*Five Charms to Make the Enemy Warrior Fall Asleep**

1

In the spring when we lie down under the young cherry-trees, with the grass green and the sun getting a bit warm, we feel like sleeping, don't we?

2

In the fall when there is a little breeze and we lie in some shelter, hearing the dry weeds rubbing against one another, we generally get drowsy, don't we?

3

In the daytime as the drizzle strikes the lodge pattering and we lie warming the soles of our feet, we fall asleep, don't we?

4

At night when we lie down, listening to the wind rustling through the bleached trees, we know not how we get to sleep but we fall asleep, don't we?

5

Having looked for a hollow among the thickest pines, we make a fresh camp there. The wind blows on us, and we, rather tired, lie down and keep listening to the rustling pines until we fall asleep.

Two Songs[1]

I

We came only to sleep,
We came only to dream.
It is not so, it is not so,
That we came to endure on earth.

II

We become as the verdant spring.
Our hearts are rejuvenated,
Burst forth anew.
But our bodies are as the flowers:
Some blossom; they wither away.

Is it yet true there is living on earth?
Not forever on earth; but a moment here.
If it is jade, it shatters.
If it is gold, it crumbles.
If it is feather, it rends.
Not forever on earth; but a moment here.

1973

[1]From the *Cantares Mexicanos.* Trans. by Arthur J. O. Anderson, in his *Grammatical Examples, Exercises and Review, for Use with "Rules of the Aztec Language."* (Salt Lake City: U Utah, 1973).

Will my fame end here on earth?
At least the flower, at least the song remains!
What shall my heart do?
35 In vain we come to this place,
We come to live on earth.

Let us be content, O my friends!
Here there is embracing.
In a world of flowers we are living.
40 Of these not one will be destroyed,
The flower, the song.
They live in the house of the Giver of Life.

How brief an instant here on earth!
Will it be like this also in the next place of living?
45 Will there be rejoicing there? Friends?
Is it only here we come to know ourselves,
On earth?

1972

Inuit Poetry

Song[1]

(Copper Eskimo)

And I thought over again
My small adventures
As with a shore wind I drifted out
In my kayak
5 and thought I was in danger.

My fears,
Those small ones
That I had thought so big
For all the vital things
10 I had to get and reach.
And yet there is only
One great thing.

[1]From Knud Rasmussen, *The Mackenzie Eskimo.* Ed. H. Ostermann. Report of the Fifth Thule Expedition, 1921–24. 10:2 (Copenhagen, 1942).

The only thing:
To live to see in huts and on journeys
15 The great day that dawns
And the light that fills the world.

1942

Moved

Uvavnuk[1] *(Iglulik Eskimo)*

The great sea stirs me.
The great sea sets me adrift.
It sways me like a weed
On a river stone.

5 The sky's height stirs me.
The strong wind blows through my mind.
It carries me away
And moves my inward parts with joy.

1973

[1]From *Eskimo Poetry from Canada and Greenland.* Trans. Tom Lowenstein. (Pittsburgh: U Pittsburgh P, 1973). Uvavnuk entered the hut singing this song. Afterward she explained that she had been looking up at the night sky when a star rushed down, struck her and gave her this song. References to the sea, wind, and sky all allude to *silap inue,* the "Great Weather,"

Love Song[1]

Aleut

I cannot bear it, I cannot bear it at all.
I cannot bear to be where I usually am.
She is yonder, she moves near me, she is dancing.
I cannot bear it
5 If I may not smell her breath, the
fragrance of her.

1944

Song of Repulse to a Vain Lover

To'ak[1] *(Makah)*

Keep away
Just a little touch of you
is sufficient.

1939

[1]This is one of many songs recorded among the Aleut people who live on the island chain of Alaska which bears their name, and now part of the Aleutian Manuscript Collection at the New York Public Library. This text is taken from Avram Yarmolinsky's report in the *New York Public Library Bulletin,* 1944.

[1]This song was recorded by Frances Densmore from Helen Irving during Densmore's work on the Makah Reservation at Neah Bay, Washington, during the summers of 1923 and 1926. Historically, the Makah were great whalers and lived by hunting sea mammals and fishing. Densmore wrote: "The composer of this song was a blind woman named To'ak. The interpreter remembered her and said that she sat against the wall all day, singing and tapping her knuckles on the wall as an accompaniment. Her name refers to a beach and was thought to mean a pile of valuables on the shore. To'ak belonged to the Ozette band of Makah. There was no one to take care of her and she drifted from one family to another, but people were glad to have her because she was always so happy." This text is from Frances Densmore, *Nootka and Quileute Music,* 1939.

A Dream Song

Annie Long Tom[1] *(Clayoquot)*

Do not listen to the other singing.
Do not be afraid to sing your own song.

1939

Woman's Divorce Dance Song

Jane Green[1]

I thought you were good at first,
I thought you were like silver
and I find you are lead.

You see me high up.
5 I
walk through the sun.
I
am like sunlight itself.

1943

[1]This song was also recorded by Densmore during her Neah Bay fieldwork. Annie Long Tom, a Clayoquot, was the widow of a Makah man who survived by seasonal work and making baskets for sale. She received many of her songs in dreams. According to Densmore, "Annie Long Tom has a drum with which she accompanies her songs as she sits alone in her house. In describing some of her dream songs, she said the melodies came to her at night when she was asleep . . . [she] dreamed this song at the time when the Shaker religion came to Neah Bay. The Shaker religion is now established in the village, having a commodious building and many adherents, but Mrs. Long Tom has never attended the meetings. At first she debated the matter in her own mind, but a crow came to her in a dream and gave her this song, so she held aloof from the new religion." This text is from Frances Densmore, *Nootka and Quileute Music,* 1939.

[1]This song was recorded in September, 1926, by Frances Densmore from Jane Green, an Indian woman from the upper Skeena River, who had traveled more than five hours by car to work at a hop-picking camp near Chilliwack, British Columbia. Densmore did not specify Green's tribal affiliation. Of divorce in these patrilineal, patrilocal tribes, Green told Densmore, "If a woman quarreled with her husband and was sent away, she gave a dance in about three days and her husband gave a second dance three days after hers. Both spent much money in their dances and many presents. At the woman's dance about seven women stood in a row, about two arms' lengths apart, and moved their heads as they danced, while the woman who had been sent away by her husband stood still in the middle of the row." This is one of three songs sung during the dance. This text is from Frances Densmore, *Music of the Indians of British Columbia,* 1943.

Song of War

Odjib'we[1] *(Anishinabe)*[2]

The Sioux women
pass to and fro wailing.
As they gather up their wounded men
the voice of their weeping comes back to me.[3]

1913

War Song

Young Doctor[1] *(Makah)*[2]

The only reason I do not cut off your head[3]
is that your face would have a crying expression
when I carried it.

1939

[1]Densmore writes, "When Odjib'we was a boy his paternal grandfather, two of the latter's brothers, and two of his own brothers, were killed by the Sioux. Hatred filled his heart and he determined to hunt and kill the Sioux. Thus at an early age he chose the career of a warrior."

[2]The Anishinabe, called Chippewa by Anglo-Americans, historically occupied the wooded lake country of Minnesota and Wisconsin and far western Ontario. Pressures on their land forced them into conflict with the Sioux nations, originally also woodland peoples from the same area, and the two groups became bitter enemies. Frances Densmore recorded this song on the White Earth Reservation in Minnesota in the first decade of this century. She writes, "[Chippewa] War songs are of four kinds: dream songs of individual warriors, songs concerning war charms and medicines, songs of the conduct of war expeditions, and those which commemorate success." Today many war songs are sung as social songs. This text is from Frances Densmore, *Chippewa Music II,* 1913.

[3]This song is one of three Densmore recorded from Odjib'we connected with an expedition against the Sioux, their traditional enemies encamped in a village on the upper waters of the Minnesota River. Densmore notes, "A war party of more than a hundred Chippewa attacked this village and the first man killed was the Sioux Chief. During the fight, the Sioux women rushed out and dragged back the wounded men that they might not be scalped."

[1]Densmore wrote that Young Doctor was "formerly a medicine man. In the early morning he goes fishing, being able to manage a boat although he is so crippled he cannot stand upright. His store and his work in wood and stone carving occupy his time during the day and he is constantly busy."

[2]This song was recorded during Frances Densmore's fieldwork on the Makah Reservation at Neah Bay, Washington during the summers of 1923 and 1926. This text is from Frances Densmore, *Nootka and Quileute Music,* 1939.

[3]The pointedness of the sarcasm in this song derives from the Makah custom of beheading their enemies, which, Densmore says, they attributed "to the mythical personage Kwati, who stole the box containing the daylight. The owner of the box overtook Kwati, regained the box, and killed him. When Kwati was about to be killed, he said they must not bury him but must cut off his head, take it home and let it lie on a smooth sandy beach for four days, then put it on a pole, stick the pole upright in the sand, and let it remain there until it fell."

Song of Famine

Holy-Face Bear[1] *(Dakota)*

The old men now
are so few
that they are not worth counting.
I myself
5 am
the last
living.
Therefore a hard time I have.

1918

Song of War

Two Shields[1] *(Lakota)*

As the young men go by,
I was looking for him.
It surprises me anew
that he is gone.
5 It is something
to which I can not
be reconciled.

1918

[1]Densmore recorded this song from Holy-Face Bear, about whom she says nothing, in 1911 on the Sisseton Reservation. The Dakota are one of three dialectically distinct groups (the others are Lakota and Nakota) known to Anglo-Americans as the Sioux, a French corruption of a Chippewa word. This text is from Frances Densmore, *Teton Sioux Music,* 1918.

[1]Densmore recorded this song from Two Shields during her fieldwork on the Standing Rock Reservation in South Dakota, which occupied her from 1911 to 1914. She provides no information on Two Shields. The Lakota are one of three dialectically distinct groups known to Anglo-Americans as the Sioux, a French corruption of a Chippewa word. This text is from Frances Densmore, *Teton Sioux Music,* 1918.