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# The Artist of “Isleta Paintings” in Pueblo Society

Esther S. Goldfrank

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## The Artist of “Isleta Paintings” in Pueblo Society

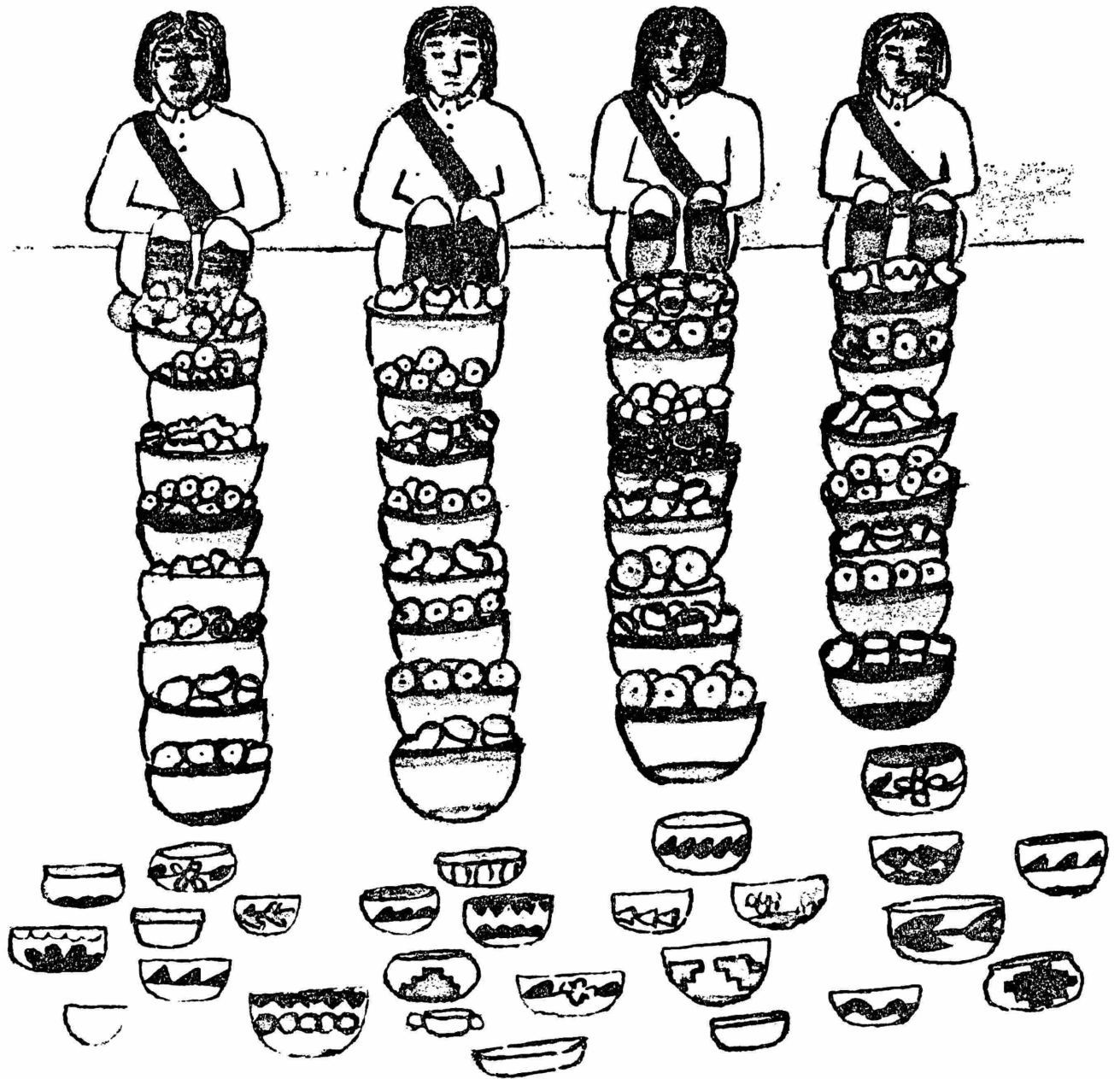


FIGURE 1.—Corn chiefs receiving gifts of food at close of their ceremony. (See p. 10; detail of Parsons, 1962, painting 42, facing p. 96.)

## Why Write About the Artist Now?

It is well over 4 years since "Isleta Paintings" appeared as a Bulletin of the Bureau of American Ethnology.<sup>1</sup> This handsome volume reproduces more than 140 pictures of the social and ceremonial life of Isleta, N. Mex., painted by a single Indian artist from June 1936 to December 1941. It has been generally recognized as a major contribution to our knowledge of the Southwest. But as Dr. Elsie Clews Parsons (1962) stated in her Introduction, the artist asked to remain unnamed; and acceding to his by no means perverse request, she was careful to avoid divulging information that might lead to his identification. Shortly after "Isleta Paintings" was issued I learned that the artist, then, according to one report, "In his early '50's," had died in 1953 or a little later. (I omit the names of all who have given me information as I do not wish in any way to jeopardize their relations with the people of Isleta. Except when stated otherwise all quotations are from personal communications.)

Obviously, the situation since publication is radically changed; and I felt that, as editor of "Isleta Paintings," I was now confronted with new obligations. Foremost among them was the duty—scientific and artistic—of identifying the highly gifted Pueblo Indian who had given us this memorable record of life in his native village. In addition to his pictures, which constitute a unique collection (though painted upward of a quarter of a century ago we have nothing either before or since from any pueblo, eastern or western, that can match them in ceremonial scope and detail) we also have an equally unique collection of letters written by him to Dr. Parsons over a 5-year

period.<sup>2</sup> These letters explain what the artist painted—the who, the which, the where—and his remarks are included in Dr. Parsons' Commentary. They also give some information on his kin and ceremonial connections. But particularly important for an understanding of Pueblo personality and the institutions that shape it are the artist's recurring references to his hopes, his fears, and his work.

Anyone who has ever tried to probe beneath the seemingly calm surface of Pueblo society and elicit intimate personal reactions, especially in the Rio Grande villages, will realize how precious these statements are. I have therefore put together the few facts on the artist's history contained in his letters to Dr. Parsons and in comments made to me since the publication of "Isleta Paintings," as well as some passages, again from his letters, that give additional insight into his motivations and attitudes. I have also included, as Appendix 1, a "Who's Who in Isleta" drawn up by Dr. Parsons. Appendix 2 consists of the letters of Joe B. Lente, as he almost invariably signed himself.

Dr. Parsons too must have had some such publication in mind. Besides her sometimes editing of Lente's letters she made marginal notations ("biog," "anxiety and motiv," etc.) and, after I assembled my material, I also discovered cards on which she had put together

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<sup>1</sup> Bureau of American Ethnology Bulletin 181, with an Introduction and Commentary by Dr. Elsie Clews Parsons and edited by Esther S. Goldfrank, is cataloged by the Library of Congress under the title "Isleta Paintings." For bibliographic purposes, it is herein referred to as Parsons, 1962.

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<sup>2</sup> Lente's letters and his Isleta paintings are deposited with the American Philosophical Society in Philadelphia along with other of Dr. Parsons' papers. I wish to thank Dr. Henry Allen Moe, Dr. Richard Shryock, and Mrs. Gertrude D. Hess for their helpful interest and permission to publish this correspondence and Dr. Whitfield J. Bell, Jr., the present Librarian of the Society, for making available to the Smithsonian Institution photographic reproductions of the original letters. I am particularly grateful to Dr. Richard B. Woodbury, Chairman of the Office of Anthropology, and Paul H. Oehser, Chief of the Editorial and Publications Division, of the Smithsonian Institution, who recognized the importance of printing Lente's letters in full.

pertinent excerpts. My notes and hers differed only in minor ways, primarily in the length of our citations.

Certain of the passages reproduced at the end of this paper reflect more than one aspect of the artist's character; and certain of them repeat themes indicated previously. With respect to the first, I have preferred "lumping" to breaking down information into several categories, however relevant, since I believe that in this way we get a better sense of the whole man. The repetitions, though they add little factually, serve a similar purpose.

Like many intelligent Indians, Lente's command of written English had its limitations. In the body of this paper, and in conformity with Dr. Parsons' practice in her Introduction and Commentary to "Isleta Paintings," I have taken the liberty of correcting his spelling, improving his punctuation and making his remarks more generally comprehensible.

There may be some who will hold it is too early to present these data. Their familiarity with the darker side of Pueblo behavior may still recommend extreme caution—even a decade after the artist's death. But a decade today means something different from a decade years back. It must not be forgotten that important changes are taking place in the pueblos as elsewhere; that in at least one Rio Grande village, the ceremonialists themselves have cooperated in setting down for posterity the traditions and ways of their society (Lange, 1959, pp. 5 f.). And to assuage the fear that the sins of the father will be visited upon the children, I hasten to add that our Isleta artist was, in village parlance, a "bachelor." An anthropologist writes: "At one time, so he told me, he had been married to a white school teacher but that fell through. He had no wife or children when I knew him."

## The Prehistory of the Paintings

The reader will no doubt want to know how these unique collections of paintings and letters came into being. The beginning of the story goes back to 1924,<sup>3</sup> when Dr. Parsons asked me to "crack" Isleta in a month! I did not know then that she had, at an earlier time, been forced to abandon her own efforts to penetrate this Tiwan-speaking village of some 1200 persons 13 miles from Albuquerque. Undisturbed by the possibility of failure, I acquiesced.

I had worked in Laguna and Cochiti, the latter also on the Rio Grande, and been faced with the usual problems of research and behavior. But never had I encountered anything to compare with the hostility I met with in Isleta. After 9 frustrating days, in which I was given information so blatantly incorrect that I ignored it completely, my aloof Indian "family" introduced me to one of their close friends, "a good storyteller," they said. But their curiosity or their cussedness, I still don't know which, caused them to interrupt our first session so persistently that before it was concluded their "storyteller" and I decided to continue our talks in Albuquerque. And this we did for the remainder of my stay.

It was not an auspicious start and I knew before my return to New York that a proper investigation of Isleta would require a good deal more than a month's time. For me a lengthy stay in the field was ruled out by the presence at home of a very young daughter.

With mixed feelings, I handed my notes to Dr. Parsons, and the following year she went to Isleta, contacted my informant and, as I had done, interviewed him outside the pueblo. Her monograph (Parsons, 1932) is based almost entirely on data gleaned from him.

### THE ARTIST APPROACHES THE BUREAU OF AMERICAN ETHNOLOGY

In 1935 the Bureau received a letter dated November 26. It read:

Gentlemen:

Your extract from the forty-seventh annual report of the Bureau of American Ethnology has been shown me by an Indian of this Village (Isleta).

This Indian who has been educated in our English speaking schools has drawn some pictures which he claims are somewhat contradictory but altogether a great improvement over the ones shown in the extract above mentioned and desires to know if you can use them in connection with future extracts.

These pictures in most cases are in lieu of those found on pages 291 to 357 and will be described and interpreted underneath each hieroglyphic.

A sample page is herewith enclosed for your inspection which is one of the approximately fifteen pages.

<sup>3</sup> In Parsons, 1962, this year is incorrectly given as 1925.

This Indian boy, being somewhat superstitious, does not desire his name to appear anywhere in connection with these disclosures on account of what he feels will be sure antagonism from the majority of the tribe here, and for other reasons he will not disclose, but he does want some monetary consideration for his work.

Are you interested?

B. G. Young  
Isleta, N.M.

Mr. Young has not been further identified.

On May 1, 1936, H. W. Dorsey of the Bureau received the following letter:

Dear Sir:

I sent the copies of the drawings of the Isleta Indian medicine men. There were two different drawings and they were sent by Mr. B. G. Young.

These drawings are most secret. No one can see them but Indians that believe. I have read the copy of the magazine printed by Washington in 1932. The history is true and exact,<sup>4</sup> but you are missing the pictures to complete it. I have drawn some as follows:

|                       |   |
|-----------------------|---|
| On page 264, Figure 4 | Grandfather (te'e)  |
| page 334, Figure 21   | Kapyo black eyes and [Fig.] 22 Kapyo shure pinitu dance whole complete row                              |
| " 335 " 23            | altar and water jar in corn group ceremonial  |
| " 296 " 10            | Chief of Corn Group and his people, giving them water and in his arms baby being named with Indian corn |
| " 297 " 11            | Complete. In this you have no drawing of what you call Kumpa, but I am drawing him as he looks.         |
| " 301 " 14            |   |

These drawings you will never see anywhere because no one can do this because it is too hard. They are afraid they will die if they do this, and I don't want any soul to know as long as I live that I have drawn these pictures. I want good satisfaction because they are valuable and worth it.

As soon as we make arrangements I will send them to you. I am Indian and have no way of making a living, no farm. I worked at the A.T.S.F. Railway Company for about 8 years in Clovis and Gallup and [undecipherable] and last in Albuquerque under Mr. D.E. Barton, Supt. Late, and left the service on account of my health. If you can do something to get me in touch with some of the Santa Fe Railway officials for them to put me back to work at the Albuq shops or elsewhere, then I will be pleased because money does me much good. Steady work will make me a living. Please don't let anything get out so that they will find out I do the drawing. It takes quite [a lot of] work to do all this.

I have wonderful pictures to send, but I want to hear from you first. It takes about, oh, I don't know [how long to make] different drawings on different acts. I have to draw more medicine men and how they bring their spruce from the mountain and how they do it in the middle of the plaza. Well please answer as soon as possible.

I am yours respectfully,

Joe B. Lente  
Isleta, New Mexico

If I had some way to get help in this world I would never [have] done this, but I expect to get good help.

The final "e" in his name was read as an undotted "i," and on May 15, Dr. Matthew W. Stirling, Chief of the Bureau, wrote Dr. Parsons at Harrison, N.Y.:

Dear Dr. Parsons:

I am enclosing with this letter copies of two letters which we have received, together with a couple of drawings from Isleta, all of which are self-explanatory. We are not in a position to do anything further about the matter, and thinking that you might be interested I am turning this material over to you to do with as you see fit. If you do not care to do anything about it, I presume Lenti expects the drawings to be returned.

Dr. Parsons was interested. Two days later she wrote on the stationery of the Department of Anthropology of Columbia University:

Dear Mr. Lenti:

Your letter and two enclosures were forwarded to me as the proper person to attend to them. I enclose two five dollar bills. I will be glad to pay at the same rate for others equally good.

I understand your position thoroughly and I promise you as far as I am concerned there will be no trouble.

Address as above.

<sup>4</sup> Later, Lente frequently pointed to statements that he considered incorrect.



On June 15, Lente answered:

Dear Mrs. Parsons,

I received your letter and also the ten dollars, which you enclosed with the letter, and was very glad to get it. It is not enough for somethings are not public and have never been seen before because nobody will do them. But I guess it is OK with me. I will send you five pictures and please send me the money right back and I will buy good drawing paper a little bigger, and better paint and give you larger drawings. I will send them a few at a time as long as you promise me that you will keep me away from trouble. I will complete the whole secret drawings.

It will be all right if you [make them] public some day, but don't you tell who did this. It [would be] hard for me. I know they will never find out.

This will be all for this time. I look for mail soon before I change my mind about giving you drawings.

So goodbye, yours respectfully,

Joe B. Lente  
Isleta  
N. Mex.

Attached was his list of the five drawings he intended to send. Four of them, as will be seen, were described in his previous letter:

1. Grandfather on page 264. Figure 4 Te'e. Real as you [have] already seen. [Cf. Parsons, 1962, painting 73.]
2. Corn Group on page 297. Figure 11. Getting holy water to live happy and ask for a long life, and baby getting her name [by which] she will be known when she grows up and giving her (or him) the road to the east where her great Indian God stays and to the earth when she (or he) dies. [Cf. *ibid.*, painting 9, which should be dated June 15, 1936.]
3. K'apyo—the three black stripes are shifun, Black Eyes, the last eight are Red Eyes. After sunrise about 7, road to place from round house where they make them. Page 334, Figs. 21 and 22. [Cf. *ibid.*, painting 110.]
4. Kumpa, page 301. Standing before sunrise praying and asking good life and good things for his people. Complete dress, buckskin and bandeleur. [Not available when Parsons, 1962, was published.]
5. Medicine men dancing at the altar taking rags out from people's body exactly [as] in action. [Cf. *ibid.*, painting 60.]

The next will show you when they bring in a witch at the altar in front of the people. [Not available when Parsons, 1962, was published.]

So began the protracted relationship, surely unique in the history of Southwest studies, between an unusually talented Pueblo Indian artist and an outstanding anthropologist.

## THE PUEBLO OF ISLETA

As every student of the Southwest knows, the minutiae of Pueblo structure vary enormously from village to village, and basic differences between such pueblos as Hopi and Zuni in the west and Isleta and Taos in the east have frequently been noted. Also noted has been the similarity in the overall structure of these tribal hydraulic societies (cf. Wittfogel and Goldfrank, 1943, *passim*, and Wittfogel, 1957, p. 545). In decisive part this is due to their location which requires the use of irrigation to assure an adequate watering of the crops. Irrigation on a comprehensive scale requires a directing leadership to organize and discipline the cooperative effort (which transcends the limits of the family). Under these conditions obedience becomes a first good, and without it, there can be no common good. It is this Pueblo readiness to cooperate—and obey—that has led some anthropologists to find extraordinary virtue in the integration and harmony of Pueblo life and to overlook the coercive means employed to achieve them and the costs in individual initiative and personality development. The letters of our artist tell us a good deal about this last.

In Isleta at the time Lente was painting for Dr. Parsons, there was the usual directing hierarchy: the Town Chief (*cacique*); the War Chief (*kumpa*); the heads of the two moieties; the heads of the seven (originally five) nonexogamous Corn Groups; the heads of the two curing societies and their various assistants (all with life tenure); the so-called "elected" war captains (guards or police); and the governor, whose duties are secular and whose office was obviously created to protect the priestly functionaries from undue exposure to the Spanish conquerors. Whoever is interested in the history of Isleta, the intricacies of its social and ceremonial organization, and the struggle for power between individual ceremonialists and between their groups—a struggle so often muted by investigators—should consult Dr. Parsons' 1932 monograph as well as her Introduction to "Isleta Paintings" and David French's "Factionalism in Isleta Pueblo." At this point I shall only explain terms used by the artist in the two letters given above. Others will be identified at the time of occurrence.

Te'e. Both moieties (see below) have three "grand-fathers"—watchmen. Each wears a mask, unusual in Isleta ceremonials, and carries a yucca whip. (Cf. Parsons, 1932, pp. 255 and 263 f.; and 1962, paintings 73 and 72 which are dated June 15, 1936, and April 6, 1937, respectively.)

K'apyo. On page 287 of her 1932 monograph, Dr. Parsons writes: "The willows carried by the Kyapiunin [pl.] are thought of as whips to inflict punishment." She does not mention the k'apyo in her discussion of the moieties as such (cf. pp. 261 ff.), but in her description of the Dark Kachina (a supernatural representation) on pp. 321 ff., "the boys," as she calls them, are obviously like the k'apyo depicted in Parsons, 1962, paintings 70, 109-113, the earliest of which is dated June 15, 1936. The k'apyo, like the te'e, are appointed by moiety, apparently as the occasion requires (cf. *ibid.*, p. 7).

Pinitu Dance. Pinitu (*spruce*) is brought down from the mountains by the "k'apyo clowns" for the autumn Kachina dance (cf. *ibid.*, painting 109). This is a harvest dance and the Kachina are "mountain-dwelling rain spirits" (cf. *ibid.*, p. 7; and Parsons, 1932, pp. 332 ff.).

Shifun (*Black Eyes*) and Shuré (*Red Eyes*). These are the nonexogamous moieties. The former, identified with winter, is said to have come out from the lower world first, and its members, therefore, always appear first in ceremonies and dances that require the presence of both groups. The latter is identified with summer. (*Ibid.*, pp. 261 ff.)

Kumpa. The permanent War Chief, the highest ranking disciplinary official in the Isleta hierarchy. He is, of course, closely linked to war, but he is also in the vanguard of the struggle against witches. He and his assistants serve as guards at ceremonies and dances. He installs the Town Chief, the cacique (*ibid.*, pp. 258 ff.), and punishes him when the latter is guilty of malpractice (*ibid.*, pp. 363 ff. "The Disobedient Town Chief").

Corn Groups. Originally there were five of these nonexogamous societies (now seven because of subdivision) not unlike certain Mexican *calpulli* and *barrios*. Each is identified with a color and a direction—white, east; black, north; yellow, west; blue, south; all colors, up, down and middle. Each also has a headman who, once installed, serves for life. The groups have their individual ceremonies and retreats for rain and well-being but, at times, some or all of the headmen may act together with other functionaries or groups. (Cf. *ibid.*, pp. 255 f. and 269 ff.; and Parsons, 1962, painting 78.)

Medicine societies. There are two of these societies at Isleta: Town Fathers and Laguna Fathers (cf. Parsons, 1932, pp. 264 ff.). Each has its own ceremonial room (cf. Parsons, 1962, paintings 62 and 63) and a headman. They are active not only in curing and at births, particularly when there are complications (cf. *ibid.*, paintings 1 and 5), but also in exorcising witches who are believed to cause illness (cf. *ibid.*, paintings 59 and 60). Their remuneration can be a serious drain. (Cf. *ibid.*, painting 6.)

## The Paintings

It hardly needs saying that description is no substitute for seeing, but a few words regarding the general character and subject matter of the many pictures painted over the years by Joe B. Lente for Dr. Parsons may be helpful.

None of Lente's pictures is signed. All are in water color on ordinary white drawing paper, ranging in size from approximately a foot square to 18" × 24" or slightly larger. His early palette was limited essentially to black, ochre, and rust with the paper serving for white. From the first his figures are movingly drawn, their actions simply and convincingly portrayed. In the earliest pictures there is no attempt to provide a realistic background or, in fact, any background. By mid-1938, Lente discovered perspective, and while his pictures then began to exhibit a greater sophistication they still retained their directness and appeal.

His use of perspective also gave a new dimension to his perception of space.

He is strikingly successful in projecting the emptiness of the desert landscape, the sparse but orderly furnishings of a Pueblo dwelling, the separateness of the individual, even in the crowd. But he is equally successful in projecting the richness of his cultural environment. Later too there is more color, but it never is tastelessly applied. With the exception of a few paintings in which ethnological detail becomes overwhelmingly important (and these may have been requested), his work remained sensitively conceived and executed. Also with the years his people became more individualized in face and form—a tendency foreign to traditional Pueblo painting whether on ceremonial objects or kiva walls.

As noted above in Mr. Young's letter, Lente's aim

was to illustrate Dr. Parsons' 1932 monograph. And this he did almost on a page-to-page basis. But at times, Dr. Parsons asked him to elaborate or concentrate on particular aspects, and this he did also (the dating of his pictures is illuminating in this respect). But despite frequent urgings, she was never able to get him to make a substantial record of everyday happenings. Even in his series on birth, his major concern was with the ceremonial concomitants. Attempts to record Pueblo biographies have invariably resulted in a review of the ceremonial calendar, the only context in which individual performance seems significant.

Dr. Parsons fully realized that the order in which the pictures were painted would have "intriguing implications for the problem of personal esthetic development." (Parsons, 1962, p. 2.) However, she concluded that the order dictated by the subjects represented was the more important. Thus she assembled Lente's pictures under various rubrics. With the exception of the introductory section (which deals with birth, curing, and death) and the concluding section (which reproduces stone fetishes and prayer sticks), they are fitted into the annual Isletan ceremonial cycle. Continually the pictures emphasize the close interlocking of the secular and religious life of the villagers. Through them, and more intensely than through our numerous monographs and texts, we begin to comprehend an Isletan's relation to nature, to his gods, to his fellows.

There are scenes inside the kivas, the ceremonial chambers which, excepting for certain public ceremonies, only accredited priestly officials and their assistants, primarily the war captains and serving women, may enter. We see how the single Round House, the responsibility of the permanent War Chief, is designed, where the supporting posts are placed, where the fire is lit, where the scalps are kept, where the different groups are ranged during the dances and other activities. We see how the houses of the two curing societies are fitted out—the room of the Laguna Fathers with elaborately painted walls and eagle feathers and bearskin, major instruments of their power, hanging on the center pole; and the

room of the Town Fathers with stalks of wheat and corn and no-longer-used bear paws adorning the otherwise bare walls and eagle feathers and eagle skin, major instruments of their power, hanging on the center pole. We see the inner room where the cacique receives official messengers asking to be allowed to give their respective ceremonies. We see the permissive Salt Circle, drawn in cornmeal of all colors and covering the pit that conceals the "lives of the people," and the punishment circle, also drawn in cornmeal. And we see the small window through which the sun enters each midday while journeying across the sky.

There are also scenes inside the homes of ordinary people: the birth of a child, the preparation of a corpse for burial, the conduct of cures.

And there are many out-of-door scenes, most of them of a ceremonial nature: the spreading of pollen on a yucca plant before its suds-making root is gathered for ritual hair washings; the planting of feathered prayer sticks, by members of the hierarchy, in the irrigation ditch to "pay" the water people for the water they will let run through it, the propitiation of Grasshopper Chief so that he will keep his hungry hordes from destroying the crops; the symbolic fertilization of the fields; the hunting of rabbits. And again and again we see the merging of Pueblo and Plains elements and Pueblo and Catholic elements in Isleta life.

There is no evidence that before Lente sent his first pictures to the Bureau in the fall of 1935 he had established in his village any considerable reputation as an artist. But whoever examines his paintings will be impressed with their thoughtful composition, their beauty of line, their use of space and color, their liveliness and charm—and this is true even for the earliest of them which show little, if any, "school" influence. As Dr. Parsons states in her Introduction, his paintings have been compared to early Persian paintings. They are also reminiscent of the Kuaua Kiva murals that were uncovered in nearby Bernalillo shortly before Lente wrote to the Bureau. But there is nothing in the correspondence or any other available information to indicate that he had any knowledge of them then or during the years he worked for her.

## More About Lente's History

### NAMES

It is not at all unusual for an American Indian to be given several names during his lifetime—one at

birth (a Chinese would say his "baby" name) and others to mark significant moments in his physical and social maturation. Whether our artist enjoyed such distinctions I do not know. On January 15, 1940, he wrote Dr. Parsons: "My own mother is still

alive and she is Pachiri, water-bubble [blue-Corn]. This is why I am Pachiri. And my father was Pachiri." On November 29, 1939, he had already written her: "My Pachiri name is Paepaloo, road shining."

With respect to his Spanish name, the picture is quite different and paradoxically more "Indian." As we have seen, his earliest letter to Dr. Parsons was signed Joe B. Lente, and this continued to be his habit, excepting once—his letter of July 30, 1941, was signed "J.B.L. as usual."

The "as usual" appears to have been employed first in his letter of July 25, 1940, and originally I took it to be synonymous with our equivocal "as ever." But on reexamining Lente's correspondence, I found that in his letter of December 4, 1941, he had written "as usual address" below his name. Thus it became clear that he was merely reasserting his residence in "Isleta, New Mex.," the words previously placed below his signature. The J.B.L. shows his suggestibility and readiness to imitate. Dr. Parsons' "E.C.P." was a familiar conclusion in her letters to those of us with whom she dealt professionally and frequently, and certain of her notes to Lente on file at the American Philosophical Society also end in these initials.

Besides Dr. Parsons, one anthropologist also knew our artist as Joe B. Lente, and another reported that in Isleta he is "best and immediately known as Bartolu." His two pictures in the Museum of the American Indian in New York City are signed respectively "José Bartolo Lente," and "Joe Bartolo Lente." A public agency knew him as "José Luther Lente," an art shop in Albuquerque as "José Luther Lente, nickname "Buster." Faced with such variety, it is more than possible that changes in the artist's Spanish name signified, as would changes in an Indian name, unusual relations or events in his life history—Joe, José, and J.B.L.; Luther, B., Bartolu, Bartolo, and Buster—this last perhaps another play on the B.

## RESIDENCE

Nor has it been a simple matter to learn with whom our artist resided. One anthropologist heard that he lived with his sister and her husband; one with an older brother; and a source outside the village mentioned an uncle. Since the Tiwan terms for these relationships are very different—*older brother*, *impapei*; *uncle*, *inmeme'i*; *brother-in-law*, *insoowe'e* (Parsons, 1932, pp. 223, 224, 227, respectively), Joe B. Lente, being a "bachelor," may well have lived with each of them at one time or another.

## EDUCATION AND EMPLOYMENT

Beyond the information contained in Mr. Young's letter to the Bureau I know nothing of Joe B. Lente's schooling, and I have little to add to his employment record as set forth in his letter of May 1, 1936, to Mr. Dorsey.

From time to time Joe farmed with his brother "on his place at Isleta" (personal communication and letter of November 26, 1938) and, in fact, is said to have died "apparently of a heart attack, after he had been lifting some heavy bales of hay." (Another report somewhat contradictorily had it that he "took his life; he was killed in an auto accident.") He was also a silversmith in an Albuquerque art shop that occasionally bought some of his pictures. For 5 years, from some time after May 1, 1936, until shortly before her death in December 1941, he painted and explained well over 100 pictures for Dr. Parsons without ever meeting her. And for several years, I believe toward the end of his life, he worked with another anthropologist, this time face to face.

One point in Lente's letter to Mr. Dorsey should be amended in the light of subsequent information, also from his pen. In his first letter he stated that he had "no farm." Almost 4 years later, on February 12, 1940, and then in answer to a question asked by Dr. Parsons, he wrote: "Yes, I have some small land but it has not been given to me yet as my mother has it all. Maybe I will get some. If my mother dies first, then I will take the land."

## AGE AND CEREMONIAL PARTICIPATION

In his letter of November 1935, Mr. Young refers to Joe Lente as "this Indian boy." The word "boy," it hardly needs saying, is often used to connote a male of almost any age toward whom the speaker feels affectionate or protective. In his letter of July 29, 1939, Lente claimed that his mother was 87 years old. One and a half years later, in his letter of February 1, 1941, he gave her age as 98. In this latter figure he has obviously reversed the numbers, a not isolated occurrence in his correspondence—his third from last letter to Dr. Parsons carries the date "6/1-1914." However even the early figure, while biologically possible, should not be taken as certain. In his letter of April 6, 1937, and in a different context, he stated with utmost honesty: "I cannot tell you exactly what year because the Indians never remember the number."

The problem is further complicated by Lente's letter of February 16, 1938, and a picture (fig. 1) dated March 18, 1938, which appears as Painting 42 in "Isleta Paintings." In his letter, Lente drew a sitting figure labeled in larger than his usual script: "This is me." In this self-portrait his face is extremely youthful, his hair is long, a strap such as is ordinarily attached to a medicine bag is slung crosswise over his right shoulder, and he is squatting before a bowl filled with fruit—to judge from the shape of the objects depicted therein.

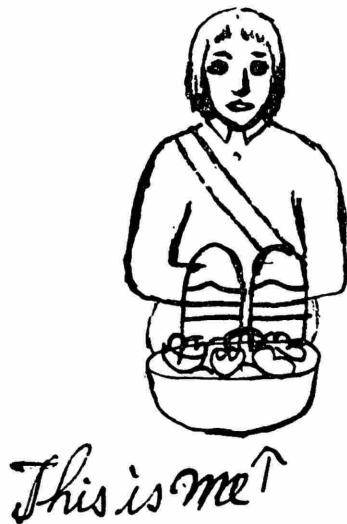


FIGURE 2.—Self-portrait of Joe B. Lente from his letter of February 16, 1938.

This drawing raises several questions. Would an Indian, old enough and acculturated enough to have "married" a White schoolteacher, wear his hair, not short in the "American" way as most young Isletans were doing at this time, but long in the "traditional" way favored by older men and particularly by ceremonialists? And would a full-fledged and fully believing functionary be willing, as Joe Lente was, to reveal the greatest secrets of his society for a very nominal monetary return? A positive answer is, of course, possible—if not too likely.

Further questions are raised by the picture that Lente sent a few weeks later. On the back, this picture is dated March 18, 1938. On the face there are penciled notations in his handwriting reading "Food distribution. Figure 12" and "page 299."

Both refer to Dr. Parsons' 1932 report in which on page 299 there is a crude drawing not untypical of the anthropologist in the field and the artistically untalented informant who employ dots and dashes, exes and circles, to give some idea of the personnel and objects involved in the situation under discussion.

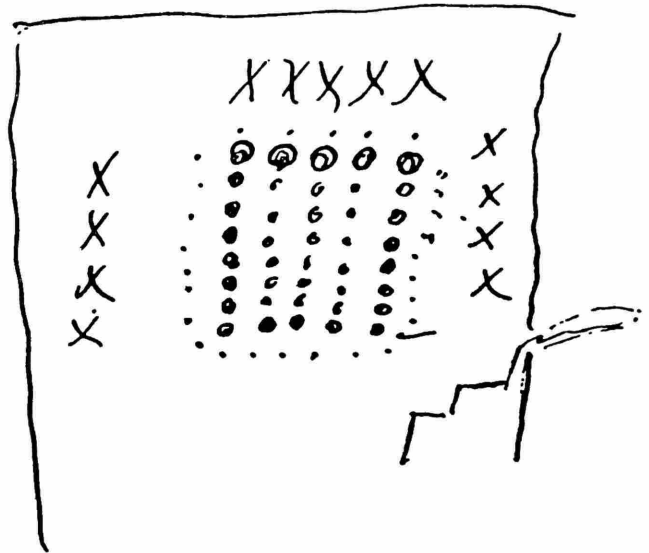


FIGURE 3.—Food distribution in Corn group ceremonial. (Parsons, 1932, fig. 12, p. 299.)

In Parsons' 1932 report, the full title under this cut is "Food Distribution in Corn Group Ceremonial"; and in "Isleta Paintings" she quite logically placed Lente's March 18th painting at the close of the series dealing with the activities of the Corn groups. (When she saw his self-portrait and probably because of his shoulder strap, she thought he might be a "medicine man," a member of the Laguna Fathers.)

Examining the cut on page 299 we see that Dr. Parsons' 1932 informant must have indicated *five* crosses for the functioning officials, each at the head of a long line of dots (for the bowls of food paid for their services). On page 269 we read: "Each group has a chief (kabede), a chief assistant (auki'i) and a varying number of other assistants (k'abnin) or helpers. . . ." Lente's March 18th painting has *four* officiants, and they are all clothed exactly as is his self-portrait. *But none has his face.* Was he the missing fifth? Or was he indulging in pure fantasy when he wrote under the portrait he sent Dr. Parsons, "This is me"?



Certainly there is nothing in Lente's paintings or letters to indicate any such psychopathic tendency. But the youthful countenance of his self-portrait does suggest that he was indeed the missing fifth, that 13 years earlier when Dr. Parsons was gathering her data on Isleta, Lente, the young son of the Kumpa (Letter of October 13, 1939) and the grandson of the Chief of the Black Eye moiety (Letter of October 13, 1939) was then serving as "helper" to the Chief of his Corn group. By submitting his very young looking and ceremonially clothed self-portrait at the very time he was translating the crosses in Dr. Parsons' 1932 sketch into the functioning officials of his March 18, 1938, painting, he was admitting, if obliquely, both the veracity of Dr. Parsons' previous information and his once participation in a ceremony of his Corn group.

As a matter of fact, as early as August 20, 1936, he wrote: "All this work I am doing is very secret. No one ever sees these things but the people who join in [a] society." On July 14, 1939, almost a year and a half after he sent his self-portrait to Dr. Parsons, he again hints at his ceremonial participation: "All this work I am doing they don't all see just because they are Indian. No, they don't see or know about this work. Just the outside dance is what they get to see." And then he adds: "But me, I belong to [am related to] ceremonial members, that is why they call me on all work." And immediately he refers to his father having been "kumpa" and his grandfather, "black eye chief."

There is no reason to doubt Lente's word in these matters. Certainly while he was painting for Dr. Parsons he went where he could, saw all he could, and remembered his experiences well. Isleta, like other present-day Pueblos, has had its difficulties in filling its numerous and demanding ceremonial positions. Not improbably Lente, because of his background, was indeed called in from time to time as a "helper." On August 20, 1936, he wrote "I can sing any clan songs." (Actually there are no clans at Isleta, only nonexogamous societies of one kind or another.) Two decades later, an Isleta woman disapprovingly agreed. To one anthropologist she said: "He used to be drunk every day and come down to the depot and he'd sing all the sacred songs and say all the words he wasn't supposed to use right there in front of everyone."

The available evidence does not permit an exact answer either on Lente's age when he painted his pictures for Dr. Parsons or on his ceremonial participation at that time or previously. But the reader will, I believe, find figures 1-3 fascinating clues in a still unsolved mystery.

## FAMILY CONNECTIONS

Statements regarding Lente's relatives are also few. Those made by outsiders have already been reported. His own are not always clear, either because of his inadequate punctuation, his indiscriminate use of pronouns, or his desire to shield his identity. Take two passages from his letter of February 1, 1941:

1) "He [my old grandfather] used to be sheriff. And my mother says his father used to be sheriff and he was sheriff when the woman Andria killed Nafa."

2) "My grandfather Pablo Jiron and Vicente Jiron were brothers and they were both young when he was sheriff. So old man Vicente was not first governor as you have it in your history. Don't put this [down] as it is not mentioned that he was my grandfather because people will learn quickly [about me] if it is published like this."

Thus on the basis of the first passage it could have been either Lente's grandfather or great-grandfather who was sheriff when Nafa was killed. But since Lente goes on to say that "he told me how it happened when he had the order to punish the woman" it seems more likely that here the "he" refers to his "old grandfather" who, when Joe was "about 10 years old," told him "all that happened in his young days."

Apparently on the basis of the second passage, Dr. Parsons states in her "Who's Who in Isleta" that Lente's grandfather was a brother of both Pablo Jiron and Vicente Jiron. (See Appendix 1.) She may well be correct. But from the text it would be at least as legitimate to put "Pablo Jiron" in apposition to "my grandfather" and to view the rest of the sentence as implying that both brothers were young men when the former was sheriff. Finally, the end of this passage could indicate that it was Vicente Jiron who was Lente's grandfather.

There are other problematic statements that I shall point to in passing. Below is what I have learned regarding Lente's family connections, most of it from his letters.

**GRANDFATHER:** No personal name mentioned. Older brother of Pablo and Vicente Jiron (Letter of February 1, 1941); sheriff (Letter of February 1, 1941); Chief of the Black Eye moiety (Letters of October 13, 1939, and February 1, 1941).

**GREAT-UNCLES:** 1). Pablo Jiron. Younger brother of Lente's grandfather (Letter of February 1, 1941); scalp taker, died in 1911 (Letter of June 1, 1940).

2). Vicente Jiron. Younger brother of Lente's grandfather (Letter of February 1, 1941); not the first governor of Isleta as stated in Parsons' 1932 "history" (Letter of February 1, 1941).

**FATHER:** No personal name mentioned. Member of Pachiri, Blue Corn group (Letter of November 29, 1939); Kumpa (Letters of July 14, 1939, and October 13, 1939); Kumpawithlawe [member of the Warrior Society] (Letter of April 6, 1937).

**MOTHER:** No personal name mentioned. Member of Pachiri, Blue Corn group (Letter of January 15, 1940); owns land (Letter of February 12, 1940); in 1939 age is given as 87 (Letter of July 29, 1939), in 1941 as 98 (Letter of February 1, 1941).

**UNCLE:** No personal name mentioned. (Personal communication.)

**BROTHER:** No personal name mentioned. Older than Joe. (Personal communication.)

**SISTER:** No personal name mentioned. Wife of Juan Churina. (Personal communication.)

**BROTHER-IN-LAW:** Juan Churina. (Personal communication.)

## TRIPS

Like most Pueblo Indians, Lente wanted to see things outside his Pueblo: and perhaps stimulated by Dr. Parsons who had herself done considerable research in Zuni, he seems to have been particularly interested in going there. On November 27, 1936, after having lost six paintings, probably in the mail, Lente wrote: "Please send me a little [money] before the 10th of Dec. I want to make a little trip to Zuni Pueblo . . . I want to see that Zuni dance pretty bad." Just 2 years later, on November 26, 1938, he wrote: "I would like to get your answer by the 9th or 10th of Dec. as I want to go to Zuni for shalakoo dance. It is on the 12th they tell me." And on May 16, 1939, he wrote: "I received your letter on time and I was glad I made a trip to Zuni and [they] are dancing for rain."

Apparently the Indian summer festival in Gallup also attracted him. In an undated letter—from internal evidence I think the year is 1940—he wrote: "I am to go to the Gallup ceremonial. I will learn from the medicine men the secret of the feather dance in basket. They are all my friends."

## THE RELIGIOUS STRADDLE

The presence of Catholic elements in Pueblo Indian religion has often been pointed out and it is well documented in Parsons, 1962. Lente's letters fre-

quently reflect this integration.

On January 20, 1938, he wrote: "I received your letter and also \$20.00 on the 23 of Dec. I was sure very glad and I don't know how to thank you. I sure bought some presents for the kids." And in this same letter: "I hope I will never get in trouble with this."

On April 14, 1938, he wrote: "It is wonderful you are getting the whole secret that no one has ever seen or knows, and that they will never get to see or know until they see your book." And in the same letter: "I hope to my heavenly father God [that the Isletan priestly hierarchy] will never get me."

On November 26, 1938, he wrote: "I hope this letter will find you in good health in the name of God." And in the same letter he expressed his desire to attend the Zuni "shalakoo" dance.

On November 29, 1939, he wrote: "Merry Christmas to you and happy New Year. . . . I will be looking for this mail on the 18 or 19. This will be my Santa Claus money to buy Christmas presents. . . . This year on the farm was a poor dry year and lots of grasshoppers, so we won't be very happy. I hope I don't get burned up for this." And in the same letter: "I will go and drink holy water in my clan water bubbling blue corn."

## "A KINDLY MAN"

There are other indications in his letters that he enjoyed giving, particularly at Christmas and to "the kids." Besides, from time to time he was concerned for Dr. Parsons' well-being. On August 20, 1936, he wrote: "Will drop you a few lines. How is Mrs. Parsons nowadays? I hope fine." On May 18, 1937, he wrote: "Will now drop you a few lines and how are you getting along? I hope fine." And on January 20, 1938, he wrote: "Well, my friend are you working hard this year? I hope not."

The anthropologist who worked with Lente for several years has written: "Joe was a very kindly person. At one time he felt he could improve my fortunes by putting 'charm material,' which he had obtained from an Isleta medicine man, under the doorstep of my house. He showed it to me from a distance but would not let me look at it closely or watch him when he buried it." After Joe's death, and because he had requested it, his brother came to this friend's office with "two things he wanted me to have. One being a few crosses and some old beads of a necklace and one being—to my considerable surprise—a battered copy of the Parsons report."

## More About Lente's Motivations and Attitudes

Lente's letters of May 1, 1936, to Mr. Dorsey, and June 15, 1936, to Dr. Parsons, which have been reproduced in full above, make it clear that he had no doubts regarding his ability to make reliable "drawings" (actually water colors), that he was willing to do so for "good help," that he was consciously and dangerously flouting priestly authority in suggesting—and implementing—such an arrangement, and that his identity was to remain unknown as long as he lived. The following excerpts from his letters to Dr. Parsons reemphasize all these themes, the last two with particular poignancy.

*August 20, 1936:*

No person will do this because they are afraid. They have great belief in it and say if they ever tell they will die or fall into poor health . . . I am ready to die any time but I will have a little good time with this little money that I get. No person will ever know what I am doing. I know most every secret of Ind. I can sing any clan songs.

I will send you drawings as soon as I hear from you. I will send them from Albuquerque station and you send me mail at Isleta.

*November 27, 1936:*

I am willing to help you and aim to send you most secret [things] that you do not see.

The two following letters document the point of greatest crisis in Lente's and Dr. Parsons' 5-year relation. She may originally have wanted to mention it in her Introduction to "Isleta Paintings" since, in her preparatory notes, she comments: "During 1937 two incidents occurred which I may not describe lest they furnish identification clues. Each occurrence was enough to have frightened off any less determined character than Felipe [her name for Lente], but he mastered his fears and continued his correspondence." In the end she must have thought that even these remarks were too revealing since they are not included in her biographical sketch of Lente in her Introduction.

*January 10, 1937:*

Did you tell any people there [Columbia University] about my name and drawings because there were some people here looking for me by my name and these people tried to get me through Maisel's Ind. Trading post at Albuquerque and I told this Ind. boy that I am not doing any drawing for C.U. of New York City the address he told me.

He said they were sending for me so that I would work for them and I told him I don't know how to draw. I am not an artist so I don't know anything. So please don't let anyone know as I don't care to draw for others. You know what trouble I will get into if they find it out. . . . I am drawing for you nothing but the real truth and I am doing my best to help you on your history. . . . If I was not poor and needy I would not be doing this. Nobody else can give you all this.

*January 28, 1937:*

I received your letter . . . which was opened by mistake. The man who opened it is named John P. Lente. I thank [for] the \$20.00. I am sure glad that you did your part and sent it in a hurry, but I didn't get it until everything was all over. [After the Zuni Shalako ceremony was over?] I am now sending you 4 more drawings. I hope they will never find out about [me] personally. . . . I guess you better send the answer to the Albuquerque, N.M. post office and I will go look for it in about 10 days. I am afraid to have any more mistakes [happen] with the letters as they did [here in Isleta]. In Albuquerque there will be no trouble.

*February 15, 1937:*

You never heard about the many important things the Isleta pueblo has and had because they are more important Indians than Navaho or other pueblos. If I had not seen the history I would not give you or anybody drawings. But still I feel they would never learn who did all this drawing. I am pretty sure you are the only person that gets full secret pictures. There are no drawings like these. I don't care how much they work to get this they will never get it. There is no Indian could do this. They are afraid for their life. All these pictures are worked out with songs. Tonight there are medicine men who will dance and fast with prayer sticks for their fields before they plant. [They] will pray to weather and the sun. I will go tonight myself and be sleepy tomorrow. I must remember. I am Clan Indian. [Dr. Parsons has added in explanation: "I participate in ceremonials."]

*April 6, 1937:*

This drawing is hard for me to do but I need money to live on, and I hope I will never get killed for this. Please don't mention me if they ever try to find out.

*May 18, 1937:*

You have asked me a few questions. . . . If you



don't understand about Town chief ask me again what I mean. . . .

These are all secret works that I am doing.

*June 28, 1937:*

I still have some great pictures to send, but I thought I would wait until I hear from you.

Answer at this address as plainly [as possible] because it is too far to go for mail in Albuquerque. Please send the mail to Isleta. Answer soon.

*December 3, 1937:*

I don't let anyone mail this but myself . . . and koata [a flat stone; cf. Parsons, 1962, painting 1] belongs to Blue Corn Group and it's not the way you have it in the book. It looks plenty different, but I will draw that too.

*March 18, 1938:*

I am enclosing another 4 drawings. I hope you are satisfied to be getting real stuff that you never thought of getting because no one knows about secrets. There are some Indians who never saw this. Someday they will be surprised. I hope I will be dead by then.

I hate to ask you to please answer this in about 15 days and address it Joe B. Lente, General Delivery, Albuquerque, N.M. I will have to make a special trip for this because I don't want this mail at Isleta as Pablo Abeita has gotten hold of the post office. I don't want any of this to be found out until it is completed, and that will not be for a long time I hope.

*November 26, 1938:*

I hope you are glad to learn about all that you wrote in the history.

*February 13, 1939:*

This book [the "history"] is a little different and mixed up on page 324 where he says hollered from the roof. It is no roof. The k'apyo chief goes up in the tree and calls out that the people are to get ready.

*March 10, 1939:*

I hope you are satisfied with what you are getting. I hope they will never find out about this. If they do there will be plenty of trouble.

*March 29, 1939:*

Well my friend this will cost a little more because it is too much work and trouble, specially on drawings like no. 4 with many people. I have to do this work completely and at the same time answer your questions. You already have the story and have paid for it. I cannot give you much because you have paid the person who gave you the history. But I can't do this for nothing. He is mistaken in some places. He didn't tell real. Everything I tell you is real fact as I don't want to make mistakes or make believe something that is not so. Besides I am

taking a big chance. It is all right if they don't find out. Well, my friend, I will let you set the price of this as you did before.

Dr. Parsons adds: "This hold-up I ignored," and presumably Lente did not press the point. Also in this letter Lente indicates one "big chance" he did take to get information. Regarding the "Round House," the single round kiva in Isleta, he writes:

They keep all kinds of animal horn [here], and no one is allowed to go in just any time. It has to be some ceremonial before they can go in. Some nights ago I went in to take a good look. It was around 2 o'clock A.M.

*June 20, 1939:*

You are getting more real stuff than Mr. Lummis did because he just learned from one old man Patricio. He never learned about all this work because they wouldn't know all, no one not even an Indian unless he belongs to a society. Even Indians of this pueblo don't get to see this. . . . I hope they will never get me for doing this.

*August 13, 1939:*

This is not Kabewiride [assistant to the Town Chief]. It is the war chief and he borrowed the mountain lion cover [quiver] from Kabewiride.

[And then regarding Helele (a dance for the Sun; cf. Parsons, 1962, pp. 274 f.):]

It will be a little hard because it will have lots of people inside the Round Kiva. . . . The people don't get to see this any more since the Hau'kabede ["Supply Chief" in charge of Helele; cf. *ibid.*, 1962, p. 270] died.

*August 31, 1939:*

I am sorry these letters are getting to you too soon. . . . I feel the sooner my work is finished the better for me, before anything happens. I have time now. If I do something else then I may not get finished.

Well, my friend, I am enclosing 5 works . . . you have all this in your history, only you have them all mixed up with other words, and it is hard to straighten it out. . . .

Amigo, I will leave 17 days. Is this enough? I will call for mail on the 16th of Sept. Next month it will be quite a while because I will be busy from now on on some other work.

*October 13, 1939:*

I am sorry that you do not feel everything is true that I am working on. If I had not seen or known about all this I would not know how to begin or what to draw, but I had been with them and grandfather and my father were in these ceremonials, headmen too. . . . I don't care who it is he would [not] know how to write about or draw things he don't see with his own eyes. I cannot draw a

picture of war in Poland because I don't know what is going on [there]. If I was there and learned, I might, but I cannot do it without seeing. I have to be there a long time before I learn. It's the same here. I was born and raised here. I know almost everything. I guarantee all my work is true. Correct. If not, I am willing to give all this work free.

Dear friend I guess you understand now. I don't want to do this just to get money. No, nothing but the truth. You will be surprised someday that you found someone who did you a big favor. You may find all this in your history. You have it all.

*November 14, 1939:*

You will find all this in your history only it is all mixed up.

*January 15, 1940:*

[After mentioning offerings on the ashpile to the dead, Lente writes:]

I don't know if I am doing right to tell all this or not. Sometimes I feel funny. Everything is secret. Too much work for me.

*October 9, 1940:*

I am sure giving you some wonderful work about things you would never expect to learn. . . .

Dear amigo I am afraid I have to stop soon as I am telling you too much that you don't know and that some people don't know even if they are all Indian.

*February 1, 1941:*

You never thought of getting all this important work. I have more . . . more interesting yet.

It is too much trouble for this work and I don't get enough pay. . . . I buy my own paint and paper and envelopes, stamps, pay my fare in trips to town and answer your questions and tell you some history

that you don't know, and explain . . . so you see this is too much work and you pay me just for drawing. At the end of all this trouble I don't make anything. . . . If you pay me 25.00 on 4 drawings this will help cover the expenses. If not, no more. I am taking a big chance. Some day I may get into trouble.

*March 3, 1941:*

[Dr. Parsons does not seem to have increased the rate since Lente writes:]

Thank you very much for my pay \$20.

I don't mean for you to pay me for the information you ask for if it is the same as you have in your history.

*May 5, 1941:*

Everything I am drawing happens. I cannot do this without knowing. If I don't know, I can't make it just to make it, because I wouldn't know what to say, amigo.

*July 30, 1941:*

I cannot tell you about the last dance with scalp. The old Indians did not understand about keeping records, and all the oldest people are dead. I cannot tell you [the year, only the] time of year. So I can't say. . . .

My friend I received your letter and was very glad to hear again. Enclosed are 4 drawings. . . . If I don't get you [to] understand plainly, tell me [and] I will be glad to correct it.

*December 4, 1941:*

My friend I hope you will be interested in this work. I hope you will enjoy this Christmas and happy new year in 1942.

This is Joe B. Lente's last letter to Dr. Parsons in the files of the American Philosophical Society. Dr. Parsons died on December 19, 1941.

## Conclusion

Pueblo society places a very considerable emphasis on knowledge, but it also dictates how this knowledge is to be acquired and used. Joe Lente was a rebel. In a society where, as one anthropologist put it, "disobedience is a sacrilege and heresy as well as treason" (White, 1932, p. 11), he obviously was not attracted by the Pueblo road to recognition and power—a priestly vocation—and this despite his early involvement with "ceremonial members" (especially his father and grandfather) and ceremonial activities. Indeed he used his abilities in the very way that from his earliest years he had learned would

surely bring dire punishment—even death: he disclosed the most sacred and secret teachings of his society to an outsider. The wonder is that while he breached a basic principle of his society, that while his anxiety over this action never abated, he nevertheless chose to remain in Isleta, outwardly conforming, except when he was drunk, to its authoritarian mode of life.

Throughout the Parsons years and under what must have been almost unbearable tensions, Lente used his original and essentially untutored talent with an integrity that remains unchallenged even by those who

severely criticized him. One Isleta woman, after seeing a few examples of his later work, could explain his extraordinary knowledge only by surmising that "he might have been a witch" since he "didn't know anything"—that is, since he held no recognized ceremonial office; and she was probably expressing the feelings of her orthodox townsmen when she added: "If they [the priestly officials] had known he was doing that they would have killed him."

But she no more than the other Isletans who saw these pictures found them inaccurate in any basic way. The anthropologist who showed them wrote me: "Whatever view informants took of the artist's personality, his integration into the traditional socio-ceremonial organization, or the ethics of his decision to violate the taboo against recording pueblo life, they were able to specify only minor errors in the few examples of his work which they saw. The very

intensity of their reactions seems to guarantee that the representations are valid."

On our part it must be said that while from the start Joe B. Lente made it clear that he expected some "monetary consideration" for his work, and while initially he saw himself as the illustrator of an already published monograph and not as an artist-historian set on immortalizing ritually significant aspects of Isleta life for their own sake—what shines out from his correspondence is his determination not to skimp when payment seemed inadequate, not to bend the truth to serve esthetic or selfish ends. To "tell real" in the face of continuing fears for his safety became his overriding aim. His letters and paintings show how magnificently he succeeded.

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# APPENDIX 1



WHO'S WHO IN ISLETA <sup>1</sup>

| Name              | Mentioned in            |                        |               | Identification   |
|-------------------|-------------------------|------------------------|---------------|--|
|                   | Lente Correspondence    | Parsons, 1932          | Parsons, 1962 |  |
| Abeita, Alejandro | February 1, 1941<br>(2) | -                      | -             | First governor.  |
| Abeita, Andrea    | do.                     | -                      | -             | Buried in old graveyard.   |
|                   | -                       | Geneal. III,<br>no. 45 | -             | Andrea Abeita. ( <i>See</i> Andria.)   |
| Abeita, María     | -                       | p. 349                 | -             | Maria Abeita or Shuitia (Keresan), Sun clan, wife of Lorenzo Correo also Sun clan.   |
|                   | -                       | Geneal. III,<br>no. 36 | -             | Maria Abeita.  |
| Abeita, Pablo     | December 3, 1937        | -                      | -             | Stone mother, hakobato, belongs to Pablo Abeita's Corn group.  |
|                   | March 18, 1938          | -                      | -             | "I don't want this mail at Isleta as Pablo Abeita has got hold of post office now."  |
|                   | January 6, 1941         | -                      | -             | Chief of the White Earth clan.   |
|                   | March 3, 1941           | -                      | -             | His death.   |
|                   | -                       | p. 205                 | -             | White Corn Chief being marked after death. Story of "nest."  |
|                   | -                       | p. 207                 | -             | Father came from Los Lentils, Berkwintow, Rainbow Village, 5 miles south of Isleta. Highly Mexicanized and so Pablo's critics call him half-Mexican. |
|                   | -                       | p. 208, n. 27          | -             | Criticized by Pueblo for giving information to White man.  |
|                   | -                       | p. 235                 | -             | Related to Isletan policeman, Escapula.  |
|                   | -                       | p. 245                 | -             | Said to have married father's brother's daughter.  |
|                   | -                       | p. 251                 | -             | Death of daughter in childbirth.   |
|                   | -                       | p. 254                 | -             | Son, Joe Abeita, member of Council.  |
|                   | -                       | p. 259, n. 70          | -             | Federal judge for 5 years.   |
|                   | -                       | pp. 265-266            | -             | Lieutenant governor and cousin to governor, Juan Trinida Abeita. Brother-in-law to Felipe Abeita, past governor.                                     |
|                   | -                       | p. 270                 | -             | Involved in difficulty with associates of War Chief.   |
|                   | -                       |                        | -             | Goes to Jemez to get medicine men there to help Zunis.   |
|                   | -                       |                        | -             | Chief of White Corn. Turw'iv (Sun kick stick). Black Eyes.   |

WHO'S WHO IN ISLETA <sup>1</sup>—Continued

| Name               | Mentioned in         |               |               | Identification   |
|--------------------|----------------------|---------------|---------------|--|
|                    | Lente Correspondence | Parsons, 1932 | Parsons, 1962 |  |
|                    | —                    | p. 304        | —             | Aged [1925] about 50.  |
|                    | —                    | p. 353        | —             | White Corn Chief.  |
|                    | —                    | p. 355        | —             | Said to "hate the Laguna people."  |
|                    | —                    | p. 458, n. 47 | —             | Hostile encounters with Juan Rey.  |
|                    |                      |               | —             | Death of mother.   |
|                    |                      |               | painting 22   | Laid out.  |
|                    |                      |               | painting 34   | Turw'iy, Sun kick stick.   |
| Andria, —          | February 1, 1941     | —             | —             | Woman who killed Nafa. ( <i>See</i> Abeita, Andrea.)   |
|                    | (2)                  |               |               |  |
| Anzara, Perfecta   | June 23, 1941        | —             | —             | Mother in Town Fathers and first midwife to be appointed by Town Fathers.  |
|                    | —                    | p. 268        | —             | Kepap (mother spreading), woman assistant to Bautista Zuni. Wife of the Hunt Chief. Aged [1925] 30, Shuré, Yellow Corn.  |
| Biantue, Haka      | February 1, 1941     | —             | —             | "Old Mountain Mark," buried in old graveyard.  |
|                    | (2)                  |               |               |  |
| Carpio, Creancio   | June 23, 1941        | —             | —             | Town Father. Appointed child-birth doctor by Bautista Zuni.  |
|                    | —                    | p. 268        | —             | Crescencio Carpio or Pawire (water digging), aged [1925] 25, Shuré, Yellow Corn.   |
| Chaves, Candelaria | February 12, 1940    | —             | —             | Mother of Mark Chaves.   |
|                    | —                    | p. 207        | —             | Called before Council for supposedly passing information to White man but acquitted—"... a woman of extraordinary mentality and character..."  |
| Chaves, Mark       | February 12, 1940    | —             | —             | Son of Candelaria Chaves. "On first of Feb. they made one medicine man in Laguna society. . . . They gave him medicine man name Torwirto, sun bow mark. His grandfather was medicine man and had the same name." |
| Chavez, Ceceila    | June 23, 1941        | —             | —             | Deceased. The first midwife remembered.  |

WHO'S WHO IN ISLETA <sup>1</sup>—Continued

| Name  | Mentioned in            |                          |               | Identification   |
|---|-------------------------|--------------------------|---------------|--|
|   | Lente Correspondence    | Parsons, 1932            | Parsons, 1962 |  |
| Churina, Juanita                                | —                       | —                        | Introduction  | Daughter of Juan Rey Sheride (Churina). Midwife who introduced use of badger paw at childbirth (cf. painting 1).                         |
| Churina, Juan Rey<br>(See Sheride,<br>Juan Rey) |                         |                          |               |  |
| Harmio, Alcario                                 | November 29,<br>1939    | —                        | —             | Tuefuni or Black Cane. Will succeed Vicente Juanch as chief.   |
|   | —                       | p. 271                   | —             | In 1925, first assistant to Chief of Poplars.  |
| Ieppatö (Corn<br>White)                         | —                       | pp. 272–273              | —             | [Iebatö] or José Padilla, Chief of Corn [of All Colors].   |
|   | —                       | —                        | painting 36   | Coming with bundle of yucca to Corn chief's ceremonial house.  |
| Jiron, Pablo                                    | February 1, 1941<br>(2) | —                        | —             | Brother of Vicente Jiron and Felipe's <sup>2</sup> grandfather.  |
|   | June 1, 1941            | —                        | —             | Old man, scalp taker, died 1911.   |
| Jiron, Vicente                                  | February 1, 1941<br>(2) | —                        | —             | Brother of Pablo Jiron and Felipe's grandfather.   |
|   | —                       | p. 453                   | —             | Governor when railroad was to come through Isleta and leader of opposition to it.  |
| Jojola, Dolores                                 | n.d.                    | —                        | —             | In undated answer to question, "Who is Kabewhirida now?" Felipe answered "Old man Dolores Jojola."                                       |
|   | April 6, 1937           | —                        | —             | "When Kabawherida died, Kumpa took his place. His name was Dolores Jojola and Old Man Dolores died. Now at present it is Remijo Lucero." |
|   | July 28, 1937           | —                        | —             | "Sun-arrow was Town chief, died some time ago, and Dolores Jojola was assistant to Town Chief; he was Kabewhirida."                      |
|   | —                       | p. 256 text<br>and n. 55 | —             | Town Chief Paptöa (Bapthur) or pollen is [1925] between 65 and 75 years old. Has held office for 13 or 14 years.                         |



WHO'S WHO IN ISLETA <sup>1</sup>—Continued

| Name              | Mentioned in         |                     |               | Identification  |
|-------------------|----------------------|---------------------|---------------|---|
|                   | Lente Correspondence | Parsons, 1932       | Parsons, 1962 |   |
| Jojola, José      | -                    | p. 259              | -             | Black Eye moiety. Previously Kumpa. Lived adjacent to ūo (Sun-Arrow).   |
|                   | -                    | -                   | painting 25   | Ramehon Lucero, the last Kumpa, successor to Dolores Jojola.  |
|                   | March 3, 1941        | -                   | -             | Funeral of Remijo Lucero, successor to Dolores Jojola.  |
|                   | -                    | p. 251              | -             | Succeeds Pablo Abeita as White Earth Chief.   |
|                   | -                    | p. 268              | -             | First assistant of White Corn Chief and President of Council.   |
|                   | -                    | p. 270              | -             | José Estabula Hóhola or Teriwipalōa (parrot tail bright); government police officer and detective, White Corn, Shuré. |
| Juanch, Vicente   | -                    | Geneal. III, no. 35 | -             | Na batō, (whiteness) brother of Chief of the Shuré.   |
|                   | -                    | -                   | painting 22   | José Lupi Hohola.   |
|                   | November 29, 1939    | -                   | -             | Singing at funeral of Pablo Abeita.   |
|                   | -                    | p. 271              | -             | Chief of Poplars (Narkabede), died Nov. 28, 1939.   |
| Juancho, Bautista | -                    | p. 273              | -             | Vicente Wanchu. Naride (Poplar).  |
|                   | March 3, 1941        | -                   | -             | Shichu Chief.   |
| Klechu, Lupita    | February 12, 1940    | -                   | -             | Bautista Wanchu, Chief of the Shichu.   |
| Koawa (Spruce)    | -                    | p. 258              | -             | Female helper Shichu Mothers ceremonial.  |
|                   | -                    | p. 271              | -             | Reference to woman named "Spruce."  |
|                   | -                    | -                   | painting 43   | Reference to woman named "Spruce."  |
| Lente, Olaia      | February 12, 1940    | -                   | -             | Black Eye moiety, ceremonial hair washing of Chief.   |
|                   | -                    | p. 274              | -             | Female helper Shichu Mothers ceremonial.  |
|                   |                      |                     |               | Olaia Lenti or Tökum (Day rising), assistant to Shichu Chief.   |

WHO'S WHO IN ISLETA <sup>1</sup>—Continued

| Name                | Mentioned in            |               |               | Identification  |
|---------------------|-------------------------|---------------|---------------|---|
|                     | Lente Correspondence    | Parsons, 1932 | Parsons, 1962 |   |
| Lucero, Ambrosio    | February 1, 1941<br>(2) | -             | -             | Rich old man, owned many sheep; the first person buried in old graveyard open campo santo.  |
| Lucero, Remijo      | April 6, 1937           | -             | -             | "My father was Kumpa whelewa . . . Town chief . . . was Sun-arrow. When Sun-arrow died then Caba wherida took [his] place and when Caba Wherida died the Kumpa took [his] place. His name was Dolores Jojola, and Old Man Dolores died. Now at present [Kumpa] is Remijo Lucero." |
|                     | July 28, 1937           | -             | -             | "Sun-arrow was Town Chief, died some time ago, and Dolores Jojola was assistant to Town Chief; he was Kabewhiride. Next to Kabewhiride is Kuampa. Old man Remijo Lucero was Kuampa."  |
|                     | n.d.                    | -             | -             | In undated answer to question, "Who is Kuampa withlawe now?" Felipe answered "Old man Remijo Lucero."   |
|                     | -                       | p. 259        | -             | White corn and Black Eyes, aged [1925] 65 to 70, Kumpa.   |
| Lucero, Reyes       | -                       | -             | painting 25   | Ramehon Lucero; Kumpa who succeeded Dolores Jojola; Town Chief after latter's death. Died May 9, 1937.  |
|                     | October 13, 1939        | -             | -             | One of the female assistants carrying Old Mother Clay to ceremonial house.  |
|                     | -                       | p. 268        | -             | Aged [1925] 30. Assistant to Chief of Laguna Fathers.   |
| Lujan, Lady Carlota | -                       | -             | plate XLII    | [No longer extant.]   |
|                     | February 1, 1941<br>(2) | -             | -             | Has St. Kietino in her house.   |
| Lujan, Maria        | October 13, 1939        | -             | -             | One of female assistants carrying old Mother Clay to ceremonial house.  |
|                     | -                       | p. 268        | -             | Ioü (Corn little) Laguna medicine society, Shuré, All Colors Corn (Eagle).  |

WHO'S WHO IN ISLETA <sup>1</sup>—Continued

| Name                          | Mentioned in            |                        |                      | Identification  |
|-------------------------------|-------------------------|------------------------|----------------------|---|
|                               | Lente Correspondence    | Parsons, 1932          | Parsons, 1962        |   |
|                               | -                       | Geneal. III,<br>no. 62 | -                    | Maria Nicanora Lujan.   |
|                               | -                       | Geneal. IV,<br>no. 39  | -                    | Do.   |
| Lujan, Patricio               | March 3, 1941           | -                      | plate XLII           | [No longer extant.]   |
|                               | -                       | p. 270                 | -                    | Marking Pablo Abeita at death.<br>Shiepuyo (Prayer feather light).<br>Assistant to White Corn Chief;<br>Black Eyes.           |
|                               |                         | Geneal. I,<br>no. 11   | -                    | Patricio Lujan, 35, Black Eyes,<br>White Corn.  |
| Lupe, Annai                   | June 23, 1941           | -                      | -                    | Deceased midwife.   |
| Makere, Chrina<br>(or Circle) | February 12, 1940       | -                      | -                    | Female helper Shichu Mothers<br>ceremonial.   |
| Nafa (Feather<br>down)        | July 14, 1939           | -                      | -                    | "My father was Kumpa and my<br>grandfather was Black Eye<br>chief." [Name Nafa is not<br>used in pictures or letters.]        |
|                               | -                       | p. 260                 | -                    | Juan Domingo Lucero (Nafa).<br>Scalp taker. 90 years old<br>[1925].   |
|                               | -                       | p. 263                 | -                    | Bautista Lenti (Na-fa). Chief<br>of Black Eye Moiety.   |
| Padilla, Cecilia              | February 1, 1941<br>(2) | -                      | -                    | (Grandma Cecile) St. Kietino<br>formerly in her house; brought<br>from Los Lentils; inferably her<br>family from Los Lentils. |
|                               | -                       | -                      | paintings 1<br>and 2 | Old lady; childbirth specialist.  |
| Padilla, Thomas               | June 1, 1941            | -                      | -                    | Old man, scalp taker, died 1908.  |
|                               | -                       | p. 260                 | -                    | José Tomas Padilla. Łuao<br>(arrow). 90 years old [1925].   |
|                               | -                       | p. 263                 | -                    | Past Chief of Shuré.  |
| Patricio                      | June 20, 1939           | -                      | -                    | Old man who gave Lummis<br>information.   |
|                               | -                       | p. 207                 | -                    | Do.   |
| Polaca, Pablo                 | March 29, 1939          | -                      | -                    | Earth People Chief. Wikun<br>made by Earth people kept at<br>house of Pablo Polaca, the<br>Chief.                             |
|                               | -                       | p. 264                 | -                    | Pablo Polaca. Ialākab (Willow<br>tip). Kachina Chief. Yellow<br>Corn and Black Eyes. Previous<br>assistant to Kachina Chief.  |
|                               | -                       | -                      | painting 66          | [Name not used in painting.]  |

WHO'S WHO IN ISLETA <sup>1</sup>—Continued

| Name  | Mentioned in         |               |               | Identification   |
|---|----------------------|---------------|---------------|--|
|   | Lente Correspondence | Parsons, 1932 | Parsons, 1962 |  |
| Sheride, Juan Rey<br>(See Churina,<br>Juan Rey) | January 6, 1941      | -             | -             | Outstanding medicine man among Laguna 1880 immigrants.   |
|   | -                    | -             | painting 75   | At end of line with eagle feathers and stone point.  |
| Sun-Arrow                                       | April 6, 1937        | -             | -             | "Town chief's name was Sun-arrow, died then Kabawherida took his place, and when Kabawherida died then Kumpa took his place. His name was Dolores Jojola." |
|   | July 28, 1937        | -             | -             | "Sun-arrow was Town Chief, died some time ago."  |
|   | -                    | p. 256, n. 54 | -             | Antonio Montoya, Sun-arrow, Tur'luo, Luo.  |
| Tochide, —                                      | -                    | -             | painting 131  | "White Earth Day People Chief." (Tocheda.) (Aug. 31, 1939.)  |
| Torreo, Santiago                                | -                    | -             | frontispiece  | Old Man Bear waits on western hills for his time to enter village and place prayer stick in middle of dance plaza.   |
| Trujillo, Antonio                               | -                    | -             | painting 84   | Thliwa Chief.  |
| Turberse (Sun zigzag)                           | August 31, 1939      | -             | -             | A woman brings in bowl of syrup to singers of Helele.  |
|   | -                    | -             | painting 131  | Do.  |
| Zuni, Bautista                                  | June 23, 1941        | -             | -             | Town Father, assistant to Rey Zuni. Appointed assistant to childbirth doctor by Rey Zuni, succeeds Rey Zuni as Chief of Town Fathers.                      |
|   | -                    | p. 251        | -             | Vice-president of council.   |
|   | -                    | p. 268        | -             | Chief of Magpies. Past governor.   |
|   | -                    | p. 270        | -             | Churina (yellow call). Chief assistant to Rey Zuni.  |
|   | -                    | -             | -             | Chief of Magpies. Died December 1925.  |
| Zuni, Juana Dominga                             | June 23, 1941        | -             | -             | Midwife, deceased, without having taught a successor.  |
| Zuni, Ramon                                     | October 13, 1939     | -             | -             | Medicine man leading the way to ceremonial house.  |
|   | March 3, 1941        | -             | -             | Prayermaker and singer in Spanish for all ceremonies, for death, and for the saints.   |

WHO'S WHO IN ISLETA <sup>1</sup>—Continued

| Name               | Mentioned in            |               |               | Identification  |
|--------------------|-------------------------|---------------|---------------|---|
|                    | Lente Correspondence    | Parsons, 1932 | Parsons, 1962 |   |
| Zuni, Rey(es)      | —                       | p. 264        | —             | Grandfather of Black Eyes; Laguna Father; aged [1925] 25.   |
|                    | —                       | p. 268        | —             | Pæpalo (road shining). House finishing specialist. Grandfather Black Eyes. White Corn, Laguna Medicine man. |
|                    | —                       | —             | painting 24   | Prayermaker and singers at burial.  |
|                    | —                       | —             | plate XLII    | [No longer extant.]   |
|                    | February 1, 1941<br>(1) | —             | —             | Old man Rey [Zuni], Chief of Town Fathers, appointed medicine man specialist for childbirth.                |
| Zuni, Rey(es)      | June 23, 1941           | —             | —             | Appointed a Mother of Town Fathers—Perfecta Anzara or Kaipop—as midwife and helper to Bautista Zuni.        |
|                    | —                       | p. 267        | —             | Turshaupaw'iepuyu (Sunrise lake light). Black Eyes, White Corn. Aged [1925] 60.                             |
| Zuni, Rufina[Fina] | —                       | p. 305        | —             | Chief of Town Fathers. Died December 1925.  |
|                    | March 3, 1941           | —             | —             | "Old, old woman," first assistant Mother of White Corn chief, died March 2, 1941.                           |
|                    | —                       | p. 235        | —             | "An old-fashioned woman," prevented marriage between brother's daughter and the girl's first cousin.        |

<sup>1</sup> This "Who's Who in Isleta" was prepared by Dr. Elsie Clews Parsons. The names were taken from Lente's paintings or his letters to her. The identifications from the letters and paintings are hers. She also listed relevant page numbers from her 1932 monograph and genealogies, but the identifications appearing alongside them have been added for further clarification.

At some points the spelling of names and native terms has been simplified, but since the sources are varied, consistency has not been an aim. Also, since the same native or Spanish name may be given to different persons, we cannot be sure that the same name, when taken from different sources, applies to the same individual.

<sup>2</sup> The pseudonym for José B. Lente used by Dr. Parsons in "Isleta Paintings."

## APPENDIX 2. The Letters of Joe B. Lente



Lenti, Joe B.

Isleta New Mex  
May 1<sup>st</sup> 1936

H.W.D. MAY 4 - 1936

RHS

INDEXED

Mr H. W. Percy,

Administrative Assets Secty

Bureau of American Ethnology

Smithsonian Inst-

Washington, D. C.

Dear Sir

I send the copy of drawing as Isleta Indian medicine men there two different drawing on Tomp father & Laguna father I am the owner of drawing and it was send by Mr. B. G. Young.

These drawn ~~it~~ is most secret no one can see but Indian's that believe. I had read the copy of magazine printed by Washington of 1932. The history is truth and exactly, but you are missing the picture so it would be completed.

I draw some of it as following

one page 264. Figure 4. Grandfather (tie)

page. 334 Figure 21. Kapyo black eyes & 22 Kapyo shun.

335 " 23 picture dance hole complete row

296 " 10 allas & water jar in corn group ceremonial.

297 " 11 Chief of our group and his people

giving them water and on his arm with baby nursing with

Indian Court



-2-

301 Figure 14. Complete in this you have no drawing of what you call Kumpa but I have drawing him how he looks. These drawings you will never see no where because no one could do this because its too hard to do this they are afraid to die if they do and I dont want no soul to know as long as I live that I draw this picture I want good selection because they are valuable worth it, as soon as we make an agreement I will send them to you. I am Indian and no way of making living no farm I had work for A.T.S.F. Railway Company for about 8 years in Ohio & Gully and workways at last in Allgren see under of Mr D & Barton Supt. Late. and left the service in account of my health. and if you can do some things for me to make a good intuch with some of Santa Fe Railway official's for me to put me back to work at allug shops or else where Then I will be relieved with great pleasure because money do me much good. steady work will make a living. please dont let anything go as to find out I do the drawing it take quite work to do all this I have wonderful picture to send

3.

but I want hear from you first. please answer  
rightaway and let me know what you think  
It take about. Oh. I dont know its different drawing  
on different act. I have to draw more medicine  
men and how they bring their spawls from  
mountain and how do it in middle of plaza.  
will please answer soon as possible

I am Yours Respectfully

Joe B. Lente

Isleta. New Mex.

If I had some way to get a help in this  
world I would never done this but I expect  
to get good help!

- 1 Grand father on page 264  
Figure 4 See. Real as you already seen.
- 
- 2 Corn Group on Page 297 figure 11  
getting holy water to live happy and ask for long life.  
And baby getting her name and by name she will  
know when she go up and gave her road to  
the east where his great God stay and  
into earth when he or she die
- 
- 3 \*Kapyo the three black ships she afun  
the last 3 are Red eye  
after sunrise went 7 road to the place  
from ~~at~~ round house like they make them  
page 334, Fig 21 and 22.
- 
- 4 Rumpa, page 301,  
standing before sun rise praying and  
asking good life and good things for his  
people. Complet dress ~~such skin and~~ ~~band~~
- 
- 5 Medicines men dancing at altar  
taking rags out from people body  
especially on action.
- 
- They will show you when they bring in a  
witch at altar in front of people.

E. C. Parsons  
New York City  
New York.

Isleta New Mex  
June 15<sup>th</sup> 1936  
(1937)

Dear Mrs. Parsons,

I had received your letter and also the  
Ten dollar which you enclosed with letter  
and was very glad to get it. Its not enough  
for some thing is not public and never seen before  
because no body will do it. but I guess it ok  
with me, I will send you 5 pictures and please  
send me the money right back and I will buy me  
good drawing paper little bigger and better paint  
and gave you larger drawing I will send them  
~~little~~ a few at the time as long you promise  
me the you will keep me away from trouble  
I will complet the hole secret drawing  
It will be alright if you public some day  
but dont you tell who did this it hard for me  
I know they will never find out.

This will be all for this time I am look  
for mail soon before I change my mine  
to gave you drawing

So Good by yours Respectfully  
Joe B Lente  
Isleta  
N Mex

For Sealp. Hancock  
282

Isleta New Mex  
Aug 20th 35

Esie. Crows. Parsons.  
Dept of Anthropology  
Columbia University  
New York City

N.Y.  
Dear friend

Will drop you a few lines how is Mrs  
Parson's son says I hope fine also I am well  
and still trying to make living all this work  
I am doing is very secret no person never see  
this things but the people I am in society  
no person will do this, because they are afraid  
they have great believed in it and say if they  
ever tell they will die or will go in poor health  
I am not I am ready to die anytime but I will  
have little good time with this little money what  
I get. No person will see now what I am doing  
I know most every secret of Ind. I am sing  
any Clan songs. Will did you received some  
drawing I send by air Mail about month  
ago I want hear, and let me know soon as  
possible. I had drawn a large picture



About sick woman curing and walking  
her around the altar and snake. You have  
story about this in history. And also  
dancing with sculpture of Navajo and  
how they dress and making medicines  
for weak heart people.

Well I guess this will be all  
I will send you drawings again soon  
as I hear from you I will send them  
at Abing station and you send  
me mail at Isleta.

So good by  
I am Your Friend  
Joe B Lente  
Isleta

Your Man

Osleta New Mex  
Sept 5th 1936

M. E C Parsons  
New York City  
New York

Dear Mrs E C Parsons

I had send you letter this will  
be the third times and have no reply  
I would like to hear from you I  
had send you some drawing and  
never hear whether you received them  
or not as I have some more about the  
sick woman going over the snake at  
altar. let me hear from you first  
please if you received it or not

So Good by answer real soon.

I am your friend,

Joe B Lente

Osleta

New Mex

Isleta New Mex  
Nov 2th 1936.

Dept of anthropology  
Columbia University  
New York City, N.Y.

Dear friend Mrs. C. Parsons,

I had received your answer of last letter I wrote to you, and asking you about 6 drawings I send it to you by air mail after I got the \$25. but I havent heard about this 6 drawings that I sent by air mail from Albuq., and I like to hear from you real soon right way, and enclosing you with 2 more drawings and as soon as we get this straighten up I will send you more.

I have got drawn 20-24 size of papers about walking a sick woman on Uezins and altar by medicine men and clear sun.

So I guess this will be all for this time  
Good by, answer soon.

I am your friend  
Joe B. Lenti.

Isleta

New Mex

ans. at Isleta. & I will mail them at Albuquerque.



Isleta New Mex  
Nov 27th 1936

Mrs E C Parson's,  
D. of E.  
Columbia University  
New York City

Dear friend

I had received your answer and received the \$10.00 for  
enclosing 2 drawings, I was glad to receive it, but I am  
sorry to say that we lost 6 drawings and had none for nothing  
They were large drawings well we cannot help that.

Well I am enclosing 6 more I hope they will not get  
lost. I am sending 4 small with this letter and make small  
package for the other two but I am mailing at same time  
and also please send me little money before the 10 of Dec.  
So I want to make a little trip to Zuni pueblo  
and I will see some of their secret fire dance and  
I will draw them. I am will to help you and aim  
to send you most secret that you had not see.

Please try and send me money before the 10 of December,  
I want to see that Zuni dance pretty bad.

So good by. please answer soon.

best wishes to you

I am your friend  
Joe B Genth  
Isleta  
N.M.

Isleta NM  
Nov 29 1936

PP Parsons

de of a

E - v

New York City

Dear friend

Enclosing 2 large drawings

I will send you more after Christmas

I have no time now as I want to go Juni  
pueblo if I have money to go

so I am mailing this at same  
time with the other four.

So good by  
Dear you

Friend

Joe B Lent

Isleta

11/29

- 1 -

Isleta New Mex.  
1/10th. 19.37.Elsie Lewis Parsons's  
Dep. of Anthropology  
Columbia University  
New York City  
N.Y.

Dear friend

I had sent you another 6 drawings  
on 28 of Nov. 1936. 4 is in registered letter  
from Albuquerque and 2 large drawing  
as I had promise and I have not heard  
from you whether you got all drawings or  
not. I like to hear from you really soon  
Did you tell any people there about my  
name and drawings. because here was  
some people were looking for me by my  
name and these people try to get me through  
by Maisel Ind trading post at Albuq. and  
I told this Ind boy that I am not doing no  
drawing for E. U. of New York City that the  
address he told me. he said they send for me  
so that they want me to work for them and  
I told them I dont know how to draw I am  
not an artist so I dont no nothing so please

- 2 -

dont let no one know as dont can to draw  
 for others, you know what trouble I will get  
 if you find it out. Next picture will be  
 the Casike the head man for Isleta pueblo how  
 he dress during the war and use his secret  
 spirit he is main man for all society. Plans  
 even these people never know how he dress but  
 some day they will be ~~surprised~~ surprise  
 when they see him I am drawing for you  
 nothing but real truth and do the best  
 to help you on history This will be all  
 please answer soon If I was not poor or need  
 I would not be doing this because no one  
 can give you all this

So good by  
 I am your friend  
 Joe B Lente

Isleta,  
 New Mex

Nov 28 sent 2 large and 4 in Envelope. Regs.  
 & all together.

Isleta New Mex  
Jan 28th 1937.

E. E. Parsons.  
Dep. of Anthropology  
Columbia University  
New York City

Dear Mr Parsons.

I had received your letter, and return letter which had been open. by mistake, and this man that open it his name is John Plente. I think, and \$20.00 I am sure glad that you did your part. to send it in hurry but I didn't get until every thing was all over, and now I am sending you 4 drawings more. I hope they will never find it out about presumably, next one will be Town Chief De Cabeuda. No one know how he dress, that is the way about you have ~~on~~ page 257. Figure 3. I will send you how he look.

I know all figures about what you have in history. So I guess you better send me the answer at ~~the~~ Albuquerque N.M. post office, and I will go look for it about in 10 days. I am afraid to get any more mistake letter like this did, in albuq will be no trouble,

So good by  
address  
Joe B. Lente  
Albuquerque  
General Delivery, New Mex

Your Friend  
Joe B. Lente.

Isleta New Mex

Dr B E Parsons.  
Dear Friend.

I had sent you four drawings  
on 30th of last month please let me  
know soon as I am to go to  
Gallup Cerimonial. Medicine man  
and learn them about secret of ~~feather~~  
dance in Basket. They all my friends  
They will tell me. I want to leave  
for Gallup on 25 if I get your letter  
in time.

So please answer soon as possible. #

I am your best friend

Joe B Lente

Isleta New Mex



Isleta New Mexico  
2/15th 1937

Dr. Elsie Clews Parsons.  
Dept. of Anthropology  
Columbia University  
New York City  
N. Y.

Dear Friend

I had received your letter and the \$20<sup>00</sup>

I was glad to get, but the only thing I have to do is to make a trip to Albuq. to get your mail

It about 13 miles away you know. I don't want to get that mail here any more. I will make a trip to Albuq. about in 15 days like I did this time then every thing is safe I think that way.

And you never heard about how many important things the Isleta people has and had because they are more important Indian than any other Navajo or other people. If I had not seen the history I would never gave you or nobody a drawings.

but still I feel they would never learn who did all this drawings. I am pretty sure you are the only person that get full secret because there is no drawing like these. I don't care how over.

how much they work to get this they will  
 never get it there is no Indian could do this  
 they are afraid of this life, all these pictures is  
 work out with songs. To night there are medicine  
 men will dance and fast with pray sticks for  
 their fields before they plant pray to weather and  
 the sun. I will go to night myself, and be  
 sleeping tomorrow I must remember I am a  
 Indian. I drawings will go this time and  
 # I saw chief with his dress and antelope horns  
 because he is from white earth village and  
 both his friend, and 2 other you will  
 find it I have them work # I think this  
 will be all for this time,  
 As good bye,

Respectfully yours  
 Jas. B. Lentz,  
 Albuquerque  
 General Delivery New Mex



Veleto New Mex  
 March 14th 1936

Dr E C Parson's  
 New York City  
 Columbia University

Dear Friend

I had received your letter again and \$25.00  
 which you sent me. And asking me about Toun Chief  
 The Toun Chief was never for an kind of dance  
 Only they dress him <sup>up</sup> once that long time ago that  
 was be for real Toun Chief died he was dress with buck-  
 skin shirt and Tonsers. and was black on his face  
 and spotted with white spotted and small black hat  
 and antelope horn The people dress him up once  
 just to lead one dance. not to dance and he  
 never was dress all the time that only once that  
 I know of, he had to watch man the one he  
 had on each side. I am aiming to do what correct  
 and know not maybe. I am send you three  
 more. one that making medicine water befor he  
 place it in pitoe after all medicin are look in  
 to to see the world. and next drawing sheachu  
 dance They dont dance any more that that  
 || around 22 or more years ago and the new dancing  
 medicine man coming in with sprude they went

over

-2-

in power and they get this spende for them  
 self as member of society and now moving the  
 medicin man clauer at la plaza and three women.  
 # This will go next return I hope you are satisfied  
 I not please tell me This drawings is hard for me  
 to do but I need money to live on and I hope I will  
 never get hell for this and please dont mention me  
 if they ever try to find it out.

I am Yours Very Truly

Friend

Joe B. Lente

Albuquerque N.M.

Gen. Del.

Next will be about Child birth Specialist,

Oleta N. M.  
April 6th 1936

Mrs E. E. Parsons.

Dear friend

I had received your letter and \$15.00

# I can not tell you exactly what year because  
They did never keep the number because  
They never know but it pretty close around  
60 years ago when he died my old mother  
say my mother remember all this because  
my father was Kumpa whelewa

And Town Chief his name was Sun Arrow  
when sun arrow died then Paba whelewa  
took place and when Paba whelewa died  
The Kumpa took a place his name was  
Kolaes Jyola and Old man Kolaes died  
now at present is Remij's Luens.

The picture of women with wavy scalp is  
mother of Kumpa. They call them

ma furring is only woman to carry scalp ||  
ma furring belong with Kumpa as.

This scalp chewing is done any time when  
they kill naki's they never had see all time  
or year any year or time when they kill  
naki's they ceremonial. #

- 2 -

This will be all for the time and Johnny  
 I am enclosing new Akura Grand father  
 and Medicin man dance ka guma father  
 They have this dance in Feb. that when  
 they go after their spruce in power,  
 and New is hair washing preparing  
 for their funeral. This will be all so  
 good by New will be child birth spells.  
 I will call for this return answer in  
 Two weeks so good by

Joe B. Smith

Albuquerque N.M.

Gen. Del.

Violeta New Mac  
May 18th 1937

Dr E C Parsons  
Columbia University  
New York.

Dear Friend

will now drop you in a few lines and say how  
are you getting along, I hope fine. you have ask me a few  
question and I did to say you have complete history  
# you have ask me about Town Chief. Paikobede is above  
and old man black cane is Guard all Kuampo has  
old man black cane they have law and errors what they  
call Tai June yes this they have two mother,  
and war explain whelnie is for dances and  
to gather up all people for certain ceremonies.  
# because Kuamp cannot go after people  
war explain is also watch man for anything  
look after hunter hunt chief. And 2 question  
is about medicine-man. the one with hand mark  
is not hand mark its bear mark the medicine man  
chief is only one in bear mark all the rest of his sons  
in lightning mark. # and enclosing is The secret  
Kachina Ceremony in night the Kachina chief nacio  
come with thunders in his hand. please dont tell no  
one if you please and # the Enclosins. 3 about funeral  
Quintiquu coming ~~down~~ deceased. and rest lying at rest



- 2 -

in middle of house and next taking at Cemetery  
with ~~good~~ water they pour in grave before finish  
so the deceased can have last drink, #

If you dont understand about Tom chief ask me  
again what I mean. I sure had had hard time of  
getting mail because I usually look for mail in 2  
weeks and have no way of getting to Albuquerque  
and made specially trip for one mail when I did find  
your mail I stop going and just get your mail  
on 16 this month. so you better send my mail  
at Isleta, New Mex. plainly name Joe B. Lente.

These are all secret work what I am doing

Well please answer soon

I am your friend

Mr. Joe B. Lente  
Isleta

New Mex.

I mail them at Albuq. and get my mail  
here.

I had received \$15 on may 16<sup>th</sup>,  
Thank you very much.

Isleta New Mex  
June 28. 1937

Dr E. C. Parsonis.

Dept of Anthropology  
Columbia University  
New York City

Dear friend

I will now try to drop you a few lines to  
let you know that I had sent you 4 drawings  
3 about Indian Funeral, and one to start about  
Kichina Ceremonial Ignacio Coultos Malta  
|| Call for Thursday I mail the drawing on  
18 of last month please let me know if  
you had received or not as I want to know.

I still have some great pictures to send it  
but I thought I wait until I hear from  
you. # You have ask me, about Oldman Black -  
- Cane he is the same one Kuampa is what he  
dress with the Bandlees what he wear on his left  
side and Oldman Black Cane has two mothers  
those that are chewing scalp what they  
make for me and Oldman Black Cane his  
younger brother is ~~now~~ ~~captain~~ was Captain  
was Captain suppose to look after all dances  
and medicine man and saces as hunt Chief.  
was Captain is guard and watch man for  
our Ceremonial. Just a few days ago the  
Passid the Saint Augustine to field and there

- 2 -

women went in hot day <sup>with</sup> bare <sup>feet</sup> feet  
 and crying. This is all for this time  
 Please answer soon.

Answers at this address as plainly  
 because its too far to go for mail  
 in alling.

please send the mail at Isleta

Joe B. Lente

Isleta  
 New Mex

Answer soon.



-1-

Isleta New Mex  
July 28<sup>th</sup> 1937

Dear Friend Dr. Parsons,

I received your letter July 7<sup>th</sup> I received ok,  
and \$20.00. thanks lots.

# Well you have ask me again I am sure  
I had to give the answer about the withlawe  
They chose a man from different Clans.  
When he is appointed they call him was  
Captain then he chose 5 men as helpers then  
they call all these men withlawe then he  
chose another assistant shure and 5 more they  
are 5 on each side Black eye and Red eye.  
eyes they are chosen each year. These are  
all 100 men are for to look after Cerimonial of any  
kind dances. when they are appointed the  
men get one stick each man with some other  
things red hole and Torquise attach to. one year  
and the all turn these sticks then given to  
other when appointed.

now Town Chief is a head of every things. and since  
town Chief died they can not appointed a  
nother because they dont have to place him  
They have to do some lots secret things to  
place him so all these old man are dead  
that know all about it.

-2-

Town chief and his assistant next to him  
 His Kabewhride and 3 man is Kwampa with lawe.  
 To get me understand

now Sun-arrow was Town Chief, Died some  
 time ago, and Dolores Josola was assistant  
 to Town chief he was Pabewhride. Next to Pabewhride  
 is Kwampa old man Remijo Lucero was  
 Kwampa and all the rest that are in this  
 society are call Kwampa. They never

Those Kwampa they get in this when  
 a man or boy promise to be when Kwampa  
 when they are sick, Bows which they are given  
 when they are appointed. when they promise to  
 be Kwampa Bows what they call Old man black  
 Pane. so they will be Kwampa until they  
 die. (The old man scalper do nothing today  
 he just has his time once a year that in  
 April, I have not given you the drawing  
 yet for scalp dance They Kwampa and whith-  
 lawe are same that do scalping because  
 they use Bows and arrows.

No I haven't send you no shunad, and  
 I haven't send you about ditch how they go and  
 throws seeds of all kind of plant Come home singing  
 mens and womens.

- 3 -

July 28 1937

Well Dear Friend

I am enclosing 4 drawings which I promise I would. about Birth and doctor and assistant 1 is doing Birth and 2nd is giving a baby to be child of all directions and 3rd is Doctor and assistant receiving their offer for the trouble some food. 1 is pray stick for the sun. so this will all for this time please answer soon I get my mail ok with plainly Joe B. Lente so please answer soon as possible And I bound a few of them with yellow paper. Well good by I am waiting for the answer.

Yours Truly Respectfully

Joe B. Lente

Isleta

M.M.

Isleta New Mex  
Sept 20th 1937.

Dr Elsie Lewis Parsons.

Dear friend

I will try and drop you a few lines  
again. wish to ask you if you

had received the 2 drawings that I  
had send you on July that was as  
I promise you about present cloth  
and prayer stick and. note you  
a letter and never had an answer  
as am waiting for an answer  
so I will send you the rest.

so please answer soon # I was  
explaining you about old man Hack-  
Cane he is the man that gave the  
first living people how an arrow  
for hunting and war. #

so please answer soon as possibl  
I get the mail abright never get  
lost now.

I am your Truly friend  
Joe B. Dent  
address → Isleta N M

170  
 Uleta New Mexico  
 Dec 3th 1937

Dear friend

I am sorry to say that I did not  
 get to answer soon as I have been sick  
 and I dont let any one mail this but my  
 self. I am enclosing 4 drawings one is  
 haka Bató, Bató is woman made of rock  
 It was found in that form and its  
 belong to white Corn people only.  
 They always place her in their  
 Ceremony, and that person that  
 wrote this history mention little  
 but he did <sup>[not]</sup> draw this. And ~~the~~  
 Koata belong to blue Corn group and its  
 not the way you have that in book its  
 look plenty different but I will draw  
 that too

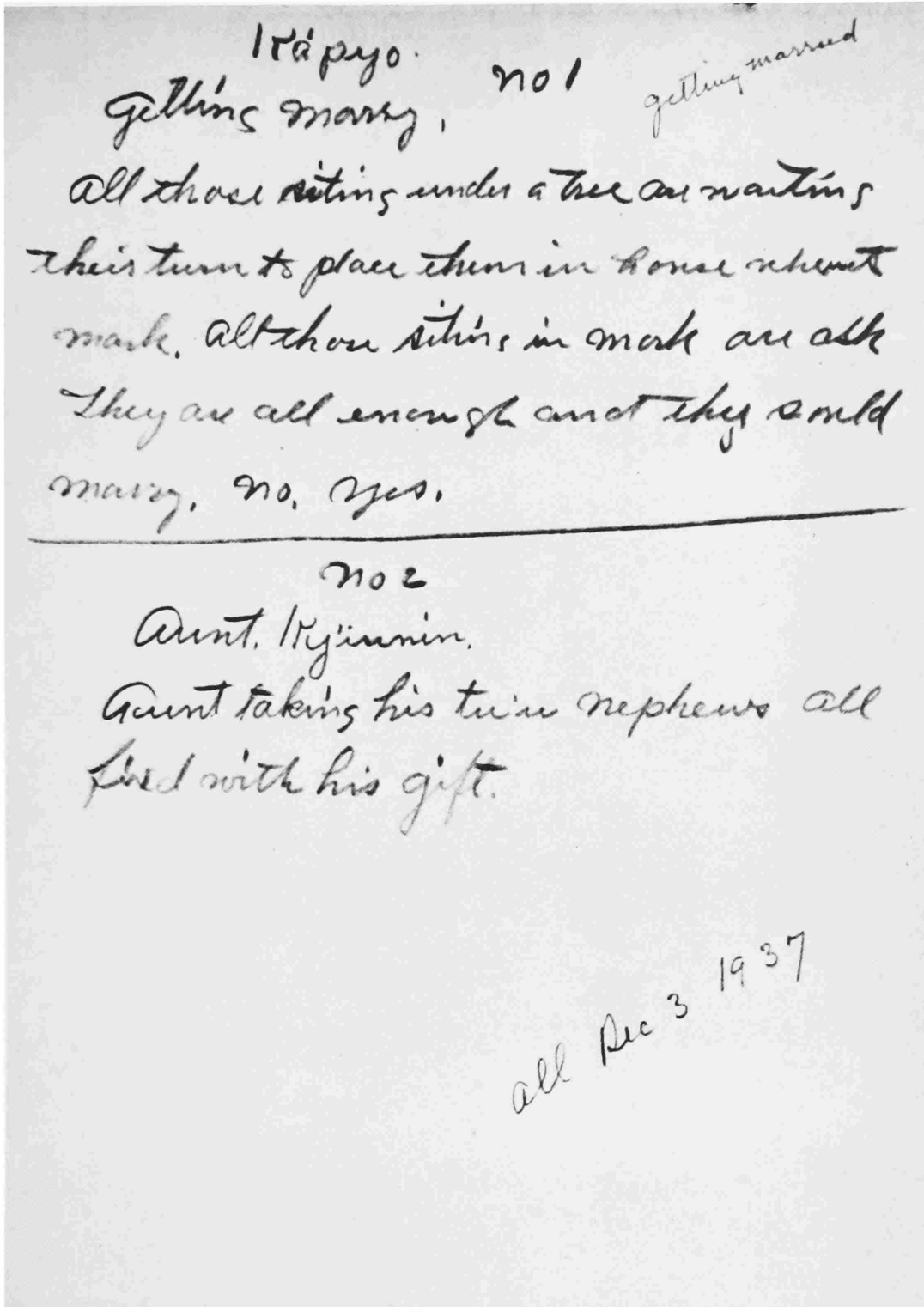


<sup>no 2</sup>  
 women ma fornin belong to Kwampa,  
 Taikabede is alone he is like a king  
 for all things such medicine man pengwop  
 for all Cerimonial. yes I can draw some  
 about rattlesnake This tribe shewapa  
 Indian has all different Cerimonial This  
 other pueblos or other any tribe has not  
 much. I dont know why all this  
 nother pueblos has nothing but deer  
 dance and Buffalo eagle that all they  
 has.

Oh yes. the pray stick is made  
 different some are not attached to sticks  
 one for water people.  
 one for dead person all different.  
 one for springs  
 one for sun

# 374  
P.S. I wish you would send me little  
money for Christmas as I had been sick  
and had no chance to work I am would  
be very glad then I will think of  
Santa Claus. I think this will be  
all.

Yours Friend  
Joe Bente  
Isleta, N. M.





9103 Shuniad. page 307,  
Kumpa leading and medicine man  
and was Captain Tabans medicine  
man to field to see the what song  
on return he will bring Bundle of  
or grasshopper and drawing it will show with  
Bundle taking away from him by Chief.

Batö- no. 4  
 This is ha-ka Batö its mad of -  
 Rock it belong only on Day people -  
 white Corn. mother Batö they always  
 place her in Cerimonial on Corn Group.  
 some body who ever write this history  
 did draw this This stone mother  
 belong to Pabk adelta Corn Group.

---

And ~~hoat~~ <sup>Page 279</sup> Figure 7  
 Its not right the way you have  
 drawing I will figure and draw some  
 time next

---

Hoät belong only on blue Corn  
 Batö mother belong to white Corn.



Isleta, New Mex.,  
Jan 20th, 1938.

Dr. E. C. Parson.

Dear friend

I received your letter and also \$20.00 on the  
23 of Dec. I was sure very glad and I don't know  
what thank you for. I sure bought some presents  
for the kids well my friend have you working  
hard this year? I hope not. Well you ask me in letter  
what koreda was in english is little spotted bird what they  
call ~~shrike~~ or shrike I may not spell right with  
~~test~~ kora. I am enclosing 4 drawings. here is a

real kōōata and another kōōata shape as anō head but  
he is same kōōata belong in blue Corn Clan or Gwosp.  
and one is <sup>it was</sup> bought with bundle and kumpā markings  
with stone point and another one is receiving husk  
and meal from town chief to begin shanade the  
going out field you have one there, and this with  
with witch bundle return to chief medicine man, before  
he could handed to chief he has another help that  
assistant behind him to hold him in front if he don't  
the witch will take it away from him again so  
kumpā at behind markings with stone point,  
and next is Christmas night dance at Church.

I hope I will forget in trouble with this. Respectfully yours

I think this will be all for this time Joe B. Lente.

Answer soon.

Isleta New Mex

Volta H. Mear  
Feb 16th. 1938.

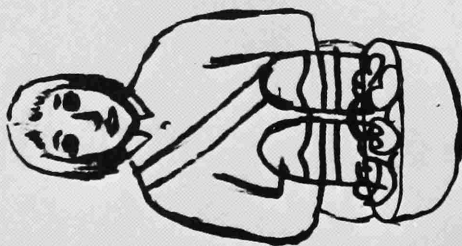
Dear friend  
Just a note to let you that I had send  
you the picture it 4 drawings I sent them  
in 20th of Jan. and hope hear from you I want  
to know if you got them OK or not

I am your Truly Respectfully Yours

Joe A Lente

Delia Mear.

Today is shun ad the fathers are going out the  
field but it had weather ennings.



This is me ↑

sp. picture 319

Indians

Lente is  
a medicine man!

Logone Indians?



Isleta New Mex  
March 18th 1938

Mr. E. C. Parsons,

Dear Friend

I have received your letter at last and  
received \$20.00 which you had send me.

And I was very glad to hear from you, and  
<sup>only 2</sup> <sup>allotted</sup>

I am enclosing another 4 drawing <sup>#</sup> I hope

you are satisfied for getting real stuff, that  
you never thought of getting it, because no one  
knows about <sup>secret</sup> <sup>E</sup> even if ~~this~~ some Indians

never <sup>seen</sup> saw this, someday they will <sup>be</sup> surprised. I

hope I will be dead by then. <sup>#</sup> That to ask you

please answer this about in 15 days and address

Joe B. Lente, General Delivery Albuquerque, N. M.

I will have to make a <sup>a</sup> special trip for this because

I don't <sup>send</sup> <sup>to</sup> this mail at Isleta as Pablo Abita has

got hold of <sup>the</sup> post office now. I don't want any of

this to <sup>be</sup> <sup>found</sup> <sup>it</sup> out until it's <sup>is</sup> completed, and <sup>that</sup> it

will be <sup>from</sup> <sup>now</sup> long time, I hope. <sup>#</sup> Your Friend

Joe B. Lente.

Dr. E.C. Parsons.

Teletype New Mexico  
April 14, 1938.

Dear friend

I received your money on 4 of April. and I was glad to hear from you. I sure want on time to get it. you see I have no way to go for mail to Albug. in certain day I pay my fare to get mail in Albug. As I dont get mail in Teletype, N.M. Now you <sup>[see]</sup> what <sup>is</sup> going on <sup>[as described]</sup> in your book or history. it <sup>is</sup> wonderful <sup>that</sup> you are getting a whole secret, that no one even <sup>will</sup> <sup>know</sup> <sup>that</sup> <sup>will</sup> see until they see your book. you will see them, all <sup>the</sup> people. I hope to my heavenly father God they will never get me. I am enclosing 4 drawings. and I will call for mail on the 30th ~~the~~ last day of April. Answer at Albug N.M. General Keal.

I am Yours Respectfully.

Joe B. Lente.





Waleto New Mex  
Nov 26 1938

Dr E. C. Parson's

Dear parson

I had received your letter last August  
and was glad to hear from you and also for  
15.<sup>00</sup> Thank very much. I hope you are glad to  
to learn about all what you write in history,  
and I am enclosing 5 again.

No 1 is about Blackeye Chief at River  
north end of ditch praying and putting  
prayer stick at River and seeds,

No 2 Coming and returning to Town Chief house,  
Singing and drumming and Turtle shell

No 3. Returning to Chief house to report,  
and getting thank from Town Chief  
when Town Chief and Chicka Kaba. was  
waiting to give them thank and all praying,  
and getting permission to dance at La plaza.

2

NO 4, Dancings in fan of Church

Käpyo taking a man to dance.  
They take them to dance man or woman  
that belong to Hakey. or if shun turn  
They do the same. If they refuse they  
take them to river and throw them  
~~and buy them~~ in river and bring them  
back and as they are wet with clothes  
they put them back to dancers.

If some of his other people realaston  
Come across before reaching to River  
his ~~or~~ people pray to the Käpyo and  
Gave them Cigaretts with ~~some~~ Corn  
husk then they forgive the man or  
woman who ever they taking to swim  
in water.

No 5 that picture taking man to River.  
Its in your history somewhere.

Or parson

1349 # I hope this letter will find  
you in good health in <sup>the</sup> name of God.  
I have been busy all this time on <sup>the</sup> farm  
so excuse me for not writing to you sooner  
to let you know that I had the money

-3-

And please I like to get this answer  
on 9 or 10th of Dec as I want to go to  
Zuni for shalokoo dance it on 12th they  
tell me so I hope you will be interested  
to hear from me again

I am Respectfully Yours,  
~~Joe B. Lente~~

Plain → Joe B. Lente  
Gen Del.

Albuquerque  
New Mex

for the 9 or 10th

Next will be Ant-hunt Chief.

and Ant war dance.

Good by and wish you a good ~~luck~~  
- Luck.

Isleta New Mex.  
Dec 12th 1938

Dr E C Parson.

Dear friend.

I am still waiting calling for  
mail as I am making specilly  
trip to albuq so please answer  
soon. I am waiting for mail

Respectfully yours,

Joe B Lente

Albuq. N.M.

Gen. Del.

I mail your letter last Nov 26th.



Iolela N. Mui  
Jan 23<sup>th</sup> 1939.

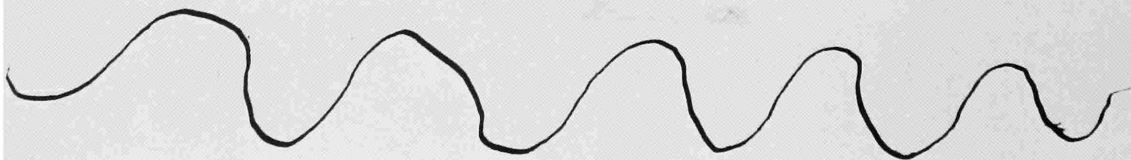
Dr. Parson

Dear friend

I had received your letter on 14 and was  
glad to receive it. What get me is to go to  
Almo to get it. when I have to make 3 or 4 lines  
its so much. I hope that will not happen this  
time. I will answer your question about Uwepor  
eyes they dance around ~~the~~ in making  
big circle. and men hold the women fingers  
moving around twice ~~the~~ until they  
complete the song. I am enclosing one drawing  
after dance going in to Kevia dancing what  
they call ~~quaroo~~ quaroo'por  
and men waving ~~full~~ and lighting.

Like this,      noi

↳



over page

#

No 2

Medicine Men was call to sick girl  
They was call by the girl Corn Chief white Corn Chan  
beginning first night and taking rags and sticks  
which sundly with They will Clean her body and  
sending all bad thought with feather wiping  
sending to wind to Carry away

Next No 3

After 4 Night Ceremonial  
her folks and realation offering food to waide  
and next to the medicine men, they all pray  
and ask waide the girl must get well,  
and may reach to long life to be old.  
The medicine men leave the house and  
help them carry food to medicine men houses.



No 4

Christmas Night dance  
 Santa Maria dance

No 5

Town father

after Cerimonial around 4 am. ~~pl~~ praying  
 all father to be forgiven for what they done during  
 the night the on standing on middle of  
 floor taking pray to people having mother  
 to people to take breathe from them  
 the other two are taking all stones arrowheads  
 from altar and placing to deer skin pad and  
 place it to corner of house until need again  
 This all done by songs,

Then people go home

Look Carefull ~~it~~ on ~~back~~ book  
 all about this I may be mistake on pages  
 but you will fine it,

please answer soon I will be look for  
mail on 8 or 9 of February.

I am Your friend,

Joe B Lente,

Gen Deal,

Albuq.  
N.M.

Valetu N.M.  
February 13th. 1939

Dear Friend

I received your letter and some of 25<sup>th</sup>

I am sure glad to answer your questions.  
This book has some what little different and some  
some more ~~one~~ page 324 where he say ball from 100f.

Its no 100f. The K'apyo chief goes up on tree and  
call out that people must get ready for their lunch  
that they will go out east north west south to touch around  
with their finger and see if they could catch hair wide  
little rabbit or big. They do this on first night they set  
tree at la playa and must stay early in the morning they  
go Kera where they get painted for the day  
as you see on go up they all do this take turn  
one at time when one go up he will ask my fathers  
what shall I shake down for you they all laugh  
and tease him one is on top they might tell him  
if he is clean plan they tell him to throw down some  
mice that you pocket full they all laugh and  
asko the people they all may ask some thing  
funny so they will laugh.

The Blackey chief and his assistant take their turn and go  
to the Kera to say ha ku nam at door and go in and pray  
every morning This is inside Kera and Blackey chief is  
praying or shue the same This is all I will tell for  
this mail on 3 or 4 of March

I am your Friend  
If you dont understand this call again.  
Joe B. Lentz  
Albany N.M.  
New Del.

In February Siwapio Dance

Page 317

First day. They dance  
Second day The dancer goes hunting  
for the Grand fathers in the evening  
as they come to Kebe all singing  
and Grand fathers in front in  
line up as they are, carrying rabbits  
on their shoulder. when they bring  
them and place them in floor.  
putting them and face them east side.  
and feed them with Corn meal it means  
feed them by sprinkling meal on them  
and next day as dance going on the  
Grand fathers take rabbits out on plaza  
where the women go and chase after  
them and return pay as you see  
them on the other pictures that I sent  
you already I think its on book some  
where but its hard trouble to check them,

Isleta N.M.,  
March 10th 1939

Dear Friend:

I received your letter and was glad  
to hear from you

Question No 1 This is inside of moiety Respective -  
 Kiva The shifun Kabedy or his assistant  
 have to visit there every morning and  
 pray to bags where they keep Waiide-  
 Tamin and drums Grand father <sup>life</sup> mask.  
 Ai yaya oide Pap with little horn.

add on  
 from history  
 on page 265  
 of last time

All this things are hanging on walls.

Ans No 2 On both side Shifun or Shure  
 They always had 3 Chakaben  
 If one die. they always place one on  
 his place so it will be three.

Ans No 3 The two things are ~~stick~~ stick specially  
 made to throw at rabbits They always  
 keep this sticks and used when they  
 go hunting its made with power.



Part no 2

I am enclosing 4 drawings  
 no 1 people going rabbits hunt on after  
 Kompor Pinitu dance page 332  
 last wagon with Barrel of water and lady's side  
 horses ride different then men both legs only  
 one side, and war ~~th~~ Captain stay as  
 guard.

no 2 Start running to make Circle  
 (pali maköre) the man that heading  
 in his hand is Parings (Kari<sup>oo</sup>) wolf made  
 of stone belong to Hunt Chief.

Hunt Chief with rabbits

no 3. Women running after him and getting  
 trophy receiving games pay their hunt chief  
 on return pay with Toulas with bowl of stew  
 the next day.

over please

(Do the woman in the  
 picture run  
 up to the man who  
 shoots a rabbit,  
 or do they only  
 run up to the Hunt chief?)

Part No ~~14~~ 4

Laguna Kachina Night dancer at  
Laguna fathers house.

Read on history page 354

line 20, a) Siwa funida or dark Kachina  
he has mask is yellow on one side and  
blue green on <sup>the</sup> other.

the Isleta Plate this was our Siwa funida

Well my friend <sup>think</sup> I ~~think~~ this will be  
all for this time I hope you are  
satisfied for what you are getting.  
I hope they will never find out about  
this. If they do, ~~this~~ will be plenty  
of trouble. I will send this by air mail  
I hope this will give you plenty of time  
I will be looking for this mail on 20 or  
21 of March and there will be no more  
until next month. So Good by

Am yours Truly Respectfully friend

Joe B. Lente

Albuq NM

Gen Del



part 1

Isleta, N.M.  
March 29th 1939

Dear friend:

I received your letter on 20th of March. And  
#200 The Kachina night dance on Laguna. the  
spotted one on front is the Laguna call ~~hoh~~ hom a'k'um  
hunt chief for Laguna believe I dont dont know what the  
Laguna language is call. The middle one is call  
(Na'wishe) little deer the asked Prayg moving  
all time they cant stand still hopping around  
like little deer. The last one is mean and unto kill  
children Cha-po'peyo in Laguna has same name only  
diffent language the woman are Kachina  
mothers (Ke'min) I will try to find the  
name if I take chance. as we dont know much  
about Laguna Kachina. They have different kind  
of mask and diffent dance. Now one I will  
I saw about outside dance Kachina  
and all Ka'ben and have diffent way  
then inside and nasio Kachin chief dress diffent  
carry the mant shirt and buck skin

-2-

Well Amigo I am enclosing 4 work  
 No 1. is We'koon. This is made long long time  
 ago. And its made by earth people and they  
 keep this at pablo polaca house the Chief

The earth ~~people are the~~ Chief is the only  
 man is allowed to ~~be~~ build the fire at  
 Round house Keva no one else when ever  
 there is Ceremonial. The Kurmpa ask earth  
 Chief with Cigaret or bakim to build fire  
 and the earth Chief go and get his  
 fire with this we'koon from Tom Chief house  
 where is made with flint and potten. The earth  
 Chief is building fire at the Keva as you  
 see him standing singing how he is getting  
 fire from east. ~~and~~ north west souther  
 and middle then he set fire by calling middle.  
 he do this before people come in I know all  
 these songs I wish I could sing for you  
 its big interesting

over please

NO 2. So earth chief building fire with his song  
 when he sing and say up and down in his  
 last word of song he sit fire all people come  
 in are not allowed to use matches or cigarette  
 made of corn husk is only smoke allowed and  
 no one get the fire not even for cigarette

The earth assistant chief is handling fire for  
 the people he has to sand all the time  
 to handle fire to smoking people. then  
 the people getting fire and return to him  
 after lighting ~~the~~ cigarette the gave him  
 thank to fire chief as ta'u u ka'a'n. Ke'minon  
 ha waka eue kim beka, or great father or  
 mother <sup>may</sup> Take Care of you

NO 3

The Teian from Blackeye Pava when the  
 canoe getting ready to go Round house Keva  
 the Blackeye Chief gave them permission to  
 go first as they come at Keva They first

knock at entrance in latter with yaca blade  
 then the people all getting scared and  
 getting or making their site tight to each  
 other so they will have plenty room for  
 dancers then the Kumpa who is  
 present at middle floor. then on tapping  
 at ladder the Kumpa answer the  
 Tui'an (Ahuam' hura) ma' (head)  
 Its mean Pello sametozar Come in.  
 same way. with dancers as they step to  
 ladder to come in every on rattle they goad  
 one at time then Kumpa answer the  
 same word a kumim ma' chede him  
 Kua. wa'ean Come in my fathers.  
 when the blackeye tui'an first come in before  
 dance they go around and cleaning  
 round all around and post and ladder  
 and fireplace and the Biresa in middle at  
 fireplace as they same as the medicine-  
 fathers as they do with eagle feather

but I can do this with yacca blade in stead  
of feather. And back of Buisa back of fire place  
as you see that on bread and sweethe or bread are  
all way place their for the (telie/p'oyan)  
They all way has to have their food so they  
dont get hungry and make noise.

Well my friend this will cost little more  
because it too much work and trouble  
I have use my head too much specilly  
on drawing as you see like No 4 picture  
to many people to asure I have to do this in  
order to do the complet work and at same  
time to gave you answer as you already  
have story and paid and I can not give you  
much because you paid to ~~person~~ person that  
made you history I can't do this for nothing  
he is mistaken in some places. he didn't  
tell real. the only thing I will tell  
you every work I am doing is real fact  
as I dont to make mistake or want to  
make belive some one that is not so. cut



and the next thing you see I am taking  
big chance its alright if they dont fine out,  
well my friend I let you set the price  
of this as you did before.

Your question (Wai tinson)  
Wai tinson is call the stone, fetishes of their  
sprits are kept in bag such as arrow heads  
bones form of animal that are found some  
place as ~~mountain~~ mountain or hill desert.  
believe in it because its made by the high  
God. (Waeida) It not made by human  
hand. It made by waeida, use these stone  
and kept long time no one know how long  
they use these on every ceremonial  
of all Clans or medicine society.  
I think this will be all for this time  
answer soon I will call for mail  
on 8 of April next month.

you see on inside the round house.  
they keep all kind of animal horn.

And the no one allowed to go in just  
any time. It has to be some ceremonial to  
go in. Some night ago I went in to  
take a good look it was around 2 o'clock am.  
Well my friend this will be all for  
this time

I am yours Respectfully

Joe B. Lente

Albuq. N.M.  
Gen. Del.



Useta New Mex  
April 18th 1939

Dr. Paissens:

my friend.

I received your letter on 13 of April  
and was glad and the 26<sup>th</sup>. I am enclosing  
5 drawings you ask me about chasing a  
man with rabbit by women eyes but this  
work I sent you with those bunch of rabbit  
that one is hunt chief that women getting  
rabbit because Hornum get his rabbit  
from all men hunt on first drive all hunter  
gave him all rabbit that they first killed.  
and after that the women run after  
rabbit with any on that when they run  
after. Not drawing its on page 344.

The day of liwa kom p'os say in mamin,  
They have to complete and ready for his  
little boy is painted by Blackeye Chief  
no one else is allowed its has to be made  
by their hand and power no one allowed  
in private Room where he is made

- 2 -

As you see them in pitum the Black-eye chief tell the Chakebede about this this ~~work~~ little Aiyayaoda. The Blackeye Chief tell and talking about this Ceremonial with this Aiyayaoda must have good heart and thought tell he must preach to all dancer. This little Aiyayaoda will never stand still he is pretending like Ned down with on on leg and move his arm up he will not stop walking with lewale  
No 2 Tooth ake.

Curing in Roundhouse the man behind the post is hiding to make noise and touch her and excited her but no one must not know about the man hiding they dont tell so they make them belived its dead *ngpa*

3.

Islets New Mex

No 3

Ceremonial about grasshopper chief as you see in picture out on hill about 2 or 3 miles away from town as you see medicine man or chief leaving Kuampa an weilewa because he will start on his fly after going a distance and come back with grasshopper chief the captured.

No 4

Coming to Ceremonial house with the grasshopper chief on little blood bowl Kuampa an weilewa is keep look out and guard from taking away by witch who's working for this spell. when they get to Ceremonial house on night they begin to dance and pray. place the grass chief at altar.

No 5

Beginning to work singing all medicine men and all these Kachine Corn Chiefs are praying to the altar waving hands

no 1      Isleta New Mex  
 May 16th 1939.

Dear friend

I had received your letter on time and  
 I <sup>am</sup> glad I made a trip to <sup>the</sup> Juni and <sup>was</sup>  
 dancing for the rain. I am enclosing  
 5 drawing

no 1 Corn Chief giving meal to medicine man at  
 medicine man private room and medicine man is  
 ready to received it from woman for sweat  
~~baths~~ baths at river.

no 2 medicine man. the medicine <sup>chief</sup> ~~chief~~ helps  
 getting the stone Red hot ready when medicine  
 Chief return with woman early in the morning  
 before sun rise. you have all this in Book what  
 kind of stone they use [she a, have]

no 3 Medicine Chief Parrying a woman to river  
 to gave a sweat baths. the woman holding on  
 the trap of the father. warning her on way to  
 have her good thought because our mother  
 old fire lady is mean might Burn your life out

no 2.-

No 4 They are in side the oven the have a hole in the middle and the red hot Rock are place in it The medicine chief starting to pore water over it to make steam heat the water is fit with roots medicine water with power. They sing 4 songs before you get out on last song you feel crying for the heat you getting water just run over your body dry your mouth or 4 you will run out crying and jump right over water They do this near river so they will cool of quick. you have all this on history you will find it. No 5

The Hunter brought his Deer at his home the 2 war Captains came an visitins and prayers at head deer. as they dress them and heads. you have that on history I think on 338 some where

I think this will be all for this time  
so I will wait for an answer on 26 Friday.  
over,

↓

Mr Joe B. Lente  
Gen Del.  
Albuquerque New Mex.



Laleta New Mex  
June 20th 1935

1 part

Dr. E. C. Parson.

Dear Amigo.

I had received your letter and \$25.00

Ans. About sweat bath.

The sticks that are on point of oven are the  
pole that hold the straw and clay.

This sweat bath ceremonial is given to the  
one has Rheumatism or Bone like skin disease  
in Body they use some different medicine Roots  
boil and pore water to make steam over hot stone  
They had this cure only in the summer.

Yes it used to be there all time, but now since  
those old medicine men that know about this  
cure they died out and the oven was  
destroyed it used to be near the River.

They still know how but since the white people  
come around study they hide them

noting

you are getting more of Real stuff than  
Mr Lummis did because he just learned  
from one old man, <sup>P</sup>Patricio, but he never  
learned about all this work because they

-2-

not tell anyone,  
 would dont all no one not even an Indian  
 unless he belong<sup>ed</sup> to <sup>the medicine</sup> society. Even Indians of  
 this pueblo dont get to see this.

You are getting most of secret things that  
 no one <sup>else</sup> will ever get. I hope they will never  
 get me for doing this.

Ceremony of Corn Blessings No 1

4 day early before sunrise at River to wash  
 face and pray to River, giving thank for their  
 fair and nice without eat nor drink after this  
 was this hair No 2

After hair washed at noon dancing and call  
 the sun to tie pray feathers to sun,  
 No 3

The Chief holding the sun that when he  
 get tired try to tie pray feathers no one would  
 see but them self. After this that when  
 they put altar and people come to drink  
 water.

history page 248  
-3-

No 4

Road making with pollen for deceased to  
deer to go out and go to great god where he  
came from. After this they get permission  
to wash his face and dress like it says  
in book. you have those as following  
washing and getting Ready

No 5

Jose Macis getting permission from great  
sun as hanging on wall at secret place  
and giving permission to this man  
so he will wear him on his back at dance  
you have on an see they wear them on  
their back they do this before any one  
wear because they hunt them by wearing  
with out permission from Kachina Chief  
They will get sick.

you will find all this in your history  
now they will have Ceremony for  
grasshopper. they have plenty here in

-4-

field they was Captain sweep the plaza  
to day tommoro they will go Rabbit hunt.  
you have all this already.

- Will this will be all. I want this mail
- ① on 27 Tuesday if you can as I am member  
of this fiesta, on 30 Thursday will take this  
old patron san Augustin to field then  
feed some people that go with him  
after Return that day to see if he  
will bring the Rain it offally dry  
here all the crops going poor,

This will be all.

I am Yours Respectfully  
Joe B. Lente.

Along N.M.,  
Gen Del,



Islela New Mex  
July 14th 1939

Dr F C Parron

Dear Friend.

I received your letter on 3 It was too late  
we were over of fiesta. and got some money  
from one of my friend from Allng  
I am enclosing some of the drawing  
No 1

Child birth This lady getting up after 4 days,  
~~going~~ walking over the fire to take sickness  
away the aunt is waiting to bath the lady  
then take her out door or at plain early in  
morning. No 2

Early in the morning the mother and aunt  
praying giving thank to sun for a woman  
went through all right and asking the sun  
to gave a baby long life giving name before  
the sun with the same name will be given  
by Town Chief and get the road to sun with  
the same name when he die send him or her  
to the same place to sun when he die or her.

No 3

In side the the Chief house.  
Where all Ceremonial Chiefs get permission  
to hold Cemonial. They don't get permission from  
person or Town Chief

part 2-

They ask permission to Circle and ask for  
 road and that Circle is always there since  
 the real old ~~Calan~~ Tonn Chief living he left  
 that mark there when he died This Circle  
 They call Salt Circle It put with all ~~color~~  
 color corn meal because the Tonn Chief  
 is over every Calan or all Ceremonial.

This Corn Chief is asking to the Circle to give  
 permission and good road that he is going  
 to hold Ceremonial This where all Chief get  
 their permission early in the morning.

You see you don't get to see this mark Circle  
 No one has, not even the Indian. Just the people  
 that belong to Plan or Chief of some Ceremonial  
 This is secret from even the same tribe Indian  
 They just know the house of Tonn Chief but  
 they don't know what inside The Circle  
 has point line on east west north and south  
 this what they Road coming in to Circle  
 and that is why they ask for road from  
 all direction,

No H

Na'wah

All men that are going to hunt Rabbit  
 gether up at in front of Calake house.



part-3-

Same No 4

Singing all night with drum and have fire in middle of circle keep little fire going to make Rabbits an blind this is where they plan to gather out in hill. and war chief and some assistant at same time or night they go to hunt chief holding Cumenial.

at same night Hunt Chief is working at his private home with war Captain and Chief This work is no 1. He will be following Hunt Chief and his work.

No 5

Cut on hill

The Corn Plan son praying to old woman Yacca getting permission to dig one of her family that they need her to Corn Chief to get them clean to not make mistake in digging to not be punish for that.

next following he will be going in Cumenial house with load. and what he has to say because he has to tell the Chief how he ask to old lady Yacca and get permission. then he laid out with west south and middle then he turn the bundle to Chief then get thank and the Chief say sit down my son.

Part 4

Well my amigo this will be all for this time  
 you see all this work I am doing they dont all see  
 this just because they are Indian. No, they dont  
 get see or know about this work. Just the  
 outside dance that what they get to see.  
 But me I belong to <sup>as a ceremonial</sup> ceremonial member that <sup>is</sup> why  
 they call me on all the work. My father was  
 Kumpu and my Grand father was Blackeye  
 Chief. I am waiting for this letter on the  
 day of July 25 Tuesday the reason I put date  
 because I go in Tuesday in a account of have  
 no way to go for mail but to pay my fare  
 on bus and dont have to go twice, its has been  
 different if I get the mail at Delita. but I dont  
 want take chance, this is alright where I am  
 getting I go there at Albuq to mail and get the  
 mail. Amigo this will be all for this time

I am Respectfully Yours

Joe B Lente

Albuq. N.M.

Gen Del.

Osleta Ni Ni  
 July 29, 1939

Dear friend

How are you getting along?

I got your letter on 26 this was alright  
 I made trip as I said on 26 and I get

it ok. Will Amigo and you question  
 No 1 ans. The child with fire is made at fire place  
 and place red hot coal in bowl and  
 place in middle of floor and the woman  
 walk around 4 times and go over the  
 This Bowl a fire and that gun.

No 2 ans.

The two Indian believe and taught  
 The Corn Chief send the dead to sunrise  
 lake to sun with Cornmoy and pray  
 feather with this pray feather on father  
 Sun waide may take you by his  
 his arm and recognize you as his son or daughter  
 he may send you where you will be  
 This means ~~he may~~ waide  
 one father may place him or her to  
 (over)

- 2 - part

Winda'a where the dead people are living  
 They flame at Winda'a they have dances  
 and good time. If he or her is <sup>reginize</sup>  
 by sun or wae <sup>or father</sup> ida this because he or her has  
 sinned something very wrong in his or her life  
 the sun will not open door for her or him  
 at wae ida house at sunrise lake  
 then he or her may travel in air  
 no good time no rest no see dances  
 nothing but dark, the Tewa Indian the  
 long long ago they did not <sup>know</sup> about  
 hell nor devil

Good Indian go sunrise lake  
 Bad Indian travel in the air in  
 dark. no 3 ans.

Under that Salt Circle is planted of  
 all kinds of animal meat even bird of  
 all kind mice rats deer antelope so on  
 They flame all our life is planted there  
 too In side circle



- 3 -

The town chief made that mark  
Salt Circle and place all kind of  
life lives in side that the circle under  
that mark or circle the have all kind  
of animal meat bared in hole.

I will ask and find out why they  
name <sup>call it</sup> Salt Circle. I know what <sup>is</sup> this  
but you want know why they <sup>here</sup> call  
Salt Circle. No ~~is~~ am.

At Nawak for Rabbit hunt

Any Calan or muni of Corn plan can  
beat the drum I mean the old men

the know the song the war captain  
gave a permission to beat the drum  
who ever he choose out

The war captain ask for drum from  
Blackeye Chief or Redeye Chief either one  
ask a drum with pray and gave a Chief  
Egrets. and Receive the drum.

- 4 -

No 5 ans. Drum  
Ceremony for making ~~this~~ indifferent  
I don't get there yet

The drum is call Thunder sound ~~or~~  
- man No They do not pray to drum  
on any Cermony just on dances  
when they use the drum. I mean  
some dance when they use the drum

No 6 ans

When name a baby by Aunt,  
No the baby belong to where her mother  
belongs but the Aunt has to gave  
her name. And she may received  
a name by her Aunt but this will  
be second name but the first name  
he or her received he will be the first name.

No 7

Yes, my mother is living. She is  
pretty old, about 87 years old.  
If you don't understand right let  
me know.



- 5 -

I am enclosing 5 note This is Complete  
about Old woman Yarea ja head wash.

and at ~~the~~ <sup>the</sup> picture sent you  
playing drum the people gather their  
and sing all night any one will join if  
he is going hunting Rabbits and at same  
night its happening working at  
hunt Chief, no one are not permitted  
but war Captain or some Court Chief

<sup>not</sup> <sup>not</sup> This secret. <sup>not</sup> <sup>not</sup> And humahu altar its not  
lighting what they use is stone in form  
of animal Karo wolves. you see them placed  
The war Chief is making a grith to gave it  
to humahu to smoke on his song and  
then the smoke in direction to  
hill to blind the rabbits

No 2

next day after his work he go to town Chief  
house and taking fire and war chief as  
his god. with ~~the~~ <sup>also</sup> tag. on his <sup>shoulder</sup>

-6-6-

And this bag is made of lion hide They use  
this only on homian Curmoney hunt, The Bow and  
~~and~~ and bag NO 3

working against with fire blowing  
and praying

NO 4

he homian and war chief is smoking  
pray blowing smoke in direction waiting  
for people to come ready for hunt

Next one more drawing of hunt chief  
finishing his work by ~~bottom~~ cutting  
splitting rabbit ears and toes  
placing to direction this is over after  
hunt to do this he and war chief

<sup>only</sup> has to come baby alone to where the build  
fire to start hunt, at hill

NO 5 ~~Complete~~

Coming back with yacca (Baba) bundle  
to Corn Chief house.

-7-

my aming this will be all for this  
time ~~and look for mail on on~~ #

look for this ans on 12 day from now  
I am your Respectfully Friend

Joe B Lente

Aling 11 111  
Gen Del,

Isleta New Mex  
Aug 13th 1939.

Dear Amigita

I got your letter and was glad  
only am making trips twice some  
time I go on day & call for answers  
and when no mail I go again.

This not Kabewinda It was chief and  
ans.) borrowed the mountain lion cover  
from Kabewinda. The lion has power  
to draw game because the lion is  
hunter himself. NOT Drawing

The hunt chief the first Rabbit  
that was killed he is singing  
making circle turn all round  
five time then he pray to game  
master in all direction No 2  
No eye Rabbit head east he is singing  
tearing one rip each ear and hand on  
feet of Rabbit This means he is sending  
the rabbit with mark to great hunt chief

-2-

some where he may be east north west or  
south or in middle NO 3

After dinner the Hunt Chief and  
was Captain Chief return first  
and leave the hunter and first  
return to place where he start fire  
to blind the rabbit as he had all Rabbit  
lock up in Circle with his power  
no he is turning them loose as  
you see he him he tearing all  
his ~~circle~~ Circle with arrows then  
the Rabbit are free again he is  
singing moving arrow east north  
west south as making cross he will  
do this until he get all the ashes  
spreaded then he feel that he has all  
Rabbit free from his power.

NO 4

Lili yun  
little girls getting medicine

-3-

water from river for the shore  
 Chief Red eyes, Well Amigeta this  
 will be all for this time The home here  
 work is complete on Rabbit hunt.  
 Well I will be looking for this mail  
 on 23 wed. August for the first here  
 San Augustine, Next work will  
 be about ha-la-la. It will be little  
 hard because it will have <sup>(Haukake)</sup> lot people  
 inside the Porond Kera. and <sup>(Haukake)</sup> Haukake  
 The people dont get to see this no more  
 since the Haukake died.  
 Welli god by. Adios

Respectfully Yours.

Joe B. Lente  
 Albuq NM.  
 Genl.



Ishita Yuc Mue  
August 31 1939

Dear Amiga.

I will drop you a note again to tell that I got your letter. I am sorry for getting these letters to soon you say in two week time I feel that half month is plenty of time. I feel my work should finish sooner the better for me, before anything happens. as I have time now if I work or do something else then you may not get to finish.

Well my friend I am enclosing 5 work. No 1 is hau kabode only one no assistant he came out from under earth alone as you see him coming in at Roundhouse alone and carry in little goods then all Kumpa clan come in to help him sing for ha lala dance hau kabode is only one game ha lala no one else since he died no more ha lala.

Hau kabode his name was hitka mito.

No 2 work

part 2-

Kom'nin coming in at Keva they ~~was~~ were ask to  
 come with Legett and pray by hau'kade rubei  
 come they begin play for hau'kade then play  
 for Le walapoi. except for shau when shau  
 sheachu dance they stop. you have all this in  
 your history, only thing you have them all mixed  
 with other words and its hard to <sup>straighten out</sup> straighten up.  
 No 3 drawing Now they are starting <sup>to</sup> dancing  
 ha-la-la you see <sup>the whole thing</sup> complete. No one would see  
 any man. <sup>there</sup> it should have lots of people, but I am  
 giving you just <sup>an</sup> example <sup>of</sup> how it is. Grandfathers  
 are making fun joining to dance to make  
 people laugh making short time because its long  
 night and has to dance til day light  
 And tuberculosis brought in syrups to sing  
 everything in plainly just as you saw them  
 already.

No 4 drawing

Komomine for hau'kade and Le wal poi.  
 at night only at round Keva. dancing performing  
 for snow and rain. as you see them they got every  
 thing the use deer leg bone Kom Turkey tail Buffalo

hide

part 3

No 5

About Lueyun at Blackeye Chief Kira  
 all Rooms at Kera I draw just like they are  
 the little girl washing head of Blackeye Chief  
 then the other is waiting to rinse him on head  
 then he goes in in a wicker room where they  
 keep wadingums then he send his assistant out  
 to take turn then the last man they are 12 men

I will gave you one more for Lueyun at  
 altar to complete

And one more for <sup>4</sup> Hau Kabede and Kuampa  
 to complete how they dance to sun and pray  
 to turn all their work at night to sun.

I feel that you understand more and know what it is  
 then <sup>if I wrote out the</sup> by <sup>the</sup> natives stay.

Amigato I will gave 17 days is this enough. I will  
 call for mail on 16th of Sept. Next month it will be  
 for quite a while next month because I will be busy  
 from now on on some other work.

This will be all for this time answer when ever  
you have time

Respectfully Yours  
Joe D Lente

Gen & d

Albuquerque. N.M.



Isletan, m.

Oct 13th, 1939.

Dear Amigo mio

I am sorry that you do not feel everything is true, what I am working about.

If I had not seen or know about all this, I would not know how to begin or what to draw, but I had<sup>vs</sup> been with them, and Grand father and my father were in these Ceremonial, head man Tee. One was Black<sup>E</sup>eye Chief and the another was Kuampa. I don't care who it is he would<sup>not</sup> know how to write or draw about these things if he had<sup>did not</sup> see<sup>here</sup> with his own eyes.

I can not draw a picture of war in Holland because I don't know what's going on<sup>there</sup>. If I was<sup>you</sup> there and learn<sup>me</sup>, I might, but I can not do it without see<sup>ing</sup>. I have to see<sup>it</sup> there long time before I learn, it's the same here. I was born and raised here. I know almost every<sup>thing</sup> I guarantee all my work is true, correct. If not, I am will<sup>not</sup> to give<sup>(for nothing)</sup> free<sup>a</sup> all of this work.

(Phlium) 2  
 Siun - in English is ~~fat~~ old women,  
 to notice <sup>(indicate)</sup> that shifun Kaben came out <sup>with</sup> to the  
 world from ship a-pu spring when they came  
 out they had no mother assistant (Kaída)  
 that why they use this little girl to serve  
 them fetching water ect. and this little girls who  
 are call Siun old women who wash the men  
 hair. No 1 picture are shifun Kaben  
 are in fact in Cermonal house the shifun Kaben  
 are giving medicin water to ladies first  
 one taking drink from shell which is  
 in hand of assistant one praying with  
 meal at Keatu Village what they call and  
 Siun are sitting still fasting too. This  
 Cermonal are giving only once a year and this  
 is in December around the 10 or 13 as they are winter  
 people. You will see different than Cer or medicine  
 man Cermonal in their hand and feet are mark  
 with Kofanta blueing this blueing are come from  
 some mesa they know where they get it but  
 they don't tell they are the only chief use this blueing



3  
No 2 <sup>3</sup> ~~epitome~~ Medicine men

Getting ready dancing they circulate among the people saying hi hi truki truki truki ha ha ha making sound of animals.

Two singing chief & assistant all the rest go out to Plean Village and Kuvas Corales where they keep horses. No 3

The female assistants are carry old mother clay to Permonil house to place mother on top of line of clay no man can carry this clay just the female the medicine man lead to house they bring this clay in about almost noon about 11 o'clock AM. they do the same in town fathers and Laguna father. Ladies has to bring the clay.

No 40. This is Oct 10. 15 620

The Kuampa is praying and giving thank for grown corn and asking more for next year. And giving one of largest best corn to old mother ground. (nam Lira) they carry one ear of corn on each cornfield.

4 part.

No 5 drawing

~~This~~ Kuampa will be bringing Corn to Town  
 Chief Permond house Oct 10 south on 15 North  
 then on 20 eastside this Kuampa go  
 on all Corn field an pick on ear of Corn on  
 each field then bring them to Town Chief  
 Permond house this means they open road  
 to people to gether Corn then the buyer go  
 to ash pile hollow giving permission to  
 gether their Corn. you see the Town Chief  
 has to get first.) Dear friend I guess you

understand now. I dont want to do this just to get money  
<sup>11</sup> ~~no~~, nothing but the truth. <sup>4</sup> you will be surprised  
 some day that you found some one that <sup>did</sup> ~~close~~  
<sup>you</sup> a big favor. you may find all this in your history you have <sup>it</sup>  
 This will be all my friend I will look for this mail <sup>124</sup>  
 on first of nov.

I am your good friend.

Joe B Lente

Albq. N.M.

Gen Del.

Isletanm

Oct 15th 1939

Dear friend

I will write to you again to tell you about,  
Hau Cabede is not Hunt Chief,

Hau Cabede he is painted white all over his  
face and carry lots of small soars and at  
Round Keva he gave it to Kuampa (William)  
to get help sing as he is alone he has no  
assistant when he came up with the  
people in world from lake. He is ask to  
help them on dance by Shichu Chief,  
then he practice at his private home the  
Kuampa go there to practice singing  
and ladies go to dance and practice  
he carry bunch of small soars and painted  
white all over his face and have prayfeathers  
in his hair same as medicine man or  
Hunt Chief. He is Chief of ha la la  
he is the only one who gave permission  
on ha la la dance.

Just as you see them that what they dance at Kiba Roundhouse is only time they dance in night only not out side like these other dancer.

This dances goes on together at same night this dance is in February the moiety chief are the manager and moiety grand father (tira) ha lala keep on dancing and Rest little when (Liva por) dancer.

Come in then Chichu the dance is call patukunin then when finish each dance they go out and rest, then ha lala start again until day light all ladies that present may dance when all ladies get up and dance ha lala the line as you see them in picture all around the wall pretty Brown.

This will be all for this time I hope you get it this time haw kabe is <sup>not</sup> like hunt chief hunt chief does <sup>not</sup> paint his face like haw kabede

any thing you want to know,

Joe B kenta

- 1 -

Isleta New Mex

Nov 14th 1939

Dear friend

I had received your letter on last day of Oct. and had to work over for Santos Saint Augustin old man my patron.

No 1 picture. <sup>father</sup> Ha-Kāa <sup>San Augustin</sup> San Augustin

As they are taking him out to fields in June no fit time. To gave us a rain after he see that the field are dry and need rain in hot day the women usual promise if she is sick and get well then that day the woman would go barefooted and no shade nothing on head as you see one carrying a saint and the men go with shot gun to shoot up in air every once in while and one man in front with cross and boy with Bell ringing once in while. the men carry the shade and the women only carry the saint. no men. the last one is Lieutenant Governor to take charge keep people to gether



-2-

to see that no one get behind to be together.

No 2 picture

on return bring the saint at Gov  
house and dancing as you see them  
the always set small cotton tree side by side  
and make shade with the cotton trees.

And 2 men always as guard on each side  
of saint with gun they keep those 2 men  
all day long not one minute go with out  
these men with gun until taking back  
to his place in Church altar. and women  
behin saint is always there to watch in  
Case of fallen he might jump if he don't  
like some things bad thoughts. dance all afternoon.

No 3 picture

(Our mother Virgin)  
Ke Kei Virken

This women promise to take her in her home  
for the place up like you see her its get  
decorated with blanket and handkerchief.  
are call altar place her in table and



-3-

Keep her all night til day light they all keep  
 wake and as you see the women as she promise  
 putting a handkerchief on her back as women wear,  
 this saint has so many handkerchief and beads  
 as they pay her when they promise and she  
 has all of it on her back it been long long  
 years she has been getting presents.

The women only promise to this Mother Virgin.

And men promise at Saint Augustine.

A picture was over at hill on west  
 Rio. Lioo stone old lady

lio ki ote - stone place at.

where the people that are going trading  
 or hunting or traveling always pray  
 and pay with turkoise and meal and  
 ask this stone old woman to gave him  
 what he is going after or good luck on his  
 way. as you see its always stand like it  
 is. you will find all this in your history  
 only thing its all mix. Well amigo

I think this all for this time. over

on this private Valuric promise to keep saint  
all night the women who ever promise her.  
she will has to pass her self with some  
realation from church to her home and  
back to church the same way I will  
send you one more drawing about this.  
So good by

Your Respectfull friend  
Joe B Lente  
As usual, adress.

I will call for this mail on 29th  
of this month.

Osaka New Mex  
Nov 29. 1939

Dear friend

I will try and send you 4 drawings  
And those you will be satisfied.  
I will give a little news and one of chief  
died yesterday. Chief of paplars (Narkabede)  
Vicente Juarez, Aloaris Harrio (Tucumia)  
will take a chief. (Black cane)

No 1 Drawing is Pöyana  
Nov 1st at noon at their private homes  
The ladies put their food of different kind and mix  
place in middle room where no one could see in  
separate room each plate should belong to their family  
This woman has 4 dead father mother brother sister  
son or so she is praying at same time and  
calling the name so they can come and eat  
they keep the candle burning since noon  
they begin place food and keep burning if one  
burn out place another one all night until  
next day at noon and following night they  
take them out on hill and bury them.

No 2. 10

The ladies take their (Liächia) Responses.  
to grave where their family are buried and  
place them such as corn or bread in middle of  
corn in fig bowls keep candle burning until  
noon then the priest sprinkle them with

- 2 -

holowater then take them to priest residence where he pile a head for sale to Mexican. These two days the Bell will ring single hit once in little while on first day begins to ring after 12 o'clock all after noon Rest at night for the bell then start in the next morning until noon then its over.

No 30. Now we begin about the race for the sun in marches apart. The war chief went to Town Chief and ask him about the race for the sun it is time then the Town Chief gather up his Kabeinde and Kuampa then they talk over and then send this two Kabeinde and Kuampa taking this message at Chichu Kabeide home and their his sitting and thinking and Kabeinde will hand him a bundle of Tobacco or meal and asking him what word was sent to him by Town Chief and for what day then this is Friday morning then the Chief will say he thank and he will say I will call for his assistant then they will begin to work at Town Chief house the Shichu will make profom place k'at'u and medicine bowl and singing making pray stick to place at race track



- 3 -

I received your letter on 29 and was glad.

Saturday night but they make pray sick in  
 Saturday morning when sun is coming up,  
 and place at night and see what will  
 happen next. This Tewa Indian pueblo <sup>mother</sup>  
 has lots of beliefs and lots of different things,  
 more than any other pueblo <sup>Indian</sup> in history  
 I hope I don't get burn<sup>d</sup> up for this some day,  
 and this will be all until next year. <sup>long</sup>  
 Merry Christmas to you and happy new year.  
 I hope you will enjoy <sup>a</sup> happy Christm<sup>s</sup>  
 Xmas & happy new year. I will be looking  
 for this mail on 18 or 19 this will be  
 my Santa Claus money to buy Christmas  
 presents we will have for Christmas this year.  
 The people did not raise <sup>many</sup> much crops this year,  
 the fam<sup>in</sup> was poor, dry year and lots grass hoppers,  
 so we won't be much <sup>very</sup> happy.  
 The wa:roan will be gan to fast Navroak.  
 I will go and drink my holy water in my plan  
 in Water bubbling (Pachini) Blue Can.  
 My Pachini's name is Paepalooat Road shining  
 This will be all. Adios.

Respectfully Yours,

Joe B Lente

as usual. adios

Isleta New Mex  
Jan 15, 1940

Dear Friend:

yes the padre sprinkle bowls (Responso's?) while they are on top of the graves.

The box on corner of wall the regular box to keep bats skin and feathers are keep their until the time is need it for use.

Same as any other (Ilan) they use little form of animal and (Koon Shea) thunder blade.

yes we call them wa ~~thin~~ mine

My own mother ~~she~~ is still live and she is Pachiri, water-bubble. This why I am Pachiri. And my father was Pachiri.

For the dead

The food that is eat by left hand after night and day coming night they take them out and bury them in hill ~~at~~ ash piles.

I don't know if I am doing right to tell all this or not. Some times I feel funny. Every thing is secret. Too much work for me.

No! Child birth specialist woman medicamen.

putting a child in Cow stomach right at present while its warm getting out of Cow. while the hooks. They just cut open and put the child right in before. Clean it out. They do this when child is cripple, paralise



born if babay born paralyze they cure him like  
this as you see.

No 2

To'ie) Lane Lawashie

To'ie for wals people and for Blackeye to place in  
at mountain, whe they find springs as for sprudle  
and for red eye. ~~and~~ for the sun, <sup>with</sup> that is made by  
Loun Chief, and for the moon.

and las figure is for dead, all Plan make the  
same only they use ~~or~~ different ~~bird~~ feathers.  
If dead belong in Goose Clan, they put goose feathers  
and if he or she belong I mean dead they put duck  
or blue bird, such an little bird that belong in their  
Clan. They place that feather so that when he reach  
where our Indian God live, God will regenize him or  
her by feather, whe he or she belong, east, north, west, south,  
or up and down. Then it will rain it means our God  
regenize him or her.

No 3

Kwampa and Schiau Kabada, are coming out of Loun Chief's  
house in mid night <sup>(going)</sup> to pay to Sun in middle  
of race track, to begin race the next day.

No 4

Putting pray pathi and Egett and Turkoise shell head,  
They have speccal hole where they put this every  
year when they race. This ~~pray~~ feathers are made

by Sichu Kabeda. Then the next day Kwampa  
 and War Captains Sichu and Yello<sup>E</sup> Earth people  
 go in round house and praying. And when  
 they are finish<sup>d</sup> at noon the War Captains  
 hollars from on top of round house. To call all  
 the boys that want to run. may come at hollaring  
 the call out: and say now father, father, who ever  
 now come around come in round house (Tubla)  
 and with ~~faith~~ faith and good cheer!

N5

Then the men and boys when they hear  
 they begin to come from their homes to  
 prepare for race, as you see one coming to  
 Tubla. Then the war dance begins in  
 la-plaza. This will be little too hard to draw  
 or paint because it has to have lots of dancers  
 with arrows and mother of Kwampa, ~~mother~~  
 ma'forenin, has to dance in middle of line,  
 back and forth. When this dance is over  
 the runners come out singing to the  
 end of plaza. You have all this in book,  
 I think. This will be all for this time  
 so anything you dont understand ask me.  
 I will try to explain to understand the meaning.  
 I will try to get this mail on 1st of next month  
 as I have no paint to work I will wait until  
 first.

Common  
 20527  
 (circumstances)  
 20527

ashes  
 4  
 2  
 2  
 2  
 mouth  
 13  
 head  
 cry

This will be all  
I am your Respectfull

Joe B. Lentz  
as usual.

18

Isleta, New Mex  
Feb 12th, 1940.

Dear friend (Amigos)

I received your letter on last Jan. and now

I will try to ans your questions

1 yes only one round house.

The round house is use in Feb Leiwapör sharu'por'

Land Turtle Dance on night and use in April  
when they race for the sun, an they also

use Round Kiva when they make or paint

Kapio Plann. for there 3 work the round

house is use. Black eyes have their own Kiva

They also use for dances when they have lewa pör.

The dance sleep there and keep all their dressing

that when they prep spride until their four

days is over, and same with shur redeyes.

And Blackeye Chief and assistant hold

their Cerimonial on Dec where they fast for

4 days and Redeyes hold their Cerimonial

on June as they are summer people.

Redeyes has <sup>re</sup> his <sup>their</sup> own Cerimonial house;

Only one Round house and is managed

by Kwampa. The only women who sweep

Clean is <sup>at</sup> Mafurnin, is the only women allowed

to Clean inside, no other women.

The Lone hude hunt chief has is own Cerimonial

he hold Cerimonial at his own house when

asked by war captain for hunt, that <sup>is</sup> where

. 2 .

<sup>+</sup> They go on night before the rabbit hunt.

Same house where only he gave different power to draw big animals when in game when he is as by some hunter this is different for big game.

<sup>#</sup> Hau/Kabide came with diwal land with dance he gave ceremonial with liwa for only his ceremonial is different as his chief of ha'la la dance and I cannot pronounce hau in english.

<sup>+</sup> Hau/Kabide died I will say about 37 years ago. and town chief died before and they can not put hau/kabide any more because there is no town chief. The town chief is the only man that can put hau/kabide in place, and these town chiefs are different, they can replace when one dies. <sup>#</sup> yes I have some small land but its not given to me yes as my mother has it all maybe I will get some if my mother die first then I then I will take the land. Some get their land when is gives to them by father when they get married so that they will plant for their family or after is married sue to make liwa's he ask for land to Governor of pueblo then the Gov gave him one acre where he likes if is vacancy not own by no one.

<sup>#</sup> For planting one day ahead the women shall come from which is save food last year crop the biggest ear of corn



90

No 1 D.

and when they want, place it in big basket or Bowl.  
 and Chew some root what is call Bal dafia  
 and spit sprinkling all over the seed. in morning  
 the man come in singing in song he say  
 he says my Great spirit of God my corn shall come  
 out of ~~the~~ <sup>(wheeda)</sup> ground right away like road runner  
 tail or like red hind tail then soon as he take a bag  
 of seed as he singing the women hide with Jar or  
 water from the river the as man start out  
 side don the woman pour water on him and  
 seed the women in side get water on dippers  
 that made out Hoard shell. (Höörö)

This sprinkling is for to bring rain soon as its <sup>the field is</sup>  
 planted. No 2 D.

When little baby die that is nursing when its gone  
 the mother milk her self in bowl and drop one piece  
 of Cotton in milk and throw Cotton on ceiling  
 above the door one piece every they for 12 days  
 to feed baby the baby is call now little angle  
 they say the baby is coming around for nursing  
 after 12 days they say the baby is gone for ever.

No 3 D.

Early in morning the the shicker female (mothers)  
 bring medicine water to the Town Chief house  
 where they will hold Cannibal so when the runner  
 come singing with Drum and get their medicine water



- 4 -

and sprinkle their body at noon on race day.  
 3 female assistants are that carrying water one  
 Olaia Lente tökam day rising Lupita K'le chu.  
 and last one is China maktu Circle.

NO 4

The watch man on top of Town Chief house  
 as Chichu Chief is working putting altar  
 and making medicine water the Chief  
 work all morning until noon, also the  
 war Chief is watching all that time morning  
 until noon when work is finish they  
 tell him to come down his got Bow & arrow  
 and stone knife K'oon shia. All this time he  
 is on top of house as shichu working on  
 medicine water in side of house They all  
 smoke and gave thanks to war Captain for  
 service in afternoon the people go and get  
 their drink. NO 5 &

The runner going singing with drum before  
 the race coming to Town Chief house to get their  
 drink to be strong on race with Chichu m. water  
 to be protect it with m. water from harm on race.

Then they go singing to second house where  
 the Town Chief and Kwampa and Tom clans  
 are waiting for them then they stand on  
 roof hole singing then the Chiefs in side say  
 Come in my Come in my son

- 5 -

Well dear friend the 5 work I am enclosing is wonderful. on 1st of February they made one medicine man on Laguna society when moon was circling and strong to get light from the moon. his name is Marx Charco the son of Candelaria Charco you have some thing about her in book. They gave him medicine man name *Türwisto* — Sun/low mark. his Grand father was medicine man and had the same name.

To night the dances are going for *spunde* in mountain and Friday Night the *nie* dance in round house this dance is call *levelap's land turtle* dance (Grand father are coming *stieren*)

Some thing you dont understand maybe I can tell you. I will mention again about *haulcabede*.

When ever they place town chief again then the Town Chief will place *haulcabede*. the Chief of *halala*.

This will be all amigos adios  
I will look for this mail on First of March.

Respectfully Yours,  
Joe B Lente,  
as usual.

Isleta New Mex.  
July 25th 1940

1  
Dr. F. C. Parson.

Dear friend

I was glad to hear from you again and also got the money OK.

1 ans. The timey say that is born head is Pall Eumãune They dont dress them nor gave nothing just taken them as they are the little infant father will take him self, and turn over to Red hill to rocks where they call nam fe ai qitue. father will turn the Eumãune all directions may go back to Rain god where he or she came from and when its reach to direction may rain and leave the baby just cover with rocks not for some time the Coyote or dogs eat them when he return then he tell his wife or a body mother to not think about the baby as he ahead Return to rain God. he may bring rain, before Baptize is call Navajo Coyote just the name

2 ans. They call the life baby before Baptize They call little Navajo this dont mean nothing, because Navajo was never Baptize



-2-

Haka Na'fa put Euma un-de under rock  
 little dirt and pile up rock, as he is praying  
 to direction and to Elound rain God then  
 it will rain when the Euma und reach to  
 rain God. In this hill the Indian people  
 call Nam fa quite Red hill where the Euma  
 und live because they bury all dead babies  
 that are not Baptize.

### No 2. Laguna

The Kichina Chief & Kichina mother,  
 are dressing and painting the dead Kichina  
 man when one member belong to Kichina  
 gave him paint on face and tie one pray stick  
 on his hair. so he be recognize when reach to  
 his great father some where at wellerna.  
 The Laguna people don't dress in funeral  
 like we do sewed in manta no. No one will  
 see the paint on his face. Keep cover after march.

### No 3.

The Kichina ready for funeral.  
 when they are leaving children belong to  
 dead man or woman the Kichina mother  
 stand on side of dead man and take  
 Corn and wave and all over the body  
 and rub the children as they are standing  
 beating their father good by and the

3

Mother Corn will stay with them in his place for ever. and old man Juan Rey sherida is singing. The black shirt he's got on is call <sup>shure</sup> ~~shure~~ <sup>blue</sup> ~~shure~~ shirt made out of black manta made in Hopi.

No 4

After taking body to grave, these will stay with <sup>the</sup> ~~the~~ and Juan Rey sherida and make one small bed and place the Corn and the Corn will be the dead man or woman who died the Corn will live for 4 days in house place 2 candle keep putting light candle until 4 day is over. at same time

keep putting piece of food bread or what ever they eat each meal for 4 days this mean they are feeding this dead each meal as he is still in house he or she lie at Corn. They put this food in fire place before they eat each family has to do this number of house. From No 2 drawings are all Laguna Indian funeral practices.

905  
Some things you dont have this in your history maybe your history make never so this but I have. I have lot of things that you dont have. Think it over, amigo I will ans any any of yours. Question amigo I may not no all but still I think I do.

4

This will be all Adie's drawings  
and this around 10th Nuthmonth  
I have no more paper to draw.  
I have have hardest one coming to draw  
that is war dance and Race or parading  
to runners, who get caught by the Shungo.  
and scalp dance,

Good by

Yours Respectfull  
Joe B Lente  
as usual,



Isleta New Mex  
Sept 11 1940

Dear Amigo

I had received your letter and was glad to  
received it. Now The question is in your letter  
(La tra Na fa mean Father all kind of Father)  
Not even before Catholic came I never hear of  
Kill or Sacrifice baby or child no.

The tiny bay still born are call Eumaine  
but I don't see I can make you understand.  
because they are born with no life dead born  
are call (Eumaine) friend I know about  
Laguna Ind. because my father and  
Grand father we live as same family  
when they first came here from Laguna  
farther more my Go in law was  
Laguna and that what happen to  
know all their secret. Next I will  
tell you about marriage ceremonial  
of Laguna and how they marry.  
You will be surprise how much I know.  
Well my amigo I will send you  
3 opitami.

NO 1

on 4 day taking up Corn from Candel.  
and medicine man old Santiago Torres taking  
out food way out in Red hill way to west  
taking food which was cut at his last

2.

home. going in morning about sun rise,  
 and guard go behind the medicine man  
 with gun. if he see any thing on side  
 or following he is order to kill dog cat  
 bird any animal. will he kill if they  
 follow them when they reach to  
 hill they make a hole in ground  
 and put all food that is taken in  
 by bowl and break everything cut to  
 pieces that is belong to dead person  
 then the medicine man return and  
 come home to the home of dead person  
 family then he tell the family that  
 their father or who ever it is was gone  
 alright see clear road to his Great  
 God where he return in death  
 and tell them he was rescued as son,  
 he will answer on lightning.

No 2,

Jose Antonio Correll will stay alone when medicine  
 man return home to dead family and watch man  
 sitting on side of hole and watch all around  
 If he see anything or animal come he will  
 kill if he dont see nothing this good  
 then around noon he will return last  
 then when he reach at family dead

- 3 -

man house he will report all if he don't see nothing this fine good road for the dead man. Then they all pray to their Great god. for the dead man.

But if he see anything while watching at hole he will shut and kill dog any animal if happen to come. Then he will say it will be bad luck to family again that the match family for over night again but if they don't see nothing it fine. It will be everything broken and will be there for so many year perhaps there some still there for years, like you see in hole.

No 8.

After all report and praying is over then they all eat together with dead man family for the last time then after meal the medicine man and match man beat them good by then medicine man will tell family now my son an daughter will leave you now. You will be with out father but still he may be around watching you in spirit he will help you fire food by his spirit. after meal they family will be left crying after crying they take water in bowl and take it in mouth

. 4 -

And gargle with it and spit with water  
in door, and wash face and sit around  
for a while, Well amigo this will be  
all for this time *avisar* around,  
16th Sept,

I am Respectfully Yours,  
Joe B Lente,  
As usual.



Isleta New Mex  
Oct 9th 1940.

Dear Friend,

I had your mail 18th of Sept and was glad to get it Amigo. I am sure giving you some wonderful ~~note~~ of the things that you never expect that you learn. Now I will give you time I will wait for this mail on 1 of Nov. and if its not enough I will give you one month to ans. Next time.

No 1 Pitern

Marriage Cermonal of Laguna before the law or prest the lady or girl when girl finds a love a boy or man she want the girl go over to boy parent house the she will sit at the boy house sit there all day then the parent ask her if she is will or want to marry their boy the the boy father ask her if she want take a boy as husband and will to live together as long as their life last then the boy mother ask the girl if she really want take her son before our mother corn and wash her head with my son in our old woman yaca in big bowl to get together as same family then the girl answer I will. I will take your son as husband before our mother corn an old woman



-2-

yaca, then when girl promise every to  
 respect and promise every that as she is  
 will to do work and be as some family,  
 Then they call a boy aunt and come to house  
 boy home and one ear of corn it has to be  
 black collar then aunt Roast ear of corn in  
 fire place the when Roasted The Aunt take  
 the Corn from fire then spray all direction  
 then in pray call mother Corn and place  
 in middle of Room in basket and call  
 the girl an boy to eat that Corn then  
 as they eat the medicine man or this  
 old close relation to pray for them as they  
 eat Corn.

No 2

The boy Aunt washing their head in same  
 bowl in old woman yaca then the man  
 sitting and praying to Old woman yaca  
 ask her to keep this family together until  
 the end of old, after all this then they  
 married, their beloved is that one mother  
 black Corn and old woman yaca get them  
 to gether as legal not broke promise,  
 to make black Corn and old woman yaca.

## part 3.

## No 3 pitoun

Sherida

this pitoun of Juan Rey China Koo Chare and Old man Corilla Kachina Chief and 2 small trees of spruces in dancing plaza ~~in~~ the night before their dance are waiting for the old man bear to come and place the prayer stick in middle of plaza where they dance this what no one allowed to see the do this in midnight when every one go to sleep.

## No 4 pitoun of old man bear

The old man bear is waiting for his time to come waiting over at hills west side of plaza he will be alone he has bear hand skin on both hand and eagle wing feathers he is holding prayer stick which he will place when he come to hole in middle of dance plaza when come in village he make all kind of noise hallas all kind of Kachina sound as they have differ sound and each kind of Kicking then he run east north west south in middle he place the pray feather then Juan Rey and old man Corilla pray and gave him thank and wishing all Kichana will have good heart so they will bring rain, then see what happen next.

(see how much I know?)

H

Dear amigo I am afraid I have to stop  
soon as I am tell you too much which  
you dont know and what some people dont  
know. even if they are Indian.

This is all secret of Kichma Permonal even the  
people of this village dont know how this  
heastichma dress as he come in midnight  
only when people go to sleep they dont  
dance this out side plaza no more because  
there to much pars white paper even in night  
so the dont burn this no more.

Good by

Respectfull yours Amigo

Joe B Lenth  
as usual.

All this work is Old Laguna people  
Permonal

This more history an meaning of how old calla  
dress and why he carry the little antlop-  
skin and white feathers hang from his eagle  
wing feathers below is mean blood. in his  
hair feather fine fallor mean cliffs fallor of blood.  
They have meaning about the little antlop -  
this long story so I cant,

Nov 16th 1940.

Dear Amigo.

The Laguna girl go to <sup>the</sup> boy's house and ask to  
 Anyways. boy's parents. Then they talk it over all together.  
 Then if the boy's parents say yes then they  
 send some one to the boy's Aunt. Then  
 the Aunt comes on to <sup>the</sup> boy's house. Then  
 asks them what they wanted to do. So the  
 boy's mother would say the <sup>(brides)</sup> come  
 to their place and want <sup>to</sup> marry them. Then  
 they all agree. Then the Aunt ask for a <sup>(ear)</sup> Corn.  
 Then the Aunt ask both the boy and <sup>the</sup> girl  
 before they Roast the Corn if they are willing  
 to be together as same family because this  
 is not only for a while but for their life time,  
 they must get old together, not to lie to our  
 mother's Corn because if they <sup>break them</sup> break  
 it is sin. Then they say they are willing  
 to take <sup>what</sup> <sup>what</sup> <sup>come</sup> <sup>together</sup>, Then they both eat  
 Corn. Then they are happy and the Aunt  
 calls for Jacca and makes a big foam in  
 big bowl. Then they wash, both put their  
 head in bowl and if they are mad<sup>d</sup> before the  
 foam is melted and gone this means they are  
 going to have good long life living together,  
 but if <sup>the</sup> foam is melted and gone before they <sup>can</sup>  
 finish wash<sup>ing</sup> that will be <sup>an</sup> unhappy marriage.

2-

Then the Aunt go<sup>s</sup> home and <sup>The</sup> girl stays at the boy's house until the boy finds a home to separate from <sup>his</sup> parents. This is his belief: an mother Corn and old women <sup>get them</sup> <sup>together</sup>. They had this before <sup>the</sup> priest came, before <sup>they were</sup> Catholic, but they still do this, some of them. Then of course now since the law they get their marriage license and go to <sup>the</sup> priest. No, they don't wait for a few days, they make them eat Corn <sup>as</sup> soon as the girl come. Then they notified their relations. Then the relations come and visit them. Then they all advise them they must ask good luck to <sup>of</sup> our mother Corn, to give them happy living. After this eating Corn they take them to church wedding. The girl ask for boy to marry him, instead of boy to ask her to marry him.

9 The Old man Bear Comes when they have a dance out in la-plaza, day time dance. Old man Bear comes and plants pray feather in middle of plaza when they hold <sup>ceremonial</sup> ~~ceremonial~~ once a year, this in Sept. when they have plenty of fruit to give a thanks to their Kachina God. He is at Oraibi and he is at Isleta and Zuni as he is <sup>the</sup> Great Chief of <sup>the</sup> Kachina. This old man Bear come when they bought Kachina from old Laguna. Isleta did <sup>not have</sup> ~~had~~ this because



-3-

Isleta had no Kachina mask. So they  
just brought this with Kachina.

4<sup>th</sup> Juan Rey Sherida was real Koshare as he  
was Chief of all Ceremonial of Laguna, head  
of everything. He was Laguna town Chief. He had  
power to do anything. The Laguna people do  
what he say. He <sup>would to</sup> appoint a Gov<sup>ernor</sup> and  
Captain for his tribe, and he punished his people  
when they <sup>did wrong</sup> to him. He <sup>would to</sup> whip his people  
they had special whip for punishment.

4<sup>th</sup> The history about antelope skin.  
When they came out at wlema then  
then they came to village. Then they  
mye man. The people make fun of their  
face and eyes and mask. They get  
mad and almost kill all <sup>the</sup> people in the  
village. Then the little antelope stop  
them and talk them <sup>in</sup> to cool down. Then  
they make friends with <sup>the</sup> people and keep skins  
in village. to have ceremonial from their  
on, they are in <sup>the</sup> village, <sup>now</sup> <sup>then</sup>.

enclosing pitance are to mark NO!  
Corilla is asking <sup>permission for</sup> a road to  
hold a Ceremonial dance Kachina at Sa-paga  
out side and handing a package of meal and  
Cigarette to Pasque as he is preizing  
casique

-4-

And then the Pasleque after he <sup>has</sup> received  
 a <sup>the</sup> package then he prays to great God tell  
 them it is alright. Pasleque <sup>Carhu</sup> holds <sup>the</sup> bundle  
 in his hand and breaths from it and asks Kwampa  
 at sheapso undia lake. Then he says in  
 his <sup>prayer</sup> <sup>prayer</sup> he already <sup>has</sup> ask <sup>permission</sup> for good road <sup>permission</sup>  
 So old Pella sits and talks <sup>about</sup> what day he  
 wants <sup>the</sup> dance. <sup>Then</sup> so he goes <sup>to</sup> Kachina house  
 where they are waiting to hear. So they  
 all thank to Pasleque for <sup>his</sup> <sup>permission</sup>  
 So then Pella asks old man Sejo  
 Pharez, as he is chief, to give a dance out  
 side. This dance is for the sun Carhu  
 Then Sejo Pharez gives <sup>permission</sup> to  
 all Kachina. And Ignisho Pella  
 holds <sup>the</sup> dance in night only and that  
 is for our old woman Moqr. (Arance)

No 2

After running east, north, west, south, and  
 middle, place <sup>a</sup> <sup>stick</sup> to deposit <sup>stay</sup> for ever in a  
 hole in la plaza where they dance. There

Next day. No 3.

As they are coming out south side facing  
 to <sup>the</sup> sun and <sup>they</sup> throw pollen at <sup>the</sup> sun. The  
 Grand father <sup>is</sup> <sup>is</sup> match man. This <sup>is</sup> dance <sup>may</sup> not  
 allowed to <sup>be</sup> <sup>seen</sup> by white man is Mexican

-5-

This is very secret <sup>from</sup> white and Mexican. <sup>The</sup> Grand father  
 Chases all white and Mexican. The Laguna people  
 Cry and yell when they hear. Mexican is coming  
 to see <sup>the</sup> dance. They all rush in side house  
 until <sup>he is</sup> Chases away. -4- part  
 as Chief for outside dance he is the one  
 that gives <sup>permission</sup> to all Kachina for out-  
 side dance. as he, dressed as (Lewa furiadi)  
 (Chakuma) he is for protection of all  
 thing for Kachina Bantus (Cuampea) Kuchekin,  
<sup>to him</sup> Baw, he is <sup>the</sup> only one <sup>to</sup> dress like this as Chief.  
 He is <sup>the</sup> one that give <sup>to give</sup> <sup>permission</sup> to outside  
 dance, for sun. No 5-

This Around Afternoon the women received <sup>give</sup>  
 this <sup>gifts</sup> give such as Kachina doll, Green Corn (tides)  
 this why you see some Kachina dolls they are  
 made only by Kachina. No one else <sup>is</sup> allowed  
 to make Kachina dolls. but Kachina them self  
 and <sup>the Kachina</sup> they make little bows and arrows for  
 both boys. They take them out at the plaza  
 to give <sup>them</sup> it away. The <sup>women</sup> take breath  
 from Kachina, then take them.

And people that watch this dance  
 are not allowed to wear hat and women  
 are not allowed to use <sup>an</sup> umbrella. let sun  
 strike them with heat as this dance  
 is for <sup>the</sup> sun. This will be 2 more to  
 complete (all Plan people come and take  
 their share to take <sup>spruce</sup> <sup>from the</sup> from Kachina until they



as all <sup>all skin is removed</sup> ~~cleaned~~ <sup>up</sup> spruce, from their body  
 as they themselves can not address <sup>the</sup> ~~the~~ dance,  
 some one else, <sup>must address them, this</sup> is only way they get addressed  
 only the mask <sup>the</sup> is left until they get ~~in~~  
 side. Well amigo if ~~some~~ thing you  
 don't get it tell me, but I am trying to  
 do my best to give you all understandly.

This will be all for this time so  
 (adios.)  
 adios

Respectfully Yours,  
 Joe B Lente,  
 as usual,

I will call for this mail Dec 10 to 15.

part 1

Isleta N.M.,  
Jan 6th 1941

yes I know Juan Rey Abaida died  
 at Sandia, ~~but~~ He is the one that  
 did all this I am talking about  
 because since he died they don't  
 have any more of these planters,  
 Saucha prayer stick for the day  
 time dance. He is only one that had  
 all these ceremonial. I had another  
 story about him making a 2 drum  
 and how he did it, but since  
 you don't <sup>want</sup> to know any more (to)  
 because he lived just right next to  
 me here. The Isleta word for  
 moon is (pibida) and tomorrow they  
 will use this drum for Santo Rey  
 dance. Our friend Pablo Abieth  
 died 3 weeks ago and it's big story  
 about his funeral, and some things  
 happend at Town Chief's house



Part 2

Some thing was missing. I know  
what but I can't say. The medicine  
men <sup>we</sup> was ask to make their command  
to find that back and place it again.  
All the Corn Clan was so worried  
and disappointed. I may give  
you this story. This happened before  
2 or 3 days before Pabl's <sup>A</sup> ~~death~~ died.  
He was Chief of <sup>the</sup> White Earth Clan,  
head chief of all around Clan.

I know what <sup>it is</sup> all about and the  
name <sup>of</sup> what was missing and that  
was main important and if they  
lost that that would be the end  
for Indian and Personal.

Dear Amigo

I am enclosing 6 drawings about old man Juan Rey what I talk about because he is only one that was interesting to learn as he was only one that he know all about the history now the Laguna are about going an dying and their are very a few left but not much to learn from them as they dont know.

Well Ads and will be looking for on 24.

Joe B Kente  
As usual.

as you see the block I draw you will see anytime you go on glass its made special for that and has been made long long time ago and one dont know who made it its so old over.

This block has hole on both end  
so they can put fingers in tight  
and hold it up and strike as hard  
as they can and is call,

Loyua shoor la  
dead-strikes wood

-9103 letter

No 1 Drawing.

As you see those two women <sup>washing baby</sup>  
 On Dec 24 in morning who ever  
 promise when she sick some time  
 ago to wash the little baby of Virgin  
 (Niwooda) to wash the baby they take  
 mother and baby to their private house.  
 Then they have a man to watch  
 beside with gun. Then they un-  
 clothe the little Niwooda, then  
 bath all over with some kind of oil,  
 then keep them all day until  
 evening. On Christmas eve they  
 take them <sup>Mother Virgin and</sup> <sup>infant</sup> and place them  
 on table in Church <sup>where</sup> that they  
 fix place for them both clean,  
 Mother Virgin and infant.  
 And <sup>the</sup> bell is Ringing all this  
 time until <sup>they</sup> place in her place  
 at Church  
 over.



~~no 4~~ Carrying Virgin and infant to church.  
No 2. Drawing

On 24 Dec in evening, after wash  
and keep all day ~~now~~ they are  
returning with mother and baby  
to church where they will dance  
at night and then the women  
will stay all night from evening  
to morning with the saint.

The mother Virgin is, <sup>being</sup> <sup>en</sup> taking with  
her baby with gun fire, firing  
every 5 minute, every little while  
all the way until taking <sup>en</sup> in-  
side the church with prayers  
and singing.



~~mes-~~  
 No 3 ~~drawings~~

9<sup>th</sup> Christmas Night at 12 o'clock  
 after midnight mass the Indian  
 women<sup>a</sup> sits in front at altar place,  
 baby in her lap the baby Christ  
 when born. Then women who promise  
 the baby a shirt the lady who promises  
 when she is in having baby birth  
 if she come out alright she promise,  
 then they take little shirt to  
 baby when born <sup>on</sup> Christmas Night.  
 As you see in picture she is  
 presenting a baby shirt, and <sup>a</sup> man is  
 kneeling down and bow<sup>wing</sup> down and smelling  
 the baby and pray<sup>ing</sup> before the baby.  
 They do this after the dance  
 and after Xmas mid night mass.  
 After all people are gone then  
 they place them back to <sup>on their</sup> place,  
 where the place is full with ever green,

-no 6-

No 4 drawing

This ~~two~~ Indians are at bell tower  
 This <sup>is</sup> the ~~how~~ the old Church ~~was~~  
 look <sup>ed</sup> before it was <sup>re</sup> model <sup>led</sup>.

They have one bell we call the  
 little bell. This little bell is used  
 only <sup>at</sup> ~~on~~ baby or child funeral,  
 as they ring differ. ~~then~~. The other  
<sup>is</sup> ~~are~~ also used when they <sup>take</sup> saint out  
 of Church, taken to private home  
 or when taken to field = <sup>or</sup>  
 Saint John day and Saint Peter day.  
 as they call (Ma tarria) like we a  
 tralla tralla tralla tom tom tom  
 trallla ringing with both hand  
 with rocks.

<sup>It</sup> And the <sup>bell</sup> ~~one~~ on east side  
 the bell is called the big bell.  
 This big bell is used only for the  
 death ~~Personal~~ funeral and  
 mass for the dead. This <sup>is</sup> the one

-107-

from part 3. for ~~the~~ bell.

used ~~on~~ day for dead people day.  
 on No 2. ring all day they hit  
 only with one hand as you see  
 a man striking with one hand  
 thoom when sound is over gain  
 thoom they call this na-  
 bouya nadi-ke. <sup>9</sup> History of old graves,  
 Head bell. Some time ago before  
 they moved south side on hill where  
 the <sup>re</sup> ~~grave~~ <sup>is</sup> ~~now~~ is now.

They use <sup>d</sup> to <sup>bury</sup> ~~bury~~ bodies of people  
 in <sup>front</sup> ~~front~~ of an old church. Some time  
 they <sup>dug</sup> ~~dug~~ <sup>up</sup> ~~up~~ before they place <sup>d</sup> ~~d~~ another.  
 And it <sup>was</sup> ~~was~~ <sup>used to</sup> ~~was~~ smell and you could see  
 lots of bones as they ~~were~~ <sup>were</sup> so many ~~there~~  
<sup>were</sup> ~~were~~ <sup>here</sup> ~~here~~ buried for years and years until  
 Father Doces <sup>de</sup> ~~de~~ <sup>made</sup> ~~made~~ them move to  
 an old cemetery where they had it before,

-no 8-

No 5

burying a body.

9 after people leave.

When buried half way <sup>in</sup> hole,

then he take a big block.

They have that special for <sup>purpose</sup> purpose

to use. They first strike dead in

face mouth, then start all over the

body. After striking a pounding all

over then women pass <sup>water</sup> water,

then cover the rest.

No 6 drawing

The women at grave feeding dead.

They do this once a year and that

is on Nov 2, dead people day, in

night around 9 am/10, after daylight

is over. Dig little hole <sup>at</sup> head of

body and place food. Then bury

the food, then person is feeling

happy for feed she feel that dead

is eating her feed.



about the work not part

No 1 Drawing Feb 1, 1941

# San Kietiano  
 Saint plainly the one is master  
 of Childbirth, nothing else but  
 special for Childbirth. When  
 women have pain, sick for  
 day having trouble in Childbirth  
 they bite at saint, use one  
 corner where it has been bitten  
 off with teeth. They use this saint  
 long-long time. They did <sup>used to</sup> use to  
 have medicine man special<sup>ist</sup>  
 they appointed lately by  
 Old man Rey<sup>T</sup>stom<sup>F</sup>acher, <sup>father</sup>  
 They <sup>used to</sup> use only this saint  
 and old women special<sup>ist</sup> for  
 purpose — No 2. Drawing —  
 When the lady sick, getting  
 ready for Childbirth, they  
 keep this saint in home



2 part,

of the sick women. They keep  
this saint day and night  
until the birth is over.

You see specialist Child birth  
woman <sup>head</sup> ~~head~~ alongside.

— No 8 Drawing —

In time getting pain,  
She is biting the saint  
to heal her from pain.

Specialist praying, begging the  
saint to keep them and pass  
them through to this trouble. Then  
after 4 days of Child birth they  
take the saint back to private  
home where they get it, with song  
and praying and belsinging.  
When they hear this the people  
are glad and say thank to  
San Kietiano, <sup>[that]</sup> the lady come  
out alright.

all night

3 part

No 4.

When the rain comes with  
 storm or lightning the lady  
 comes running and turns all  
 the glass mirrors over facing  
 to wall. They claim our father  
 fighting would come in because  
 he likes to see in glass and shine  
 fire more. by coming in his  
 big not to fit in house so he will  
 bust the house. Same way  
 when they have a dead body lie  
 in <sup>the</sup> middle of <sup>the</sup> house they turn <sup>lying</sup>  
 all <sup>the</sup> mirrors. Same way when they  
 have medicine man in house  
 for <sup>ceremonial</sup> command of sick, <sup>[in order]</sup> not to see  
 them self when they pull rag out  
 of their mouth. because 'it  
 Ke ka wa waide dont want

4 part  
 see himself in Glass. Museo.  
 9<sup>th</sup> This is the end so please  
 answer soon. I have no drawing  
 paper and a few color paint.  
 I want this mail on 15<sup>th</sup>,  
 This may be the last.

Y.  
 friend  
 Ed.  
 would.

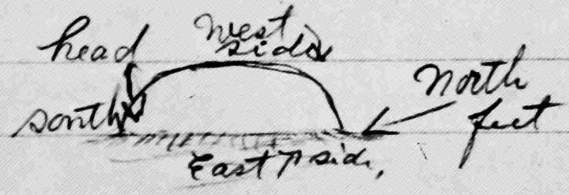
You never thought of giving you  
 all this important work. I have more  
 of it yet you don't get to more interesting  
 yet.

Aidia's Amigo





before Docker came. Only a few were  
 buried there when <sup>it was abandoned.</sup> ~~it was left~~. The very  
 first man was buried <sup>buried in the</sup> open campo  
 Santo was one of <sup>the</sup> richest old man. He  
 that had lots <sup>of</sup> sheep. <sup>His</sup> name was  
 Ambrosio Lucero. An old woman  
 Maria Abita and <sup>an</sup> old man named  
Shaka Bi-an-tue ~~Indian name~~  
 , old mountain mark, <sup>were the others.</sup> These three  
 persons <sup>were</sup> buried <sup>in</sup> the  
 old graveyard <sup>before it was abandoned</sup> ~~was~~ left over  
 on <sup>the</sup> hill <sup>on the</sup> south side.



My mother is pretty old and  
 learn all and saw what happened,  
 and she is about 98 years <sup>old.</sup> And  
 Dad I was about 10 year old when I my  
 old Grand father told me all <sup>that</sup> had happened  
 in his young days. and he <sup>used to</sup> be sheriff.



-3-

And my mother says his father <sup>used to</sup> ~~was~~  
 be sheriff and he was sheriff when  
 that woman <sup>a</sup> Andria kill Maza and  
 And he told me how it happened  
 when <sup>had the</sup> she <sup>had</sup> to punish the  
 woman. <sup>a</sup> He has to watch and  
<sup>3</sup> sweep the village. And  
 he was sheriff for the old man  
 by the name of Alejandro Abeta  
 before old man Vicente Jiron.  
 The old man Alejandro Abeta  
 was first Govern<sup>or</sup>, not Vicente  
 Jiron. My Grand father Pablo  
 Jiron and Vicente Jiron were brother<sup>s</sup>  
 and they were both young  
 when he was sheriff. So  
 Old man Vicente was not  
 first Govern<sup>or</sup>, as you had <sup>or it is</sup> your  
 history. Don't put this <sup>down</sup> as  
 10001

4

it is not mention<sup>d</sup> that he was my  
 Grand father because people will  
 learn quick<sup>ly</sup> if it is published<sup>d</sup> like  
 this. <sup>if [about me]</sup> And about poundin<sup>g</sup> <sup>the</sup> dead.  
 The man is ask<sup>d</sup> to pound the dead  
 is that is just a relation, not the one a  
 birth or father. They pound the  
 dead to be sure that he is dead,  
 and <sup>they</sup> pound hard and tight in <sup>the</sup> dirt.  
 They <sup>im</sup> <sup>they do</sup> claim if not pound he or she  
 may come to life and suffer in <sup>the dirt.</sup> dirt.  
 So they give <sup>it to</sup> him or her extra <sup>heavy</sup> <sup>the grave</sup> heavy  
 not to come in life in <sup>buried</sup> buried.  
 The Aunt (Quinon) <sup>is the</sup> carry water.  
 If she or he had 3 or 4 Aunts they  
 all carry water to give him or her  
 a <sup>last</sup> drink for the last. So they  
 all pour <sup>in</sup> water when they put  
 3 foot <sup>in</sup> dirt <sup>in</sup> then <sup>that</sup> pound.  
 still there some <sup>Some times</sup> <sup>Some times</sup> where the body  
 is buried and <sup>then</sup> pounded the dirt.

- 5 -

<sup>the dirt</sup>  
 Come to, lower about 3 or 5 inches, then  
 they say the dead ~~do not~~ <sup>does not</sup> want to leave  
 the world, he wants his family or relations  
 to go with him. So they pray and fill up  
 the place. In your history some of  
 it ~~is~~ <sup>is</sup> not correct, or so. Whose  
 gave you all this story he was  
 not sure he or she might tell you  
 different. On medicine man  
 ceremonial he is <sup>all night</sup> ~~is~~ <sup>has</sup> been  
 there <sup>all night</sup> ~~is~~ <sup>has</sup> been  
~~is~~ <sup>are</sup> going on. They will make one  
 New Medicine man, <sup>as</sup> soon as  
 the (Kekemaie Ba-layo) }  
 (Our lady moon) } Comes  
 in full clear <sup>the</sup> first of the  
 month. <sup>9</sup> On Saint John <sup>and</sup> Saint  
 Peter's day they do have gairo [gall'oi  
 wak]  
 and carry flag to field and some

- 6 -

Things they do 4 or 5 different things and I know what they are.

# Natarra like <sup>w</sup>na hell,

Tapping the bell fast for any <sup>different</sup> <sup>from</sup> <sup>the</sup> <sup>big</sup> bell is for <sup>the</sup> dead,

na peo deke,

Dead strike bell. When the people hear this they say, "Some one has died." They strike this bell early in the <sup>morn</sup> morning when ~~the~~ some a relation dies. Last night they ring <sup>ing</sup> this they say <sup>it</sup> is rest bell for the dead. #

<sup>Put on Biography card</sup> Dear friend, this <sup>is</sup> too much trouble for this work and I don't get enough pay for this work. I buy my own paint and paper and envelop, stamps, pay my fare in trips <sup>to</sup> town and answer your questions and tell you some history that you don't know and explaining.

# Now I will give you the the history of this saint I had to make an <sup>recor</sup>



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to go and see this saint to make  
 correct this saint. <sup>He does</sup> not belong  
 in <sup>the</sup> Church. <sup>He is in a</sup> ~~at~~ private home.  
 This saint is San Hietino,  
 master of child birth. The saint  
<sup>was</sup> brought from Las Lente long  
 ago the time, Rainbow Village.  
 This saint was in <sup>the</sup> place <sup>of old</sup> at  
 Lady by name of Grandma Cecilia.  
~~then taking by family~~ When one  
 died of <sup>the</sup> family, another one <sup>took</sup> take  
 the saint. Now at present <sup>the saint</sup> is  
 at Lady Carlota Luja's private  
 home. When someone <sup>is</sup> sick in  
 for child birth they go and  
 get the saint and keep it at the  
 bedside of the present woman as <sup>it</sup>  
<sup>see</sup> seen in <sup>the</sup> picture <sup>picture</sup>



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cont. Big card  
 So you see this too much work  
 and you pay me just for the drawing.  
 At end of all this trouble I don't  
 make nothing. <sup>But</sup> there <sup>is</sup> one more  
 saint at Las Lente and people  
 go and worship that saint.  
 The Indians go and dance for that  
 saint. It <sup>is</sup> in <sup>a</sup> private family house  
 where they keep this saint. It  
 is not in <sup>the</sup> Church. They call <sup>him</sup>  
 San Gonselito. I don't know  
 how it looks. If I have to I may  
 go and see <sup>in order to</sup> so I will draw <sup>him</sup>  
 and get little <sup>some</sup> information  
 from these <sup>people</sup> people. If you  
 allow me \$25.00 on 4 drawings  
 this will help pay the expenses.  
 If not no more. I am taking  
 a big chance. Some <sup>day</sup> they I may  
 get in trouble. You friend  
 J.B.L.  
 as usual

cont. Big card

Letter

Isleta, N.M.

March 3th 1941.

Dear Amigeta.

Thank you very much for my  
pay \$20.00 (Ke Ka We Waida)

Our father Rain God would come  
with lightning <sup>and</sup> thunder <sup>and</sup> but the house  
The people are always ~~see~~ careful  
when it rains <sup>[to cover mirrors]</sup> as Rain God  
don't want to see mirrors <sup>the</sup> among Indians  
as Indians never had a mirror to  
look <sup>at</sup> them self <sup>yes</sup> in <sup>an</sup> glass Indian  
never know <sup>what</sup> personly <sup>he</sup> he looked  
like. When you white people  
made glass to look <sup>in</sup> our self,  
then we learn <sup>it</sup> how we looked  
like. <sup>but</sup> they always cover  
the glass in <sup>a</sup> house with some  
thing or hide <sup>it</sup> when the rainy  
days come. That <sup>is</sup> why our Ke-  
Ka wa Waida don't want us to

- 2 - #

to have mirrors. I dont mean  
 for you to pay me about the  
 information you ask. <sup>for</sup> What  
 I mean some that is you have  
 got in your history. like I will  
 give you now what Pablo  
 Abeita, White Corn Chief did before  
 he die. They found all this  
 after his death what he did he  
 must <sup>have</sup> know that he was going  
 to die.

<sup>He</sup> Now the story of <sup>the</sup> Chief.  
 Died on Dec 17, 1940 in the evening  
 after 3 days of his fasting 2 days  
 with out eat <sup>or</sup> drink <sup>with</sup> his other  
 3 assistants. Before he died he made  
 a lightning mark in one of his  
 medicine water bowls in his private  
 ceremonial room. after he died the  
 assistant Corn Clan mother found  
 the mark in <sup>the</sup> bowl. Some thing



3

like this he left the mark  
 but I will draw a bond,  
 how he left it. Next time  
 he must <sup>have</sup> know that he was  
 going to the end. And in  
 a few days after his death  
 The Shichu Kabele, Bautista Juancha  
 went to <sup>the</sup> town chief's house to get  
 his permission <sup>to</sup> go to take <sup>(Urequi)</sup> his  
 fasting, or to take his (nape's)  
 as he is always has to be <sup>the</sup> last.  
 When he went to <sup>the</sup> town chief's house  
 with his assistant ~~the~~ he found  
 that the Nest (Ekue) was gone,  
 missing from <sup>the</sup> hole where it  
 was kept for many years. In that  
 Nest (Ekue), the bag made of deer skin  
 was placed in <sup>the</sup> nest (hole). In <sup>the</sup> bag they  
 have all kinds of animal life

- 4 -

on, also on life<sup>is</sup> in it. That's  
 why when they pray they always  
 call and mention that in Town  
 Chief's house all around in  
 middle where our life is in  
 it. That's where they ask for their  
 health. They believe that  
 white Cow Chief hide that away  
 or stole<sup>it</sup> when that nest was  
 lost the clan's people was<sup>are</sup>  
 all worried and exided. They  
 say their life was gone. Then  
 they all gathered in<sup>the</sup> war Captain's  
 house. Then all<sup>the clan</sup> Chief's Clans and  
 assistants ask<sup>the</sup> the<sup>Chief</sup> war Captain  
 Chief to go and take pollen  
 to Town Chief for their command  
 to ask our great medicine Chief  
 for his light look from our mother  
 moon light to find the nest.  
 I will finish this next  
 time. what came to end.

\* He does not continue the story.



No 1.

I don't want to mention  
 his name you can guess easy.  
 He is dead now. This <sup>is</sup> the way  
 he <sup>used to</sup> come out before sun  
 rise on his Ceremonial days.  
 He is talking to <sup>the</sup> sun, he is  
 asking for more power asking  
 to go strong on every thing he  
 does and asking health for  
 himself and for all his people,  
 to have all feeling good toward him  
<sup>during</sup> on his Ceremonial. Then he goes back  
 to his private room before people  
 see him early in <sup>the</sup> morning before sun  
 rise. Meal basket and Duck feathers  
 in his left hand and <sup>in his</sup> right hand  
 holding pollen <sup>to</sup> throwing to the  
 sun. Then on <sup>the</sup> last days of their  
 Ceremonial all 4 come out the same  
 way, I mean <sup>he and</sup> his ~~other~~ three assistants.

No 2

At death of  
 on Corn Palan Chief or assistant  
 Death they are holding  
 Ceremonial. The Chief is singing,  
 mention<sup>ing</sup> the east where his  
 great Chief<sup>'s</sup> placed, and calling  
 him in song, and each calling<sup>at</sup>  
 each<sup>or at</sup> mention the assistant  
 marks the body: <sup>on chest, palms, knees, and metatars.</sup> ~~mark~~ all complete  
 marks. This <sup>The deceased</sup> ~~is~~ <sup>is</sup> ~~marked~~ <sup>marked</sup>  
 white mark as he belongs in white  
 earth way east where the sun  
 rises. Don't mention his name in  
 history about him. The assistant  
 marking him is <sup>P</sup>Patricio Lujan  
 and sing<sup>ing</sup> is José Jozola <sup>now</sup> Chief  
 now <sup>after</sup> ~~as~~ <sup>as</sup> ~~Jabl's~~ <sup>Jabl's</sup> died. José Jozola  
 takes <sup>P</sup>Jabl's place as white earth  
 Chief, living people.

No 3.

They <sup>from</sup> ~~bring~~ <sup>my</sup> a dead person. and  
 4 men <sup>are</sup> holding <sup>[the body]</sup> in blanket  
 to hand over to <sup>the</sup> structure  
 that <sup>who are</sup> waiting in <sup>the</sup> hole. It  
 received. The other man is <sup>the</sup>  
 watch man to see if it  
 placed right not to miss  
 centid <sup>his</sup> ~~his~~ or his feet and  
 hands and <sup>to</sup> spread <sup>the</sup> blanket <sup>off</sup> ~~from~~ <sup>the</sup>  
 face, all clear open to pour  
 dirt. March 2, 1941 the old old  
 woman first assistant mother  
 of White Corn Clan died. or  
 Pablo Abita Corn Clan <sup>her</sup> name  
 is Rufina Zuni <sup>she</sup> was buried  
 yesterday.

No 4,

In escape hole Two men go  
 in, <sup>to</sup> and wait to receive the  
 body, and, as you see, the  
 two are holding a body <sup>at</sup>  
 each end of <sup>the</sup> blanket and  
<sup>they will</sup> place <sup>it</sup> in <sup>the</sup> ~~ground~~ hole  
 as carefully as it should  
 be. Then the 2 men <sup>will be</sup> ~~are~~  
 pulled <sup>up</sup> by the hand <sup>on</sup> <sup>to</sup>  
<sup>the</sup> top of <sup>the</sup> ground. The one  
 on top <sup>is</sup> watching closely <sup>to</sup>  
 be careful to see <sup>that</sup> every  
 thing is correct. When the  
<sup>two</sup> 2 come up by pulling  
 they pray and begin  
 to fill <sup>with</sup> <sup>the</sup> dirt.



No 5.

They <sup>are</sup> carrying a dead <sup>person</sup> around  
 the plaza in <sup>on the</sup> south side  
 of <sup>the</sup> Church. They place  
 the body in each <sup>corners</sup>  
 and rest about 10-15 minutes.  
 and <sup>the</sup> Ramón Zuri is singing  
 and praying, as Ramón is  
 prayer <sup>(maker)</sup> and sings in <sup>s</sup> Spanish  
 for all <sup>d</sup> Ceremonials for the death  
 and for <sup>the</sup> saints. The people  
 ask him to pray when they  
 need him, and <sup>he</sup> is the  
 last one <sup>(left)</sup> for <sup>the</sup> purpose. If  
 he die this will <sup>be</sup> no one  
 that can do all this. <sup>He</sup>  
 is Grand father <sup>[Black Eyes]</sup>, a medicine  
 man <sup>(maker)</sup> and prayer, for all <sup>ceremonies</sup>  
<sup>he</sup> is looks exactly as he is drawing:  
 dark complexion and bob hair, just  
 as you see him, you <sup>can't</sup> ~~not~~ mistake



him. They rest <sup>the</sup> body around  
 the plaza. They say this  
 is last time for him take <sup>to go</sup>  
 him or her around where  
 he ~~is~~ <sup>used to</sup> walk around  
 when he was <sup>alive</sup> life during  
 procession <sup>or</sup> on mass. place  
 him <sup>at the</sup> for Corners there <sup>they</sup>  
 taken <sup>him</sup> to <sup>the</sup> grave with <sup>singing</sup>  
 and prayer <sup>or</sup>.

Preach the reaction of dead person  
at grave.

No <sup>burial</sup> ~~bury~~ a body  
<sup>the relatives</sup> standing <sup>together</sup> in Graveyard.  
 The reaction in charge  
 he is talking and praying telling  
 these men, "Now our son or daughter  
 is Pall<sup>id</sup> and taken. Our great father  
 need him or her more than we <sup>wanted</sup>  
 Our Great father need him or her <sup>some</sup>  
 where <sup>may be</sup> in Baptist or in  
 our poor Indian religion, so they  
 took him or her away, and we  
 turn body to our mother earth  
 to feed herself with body. As  
 she or he had day or night to  
 be born in this earth and had  
 same the day or night to die.  
 So we miss the look of him  
 or her, the shadow we miss.

over.

and now we must return  
to his place where he made  
poor home living, where he lived  
poor, to discuss my and send  
a man to his or her Clan, to  
take his food and and sleep  
at the dead person house  
for 4 days, as our poor Indian  
may if you loving willing  
to offer. Then they all pray  
and leave the grave and  
go right straight over where  
the dead had lived.

<sup>9</sup> I will call for this mail  
on 20th I will give you  
more information if I know  
I don't mind. Good by.

Yours Respectfull  
Joe Bente  
A. M. M. H. C.

No 1     Ileta N M  
 April 8 1941

Dear Friend

I will write you again and  
 send you some of 4 drawings  
 as following. No 1

" Belentino Martinx the son  
 of Old man José Martinx.  
 José Martinx was son-in-  
 law of Casilda Velho, he  
 was married to the daughter  
 of Casilda. Her name was  
 Leppa, Belentino's mother.  
 One day when he took Burros  
 to water them at <sup>Belentino's</sup> the pueblo ditch  
 after <sup>he brought</sup> return them <sup>back</sup> to <sup>the</sup> hill  
 west side of <sup>the</sup> Railway depot.  
 As he got to <sup>the</sup> hill <sup>and was</sup> about to  
 leave there one of <sup>the</sup> Burros  
 attack<sup>d</sup> him and bite him  
 down <sup>on</sup> the ground and chewed

him in <sup>the</sup> face, nose, <sup>and</sup> ears, <sup>and in the</sup> legs;  
 Rolled him around and around,  
 Chewed his <sup>all</sup> meat below the knees,  
 As you see in <sup>the</sup> picture, <sup>he was</sup> all  
 bloody. <sup>and</sup> After he was left  
 by the burro, I guess when the  
 burro got tired or got enough  
 of work <sup>and</sup> left him there <sup>and</sup> he  
 Rolled himself <sup>along</sup> as <sup>well</sup> as he could.  
 Of course he <sup>couldn't</sup> walk <sup>after</sup> he  
 was hurt ~~all~~ <sup>his</sup> ~~the~~ <sup>chance</sup>  
 is <sup>was</sup> to Rolled <sup>on</sup> <sup>his</sup> <sup>sides</sup>  
 till he get close to his horse.  
 It was about one mile from  
 where he was hurt to his <sup>US</sup> home  
 at <sup>the</sup> Orchard below the Red Hill.  
 (Nam Jae Kitue). When the  
 Old man saw him rolling <sup>coming</sup>  
 the old man's Cried and  
 yell <sup>and</sup> ran <sup>toward</sup> <sup>him</sup>  
 Then they took him by <sup>the</sup> <sup>arms</sup>



3 part

Took <sup>Dr</sup> his <sup>the</sup> in house. ~~that~~ they  
washed him in <sup>a</sup> big Bowl and  
and made medicine at once. with  
some Sandburs <sup>leaves. they</sup> made Charcoal of  
Sedumwood and salt, mix it all  
and made <sup>a</sup> powder and used it  
on him. <sup>Dr</sup> took him <sup>a</sup> long time <sup>to</sup> get  
well.

No 2 drawings  
The same evening they  
brought the burro and  
Took Belentino out before the  
burro to watch the burro and  
see that he was killed the same  
way. Casildo and José were  
both medicine men. The  
Old Casildo marked the burro  
first with <sup>an</sup> arrow point  
(K'in shea) on every joint

<sup>4 part</sup>  
~~of body of Burro~~, then he  
 got the axe and told José  
 to hold the burro tight, then  
 he began to chop his right  
 hand, then the left, then  
 left leg and last right leg.  
 The Burro holler<sup>ed</sup> and fell. Then  
 he strike<sup>s</sup> him in<sup>the</sup> forehead and  
<sup>went on</sup> strike<sup>ing</sup> until<sup>he</sup> was killed. Then<sup>they</sup>  
 bury<sup>ed</sup> him in<sup>the</sup> ground. Then  
 they told Belentinos that<sup>now</sup> he<sup>would</sup>  
 get well<sup>now</sup> as<sup>the</sup> burro took his  
 life for<sup>them</sup> Belentinos' own mother  
 (Jemí Parue) <sup>will</sup> take care of  
 Belentinos. They all pray<sup>ed</sup> then<sup>they</sup>  
 took Belentinos back home.  
 This happen<sup>ed</sup> when he was about  
 10 or 11 years old.

part 5.

No 3

After <sup>Belen</sup> you to be a man his legs  
 were thin, had the skin just  
 like <sup>and</sup> ~~part~~ <sup>in the picture</sup> bones as you see  
 him ~~he~~ <sup>used to</sup> walk. He was ~~not~~  
 to travel just as <sup>well</sup> good as any  
 strong man. He was <sup>in</sup> good health  
 and except had his <sup>for</sup> nose cut to a  
 point and <sup>craft for his</sup> cheek and legs.  
 He lived <sup>a</sup> long time. He owned  
 a small flock of sheep and <sup>used to</sup> ~~used~~  
 herding <sup>a</sup> long time. He earned <sup>sheeps</sup>  
 from José Antonio's Correo as  
 sheep-herder, and <sup>He</sup> died in the  
 hills alone in sheep camp.

No 4.

At Tounchie's house. When  
 Tuampa makes <sup>for</sup> mistake <sup>then</sup> when  
 he is punish <sup>his</sup> ~~by~~ <sup>they</sup> mark



-6-  
 on the  
 Corn meal <sup>on the</sup> floor and  
 place Ituampa with Toes  
 only to floor mark and he  
 has to stay the way they  
 place him. and <sup>They</sup> leave one  
 watch man to watch him;  
 in case he falls he, <sup>the watchman</sup> gets him  
 up. as long as he <sup>sits there</sup> sat  
<sup>he has to</sup> his singing some of their  
 secret songs until Chief  
 of Ituampa said <sup>yes</sup> to release  
 him. <sup>he stays there</sup> Maybe all day or night  
 place the Ituampa then  
 after he is forgiven by the  
 Chief they sing, and the  
 man that is placed begins to  
 Praying after <sup>that</sup> he can't hardly  
 walk, he maybe Crippled or  
 lame for a few days. before  
 he is health again.  
 This is what they call

-17-

<sup>to</sup>  
 Bai'dagure  $\frac{1}{2}$ . You have this  
 in your history some where I think.  
 They make a mark with corn meal  
 in <sup>the</sup> floor and say east north  
 west south middle he is punished  
 by their gods from all <sup>the</sup> directions  
 They punish this Kuampa  
 or Bai'whin take some <sup>it</sup> makes no  
 differ<sup>ence</sup> if he is higher they punish  
 him too. When one placed he has  
 to sing all <sup>day</sup> long as long as  
 he is with <sup>his</sup> toes to the mark.  
 I will wait for this mail on  
 23 or 24th. I am short of paint.  
 This will be all Amiseta.  
 Respectfully yours.  
 Jae B Lente



Isleta New Mex  
May 5th 1941

Dear Amigita,

I had received your letter and  
# I am sure too glad to tell you  
about the old woman Badger hand.  
Went to give the understanding.  
The Badger hand was used only  
by one Laguna woman specialist  
and that was Juanita Christina  
Juan Rey Sherida's daughter. She  
was taught and given by <sup>some</sup> some  
old Laguna specialist, and  
Tewa specialist was used only  
some kind of medicine and  
believed in Saints and promise  
some present or (belorio) to  
watch at night in private  
home. Not long ago since they  
start to use a doctor, they  
did <sup>used to</sup> use ~~but~~ women

-2-

specialist. ~~and since~~ you  
ask about the badger hand.  
This is the way she used <sup>it</sup> ~~at~~  
~~us + person.~~

1. When in hurry ~~in~~ any  
time day or night they ran  
and called Juan Chino and  
she ~~take~~ <sup>took</sup> no time she ran  
and ~~go~~ <sup>went</sup> to sick woman's place  
and carry <sup>ied</sup> the badger hand  
and rubbed the woman <sup>on the</sup> ~~the~~  
heart with <sup>the</sup> badger hand  
and <sup>told</sup> her, "Make a strong  
heart and the old woman  
Badger is with us to get  
us through. <sup>Do</sup> and not ~~to~~  
be afraid. This time in hurry  
Juana don't have to have a  
doctor specialist, she can do  
it alone. ~~and~~ Juana don't  
use <sup>any</sup> ~~no~~ man doctor. ~~es~~

3-

she has all power she need,  
with badger hand. When  
they call Juana China for  
child birth she need on one  
in room but alone or she  
use one woman only to send  
her after what she need, as  
Yon<sup>er</sup> in picture one standing  
read for order. but when they  
call tea a women speciallist  
the women send for doctor.  
to help her as the Isleta  
specialist she has no power  
she has to be given by doctor  
but Juana C. she has all  
and know how to use it.  
so Remember old woman —  
badger hand is not use  
only by Juana Lagune.



<sup>2<sup>nd</sup></sup> 4 part  
 and badger hand was left  
 by her at Sandia pueblo  
 when she died just a few years  
 ago. No one can <sup>w</sup>not use that  
 badger hand because no one  
 know how to use it or what  
 to play or what <sup>to</sup> pay for old  
 woman Badger. So the hand  
 is at Sandia pueblo ceremonial  
 house. ~~from custom, answer~~  
 ¶ Dead day, No. 2.  
 Yes, they <sup>break</sup> broke the bowl and  
 leave it at same hole. Any  
 dish or bowl that <sup>is</sup> used for  
 dead person, <sup>they</sup> always <sup>break</sup> break it  
 up, so no one can use it.  
 No. 2.

2.9 Juan Rey and 2 others <sup>P</sup> Pedro Torres  
<sup>was</sup> has out side dance <sup>as</sup> Chief  
 for the Sun dance, and José Agnes  
 Couello, singing, and old man

- 5 -

Rey Sherida putting heart in drum  
 and they kill <sup>a</sup> mocking bird  
 and lay <sup>it</sup> beside the altar. ~~but~~  
 Old Rey got something out of  
 the bird and placed it in-  
 side the drum and some  
 thing else what they call heart  
 in side the drum. And at same  
 time they are singing. They  
 fast 12 days for this <sup>work</sup>;  
 then complete the 12 days.

~~No 9 Drawing~~

3. Completing the 12 days  
 early in <sup>the</sup> morning they took  
 2 drums out side, facing east.  
 When the sun was coming  
 out ~~then~~ they began <sup>to</sup> singing,  
 not <sup>very</sup> loud so the the people  
~~could~~ not hear. Then they began



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to calling the the Sun-mocking bird.  
 the sun and world in song  
 They ask the the Sun and World  
 to give a best sound and influence  
 all <sup>the</sup> people in <sup>the</sup> world and make  
 them all happy, ~~and~~ even those  
 that are sick in bed, <sup>where they hear it</sup> to feel their  
~~hears~~ lively and happy, <sup>through</sup> with that  
 sound, and wake the people  
 (??) eye, specially for those that are  
 sick in bed to come lively enjoying.  
 So these 2 drums <sup>were</sup> ~~are~~ painted, and  
<sup>They have the</sup> has ~~one of~~ best, loudest, prettiest  
 sounds, better than any of our  
 drums. ~~so~~ They have the best  
 and prettiest drums, I might  
<sup>say the</sup> best in <sup>the</sup> world, and <sup>They</sup> are used only  
 once a year, <sup>only</sup> that in Santo Rey  
 day, ~~on~~ Jan 6, <sup>only</sup> then they  
 take <sup>them</sup> away and place <sup>them</sup> ~~it~~ in  
 Pedro Torres' house under <sup>the</sup> roof,

-7-

not to be touch<sup>ed</sup> until next year,  
 and the drums are made and  
 painted just as you see in the  
 picture. and Rey sheida name  
 the both drums: No. one, Oshara,  
 No. 2 ~~he~~ <sup>sun</sup> ~~harrane~~, <sup>moon.</sup> then he ~~old~~ said,  
 "My sons, use Oshara in<sup>ty</sup> day  
 only; he will give plenty sound.  
 and use harrane in<sup>ty</sup> night  
 practicing only." so he left this  
 warning, so they <sup>are</sup> still <sup>liv</sup>ing up  
 to his warn<sup>ing</sup>. They are sure pretty  
 drums.

No 4

4 Coming in from war with  
 Navajo's scalp <sup>wr</sup>apped in buckskin  
 after sleeping outside village with  
 scalp. These men killed Navajo's,  
 so they build little fire to have

8  
 smoke in 4 places as you see  
 before getting near <sup>the</sup> Round house  
 on west side and they come  
 between the fires so as to blind  
 more Navajo <sup>h</sup> <sup>en</sup> weakening the  
 Navajo so it will be easy killing  
 next time. No to drawing

5. <sup>From</sup> 4 days after early in morning  
 the Katabwhirida leading  
 the Maforada to Crowed where  
 the people are waiting for  
 them to start to dance. The  
 last man is tuweilai de,  
 war chief. Maforada is carry  
 a pole with scalp. Since you  
 are in hurry to see the war  
 dance I will send you the  
 drawing completed as following  
 next.

9. And those 5 men coming  
 in Round house they are



-9.

Singing and making  
 sound like a Coyote - as  
 this hoo! hoo! hoo! all making  
 noise. # Everything I am drawing  
 it happens, and I can not do  
 this without knowing. If I don't  
<sup>know</sup> <sup>any</sup> ~~no~~ ~~nothing~~ I can't make it just  
 to make it because I wouldn't  
<sup>know</sup> ~~no~~ what to say, amigo.

So answer <sup>now</sup> this on 20th.

# Don't worry. I know all about  
 White Earth Chief. I will explain  
 next, not in hurry. #

Yours Amigo  
 J. B. Lentz

Isleta N M  
6/1-1914

Dear Friend

I am answering your question on last letter.

- No 1 The Corn Planting Ceremonies have on for the snow in Dec. and have a nother in June for the rain but they name tabres on both Ceremonies.
- No 2 The snake at Laguna Fathers Ceremon The snake is made in circle with ~~plow~~ with meal of yellow and black mark as almost as real, and peopl go over, as they pass around.
- No 3 Siwá'por dancers. Yes there are two sets. yes blackeye first as they are first to open road. Then the red eye. Taken turns.
- No 4 The Siwá'por Come first before shunade Then shunade right after.
- No 5 As shifun Kabede came out from way north in springs and shure Kabede was as they come out they are brakes when they came here at shiewip'tute when they settled with his people blackeye had his people and Redeye had his people and talk over to have



- 2 -

Their people to have a pleasure then they made a Linwapor so both each side made dance. different Palan can join in dance.

No 6. yes the mother of Kwampa. she is only one left the head makes died. but she is still make medicine mud for nowy today as she been taught how to make them.

Scalp medicine. the scalp is about gone by now as its has been so long I suppose it just little pieces what they leave now. The keep scalp in wall they hollow in wall and keep poor with mud they take them out when they have ceremonies to make medicine an put them back.

They dont showed to public any more.

No 7. yes all scalp taken died

The last 2 men died on was old man Tomas padilla. And old man Pablo Jiren died last around in 1911.

Tomas padilla died first in 1908. both were <sup>partly old</sup>

Enclosing picture are No 1  
The foot race mens that taking part in race. They are standing on top entrance place with drum sing their private ceremonial song. asking permission to wa'dinin to enter. when finish this song, then they

→ 3 -

all start to come in coming down on  
steps lets one by one.

No 2.

The Town fathers medicine mens,  
in side Chamber house when  
not in use they keep Eagle skin  
hanging in middle of post and  
Eagle wing feathers that had been use  
with some old medicine mens that  
are died long ago and keep real Corn  
as its look on wall they get it from field  
and wheat and old bear claws that had  
been use long ago with old people,  
an in old box that is in a wall that  
where they keep the sun that is made  
with little stick and feathers when they  
have ceremonial on night in morning  
around 4 o'clock the medicine Chief  
open it hold it in his hand as it open  
all round, and people dance with  
with Chief then they gave them permission  
to go home.

No 3

Chamber of Laguna fathers  
when not in use they keep one bear  
skin on post and keep eagle wing  
feathers the old medicine men use long ago,  
and clay in a wall

-4-

The singer and dancer  
 dancing in circle and you have that  
 in history as you call Kū'li'e'po. Cornhusk,  
 dance. They dance in circle round an round  
 and line up in two row and circle a gain  
 long time until song is complete. They  
 are call rain and lightning and thunder  
 all direction all round.

no 5

Funeral for Infant The Godmothers  
 dress the Infant as baby that already baptize  
 and name dress him or her for funeral make  
 a katan decorate with ribbons and flowers and  
 put flowers on the long skirts sewed together  
 all collar of ribbon and paint cheek red  
 with pink collar and chin This dressing  
 mean the baby died befo making sin  
 he or she has no sin they call angle  
 They dress this on age to 10.

This will be all. and look for this  
 mail on 17.

I am your Amigo

Joe B. Lunt  
 as usual.

201

Isleta N.M.  
June 23 1941

Dear friend (Angeles)

The Town father uses mother moon light to find the lost things. And I will draw you one and see how its done. It great interesting about trace lost things. I answer,

# NO, they never had medicine man specialist for birth. They had only women specialist they had taught from long long <sup>ago</sup> old lady. specialist teach them same as doctor. They never used <sup>any</sup> ~~no~~ medicine man before these were specialist old women. The first specialist old woman ~~die~~, her name was Cecilia Chavez, and the next one was annia Ruppe. <sup>she</sup> died after. The last specialist was Juana Dominga Zuniga when the last Juana Dominga Zuniga died. When <sup>she</sup> the last one die<sup>d</sup> then they had ~~no more~~ specialist, no one was taught by <sup>Juana Dominga Zuniga</sup> ~~her~~ because no one offer her self. to take specialist so when they died all gone no specialist.

Then when they had no one specialist, old man Rey Zuniga and old man Osara Doioa Sun (<sup>Osara, Laguna, Doioa, Turov, Sun</sup>) Laguna's chief, talk over and decide to <sup>at Laguna and Laguna</sup> appoint a specialist. So Rey Zuniga called his medicine man helpers and told them that they were without Childbirth specialist <sup>and they</sup> ~~at~~ must have some one for this. So they all agree to pick one out from his helpers



-2. part.

So he choose one of the mothers, so he called Perfeceta  
 Anzasa (Kei'pop) will be the specialist from now  
 on and her helps will be Bautista Zunin.

Then he called <sup>for</sup> Ceremonial and called all the people. Then  
 they had Ceremonial early before sun rise. he preach<sup>d</sup> to <sup>the</sup> people  
 and tell them that our <sup>own</sup> great fathers and mothers  
 had look<sup>d</sup> around and see<sup>d</sup> that they had no one to  
 look after child birth and decid<sup>d</sup> to appoint some  
 one. So our great father <sup>thought</sup> and they must have  
 one, so our great father put his hand on Kei'pop's heart  
 and appointed <sup>her</sup> and <sup>to be</sup> her helps will be Bautista  
 Zunin. Then he preach<sup>d</sup> and told all <sup>the</sup> people, "From  
 now on you will know who to call for this when  
 an <sup>it's</sup> angel coming to live in this earth. (Koo' shien mi'emi)"  
 Then all <sup>the</sup> people begin to call out, "ha' wea' ha' wa",  
 thank thanks. When Rey Zunin died then  
 Bautista Zunin become chief, took Old man Rey's place.  
 Then he appointed Francis Carpio.  
 and Logunay father now appoint<sup>ed</sup> one <sup>[child with doctor]</sup>; they just  
 go when they call him of some one. after  
 some years, when Juana China came to Isleta pueblo,  
 some year after, his grand father, old man Juan  
 Rey <sup>5</sup> Sherid father-in-law; Old man Jose <sup>Jose</sup> <sup>... Jose</sup> <sup>... Jose</sup>  
 to live here at Isleta pueblo and died at Logunay.  
 Jose also had power, and this old man Jose

Waffle  
 just date  
 200



3 part

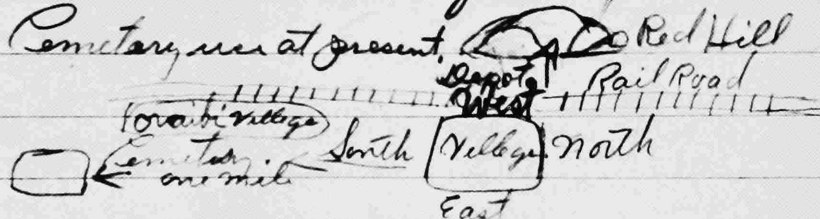
made Juana China specialist for Child birth and her was  
 the one<sup>1</sup> gave Juana <sup>the</sup> Badger hand. And after  
 people learned that Juana was <sup>made a specialist</sup> given special thing  
 the people call her when they need one.

They gather pollen that they use from Corn  
 around in July, before the power is blown away.  
 Pollen is call.

The powder that gather from corn stalk.

Meal is call

the meal that grind from the kernels of the corn.



No 1 picture

1. as these old women <sup>used to</sup> cure a baby's Navel <sup>[cord]</sup> on stomach.  
 After <sup>the cord is</sup> cut off and tied with string then they burn a Corn  
 Pot and burn <sup>the cord</sup> ~~cord~~, as ~~you~~ <sup>you</sup> ~~are~~ <sup>are</sup> doing it. Then  
 for 4 days each morning they put <sup>on</sup> some fine powder that  
 come from certain clay to heal the baby, after <sup>the cord</sup> ~~it~~ <sup>is</sup> burn off.  
 These <sup>old</sup> specialist for Childbirth were not appointed by  
 Medicine Man; they learn <sup>the</sup> trade from some other  
 specialist before them, so they <sup>are</sup> ~~are~~ not <sup>are</sup> ~~not~~ mothers  
 for <sup>in</sup> any place or ceremonial. These old women were  
 Celia Chavez, ~~was~~ the oldest. She died first, then

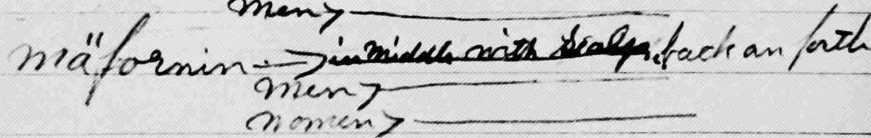
- 4. part

anna Lupe <sup>and</sup> Juan Dominga Junior were left  
 when anna Lupe died. Then Juan Dominga Junior  
 was left, when she died last. Then that when  
 the <sup>specialist</sup> was appointed by medicine men,  
 drawing No 2.

2. Was Dance with Navajo scalp.

There is  
 a drawing  
 of  
 10 Navajo  
 in  
 the  
 middle  
 of  
 the  
 line

The are dancing in plaza. They are dancing  
 in Rows. <sup>3rd</sup> first row in middle front is Kwampa  
 and end of line are the men with gun and  
 arrow bags during war. Then next row is  
 women. in middle ma'furnin with  
 pole in end with scalp. Dance all days  
 They dance in for rows as you see them in  
 picture.



No 3 part.

3. at Round House Kiva. Each time they finish  
 one dance all around plaza they go in Kiva and  
 "Rest and practice song. they tie pole in <sup>side</sup> later, as you  
 see and keep one Kwampa as watch man <sup>for</sup> scalp.  
 Each time when they come out from Kiva the Kwampa  
 takes off <sup>the</sup> pole with scalp and <sup>give</sup> it to ma'furnin  
 telling her <sup>to</sup> have strong heart and take care of this <sup>the</sup> Navajo's.  
 Then ma'furnin say (hona eaguin ha'ka) take the pole.

5 part.

No 4

4. Sweeping Race track (Tho' Room bea) Keake.  
 (mae Korida ka mae) This road belong to our father Sun,  
 Early Sunday morning beginning of race early in morning  
 about 4 o'clock Ma'furnin go<sup>to</sup> to<sup>the</sup> east side where the  
 race is<sup>to</sup> begin. She<sup>s</sup> fast and pray<sup>s</sup> for sun pollen to  
 sun. Then she begin<sup>s</sup> sweep, facing west not to  
 sweep back w<sup>o</sup>d no turn back sweeping, always facing  
 west until finish<sup>s</sup> as soon<sup>as</sup> they see Ma'furnin  
 sweeping, all<sup>the</sup> Kuampa wife go and help the  
 Ma'furnin to sweep. when they reach to the  
 end West. then she stands and prays to helpers  
 and give<sup>s</sup> them thanks for help and tells them  
 that they earn long life from our father Sun,  
 They use only one special broom that is made of sand<sup>filled</sup>  
 of tall weeds and is call<sup>d</sup> (Eather' fushu). No other broom,  
 When they reach to<sup>the</sup> west end, it<sup>s</sup> about Sun Rise,  
 No to drawing

- 5 Schean Kaban inside Kira on 3. Sunday on sae  
 Last Sunday of sae Schean Kaban makes (baigum tai)  
 holy water they take early befa people come in Kira.  
 Schean Katada take<sup>s</sup> Bai pona<sup>3</sup> with water in it, takes  
<sup>water into</sup> it with his mouth and sprinkles<sup>dd</sup> besa, latter posts  
 and all around horns and pon<sup>s</sup> little in hole where  
 they keep (vae' divine). and the assistant is



-6- Oct.

praying. Then they make one Circle around and  
they come up on west side and go out on east  
side. Then five man comes in <sup>to</sup> build the fire. #  
Well my amigo this will be all. and  
and this about 20th of July.

Your Amigo

Joel Bente

G. D.

A. D. M.

1 Inleta Niue  
July 30th 1941

Dear Friend

Now answering your questions  
 In war dance there supposes to be all <sup>to war</sup> Niueans  
 as many as they are. Now see they all dance,  
 some even didn't go but they all help  
 | dance so they will have strong power for  
 the next war. Now see they had war at  
 any time when Navags come and steal <sup>stole</sup>  
 | their sheep. In war dance any one may  
 join if they want <sup>is the way</sup> that reason. Women dance  
 too. In beginning of war dance when they  
 all stay on line they yell hōhō hōhō  
 | the <sup>all who</sup> one <sup>has a</sup> gun they shoot in <sup>the</sup> air at <sup>the</sup> same  
 time. Then they start dancing.

This war dance was <sup>at</sup> one any time when  
 they scalp Navags, then they dance'd  
 but now they dance just in April when  
 | they race just to have a dance, so they  
 may gather <sup>for the</sup> more race <sup>any</sup> laps in dance;  
 but they don't use scalp <sup>no</sup> more.

¶ Yes, they have this dance just in morning  
 until noon, then they dance in afternoon,  
 ¶ do there <sup>no</sup> more war <sup>with</sup> Indians each other



-2-

I cannot tell you about the last dance with Scalp. The old Indians did not understand to keep records and all the oldest people are dead. If I figure of year I may not tell you <sup>the year, only the</sup> exact time of year. So I can't say; They still have war dance but they don't use <sup>the</sup> scalp now.

Scalp on pole from  
to post  
then  
by hand

1) Child birth 4 day early in morning before sunrise they built fire where mother and child go over. 2) Steam sweat bath

They run out of sweat over and run and jump into water so they get cool in water.

3) Ceremonial in June

(mapa) Ceremony of Cow grass moon June 5 to 15 the last before 15 shichis end the ceremony, and Machina night dance. and next around 20 to 25 they take old San Augustine taking to field and dance before sun and

on June 24 is San Juan Bautista de The boys play game; Punter puller

- 3 -

✓ This last June 29th San Pedro the same  
 play gais, Chicken pull. this last Ceremony;  
 No Ceremony in July.

So the same  
 "fact"  
 has info of

Wait for the nest, I will give it to same  
 as the rest. There <sup>we are</sup> some things about the  
 the nest you will understand all. Nest that was  
 #1 (Koo luvu me'enu) day  
 Just come out for the one.  
 2

The Room hea Keate  
 (Ready on road right on way)  
 3

wae doseida ha wae  
 life sun his life  
 broom they use in sweeping in race track  
 hia'dera fushere  
 Mark flying broom. This needs you just  
 in certain place not any place.

Drawing No 1.

In side the Roundhouse the Kuampa is lines up  
 the runners and he stands between the the runners  
 and preach<sup>to</sup> them and pray<sup>to</sup> he is tell<sup>to</sup> them they must  
 have strong heart and (our father) (Sun road) They  
 must be (strong) and they must <sup>feel</sup> and take it.  
 (Kōme) (Kia Kōmea) (Kōmea Kōmea)  
 (Kōmea)



4

my sons may feel tired you will feel sick you  
hem ho e men Kabahie ma' herpa' hei

(life will feel exided) (life will come out of you body)  
mae heda ta'perohai wa heda shun'hei. Too' heda ha' te.

but dont think anything. Life is worth  
bee chue yodena ma na' moo he, wae he' de ta' keom.

(we must help our father sun on his way to  
be strong.

bee thokome dome' hime ei.

Drawing 2.

Now after they go around circle inside  
kiva they are going on road to east, they <sup>claim</sup> flame  
where the sun begins. The Kwampa is leading  
and was a plain, they all go <sup>a</sup> praying to sun.  
They ask the sun to help them <sup>and to</sup> be <sup>strong</sup> get  
all power from the sun. <sup>the</sup> <sup>strong</sup> <sup>get</sup>  
(Ma' shone) <sup>the</sup>

no 3 drawing

When they get to end east side they go around  
one <sup>ce</sup> same as round house, then they stand as they  
are in their place where Kwampa points out for  
each. They stand all silent, no word, waiting  
for Kwampa and Shichu Kaban to come  
to end of line. Then when Shichu Kaban  
reach to end they go around same then  
the Kwampa and Shichu pray and give

- 5 -

runners <sup>permission</sup> with the Kurampa marks two steps each side for the runners. Then they turn back to other west end where the town chief and Haban are waiting. ~~then~~ While return<sup>ing</sup> they all pray.

Then the boys begin yelling 'ha hooe me)

(ha hote) <sup>east</sup> my friend I had received your letter and was very glad to hear again and enclosing are 4 drawings. Not finish about the race yet. I have no paper to paint so I will wait until next time.

I wonder if I can get this for the 23<sup>th</sup> of August. I will look for this mail. If I don't get you understand plainly tell me I will be glad to correct it.

Respectfully Yours  
J. B. L.  
as usual

9<sup>th</sup> The runners that are on <sup>the</sup> left side are marked with red paint on chest as cross **+**. They say <sup>the</sup> mark ones are <sup>fire</sup> all <sup>always</sup> ~~may~~ losers.

-1- Isleta N M  
Dec 4th 1941

Dear Friend Amigata,  
ans 1 No today the Maquirida does not carry a pole with scalp. In place of pole she carry arrowson both hand.

ans 2 yes all runners are mark with (pire) red have mark Cross on each other chest, on 1 side at left stand.

ans 3. yes they are running for the sun to make the sun strong they call the sun road east to west. No 1

ayello earth chief and Sehean Kaba  
Toun Chief walk on all chiefs are sitting usually on race and two assistant are waiting for a runner to recived all that reach and send their runners as their turn come. This is first runner that reach



- 2 -

reach from east and two assistant  
 holding weaving belt and the  
 first runner has to go between  
 to put the belt loose a part.  
 This means that he open the  
 road for the runners to the  
 sunset. No 2 The runner  
 wife relations helping the runner  
 to run faster this means given power  
 to runner. because his relation  
 or his family is scared he is about  
 to get catch. (queue,) Tail  
 when he is chased closer then  
 they say (ha koomo hum.)  
 be strong

(Enokaa we hee) (ha jonho cerehe)  
 my father } you are almost snow

Catch

When they are chase like this  
 They say. (Jonhoo ha'naa.  
 Snow Chase.  
 Man and lady's are help to run.

3 part

No 3.

he is caught by (queen) - this they  
 call snow catch (from "Eere hune")  
 then his wife or relation are now  
 crying because he is caught and  
 this mean shorten his life  
 (ha wae tem K'o'ehewe)

Now the runner that caught  
 a man he will run all the  
 way (has no stop until he  
 reach inside round house.

The runner that is caught  
 now he will walk slow and  
 sorry and sadley. Next drawing  
 I will send you when he received  
 his pay (na: w'emni) from Kinswemen  
 (matuen)

No 4

Christmas midnight mass at  
 Saint Agostine church.

4 part

Christmas Night in front  
at Church yard. Indian  
build fire like this an man  
Keep fire burning all night  
and 2 men stand at door side  
in Church to keep hooting  
gun fire all night, and  
saw away all morning for nine 9  
days they have mass until the  
las mass on 24 of Dec this last  
mass of 9 day and shoot all morning  
until the Mass is over this they  
Call our mother Virgin masses.  
the say (Ké'ka wae "Vik'in  
Oue" mesa wá'en)

My friend I hope you will  
be interested of this work.  
I hope you will enjoy  
this Christmas and happy  
New Year of 1942.

5

Amigita this will be all,  
and I hope I will get this  
on 20th for Christmas.

Yours Friends  
Joe O Lent.

As usual address,  
at Christmas Night at Church.  
This why the Indian shoot fire  
with gun when their baby is born.