BIRD LORE AND BIRD SONGS OF THE NORTH AMERICAN INDIAN

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Note.—The material for this paper has been secured directly from members of the various Indian tribes and others, who, from life long acquaintance and association with the Indians, are qualified to furnish reliable data.

From the Winnebago tribe, Oliver Lamere, of the Nebraska branch, and John Blackhawk, of the Wisconsin, have gathered material; while the Apache physician, Dr. Carlos Montezuma, has secured information from his tribe.

Mr. Harry E. Burgess, for many years an intimate associate of the Pawnee Indians, and who is thoroughly familiar with their language and traditions, has kindly furnished data from the aforementioned tribe; although some of the Pawnee bird stories were taken from Dorsey's "Traditions of the Skidi Pawnee."

Melvin R. Gilmore, Curator of the North Dakota Historical Museum, has furnished material and I have quoted from his unique pamphlet, "Prairie Smoke."

Dr. A. McG. Beede who has spent the largest portion of his life among the Dakota Indians and who has devoted considerable time to the work of translating Indian flower and bird songs, has generously given me a number of his translations taken from his field notes and unpublished manuscripts.

That the Dakota Indians ascribe songs to various plants, animals and birds is a fact not generally known. According to these people each species has its own song or songs. Dr. Beede's translation of the Dakota "Song of the Wild Rose" is given in volume 33 of the American Bureau of Ethnology Reports. The bird songs as given in this paper have never been published.

The individuality and environment of the singer usually constitute the theme of the bird or creature song, although in some cases the song of the bird is interpreted as a message from the divine powers.

In rendering bird or creature songs, the Indian usually, either as a prelude, interlude or both, accompanies them with the natural note or trill of the animal.