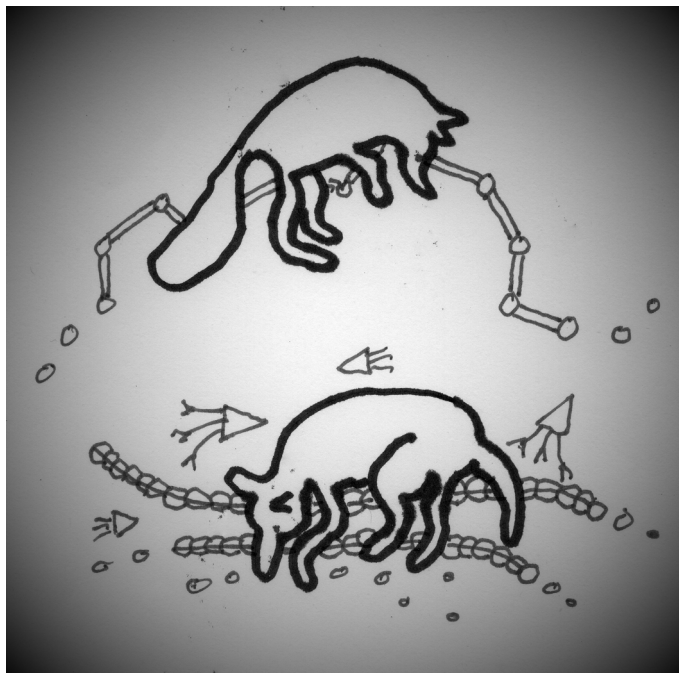


The Fox Jumps

The Fox Jumps And Renews Life

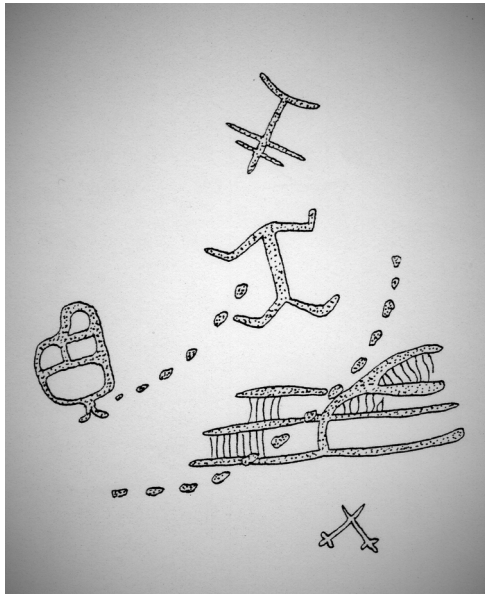
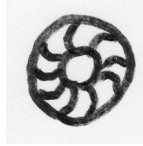
**Spiritual Rebirth
In Native American Cosmology**



John M. Anderson

Northwest and California Folk Lore

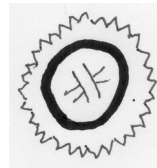
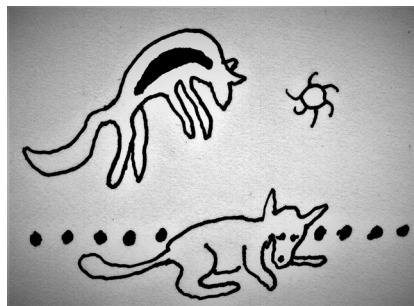
The Fox Jumps



Native American: Mythology, Coyote, Fox, Balancing Rock, Native American Religion, Resurrection, Spiritual Renewal, cosmology, World Mountains, Mountain of the South, Native American Tribes, Kalispel, Chumash, Yakima, John Anderson, Ron Therriault, Cliff Trafzer.

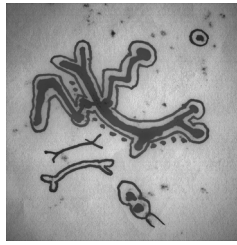
** Much of surviving traditional Chumash art features weaving and rock art designs. Many of illustrations in this text were inspired by native rock art. And some feature contemporary pottery influenced by folk lore imagery.*

John M. Anderson has published numerous books on native American history, mythology, and theology, from tribes in the western United States. A selection of these books were about the Kalispel Indians of Idaho, Washington, and Montana. This text explores the role of the Fox in their folk lore and compares it to that of other western tribes, including the Chumash of California.



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Fourth 1999, First edition 1994
First edition edited by Valle Novak

The Fox Jumps



"Fox is a wonderful character who teaches through the positive and negative. John Anderson offers a fascinating study that will appeal to anyone interested in Native American and the first literature of this land."

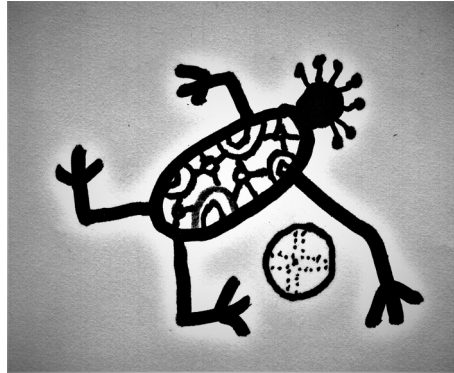
Prof. Clifford Trafzer

*Director of Native American studies
Univ. of California Riverside*

"John Anderson has that seldom attained, but unique ability to intellectually tie tribal mythology (history to us) and the common person's world together without sacrificing the heart and soul of the stories he relates.

As an oral historian on ancient society, I honor and appreciate his desires and talents."

Professor Ron Therriault, Director of Native American Studies
Salish Kootenai College, Pablo, Montana
Flathead Indian Reservation
June, 1994



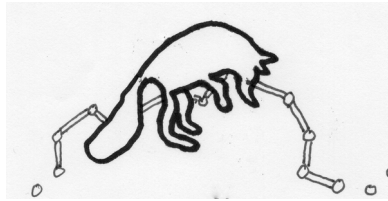
THE FOX ENIGMA

This book is about puzzle solving. It features fox lore of western Indian tribes.

People often ask me how I come up with ideas for my writings on ethno-astronomy. As the reader follows the narrative from the California islands north to Montana, they see that the solution of the Fox enigma did not evolve in a linear progression. This is not surprising since scholarly reasoning incorporates logic but is often dominated by intuition and the unpredictable circumstances of our lives.

John Anderson
Third Edition, November, 1994

Fox Lore



*The clever Fox*¹

As a young boy, I was raised in Georgia on Uncle Remus tales which featured the antics of Brer Rabbit, a character of mixed Native American and African mythology.²

It took a remarkable adversary to overcome Rabbit, and his great rival was Brer Fox. A story I heard many times told how the cunning Fox captured the elusive Rabbit on a hot summer day. Fox made a manikin figure out of tar and turpentine, which he set on the nearby trail.

My brothers and sisters understood Fox's purpose, for we ran around barefoot on tar roads melting under the Southern sun. We were not surprised when the rabbit came along and got himself caught in the sticky tar. He hit the tar figure in anger, because it did not greet him properly as he passed by. Although Rabbit eventually escaped from this trap (by having himself thrown into the briar patch) I always remembered how the clever Fox used Rabbit's lack of discipline to teach him a lesson about anger.³

Decades later, I encountered another interesting example of Fox lore among the Chumash Indians who lived on the islands north of Los Angeles. My wife and I were working at the University of California at Santa Barbara, which is located

The Fox

The Fox, genus *Vulpes*, is revered in ancient mythology from Asia and Europe to Africa and the Americas. This canine species, with its world-wide distribution, was familiar to mankind from his earliest memory, as the smallest of the dog species.

What is outstanding about the fox, inferior to the wolf and coyote in physical prowess, is its ability to outsmart (outfox) its larger canine rivals, through its alertness and cunning. Contemporary Americans preserve an ancestral reverence for the fox in their use of the verb 'to fox', meaning to outwit or deceive.

within view of these islands. We learned that the islanders were part of the largest cultural group in California, prior to contact with invading Europeans. They spoke a number of closely related languages and shared a religious tradition which dated back to the oldest human occupation of the region.

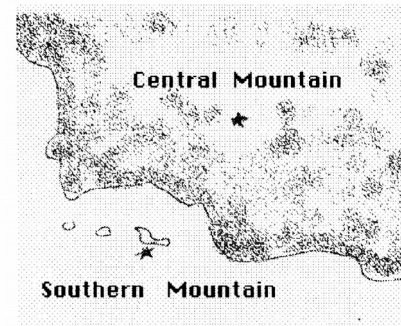
My fascination with the island culture grew from earlier research, which was focused on the Chumash living at the Tejon reservation. Tejon is located in the coastal mountains, north of Los Angeles. It was the home of the last free Chumash, who signed a treaty in the 1850's to protect their lands from American intrusion.⁴ This group was allowed to live at Tejon for a number of generations, and thus was able to preserve information about Chumash religion and astronomy long after their relatives had been forced off the islands.

I was studying Tejon teachings about a site called *Iwihinmu*, which served as the Central Mountain in the Chumash religion. This peak, called *Pinos* by the Spanish and Pine by the Americans, is located in the mountains near the reservation.⁵ Chumash theologians taught that it was surrounded by high peaks, some of which might have served as guardians of sacred directions.

I wanted to know more about these sacred mountains, to enrich my understanding of Chumash cosmology. Ethnographic data suggested that the eastern mountain was favored by Chumash for ceremonies involving the rising sun and the spring equinox. High mountains in the west were associated with the setting sun and the fall equinox. My assumption was that the northern peak was associated with the winter solstice, and a southern peak with the summer solstice.

Centuries of persecution of Chumash traditionalists prevented easy confirmation of this model. In 1992, in an attempt to establish a basis for further discussion, I wrote *A Circle Within The Abyss* to explain how Chumash artists symbolized the sacred mountains marking the four-fold division of the cosmos.⁶ My research files were filled with ethnographic notes on the other mountains, but contained very little information about a south mountain.⁷

My efforts to locate and understand Chumash rituals associated with the 'south' continued into 1993. In the absence



***A Sacred South Mountain
On the California Islands?***

The location of the Chumash South Mountain remains a mystery.

The author speculates that this sacred peak may be located on Santa Cruz island, off the coast from Santa Barbara.

Two fox folk tales, from a Northwestern tribe, provide clues suggesting an association of the South Mountain with Fox Jumping solstice ceremonies.

The Fox Jumps

of better leads, I examined 'out-of-date' California maps, hoping that older place names might provide a clue as to the location and ceremonial role of a South Mountain. Place names on the mainland between the modern towns Santa Barbara and Ventura occupied months of study.⁸ After disappointing results, I shifted my attention to peaks on the nearby islands.

Limu, the largest offshore land base (called *Santa Cruz* by the Spanish), was an appealing candidate for the site of the ancient Chumash southern mountain. *Limu* towns were leaders in the resistance against Spanish oppression of the Chumash people. Perhaps a south mountain served as the spiritual center for their patriotic struggles.

The names of *Limu* peaks provided no obvious leads, but I soon came upon historical information which proved quite interesting. Smithsonian field notes, written by ethnographer John Harrington, revealed that *Limu* nationalists were inspired by an older culture from nearby *Wimat* island.⁹ This linkage was very helpful, since it was well-known that:

*The Jumping Fox played an important
role in Wimat tradition.*

The Fox was the title, for example, of the islanders' respected leaders called the *Luhui* meaning 'vixen'.¹⁰ These female officials were influential members of the Chumash resistance, and I suspected that they might be a key to understanding island theology related the genocidal death rates of the Spanish era.

F.L. Kitsepawit, a Chumash historian, provided the best surviving information on the jumping displays of the island Fox dancers. He described performers entering the dance arena of a *Siliyik* auditorium, coming through the south threshold, singing:

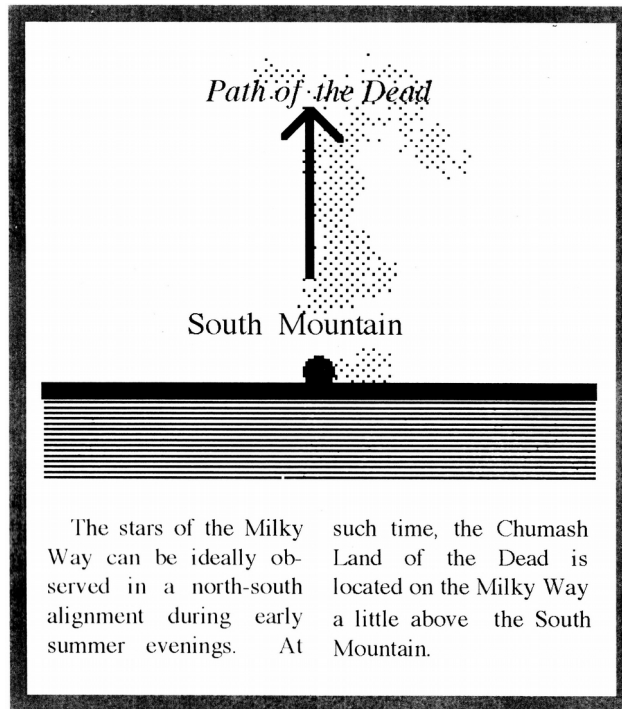
I make a big step.
- *I am always going over to the other side.*

*I always jump to the other side as if jumping
Over a stream of water. I make a big step.*¹¹

These words, like so many other song lyrics cited by Kitsepawit, were enigmatic. In the earlier edition of *The Fox Jumps*, I could not explain the "big step" of these Fox dancers, but suspected that the choreography of their entrance indicated an association with the south and the summer solstice. Perhaps the jumping over water, I speculated referred to an ocean crossing? A popular Chumash myth related, in this context, how the islanders once crossed over to the mainland on a rainbow. A number of the travelers lost their faith, falling through the rainbow bridge

into the sea where they were transformed into porpoises.

The similarities between the Rainbow bridge and the bridge on the Milky Way are striking. The multi-colored stars of the Milky-Way sparkle each night, for example, with the hues of the rainbow. The falling of Chumash from the Rainbow Bridge strongly resembles descriptions of souls being tested on a heavenly bridge on the Chumash Path of the Dead. Monsters suddenly rose up out of the waters below, frightening the timid souls who fell and were transformed into water creatures. This testing took place on a narrow segment of the Milky Way, located near the Land of the Dead. Souls with great faith and courage stayed on the narrow path, gaining entrance to the celestial paradise from which they were eventually reincarnated.



The lyrics to an important Chumash spiritual about the Milky Way, advise the audience to view the celestial path when it is in a specific bearing: "*South, sight to north, then south, then sight to north.*"¹²

Summer evenings are the best time to observe the galactic stars according to these instructions.¹³ During these evenings, the observer can plainly see the Land of the Dead (the Aquila constellation) in the eastern sky soon after sunset. Souls traveling on the Milky Way near the Land of the Dead were near the eastern horizon. I suspected that the *Luhui*, the jumping Fox dancers, played a key role in the movements of these souls in the heavens. But the specifics of this drama eluded me.

When other research drew me away from these issues, I wrote a memo in my files summarizing my findings to date. One note focused on problems associated with the acquisition of much of *Limu* island by the Nature Conservancy, an environmental organization. The Conservancy had been approached by a Chumash group which wanted to return to their islands as residents. I had been active in environmental lobbying and was sympathetic to the Chumash cause. Having recently edited a publication

featuring an island folktale, I wrote a routine letter to museums in the area to solicit sales. To my surprise, the Conservancy declined to stock my new publication with the explanation that they did not handle historical or cultural materials about the islands.¹⁴ This disturbed me, for it seemed antithetical to the long-term goals of the environmental movement. Here was one of the finest surviving folk tales of the western tribes. It demonstrated the subtlety of the island philosophy, entertaining us while quietly drawing the listener's attention to contemporary environmental issues.

It would be years before I fully appreciated the benefits of an expanded dialogue between the Chumash and the Nature Conservancy. The fact that the Chumash lived in large numbers on the island, for thousands of years, without destroying its ecology seemed lost to contemporary environmentalists. Conservancy supporters appeared to be fixed on the excessive behavior of Mexican and American cattlemen, sheep herders, and military occupants who drastically reduced *Limu's* ecological complexity in less than two hundred years.¹⁵ Similar degradation was being documented on the mainland, and California's economy was beginning to show signs of serious strain. Faced with these problems, I found myself agreeing with my Chumash friends. The task facing California policy-makers was not that of denying human occupancy of the land, but rather the regulation of economic growth so as to avoid self-destructive behavior.

In the meantime, the Conservancy began to work more closely with other western tribes, and new research enriched my understanding of the Chumash. Travis Hudson and Ernest Underhay published *Crystals In the Sky*, a pioneering study of California ethno-astronomy. It was an exciting book, pulling together scattered information on Chumash astronomical lore. Their assessment of the Milky Way as the ancient Path of the Dead was especially inspirational, and I turned eagerly to their discussion of the celestial Fox in hopes that it would provide a key to understanding summer solstice rituals. However the authors' identification of the Fox as the Little Dipper proved disappointing.¹⁶ I was convinced that the Dipper was the star grouping the Chumash called Xoy. These stars were associated with Polaris and the guardian spirit of the North Mountain [not the South].¹⁷

The association of the *Iluhui* (female island spiritual leaders) and the celestial Fox remained an intriguing puzzle. In the mid 1980's I returned to this problem and developed a tentative model associating the *Iluhui* with the constellation called Vulpecula, which is a European title meaning 'the little Fox' [see appendix A for a discussion]. After this effort, I put the fox research aside. Much of my time was spent writing *The Lizard's Tale* and *Within The Abyss*, documenting numerous parallels between European, Asian, and Native American metaphysics.

The Fox Jumps

In 1989, an Idaho state centennial grant helped me study the history of the Kalispel Indians, whose towns once occupied the lake shore near my home.¹⁸ I was simultaneously working on a manuscript on the Chumash summer solstice, when I came across two fascinating Fox folk tales from the Kalispel. Suddenly, I realized that these seemingly innocent fox stories held clues which might solve the enigma of Chumash Fox lore.

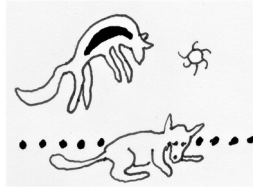
Like the Chumash, the Kalispel people venerated the fox. He served the role of a fellow traveler who saved his imprudent but physically powerful companion from death. His foolish cohort was Coyote, as can be seen in the following stories which circulated in Washington, Idaho, and Montana. If you listen carefully, you may detect hints that these tales are more complex than they seem at first hearing.



While Reading Ahead

Look for similarities in Coyote's behavior which lead to his defeat, death, and eventual resurrection. Pay special attention to the Fox who remains aloof from Coyote's misdeeds and yet brings him back from death.

Chapter 2



Fox Brings Coyote Back to Life

A Folk Tale of the Kalispel

Edited by J. Anderson

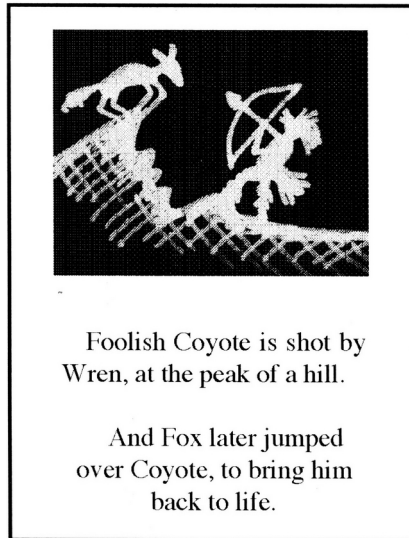
Once Coyote was traveling with Fox. They met Wren, and boastful Coyote made the mistake of laughing at Wren's small bow and arrows.¹⁹ Coyote insulted his diminutive fellow traveler proclaiming: "You can't shoot far with those." Wren was not intimidated by this greeting from his larger tormentor and counseled, "Yes, I can shoot far. If you go to that distant ridge I can shoot you while you are there." Coyote laughed and said, "That ridge is so far away that we can hardly see it."²⁰

Soon afterward Coyote was walking along this designated ridge, while Fox cautiously followed a little behind.²¹ Coyote had imprudently forgotten about his quarrel with Wren. Suddenly he heard something coming, and Wren's arrow struck him in the heart.²² Coyote gave two leaps and fell down dead.

Fox rushed to Coyote's aid. He pulled out the arrow and then jumped over Coyote, who came to life and said, "I must have slept a long time." Fox admonished "You were not sleeping, you were dead."²³ Wren's arrow struck your heart. Why do you fool with Wren? You know he can shoot better than anyone." Coyote took the arrow from Fox and said, "I shall get even with him."

Sometime after this, Coyote caught up with Wren and proposed to gamble with him. Coyote said, "I have an arrow which looks like yours. Now you have a chance to win it back." This was Coyote's way of declaring to Wren that he had survived his previous attack.²⁴ Wren honorably accepted Coyote's challenge,

and proposed that they renew their rivalry in an archery contest. Coyote agreed, and stunned Wren by beating him in every trial. At first, they wagered each other's arrows, but soon Wren even lost his bow. Desperate, he wagered his beautiful clothing, but found himself practically naked in no time at all. Coyote went off singing, "I won from the Kalispel."



*Foolish Coyote was shot by Wren,
at the peak of a hill.
And Fox later jumped over Coyote,
to bring him back to life.*

In spite of his gambling losses, Wren was still not convinced of Coyote's superiority. He followed him tentatively at some distance. After a couple of days of hiking, Coyote came upon the lodge of Willow-Grouse who had ten young children.²⁵ Their parents were off in the hills. Coyote asked the children, "Who is your father? They answered, "Flying Past the Head."²⁶

Coyote laughed and said, "No that cannot be his name." He then asked the name of their mother, and they answered "Flying Past Between the Legs". He laughed again, saying, "No, that cannot be her name."²⁷

Ignoring these omens, he confidently went into the lodge and dug a small hole near the fire. Then he said to the children, "Carry those red bear berries into the hole and watch me cook them for you." They did so and crowded around the edge to watch him.

Without warning, Coyote pushed all of the chicks into the fiery hole and threw earth and hot ashes over them. When they were cooked, he became afraid and fled from the lodge before they were eaten.

Later the grouse parents came home and cried when they

A Similar Chumash Theme

A narrative involving murder demonstrated the wide distribution of this Quail/Coyote theme. A Samala Chumash narrator, told how Coyote lay in wait for the Quails and their children along a narrow Mountain pass. Coyote killed them all, except the father and one child.

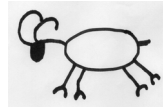
All of this took place on the path to Zaca lake, located in Southern California, which was a Chumash 'portal' into the supernatural (December, 228, Qiliqutayiwit; also 282).

found their dead children. Wren was journeying along the nearby road and heard their lamentations. He asked them why they cried and they told him of Coyote's treachery. Wren said, "I also have a grudge against Coyote. I want my things which he won from me. If you can get them back for me, I will restore your children to life."²⁸

The grouse parents decided to hunt Coyote down. They caught up with him just as he was passing over a high ridge which was close to a steep cliff. They quietly detoured and hid ahead of him on the upper side. When Coyote was opposite them, one flew out suddenly and flew by his head, causing Coyote to nearly fall over the cliff to avoid collision. Then the other flew between his legs, so that Coyote lost his balance completely and fell into the ravine. While he was falling, the grouse parents rushed down and swept away his bow and arrows, quiver, and clothes. They gave these back to Wren, who then rewarded them by reviving their children from the ashes.

^ ^ ^ ^

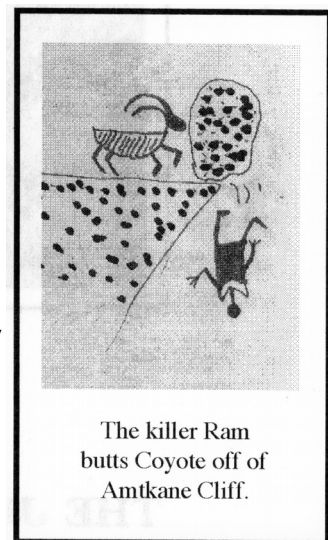
Coyote and The Mountain Ram



A second Kalispel Fox Tale
Edited by J. Anderson

Coyote was traveling and came to *Amtkane* about five miles below Missoula, where a great rock is standing on the edge of a cliff. People believed that this stone was balanced so precariously that it would move when pushed. They came to test their strength, not knowing that the Mountain Ram, named Bighorn, guarded this rock and killed anyone who approached.

Bighorn lured passers-by to their death by challenging them to shove the apparently teetering rock over the cliff. When they failed, he tricked them by suggesting that they look over the cliff at the sheep on the rocks below. While they were innocently looking down, he would push them over the precipice with his horns and kill them.



The killer Ram
butts Coyote off of
Amtkane Cliff.

The Fox Jumps

One day Coyote was ambling along the Missoula river trail in Montana. The Ram shouted down to him from the top of the *Amtkane* Bluff. Coyote foolishly decided to climb up and ask what this challenger wanted. Ram saw that Coyote was armed so he said, "You have a bow and arrows. I should like you to shoot those sheep among the rocks below." Coyote went cautiously to the cliff edge to look at them. Then Bighorn pushed him over so he was killed on the rocks.

After some time, Fox came along looking for his friend and jumped over him. Then Coyote moved, rubbing his eyes, and said, "I must have slept a long time."²⁹ Fox answered, "You were dead. I told you not to come here." Coyote was too preoccupied with retaliation to listen to such advice, saying only "I will be avenged."

So Coyote returned to the ram's cliff, with a plan of his own. This time he feigned not to see the sheep in the valley below, when Bighorn pointed them out. In spite of Bighorn's encouragement to lean over closer to the cliff, Coyote pulled back and asked Bighorn to look for himself. When the Ram came to the cliff edge to look down, Coyote shoved him over and killed him. Coyote justified his actions by saying to himself, "Had you kept on living and doing this way, you would have exterminated the people."³⁰



The Jumping Fox



When I first read these stories, I was immediately struck by similarities in the behavior of the Kalispel jumping fox and that of the Chumash fox dancers. Could it be, I asked myself, that both peoples, separated by different languages and a thousand miles of rugged terrain, shared an ancient Jumping Fox tradition which dated back to a much earlier human occupation of the American west?

The first task in trying to answer this question is to determine how we can distinguish Jumping Fox stories from other narratives involving resurrections. Fox often performs magical revivifications in these stories- by jumping over a fallen companion. The revival of a victim is not unique, however, to Fox tales. Many tribes tell stories of characters magically awakening after falling from high places and being killed. Often these incidents involve a mountain peak or a hole in the sky. In one Chumash story, for example, Coyote flew through a celestial doorway on the back of an eagle. Through his impatience, he fell from his perch and was dashed to pieces. Eventually, Coyote came back to life "all by himself."³¹ Clearly, this behavior of resurrection by self-healing belongs to a genre distinctive from that of the Jumping Fox.

European Concepts of Sleep & Death

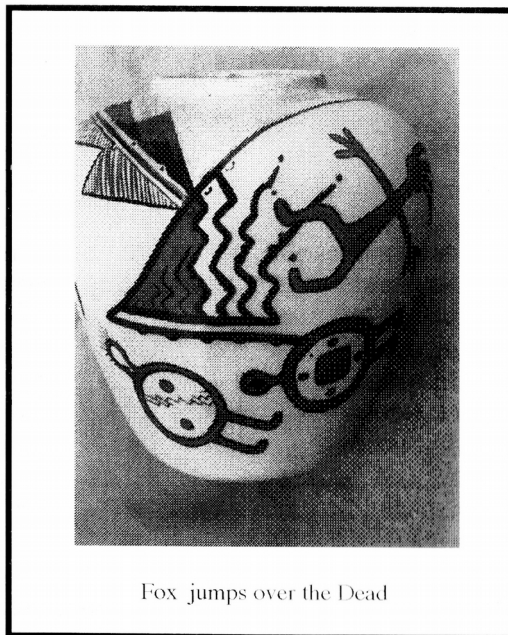
Sleep Any state of inactivity is thought of as like sleep, as in death; thus death is the last sleep. The Roman root means to be slack, loose. The term 'cemetery' has a Greek root which means a sleeping chamber.

Death The dead are called the departed, i.e. those who left, went on a journey. They are deceased, meaning they departed, reached their journey's end and ceased further motion.

The Fox Jumps

The intervention of a second character, a jumping helper, does not appear to be sufficient to define Fox lore either. Sometimes, for example, the victim of a fall is resurrected by a leaping character other than the Fox. In a popular Chumash story, for example, a younger Coyote resurrected a 'fallen' older Coyote who fell from the sky. The narrator mixed a number of motifs in this story, hinting at but never naming a Fox participant. The skull of the Old Coyote, tellingly, had foxtail grasses growing out of it. The Young Coyote resurrected Old Coyote's 'fox' impregnated bones, and the victim proclaimed upon waking that he had only been sleeping.³² Imitating the behavior of the Jumping Fox, the two Coyotes immediately engaged in a contest, miraculously jumping great distances in a single bound.

At this point in my research, I suspected that rejuvenation, reversal of behavior, jumping, and disclaimers of being dead were all essential aspects of Fox lore but insufficient to explain its unique character. The first edition



Fox jumps over the Dead

of this booklet (featuring my *Vulpecula* speculations in Appendix A) was nearly completed when Valle Novak, a north Idaho journalist, referred me to a copy of *Ghost Voices*, a collection of Yakima Indian myths. It contained (hitherto unknown to me) citations of the rejuvenating Fox among the Penutian peoples of Central Washington. I was excited to discover that these tales featured themes of death by falling, resurrection by a jumping fox, and proclamations of sleeping instead of death. They also included an additional clue to help in classifying Jumping Fox stories.

In one Yakima narrative, Fox and Coyote visit the upper world where (like the Chumash Fox dancers?) they commenced dancing with the spirit people. Foolish Coyote became distracted and dug a hole in the sky, falling to his death on the lower world. Fox was wiser and came to his friend's aid by lowering himself to Coyote's body on a strong rope. Once safely upon the ground, he gathered together the pieces of his friend. "Then Fox stepped over him five times, and Coyote returned to life. He stretched himself and said "Let's finish the dancing." Coyote had forgotten all about how he fell and was killed."³³

*Slow Motion Is A Sign
Of Thoughtful Action*

The wise person moves deliberately, like the sun entering the solstice period. During the middle months between the solstices, the sun appears to move considerably more on the horizon from day to day. At such times it is depicted in folk lore as running, enjoying its 'second wind' before it has to climb the hill of the winter solstice.

In another story about mountain goats, Coyote tried to rob the goats and was thrown violently downhill by a snow slide. "When Coyote's brother Fox heard of his death, he came in search of him. He found Coyote dead where the slide came down. Fox took him from the snow, from the ice, and laid him on a rock. He stretched Coyote out on the stone, then made five steps over him. He stepped five times over the dead body of his brother, and at the fifth step Coyote came back to life. Fox said to him, "I never thought you would do such a thing as that. I did not think that you would steal." Coyote made reply, "No! I only wanted to take a little sleep here. I did not mean to die."³⁴

I was delighted with these new narratives. The Penutian language stretched south all the way to the Chumash border. Clearly, these stories were a widespread phenomenon, but what was most interesting about them was the manner and timing in which the Fox is the resurrecting agent, through the fox's five steps of renewal. From such evidence, I became convinced that this class of stories was uniquely associated with the summer solstice.

To understand this mistaken interpretation, with its summer solstice implications, it is essential to examine native beliefs about the fate of the soul after death. The Chumash use the term *Sukinani-koy*, for example, to describe miraculous revivals from states of inactivity which fall just short of death. They believed that the *Antik* soul separated from the body in the early stages of dying and began its journey along the path of the dead. Only in rare *Sukinani-koy* cases was resurrection possible, when the *Antik* soul could be rejoined with the body.³⁵ Normally, the soul continued on its celestial path and reached the Land of the Dead, where it remained in a state of incubation (a sleep state) until its reincarnation.

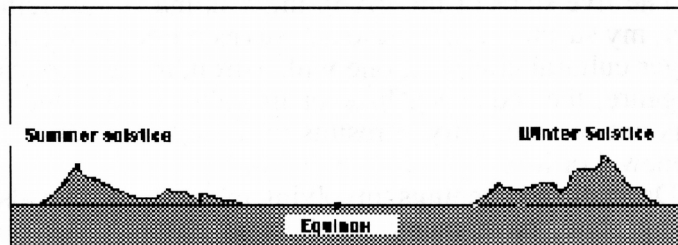
The Kalispel held a similar view on the behavior of the soul after death. Their term for death referred to the soul leaving the dead body to journey on the path of the dead until it reached the Kalispel celestial paradise of the dead. The Chumash soul also departed permanently from the body; thus the phrase 'to be dead' which means literally that a dead human body has no *Antik* soul. Thus when Coyote is revived in the two Kalispel stories, proclaiming that he had been sleeping and not dead, he boasted to his listeners that his soul had only wandered

temporarily from his body but had returned. Kalispel psychic healers were experts in such soul retrieval healings.

Renewal On The Solstice Peak

Extrapolating from folk tales can be a highly speculative procedure. Perhaps the only thing that we can know for certain at this point is that the jumping Fox, a rejuvenating personality, is an important character in native folklore in the western states. The five steps of the fox in the Yakima stories reinforced, however, my suspicion that these narratives reflected the richness of a larger cultural complex, one with astronomical implications. In this genre, the educated listener understands that the falling 'death' featured in these myths is not senseless, for it results in a vital reversal of events and a renewal of life.

Dramatic awakenings, involving miraculous revivals from a sleeping state, have many parallels in nature. An obvious comparison is the annual awakening of plant and animal life after a long winter of dormancy. I do not think in the early editions of this text that these Fox tales celebrated the spring renewal, however. Their emphasis on mountain peaks and doorways into the sky suggested associations with celestial phenomenon, rather than



Visualizing the Solstices

If you watch the morning sun you will notice that it rises at slightly different places on the eastern horizon from day to day. At the Summer equinox, these daily changes seem large, compared to the smaller changes near the solstice. Native Americans symbolized this pattern by imagining the sun as climbing a mountain peak at the two solstices.

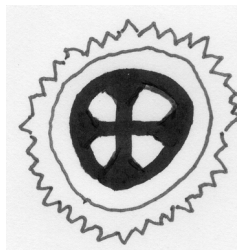
The sun appears to 'stop' at the two peaks. In the Kalispel tales Coyote may have represented the sun, falling from a solstice peak and being killed (stopped). Later he is resurrected by Fox so he could continue his journey.

The Fox Jumps

with events on the earth. The monthly renewal of the moon, the appearances and disappearances of the planets in the night sky, and even sudden flashing of comets are all examples of celestial events featuring revivals from an apparent state of dormancy. Yet none of these phenomenon fit the combination of traits, characteristic of the Fox stories, as well as the movement of the sun in the sky.

*The movement of the sun may be the key
to interpreting Jumping Fox tales.*

The Sun is miraculously renewed each morning, after its temporary underground journey [a 'sleep' state?] entered after sunset. The Sun travels during the nighttime from the portal of the setting sun in the west to the portal of the rising sun in the east. For some three decades of research, I failed to recognize that the celestial Fox was the Morning Star. This brilliant celestial light led Chumash souls from the nadir of the Lower World into the heavens. Unfortunately, I missed Qiliquatyiwit's statement to John Harrington in which the Morning Star is described as jumping into the heavens each dawn. This obscure Samala Chumash commentary on the Morning Star as a 'jumping' celestial became essential after the year 2012, guiding my revisions of my writings on Chumash cosmology.



Postscript

If this seventh edition of *The Fox Jumps* is successful, it will have demonstrated the non-linear path of scholarship, where many tentative hypotheses are discarded before a more enduring model emerges.

As a result of the numerous revisions of *The Fox Jumps*, rerelated texts of astronomical interest also went through revisions. Most importantly, *Chumash Cosmology* (Anderson) benefited from a clarification of the role of the Fox in Chumash astronomy. A fourth edition of this metaphysical study was drafted in 2020 with the Morning Star being clearly identified the jumping celestial Fox. Moreover, my historical writings about M. L. Iluhi, the governor of the Chumash islands at the time of the Spanish overland invasion of Chumashia, grew in importance. I came to appreciate more than ever this courageous woman's key role in eighteenth century Chumash resistance to Spanish genocide.



The text of The Fox Jumps (Anderson) presents the views of the author and does not necessarily represent the views of the Chumash Indians, either individually or in a group.

Appendix A



The Vulpecula Hypothesis



In the early 1980's I studied Chumash Fox prayers and songs, in an effort to understand the role of the Fox officials of the island peoples. The key, it seemed to me, was in identifying a Fox star or constellation and interpreting its role in Chumash ceremonialism. Failing in this endeavor, I put aside the Fox puzzle for many years, until I began research for a book on the Chumash Path of the Dead. I was intrigued at this time with parallels between European and Native American star lore.

I developed an astronomical model assuming an identification of the *Iluhui* as the stellar group called *Vulpecula* by Europeans. *Vulpecula*, means 'the little fox', and it is located on the Milky Way a short distance from the Chumash Land of the Dead. *Vulpecula cum Ansere* is the Latin name for this area of the sky, referring to the Little Fox (*Vulpecula*) and a goose (*Ansere*). This is particularly interesting since European fox lore includes many references to the hunting technique of the *Vulpes*. The word *Anserine* means 'like a goose', or 'stupid'. The fox is known to play dead near a flock of

geese, lying totally still until the unsuspecting birds graze nearer. Suddenly he jumps up and grabs the closest foolish goose, who becomes his supper.

This European lore was of particular interest to me because I was studying Native American warnings to the newly dead to avoid the left hand fork in the Milky Way.* Only by taking the opposite (right hand) path could the soul avoid destruction. The Roman uneducated soul was like the goose, a simpleton whose ignorance leads to his own destruction. Chumash sky lore reinforces this lesson, using the symbolism of the scorpion. Hudson and Underhay identified Scorpion Woman with the Roman constellation called Cygnus, the swan who was a close cousin to the Goose. It is located immediately next to Vulpecula, at the fork of the Milky Way. Foolish Chumash souls wander down the left hand fork of the Milky way and are stung by the tail of Scorpion Woman, in the vicinity, if not the exact location, of Vulpecula.

It is possible that a Chumash Fox constellation is located at or near Vulpecula as described above. I was intrigued with this hypothesis in the late 1980's. I wanted to determine whether the Chumash had adopted Spanish

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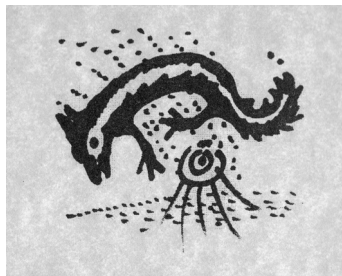
beliefs about *Vulpecula*, or if they possessed similar beliefs dating back to ancient religious traditions of man-kind. **

On June 21, the first day of summer solstice, you can go out in the evening and observe (the relatively obscure) *Vulpecula* rising in the southeast. Like the brighter red Antares, *Vulpecula* 'jumps' across the southern sky, just above Aquila (the Chumash Land of the Dead). By two in the morning, *Vulpecula* is directly overhead, as it and associated stars of the Milky Way rotate into a

south-north alignment (see footnotes 12 & 13 for discussion). By dawn, *Vulpecula* is setting in the southwest.

* The left hand fork in a road is a universal symbol of bad luck, including among many Native American groups.

** I only became aware of the Yakima fox tales in March, 1994. Kalispel stories about the jumping fox led me to develop the Antares stellar Fox model in 1993.



Appendix B



Searching for the Fox Star



In early editions of The Fox Jumps (Anderson), it was assumed that the Fox star was associated with the Summer Solstice.

If the Jumping Fox was ceremonially associated with the summer solstice, then its stellar identification would have been of utmost importance to native astronomers. Although ethnographic evidence on the star's location has not survived, there are at least three interesting candidates for this celestial personage. Let us examine the southern sky at the time of the solstice to consider these alternatives.

The first location for the Fox star that attracted my interest was the fork of the Milky Way. This option is discussed in Appendix A, so we need not examine it here. The second location is the area of the heavens above the point on the earth's horizon where the sun appears to 'stop' during the five days of the summer solstice. This would place the observer facing east, watching the stars rise up

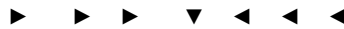
from the horizon and ascending in a sweeping arc overhead. In the early evening one could select a prominent star near the sun's rising point (symbolized in ceremonial lore as the northeastern solstice peak) and tentatively identify this celestial object as the Fox star. You will notice that Altair and Vega are the brightest stars in this region.³⁸ The next night you could watch their movement across the sky, focusing perhaps on Altair because it is the dominant star in the Chumash Land of the Dead.³⁹

* * *

The third option involves the prominent stars located just above the cardinal direction south. When first examining this area of the sky, the bright stars called Procyon and Sirius immediately draw our attention as possible

candidates for the Fox and the Coyote stars. Sirius is especially interesting, for it is a member of the Chumash constellation called *Mech*, the southern Coyote.⁴⁰ As the brightest star in the heavens, Sirius dominates the southern sky whenever it is visible, and it apparently serves as a symbol of material pleasure and

lust.⁴¹ As with the Kalispel and Yakima Transformer Coyote, the Chumash celestial Coyote brings material prosperity to humanity in good times. His benevolence is consistent with narratives which describe Coyote's definitive interest in pleasures such as food and sex.



If one accepts the identify of Sirius with the Chumash Coyote star of the south, it would be tempting to locate the Fox in the bright star called Procyon, which rotates over Sirius on winter evenings. But the ethno-astronomical puzzle confronting us demands further investigation, for the stellar display at the summer solstice turns out to be dramatically different from that of the winter solstice. After generations of observation, native astronomers learned that the dominant star in the southern sky, during the nights of the summer solstice, is not Sirius but Antares.⁴² By a process of elimination, Antares thus emerges as the strongest candidate for the summer solstice Fox star if it was a fixed star.

Antares, a giant red star of first magnitude, appears to 'jump' over the Chumash South Mountain on solstice nights. Perhaps the stars located between Antares and the cardinal direction south are associated with the Coyote persona. European astronomers associated these stars with

the Wolf, Lupus, another devouring canine. Europe has no indigenous coyote, so this wolf nomenclature is their closest parallel to the foolish greed of Coyote. The Lupus constellation is thus well-suited for describing the devouring personality of the summer solstice sun. Like the Wolf, the solar deity loses control of his appetites at the solstice. The sun becomes crazed by its increasing heat and persists in self-destructive behavior until its dying soul is released from its body. At this point, the baneful influence of the selfish personality is at its masochistic eminence. The sun stops moving, and presumably the Fox star rotates (jumps) over the dying dog for five consecutive days. At the end of this period, the sun begins to move again, and dramatically shifts directions on the horizon. For the next six months, it moves under the beneficial spell of the North Star."



Many solutions to the Fox puzzle are possible, and we

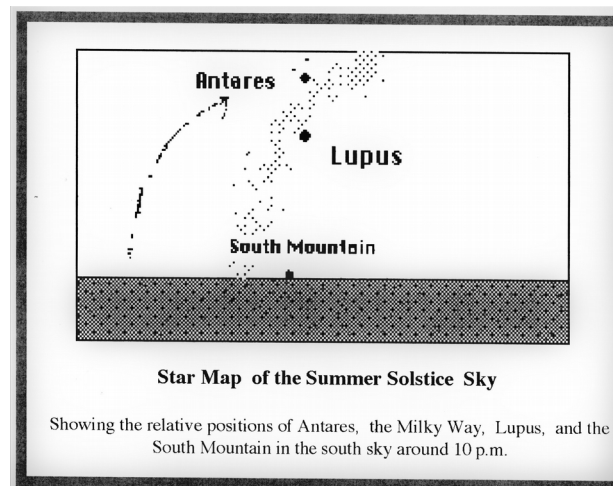
The Fox Jumps

may never be certain about the
existence of nor the location
of a Chumash celestial Fox.
What we can be confident of,
however, is that after the
theatrical sky displays of the
solstice, the native peoples
of the American west rose at
predawn to witness the renewed
sun. They rejoiced to see
it's retrograde motion,
knowing that it would bring

the rains of fall and winter.
The Chumash Fox dancers
anticipated rainfall by
moving to the north end of the
stage, disappearing into the
Siliyik sanctuary with the
parting words: The tide
rises, and the wood-tick
drowns."

[Excerpts from chapter four of the 1999 edition].

*Finding from later editions: the Fox is not a fixed
star. It is the planet Venus
rising in the east at dawn.*



*"Author's 1994 Note: This book is part of an ongoing Jumping Fox
research project and I welcome your comments, including citations of
additional jumping fox stories among western tribes and alternative
interpretations of this fascinating grouping of native American
narratives"*

Appendix C



Text from early versions Of *The Fox Jumps*

Fourth Edition, 1999



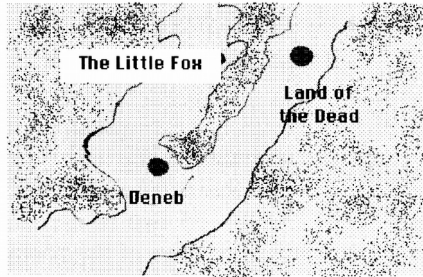
*In this early text, it is assumed that the Fox star
was associated with the Summer Solstice.*

"Previous to the Qiliqu-tayiwit statement about the Morning Star jumping up from the underworld into the sky at dawn: "I assumed that the solar awakening each morning did not mirror the action in the Fox stories as well as the solar behavior at the summer solstice. This solstice was a primary ceremonial event, celebrated throughout native California. During the five days of the solstice the components of the Fox complex seemed to be present in an astronomical event of major significance to human societies everywhere on the American continent. The sun stopped and was renewed, but what was missing was a jumping astronomical persona such as a star which always rotated over the rising or setting sun.

To evaluate this enigma, the reader needs a basic understanding of the sun's movement as seen by a human

watching the sunrise. If you waken at twilight to observe the sun over a long period of time, you will notice that the sun does not ascend each morning from the same spot on the horizon. Its position changes daily in an arc, swinging cyclically in a six month pattern between north to south extreme points. In the weeks close to the solstice the sun varies its horizon position only a small distance each day. This 'slowing down' of the solar deity is frequently represented in folk lore through descriptions of a character climbing a high mountain peak. The traveler's progress is slowed as he undergoes a test of endurance. As he approaches the peak, deprived of food and water and crazed by the rays of

the sun, he falls into a stupor which will kill him if he is weak in character. But if he persists in his efforts, he will reach the House of the Sun and be renewed, feasting at the table of the solar deity.



The Little Fox

The Roman constellation called Little Fox (Vulpecula) is located on the left fork of the Milky Way, near the Chumash Land of the Dead.

The Chumash constellation called Scorpion Woman attacks foolish souls which take the left fork. The 'tail' of Scorpion Woman is located at, or very near, the Roman Little Fox stars which also attacked foolish souls traveling on this disastrous left hand fork.

Such tales of renewal are patterned after solar events in the heavens above, including the behavior of the sun at the summer solstice. From the time of the winter solstice the sun increased in physical power, as exemplified by the hotter and hotter days of spring and summer. But as the solstice approached, the people began to worry about too much heat causing a drought. The absence of fall rains often threatened to exterminate humanity, so it was the preeminent theme of summer solstice to pray for the

moderation of the solar heat.

Marker poles were used by native astronomers to measure the apparent movement of the sun as it approached the solstice. In late June its rising point on the horizon shifted by only small increments, signaling that the sun was beginning its ordeal of climbing the solstice peak. Then on the solstice, the sun suddenly and inexplicably fell from the peak and lay immobile for days. Native astronomers measured no movement whatsoever on the horizon, as the sun's soul left its body and began its journey toward the Land of the Dead. If this were the winter solstice, the soul would succeed in reaching the Land of the Dead. But this was a different season, a time not of reincarnations but of resurrections.³⁶ The sun's soul, moving on the soul's path across the heavens, needed to be brought back to the earthly realm, and I suspect that it was the Fox star which achieved this miracle. The (sexy, 'foxy') vixen lured the weakened soul back into the middle world. Did she use her guile to entice the soul to jump back over the celestial body of water which separated the heavens from the earth? I assume that this was the meaning of the Chumash song lyrics referring to a "jump to the other side." As a result of this drama, the sun also jumped to the other side, back into mundane time. Each of the five steps of

the Yakima Fox may have represented one of the five days of the solstice period, when the shamanic Fox was struggling with the sun's soul. The "big step" of the Fox dancers apparently took place at the solstice, when the sun suddenly shifted direction, moderating its selfish growth and dedicating itself to the interest of others.

The outstanding moral lesson of ancient summer solstice ceremonies was the need for a turning away from the mundane affairs of ordinary life. It was a time of conversion from materialism and selfishness, to spiritual values and a dedication to others.

If this interpretation is correct, then the Jumping Fox stories would describe events taking place in the south during the five days of the summer solstice."

▼ ▼ ▼ ▼

Does the Celestial Fox Jump In the Southern Sky?

Text from 1999 edition (page 4). Note that in this early edition, the celestial Fox was associated with the renewal of the sun in the winter solstice. This hypothesis has been rejected in the current edition.

"You can watch the solstice sun rise on June 21 and wonder, as generations before you, about the mysterious motions of the sun and the stars. For the next four days, the sun appears to cease movement on the horizon. Ancient man interpreted this phenomenon as a time of crisis, during which the sun was immobilized.

Two Kalispel folk tales, featuring a Jumping Fox, suggest clues as to how the Fox is linked to miraculous resurrection in native mythology.

I conclude that these tales describe the motions of the sun and stars during the solstice, a time of spiritual rebirth. Perhaps they serve the same function as songs about the Jumping Fox of the Chumash islanders, coastal astronomers of California.

The southern night sky appears as a mysterious Abyss of rapidly rotating stars, confounding human viewer during hazy summer solstice nights. If I am correct in this modeling then the Kalispel and perhaps even a Chumash Fox star could be Antares, a giant star which rotates or 'jumps' across the southern sky at this time of year."

J. Anderson, December,
1999

See Abyss in the glossary for commentary on this cosmological realm of infinite potential. Note that the above text was associating the term *Abyss* for the chaos of the southern sky. In later editions, the text was edited to recognize that the stars have material body and cannot be part of the Abyss.



A Sacred South Mountain On the California Islands?

Text from a box in the 1999 edition (page 7). This box featured a map showing the Chumash Central Mountain (called Iwihinmu) and a speculative "Southern Mountain" shown on Limu (Santa Cruz) mountain off the coast from Santa Barbara and Ventura.

"The location of the Chumash South Mountain remains a mystery. The author speculates that this sacred peak may be located on the Santa Cruz island, off the coast from Santa Barbara.

Two fox folk tales, from a Northwestern tribe, provide clues suggesting an association of the South Mountain with Fox Jumping solstice ceremonies."

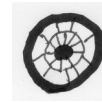
In later editions of this text, the supposition that the Chumash recognized a South Mountain on the surface of the earth (affiliated with the Fox) remained unsettled. The focus shifted from the South Mountain and summer solstice symbolism to Fox associations with the Morning Star.



Summer Evenings

Text box from the 1999 edition (page 9), with a simple illustration showing the South Mountain on the earth's horizon with the Path of the Dead (Milky Way) above it.

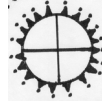
"The stars of the Milky Way can be ideally observed in a north-south alignment during early summer evenings. At such time, the Chumash Land of the Dead is located on the Milky Way a little above the South Mountain."



2020 Note

The Chumash land of the dead is called Shimilaqsa and is located in the Aquila constellation. The 1994 illustration associated with the above text correctly showed the alignment of Shimilaqsa in the heavens at the summer solstice. But the later association of the Fox with the Morning Star shifted the focus of inquiry from the summer solstice to the pattern of appearance of the Morning Star in the sky.

The Morning Star's cycle of visibility is not annual, nor daily, but follows a complex cycle of appearance and disappearance.



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World Publishing

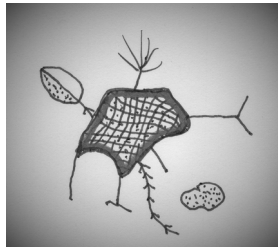
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Endnotes

1 1992 illustration, inspired by a Montana rock art image of a fox.

2 The Uncle Remus stories (celebrated in the south) were written by Joel Harris who died in 1908. Harris used the dialects of the Afro-American farmer in these humorous tales. Through his narratives, Harris popularized a synthesis of African and Native American mythology, as it was preserved in the plantation culture of the southeastern states.

3 My assumption is that native narrators used the Rabbit (South Atlantic region; see Harris) and the Coyote (western region) to represent the summer sun which is 'stopped' (captured or psychologically immobilized) and then miraculously renewed at the solstice.

Rabbit escaped his entrapment by pleading with Fox to throw him into a briar patch, seemingly another form of capture. Rabbit is not killed, however, and easily escapes from the briar patch, confirming that his stoppage was only temporary.

The Fox's behavior (throwing Rabbit, so that he 'jumped' free of the tar trap) led directly to Rabbit's resurrection, just as the Fox's behavior (jumping) led directly

to Coyote's resurrection in the two Kalispel stories.

4 I use the term "free" to refer to the mixed Chumash group which defended the Tejon region against direct colonial intrusion as late as the 1850's. By this date, the rest of the Chumash were suffering under European colonialism.

5 See *Iwihinmu* in the glossary. This place name means 'a place of mystery'. The Spanish name *Pinos* (Pine) is derived from *Iwihinmu*'s extensive pine nut trees and associated fall harvests of these nuts by not only the Mountain Chumash but even Lulapin visitors from the coast. Note that the white seeds in the pine cones symbolized the white stars in the Milky Way, which was known in the fall as the Path of the Pine Nut Gatherers .

6 See *A Circle Within the Abyss* (Anderson, 20) for a discussion of traditional Chumash cosmology and the four-fold division of the earth.

7 In 1992, after a decade of studying Tejon research materials, I came to the conclusion that the North Mountain of traditional Chumash cosmology was a peak at or near Mount Whitney, located a short distance north from *Iwihinmu* (the Chumash Mountain of the Center).

8 The Tubatulabal were close neighbors to the Tejon Chumash, with whom they were inter-married by the 1850's. The Tubatulabal maintained mountain shrines on peaks near (and possibly on) Mount Whitney, which at 14,501 feet is the highest peak in the continental United States. It is probable that the Chumash maintained similar shrines on these peaks centuries earlier, before the Tubatulabal drove them from this area. This happened so long ago, however, that no native depositions describing this intrusion have survived either among the Chumash or the Tubatulabal.

8 My research strongly suggests that the Chumash had a 'national' cosmology, overriding local or regional variants. Thus the ceremonial significance of the cardinal directions was probably the same for all of the Chumash cultural groups.

Chismahoo, Old Man, and Divide Peak were originally the focus of my futile search in the early 1990's for a historical Chumash south mountain. Hudson and Underhay discuss a number of mainland solar shrines in the coastal foothills near these peaks (Crystals, 69). After rejecting all these locations (for a hypothetical mountain of the south) I shifted my search to the islands [*Tuqan*, *Wimat*, *Limu*].

9 Extensive erosion on *Wimat*, caused by Mexican and American occupation, has severely damaged this island's ecology, town sites, and religious shrines. We may never be able to reconstruct a

detailed archaeological record due to this situation, and instead may have to continue to rely on [fragmented] ethnographic documentation to understand *Wimat*'s ritual role as the ancient center of the plank boat industry which transformed the economy of the Chumash channel and brought prosperity to this region.

Wimat island has no high peak to serve as a typical Chumash holy mountain. It is probable that, although *Wimat* was the islanders' ancient economic center, no peak on *Wimat* served as a 'south' mountain. Nor was there a 'south' mountain on nearby *Tuqan* island, which was the cultural and political center of the ancient Chumash islanders.

10 See *Fox* in glossary for data.

11 (Kitsepawit, Eye, 71).

12 These sighting instructions are taken from Harrington field notes, recording lyrics from a Chumash Milky Way song (Kitsepawit, Crystals, 114). On this same page, Kitsepawit comments further on the symbolic importance of the times of night when the Milky Way rotated into a north-south alignment. "The south was the chief point of the ancient Indians, for it was infinite and clear, and it extended to the north."

In his comments, Kitsepawit appears to be referring to the division of the universe as manifested by the Milky Way when it rotates into a north-south alignment. The south sky is 'clear' because it has no observable limits. It appears to be infinite to the observer, because it has no pole star to define any visible end point.

The Chumash astronomical lore about the southern sky is probably similar to that of the Navajo, who blame the disorder of the southern stars on Sky Coyote. There is no southern pole star, and the stars thus appear to be in disarray compared to the northern stars which rotate around Polaris. Williamson identifies the Navajo's Coyote star with Sirius, confirming that it was Coyote who introduced disorder into the heavens (Skywatchers, 162). In contrast, the Navajo celebrate the orderliness of the northern sky and attribute its virtuous circular motion to the influence of the Black god. This nomenclature refers to the celestial axis, hundreds of years ago when the northern sky rotated around a 'black' (visually empty) spot in the heavens. Polaris rotated into this vortex at a later date.

Hudson and Underhay interpreted the Chumash ritual name for the Milky Way, *Suyapo'osh* (meaning 'journey of the pine nut gatherers'), as referring to its role as a celestial pathway leading north to *Iwihinmu* (Pine) Mountain. *Iwihinmu* was the sacred center of the earth and thus located in a straight line halfway between the north and south cardinal directions.

13 "Visible as a 10 degree wide band of diffuse light passing all the way around the sky at a 62 degree angle to the celestial equator, the Milky Way is best viewed crossing the zenith from north to south on late summer evenings." (Aveni, Skywatchers, 97). See Appendix A for further

discussion of the role of the Fox (star) in the Milky Way.

14 At this time, I was concerned that national conservation groups, like the Nature Conservancy, were shying away from alliances with Native American organizations partly as a result of cultural estrangement but also as a result of 'funnel vision' (single-issue) policy making.

Building a deeper understanding between environmentalists and native peoples remains an important priority, at the spiritual and political level. In light of the Nature Conservancy's near monopoly on legal ownership of *Limu* (Santa Cruz) island, this organization was virtually the only source of recourse for Chumash groups wanting to renew their geo-spiritual ties to this ocean land base.

15 The Chumash islanders probably performed many ceremonial roles associated with the cardinal direction south and the summer solstice.

Unfortunately, ecological degradation was not limited to *Wimat* island. Damage from overgrazing of colonial sheep sent to *Limu* island, for example, was so extensive that it impacted erosion of *Limu's* highest peaks. Hudson and Underhay (Crystals, 70) described the disfigurement of one high mountain site (documented as Santa Cruz site no. 385). "Erosion and sheep damage," they reported, made this shrine's original design unclear.

16 Hudson and Underhay claim tentative identification of the *Ilihiy* (see *Illuhi* in glossary) constellation with the Little Dipper. This celestial location

(which I question in the text of this booklet) was "speculative", (Crystals, 104; "most likely the case").

17 The *Xoy* was a Chumash star grouping shaped like a fishnet. In folk tales, it is described as a spinning object, i.e. a throw net. The *Xoy* spun upward from the surface of the earth in one story, to the top of the sky, implying a celestial destination at or near the pole star.

18 I received a private grant and an Idaho State planning grant in 1989, to present my research findings on Kalispel history during the Idaho Centennial.

19 This reference to Wren's small bow and arrow reminds the audience that even the smallest animal, for example the wren among birds or mice among mammals, can be powerful and deserve respect.

20 The distant mountain ridge is a Native American symbol of a higher spiritual plane, above the normal activities of humans living in the valleys on the surface of the earth. Foolish Coyote was spiritually powerful enough to reach these heights, but he could not stay there. Coyote failed to understand that even one so physically insignificant as the tiny Wren could excel at such a high level of achievement.

Other native groups in the west feature the Wren's marksmanship in folk tales. A popular theme relates that Wren alone among the animals could shoot an arrow upwards to the doorway into the sky. For an exemplary narrative, see Hines, (Yakima, 34).

21 Fox, as the companion of Coyote, may represent the

loyal but prudently wiser brother. Perhaps he was associated in native psychology with the conscious mind, which tries to regulate the impulsive Younger Brother who symbolized the greedy and lustful personality of youth. These themes appear in celebrated Chumash narratives told by Qiliqutayiwit and Nutu who describe the antics of *Sumiwowo*, the younger brother of *Sixusus* (December's Child). The Elder Brother possesses legendary powers which are superior in many ways to the impulsive behavior of his younger sibling. Nutu called this problem child "very mischievous" (December, 115).

See *A Chumash Summer Solstice* (Anderson) for more discussion of the Younger and Older Brother in myth.

22 Death was the ritually significant 'fourth' action typified in Kalispel folk lore. The first action (in this tale) is the striking of the heart by Wren's arrow; followed by the two steps (action two and three), ending in death (fourth action).

Note that in the Yakima fox tales, five is the critical number (the Fox takes five steps over Coyote). Hines reports that the number five is used "repeatedly and traditionally throughout the folk natives of the Yakima and neighboring tribes" (Hines, Magic, 239). Perhaps this is an indication that the Yakima observed five days during the solstice (when the sun appeared to stand still) instead of the four days customary among the Chumash and other peoples of California. In related Yakima

rejuvenation stories, the miraculously reborn individual was "dead" for three days. The Yakima soul journeys on the Path of the Dead during this period, but is turned back to be revived and declare itself reformed. It has learned valuable lessons from its exposure to the upper world, and vows to live a purer life thereafter (Hines, Magic, 222).

Perhaps the Yakima [five day] funereal count is based on a Penutian belief that the first and fifth (after death) days were transition days? During these days, the soul would be joined with the body, but in a weakened bond which did not allow for normal consciousness. In the first day the soul was in a process of releasing from the body, and in the fifth day it was in a process of reinstating its bonds with the body.

23 Note that Coyote makes the same claim (at awakening) as in story two. In such tales, Coyote probably represents the sun, which does not die at the summer solstice (when it stops moving on the horizon) but is miraculously resurrected.

24 Wren's arrow may symbolize a 'sun' pole, used by various native groups to mark the rising and setting solar positions on the solstices.

25 The two grouse parents, plus their ten children, equal a family of twelve. Collectively they may symbolize the twelve moons (months) in the solar year. The children's resurrection by Wren could thus symbolize the renewal of time, which takes place at the winter solstice.

26 This may indicate that

the Kalispel, like other Salish, associated the male force with the head (thus rationality, controlling one's feelings, and spirituality).

27 Does this female action indicate that the Salish associated the female force with the loins, thus irrationality, sexuality, and materialism?

28 If the twelve members of the grouse family symbolize the twelve months of the solar year, then Wren promises to resurrect the New Year.

29 Coyote said he was only 'sleeping', not dead. Such claims emphasize the resurrection theme of summer solstice, rather than reincarnation theme of winter solstice.

In *A Chumash Summer Solstice* (Anderson) it is argued that these 'sleeping' claims symbolized the sun's psycho-logical paralysis, not its death, during the summer solstice crisis.

30 The Ram (like Coyote) may be a symbol of the 'stubborn' summer solstice sun, which threatened to exterminate humanity if its heat was not brought under control. Note that Fox saved Coyote from similarly stubborn behavior, giving him a renewal on life, a second chance to redeem himself by stopping the Ram.

31 (Qiliqutayiwit, December, 204). Self-rejuvenation (self-renewal) is symbolic of summer solstice rituals (not winter solstice).

32 (Nutu, December, 152). Upon awakening the Old Coyote said: "I've come from the sky, from Alapay, and have been lying here asleep ever since."

Nutu's double Coyote

characterization reflects the Old Coyote-Young Coyote of ancient Chumash astronomy. See Coyote in the glossary for further discussion.

33 (Hines, Yakima, 120). This Yakima example of Fox rejuvenating Coyote reinforces the assumption of special significance in the Jumping Fox's behavior. Each of the Yakima "steps" probably represents a day of the summer solstice period when the sun appears to stand still on the eastern horizon at sunrise.

Note that in a tale called "Coyote and Fox," the Yakima narrator describes Coyote as stepping over the dead Fox to rejuvenate him (114). Coyote and Fox have switched roles. This is an interesting variation, showing how difficult it can be to establish a set pattern of motifs in folk tales.

34 (Hines, Yakima, 139).

35 It is not clear whether the ancient Salish believed in multiple souls, e.g. air and bone souls. See Resurrection in glossary for further discussion.

36 Reincarnation (to be reborn with a new body) is the theme of winter solstice in many ancient religions. The winter solstice sun dies at this stoppage and is reborn with a new body (new year).

37 The Kalispel nation stretched from Washington state, through Idaho, and deep into Montana. It was divided into at least two provinces by the 1850's. If *Amtkane* was associated with Kalispel summer solstice holiday rituals, then it would have served a religious function for the

Kalispel living in their eastern province (which was reduced by the Americans into the Flathead Indian Reservation in Montana).

38 (Aveni, *Skywatchers*, 57).

39 The Chumash Land of the Dead is located in the constellation called Aquila (Eagle) by Romans. Altair is the brightest star in this area of the sky. The Chumash believed the Land of the Dead is the place in the heavens marked by the Sun as it sets on the winter solstice. *Wasna* mountain is a celebrated site, one among many, from which Chumash astronomers could witness the sun reach Altair on December 21, the beginning date of the winter solstice.

40 Chumash Old Coyote and Young Coyote citations present valuable certification of the dual identity of the Coyote persona, in the ancient astronomies of the native peoples of the western United States. In the ceremonial symbolism of some western tribes, Coyote has two personas: Old and Young Coyote. My research has led me to the conclusion that the North Star is the 'tip of the tail' of one of these celestial coyotes (the Little Dipper), while the South Star (Sirius) is the 'tip of the tail' of another coyote constellation (consisting of Sirius and Lupus).

Keresan Pueblo (interior Southwest) tales provide examples of Coyote tales paralleling those of the Chumash (coastal South-west). Both cultures celebrate the antics of Older and Younger Coyote. The Keresan Younger Coyote is equivalent to the Chumash's Young Coyote, who is in constant trouble due to his immorality.

In the Keresan tales, Younger Coyote is a wanderer, in contrast to Older Coyote who stays in one place. Younger Coyote, is a chaser of women, a scavenger, a "mythic trickster." He is the foolish character who almost destroyed the Pueblo world when he carried the solar disk too low in the sky (Williamson, Skywatchers, 42).

41 (Williamson, Living, 730; "...Sirius is highly visible all winter long.").

42 During the summer solstice Antares is the dominant visible star in the south sky. (Sirius rotates above the horizon only in the daytime, and cannot be seen.)

Williamson tentatively identified the Navajo Coyote Star as "perhaps" Antares (Living, 164). He concluded that the Navajo Coyote was a southern star, called the Monthless Star. This 'monthless' title strongly suggests [effectively identifies] the non-moving days of a solstice sun when time stood still.

We cannot be certain if this timelessness takes place during the summer (probable) or winter (less probable) 'monthlessness.' It is also possible (least probable) that it refers to a daily cycle of time. Williamson reports, for example, that native

astronomers of the inland southwest associated 'timelessness' with noon (Skywatchers, 105; citing the Isleta Pueblo, south of Albuquerque). The Chumash followed a similar pattern. Their term for noon is *Siqsin* (Tsmuwich, 72), and it probably has the meaning 'to tie up', 'to bind' (Tsmuwich, 4).

In all these terms, the defining concept is the movement of the sun, which literally generates time as counted in a solar year. Euro-Americans can best relate to this concept by thinking of their Father Time, whose faltering footsteps are followed by millions of television watchers on New Years eve. He dies, and the expectant appearance of a newborn baby (renewed time, the New Year) is celebrated with loud noise of rejoicing, throwing of streamers, and hugs for everyone. Thousands of years ago, the Rio Grande townspeople enacted remarkably similar rituals of Renewed Time.

43 (Kitsepawit, Eye, 71) "There comes the swell of the sea and the wood-tick is drowning."

Williamson confirms that the primary purpose of the Pueblo summer solstice ceremonies "is to encourage the Kachina spirits to bring the rains" (Skywatchers, 78).

Glossary

References citing *Tsmuwich* are from the Barbareno Chumash dictionary (Mary Yee). References citing *Samala* are from the Samala Chumash dictionary (published by the Santa Ynez Reservation).

ALTAIR A bright star in the Aquila constellation, which is the Chumash Land of the Dead. See Antares and Vulpecula for related discussion.

- At the summer solstice, Altair and Vega are the brightest stars in the east.

AMTKANE The Kalispel name for the high cliff, located just down river from Missoula. Coyote killed the Ram, who ruled this peak, by shoving him off this ledge.

Terms : *Amtkane* probably has the same root as *Amotkin*, which is the Kalispel's highest deity in the heavens. Both names connote 'sitting at the top' and probably refer to astronomical phenomenon (e.g. sitting at the top of the heavens). A Skitswish variant is *Ylmikhum*, meaning 'leader', 'chief', in the Skitswish language (Sqeyelkhwtst II, 284; thus *Hi-yumutn*, 'it is my sitting place').

ANTARES A bright southern star, prominent in the sky during the summer solstice. Antares is cited in the text as a possible identification of the Fox star. See Altair and Vulpecula for related discussion.

- In the first six editions of this text, I wrote: "This [southern] part of the heavens appeared as a mysterious Abyss of rapidly rotating stars, confounding human viewers during hazy summer solstice nights. If I am correct in this modeling, then the Fox star may be Antares, a giant red star which rotates or 'jumps' across the southern sky at this time of the year" [J. Anderson, May 1999]. But in this sixth edition of *Fox Jumps*, the celestial Fox is identified as the Morning Star.

CHUMASH A southern California peoples who spoke one of a number of closely related Chumashan language. They lived along the coast from Malibu, north through Ventura, Santa Barbara, San Luis Obispo, and northern counties.

- Linguists still debate whether the Chumash languages are related to Hokan languages which were spoken by the oldest

residents of California.

COYOTE: OF THE SKY A popular 'trickster' figure in the mythology of the western native peoples of America.

Terms: *Speelyi* is the Yakima name for coyote, in the Penutian language (Hines, Ghost, 420).

Smiyiw means 'coyote' in Salish (Skitswish language, Sqeyelkhwtut II, 145; *Spilye* in Spokane); *Smiyiw* may have the same roots as *Smiyeschint*, 'a dignitary', 'a person with more than ordinary human capabilities', 'a nobleman', 216).

Discussion of terms: *Snilemun* is the Chumash name for the celestial Coyote, associated with Sirius which is the brightest star in the sky.

Qiliqutayiwit confirmed that the *Snilemun* constellation depicts a "big" coyote in the sky (December, 91; *Snilemun* is "our father" who takes care of the needs of humanity; "He watches over us all the time from the sky.").

- Coyote has a split personality; one personality has awesome supernatural powers, but Coyote fails to use them wisely due to the greed which dominates his other persona. The wiser persona is typically called Old Coyote, and his younger brother is called Young Coyote.

- American astronomers often fail to recognize Coyote's duality, thereby placing Coyote at a single cosmological location. Hudson/Underhay, for example, identified the Chumash Celestial Coyote with the North Star. It is likely, instead, that Coyote is also associated with the southern star called Sirius (*Snilemun* in Chumash), which is the opposite heavenly power from the North Star. See Mech for more discussion.

DAWN Dawn is the time between night (supernatural) and day (natural). Also see Morning Star.

Terms: *Xilqen* means 'to dawn' (Tsmuwich, 40). *Xelqen* (Samala, 446; the suffix *Qen* means 'using up'). Presumably, what is being used up is the dark of night.

- Native peoples of North America associated the dawn with the Morning Star. The color red is often associated with the dawn.

DEATH Native folk tales of the western states often refer to Coyote being magically resurrected after being killed. In such tales, Coyote denies that he was dead, claiming instead that he had been awakened from sleep.

See Resurrection and Reincarnation. Also see Putrefaction.

Terms: Native terms for death often have the connotation of not moving. For example, the Salish term *Staqluqhw*, meaning 'death', has the connotation of coming to a stop, *Taqhw*. (Sqeyelkhwtut II, Skitswish language, 160).

Aqshan, meaning 'to die' in Tsmuwich (4; also means 'to be sick'; probably has the same root as *Aqshik*, meaning 'to bind', 4). *Aqsan* means 'to be dead' (Samala, 67; *Aqsanic* means 'to be stiff in the body'; *Similaqsa* means 'the land of the dead').

- These narratives featuring Coyote's resurrection probably celebrate the resurrection of souls after their release from the nadir of the lower world. In earlier drafts of *The Fox Jumps*

(Anderson) the focus of resurrection analysis was on the summer solstice, when the sun unexpectedly falls asleep (stops its movement on the horizon) but is dramatically resurrected.

FOX This small member of the dog family, typically of reddish-brown fur, is known as crafty and sometimes deceitful.

Also see *Morning Star*, Reincarnation, Fox: Bushy Tailed, Fox: Stinking Animal, Putrefaction.

Terms: *Kniy* means '[red] fox' in Tsmuwich (14); perhaps with the root *Ni*', meaning 'fire' (19) referring to its red color and/or to the fiery light of the Morning Star. *Kniy* (Samala, 184); *Ni* means 'fire' (Samala, 512).

Ha'u means 'a female fox' (Kitsepawit, Eye, 111; 'vixen').

Discussion of terms: Hudson/Underhay concluded that *Luhui*, the title of female officials of the Chumash islanders, refers to 'a vixen (female fox)'. Does *Luhui* have the root *Ha'u*, which is associated with the Fox dance (Whistler, 69)?

- In this text, the Fox star is identified as the Morning Star. It is the third brightest object in the sky, after the Sun and Moon. Compare Sirius for the brightest of the fixed stars.

- See Antares for discussion of a red star which some American scholars identified as the Fox star of the summer solstice.

- Hudson/Underhay speculatively identified the Little Dipper as the '*Ilihui* constellation (Crystals, 104) which they claimed had fox association. See Iluhui for related discussion.

FOX: BUSHY TAILED The bushy tail of the Fox is associated in some folk tales with it having its tail on fire.

Terms:

Discussion of terms: The American term *Fox* probably has an Indo-European root meaning 'bushy tailed'. The verb ('to fox') means 'to deceive by slyness or craftiness'.

- The Fox's bushy tail is used as a field identification. But its red color may be more significant to folk lore, being associated with fire, soul, death and birth (rebirth).

- The bushy tail symbolizes the brilliant fire of Sirius which is the star at the tip of the tail of the *Snilemun* (Sky Coyote) constellation.

FOX: STINKING ANIMAL The smell of the fox scent gland is associated in folk lore with the stench of decaying physical body. Also see Putrefaction.

Terms: *Uqsh* means 'to stink' (Tsmuwich, 35). *Axmuyan* means 'to stink a lot' (Samala, 91).

- The red fox had a scent gland which he used to mark his territory. The scent is similar to the scent of a skunk. Male foxes smell less than the females.

- The stink of the Fox is consistent with the theory that the Fox star is the Morning Star. It rises out of the stench of the lower world which is a realm of decay of the physical body.

FOX DANCE The Chumash Fox dance was a major ceremony associated with reincarnation and population recovery after

the plagues.

Terms: *Ha'u* refers to the Fox dance (Kitsepawit, Breath, 69). See *Iluhui* for related commentary.

HAU See Fox.

ILUHUI A Chumash island title used by their female political leaders. Also see Fox and Morning Star.

Terms: '*Iluhui*. Variants include *Luhui* and '*Ilihiy* (Hudson/Underhay, Crystals, 151).

Discussion of terms: The translation of '*Iluhui* remains a debatable issue. Hudson/Underhay, for example, provided four "meanings" for *Iluhui* (151; this information is repeated in *Crystals*, 104).

One meaning is 'an astute woman'. But '*Iluhui* does not appear to be related to other Chumash words associated with being astute. *Qutishish* for example means 'smart' in Tsmuwich (81; also means 'clever'). *Ustanin* also means 'to be smart' (Samala, 401). *Qutixwalyik* means 'to know' (Tsmuwich, 25).

Discussion of terms: Hudson/Underhay proposed three other meanings of '*Iluhui*: (2) the title of the governor of Limu island ["a woman *paqwot*"), (3) a native of *Wimat* island, and (4) the female fox (Crystals, 104; citing F.L. Kitsepawit's commentary).

Discussion of terms: Perhaps the root of the suffix *Hui* in '*Iluhui* is *Ha'u* which refers to the Fox dance (Kitsepawit, Breath, 69).

- Hudson and Underhay tentatively identified the *Ilihiy* [also '*Iluhui*] constellation with the Little Dipper. They speculated that the four stars in the bowl of the dipper may have been "sagacious female beings " who may have been viewed as Vixen (Crystals, 104). But the Little Dipper was probably the *Xoy*, and the Fox was probably associated with the Morning Star.

JUMP The Fox is known in folk lore for its jumping behavior. See Return for related discussion.

Terms: *Pilkitwo'n* means 'to jump out'[like the Fox star which jumps out of the lower world at dawn]. One root is *Kiwo'n* which means 'to emerge' (Tsmuwich, 13; also means 'to come out').

Kitwon means 'to emerge' (Samala, 179, 'to come out'; *Xalkitwon* means 'to leap out', 'to fly out', 180; *Axkitwon* means 'to come out fast', 179).

- **KALISPEL** A Salish-speaking peoples of the interior Northwest, who lived on the Pend Oreille river in Washington, Idaho, Montana, and Canada.

LUHUI A Chumash term meaning 'native'.

Terms: *Luhui* means 'a native person' (Kitsepawit, Eye, 15).

- The female island Fox official was associated with the Morning Star who led the souls of the dead at dawn from the underworld into the heavens.

- Devout Chumash who rose early to pray to the Morning Star were cautious of its associations with the lower world, death, and putrefaction. Thus the Morning Star was tainted, like the smelly Fox, with its underworld associations.

MECH A large Chumash constellation which includes Sirius at its tip (Hudson/Underhay, Crystals, 152).

Terms: *Mech* is not listed in either the Tsmuwich or Samala dictionaries. It's translation is in doubt.

Discussion of terms: This constellation looks like a carrying net, with a long head strap. The Tsmuwich traditionalist named Justo (December, 205) described Coyote as "the maker of carrying nets". Thus it could be argued that *Mech* is a variant of *Mesh*, meaning 'a carrying net' in Tsmuwich (17).

It is possible, however, that the name *Mech* is related to war as in the Samala term 'E'meces meaning 'war' (114, 'warrior'; 'E'mecesun means 'to make war'). Perhaps the Mech constellation was perceived as an enemy of the reincarnating (disembodied soul?). See *Mishup* (Anderson) for related discussion.

- *Mech* is a mirror image of the Little Dipper and Big Dipper (See *Coyote* for further discussion). It was associated with the brightest star in the heavens, Sirius, which was burning at the tip of the handle of this constellation. See *Snilemun* for related commentary.

MORNING STAR The Morning Star is identified in this edition of *The Fox Jumps* as the celestial Fox. See *Fox*, *Dawn*. Compare *Putrefaction*.

Terms: The non-ritual name for the Morning Star is 'Anahyit' 'i' akiwi (Hudson/Underhay, Crystals, 150; glossary). This phrase is probably from the Limu dialect. *Naxyit* means 'to be morning' in Tsmuwich (28; thus *Suninaxyit* means 'morning'). *Akiwi* means 'star' as in the Tsmuwich variant 'Aqiwo (3).

Nox a Stix means 'Morning Star' in Samala (250, literally means 'the big eye'; *Nox* means 'to be big'). Another term for this star is 'Aqiwo Haluqstay (Samala, 63, literally means 'the bright star'; *Uqstay* means 'to be bright', 'to be brilliant', 394).

Hik'in means 'to be morning' (Samala, 546; *Aphiik'in* means 'to sing and pray in the morning').

- In *The Chumash House of Fate* (Anderson) the Morning Star is on Coyote's team of gods competing against the rival team of gods led by *Slo'w*, the celestial Eagle. If the celestial Fox is the Morning star, then the two most important gods on Coyote's team are from the dog family.

NIGHT In Chumash cosmology night is associated with the supernatural. Also see *Fox*, *Morning Star*.

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

Hypothesis: The Chumash Fox deity was active at night, from midnight into the dawn. When it led the souls out of the lower world it was viewed by living humans as the Morning Star.

ORION A large southern constellation, located near Sirius.

- The Orion constellation is the archer in Roman astronomy. Through ritual inversion, Orion may represent the diminutive Wren (another great archer) in Kalispel and Yakima mythology.

PROCYON The Roman name for a (yellow-white) star in the southern constellation called the Little Dog (Canis Minor) by the Romans. See Antares for further discussion.

- Procyon was considered in earlier editions of this text as a possible candidate for the Fox star of Chumash astronomy. It is one of the brightest stars in the sky, and appears to 'leap' over Sirius (the southern Coyote Star) on the night of the winter solstice. Note that in this current edition, the celestial Fox is identified as the Morning Star, not Procyon.

PUTREFACTION Fear of death and putrefaction of the physical body is a major theme in native California religion as it is in European religion.

Also see Fox, Fox: Stinking Animal.

Terms: *Topsoq'in* means 'to rot' (Samala, 569; *Tophototon* means 'to be rotten').

Related terms: *Taxama* means 'skunk' (Tsmuwich, 32). *Axama* may be related to *Axmuyun* which means 'to stink' (Samala,).

Uqsh means 'to stink' (Tsmuwich, 35); The Samala variant is *Uqs*; thus *Agnisuqs* means 'to smell bad', 'to stink').

- The skunk-like stink of the Fox is a symbol of his nadir world associations.

- *Snilemun* is the Sky Coyote (associated with Sirius). If the celestial Fox is the Morning star, then the two most important gods on Coyote's team of gods are from the dog family

Hypothesis: All of the 'stinking' mammals are associated in myth with the putrefaction which takes place in the Lower World.

REINCARNATION The ceremonial focus of winter solstice ceremonies is reincarnation. Most importantly, native peoples celebrated the death and rebirth of the Sun in a new body.

Also see Morning Star, Dawn, Fox. Compare Resurrection for the ceremonial focus of the summer solstice.

RESURRECTION The ceremonial focus of Native American summer solstice ceremonies.

Also see Return. See Coyote for the sleeping character who is resurrected.

Terms: '*Sukinanik'oy* means 'to revive' (Tsmuwich, 13; also means 'to bring back to life'). *Kinanimik'oyi* (Samala, 178). One root is *Kinanic'oy* which means 'to come back to life' (13; 'to revive'). A deeper root is *Kina* which has the meaning of 'unconsciousness' (Samala, 178, 'death').

Related terms: *Antik* means 'soul' in Tsmuwich (68, also means 'life'; thus *Su'antikich* means 'to bring to life'. The term *Antik* is used in this text to refer to the disembodied (air) soul, and may be associated with the term *Ni* meaning 'fire' (Tsmuwich, 61).

Discussion of terms: Most native terms for rejuvenation have as their root a term associated with 'life', which is often related to fire. The Chumash, for example, described the air

soul as a small ball of fire, which floats above the ground when it travels away from the body.

Discussion of terms: *Khwe'l* means 'to be alive', in Salish (Sqeyulkhwtut II, Skitswish language 253; probably has the same root as *Kwe'l* which means 'hot').

- Resurrection rituals celebrate the divine mystery of the sun's resurrection, i.e. its sudden and inexplicable reversal of behavior following the June 21 solstice.

RETURN When Fox [Morning Star] jumps over Coyote in the Kalispel and Yakima stories, Coyote 'returns' to life just as human souls.

Terms: *Kiwo'n* means 'to emerge' (Tsmuwich, 13; also means 'to come out'; thus *Pilkitwo'n* means 'to jump out').

- In all of these folk tales, the jumping Fox rejuvenates but does not reincarnate. The Fox star (Morning Star) 'jumps' into the lower heavens from the lower world.

- The Sun return to life each dawn [in a daily cycle] and after the winter solstice [in an annual cycle].

- Compare Reincarnation for discussion of the new year's Sun deity [a baby] who has been newly reincarnated.

SALISH A large language group of the American northwest. It includes the Kalispel, Skitswish (Coeur d'Alene), Flathead, and Bella Coola.

SIRIUS The brightest star in the sky. See Mech for the coyote-like constellation associated with Sirius. Compare the Net constellation.

Terms: Sirius is called *Snilemun* by the Chumash. Sirius is a southern Coyote constellation. See Mech and Snilemun for related commentary.

- Sirius was called the Dog Star by Romans. It is part of the Roman constellation called Big Dog (Canis Major).

TIME Mundane time began, in traditional Chumash cosmology, when Mythic time came to an end for life on the surface of the earth.

Terms: *Moloq* is used in this text to refer to mythic time. *Moloq* refers to 'a long time ago' (Tsmuwich, 85).

- When mundane time began the Sun and Moon were put in motion. They did not move in Mythic time. See *Chumash Cosmology* (Anderson) for related commentary.

- The winter and summer solstices are the times of year when the Sun temporarily stops its apparent motion on the horizon. During the solstices, mundane time is replaced by Mythic time.

TIME: MONTHS The motion of the Moon determines the monthly cycle of time. The moon also sets the time of tides and of human menstruation.

Terms: 'A'way means 'a month' (Tsmuwich, 5 it also refers to the 'moon'). Thus 'A'wayin means 'to be a full moon' (5).

- The summer solstice crisis happens on the sixth 'moon' of the solar year, in the month of June.

TIME: YEAR The motion of the Sun determines the annual

[solar] cycle of time.

Terms: *Shup* means a 'year' (Tsmuwich, 30; also means 'earth', 'ground', 'soil'). *Sup* is the Samala variant (348).

- Each solar year is marked ritually by two solstices and two equinoxes. The summer solstice is associated ritually with the cardinal direction south.

VELPECULA See Appendix A for discussion.

Terms:

- The tip of the Fox tail was white. Note that in Lulapin Fox dances the tip of the dancer's tail was a rock which struck unaware spectators while the Fox dancer whirled. Presumably the rock was white.

VULPES See Fox.

WREN A great archer in Kalispel and Yakima mythology. See Willow Grouse for further discussion.

- In the first Kalispel narrative cited in the text, Wren hits Coyote with an arrow and causes him to fall from a cliff. Fox then resurrects Coyote (at summer solstice?), so that he can be killed again by Wren's allies (at the winter solstice?).

WILLOW GROUSE Two grouses cause Coyote to fall to his death in the first Kalispel narrative cited in the text. They, along with their ten children, may represent the twelve moons (months) of the year.

WOOD TICK See *A Chumash Summer Solstice* (Anderson) for related discussion.

YAKIMA A Penutian-Sahaptin speaking peoples, from central Washington. They are closely related to the Sahaptini (Nez Perce).

- The Yakima, like the Kalispel, celebrate the Wren as a great archer and the Jumping Fox [Morning Star] as a resurrector of life.

**Chumash, Kalispel, Skitswish, Yakima and Bella Coola terms are included in the text above. See the glossary listings for information. Also note that the term Roman is deliberately substituted for Latin, to place emphasis on the role of the Roman Catholic church in the invasion and the resulting genocidal 'reduction' of the Chumash people.*

Other Books by the author

The Fast Thinker Features a Kootenai Racing story, with comparisons to remarkably similar tales in South America, Africa, and Europe, 1994.

Nestelah's Journey A Salish morality story from the inland northwest, includes Kalispel materials. Coyote as the world transformer, volcanic eruptions, religious shrines, camas flower, 1995.
Kalispel, Okanogan, Schrowyelpi.

When Frog Stole The Waters Frogs, breaking of drought, Cornucopia, transformation of the First People into water animals. Chumash, Pomo, Karok, Kalapuya, Kootenai, Yakima, Passamaquoddy, Micmac, 1996. Links to books 731, 732.

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FOX STORIES

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