

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'manhä'go, Da'manhä'go.  
Ka'ante damanhä'go,  
Ka'ante damanhä'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 IŇKA'NTÄHE'DAL

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