Central Sierra Miwok Dictionary with Texts (1960) by L. S. Freeland and Sylvia M. Broadbent

- Preface
- Contents
- Abbreviations and alphabetic order

Central Sierra Miwok-English Dictionary

- A, # (p. 1), #, E (p. 2), H (pp. 2, 3, 4, 5), I, J (p. 5), K (pp. 6, 7, 8, 9), L (p. 10), M (pp. 10, 11, 12), N (pp. 12, 13), # (p. 13), P (pp. 13, 14), S, Š (p. 15), Š (p. 16), T (pp. 16, 17, 18), T. (pp. 18, 19), U (p. 19), W (pp. 19, 20), Y, ?, A, ?E (p. 21), ?E, ?I (p. 22), ?O (pp. 22, 23), ?U (pp. 23, 24), ?W, ?Y, ?, Ø (p. 24)

English-Central Sierra Miwok Dictionary

- A (pp. 27, 28), B (pp. 28, 29, 30), C (pp. 30, 31), D (pp. 32, 33), E (pp. 33, 34), F (pp. 34, 35), G (pp. 35, 36), H (pp. 36, 37), I, J (p. 37), K (pp. 37, 38), L (pp. 38, 39), M (pp. 39, 40), N (pp. 40, 41), O (p. 41), P (pp. 41, 42, 43), Q (p. 43), R (pp. 43, 44), S (pp. 44, 45, 46, 47), T (pp. 47, 48, 49), U, V (p. 49), W (pp. 49, 50, 51) Y (p. 51)

- Numerals (page 52)

- Texts
  - I. The story of Yayali the Giant (pp. 55, 56, 57)
    - Yayali the Giant: free translation (p. 58)
  - II. Shamanistic experiences
    - Bear Shaman (pp. 59, 60)
    - Coyote and Rattlesnake Shamans (p. 61, 62)
    - Salmon Shaman (p. 63)
    - Deer Shaman (p. 63)
    - Condor Shaman (p. 64)
    - Teaching the art of poisoning (p. 64)
    - Practicing the art of poisoning (p. 65)
  - III. Notes on dances
    - Shaman and Clown (p. 66)
    - Alina (p. 66)
  - IV. Two Songs
    - Song of the drunken man (p. 67)
    - Gambling song (p. 67)
  - V. Reminiscences (pp. 68, 69)
    - VI. ?yt.?yt.?i? káš#a? háš#i? (A big dance in the roundhouse) (pp. 70, 71)
About the Authors

Castro Johnson, Charlie Rohan, and Sylvia M. Broadbent (from Dr. Broadbent’s The Southern Sierra Miwok Language (1964)).

Dr. Sylvia M. Broadbent prepared this dictionary in 1959 while a R.A. at the Department of Linguistics, University of California, Berkeley. She received a B.A. and Ph.D. in Anthropology from University of California Berkeley in 1952 and 1960. Her Ph.D. dissertation was *A Grammar of Southern Sierra Miwok*. This was later revised and published as *The Southern Sierra Miwok Language*. Dr. Broadbent is Professor Emerita at University of California Riverside. Her areas of interest are archaeology and ethnohistory of the Andean area, especially the Chibcha of Columbia; and North American Indians, especially California and the Desert West. She has also undertaken studies in descriptive and historical linguistics, especially American Indian languages and in language and culture, including relationships between linguistic findings and other kinds of anthropological research, and symbolism.

L. S. Freeland in 1925. Courtesy of Gui de Angulo (from Freeland’s Central Sierra Miwok Myths (1982)).

The dictionary was based on earlier work by L. S. Freeland (1948-1972). (Also known as Nancy de Angulo, Lucy Freeland de Angulo, and Mrs. Jaime de Angulo.) Lucy S. Freeland was born 1890 in New Jersey. She graduated from Vassar with a degree in history in 1912. As a graduate student, she became a U.S. anthropological linguist at University of California Berkeley. Her Ph.D. work was interrupted by her marriage to Dr. Jaime de Angulo and sickness in her family. She continued to be associated with the university and produced Sierra Miwok Grammar, a “A-1” work according to Dr. Kroeber, that wasn’t published in the UCPAAE only because of budget problems. She also collaborated with her husband in several linguistic projects. They were divorced in 1948 and her ex-husband died in 1950.

Sierra Miwok Grammar was finally published in 1951 as “Language of the Sierra Miwok,” *Indiana University Publications in Anthropology and Linguistics*, Memoir 6, supplement to *International Journal of American Linguistics*, 17(1) (Jan. 1951). It was based on research in 1921-32. Mrs. Freeland also produced a series of vocabulary cards.

Her papers are at UC Santa Cruz. Her biography is in the UC Berkeley Department of Linguistics Survey Report #3 (1982).
The Central Sierra Miwok lived in the foothills around Sonora, California, and north and northwest of Yosemite Valley. The Southern Sierra Miwok lived in Yosemite Valley, Mariposa, and the surrounding foothills. [Map.]

Bibliographical Information


Partially converted to HTML by Dan Anderson, December 2004, from a copy at the San Diego Public Library.

—Dan Anderson, www.yosemite.ca.us

---

**UNIVERSITY OF CALIFORNIA PUBLICATIONS IN LINGUISTICS**

**VOLUME XXIII**

**CENTRAL SIERRA MIWOK DICTIONARY**

WITH TEXTS

BY

L. S. FREELAND and SYLVIA M. BROADBENT

UNIVERSITY OF CALIFORNIA PRESS

BERKELEY AND LOS ANGELES

1960

---

**UNIVERSITY OF CALIFORNIA PUBLICATIONS IN LINGUISTICS**

Volume 23

Submitted December 14, 1959

Issued August 25, 1960

Price, $1.75

University of California Press

Berkeley and Los Angeles

California

Cambridge University Press

London, England

Manufactured in the United States of America

---

**PREFACE**

No dictionary of any Miwok language has ever been published. The present work is intended to fill this gap, which is a serious one from the point of view of comparative studies. The Central Sierra Miwok materials presented here were collected by L. S. Freeland between 1921 and 1932, with the assistance of a University of California research fellowship. I first became aware of their unique importance in connection with my own field research on Southern Sierra Miwok, during the summers of 1955, 1956, 1957, and 1958, under the auspices of the Survey of California Indian Languages, Department of Linguistics, University of California, Berkeley. Working as a Research Assistant under the Survey in 1958-1959, I have put Freeland’s materials into dictionary form. In accordance with policies established by the Department of Linguistics, this dictionary is in two parts, Central Sierra Miwok-English and English-Central Sierra Miwok, in order that it might have maximum utility for comparative studies. It is based partly on Freeland’s published grammar and partly on a series of holograph vocabulary cards which Freeland was kind enough to make available to me. The latter have been deposited with the Survey.

Freeland’s orthography has been changed slightly to bring it into accordance with my own for Southern Sierra Miwok and that of other recent students of California Penutian languages. The following substitutions have been made:

Freeland’s orthography

Broadbent’s orthography
Otherwise, Freeland’s phonemic and morphophonemic analyses are presented unchanged.

Hyphens are used to indicate morphemic divisions in the Miwok forms. A hyphen following a form indicates that it must be followed by another morpheme. When the hyphen precedes, it means that another morpheme must precede the form given. Morphemic divisions are Freeland’s or are based on her statements.

The order of items in each entry in the Miwok-English section is as follows: (1) Miwok; (2) noun, verb, or adverb; (3) numerical page reference; (4) English gloss; (5) identification of dialect. If no dialect identification is given, the form is West Central or pan-Central. In the English-Miwok part the order is: (1) English; (2) dialect; (3) numerical page reference; (4) Miwok; (5) noun, verb, or adverb.

Freeland refers to Central, Southern, and Northern Sierra Miwok as “dialects,” and East Central and West Central as “subdialects.” My own investigations lead me to believe that the differences between Central, Southern, and Northern are sufficient to merit calling them distinct languages. Accordingly, I use the term “dialect” to refer to East and West Central, which are subdivisions of the Central Sierra language.

Identifications of Miwok forms as nouns, verbs, or adverbs are Freeland’s or follow her principles. Page references preceded by a lowercase c (e.g., c14) refer to the vocabulary cards; other page references are to the published grammar. Only one page reference has been given for each Miwok item, although some items appear many times in the sources. The one chosen was the most basic form, or its first or only appearance, or its published appearance in preference to that of the holograph cards.

I have followed the normal order of the English alphabet in the Miwok-English section, except that /#/ replaces c, /#/ follows /n/, /s/ follows /s/, /t/ follows /t/, and /?/ is put at the end of the alphabet. Long phonemes, marked by a raised dot (e.g., /a•/, follow their short equivalents. Numbers in parentheses following the English gloss indicate that Miwok makes more distinctions than English does for that item. The English-Miwok section should be consulted for a full listing of forms of that English gloss. In the English-Miwok section, items are entered under the meaning of the first Miwok morpheme. Where the Miwok has two or more English equivalents, entries have been made under all the English forms in so far as possible.

The texts given here were collected by L. S. Freeland, but have not previously been published. Sections in square brackets in the free translations are not represented in the Miwok text. Most of these were sc marked by Freeland, but a few are my own interpretations. Apart from this, and the aforementioned orthographic changes, Freeland’s MS has been followed exactly. All translations are hers. Texts 1 through 4 are in the West Central dialect; texts 5 and 6 are in East Central.

Grateful thanks are due to Mary R. Haas, whose encouragement and assistance have made this contribution possible, and to Mrs. Eileen Odegaard, who typed the manuscript.

September, 1959

Sylvia M. Broadbent
University of California, Berkeley

1 L. S. Freeland, “Language of the Sierra Miwok,” Indiana University Publications in Anthropology and Linguistics, Memoir 6 of the International Journal of American Linguistics (1951). This work, which was written in 1936, is primarily a grammar of Central Sierra Miwok, with notes on the differences between Central, Northern, and Southern Sierra. It also contains seven analyzed texts in these languages. It does not include a dictionary.
III. Notes on dances . . . 66
• Shaman and Clown . . . 66
• Alina . . . 66
IV. Two Songs . . . 67
• Song of the drunken man . . . 67
• Gambling song . . . 67
V. Reminiscences . . . 68
VI. ?yt.•yt.•i? kál#a? hà#i•t (A big dance in the roundhouse) . . . 70

CENTRAL SIERRA MIWOK—ENGLISH

ABBREVIATIONS

| N | noun |
| V | verb |
| A | adverb |
| EC | East Central Sierra Miwok |
| WC | West Central Sierra Miwok |
| S | Southern Sierra Miwok |
| Sp. | Spanish |
| trans. | transitive |
| intr. | intransitive |

ALPHABETIC ORDER

a # e h i j k l m n # o p s š t t. u w y ? [s]

[Editor’s note: Penutian linguists today transcribe “j” as “y,” and “y” as “i.” (Silverstein IJAL 45:198 (1979)). “?” is a glottal stop (printed without a dot in the original text). It separates vowels that you don’t combine. “•” follows a long vowel. The English form for “#,” “##,” “š” and “t.” are “ch,” “ng,” “sh,” and “t,” respectively. See the Preface for more information on the alphabet used here. —dea.]

Central Sierra Miwok—English Dictionary: A, # (Page 01)
Central Sierra Miwok—English Dictionary: #, E, H

2

Central Sierra Miwok—English Dictionary:

3

Central Sierra Miwok—English Dictionary: H

Page 03
Central Sierra Miwok—English Dictionary: H (Page 04)

Central Sierra Miwok—English Dictionary: H, I, J (Page 05)
kii'-kii' V 199 to kiss with the bent, to stump
kii'-naaw-maaw N 126 bed
kii'-naaw-ni N 126 bed
kii'-nii V 155 to put on a cap
kii'-nii N 155 white, a white one
kii'-nak V 12 to excuse
kii'-nak'ya V 13 to put white
kii'-nak'ya N 131 peaches
kii'-nak'ya N 125 street
kii'-nak'ya V 129 to go together
kii'-maaw N 120, 90, etc., back
kii'-maaw V 125 black fern
kii'-maaw V 107 to leave
kii'-maaw N 107 lines
kii'-maaw V 144 negative particle, EC
kii'-maaw N 13 snow
kii'-maaw N 136 woodchuck
kii'-maaw N 210 book
kii'-maaw V 108 this body-part possess, a nominal suffix
kii'-maaw V 197 verb-attrib
kii'-maaw V 89 to spring at
kii'-maaw V 162 to bend
kii'-maaw N 120 across point
kii'-maaw N 60 philosopher
kii'-maaw N 164 weather
kii'-maaw N 128 to be energy
kii'-maaw N 116 water
kii'-maaw N 116 water
kii'-maaw N 116 water
kii'-maaw N 116 water
kii'-maaw N 116 water
kii'-maaw V 107 to break
kii'-maaw V 107 to break
kii'-maaw V 107 to break
kii'-maaw V 107 to break
kii'-maaw V 107 to break
Central Sierra Miwok—English Dictionary: L (Page 09)
Central Sierra Miwok—English Dictionary: N, #, P (Page 13)
Central Sierra Miwok—English Dictionary: P (Page 14)

- 144 a verb, rain
- 145 a verb, to hearken
- 146 a verb, to tear up
- 147 a verb, to tear up
- 148 a verb, to break
- 149 a verb, to break
- 150 a verb, to break
- 151 a verb, to make
- 152 a verb, to order
- 153 a verb, to order
- 154 a verb, to order
- 155 a verb, to ordain
- 156 a verb, to touch
- 157 a verb, to take

Central Sierra Miwok—English Dictionary: S, Š (Page 15)

- 158 a verb, to ordain
- 159 a verb, to ordain
- 160 a verb, to ordain
- 161 a verb, to ordain
- 162 a verb, to ordain
- 163 a verb, to ordain
- 164 a verb, to ordain
- 165 a verb, to ordain
- 166 a verb, to ordain
- 167 a verb, to ordain

---

CENTRAL SIERRA MIWOK DICTIONARY

Miwok—English

15

Central Sierra Miwok—English Dictionary: S, Š (Page 15)

- 158 a verb, to ordain
- 159 a verb, to ordain
- 160 a verb, to ordain
- 161 a verb, to ordain
- 162 a verb, to ordain
- 163 a verb, to ordain
- 164 a verb, to ordain
- 165 a verb, to ordain
- 166 a verb, to ordain
- 167 a verb, to ordain

---

CENTRAL SIERRA MIWOK DICTIONARY

Miwok—English

15
T

- 146 verbosens. Human increase, or seminative tense.
- "a" 148 verbosens, human increase.
- 149 middle voice.
- 150 its.
- 151 is.
- 152 make, make up.
- 153 to make up.
- 154 he.
- 155 to turn (as).
Central Sierra Miwok—English Dictionary: T, U, W (Page 19)

18

T

- t 40 L. Series II

*V*:

- t 53

- t 53

- t 64

- t 70

- t 70

- t 77

- t 82

- t 82

- t 87

- t 87

- t 92

- t 92

- t 98

- t 98

- t 100

- t 100

- t 109

- t 109

- t 116

- t 116

- t 120

- t 120

- t 122

- t 122

- t 124

- t 124

- t 125

- t 125

- t 125

- t 132

- t 132

- t 137

- t 137

- t 138

- t 138

- t 142

- t 142

- t 146

- t 146

- t 148

- t 148

- t 152

- t 152

- t 156

- t 156

- t 162

- t 162

- t 166

- t 166

- t 170

- t 170

- t 174

- t 174

- t 175

- t 175

- t 177

- t 177

- t 180

- t 180

- t 182

- t 182

- t 186

- t 186

- t 190

- t 190

- t 194

- t 194

- t 198

- t 198

- t 202

- t 202

- t 206

- t 206

- t 210

- t 210

- t 214

- t 214

- t 218

- t 218

- t 222

- t 222

- t 226

- t 226

- t 230

- t 230

- t 234

- t 234

- t 238

- t 238

- t 242

- t 242

- t 246

- t 246

- t 250

- t 250

- t 254

- t 254

- t 258

- t 258

- t 262

- t 262

- t 266

- t 266

- t 270

- t 270

- t 274

- t 274

- t 278

- t 278

- t 282

- t 282

- t 286

- t 286

- t 290

- t 290

- t 294

- t 294

- t 298

- t 298

- t 302

- t 302

- t 306

- t 306

- t 310

- t 310

- t 314

- t 314

- t 318

- t 318

- t 322

- t 322

- t 326

- t 326

- t 330

- t 330

- t 334

- t 334

- t 338

- t 338

- t 342

- t 342

- t 346

- t 346

- t 350

- t 350

- t 354

- t 354

- t 358

- t 358

- t 362

- t 362

- t 366

- t 366

- t 370

- t 370

- t 374

- t 374

- t 378

- t 378

- t 382

- t 382

- t 386

- t 386

- t 390

- t 390

- t 394

- t 394

- t 398

- t 398

- t 402

- t 402

- t 406

- t 406

- t 410

- t 410

- t 414

- t 414

- t 418

- t 418

- t 422

- t 422

- t 426

- t 426

- t 430

- t 430

- t 434

- t 434

- t 438

- t 438

- t 442

- t 442

- t 446

- t 446

- t 450

- t 450

- t 454

- t 454

- t 458

- t 458

- t 462

- t 462

- t 466

- t 466

- t 470

- t 470

- t 474

- t 474

- t 478

- t 478

- t 482

- t 482

- t 486

- t 486

- t 490

- t 490

- t 494

- t 494

- t 498

- t 498

- t 502

- t 502

- t 506

- t 506

- t 510

- t 510

- t 514

- t 514

- t 518

- t 518

- t 522

- t 522

- t 526
Central Sierra Miwok—English Dictionary: W (Page 20)


CENLAL SIERRA MIWOK DICTIONARY

 speaks, -113 p'ake~ -
 114 ph'ke~ -
 115 p'ake- -
 116 ph'ke- -
 117 ph'ke- -

 English—Central Sierra Miwok Dictionary: B (Page 29)
bring, to make come 150 (150) V.  

bring up to 160 "get-to" V.  

bring near, to 130 (130) V.  

bring near, to 110 (110) V.  

broccoli, either 4, 14 (4, 14) M.  

broccoli, many (broccoli brother) 44 "broad-" M.  

brought in the back 160 "get-to" V.  

bring near, to 90 (90) V.  

bring near, to 80 (80) V.  

bring near, to 70 (70) V.  

bring near, to 60 (60) V.  

bring near, to 50 (50) V.  

bring near, to 40 (40) V.  

bring near, to 30 (30) V.  

bring near, to 20 (20) V.  

bring near, to 10 (10) V.  

bring near, to 0 (0) V.  

carry, to 81 "make-to" V.  

carry in arms, to 120 "make-to" V.  

carry, to 110 (110) V.  

carry, to 100 (100) V.  

carry, to 90 (90) V.  

carry, to 80 (80) V.  

carry, to 70 (70) V.  

carry, to 60 (60) V.  

carry, to 50 (50) V.  

carry, to 40 (40) V.  

carry, to 30 (30) V.  

carry, to 20 (20) V.  

carry, to 10 (10) V.  

carry, to 0 (0) V.  

carry, to 81 "make-to" V.  

carry in arms, to 120 "make-to" V.  

carry, to 110 (110) V.  

carry, to 100 (100) V.  

carry, to 90 (90) V.  

carry, to 80 (80) V.  

carry, to 70 (70) V.  

carry, to 60 (60) V.  

carry, to 50 (50) V.  

carry, to 40 (40) V.  

carry, to 30 (30) V.  

carry, to 20 (20) V.  

carry, to 10 (10) V.  

carry, to 0 (0) V.  

carry, to 81 "make-to" V.  

carry in arms, to 120 "make-to" V.  

carry, to 110 (110) V.  

carry, to 100 (100) V.  

carry, to 90 (90) V.  

carry, to 80 (80) V.  

carry, to 70 (70) V.  

carry, to 60 (60) V.  

carry, to 50 (50) V.  

carry, to 40 (40) V.  

carry, to 30 (30) V.  

carry, to 20 (20) V.  

carry, to 10 (10) V.  

carry, to 0 (0) V.  

carry, to 81 "make-to" V.  

carry in arms, to 120 "make-to" V.  

carry, to 110 (110) V.  

carry, to 100 (100) V.  

carry, to 90 (90) V.  

carry, to 80 (80) V.  

carry, to 70 (70) V.  

carry, to 60 (60) V.  

carry, to 50 (50) V.  

carry, to 40 (40) V.  

carry, to 30 (30) V.  

carry, to 20 (20) V.  

carry, to 10 (10) V.  

carry, to 0 (0) V.  

carry, to 81 "make-to" V.  

carry in arms, to 120 "make-to" V.  

carry, to 110 (110) V.  

carry, to 100 (100) V.  

carry, to 90 (90) V.  

carry, to 80 (80) V.  

carry, to 70 (70) V.  

carry, to 60 (60) V.  

carry, to 50 (50) V.  

carry, to 40 (40) V.  

carry, to 30 (30) V.  

carry, to 20 (20) V.  

carry, to 10 (10) V.  

carry, to 0 (0) V.  

carry, to 81 "make-to" V.  

carry in arms, to 120 "make-to" V.  

carry, to 110 (110) V.  

carry, to 100 (100) V.  

carry, to 90 (90) V.  

carry, to 80 (80) V.  

carry, to 70 (70) V.  

carry, to 60 (60) V.  

carry, to 50 (50) V.  

carry, to 40 (40) V.  

carry, to 30 (30) V.  

carry, to 20 (20) V.  

carry, to 10 (10) V.  

carry, to 0 (0) V.  

carry, to 81 "make-to" V.  

carry in arms, to 120 "make-to" V.  

carry, to 110 (110) V.  

carry, to 100 (100) V.  

carry, to 90 (90) V.  

carry, to 80 (80) V.  

carry, to 70 (70) V.  

carry, to 60 (60) V.  

carry, to 50 (50) V.  

carry, to 40 (40) V.  

carry, to 30 (30) V.  

carry, to 20 (20) V.  

carry, to 10 (10) V.  

carry, to 0 (0) V.  

carry, to 81 "make-to" V.  

carry in arms, to 120 "make-to" V.  

carry, to 110 (110) V.  

carry, to 100 (100) V.  

carry, to 90 (90) V.  

carry, to 80 (80) V.  

carry, to 70 (70) V.  

carry, to 60 (60) V.  

carry, to 50 (50) V.  

carry, to 40 (40) V.  

carry, to 30 (30) V.  

carry, to 20 (20) V.  

carry, to 10 (10) V.  

carry, to 0 (0) V.  

carry, to 81 "make-to" V.  

carry in arms, to 120 "make-to" V.  

carry, to 110 (110) V.  

carry, to 100 (100) V.  

carry, to 90 (90) V.  

carry, to 80 (80) V.  

carry, to 70 (70) V.  

carry, to 60 (60) V.  

carry, to 50 (50) V.  

carry, to 40 (40) V.  

carry, to 30 (30) V.  

carry, to 20 (20) V.  

carry, to 10 (10) V.  

carry, to 0 (0) V.  

carry, to 81 "make-to" V.  

carry in arms, to 120 "make-to" V.  

carry, to 110 (110) V.  

carry, to 100 (100) V.  

carry, to 90 (90) V.  

carry, to 80 (80) V.  

carry, to 70 (70) V.  

carry, to 60 (60) V.  

carry, to 50 (50) V.  

carry, to 40 (40) V.  

carry, to 30 (30) V.  

carry, to 20 (20) V.  

carry, to 10 (10) V.  

carry, to 0 (0) V.  

carry, to 81 "make-to" V.  

carry in arms, to 120 "make-to" V.  

carry, to 110 (110) V.  

carry, to 100 (100) V.  

carry, to 90 (90) V.  

carry, to 80 (80) V.  

carry, to 70 (70) V.  

carry, to 60 (60) V.  

carry, to 50 (50) V.  

carry, to 40 (40) V.  

carry, to 30 (30) V.  

carry, to 20 (20) V.  

carry, to 10 (10) V.  

carry, to 0 (0) V.
cry to go along, to face a baby down— v

crybaby— y

crying (11) kik-kik-um— N

crying (11) kik-kik-um— N

tear her, he has DEC 119

N-1/4+ yer

to be 128 lpf-y— V
cut here, to 120 kik-kik-um— V

cut in two, to 160 kik-kik-um— V

cut with 400 kik-kik-um— V

cut to 400 kik-kik-um— V

cut with 400 kik-kik-um— V

cut to 120 kik-kik-um— V
cut, to be 120 kik-kik-um— V

cut with 120 kik-kik-um— V
cut, to be 120 kik-kik-um— V
cut with 120 kik-kik-um— V

cut, to be 120 kik-kik-um— V
cut, to be 120 kik-kik-um— V
cut, to be 120 kik-kik-um— V
cut, to be 120 kik-kik-um— V
cut, to be 120 kik-kik-um— V
cut, to be 120 kik-kik-um— V
cut, to be 120 kik-kik-um— V
cut, to be 120 kik-kik-um— V
cut, to be 120 kik-kik-um— V
cut, to be 120 kik-kik-um— V
cut, to be 120 kik-kik-um— V
cut, to be 120 kik-kik-um— V
cut, to be 120 kik-kik-um— V
cut, to be 120 kik-kik-um— V
cut, to be 120 kik-kik-um— V
cut, to be 120 kik-kik-um— V
cut, to be 120 kik-kik-um— V
English—Central Sierra Miwok Dictionary: F, G (Page 35)
English—Central Sierra Miwok Dictionary: G, H (Page 36)

null text
English—Central Sierra Miwok Dictionary: R, S (Page 44)
stand in a row, to 124
break-up-y'-V.
stand on corn, to 129
vowen-d'W-
V.
eat, to 124
brast-s'-V.

eat, to 124
brat-s'-V.
stead, eating, 128
the-w'-W.

steak, to 124
vowen-d'w-

stick to 124
b'ro-k'-V.

stick (as in a stick in the ground), to 115
t'sp'-V.

stick something onto, to 121
stick-y'-V.

stick, to 121
stick-y'-V.

stick, to 121
stick-y'-V.

stick, to 121
stick-y'-V.

stick, to 121
stick-y'-V.

stick, to 121
stick-y'-V.
1. Two they woman they buckeye-nuts (obj.) spread they.

To Lymylym’yla? from Wakimy? two they woman they have come they. He then giant in the east appears.

2. As they are in the midst as they are spreading buckeye, he has arrived on the far side, shouting, coming

He has come to us they say they

STORY OF YAYALI THE GIANT

(Chapter 1

(1. The story of Yayali the Giant

(West Central Dialect)
shouting! "Monster has come to us!" they say they two they woman they.

3. One woman has child, elder (subj.) "Give me boy! Let me take him on my lap!" says giant. "He always cries, you may not take him on your lap," says [the woman].

4. "My wife them — ? I have encountered?" he says. He roasts for [the women] by means of them the dead people by means of them brought by him, by means of pregnant women.

5. After this then "I am going to get pine nuts," he says, "Digger-pine (obj.)" When it is becoming night only he appears,

—

1As told by Tom Williams, of Jamestown

---

Texts: Yayali the Giant continued (Page 56)

far away after returning from going. 6. This (obj.) long thing (obj.) they make a torch. When it is becoming night, they have lit it in its vicinity of spread out buckeye-nuts. After having lit it, they have run woman they west, to their dwelling in a roundhouse they go home. 7. They have heard him in the west, they reaching west they after having gone to approach home (obj.) "Run! He has come to us:" she says to her younger sister. Near -he comes, he almost catches up. 8. Nearing home, they have tossed the baby to an old woman, they have entered into the roundhouse. Trying to seize them he has failed to reach. 9. He has closed roundhouse (obj.) Tarantula (subj.), he has closed with a rock roundhouse (obj.) He has sealed it with his nasal secretion.

10. "Give me boy," he says to old woman giant (subj.). Into his pack-basket he has thrown baby (obj.) he has brought to Sewija baby (obj.), he has mashed him against a tree. [the baby] has become transformed into the tree.

11. They went hunting person they, him having gone.
On the other side they found hunter they, while he crushed pinecones giant. 12. "Our grandfather this one is crushing pinecones!" they said. Two they they climbed after him, into his pack-basket they threw pinecones. 13. Person they they gather brush at its bottom, while he is climbed tree (obj.) Pinecones (obj.) feeling them heavy he looks about wildly up there. Fire has caijsht fire at its hnttnm of tree Perenn the, they have climbed down.

14. He then shouts and shouts. "Where where I die?" he says. "To the west!" they say. They point it out to him. "To the west you die," they say. He disliked it. "To the south die!" they say. He dislikes it. "To the north die!" There he dislikes it. "To the east die!" As thye saw it, that way he falls to the ground, to the east. Rolls his head to the east. His head becomes obsidian, becomes arrow-point-[rock] in the east. His erstwhile body becomes rock. They called by [the name] Kulto his erstwhile body (obj.). This is where he died long ago.

Texts: Yayali the Giant: free translation (Page 58)

1. Two women are spreading out buckeye-nuts. To Lymylym?yla from Wakimy the two women have come up. He, then, Yayali the giant appears to the east of them. 2. While they are in the midst of spreading their buckeye nuts, he has reached the other side [of the valley] shouting as he comes, shouting! "A monster is coming!" say the two women. 3. The elder of the women has a child with her. "Give me the boy, let me take him on my lap!" says Yayali. "He always cries, you mustn’t try to take him on your lap," says the woman. 4. "So I’ve found some wives for myself!" says Yayali, and he roasts meat for them, human meat, meat of the pregnant women he has brought in from hunting. 5. When this is finished, then says Yayali: “I’m going out after digger-pine nuts.” It is almost dark when he appears again, coming from far away. 6. [In the meantime the women] make a long torch. When it is almost dark they light it near where the buckeye is spread out, and after they have lit it they run away, west the women go, home to where they live in a earth-covered house. 7. Away down in the west when they’re almost home, they hear him.
“Run! He’s coming!” says the older one to her little sister. He’s close behind, he almost catches up with them. As they come near home, they’ve tossed the baby to an old woman, and have gone inside the earth-covered house. Tarantula has closed the entrance with a rock, and sealed it over with his nasal secretion.

10. “Give me the boy!” says Yayali to the old woman. He’s tossed the baby in his burden basket and brought him to Sewiya. He threw the baby against a tree, and the baby was transformed into rock.

11. Some people went out hunting deer after he had left. Over on the other side the hunters found Yayali [up in a tree], crushing pine cones with a rock to get the pinenuts out. 12. “Why here’s our grandfather, getting pinenuts!” they said. Two of them climbed up after him and began throwing pinecones in his burden basket. 13. The people are gathering brush together at the bottom, while he is still up in the tree. He looks about wildly up there, as he feels the load of pine cones growing heavy. The fire has blazed up at the bottom of the tree, and the people have climbed down.

14. Then Yayali begins to cry out. “In what direction am I to die?” he says.

“To the west!” they say. They point it to him. “To the west you’re to die!” they say. He doesn’t want to. “Die to the south!” they say. He doesn’t want to. “Die to the north!” But that way he doesn’t want to. “Die to the east!”

15. And as they say it he falls that way, east. His head rolls away east, and there it turns into obsidian, turns into arrowpoint rock over in the east. His dead body, that turns into rock. They named it Kulto, the place that used to be his body. That is the place where he died.

Texts: II. Shamanistic Experiences: Bear Shaman (Page 59)

II. SHAMANISTIC EXPERIENCES

(Bear Shaman)

1. They went out early in the morning, all the people, they went out into the hills. When he had collected a lot of fledgelings in one place, he shot a woodpecker on a white oak.

2. "You all go on," he said, when his arrow stayed there, stuck, "I’ll throw stones at it for a while." He kept on throwing stones at it, and finally he hit the arrow and made it fall.

3. As he was going home, three bears met him at a trail, a black bear. The bear does not see him it has its head down as he passes. He speaks to it all for nothing, it does not answer. But the bear as he passes seizes him, makes him faint with fear as it seizes him. It carries him up into the hill, brings him into the hole, brings him into the hole. Everything the bear takes out of him, his heart, his guts, and they fill him up with down. After they have filled him, they dance, for him they dance. Four nights they dance for him. Like a corpse he stays, he does not hear anything.

4. When they have reached four nights: "Let him go home!" they say. All the bears shout, outside they go and stick a live oak twig into the ground. As they do it, "He is going home now," they say, shrilling. As he jumps and runs he makes in two the live oak twig. The bears have started out, and shrilling as he runs he goes, he carries them in a line. 5. He has grown

---

1 This is Table Mountain, a rock-covered mesa close to the rancheria where these Indians live.
6. His wife has cut her hair. The people have been burning themselves, they think a bear has eaten him. "Who is coming?" they say. "He is coming! It is he!" They have pursued him all for nothing, as they were trying to seize him, he has vanished from that place. They have done the same again, have tried to seize him, and he has vanished.

7. His nephew is pursuing him steadily, singing the while. They catch him, they have overtaken him on the other side of the house. He growls! His people all take him home, singing the while. In the dance-house they hold a big celebration.

8. He was a Bear from that time on. When he went about visiting, he would take along two bears. When people said "I am frightened," with his hand he would tell the bears to go back. And the bears would turn away their heads when he scolded them, and they would go away.

9. The early white men [heard about him, and they] gave the order [for a performance]. The chief spoke. "Make a fire inside [the dance-house]!" he said. He told them to make a fire with bark, heavy pieces, from the east. The Indians went in, the white men went in, those who had given the order for the performance. They made a big fire in the dance house.

10. Then he himself enters, after the people have all crowded in, and he stands close to the fire. He stands in the midst of all the hot coals. Like live oak his fur was burning. His legs were burning. He has seated himself in the fire. With his shoulders he shoves aside the fire in each direction. It is a Bear that has burned in the fire! He is growling from the midst of the fire, he has grown on fur again from the fire.
11. The white men have gone crazy meanwhile. "Enough! It is frightful!" they have said. "Stop!" says the chief. "The white men are frightened!" he laughed, standing in the fire. His body was nothing but fire. After stopping, he left, going to bathe in the river.

12. "When I get sick in a little while, do not burn me. Bury me in a shallow grave. Four days I will be gone, then I will come back," he said, when he was dying.

13. They burned him, they did not bury him. Four women went out, and in the trail, as it were, when they reached it, a Bear stood up. He shook himself toward the north, turned in a northerly direction and departed forever. He never returned home, forever he vanished.

Coyote and Rattlesnake Shamans

14. They went down to the west. An old man fell ill. When he was ill, coyotes and wolves gathered around him. The coyotes all took him with them.

15. They brought him home, coming to put him at his house. The man became Coyote, he sang all the time [the song] of Coyote. Coyotes used to follow behind him all the time at night.

16. He took out with him three men who were going to catch rattlesnakes. He had become a singer, in his net the rattlesnakes were a full load!

17. One of his partners had a dream, he dreamed of yellowjackets. "Get beside him, get beside the rattlesnake!" they said to him while he was dreaming. He went out, going hunting little birds early in the morning. After he has finished his hunting lodge, he goes to eat wild lettuce. He sees a Serpent, that is spread out all around.
18. "What must I do, I wonder? Must I go and sleep beside the Serpent?" After having said this and after having seen the Serpent, he dies. In the middle of the night he comes to life. Big ants have eaten away his mouth. He has been bleeding. 19. In the middle of the night he has gone home. He has seen that Rattlesnake with him as he went. But he does not see the Rattlesnake anywhere. His knees become stiff, he stumbles, he does not see the Rattlesnake anywhere. 20. As he sings, the Rattlesnake appears, standing on end, as he kneels down and sings. He cannot see the Rattlesnake anywhere. 21. As he sings, the Rattlesnake appears, standing on end. As he sings, it coils as it comes close to his knees while he is kneeling there. That Rattlesnake caught me, he says.

21. When he died, Lizards filled him up. The people went north, they build a ceremonial house high up in the hills. Two of them found a Rattlesnake in the hills, they took it a little way and laid it on a big rock.

22. The Rattlesnake had become cold. One man tells the other: "This rattlesnake has grown cold," he says.

23. The chief hears about it at once. The northerners make a request at once on the very same day, and the chief speaks to the man. "The northerners wish to look into your story," he says. So he leaves, goes out to get it. He has gone at once. 24. He does the same thing that was done before, he kneels down beside the rock, and from there, he calls the Rattlesnake. It does the same thing, it comes raised up on its tail, and coils as it comes close to his knees while he is kneeling there. That Rattlesnake has grown cold," he says.

25. In the midst of the brush dance-house they have made the ground smooth and swept it. He has come, that man, and has gone out into the middle, into the place that has been swept. After the people
had arrived, he drew it out from under his arm. 26. When he has drawn it out, it has gone about raised up on end, smeling the people, the people who were in the dance-house. He jerked it back by its rattle, fearing for them. He pulled its teeth. The rattlesnake, after having its teeth pulled, died. 27. Two women doctor it by pressing, and the rattlesnake came to life. After they had doctor it, the rattlesnake came to life. 28. He died [again, however]. Feeling sorry for him, [the man] walked out a short distance, and when he stopped [dying], left him there on a rock.

Salmon Shaman

29. This happened at Hiniwa, at the home of the ghosts that live in Lanta. At that time a man was there spearing salmon. After he had got many salmon, a Supernatural Serpent appeared, and seized the spear. The man struck at it with the spear, but in vain, he did not strike him. It dragged him into the water, and in there then the Serpent bit him.

30. The people of the camp missed him. Searching for him, they arrived at Lanta. They saw where blood was in the midst of boiling up in the water. After painting himself, a shaman dived in, and got the man. They took him back to camp. He came to life when they got him to the camp. He became one with power, he became a shaman. Always he got salmon. He became a salmon shaman.

Deer Shaman

31. [In his dream] four times pollywogs he drew out by sucking. [Each time] he acquired [the Power].
32. "Come into the house, all of you! Let me draw out your sickness by sucking!" he said. When he had come into the house he treated all of them by sucking. He became a Sucking Shaman, became a Deer Shaman. He sang Deer Songs. Deer spoke to him when he went into the brush early in the morning.

33. He stopped [his former way of living] entirely, became a Deer Shaman, became a Sucking Shaman.

Condor Shaman

34. While they were travelling down in the west, [in his dream] the knee of a Condor got stuck in his throat.

35. When he retched, [his companion said to him: "What are you doing? You are likely to vomit on me!""]

36. "Don't! Don't waken me! I am dreaming that I am getting Power by sucking!" After having said it, four times he performed upon an old man by sucking. He drew out from him four [poison objects] fragments of cremated body. He refrained from eating for one day.

Teaching the Art of Poisoning

37. A man's father, when he begins to make him a Poison Shaman, places a crystal on the left hand of his son. After placing it there, he makes him eat the root of a plant with poisonous properties. The father takes his son into the brush, he does not eat anything for a day. He gives him porcupine quills, and he sticks a feather into the ground at a distance.

38. "Hit that!" he says, "Hit that!" giving him the porcupine quills.
39. He shoots the feather with the porcupine quills. Then he scatters earth upon it, and he calls the feather by name, as he scatters earth upon it.

Practicing the Art of Poisoning

40. Somebody said [once that this is the way to do it]. [A man who is a Poisoner] must live far away from everyone. He must go out there near the place where he is living, and when he gets there he rolls a log about.

41. He shouts, he hates to let his Poison go. The Poison is like fire. He calls the name of the one he is poisoning. He commands the Poison. "Go to his head!" he says. Sometimes he says: "Go to his breast!"

42. To whatever place is mentioned, there goes the Poison.

43. After poisoning and killing someone, he cries for the man more than anyone, he grieves for the one he kills.

Texts: Practicing the art of poisoning (Page 65)

III. NOTES ON DANCES: Shaman and Clown, Alina (Page 66)

III. NOTES ON DANCES

(West Central Dialect)

Shaman and Clown

1. The one on the far side is the Shaman, and the other is the Clown. Dancing as they go, they come to meet each other. Early in the morning, they leap and dance each other in front of each other with love and regard. He who should, [the Shaman] afflict earth and thrones 0 (i.e., the Clown). He makes him born (i.e., the man and woman). He makes a woman born (i.e., the man and woman). He makes a man born (i.e., the man and woman).

2. The dance is for him, for man. He, the one doing the presencing, is looking on the man. When the man is in getting love, he brings him to companionship, with his man he brings his man to get love.

3. He dances for him, for man. He, the one doing the presencing, is looking on the man. When the man is in getting love, he brings him to companionship, with his man he brings his man to get love.

4. The man and woman together, they are partners; they dance together.

5. The Coyote Impersonator's mask is one of the man's head, with magical signs and porcupine quills and magical signs. Coyote need to what gives him his power of seeing the visions of the visioner.

6. It is at night when they gather, they dance up on all those at the dance, all night and all day. There are four Coyote Impersonators in the Alina.
Shaman and Clown

1. The one on the far side is the Poison Shaman, the other is the Clown. Dancing as they go, they come to meet each other, early in the morning, they leap and dodge each other as they shoot with bow and arrow. As he dodges, [the Shaman] scatters earth and throws it at the Clown. He makes him bleed at the nose and mouth, makes him die, under the hot sky.

2. He dances for him, he runs about, he, the one doing the poisoning, looking at the sun. When the sun is getting low, he brings him to consciousness, with his cane he draws back to life the one that died.

3. The one doing the poisoning laughs, as he brings the other back, as he coughs up the poison. He laughs at him, laughs at him as he comes back to life. He has come to life for good.

4. The two walk about together. They are partners, they dance together.

Alina

5. The Coyote Impersonator’s necklace is [made of] magical stones and porcupine quills and medicinal roots. Jimson weed is what gives him his powers of seeing. His whistle is of willow.

6. He whistles at those who are eating, he sneaks up on all those at the dance, all night and all day. There are four Coyote Impersonators in the Alina.

Texts: IV. Two Songs: Song of the drunken man, Gambling song (Page 67)

IV. TWO SONGS

(West Central Dialect)

Song of the Drunken Man

My stepfather’s horse I’ve lost.
My wife I go to seek.
I don’t know where I’ll sing!
My stepfather’s horse I’ve lost.
Oh, I’ll go and sing in the Land of the Southerners.
I’ll follow my wife to the Land of the Southerners.

Gambling Song

Are you the one, can you guess me
When the northerner, the northern gives me up?
Are you the one, can you guess me
When the southerner, the southern gives me up?
This song is what I use to beat the northerners.
This song is what I use to beat the southerners.
They give me up, if I sing this,
No one ever leaves me if I sing this to a game.
This song is what I use to beat the northerners. They give me up if I sing this. No one ever beats me if I sing this in a game.

Texts: V. Reminiscences (Page 68)

V. REMINISCENCES

(East Central Dialect)

1. I know—[you want to know about the time when] we were little children.

2. Of my father I know nothing at all. But my mother I remember would spread out acorns to dry in the sun, and later she would pound them, and after winnowing them she would grind them fine with a pestle. The acorn mush they would eat with mushrooms. With yellow mushrooms and with ground-squirrel meat they would eat the acorn bread. Gray squirrel they would eat, quail they would eat, rats, and wood rats, all the people would eat. My father would shoot ground squirrels and eat them himself. They would take yellowjackets’ nests, and they would eat them with acorn bread.

3. My grandmother would pound acorns, and my grandfather would fish for salmon. The people ate deer meat then. They would take yellowjackets’ nests, and they would eat them with acorn bread. They would cook cabbage, too, and then leach it in water.

4. The people would have contests. The women would contest among themselves, the men would contest among themselves. They would play the man’s ball game. A man would kick, playing ball, he would run. He would out-distance everyone, when the people...
cried "He has won!" They played the women’s game with a basket. They would play shinny. The woman would get it to base, she would run, leave the man behind. The man would help his wife, they would win together. Money, they would win, or they would win abalone-shell ornaments, they would win strings of clamshell beads, they would win nose-ornaments, they would win baskets.

5. They would gamble together. They would bet money, bet a dress, bet trousers, bet a shirt if they were losing. [Either] they would play dice-game in a flat basket. (Four, eight, or ten play) "Lilo!" they say. And they would shake the eight acorns. "Hinwo!" The women would sing, the men sing, they would sing together in unison. [Or] they would gamble with bones. "[He has the] bones!" [the man’s] daughter says. "[The other side] is giving up!" She would be lying down, stretched out on her back, in the ceremonial house.

VI. A Big Dance in the Roundhouse (Page 70)

VI. A BIG DANCE IN THE ROUNDHOUSE

1. There are six women and six men dancers. All the people would come into the roundhouse to watch them dancing.

4. They would have Big Tomes in the roundhouse. They would eat sweet soup and sour bread and various boiled meat, and they would have good food for the women. The men, the little children, they all used to come inside the roundhouse.

5. They would divide up the acorn soup and bread, and after they had divided it they would eat it with aproned meat and cakes, all of them together.

6. Any man who wanted would challenge each other. One would challenge another, and they would play dice-game against each other. The people of the Water Monster would gamble against those of the East Monster.
2. The chief would call, would have them come, telling them to watch the performance of the dancers, the singers, and those who would presently play the drum and the rattles.

3. There were four singers. The women who were dancing would decorate themselves with feathers on their heads, the men too would put them on their heads. They would dance until morning. When they stopped dancing in the morning they would leave, they would go to bathe in the creek.

4. They would have Big Times in the roundhouse. They would eat acorn soup and acorn bread and ground squirrel meat, and wild cabbage and deer meat. The women, the men, the little children, they all used to come inside the roundhouse.

5. They used to divide up the acorn soup and deer meat, and after they had divided it they would eat it with squirrel meat and cabbage, all of them together.

6. Any ones who wanted would challenge each other. One would stake his bead belt, they would meet it with a belt of abalone shell. They would take the bones, and fix counting sticks, and then they would play hand game against each other. The people of the Water Moiety would gamble against those of the Land Moiety.

Texts: Big Dance continued (Page 71)

7. The chief would make a speech. "Gamble!" he would say, "Any of you who wish to, so that we may watch you play."

8. Sometimes they would play for three nights. If they were losing, the Water Side would bet more—a gun, bullets.

9. Sometimes the Land Side would be losing, then they would bet a blanket, or a basket if one of them had a wife who was a basket-maker. Women would bet, and men, and outsiders too.

10. When it was over they would go home.

http://www.yosemite.ca.us/library/central_sierra_miwok_dictionary/