activity, of over-coming the physical body of another animal for the purpose of destroying [eating] its physical body. Hunting involves risk to

the health and well being of the hunter, due to the risks of being out in nature and confronting sometimes dangerous animals. But it also represents a psychic danger, for the hunter is a Taker of Souls. They must have proper religious training so they know the rituals for propitiating the souls of the dead.

IWIHINMU MOUNTAIN The Chumash name for their Central Mountain, which lies at Liyikshup, the center of the earth (the middle world called Itiashup by the Chumash). See Mysticism and Vision for related discussions. Compare Axis: World.

Terms: *Iwihinmu* means 'a place that is incomprehensible' (beyond human understanding, a place of mystery). The suffix *-mu* means 'a place' in Chumash.

KAVASUK Tsiyere Kavasuk is the narrator of the Mohave folk tale featured in chapter four. Kroeber translated his name as Bluebird.

LEWELEW See Demon.

LIFE FORCE The source of all movement in the cosmos, imparting the vital force to all forms of existence. The North Star is the only non-moving place in the cosmos, for it is the gateway into the mystical realm of the Creator where non-movement rules. Compare North Star.

Terms: *Atishwin* is the Chumash name for the 'life force'. *Tish* is the primary root, meaning 'to swell' (Tsmuwich, 33). *Atis* is a related term, meaning 'erotic' (Samala, 81; "to think of love or marriage").

'*Antik*' means 'life' (Tsmuwich, 2; thus *Su'antikich* means to bring to life). '*Antik*' is used in *Kuta Teachings* (Anderson) to refer to the disembodied soul which travels on the path of the dead.

- For comparative materials see part three of *A Chumash Christmas* (Anderson) where the Chumash cultural hero named Ciqneq is challenged, in a contest with his demonic rival, to identify the source of "it all." In this text Wimat (Santa Rosa) island is cited by Ciqneq as that source (presumably not a reference to the North Star as the spiritual source of celestial power, but rather to Wimat as the center of material prosperity on earth, where life is dominated by "greed" according to the Chumash philosopher Kitsepawit).

LIYIKSHUP See Central Mountain, Iwihinmu.

MAGIC: BLACK Black magic results when a human is possessed by a supernatural demon, and thus brings evil into the earth due to their inability to resist possession. Compare Evil.

Terms: *Soyin* means black (night) in Chumash; it probably is one root of *Coyinashup*, meaning 'the Opposite world', which is a mirror image of life on earth. It is cloaked in night, for example, when humans on the earth experience day. '*Atishwicchish*' means poison (Yee/Whistler, Dictionary, 5), having the implication of inappropriate use of *Atishwin* (supernatural power).

- Black Magic is associated with *Coyinashup* (the world which manifests itself opposite of events in the human world of sunlight). This realm is associated with ill health and misfortune. Compare Witch, Magic: White.

MAGIC: JUMPS Teletransporting by a spiritually developed person, enabling them to 'leap' through time/space effortlessly.

Terms: *Talawiyashwit* is a Chumash term for a spiritual leader who could jump long distances magically "in the wink of an eye" (Hudson/Underhay, Flute, 90).

Xamikin means 'to go far through the air' (Samala, 445; the root *Mik*, means 'far' and the prefix *Xa* is associated with *Xal* meaning 'through the air'.) *Pilxa'l* means 'to throw thorough the air' (Tsmuwich, 22).

MAGIC: WHITE The Chumash believed in both white and black magic. See Supernatural Power for further discussion. Compare Iwihinmu, Magic: Black.

Terms: *Atishwin* means 'supernatural power' (Tsmuwich, 5; means 'power', also 'a charm'). *Tish* is the probable root, meaning 'to swell' (Tsmuwich, 33). Note that most physical objects swell under the influence of heat (for example the heat of sunlight).

Sipis means 'to be wise' (Samala, 340); thus the name *Sipisiwas* meaning 'he who knew but lost his wisdom' and it is a title for the earthly Coyote, the benefactor of humanity. Blackburn translated *Sipis* as a diviner (December, 343). *Saqtasumus* means 'to exorcise evil'; *Aqtasumu* may be associated with *Axsumu* which means 'to suffer', Tsmuwich, 5).

- White Magic is associated with sunlight, daytime, good health and fortune.

METEOR MAN Atahane defeated Meteor Man before challenging the Sun who was the Meteor's ally.

Terms: Meteor Man is called *Kwayu* in Mohave (Kroeber, Mohave, 8). See Star for related terminology.

Alakiwohoch means 'meteor' in Chumash (Hudson/Underhay, Crystals, 96). A meteor is a shooting star. Thus one root is *Akiwo* meaning 'a star' and the other root is *Hoch* meaning 'something that is in a fixed place and suddenly is not'. Note that *Ccho*, meaning 'to stop' (Tsmuwich, 7) may have the same root as *Hoch*.

- Since all stars were believed to be souls by native Californians, the sudden downfall of a star was considered a tragedy (it fell from a spiritually elevated position, down to the earth, a lower region). Thus meteors (also called falling stars) were considered signs of bad fortune, ill luck, and danger.

MIDGET Abnormally small humans, with normal proportions. Many midgets became spiritual leaders in native American cultures. Compare Dwarf for further discussion of human children born with abnormal body shapes (short legs, etc.). See Tupnek for related discussion.

Terms: *Cht'aniw* means 'little' (Tsmuwich, 7; also means 'small'). *Taniw*, meaning 'little' is a related term (68). The prefix *Tani* means 'a little' (Samala, 360, 'a little, somewhat').

- The Tupnek was not a midget because Nutu described him growing into a full-height man (footnote 27).

Hypothesis: The miraculous achievements of the small Tupnek symbolized, instead of a permanently diminished body, the growing power of the spring sun as it overcomes the cold of winter or the associated rapid body growth characterized by the plants which

shoot up from the ground under the power of the growing heat of the spring Sun.

MOHAVE This Hokan-speaking cultural group lived in the Mohave valley, along the Colorado river.

- The Mohave were fiercely anti-colonial, and they traded with the northern Chumash through the Tejon pass.

- The Mohave placed such high value on dream analysis that Kroeber characterized their theology as a 'dream' religion.

MYSTICISM The Chumash religion is based on mysticism. See Smaxuyulku, Iwihinmu, & Vision for further discussion.

- *Momoy*, the protective grandmother of the cultural hero featured in the opening chapters of this text, was a leading mystic deity of the Chumash.

- The deepest secrets of life will always remain a mystery to humans, according to traditional Chumash theology which rejected the teachings of doctrinaire Christianity.

NECROMANCY See Ghost: Haunting for discussion.

NEW YEAR The solstice holiday (renamed Christmas by Americans) takes place on the first day of the ancient New Year which is December 25.

Terms: *Sq'ot'ini Hasup* is the Chumash phrase, meaning 'the time of a solstice (either summer or winter). Qiliqutayiwit used this phrase for the Christmas holiday (Hudson, Crystals, 67). It probably means literally "new years." One root is *Sup* meaning 'the year' (*Shup* means 'the earth', Tsmuwich, 30; also means 'soil', 'land', and 'earth'). The other root is *Q'otin* meaning 'to be born' (Samala, 293).

- This is the end of the Winter Solstice, when the 'newborn' sun begins to move again on the horizon. Time and hope are reborn, as a new year begins.

NIGHT In both Mohave and Chumash tales, the night is associated with the supernatural.

Terms: *Ulkuw* means 'to be night' in Samala (388, also means 'to be supernatural', 'to be otherworldly').

- When humans were experiencing normal daytime activities, the spirits of the Other world engaged in nighttime behavior. Some of these supernaturals were demons whom the cultural heroes defeated.

NORTH STAR The ruling star of the heavens, which controls the World Axis and regulates time. Compare Smaxuyulku, Peace.

Terms: *Pi'in* is the Mohave name for the North Star (Kroeber describes *Pi'in* as "the place of universal origin", Handbook, 770).

- All of the earth is at peace during the Christmas holiday (the winter solstice) when space/time is ruled by the unmoving North Star.

- *Smaxuyulku* is a Chumash celestial realm which is probably located at or behind the North Star. See Smaxuyulku for related discussion.

NUNASHISH See Demon for related discussion.

NUTU L. Y. The Chumash narrator of cultural hero tales featured in chapter two. Nutu lived in Santa Barbara, California.

Terms: Her native name was *Nutu*, and she used the colonial

name Luisa Ygnacio.

OLD MAN COYOTE See Coyote.

OPPOSITE WORLD The supernatural worlds honored by all native Californians as realms where all events take place in an opposite, or contrary, manner to earthly life.

Both the lower realms (below) and the Upper realms (above) are included in this classification. The sky or celestial world, for example, is ruled by night (black magic) when humans are experiencing day (white magic). The Chumash Land of the Dead is located in this upper level of *Coyinashup*. Thus the souls of the dead act in contradiction to 'normal' behavior for human souls dwelling on the earth. Compare Smaxuyulku.

Terms: *Coyinashup* is the Chumash name for this realm of opposite reality (Blackburn, December, 91; Qiliqutayiwit). One root is *C'oyni*, meaning 'different' (Tsmuwich, 7; also means 'the other'). The suffix *-Shup* means 'a world' (30), with the cosmological connotation of a separate realm or level of existence.

PEACE The unmoving North Star, ruler of the highest heavens, brings peace to those who honor its sovereignty over the encircling stars of the north sky. Compare North Star, Reality.

Terms: *Tipashumawish* means 'peace' (Tsmuwich, 33). One root is *Shumawish*, meaning 'to be healthy' (30).

PLEIADES Athanane transformed his seven loyal relatives into the seven stars of the Pleiades at the end of the Mohave narrative.

Terms: *Sa'alahsaiyai* is one ritual name for the Pleiades in Chumash (Crystals, 109; Kitsepawit translates as sacred figures.)

Another ritual name is *Khiliwasi Yitimashih*, which means 'the distinguished seven' (Crystals, 109). *Yitimashih* is a variant of *Yit'imasix* which means 'seven' (Tsmuwich, 42). The term *Khiliwasi* is a [Lulapin] variant of the Samala term *Xiliwasin* which means 'to see well' (447).

POWER See Atishwin for related discussion.

REALITY That which has true being is real and is opposed to (false) beliefs about the essence of the cosmos. Compare North Star, Peace, Myth (thus *Smaxuyulku*), and Opposite World.

Terms: *Inu* means 'that which is true' (Tsmuwich, 86). 'Inu means 'to be true' (Samala, 145). *Su'inu* means 'to believe' (Samala, 317) as in *Axsunisu'inu* which means 'to dream truly', as in a prophetic dream.

Quantun means 'to obey' (Tsmuwich, 24; thus *Qantuch* means 'to believe'). These terms have the same root as *Aqantuk*, meaning 'to bind' (Tsmuwich, 3; also means 'to tie', as in *Aqantukash*, 'a knot' and *Aqantun*, 'to braid', 54).

REINCARNATION The soul does not die with the decaying body, according to Chumash theology, but is reborn into a new body after dwelling in a celestial paradise (womb). Compare Resurrection, Soul, Hunting.

Terms: Chumash ceremonial plaques associated with the dead are called *Tsaqwiti Loka Penhes* meaning 'the Shadow of the Removed Ones' (Hudson/Underhay, Flute, 48). They bear this name because the souls of the dead are not extinguished but only

removed temporarily from the earth. They are in the celestial paradise (womb), and will be reincarnated again.

Terms: One root of *Tsaqwiti Loka Penhes* is *Pen* which means 'to remove' (Tsmuwich, 22). *Loka Penhes* means 'of the removed ones'. *Tsaqwiti* has the root *Aqwiti* which is related to the Samala term '*Aqwicuy* meaning 'an image'(77). Thus the connotation of 'shadow' in Hudson/Underhay's commentary refers to 'symbol' or 'image' of the departed.

- During the holiday called *Christmas* by Christians, the Sun stops (dies) its movements for four days. The soul of the Sun journeys to the womb of reincarnation, and enters a new solar body on December 25, when the sun can be seen moving once again along the horizon. The Chumash celebrated the new year (the reincarnation of the Sun) on this date.

RESURRECTION In cases of miraculous resurrection, the soul departs from the body (voluntarily with spiritual adventurers and involuntarily in sickness) and begins its journey to the celestial paradise. But the successful intervention of a psychopomp [or "shaman"] causes the wandering soul to be returned to the body, which comes back to life.

Terms: *Atikiy* means 'to come back to life' (Tsmuwich, 1; *Aktik* means 'to come after') which is what the soul of the spiritual healer does when he 'saves' a person whose soul had separated from its body and began its journey on the Path of the Dead. *Tish* means 'to swell' (Tsmuwich, 33). It is the root of *Atishwin* (see *Atishwin*).

- *Kuta Teachings* (Anderson, 1999) contains an extensive discussion of the separation of the soul from the body at death and the early stages of the Chumash soul's journey on the Path of the Dead.

- Highly developed souls, such as the cultural heroes featured in this text, routinely left their physical bodies and ventured into the supernatural realm (*Coyinashup*). In the Mohave story, Atahane's soul is separated from his body so long that it is reduced to a dry skeleton before his magical resurrection. When the *Ahash* soul returns, the pulse returns and swells up the veins and lungs. Compare Reincarnation and Circle.

SEXUALITY See Asexuality and Cross Dressing for related materials.

SMAXUYULKU A celestial realm which the Chumash believe is beyond human comprehension. Hudson identifies Smaxuyulku as the same as the Christian heaven, but this description is not very specific. It is not the same place, for example, as *Similaqsha* which is the Chumash celestial Land of the Dead. It is not Wit, which is the Chumash celestial Purgatory. It is separate from these and many other celestial realms. It is (almost certainly) the heavenly abode of the Chumash's withdrawn Creator deity, which is behind the North Star. Compare North Star.

Terms: *Smaxuyulku* is the Chumash name for a celestial paradise, which Hudson describes as equivalent to the Christian heaven (Breath, 55). One root is probably Luyu'l meaning to be crazed (Justice, December, 220). Thus *Smaxuyulku* probably means 'a place where one is crazed by divine light'. Compare *Itaxmay*

which means 'to be amazed' (Tsmuwich, 11); thus *Itaxmaystis* which means 'something strange' (Samala, 156, 'an oddity'; the root is *Itaxmay* means 'to be astonished'). See Crazed for further discussion.

SOLSTICE: WINTER The winter solstice is the time when the Sun reaches his goal or target. Compare Eagle, Target, North Star.

Terms: *k'otini ha Sup* means 'the year comes to its end', i.e. when the winter solstice begins (Samala, 347; one root is *K'ot* meaning 'it breaks').

Sup is a variant of *Shup*, which means 'year' in Tsmuwich (30; *Shup* also means 'earth', 58). *Hasup* is a variant of *Heisup*, as in Kitsepawit's phrase *Cenhes Heisup*, which Harrington translated as 'breath of the world' (Blackburn, December, 96). *Sqot* probably has the same root as *Qoto* which was tentatively translated as a "round" (Tsmuwich, 24). *Iqip*, meaning 'to close up' (Tsmuwich, 10; 'to fill') may have the same root; and *Ixip*, meaning 'to finish', may also be a related term.

SOUL The cultural hero was a soul adventurer, and he often released his soul from his physical body and entered *Coyinashup*, the supernatural realm. See Resurrection for the soul's return to its still living physical body. See Reincarnation for the soul's rebirth into a new physical body.

STARS The ancient peoples of California believed that the stars were the souls of superior beings dwelling in the celestial realm. The stars of the northernmost sky were similar to the Christian angels, while those of the southernmost sky were like Christian demons. Also see Angels.

Terms: *Aqiwo* means 'star' in Chumash (Crystals, 96; Kitsepawit). One root is *Iwon* which means 'to manifest', 'to shine', 'to resound' (Demons, Anderson, 42). See Meteor Man for terms related to a 'falling star'.

Discussion of terms: The Chumash term for demon is *Nunashish* (Tsmuwich, 20; a "devil"). In *When Demons Rule California* (Anderson) the argument is made that the demons were stars of the southern sky: "The Nunashish were the stars which dipped below the earth's horizon sometime in their celestial rotation. The stars of the southernmost sky were especially Nunashish because they stayed below the horizon for the longest period of time. Thus they were highly corrupted by physical body." The glossary of this text lists numerous demonic persona from Chumash mythology.

STARS: OF THE NORTHERN SKY See North Star for discussion.

STARS: OF THE SOUTHERN SKY The Chumash, like other Native Americans, believed that the stars of the southern sky, with their relatively undisciplined patterns of rotation, were inferior to the stars of the northern sky.

- Sirius, the brightest star in the sky, rules this area of the heavens. See Flies for a discussion of possible folk lore symbolism for these stars. See Coyinashup for a general discussion of the 'opposite' behavior of stars.

- In *When Demons Rule California* the stars of the southern sky are associated with demons (Anderson, 1999, 43).

SUN Atahane defeated the Sun (and Meteor Man) in the Mohave

House of the Sun. Compare Sun: Daughters.

Terms: *Alishaw* means 'the sun' in Tsmuwich (83); thus *Ishaw* means 'hot' (66). *Alishaw* probably has the same connotation (of 'heat', 'hot') as the Pomo term *La.*, meaning 'the sun' (Barrett, 523).

- Atahane's victory symbolized the birth of the New Sun on December 25, the date of the American holiday called Christmas. See *A Chumash Christmas* (Anderson, 1995) for further discussion of the role of the Sun's movements during the winter solstice holiday.

SUN: NEWBORN The native American celebration on December 25 (Christian Christmas) is the ancient New Year, when the newly born Sun (Jesus in Christian mythology) is born. Compare New Year.

SUPERNATURAL In both the Mohave and Chumash metaphysics, both the upper and Lower worlds were considered supernatural, as were agents from both realms when they appear on the surface of the earth.

Terms: The Chumash name for the cosmic realm above the surface of the earth is *Alapayasup*. The root '*Alapay* means 'to be above', on top of, sky, heaven" (Tsmuwich, 1). '*Alapay* (Samala, 39, 'above').

Discussion of terms: The prefix *Super* has the connotation of 'above', and the root term *Natural* refers to all events taking place on the earth). See Opposite World which consists of all the realms (cosmic levels) separate from the earth.

Compare Lower World for the cosmic realms located below the earth's surface, which become increasingly saturated with physical body. By definition, the Lower World is not 'super' (above) nature; it is either 'of' nature or below it depending on one's cosmological views.

- When one ascends upward from the surface of the earth, one makes contact with less and less physical body and encounters finer and finer examples of pure soul.

TARGET The Tupnek was a great hunter, who hit the target. See Hunter, North Star, and Solstice for related discussions.

TELETRANSPORTING See Magic: Jumps.

TOBACCO The favorite plant of the Mohave cultural hero named Atahane and the Chumash hero Tupnek was tobacco. Compare Datura for the stronger psychotropic, to which both Chumash and Mohave young adults graduated after mastering tobacco. Compare Datura (drink) for another favorite plant of cultural heroes.

Terms: The two tobacco species native to the western states are called *Nicotiana Attenuata* and *Nicotiana Bigelouii* by Euro-Americans. *Show* is the Chumash name for the native species of tobacco (Tsmuwich, 30). *Sho'n*, meaning 'to be bitter' (30) probably has a common root.

Oxmolon is the Chumash name for the species called Coyote's Tobacco (75). *Aqs'utap* means 'to mix tobacco with lime' (Samala, 70; thus '*Aqs'ultapis* means 'chewing tobacco mixed with lime').

- The tobacco of the Southwest was pungent and powerful in physiological effect and produced dizziness and sleep (Kroeber, Handbook, 827).

- The peoples of California used both smoking and chewing

forms of tobacco. Both were capable of imparting visions. Tobacco smoke was considered sacred, a physical phenomenon which rose into the upper world; thus the Chumash carved the mouth pieces of their pipes from the hollow bones of birds to symbolize flight into the heavens.

THUNDER The loudest sound known to early man was thunder, followed possibly by the sound of a large earth quake.

Terms: 'Oxkon means 'to thunder'(Tsmuwich, 21). It has the same root as *Iwon* which means 'to make sound', 'to resound'(Tsmuwich, 12). *Oxk'on* means 'to thunder'(Samala, 260; *Sox'kon* means 'a thunderhead' which is a type of white cloud, literally means 'it thunders').

THUNDER BIRD See Eagle.

THUNDER STICK A device used in native American ceremonies, for replicating the sound of thunder. See Thunderbird and Crazy for further discussion.

Terms: *Alahtimimi* means "Thunder Stick" in Chumash (Kitsepaawit, Eye, 79). 'Axmisis is the Samala name (90). 'Oxkon means thunder (Tsmuwich, 85); thus *Oq'won*, meaning 'to howl' (66). *Oxwochoywochoy* means 'to swirl through the air'(84; the root is *Wochoy*). American anthropologists often call these sounding devices Bull roarers, after similar European devices.

- The sounding stick is whirled overhead by a string. Athanane used such a Thunder Stick to help kill his evil relatives (witches).

TRANSVESTITE See Cross Dressing.

TUPNEK The Chumash cultural hero featured in the opening chapters of this text. See Target, Solstice, Asexuality, Wanderer and Tobacco.

Terms: *Tupnek* is the spelling used in this text for the cultural hero. *Tupnekc* is the spelling used by Harrington who first recorded Nutu's narration. It means 'a child' (Blackburn, December, 343). *Tupmekch* is a variant, meaning 'a child' (Tsmuwich, 34, 'a young one'; thus 'Ihi'y 'i *tupmekch* which means 'a boy child', 'Eneq 'i *tupmekch* means 'a girl child', and *Chtniw* 'i *tupmekch* means 'a baby').

- Unlike a midget or dwarf, Tupnek eventually grows up [from a child-like size].

- Like the Mohave hero Anthahane, the Tupnek was asexual and favored tobacco as his source of psychotropic visions. Tupnek has many characteristics in common with Ciqneq, the hero featured in book one in this series. Both were great hunters.

UNCLE: GOOD The uncle played a key role in native California social life, as the disciplinary close relative who helped the young boys grow into responsible members of adult society.

- The uncle took this role, because Chumash fathers tended to spoil their children, being very tolerant of childish behavior in their children. It was easier for them to discipline their nephews than their own children. But sometimes an uncle abused their role as disciplinarian, as in the Mohave tale where the uncle seeks his own family interests instead of serving the interests of his brother or of society in general. Compare Uncle: evil.

UNCLE: EVIL Both the Chumash and Mohave cultural heroes had to overcome an threatening relative, depicted as an evil uncle.

- In the Nutu story, the *Haphap* monster was described as the "uncle" of the hero brothers. Such stories clearly demonstrates social concern for the negative side of nephew/uncle relations in traditional native cultures.

VISION The native American cultural heroes described in this text were visionaries and mystics. See Mysticism for related discussion.

Terms: 'A'alatishwinich means a "visioners (one who has power visions)" (Tsmuwich, 87). See Atishwin for related terminology.

Naxalyikis refers to 'a datura vision' (Samala, 238).

WANDERER Tupnek was a wanderer, but he was not aimless. Also see Sun.

Terms: *Aqpalana'n* means 'to wander around' (Samala, 66; *Na'n* is a root term meaning 'to go').

Nahna'nan means 'wandering around' (Tsmuwich, 18; *Tiwana'nan* means 'to go wandering around').

Maqutinana'n means 'to wander around' (Samala, 212, 'to go around'; one root is *Maquti* meaning 'quickly').

Manana'n means 'to wander around aimlessly (Samala, 602).

Hypothesis: Tupnek and other wandering cultural heroes are not associated in myth with the wandering planets. They are solar personas, mirroring the behavior of the sun in its annual movements on the horizon. Like the reborn sun on December 25, they conquer the darkness of winter and its associated demons and witches.

WINTER SOLSTICE See Solstice: Winter.

WITCH A witch is a human soul which succumbed to individual greed to the extent that they became destructive of community values. Compare Uncle: Evil.

Terms: *Sutsutisipictas* means 'witchcraft' (Samala, 340) One root is 'Asipis translated in the Samala dictionary as 'a sorcerer' (340, 'a shaman'). The prefix *Sutsuti* may have the connotation of excessive 'doing', with the root Su indicating 'to do'. Witches were feared for using their powers to excess, having lost their balance in life.

Discussion of terms: The Samala dictionary is biased against Samala traditionalism, equating sorcery and witchcraft. But traditional Chumash honored sorcery and feared witchcraft.

- The Chumash, like many of their neighbors, believed in witchcraft which often occurred within one's own family. Atahane, like the Chumash hero Ciqneq featured in *A Chumash Christmas* (Anderson, 1995). He sought revenge against evil Mohave relatives who practiced witchcraft.

WORLD: AXIS See Axis: of the World (flute).

WORLD: LOWER See Demon for a discussion of the supernatural beings occupying the levels of the cosmos below the surface of the earth.

WORLD: MIDDLE See Central Mountain, for the sacred center of the earth (the middle world).

WORLD: UPPER The level of the cosmos, located above the

surface of the earth. This is the 'heaved up" realm, called the heavens (heaved up place) by Europeans. See Opposite World.

YOUNGER BROTHER The father of the Mohave cultural hero Atahane was the younger brother of the evil uncle who tried to kill Atahane.

- In the mythology of the western tribes, the Younger Brother could not shoot as well as the Older Brother (associated with the North Star, the celestial target of all souls). But Younger Brother was psychically stronger, and he took responsibility for carrying the meat back to their relatives' homes.

- The Mohave Younger Brother was killed by "people from the north" (Kroeber, Mohave, 18). See Sun: Winter for further discussion.

Other books by the author:

Holiday Series

A Chumash Christmas The Life Adventures of a Wondrous Child Born On Christmas Day, 40 pages, 1995.

A Miraculous Child Born In December Hopi, Tewa, Achumawi, and Chumash winter solstice tales, 44 pages, 2002.

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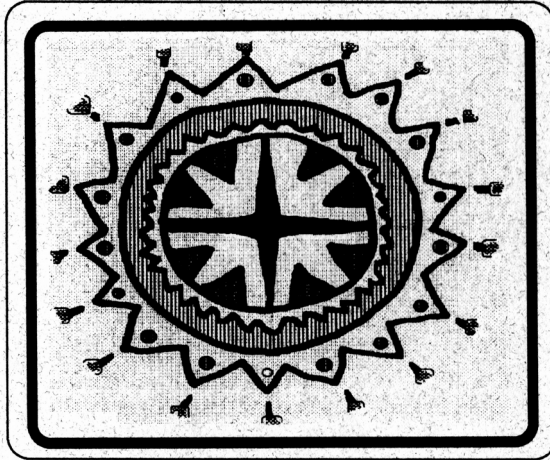
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*Christmas
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