

He calls the bow my father.
Grandmother, persevere,
Grandmother, persevere.

This song embodies the Ghost-dance idea of a return to the old Indian things. The expression, "He calls the bow my father," is worthy of an oriental poet. The last line is a general exhortation to the women to persevere or "push hard" in the dance.

8. BE'TA! TO'NGYÄ-GU'ADÄL

Be'ta! To'ngyä-gu'adäl äto'tl-e'däl,
Be'ta! To'ngyä-gu'adäl äto'tl-e'däl.
Bä'ate'nyi, Bä'ate'nyi.
Da'te gyäko'm ä'omhe'däl,
Da'te gyäko'm ä'omhe'däl.

Translation

Now I understand! Red Tail has been sent,
Now I understand! Red Tail has been sent.
We cry and hold fast to him,
We cry and hold fast to him.
He was made to live a long time,
He was made to live a long time.

This song was made by Mary Zoñtom, a woman who speaks very fair English, and refers to a young man named *To'ngyä-gu'adal*, Red Tail, who used to go into frequent trances. The expression "he was sent" implies that he is a recognized messenger to the spirit world, while "we hold fast to him" is equivalent to "we have faith in him."

9. DA'TA'-I ÄNKA'NGO'NA

Da'ta'-i änka'ngo'na,
Da'ta'-i änka'ngo'na.
Da'mänhä'go, Da'mänhä'go.
Ka'ante damänhä'go,
Ka'ante damänhä'go.

Translation

My father has much pity for us,
My father has much pity for us.
I hold out my hands toward him and cry,
I hold out my hands toward him and cry.
In my poverty I hold out my hands toward him and cry,
In my poverty I hold out my hands toward him and cry.

10. DA'TA-I IŅKA'NTÄHE'DÄL

Ähä'yä Ehä'eho',
Ähä'yä Ehä'eho'.
Da'ta-i iñka'ntähe'däl.