The Artist of "Isleta Paintings" in Pueblo Society

Esther S. Goldfrank

SMITHSONIAN PRESS
Washington: 1967
Contents

WHY WRITE ABOUT THE ARTIST NOW? .................................................. 3
THE PREHISTORY OF THE PAINTINGS ............................................. 4
  The artist approaches the Bureau of American Ethnology ................. 4
  The Pueblo of Isleta .............................................................. 6
THE PAINTINGS ............................................................................... 7
MORE ABOUT LENTE'S HISTORY ..................................................... 8
  Names .................................................................................. 8
  Residence ............................................................................ 9
  Education and employment .................................................... 9
  Age and ceremonial participation ............................................ 9
  Family connections ............................................................. 11
  Trips ................................................................................... 12
  The religious straddle ........................................................ 12
  "A kindly man" .................................................................... 12
MORE ABOUT LENTE'S MOTIVATIONS AND ATTITUDES .............. 13
CONCLUSION .............................................................................. 15
LITERATURE CITED ..................................................................... 16
APPENDIX 1. "Who's who in Isleta" ............................................. 17
APPENDIX 2. The letters of Joe B. Lente ...................................... 27

Illustrations

FIGURES

1. Corn chiefs receiving gifts of food .............................................. 2
2. Self-portrait of Joe B. Lente .................................................... 10
3. Food distribution in Corn group ceremonial .............................. 10

PLATES
(The Letters of Joe B. Lente.)

1936
May 1 ...................................................................................... 29
June 15 .................................................................................... 33
August 20 ............................................................................... 34
September 5 ............................................................................ 36
November 2 ............................................................................. 37
November 27 (1) .................................................................... 38
November 27 (2) .................................................................... 39

1937
January 10 .............................................................................. 40
January 28 .............................................................................. 42
n.d. ....................................................................................... 43
February 15 ............................................................................. 44
March 11 ................................................................................. 46
April 6 ..................................................................................... 48
May 18 .................................................................................... 50
June 28 ................................................................................... 52
July 28 .................................................................................... 54
September 20 .......................................................................... 57
December 3 ............................................................................. 58
<table>
<thead>
<tr>
<th>Year</th>
<th>Date</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1938</td>
<td>January 20</td>
<td>65</td>
</tr>
<tr>
<td></td>
<td>February 16</td>
<td>66</td>
</tr>
<tr>
<td></td>
<td>March 18</td>
<td>67</td>
</tr>
<tr>
<td></td>
<td>April 14</td>
<td>68</td>
</tr>
<tr>
<td></td>
<td>June 6</td>
<td>69</td>
</tr>
<tr>
<td></td>
<td>November 26</td>
<td>70</td>
</tr>
<tr>
<td></td>
<td>December 12</td>
<td>73</td>
</tr>
<tr>
<td>1939</td>
<td>January 23</td>
<td>74</td>
</tr>
<tr>
<td></td>
<td>February 13</td>
<td>78</td>
</tr>
<tr>
<td></td>
<td>March 10</td>
<td>80</td>
</tr>
<tr>
<td></td>
<td>March 29</td>
<td>83</td>
</tr>
<tr>
<td></td>
<td>April 18</td>
<td>90</td>
</tr>
<tr>
<td></td>
<td>May 16</td>
<td>93</td>
</tr>
<tr>
<td></td>
<td>June 20</td>
<td>96</td>
</tr>
<tr>
<td></td>
<td>July 14</td>
<td>100</td>
</tr>
<tr>
<td></td>
<td>July 29</td>
<td>104</td>
</tr>
<tr>
<td></td>
<td>August 13</td>
<td>111</td>
</tr>
<tr>
<td></td>
<td>August 31</td>
<td>114</td>
</tr>
<tr>
<td></td>
<td>October 13</td>
<td>118</td>
</tr>
<tr>
<td></td>
<td>October 15</td>
<td>122</td>
</tr>
<tr>
<td></td>
<td>November 14</td>
<td>124</td>
</tr>
<tr>
<td></td>
<td>November 29</td>
<td>128</td>
</tr>
<tr>
<td>1940</td>
<td>January 15</td>
<td>131</td>
</tr>
<tr>
<td></td>
<td>February 12</td>
<td>135</td>
</tr>
<tr>
<td></td>
<td>July 25</td>
<td>140</td>
</tr>
<tr>
<td></td>
<td>September 1</td>
<td>144</td>
</tr>
<tr>
<td></td>
<td>October 9</td>
<td>148</td>
</tr>
<tr>
<td></td>
<td>November 16</td>
<td>152</td>
</tr>
<tr>
<td>1941</td>
<td>January 6</td>
<td>158</td>
</tr>
<tr>
<td></td>
<td>February 1 (1)</td>
<td>168</td>
</tr>
<tr>
<td></td>
<td>February 1 (2)</td>
<td>172</td>
</tr>
<tr>
<td></td>
<td>March 3</td>
<td>180</td>
</tr>
<tr>
<td></td>
<td>April 8</td>
<td>192</td>
</tr>
<tr>
<td></td>
<td>May 5</td>
<td>199</td>
</tr>
<tr>
<td></td>
<td>June 1</td>
<td>208</td>
</tr>
<tr>
<td></td>
<td>June 23</td>
<td>212</td>
</tr>
<tr>
<td></td>
<td>July 30</td>
<td>218</td>
</tr>
<tr>
<td></td>
<td>December 4</td>
<td>223</td>
</tr>
</tbody>
</table>
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. 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. 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

---

1 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.

2 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. Oehler, 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, 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.

---

3 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, 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 pinitu dance whole complete row
- " 335 " 23 Kapyo shure
- " 296 " 10 altar and water jar in corn group ceremonial
- " 297 " 11 Chief of Corn Group and his people, giving them water and in his arms baby being named with Indian corn
- " 301 " 14 Complete. In this you have no drawing of what you call Kumpa, but I am drawing him as he looks.

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.
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 bandeleer. [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 “grandfathers”—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 [pi.] 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 5.)

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 Paepaloa, 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 “Jose 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, impapci; 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.

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.

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.

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).
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.”

Apparrently 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 frequently 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 Albuq 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 Albuq. 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 Albuq 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 Albuq. 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. 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.

ESTHER S. GOLDFRANK
Chinese History Project
New York and University of Washington, Seattle.

Literature Cited

FRENCH, DAVID

LANGE, CHARLES H.
1959. Cochiti, a New Mexico pueblo, past and present. Univ. Texas. Austin.

PARSONS, ELISIE CLEWS

WHITE, LESLIE A.

WITTFOGEL, KARL A.

WITTFOGEL, KARL A., and GOLDFRANK, ESTHER S.
<table>
<thead>
<tr>
<th>Name</th>
<th>Mentioned in</th>
<th>Identification</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Lente</td>
<td>Parsons, 1932</td>
</tr>
<tr>
<td></td>
<td>Correspondence</td>
<td></td>
</tr>
<tr>
<td>Abeita, Alejandro</td>
<td>February 1, 1941 (2)</td>
<td>–</td>
</tr>
<tr>
<td>Abeita, Andrea</td>
<td>do.</td>
<td>–</td>
</tr>
<tr>
<td>Abeita, María</td>
<td>–</td>
<td>p. 349</td>
</tr>
<tr>
<td>Abeita, Pablo</td>
<td>December 3, 1937</td>
<td>–</td>
</tr>
<tr>
<td></td>
<td>March 18, 1938</td>
<td>–</td>
</tr>
<tr>
<td></td>
<td>January 6, 1941</td>
<td>–</td>
</tr>
<tr>
<td></td>
<td>March 3, 1941</td>
<td>–</td>
</tr>
<tr>
<td></td>
<td></td>
<td>–</td>
</tr>
<tr>
<td></td>
<td></td>
<td>–</td>
</tr>
<tr>
<td></td>
<td></td>
<td>–</td>
</tr>
<tr>
<td></td>
<td></td>
<td>–</td>
</tr>
<tr>
<td></td>
<td></td>
<td>–</td>
</tr>
<tr>
<td></td>
<td></td>
<td>–</td>
</tr>
<tr>
<td></td>
<td></td>
<td>–</td>
</tr>
<tr>
<td></td>
<td></td>
<td>–</td>
</tr>
<tr>
<td></td>
<td></td>
<td>–</td>
</tr>
<tr>
<td>Name</td>
<td>Mentioned in</td>
<td>Identification</td>
</tr>
<tr>
<td>-----------------</td>
<td>-------------------------------</td>
<td>-------------------------------------------------------------------------------</td>
</tr>
<tr>
<td></td>
<td>Lente Correspondence</td>
<td>Parsons, 1932</td>
</tr>
<tr>
<td>Andria, —</td>
<td>February 1, 1941 (2)</td>
<td>—</td>
</tr>
<tr>
<td>Anzara, Perfecta</td>
<td>June 23, 1941</td>
<td>—</td>
</tr>
<tr>
<td>Biantue, Haka</td>
<td>February 1, 1941 (2)</td>
<td>—</td>
</tr>
<tr>
<td>Carpio, Creancio</td>
<td>June 23, 1941</td>
<td>—</td>
</tr>
<tr>
<td>Chaves, Candelaria</td>
<td>February 12, 1940</td>
<td>—</td>
</tr>
<tr>
<td>Chaves, Mark</td>
<td>February 12, 1940</td>
<td>—</td>
</tr>
<tr>
<td>Chavez, Ceceila</td>
<td>June 23, 1941</td>
<td>—</td>
</tr>
</tbody>
</table>

Identification:
- Aged [1925] about 50.
- White Corn Chief.
- Said to “hate the Laguna people.”
- Hostile encounters with Juan Rey.
- Death of mother.
- Turw’iv, Sun kick stick.
- Woman who killed Nafa. (See Abeita, Andrea.)
- Mother in Town Fathers and first midwife to be appointed by Town Fathers.
- “Old Mountain Mark,” buried in old graveyard.
- Town Father. Appointed child-birth doctor by Bautista Zuni.
- Crescencio Carpio or Pawire (water digging), aged [1925] 25, Shuré, Yellow Corn.
- Mother of Mark Chaves.
- Called before Council for supposedly passing information to White man but acquitted—“... a woman of extraordinary mentality and character....”
- 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.”
- Deceased. The first midwife remembered.
<table>
<thead>
<tr>
<th>Name</th>
<th>Mentioned in</th>
<th>Identification</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Lente</td>
<td>Parsons, 1932</td>
</tr>
<tr>
<td>Churina, Juanita</td>
<td></td>
<td>-</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Churina, Juan Rey</td>
<td>November 29,</td>
<td></td>
</tr>
<tr>
<td>(See Sheride, Juan Rey)</td>
<td>1939</td>
<td>p. 271</td>
</tr>
<tr>
<td>Harmio, Alcario</td>
<td></td>
<td>pp. 272–273</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ieppatō (Corn White)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jiron, Pablo</td>
<td>February 1,</td>
<td></td>
</tr>
<tr>
<td></td>
<td>1941</td>
<td></td>
</tr>
<tr>
<td>Jiron, Vicente</td>
<td>February 1,</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>1941</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(2)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>June 1, 1941</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jojola, Dolores</td>
<td>n.d.</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>April 6, 1937</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>July 28, 1937</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td></td>
<td>p. 256 text and n. 55</td>
</tr>
<tr>
<td>Name</td>
<td>Mentioned in</td>
<td>Identification</td>
</tr>
<tr>
<td>--------------</td>
<td>-----------------------------------</td>
<td>-------------------------------------------------------------------------------</td>
</tr>
<tr>
<td></td>
<td>Lente Correspondence</td>
<td>Parsons, 1932</td>
</tr>
<tr>
<td>Jojola, José</td>
<td>March 3, 1941</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td></td>
<td>-</td>
</tr>
<tr>
<td></td>
<td></td>
<td>-</td>
</tr>
<tr>
<td></td>
<td></td>
<td>-</td>
</tr>
<tr>
<td></td>
<td></td>
<td>-</td>
</tr>
<tr>
<td></td>
<td></td>
<td>-</td>
</tr>
<tr>
<td>Juanch, Vicente</td>
<td>November 29, 1939</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td></td>
<td>-</td>
</tr>
<tr>
<td>Juancho, Bautista</td>
<td>March 3, 1941</td>
<td>-</td>
</tr>
<tr>
<td>Klechu, Lupita</td>
<td>February 12, 1940</td>
<td>-</td>
</tr>
<tr>
<td>Koawa (Spruce)</td>
<td>-</td>
<td>p. 258</td>
</tr>
<tr>
<td></td>
<td>-</td>
<td>p. 271</td>
</tr>
<tr>
<td></td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>Lente, Olaia</td>
<td>February 12, 1940</td>
<td>-</td>
</tr>
</tbody>
</table>

Black Eye moiety. Previously Kumpa. Lived adjacent to luo (Sun-Arrow).
Ramehun Lucero, the last Kumpa, successor to Dolores Jojola.
Funeral of Remijo Lucero, successor to Dolores Jojola.
Succeeds Pablo Abeita as White Earth Chief.
First assistant of White Corn Chief and President of Council.
José Estabula Hôhola or Teriwipalôa (parrot tail bright); government police officer and detective, White Corn, Shuré.
Na batô, (whiteness) brother of Chief of the Shuré.
Jóse Lupi Hohola.
Singing at funeral of Pablo Abeita.
Chief of Poplars (Narkabede), died Nov. 28, 1939.
Vicente Wanchu. Naride (Poplar).
Shichu Chief.
Bautista Wanchu, Chief of the Shichu.
Female helper Shichu Mothers ceremonial.
Reference to woman named “Spruce.”
Reference to woman named “Spruce.”
Black Eye moiety, ceremonial hair washing of Chief.
Female helper Shichu Mothers ceremonial.
Olaia Lenti or Tôkum (Day rising), assistant to Shichu Chief.
<table>
<thead>
<tr>
<th>Name</th>
<th>Mentioned in</th>
<th>Identification</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Lente</td>
<td>Parsons, 1932</td>
</tr>
<tr>
<td></td>
<td>Correspondence</td>
<td></td>
</tr>
<tr>
<td>Lucero, Ambrosio</td>
<td>February 1, 1941</td>
<td>–</td>
</tr>
<tr>
<td></td>
<td>(2)</td>
<td></td>
</tr>
<tr>
<td>Lucero, Remijo</td>
<td>April 6, 1937</td>
<td>–</td>
</tr>
<tr>
<td></td>
<td>July 28, 1937</td>
<td>–</td>
</tr>
<tr>
<td></td>
<td>n.d.</td>
<td>–</td>
</tr>
<tr>
<td>Lucero, Reyes</td>
<td>October 13, 1939</td>
<td>–</td>
</tr>
<tr>
<td>Lujan, Lady Carlota</td>
<td>February 1, 1941</td>
<td>–</td>
</tr>
<tr>
<td>Lujan, Maria</td>
<td>October 13, 1939</td>
<td>–</td>
</tr>
<tr>
<td></td>
<td>p. 259</td>
<td></td>
</tr>
<tr>
<td></td>
<td>plate xlvii</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### WHO'S WHO IN ISLETA —Continued

<table>
<thead>
<tr>
<th>Name</th>
<th>Mentioned in</th>
<th>Identification</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Lente</td>
<td>Parsons, 1932</td>
</tr>
<tr>
<td></td>
<td>Correspondence</td>
<td></td>
</tr>
<tr>
<td>Lujan, Patricio</td>
<td>March 3, 1941</td>
<td>–</td>
</tr>
<tr>
<td></td>
<td>–</td>
<td>Geneal. IV, no. 39</td>
</tr>
<tr>
<td>Lupe, Annai</td>
<td>June 23, 1941</td>
<td>–</td>
</tr>
<tr>
<td>Makere, Chrina</td>
<td>February 12, 1940</td>
<td>–</td>
</tr>
<tr>
<td>(or Circle)</td>
<td></td>
<td>p. 270</td>
</tr>
<tr>
<td>Nafa (Feather down)</td>
<td>July 14, 1939</td>
<td>–</td>
</tr>
<tr>
<td></td>
<td>–</td>
<td>p. 260</td>
</tr>
<tr>
<td></td>
<td>–</td>
<td>p. 263</td>
</tr>
<tr>
<td>Padilla, Cecilia</td>
<td>February 1, 1941 (2)</td>
<td>–</td>
</tr>
<tr>
<td></td>
<td>–</td>
<td>–</td>
</tr>
<tr>
<td>Padilla, Thomas</td>
<td>June 1, 1941</td>
<td>–</td>
</tr>
<tr>
<td></td>
<td>–</td>
<td>p. 260</td>
</tr>
<tr>
<td>Patricio</td>
<td>June 20, 1939</td>
<td>–</td>
</tr>
<tr>
<td></td>
<td>–</td>
<td>p. 263</td>
</tr>
<tr>
<td>Polaca, Pablo</td>
<td>March 29, 1939</td>
<td>–</td>
</tr>
<tr>
<td>Name</td>
<td>Mentioned in</td>
<td>Identification</td>
</tr>
<tr>
<td>----------------------------------</td>
<td>--------------</td>
<td>--------------------------------------------------------------------------------</td>
</tr>
<tr>
<td></td>
<td>Lente</td>
<td>Parsons, 1932</td>
</tr>
<tr>
<td></td>
<td>Correspondence</td>
<td></td>
</tr>
<tr>
<td>Sheride, Juan Rey (See Churina, Juan Rey)</td>
<td>January 6, 1941</td>
<td>–</td>
</tr>
<tr>
<td></td>
<td></td>
<td>–</td>
</tr>
<tr>
<td>Sun-Arrow</td>
<td>April 6, 1937</td>
<td>–</td>
</tr>
<tr>
<td></td>
<td>July 28, 1937</td>
<td>July 28, 1937</td>
</tr>
<tr>
<td></td>
<td></td>
<td>–</td>
</tr>
<tr>
<td>Tochide, —</td>
<td>–</td>
<td>–</td>
</tr>
<tr>
<td>Torreo, Santiago</td>
<td>–</td>
<td>–</td>
</tr>
<tr>
<td>Trujillo, Antonio Turberse (Sun zigzag)</td>
<td>August 31, 1939</td>
<td>–</td>
</tr>
<tr>
<td></td>
<td>–</td>
<td>–</td>
</tr>
<tr>
<td>Zuni, Bautista</td>
<td>June 23, 1941</td>
<td>–</td>
</tr>
<tr>
<td>Zuni, Juana Dominga</td>
<td>June 23, 1941</td>
<td>–</td>
</tr>
<tr>
<td>Zuni, Ramon</td>
<td>October 13, 1939</td>
<td>–</td>
</tr>
<tr>
<td></td>
<td>March 3, 1941</td>
<td>–</td>
</tr>
<tr>
<td>Name</td>
<td>Mentioned in</td>
<td>Identification</td>
</tr>
<tr>
<td>------------</td>
<td>-----------------------</td>
<td>-------------------------------------------------------------------------------</td>
</tr>
<tr>
<td></td>
<td>Lente Correspondence</td>
<td>Parsons, 1932</td>
</tr>
<tr>
<td></td>
<td></td>
<td>p. 264</td>
</tr>
<tr>
<td></td>
<td></td>
<td>–</td>
</tr>
<tr>
<td></td>
<td></td>
<td>–</td>
</tr>
<tr>
<td>Zuni, Rey(es)</td>
<td>February 1, 1941</td>
<td>–</td>
</tr>
<tr>
<td></td>
<td>(1)</td>
<td>June 23, 1941</td>
</tr>
<tr>
<td></td>
<td>–</td>
<td>p. 305</td>
</tr>
</tbody>
</table>

1 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.

2 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.

2 The pseudonym for José B. Lente used by Dr. Parsons in “Isleta Paintings.”
APPENDIX 2. The Letters of Joe B. Lente
Dear Sir,

I send the copy of drawing as Isleta Indian medicine men there two different drawing on townfather & Laguna father Sam the owner of drawing and it was send by Mr. J.R. Young.

These drawn is as most secret no one can see but Indians that believe.

I had read the copy of magazine printed by Washington of 1932. The story is truth and exactly, but your missing the future so it would be completed.

I draw some of it as follows:

-on page 264: Figure 4, Grandfather (left)

-on page 334: Figure 24, Kapiyo blackeyes & 22 Kapiyo blue.
-335: 23 pinto dance bold complete row

296: 10 altar / white / man in group command.
297: Chief / man / camp and his people giving sheep / meat and on his arm with lady marrying with Joshua Crow.
301 Fig. 14. Complete in this you have no drawing of what you call Kumpa but I have drawn him the way he looks. These drawings you will never see nowhere because no one could do this because it's too hard to do this they are afraid to die of the do and I don't want no soul to know as long as I live that I have this picture I want good satisfaction because they are valuable worth it as soon as we make arrangement I will send them to you. I am Indian and no way of makings living no farm I that work for T.T. Railway Company for about 8 years in Ellis & Foley and mending cars last in Allgemeen rear number of W. D. & B. L. I kept late and left the service in account of my health. And if you can do something for me to make a good intack with some of Santa's Railway officials for me to put me back to work at all the shops or else where. Then I will be pleased with great pleasure because money do me much good, steady work will make a living please don't let anything go as to send out into the train it take quite work to train this I have wonderful picture to send
but I want hear from you first. please answer right away and let me know what you think. it take what. oh, I don't know its difficult drawing on different act. I have to learn more medicine men and how they bring their spurs from mountain and how do it in middle of playa. well please answer soon as possible.

I am your Respectfully

Joe B. Lente

Isleta, New Mexico

If I had some way to get a help in this world I would now done this but I expect to get good help.
1. Grandfather on page 264
   Figure 4, 6. Read as you already saw.

2. Even Ramp on Page 277 Figure 10
   Getting holomine to live happy and ask for long life.
   And talk getting the monee instead of name the will
   From when she go up and gave he other road to
   The east where the great Ind. God stay and
   8th each when he die.

3. **Napoo, the three black stripes they run the last 3 are Holomey
   After service went to read to the place
   From all round hence while they made them
   Page 334, 7, 21 an 92.

4. Stamping before sun rise playing and
   Taking good life and good things for his
   People. Complete 200 Each skin and stamp of
   The black mens dancing at altar
   Taking lots of her people body
   Entirely on action.

5. They will show you when she bring in a
   Witch at altar in front of people.
E. C. Parsons
New York City
New York,

Dear Mrs. Parsons,

I have received your letter and also the Ten Dollar which you enclosed with it. And was very glad to get it. He not enough to save the thing, but public want more been before because no body will do it. But I guess it will work well. I will send you a picture and also send you the money right back. And I will try my Good drawing paper here bigger and better paint and give you large drawing. I will send them better a few at the time. As long you promise me the you will keep me out from trouble. I will complete the hole decent 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 to mail soon before I change my mind to give you money.

Your Respectfully

Joe O. Padilla
Isleta
7 May
Violet New Men
Aug 20th 33

Dear Clews: Parsons,

Dept. of Anthropology
Columbia University
New York City

Dear friend,

Will drop you a few lines here in the
parsonage one day. I hope you also have well
and still trying to make living all this while
I am doing is very secret No person knew this
thing but the people join in society.
No person will do this, because they are afraid
they have great believe in it and say if they
ever tell they will die or will go in poor ward.
I am not I am ready to die anytime but I will
have little good time with this little money that
I get. No person will ever know what I am doing
and I know most every secret of people. I am singing
and playing all the time. Well did you received some
news from them? I have mail about Month
ago. I want news. And let me know when possible. - I have drawn a larger picture
Don't kick woman curing and walking her around the altar and snake, you have story about this in history. And then dancing with dances of Namajo and how they dress and making medicine for sick hunt people.

Well I guess this will be all.

I'll send your drawings soon as soon as hear from you. I'll send them at Alum station and you send me mail at Isleta.

Do good by,

Love your friend,

Joe B. Lente

Isleta

Your Mae
M. C. Parsons
New York City
New York

Dear Mr. C. Parsons,

I had send your letter. This will be the third times and have no receipted.
I would like to hear from you if
I had send your some observing and
Never hear whether you received them.

Do you know more about the
rich women going on the snake at
Oleta. Let me hear from you first
please if you heard it or not.

So Good to Answer real soon.

Yours Truly,

Jacob Lent

Oleta
New Mex
Dept of Anthropology
Columbia University
New York City, N.Y.

Dear Mr. Lentz,

I had received your answer of last letter I wrote to you, and asking when about to draw, I sent it to you by air mail after I got the 25th, but I haven't heard about this & drawn that sent by air mail from Albany, and I like to hear from you real soon right way, and enclosing you with 2 more drawings and as soon as I get thru straightening I will send you more. I have got drawn 20-24 size of papers about walking a sick woman on virgin and altar by medicine man and elder men.

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

I am your friend

Mr. B. Lentz.

Isleta

New Mexico

and at Isleta. I will mail them at Albuquerque.
Mrs. E.C. Parsons,
8019 Park Terrace
Washington, D.C.

Dear friend,

I had received your answer and received the $1.00 for enclosing 2 drawings. I was glad to receive it, butI am sorry to say that the last 2 drawings were lost in mailing. They were large drawings, and we cannot help that.

Well, I am enclosing 6 more. I hope they will not get lost. I am sending 8 small with this letter and make small package for the 40 this time but I am mailing at same time and also please send me letters before the 10 of Dec., so I want to make a little trip to Jummi pueblo and I will see some of their secret fire dance and draw them. I am willing to help you and aim to send you most direct that you had not seen.

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

So good by, please answer soon.

Best wishes to you,

[Signature]
Dec. 14, 1936

[Signature]
Dr. Parsons

New York City

My dear friend,

Enclosing 2 large drawings.

I will send you more after Christmas. I have no time now as I want to go some place if I have money. I go down making this at some time with the other one.

I hope you are well. I am your friend.

Yours

[Signature]

[Date]
Elia (New) Parsons
Dep. of Anthropology
Columbia University
New York City

1/10th 1937

Dear Mr. Parsons,

I have sent you another 6 drawings on 25 of Nov. 1936. I am in a rest and letter from Chicago and 2 large drawings as I had promised, and 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 there was some people were looking for me by my name and these people try to get me through by Maisel in the trading post at Alling and I told this first boy that I am not doing no drawing in E.U. of New York City that the address he told me. He said they had me so that they want me to work for them and I told them I dont know him to charge them not an artist so I dont no nothing so please.
don't let no one know as admit Pan to draw
for others you know what trouble I will get
if you find it out. Next picture will be
the Rainier the head one for Isleta pueblo how
he dress during the war and use his secret
spirit he is main man for all society plans,
even those people never knew how handsome but
some day they will be surprise
when they see him. I am drawing for now
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 a maid
I would not be doing this because no one
Can give you all this

Joe B. Lente
Isleta
New Mex

Nov 25; sent 2 large and 4 in envelope Regn.
all together.
E. C. Parsons,

Dept. 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 Lente. I thank, and go. I am sure glad that you did open part to send it in hurry but I didn't get until every thing was all over, and now am sending you 4 dollars more. I hope they will never find it out about personally, next one will be Jim Chief Deluna. No one know how he dress, that not the way about you have on page 257. I figures 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 Albuquerque N.M. post office, and I will go look for it about in 10 days. I am afraid to get any more mistake letters like they did in Albany will be no trouble,

So good by

Your Friend

Joe B. Lente

Albuquerque
General Delivery, New Mex.
Dr. C. Parsons,

Dear Friend,

I had sent you your drawings on 30th of last month. Please let me know soon as I am to go to Gallup Criminal. Medicine man and band show about secret of pitch dance in basket. They all my friends. They will tell me. I want to learn for Gallup on 25 if I get your letter in time.

Please and soon as possible.

I am your best friend

Joe B Lent

Isleta New Mex
Up Clara Clews Parsons  
Department of Anthropology  
Columbia University  
New York, N.Y.  

Dear friend,

I had received your letter on the 8th 20th.  
Good to get, but the only thing I have to  
do is to make a trip to Albany to get your mail.  
Albany is 12 miles away from here. I don't want to  
get that mail but any time I will make a trip  
to Albany about in 15 days, like I did this time  
then everything is done. I think that many,  
and it never heard about these many important  
things, the Shoshone people have and had because  
they are more important to them than any other  
people in the world. I did not see the history  
I would never give away or study a drawing,  
but tell I feel they would never learn who did  
all this drawings. I am pretty sure you are the  
only person that got full secret picture this  
is no drawing like these I don't care how  
over.
How much they work to get this they will never get it. They are afraid of their life, all their pictures in.

The artist of “Isleta Paintings”

To make their and part with boys' sticks for their fields before they plant, pray to drive on the corn. I'll go to high market, and I'll

clip the Tomahawks to our chief. Our chief.

Indian. 3 drawings will go this time and

4th to Chief with his dress and an eagle horne because he is from white earth Village and

took the sword and another gun more

and a horse. I made a wool. I think this

will suit for the time.

A good day.

Respectfully your's.

Jack Luce,

Teacher, Alamo

General, Creel.

New Mex.
To E. P. Parson's
New York City
Cornell University

Dear Friend,

I have received your letter again and think you wrote me. And asking me about Tom Sheriff. The Tom Sheriff was never seen in an odd of dance. Only they dress him once that long time ago that was before real Tom Sheriff died. He was dressed with buckskin shirt and trowsers and was haggen on his face and spotted with white spots and small black spots and antelope horns. The people dress him up once just to lead one dance. Not to dance and he never was dressed all the time. That only once that I knew of he had to match them the one he had on each side. I am aiming to do what I can and know not maybe I am send you three more one that making medicine water before he place it in bitter after all medicine are looking to that one the world and quit drawing shadown dance. They don't dance anymore that that around 23 or more years ago and the medicine man coming in with speed they went on.
in power and they get this uplude for themselves and they are number of people and now you are the
old men even slaving at the plaza and these women.
This one I go next month I hope you are satisfied
of not please tell me this drawer is hard for me
to go but I need money to live on and I hope I will
never get hell to this and please don't mention an
if they ever try to find it out.

I am your Very Truly,
Friend

Joe B. Martinez
364 Rue 46 N M

Gen. Del.

You will be about Childbirth Specialist.
Mr. C. F. Parsons,

My dear friend,

I have received your letters and $15.00. I cannot tell you exactly what year because they don't ever keep the number because they never know but it pretty close around 60 years ago when he died. My old mother day my mother remembers all this because my father was Kumpa whales. And Tom Chief, his name was Ranarson. When Ranarson died then Gaba velneke took place and when Gaba velneke died the Kumpa took a place. His name was Dolaas Jojola and Old Man Dolaas died now at present is Remigo Lucas. The picture of woman with Nango scalp is mother of Kumpa. They call them Ma forgiveness is only woman to run scalp Ma forgiveness being with Kumpa. This scalp coming is done any time when they kill Nango. They never had at all time a year any year or time when they kill Nango. They ceremonial.
This will be all for the time and Saturday I am enclosing now three Grand Forks and Medicine man dance to same father. They have the dance in Feb. that when they go after their SUBJECT in power and they is hair blowing prepared for their criminal. This will be all so good to you will be child birth called. I will call for the return answer in two weeks so good by.

Joe B. Bunch

Albuquerque 2/21/21
Dear Mr.

End.
Dear Friend,

I will now drop you in a few lines and say how are you getting along. Hoping this you have asked me a few questions and said you have complete history you have asked about Tom Chief. Backside is alone and Oldman Black Cane is blind and all kiamps have Oldman Black Cane they have bow and arrows what they call Jo June yes this they have two mother, and man Captain in line is for dances and to gather up all people for Cuthen Lemoney.

Because kiamp cannot go after people.

Man Captain is also watch man for anything look after hunters hunt chief. And I question is about medicine man. The one with handmark is not handmark it's bear mark the medicine man chief is only one in bear mark all the rest of his sons in lighting mark, and enclosing is the secret.

Kiachina Lemoney in night the Kiachina Chief noises come with thunder on his hand, please don't tell me one of you please and the enclosing. I shall funeral Auntlyume coming toward deceased and next lying at seat.
in middle of line and met taking at cemetery with water they pond in same before finish so the deceased can have last drink. 

If you don't understand don't you them ask me again what I mean. I sure had had hard time of getting mail because I really look for mail in 2 weeks and have no way of getting to Albuquerque and made special trip for one mail when Valentine's Day mail I stop going and just get your mail on 16 this month. So you better send my mail at Isleta, New Mexico, plainly name Joe B. Lente. There are all secret work what I am doing.

Well please answer soon

I am your friend

Mr. Joe B. Lente
Isleta
New Mexico

I mailed them at Albuquerque, and got my mail free.

I had received it on May 16th.

Thank you very much.
Dr. E. C. Parsons.

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 a drawing of the Indian Funeral, and one of that of the Funeral of the Cahuilla Indian, which I want to return. Call on Thursday and I will be there to receive it.

I have some great pictures to send it but I await until you hear from me. If you have any questions about Old Man Black—his name is the same as Kuampa—is what he wears; he wears on his left arm and Old Man Black One has two Mothers. Those that are chewing wampum—what they wear and Old Man Black One has a Younger Brother is Captain. The Captain is supposed to look after all dances and medicine man and race as hunt chief. The Captain is guard and watchman for our ceremonial. Just a few days ago the passed the Saint Augustine to field and there...
women went in hot day with bare feet
and crying. This is all for the time
Please answer soon.

Answer at this address as plainly
because it is too far to go for mail
in all.

please send the mail at Isleta

Joe B. Lente

Isleta
New Mex

Answer soon.
Dear Friend Mr. Parsons,

I received your letter July 7th. I receive ok.
And on the 10th, thanks for.

Well here I hope this again saw you
And I gave the answer that I have with the.
They choose a man from different clans.
When he is appointed, they call him a man.
Captain then he chose 5 men as helper then
they take the three men with him then he
chose another assistant nurse and 5 more, they
are 3 on each side Blackness and Belifes.
Ayes they all chosen with my ears. These are
all women are for to look after Commercial of any
kind dances. When they are appointed the
men get one stick each man with some else
things red and label and Torauri attach it, one year
and the all then those sticks then given to
other when appointed.

Now town chief is a head of many things. And only
town chief died they can not appointed a
mother because they don't how to place him.
They have to do some lots secret things to
place them so all these old man and dead
that know all about it.
Town Chief and his assistant went to him. His Haberdorre and 3 man is Kwanpo with bow. To get me understand.

Now Sunarrow was Town Chief. He'd come time ago. And Dobree Juste one assistant. To Town chief he was Haberdorre. Poor & Shi-

Haberdorre is Kwanpo. Old man Pampa. He was Kwanpo and all the rest that are in this society or Walt Kwanpo. They Never

Chose Kwanpo they get in this. When a man or boy promise to be when Kwanpo when they die. We bow which they use given when they are appointed when they promise to be Kwanpo. Bow what they call Oldman Jack

Cane. So they will be Kwanpo until they die. The Oldman scalp and do nothing. Today he just has this time over a year that we

April. I haven't seen come down the drawing yet for scalp dance. They kwanpo and whil-

save awam. What do scalpins because

then, eve bows and arrows.

110 I haven't send now no shuned, and

I haven't send now about ditch how they go and

thrown seed of all kind of plants come home sitting

corns and onions.
Well Dear Frint

I am enclosing 4 drawings which
I promise you will like. Birth and death
and assistant are doing birth and death
and baby is child of all directions and third is
Death and assistant receiving their offer
for the trouble some food. I pray stick for
the sun, too this will all go this time
please answer soon I get my mail it and I plainly
Joe B. Lente so please answer soon as possible
And I turned a few on these with yellow paper
well good by I am waiting for the answer.

Jornially Respectfully

Joe B. Lente

Isleta
Deleta N. M.  
Sept 20th 1937.

Dr. Blair Reed Danson,
Dear Friend,

I will try and drop you a few lines again. Want to ask you if you had received the drawings that I had send you on July 20th. Was as I promise you about the agent cloths and prayer stick and, note you a letter and never had an answer as dam waiting for an answer. Do I will send you the rest.

So please answer soon. # I was explaining you about old man Black. Cain was the man that gave the first living people. But an answer for hunters and was.

So please answer soon as possible. I get the mail almost every. 

Yours Truly Pelligre

Joe B. Dainty

Adieu Joleta NM
Dear friend,

I am sorry to say that I did not get to answer you as I have been sick and I don't let anyone mail this letter for me. I am enclosing 4 drawings, one in the form of a Bató. Bató is a woman made of rock, it was found in that form and it belongs to white corn people only. They always place her in their communal and that person that wrote this history mentions little [note]

But he did name this. And Koba belong to blue corn group and it's not the way you have that in book. It's look plenty different but I will show that too.
women ma'afinì belong to kwampa.
Taikabecl is alone he is like a king
for all things such medicine man can
for all ceremonial eyes can draw some
about rattlesnake. This tribe kwampa
Indian has all different ceremonial. This
other pueblo or other any tribe has not
much. I don't know why all this
mo'ho'ho pueblo has nothing but deer
dance and Buffalo eagle that all they
have.
Oh yes, the pray stick is made
different. Someone notated to stick
one for water people.
one for dead person. All different.
one for springs.
and for sun.
I wish you would send me little money for Christmas as I had been sick and had no chance to work. I would be very glad then I will think of Santa Claus. I think this will be all.

Yours truly

Joe B. Lente
Isleta, N. M.
Trip to : no 1
getting marry

All those sitting under a tree are waiting
their turn to place them in some cement
mold. All those sitting in mold are all
they are all enough and they could
marry. No. yes.

No 2

Aunt Henry
Aunt taking his twin nephews all
said with his gift.

All Dec 3 1987

Kumpa leading and medicine man
and war captain takes medicine
man to field to see the what song
on return himself bring bundle of man
grass hoppy no drawing it will show with
bundle taken away from him by chief.
Bato.

This is Bato's maid of.

Rock it belong only on slay people—white corn. Mother Bato they always place her in Cormakon Corn Group.

Some lady whom we on the history did draw this. This stone another belong to chief white corn group.

And note Figure 7.

It's not right the way you have drawing. I will figure and draw some time next.

Ro\'at belong only on blue corn.

Bato\'imah\hspace{1em} belong to white corn.
These two women they call them mothers of Kuampa. They chew morajo scalp and spit in bowl and make mud cake and wrap them in corn husk and dry them then and keep them for some chief to give to medicine man for sick person or many people to give them power and get strong strengthen them.

Kuampa, watchman, father, and mother of Kuampa.

Page 329
Dr. E. E. Parson,

Dear friend,

I received your letter and also 20 cents on the 23 of Dec. I was sure very glad and I don't know what thank you for. I have bought some presents for the kids and my friend have you working hard this year. I hope not will you ask me in letter what korda was in English is little spotted kid what they call zora or shker I may not spell right with korda. I am enclosing 4 drawings. Here is a real korda and another korda shape as another but he is same korda belong in the Ben San or group.

And one is bought with bundle and kumpa making with stone point and another one in receiving husk and meal from townChief to begin shumake the going out field om have one three and this with the witch bundle return to Chief medicine om. before he could handed to Chief he has another help that assistant behind him to hold him in front of he closed the witch will take it away from him again so kumpa at behind making with return point and next is Christmas night dance at Church.

I hope I will present in trouble with this, Respectfully yours,

I think this will be all for this time Joe Bante.

Vicente
Jan 20th, 1938.
Dear friend,

Just a note to let you that I had send you the picture it & drawings I sent them in 20th of Jan. and any other that I want to know if you got them or not.

Yours truly respectfully yours,

Joe 12 Lente

Today is shung ad the fathers are going out the field but it had weather changing.
Isleta New Mexico
March 15th, 1938

Dr. C. C. Parsons,

Dear Friend,

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

And I was very glad to hear from you, and I am enclosing another drawing. I hope you are satisfied with getting real stuff, that you never thought of getting it, because no one knew about secret ruin of theseome Indians. Never saw this, someday they will surprise. I hope I will be dead by then. That to ask you please answer this aint in 15 days and address Joe B. Kent, General Delivery, Albuquerque, N. M.

I will have to make special trip for this, because I don't this mail at Isleta as Pablo Isleta not hold of post office now. I don't want any of this to find it out until its completed, and it will be long time a Hope, you friend

Joe B. Kent.
Dear friend,

I missed your money on 14 of April and I was glad to hear from you. I sent mine on time to get it, you see. I have no way to go for mail to Albug. in return, I pay my fare to get mail in Albug. As I don't get mail in Albu, you know what goes on in your book of history, it is wonderful you are getting a book secret, that no one ever knew or knew, and they never get to see until they see you book. You will receive them all right. I hope to my heavenly father God they will never get me. Sam encloses 4 drawings, and I will call for mail on the 30th the last day of April. Arrive at Albug 11 on General block.

I am yours Respectfully,

Joe B. Lentz.
Dear friend,

Dr. Parsons,

Will now send you these drawings 1 on first day of planting, then Chief, and Chieftain, and my people going to people to give them a prayer. I hope to give them permission to put a mark in. Next no. 2 going into middle of field, plant, pray stick this to to begin the next following the 2nd will be sent to you, and the other about medicine man dancing with the women with prayer stick then they gave to people who are present, when they dance these the next day they take them to their fields where they plant what they call Na-Joy-fire the same day in men bring spirits with powders look on page will find what I mean. If I received the 20th of the last year send me Good. And please give this mail an 20th Monday.

Albuquerque. New Mexico.

Jassam Sin [Friend]
Dr. E.C. Parsons

Dear Parish

I had received your letter last August
And was glad to hear from you and also for
15.00 thank very much. I hope you are glad to
to learn that all what you wrote in the two
and am enclosing 5 again.
No 1 is about Blackeye Chief at River
North end of ditch playing and putting
on jerky stick at River and Smoke,
No 2 coming and returning to Townchief,
Lining and Drumming and Turtle shell

No 3. Returning to Chief house to report,
and getting thank from Townchief
When Townchief and Chief Naka was
waiting to gave them thank and all praise
and getting premium at Farm at Laplaya.
Note. Dancing in front of church.

K'apyo taking a man to dance.

They take them to dance man or woman that belong to K'apyo, or if they turn them to the same, if they refuse they take them to river and threw them down in river and bring them back and as they are met with clothes they put them back to dances.

If some of his other people see them in the river he will come and have to throw them to the river, and throw them cigarettes until. Come back then they forgive the man or woman who ever they taking to K'apyo in water.

No 5 that picture taking man to River.

As in your history somewhere.

On parson

Hope this letter will find you in good health in name of God. I have been busy all this time on farm so excuse me for not writing to you soon to let you know that I had the money
And please I like to get this answer on 9 or 10th of Dec. so I want to go to Zuni for Shalako Dance it on 12th they tell me so I hope you will be interested to hear from me again.

Dear Respectfully yours,

Joe B. Lente

Sweet Deal

Alburquerque
New Mex

for the 9th 10th

Next will be Cnt Hunt Chief.

And Cnt War dance.

Good by and wish you a good luck.
Isleta Pueblo
Dec 12th 1938

Dr. E. C. Parson,
Dear Friend,

I am still waiting calling for
mail as I am making specialy
trip to Albu. So please answer
soon. I am waiting for mail

Respectfully yours,

Joe P. Lente
Albu. N. M.

Gen. Del.

I mail your letter last Nov 26th.
Dear friend,

I had received your letter on 16 and was glad to receive it. What gets me is to go & Alling to get it. When I have to make 3 or 4 lines it's much. I hope that will not happen this time. I will ask you again about Umeperages they dance around the in making big Circle. And men hold the women fingers moving around twice until they complete the song. I am enclosing one drawing after dance going in to Kevia dancing what they call "guaroopoz" and men waving palmed and lighting like this.

Not over page
No 2

Medicine man was called to sick girl
They was called by the girl very chief while around
beginning first night and taking sage and stick
Which sundry with they mix clean her body and
Sending all bad to night with feather slipping
Sundries to wind to carry away

Next No 3

After a Night Ceremorial
Her folks and relations 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

New Year's Eve

After ceremonial around 4 a.m., all praying all father to be forgiven for what they done during the Night the on standing on middle of floor taking pray to people moving forth to people to take breath from them the other two are taking all stones and heads from altar and placing to decide bad and place it to corner of house until need again this all done by song go, then people go home look careful for on book book all about this I may be mistake on page but you will find it.
please answer soon, I will be back in mail on 8 or 9 of February.

I am your friend,

Joe B. Lente,

Sen Deal,

Albu,

N.M.
Dear Friend,

I received your letter and some of 25c.

I am now glad to answer your question. This book has some what little different and some one mark page 324 where he say Roll from 10 of.

It's no 10 of. The Kapojo chief goes up on tree and fall out that people must get ready for their lunch that they roll go out east north west south to touch around with their finger and say if they could back write little dot on big. They do this on first night they eat tree at 12 p.m. and must say only in the morning they go kora 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 trace him one is on top they must tell him if he is dream man they call him tomorrow some mice that you pocketball they all laugh and also the people they all say take some things funny so they will laugh.

The Blackey chief and his assistant take their turn and go to the kora to say the k'ere mambu and do on and pray every morning. This is inside kora and Blackey chief is praying on share the same. This is all I will tell for this mail on 30 4 of March.

I am your friend.

Joe B. Lentz
13th Mar. 2014
Wen. Del.
In February Siwapo' in Dance

First day. They dance

Second day, the dancers go on hunting

for the Grandfathers in the evening

as they come to Ie'ba. All singing

And Grandfathers in front in line up as they are, carrying rabbits

on their shoulders. 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

Grandfathers take rabbits out on plaza,

when the women go and chase after

them and Return pay as you see them or the other pictures that I sent

got already. I think it is took some

time but it is hard trouble to check them.
Voleta N. M.,
March 10th 1939

Dear Friend:

I received your letter and was glad to hear from you.

Question no. 1 This is beside of moiety Respectfully - Riva. The Shifun Habedi, or his assistant, Blacksmith, chief have to visit them every morning and stay to togo where they keep Waride-Taining and drums Grandfather mask. Ai, kyanga, Ode Pap with little horn.

All these things are hanging on well.

Question no. 2 On both side Shifun 37 Shure. They always had 3 Chakabem. If one die they always place one on his place so it will be there.

Question no. 3 The two things are stick specially made to throw at rabbits. They always keep these 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
Kemp or Pinitu dance page 332
East wagon with Ball of roots and bodies side
Horses ride different then men both legs only
one side and man captain stay as
guard.

No 2 Start running to make Circle
(pali mako 're) the man that heading
in his hand is [handwritten] (Hari'oo) wolf made
of stone belong to hunt chief.

Hunt Chief with rabbits

No 3. Women running after him and getting
trophy receiving game pay their hunt chief
or return pay with Tortillas with bowl of stew
the next day.

Over please
Part 10

Laguna Kachina Night Dance at
Laguna lathers house.

Read on history page 35H

line 20, it Silva funida or dark Kachina
he has mask is yellow on one side and
blue green on other.

the Ileta Clame this was on Silva funida

Think

Well my friend I'd 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 I am Truly Respectfully Friend

Joe B. Lente

Albuq NM

Gen Del
Dear friend:

Received your letter on 20th of March and

"20" The Kachina night dance on Laguna, the

spotted one on front is the Laguna Kachina from Indian

hunt chief for Laguna litter. Don’t think I know what the

Laguna language is. The middle one in call

(Na”wiche) little deers the asked crazy medicine

all time they can’t stand still hopping around

like little deers. The last one is mean and into kill

children. Charpo”pige in Laguna has same name only

different language the woman are Kachina

mothers (Ke”wim) I will try to find the

name of Nako Chume as we don’t know much

about Laguna Kachina. They have different kind

of mask and different dance. No one I will

draw about outside dances Kachina

and all K’abens and have different way

then in side and nario Kachina Chief dress different

car the mantestirt and buck skin
Well Amigo I am enclosing a work No. 1. is We'Koon. This is made long long time ago. And it's made by earth people and they keep this at pablo polaca house the Chief.

The earth people see this Chief is the only man is allowed to let build the fire at Round house Keva 110cm in. When ever there is Ceremonial. The Kumpa ask earth Chief with Cigaret or Balxman to build fire.

And the earth Clan Chief go and get his fire with this We'Koon from Tom Chief house where is made with flint and cotton. The earth Chief is building fire at the Keva as you see him standing singing how he is getting fire from east, west, north, west, south and middle then he sit 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. The earth chief building fire with his song when he sing and say up and down in the last word of song the sit fire all people come in are not allowed to use matches for 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 cigarette the gave him thank to fire chief as tain na amin. He min ha make one kim lecha, or great father or mother, take care of you.

No 3.
The lesson from Blackeye Pana. When the dances getting ready to go Round home Kera the Blackeye Chief gathered permission to go first as they come at Kera they first
Rock at entrance in latter with yaca blade then the people all getting placed and getting or making their site tight to each other so they will have plenty room for dance then the Kumpa who is present at middle floor, then on tapping at ladder the Kumpa answer the "Lee'an (Ahwan' hura) Ma'chep'ad)" ito means hello come to ya come in same way with dancers as they step to latter to come in very on rattle they go and one at time then Kumpa answer the same word Ahwan Ma'chep'ad him Kaa, wa'ian' come in my fathers when the black eye tei'en first come in before dance they go around and cleaning round all around and post and ladder and fireplace and the Bi-ece in middle at fire place so they same as the medicine fathers as they do with ege father
but I can do this with yace a blade in stead
of feather. And back of Bruce back of your place
as you are the ant lead and must be a lead an
All may place their for the (belief p'organ)
They All may has to have their food so they
don't get hungry and make noise,
Well my friend this will cost little more
because its too much Risk and trouble
I have see my head too much specially
on drawing as you see like No 4 picture
is many people to know I have to do this in
order to do the complete work and at same
time to gave you answer as you already
have story and paid and I cannot 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 make them doing in real fact
as I want to make mistake or want to
make believe some one that is not so,
And the next thing you see I am taking big chance its alright if they dont find out, well my friend I let you set the price of this as you did before.

Your quartermen (Wait t'iner)

Wait t'iner is tell the stone, fetish, os of these spirits are kept in bag such as arrowheads, ones form of animal that are found some place as mountain, mountain or hill desert. believe in it because its made by the high God (warida) If not made by human kind. It made by warida use these stone and kept long time no one knows how long they use these in 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 in inside the round box, they keep all kind of animal horn.
And the no one allowed to go in just any time. It has to be some ceremonal 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

Albq. N.M.

Gen. Del.
Dr. Poisons:
my friend.

I received your letter on 13th April
and was glad and the 21st. I am enclosing
5 drawings. You ask me about chasing a
man with rabbit by women, yes but this
work I sent you with those bunch of rabbits
that one is hunt chief that men getting
rabbit because from man get his rabbit
from all men hunt on first drive all hunters
gave him all rabbit that they first killed.
And after that the women run after
rabbit with any on that when they ran
after. No! Drawing its on page 344.
The day of liwa kompoImportant in Mamans
they have to complete and ready for this
little boy is painted by Black eye 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.
As you see them in picture the Black-eye Chief tell the Shakebede about this this little Aiyayoda. The Black-eye Chief tell and talk about this Ceremonial with this Aiyayoda must have good heart and thought tell he must preach to all dancers. This little Aiyayoda will never stand still he is pretending like Ned down walk on on leg and move his arm up he will not stop walking with lewale.

No 2 Tooth ache.

Curing in Roundhouse the man behind the post is hiding to make noise and touch her and excite her but no one must not know about the man hiding they dont tell so they make them belived its dead.
3. Winter New Men

No 3

Ceremonial Great Grasshopper chief as you see in picture on hill about 2000 miles away from town as you see medicine man a chief leaving Kwampa on his llama because he will start on his fly after going 2000 miles and come back with Grasshopper Chief he captured.

No 4

Coming to Ceremonial house with the Grasshopper chief in little blood bowl Kwampa an ox llama is kept look out and guard from taking away by witch who's working on 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 Kakinga Con Chiefs are praying to the altar having break.
May 10th, 1939.

Dear friend,

I had received your letter on time and I was glad I made a trip to Junie and we dancing in the rain. I am enclosing 5 drawings

No 1. Poem Chief giving meal to medicine man at medicine man's private room and medicine man is ready to recieve it from woman for sweat bath at river.

No 2. Medicine man. The medicine chief helped getting the stone bed 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 [shea, haw].

No 3. Medicine chief bringing a woman to river to give a sweat bath. 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 man might burn your life...
No. 2.

They are in side the oven the have a hole in the middle and the red hot Rock are place in it. The medium 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 on your body dry your mouth on 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 in history you will find it.

The Hunter brought his deer at his home the 2 man Captains come an inviting and prayers at the older. as they dress them and trade. you have that in history I think on 828 some when.

Think this will be all for this time so I will wait for an answer on 26 Friday.

Over.
Mr. Joe B. Lente
Gen. Med.
Albuquerque, New Mexico.
Dr. E. C. Parker,

Dear Amigo,

I had received your letter and 25.

And, about sweat baths.

The stick that are on point of men are the
pole that hold the straw and clay.

This sweat bath is given to the
one has rheumatism or bone ache, pain, disease.

They use some different medicine roots
boil and pore water to make steam over hot stone.

They had this cure only in the summers.

Yes, it was to their all time. But now since
those old medicine men that knew about this
cure they died out and the even was
disturbing it went be near the River.

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

You are getting more of real stuff than
Mr. Summings did because he just learned
from one old man, Francisco, but he never
learned about all these make because they

June 20th 1935
not tell anyone,

wouldn't tell no one, not even an Indian

unless he belong to society. Even Indians of

this public don't get to see this.

You can get these most secret things that

no one and ever get. I hope they will never
get one for doing this.

Ceremony of Sun Dance No. 1

4 days early before sun rise at river to wash
face and pray to river, giving thanks for their
fair and nice without eat or drink after this
was thin hair No. 2

After hair washed at river, dancing and bell
The sun to his pray father to sun,

No. 3

The chief holding the sun that when he
got tired to his forefathers no one would
see but himself. After this that when
they put altar and people come to drink
water.
No 4
Road making with pollen for deceased. To
draw to go over and go to Great God where he
came from. Then they get permission
to wash his face and dress like it says
in Book. You have them as following
washing and getting ready.

No 5
José Macío getting permission from great
gun as hanging on wall at back palace
and giving permission to this man
so he will own him on his back at dance.
You have on an, see they own them on
their back. They do this before any one
was because they hurt them by owning
without permission from tracking Chief.
They will get sick.

You may find all this in your history.
Now they will have Ceremony for
Passenger, they have plenty here.
field they won't be seen up the plaza
today tomorrow they will go rabbit hunt.
you have all this already,
will this one be all? I want this mail.

on 27 Tuesday if you can as Jam mem-
of this first on 30 Thursday will take this old patron san augustin to field them
and some people that go with him.
After return that day to see if he will bring the train it actually dry
here all the crops going poor.

This will be all.

Sam Jones Respectfully

Joe B. Lente.

Alamogordo, N.M.
Ben De Volo.
Dr. E. C. Parris,

Dear Friend,

I received your letter on 8th June too late
we were busy of fish. and got some money
from one of my friends from Alling.
I am enclosing some of the drawings
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 don 07 at plain early in
morning.

No 2
Early in the morning the mother and aunt
praying giving thank to sun for a women
wont 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 sun Chief and get the road to sun with
the same name when he die send his her
to the same place to sun when he die is her.

No 3
In side the the Chief house;
Where all Ceremonial Chief's get permission
To hold Ceremonial. They don't get permission from
person or Town Chief.
They ask permission to circle and ask for broad and that circle is always the same, since the old old caret. Town Chief living he left that mark there when he died. This circle they call Salt Circle if put with all color corn meal because the town chief is over every clan of all ceremonials. This Corn Chief is asking the circle to give permission and good road that he is going to hold Ceremonial. This when 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 Clan or Chief of some ceremonial. This is secret from even the same tribe Indian. They just know the house of Town Chief but they don't know what inside. The circle has point line on east west north and south this what they read coming in to circle and that is why they ask for road from all direction.

No 14
Na'nah
All men that are going to hunt Rabbit gather up at in front of Packed house.
Part 3
Same No 4

During all night with drum and have fires in middle of circle keep little fire going to
make Rabbits an blind Chrisopher they plan to get out in hill. And war Chief and
some assistant at same time a night they go to Hunt Chief holding Ceremonial.
At same night Hunt Chief is making at
his private home with War Captain and Chief.
This make is No 1 This will be following
Hunt Chief and his work.

No 5
Cut in hill

The Corn Plan our praying to old women Jacks
getting permission to dig one of her family
that they need her to Corn Chief to get them
clean to not make mistakes in diging to
not be punish for that.

Next following he will be going in
Ceremonial home with load. And what he has
to say because he has to kill the Chief how
he ask to old lady Jacks and get permission
then he said east with west South and Middle
then he turn the bundle to Chief then get thank
and the Chief say sit down my son.
Well, my amigo, this will be all for this time.

You see all this work I am doing, they don't all see this just because they are Indian. No, they don't get any of this work at all. Just the outside dance that they get to see.

But me, I belong to a ceremonial group, and that is why they call me on all the work. My father was Kumpa, and my grandfather was Black Sage Chief. I am waiting for this letter on the day of July 25th. The reason I put date because I go in on Tuesday in a month of June.

No way to go for mail but to pay my fare on bus, and don't have to go twice. It has been different if I get the mail at Isleta, but I don't want take chance. This is alright where I am getting. I go there at Elmeg to get mail and get the mail. Amigo, this will be all for this time.

I am respectfully yours,

Joe B. Lente

Alberg, N. M.

Gen Del.
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
not. The child with fire is made at fire place
and place red hot coal in bowl and
place in middle of floor and the women
walk around 4 times and go over the
This bowl and that fire.

No 2 am.
The two Indians below and taught
The Corn chief lend the head to sunrise
lake to run with Eamoney and pray
feathers with this pray feathers on father
Sun Waide may take you by his
his arm and regurginate you as his son or daughter
he may need you when you need him.
This means to some for Waide
one father may place him other to
(over)
Winda'a where the dead people are living
They dance at Winda'a. They have dances and good time. If the artist is showing
by sun or rain or day this because in a hot day
they sometimes very long in his after life
The sun will not open door for her but
at rain or day once at sun rise lake
Then the other may travel in Air
No good time no rest. No see dance
Noting but dark. The Tewa Indian the long long ago they did not know the hell nor devil
Good Indian go sunrise lake
Bad Indian travel in the Air in
dark.

Under that salt circle is planted of
All kinds of animal meat even kind of
All kind mice rats deer antelope cow on
The same all our life is planted this
too in side circle.
The town chief made that mark on Salt Circle and place all kind of life inside that the circle under that mark or circle the have all kind of animal meat based in hole. I will ask and find out why they name Salt Circle. I know what these but you want know why they fell Salt Circle. Nov. 2 am.

At Waawah for Rabbit Hunt

Any Ultral or rising Sun plan can beat the drum I mean the old men. The know the song the war captain gave a premonition to beat the drum whoever 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's Delight and received the drum.
- 4 -

No. 5 ans. Drum
Ceremony for making the idol different
I don't get there yet.
The drum is call Thunder Sounder.

No. 6 ans.

Man. No, they do not pray to drum
on any ceremony just on dances
when they use the drum. I mean
some dance when they use the drum.

No. 7

Yes, my mother is living. She is
pretty old, about 87 years old.
If you don't understand right let
me know.
Jai enclosed 5 work. This is Coplek
about old, name, Yarea in bad wash.
And at night a the people don't 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 was Captain go some Town Chief
This Decent. And human altar its not
lighting what they use is stone in form
of animal: Kamo wolves. you see they placed
The war Chief is making Cigarets to gave it
to human to smoke on his song and
then the smoke in direction to
Hill to hunt the rabbits.
No 2
Next day after his work he go to Town Chief
Home and taking fire and war chief as
his guest. with bow and arrow too.
And this bag is made of lion hide. They use this only on homie's ceremony hunt. The bow and arrow are wooden. Working again with fire blowing and praying.

No 4

he homie and war chief is making prayer, blowing smoke in direction waiting for people to come ready for hunt. Not one more drawing of hunt chief finishing his work by making cutting splinter rabbit ears and toes placing to direction this site; ever after hunt to do this the homie and war chief has to come early alone to where the build fire to start hunt, at hill.

No 5

coming back with Yaeca Balba bundle to war chief's home.
My amig this will be all for this time and look for this ans on 12 day from now. I am your respectfully friend.

Joe B. Lente

Ubing D 374
Din Del.
Ulele New Mex.
Aug. 13th 1939.

Dear Umigita,

I got your letter and was glad
only am making trip twice some
time I go on day or full in answer
and when no mail I go again.
This is not Rabbin's. It was Chief and
are) towards the mountain lion came
from Rabbin. The lion has power
in draw game because the lion is
hunted him self. No Drawing.

The hunt chief the first Rabbit
that was killed he is running
making circle turn all round
five time then he play to game
master in all direction. No 1
He eye Rabbit head east he is lining
tearing one rip each ear and hand an
foot of Rabbit. This means he is sending
the rabbit with mark to great hunt chief.
Some where he may be cast with west or
south in middle  II 2
After dinner the Hunt Chief and
War Captain Chief return first
And leave the hunters 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
Now he is turning them loose as
you see he him he tearing all
his Blood Circle with arrows then
the Rabbit are free again he is
driving moving arrow east with
west south as making cross the fire
do this until he get all the ashes
spreaded the he feel the he has all
Rabbit free from his power.

II 4

Little yun

Little girl's getting Medicine
water from river for the share
Chief Redeyes, will amigeta this
will be all for this time. The home
work is complete on Rabbit Hunt.
WILL I will be looking for this mail
on 23 wed. August for the first here
San Augustine. Next work will
be about three miles. It will be "Little
Hard because it will have hot people
inside the Round Rova. And
The people dont get to see this no more
since the Haw'nRabide died.
Wili' goodbye, Adios

Respectfully Yours,

Joe B. Lente
Albuq N M.

Gendel.
Dear Amiga,

I will drop you a note again to tell that I got your letter. I am sorry for getting these letters to you now in two week time. I feel that half month is plenty of time, I feel my work should finish sooner. The letter 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 kâbede only one no assistant he came out from under earth alone as you see him coming in at Roundhouse alone and airly in little guards then all Kampa Clan come in to help him sing for hâkâla dance. Hau kâbede is only one game hâkâla no one else since he died no more hâkâla. Hau kâbede his name was Hauka Mitto.

No 2 work
Part 2.

Ronnie coming in at Keva they must were ask to come with Egot and pray by hau Hakeko why come they begin play for hau Hakeko then play for Levalap or except for shown when shown the acheu dance they stop. You have all this in your history only thing you have them all mix with other words and it's hard to straighten.

No 3 drawing How they are starting, dancing Hakeko you see complete no one would see any more it should have lot people but I am gone you just example how it is, Grand style are making fun joining to dance to make people laugh making short time because it's long night and has to dance all day light and witnesses brought in syrups to sing every thing in plainly just as you saw them already.

No 4 drawing

Homrune for Hau Hakeko and Levalap.

At night only at sound Keva dancing performance for rain and rain as you see them they got every thing the use deer legislature Hau Turkey tail Buffalo
No. 5

About Lucayan at Blackeye Chief Kiva
All Rooms at Kiva decor 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 make scene where they
Keep washing then he send his assistant out
to take turn then the last man they are Amen
I will gave you one man for Lucayan at
altar to complete

And one more for Hau Kabale and Kuampa
To complete how they dance to burn and pray
To burn all their work at Night to burn.

I feel that you understand more and know what it is
When I write out the

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 whenever you have time.

Respectfully Yours,

Joe D. Lent

Albuquerque, NM
October 13th, 1939.

Dear Amigo mio,

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

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 your father and my father were in these Terminal headmen too, or as Blackeye chief and to another man Kwanjpa. I don't see why it is he could know how to write or draw about the things I didn't see, with his own eyes.

I cannot draw a picture of war in Holland because I don't know what going on. If I was there and learn something, but I cannot do it without seeing. I have to see the same time. I was there and saw here. I know almost everything.

I guarantee all my work is true, too. If not, I am willing to give false all of this work.
As a Spanish speaker, I can notice that Shipunk Kitchen Came out of the world from Shipaper Spring. When they came out they had no mother assistant (Maida). That why they use this little girl to serve them fetching water etc. And this little girls were called Shipun old women who make the men hair. No 1 picture are Shipunk Kitchen are in fact on Tarminal hence the Shipunk Kitchen are giving medicine water to ladies first one taking drink from shell which is in hand of assistant one praying with meal at Neata pueblo what they call. And Shipun are sitting still fasting too. This Tarminal are giving only once a open and this is in December around the 18th or 19th as they are many people. You will see different types on medicine man Tarminal in their hand and feet are mark with Yo Santa Staining. This staining are from from some mesa they know where they got it but they don't tell they are the only chief are this thing.
No 2. Medicine men

Getting ready dancing they circulate among the people saying hi hi tuh hi tuh hi tuh ha ha ha making sound of animals. This dancing chief has to chant all the rest go out to clean village and how to females when they straggle.

No 3

The female are to take one old mother they then bring from hence to place makes on top of line of clan. No man can own this clay; just the female the medicine man lead to hence they bring this clay in about almost noon about 11 O’clock A.M. they do the same in town fathers and loguna father ladies has to bring the clay.

No 4 D. This is Oct 10. 15 & 20

The Strangers is playing and giving thank for present and asking more for next year, and giving one of largest best corn to old mother ground (name lost) they carry one ear of corn on each cornfield.
No. 5 drawing

This Kumpawilla was bringing corn to town.
Chief Ramon's house Oct. 10 South 0 West to 15 North
then on 20 east side this Kumpawa go
on all corn field an pick on ear of corn on
each field then bring them to town Chief
Ramon's house this means they open road
to people to gather corn then the buyer go
to ask pile holder giving permission to
gather their corn. I hope the Town Chief
has to get first). Dear friend Devers you
understand now, I don't want to do this just to get away
nothing but the truth. You must be surprised
some day that are found someone that done
You a big favor. You may find all this in your history book.
This will be all my friend I will look for this mail
on first of nov.

I am your good friend.

Joe D. Lente

Alin. 17

Cen. Del.
Dear friend,

I sold two to you again to sell now about Hamakule is not Hunt Chief.
Hamakule he is painted with all on his face and carry lots of small beads and at
Round Kera he gave it to Kuampa (William) to get help as he is alone he has no
assistant when he came over with the
people in world from take he is ask to
help them on dance by chichu chief.
Then he practice at his private home the
Kuampa gathers to practice singing
and lady go to dance and practice
he carry bunch of small flowers and painted
white all over his face and have paper feathers
in his hair same as medicine man or
Hunt Chief, he is chief of ha lala
he is the only one who gave permission
on ha lala dance.
Just as you see them that what they
dance at k'itaRound dance is only twice
they dance in Night only not out
ride like these other dance.
This dances goes on together at same
night this dance is in February the
moiety chief are the manager and moiety
2 Rand petition ha halaa keep ordering
and rest little when (linapor) dance.
Come in Then Chichu the dance is call
patu'lluwin then when finish each
dance they go out and rest, then ha halaa
start again until day light all ladies
that present may dance when all ladies get
up and dance ha halaa the line as you see
then in palace all around the wall pretty Beaut-

This will be all for this time I hope
you get at this time have halaa like hunt
Chief hunt Chief too paint his face like ha halaa
did anything you want to know.

Jacob Kent
Dear friend,

I had received your letter on last day of Oct. and had to make over for cantius Saint Augustine Adman my patron.

No. 1 picture, Ha-Raa Haquastin.

As they are taking him out to fields in June no. 6 time. To give us a rain after be see that the field are dry and need rain in hot days the women usual primer 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 shotgun to shoot up in air every once in while and one man in front with cross and toy 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 gather
No 2 picture.

On return bring the saint at her house and dancing as you see them the alway 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 run they keep those 2 men all day long not one minute go with out these men with run until taking back to his place in church altar, and women behind 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

He Rei Visken

This women promise to take her in her home in the place says like you see how its decorated with blanket and handkerchief. Are fall altar place he in table and
Keep her all night till day light they all keep
make and as you see the women as she promise
putting a handkerchief on her back as women wear.
this paint has so many handkerchief and before
as they pay her then 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.

His Lioo stone old lady

Hio Lioote - stone place at.

where the people that are going trading
or hunting or traveling always pray
and pay with turtoise and meal and
ask this stone old woman to gave him
what he is going after a 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. Will amico
I think this all for this time, ever.
on this private promise to keep quiet
all night. The women who often promise her
she will have to keep herself with some
realization 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 Respectful Friend

Joe B. Sante

As usual, address

I will call for the mail on 29th
of this month.
Dear Friend,

Still try and send one U. drawing
And those can really be colorized.

Send again a little house and old Chief
And my parents. Chief Poppass (Markabikil)
George Pahkik, Olaric Hemny (Tupjunee)
out taking Chief.

No1 Drawing is Poajana

not 1st at men at their private homes

The ladies put their food of different kind and mince
place in middle so that two are added to their family

This name has 1 head father and both daughters
And on 2nd she is putting at 3rd time and

Along the names so they can come and eat

Then keep the Camale family, nine or more

They begin first food and keep turning of one

but and place another one all night until

Next day at noon and following night they
take them out on top and carry them.

No 2 10

The ladies take their (Sachia) Respects
to dinner where their family are buried and
place them such as can a head in middle of

Camale, bend keep Camale coming until

sun then the priest sprinkle them with
Holguin is the natural" to point residence
when he plan is to sail to Mexican.
These two days the Batavia landing single hit
once in late while on first day begins to ring,
after 12 clock all after noon first at night,
so the bell then start in the next morning
until noon then its over.

No 2 D Do now we begin about
The race to the sun in marcha again.
The man chief went to town chief and ask
him about the race for the sun it is time
Then the town chief gather up his Kakawapa
and Karawente then they talk on and.
Then send this two Kakawapa and Karawente
taking this message at Chikun Kakade
home and then the sitting and thinking
and Kakawapa will hand him a bundle of
Tobacco, orange and ask him what words was
sent to him by town chief and for what
day then their Friday morning then the
Chief will say he thank and he will say
I will send for his assistant then they
will begin to make at town chief house
the Chikun will make pigroop place to stock
and medium tool and singing making
pray stick to place at race track
Saturday Night but they made pykyside in Saturday morn when sun is coming up, and place at night and see what did happen next. This Miss A de Indian pueblo has lots of beliefs and lot's different things, more then any other pueblo Indian in history. I hope I don't get run up for this com ion, and this will be all until next year.

New Christmases to you and happy new year, I hope you will enjoy and happy Christmass. I am in a prosperous year. I will be looking for this mail on 18019 this will be my dontt have money to bring Christmas presents would have a perish this year. The people didn't raise much crops this year, the government be poor, you and lot's grass happen, do we mon't be much happy, The road can wait began to descend. Will go and drink some hydro sake in my class in Water bubbling (Pachini) this can. My Pachini's name is Keptopalmoda shine. This will be all adios.

Respectfully yours,

[Signature]
Dear Friend:

Yes the padre sprinkle tools! Responses. 7 while they are on top of the graves. The hot on corner of wall the regular boy to keep lots skin and feathers are keep their until the line is need it for use. Same as any other clan they use littleform of animal and (Rooster) Thunder trade. Yes we call them Water mines.

My own Mother she is still alive and she is Pachiri, water bubble. This why I am Pachiri. And my father was Pachiri.

To the dead.

The food that is cut by left hand after night and day coming right they take them out and bury them in hill at cash failes.

I dont know if I am doing right to tell all this or not. Some time feel funny, every thing is secret. Too much work for me.

No! Child thick special man an medicine man, putting a child in cow stomach right at present while its warm getting out of cow. While the mother, they just cut open and put the child right in. If you clean it out. They do this when child is cripple paralyze.
To the people and to Blackfoot, a place in a mountain, where they have springs to drink and for refuge, and for the sun that is made by the moon.

No 2

(Tore) Lane Lew-achee

To the male people and to Blackfoot, a place in

and last figure is To dead App make the

dame only they use different kind feathers.

No 3

Kwampa and Schianulachee, are coming out of Town Chiefs

house in midnight going to pay to Sun in middle of race track, to begin race the next day.

No 4

Puting playbath and ciglet and Turquoise shell bead,

they have special hole where they put this every

year when the race. This pretty feathers are made
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 tell it, then the war dance begin in la-plaza. This will be little too hard to draw a paint because it has to have lots of dancers with arrows and mother of Kwampa, Majorum has to dance in middle of line, back and fore. Then this dance is over the runners come out running to the end of plaza. Then 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 there no paint to make I will wait until first.
This will be all

I am your Respectful

Joe B. Lent

As usual.
Dear Friend Amigos,

I received your letter on last Jan. and now
I will try to answer your questions.

The round house is seen in the Ruapehu show when the villagers dance in the night and one in April when they race for the Kina, and they also use round houses when they make a paint called Papio's Pinn. For there is made the round house is used. The black eyes have their own Kina. They also use for dances when they have Ruapehu. The dance takes place and keep all their dancing that when they return home until their four days is over and same with their Redeyes.

And Redeyes Chief and assistant hold their Cerronal on the 3rd where they fast for 4 days and Redeyes hold their Cerronal on June as they are summer people.

Redeyes has his own Cerronal house, only one Round House and is managed by Kowas. The only women who sweep, clean, & make fire, as the only women allowed to clean inside the other women.

Some kind their chief has is own Cerronal he hold Cerronal at his own house when asked by man or Captain for hunt that elsewhere.
They go on night before the rabbit hunt.

Same house where only his gave different power
to draw big animals when in gave when he is
as fox some hunters that different for big game.

Hau Talida came with fur and with dance
he gave ceremonial with him for only his ceremonial
is different as had chief of Hau Talida dance
and I cannot pronounce than in English.

Hau Talida died will say about 87 years ago,
and Tom Chief died before and they can not
put Hau Talida any more because there is
no Tom Chief. The Tom Chief is the only man
that can put Hau Talida in place, and then
Com Chans are different, they can replace when
one dies. Yes there some small land but it's
not given to me ages as my mother had it all.
Maybe I will get some if my mother die first
then I then still take land. Some get
their land when is given to them by father when
they get married so cheat they will plant for their
family, or after is married sue to make living
he ask for land to owner of place then the
I see gave him one acre where he likes it in village
it own 50 by 50 one.

If in planting one day ahead the women shall come from
which is same football you stop the light one of one.
and then they want, place it in big basket or bowl. And chew some nut what is call Dalasha 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 son shall come out of ground right away like road runner tail or like red toad then soon as he take a tug of end as he singing the woman hide with jar of water from the river the as man return out side don the woman put water on him and rub the woman in able get water on dipper that made out from shell. (1906) 10

This sprinkling is for to bring rain soon as its planted. 10 2 10.

When little baby die that is nursing when its gone the mother milk her self in bed and drop one piece of cotton in milk and throw cotton in ceiling above the door one piece every three for 12 days to feed baby the baby is full now little angle they say. The baby is turning around for nursing after 12 days they say the baby is gone forever. 10 3 10.

Early in morning the the shiha female (mothers) bring medicine water to the town chief hence where they will hold annual so when the runner come singing with drum and get their medicine to
and sprinkled body at noon on race day.

8 female assistants are that carrying water and
Olivia Lent to burn daily in Kapiti the Church
and last one is China Malone Circle.

No. 4

The match man on top of Town Chief house
As ChiChi Chief is working putting altar
and making medicine over the Chief
next all morning until noon. Also the
Man Chief is watching all that time morning
until noon when they all finish they
fell them to come down his got Brave boys
and stone house Township. All this time he
is on top of house as ChiChi working on
medicine water in side of house they all
screamed and gave thanks to man Captain for
service in Klaaun the people go and get
their drink.

No. 5 a

The runners going ringing with drum before
the race coming to Town Chief house to get their
drink to be strong on race with ChiChi water
to be protect with water from harm on race.

Then they go singing to sound house where
the Town Chief and Kwampa and Tom clans
are waiting for them then they stand on
rock hole singing then the Chiefs in side way.

End in my Home in my own
Well dear friend the 5 mat dom encloasing is wonderful. On 15th of february they made one medicine man on Laguna society when moon was fourteen and thing to get sight from the moon. His name is Many Changes the son of Candalaria Changes you have some thing about him in book. They gave him medicine man name Tewilto — Sung bow mark. His Brand father was medicine man and had the same name.

To night the dances are going to opnude in mountain and friday night the one dance in round house. This dance is called kapal. Grand father are coming to eny some thing you don't understand maybe they tell you. From once in again about hualaca. When ever they place town chief again them the town chief will place hualaca at chief of hualaca.

This will he again amigo adios I will look for that mail on first of March.

Respectfully Yours,

Joe D. Lente.

As usual.
Dr. E. C. Parson,

Dear friend,

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

1 Amp. The liney lay that is born head is Call -

Eumâwne They don't dress them nor give
nothing just taken them as they are
the little infant father will take them
self, and turn over to Red hill to rocks
where they call nami fear little.

Father will turn the Eumâwne all direction
may go back to Rain God where he or she
Came from and when it's reach to direction
May rain and leave the lake, just come
with rocks not run some time The Coyote
or dogs, at them when he return them
he tell his wife or a lady mother she
do not think about the lake as he
Aread Return to Rain God, he may
bring pain, before Baptize is Call
Narrajo Coyoteat Just the name
They tell the lake baby to the Baptize
They call little Narrajo this don't mean not-
ing because Narrajo was not Baptize.
Ha Ka Na Ta put Suna under rock little dirt and pile up rock, as he is praying for direction and I heard rain God then it will rain when Suna and reach to rain God, in this hill the Indian people call-name fi a quit Red Hill where the Suna were live because they blow all dead bodies that are not Baptize.

No 2. Laguna

The Richina Chief & Richina mother are dressing and painting the dead Richina Clan when one member belong to Richina gave him paint on face and tie one pray stick on his hair, so he be recognize when reach to his great father every body at willsona.
The Laguna people don't dress in funerals like we do wear in mantas m. No one will see the paint on his face, keep one after one,  

No 3.

The Richina ready for funeral when they are leaving children belong to dead man o women the Richina mother stand on side of dead man and take corn and move and all on the body and rub the children as they are standing beating their father Good by and the
Mother Ben will stay with them in his place for ever. And old man Jury Reck was singing. The black shirt his got on is called 'a piece white made out of blackman's shirt made in hope'.

No 4

After taking body to grave. These will stay mother Ben and Jury Reck 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 pine of food head on 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 was his at corn. They put this food in fair place before they eat each family has to do this number of house from 30 to clearing are all Laguna Indian funeral practices.

Some thing you don't have this in your history maybe your history make never so this but I have. I have lot of thing that you don't have. Think it over amigo Indians and any of my Indians amigo may not No all but still I think to do.
This week all the Native people are staying here because 10th of Autism.
I have no more paper to draw.
There are hardest ones coming to draw that is war dance and race or paying to runner, who get caught by the Chingo.
And scalp dance,

Good by

Yours Respectfull

Joe B Lente

As usual,
Dear Amigo,

I had received your letter and was glad to
read it. Now the question is in your letter
(Chitra Neda mean Father all kind of father)
Not even before Catholic came mean tears of
Killed or Sacrifice to go Child No.

The tiny baby all born are feed human but I don't see I can enough understand
because they are born with no life dead born
as (Call/Escan anyone) Friend I know about
Sajana Blvd. because my father and
I stand together our live is same family
when the first came from Sajana
father Mother trip to in law as was
Sajana and what what happen to
know all their secret. Next I will
tell you about marriage ceremony
in Sajana and how they marry.
You will be surprise how much I have.

Well My Amigo I will send you
a picture.

No 1

On W day Taking Mio Corn from Candle.
And Buchanan man old Canterbury Jones taking
out food away out in Red Hill away out west
taking food which was cut at his farm
home. Going in morning about sun rise.
and guard go behind the medicine man
with gun. If he see anything on side
or following he is order to kill dog cat
and any animal, will he kill if they
follow then when they reach to
hell they make a hole in ground
and put all dead that is taken in
the howl and break everything cut to
pieces that is belong to dead person
then the medicine man return and
come hence to the home of dead person
family then he tell the family that
either father or whom it is was gone
alright see clear road to his great
god where he return in death
and tell them he was work as son,
he will answers on lightings.

No 2.
Josantos Brule 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 then he will
tell if he don't see nothing this good
then around noon he will return last
then when he reach at family dead
man house he will report all if he don't see nothing this fine good road to the dead man, then they all pray to their great God for the dead man, but if he see any there while watching at hole he will shut and will dog any animal if happen to come. Then he will say it will be bad luck to family again that they watch family for one night again but if they dont see nothing it fine, it will be everything broken and will be there for so many years perhaps then same still their forever, like you are in hole.

After all report and praying is over then they all eat together with dead man family for the last time when after meal they Frederic man and watch man beat them up by then medicare men will tell family now my son an daughter will leave you soon, then me and my out that he may be around watching you in spirit he will help you find food by his spirit after meal they family will be left aging after crying they take water in soul and take it in mouth.
And gargle with it and spit with water in door, and wash face and sit around for a while. Well amigos this will fill all for this time anavin around. 16th Sept.

Iam Respectfully yours,

Joe B. Lentt.

As usual.
Dear Friend,

I had your mail 18th of Sept and was glad to get it and go on Japan and see again, I was glad to get some wonderful parts of the things that you never expect that you learn. You should give your time, and mail for the plant on 1st of Nov., and if it is not enough, you should give your one month to and. Next time.

No 1 Picture

Marriage Ceremony of Sonmana before the law or priest. The lady or girl when girl finds love to the man the girl goes to toy parent house there she will sit at the toy house sit there all day that the parents ask her if she is willing to marry their toy. The toy father ask her if she want to take a toy as husband and want to live as long as their life last then the toy mother ask the girl if she really want to take her son help for a mother torn and wash her head with my son in our old woman, my son in big bowl to get to get her as same family then the girl answers I will, I will take poor don as husband help for one mother torn an old woman.
Ojapa, then when a girl promises every to respect and promises every that she is will to do work and be as done falsely. Then they call a boy aunt and come to house for home and one ear of corn it has to be black color. Then aunt Roast ear of corn in fire place then when Roasted. The aunt take the ear corn from fire then pray all direction then in pray fall mother corn and place in middle of room in basket. Call the girl an boy to eat that corn then as they eat the medicine man or their old close relation to pray for them as they eat corn.

No 2

The boy aunt wash their head in same land as old woman Yaca then the man sitting and pray to old woman Yaca and ask her to keep their family together until the end of old. After all this then they married, their belief is that one mother black corn and old woman Yaca get them to gather as legal and bride promise to make black corn and old woman Yaca.
part 3.

No 3 picture.
This picture by Juan Ray shows two bears and Old man Bollo dancing, and 2 small trees of spruce in dancing playa don't night help their dance as waiting for the old man bear to come and place the praying stick in middle of playa where they dance this is what no one believed to see this do this in midnight when everyone go to sleep.

No 4 picture of Old man bear.
The Old man bear is waiting for his time to come waiting over at hills west side of playa he will be alone he has been hand skin on both hand and eagle wing feathers he is holding praying stick which he will place when he come to hole in middle of dance playa when come in village he make all kind of noise holes all kind of hollering sound as they have different sound and each kind of hollering then he run East North West North in middle he place the pray feather then Juan Ray and Old man Bollo pray and gave him thank and wishing all Kichana will have good heart so they may bring rain then see what happen next.

(See how much I know?)
Dear Amigo,

I am afraid I have to stop soon as I am telling you too much. Which you don't know and what some people don't know, even if they are Indian.

This is all secret of tricking everyone even the people of this village don't know how this book keeps secrets as he came in midnight
only when people go to sleep then don't dance the outside plays no more because
there is much fun while proper even in night
so the client forgets no more.

Good By

Respectfully Yours Amigo

J. B. Lente
as usual.

All this work is old Laguna people.

Permanal

Their more history a meaning of how old corolla
dress and why he carry the little antelope
skin and white feathers hang from this eagle
feathers below in mean cloud. On this
hair fall in fire fall for mean death of cloud.
they have meanings about the little antelope
this long story go I am
Dear Amigo,

The laguna girl go to boy's house and ask to see boy's parents. Then they talk it over all together. Then if the boy's parents say yes then they send there son to the boy's Aunt. Then the Aunt come to boy's house. Then she ask them what they wanted to do. So the boy's mother and boy ask the Aunt to come to their place and marry them. Then they all agree. Then the Aunt ask to a room. Then the Aunt ask both the boy and girl before they get 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. Then they cut the corn. Then they say they are willing to take that corn together. Then they eat corn. Then they are happy and the Aunt calls for opaca and makes a big foam in big bowl. Then they wash both put their head in bowl. And if they are man before the foam is melted and gone this means they are going to have good long life living together, but if the foam is melted and gone then they are finish married that will be an unhappy marriage.
Then the Guest go home and the Girl stay at the
man's house until the legal time to separate
from parents. This time is called by the man and
old women from another tribe. They hold this
be a Guest Time, before Catholic.

Do this, some of them born. It force now since
the law that at this Marriage, license
and go to priest. No, they did not for a few days,
then make them eat corn. Born in The Girl Time.
Then they tell led their selection. Then the legal
come and mean them. Then they did exchange them
they would ask God's help, to mean them.
Now to ask them before coming. After this eating coin
they take them to church wedding. The Girl ask to
say to many being instead of one lead their
family them.

The Old man Bear comes when they have
dance out in la-plaza, daytime dance.
Old man Bear comes and plants then leather
in middle of plaza where they hold ceremony.
Once a year, this is kept. When they have
plenty of food to give thanks to their making
God. He is at great and he is at Dulce
and Jesus as he is Great Chief of Making.
This old man Bear come when they brought making
from old regime. Dulce said this because
Isleta had no Tachiya mask. So they just bought this mask Tachiya.

Juan Ruiz Sherida was real Torance as he was Chief of all Ceremonial of Isleta, head of everything. He was Isleta town Chief. He had power to do anything. The Isleta people do what he says. He is appointed as Chief, and the punishment is given by him as well. He used to whip his people when they did wrong. He used to whip his people then even specific whip for punishment.

The Isleta hunt antelope skin.

When they came out at Oklema then they came to village then they go to man. The people make fun of them face and eyes and marks. They get mad and almost all people in the village then the little antelope stop them and talk them to come down. Then they make friends with people and keep them in the village. It when Ceremonial from their man they are in village now.

Enclosing Picture attached

Prelife is asking permission to hold a Ceremonial dance Tachiya at La-plage outside and handing a package of Mezcal cigarettes to Casablanca as he is praying.
And then the Pasague after he has received passage from his prayed to great God till he knew it is alright. Pasague hold bundle in his hand and he looks it and asks where at Cheepo Mundilake. Then he goes in his prayer and already asks for good road from So old Culla's and talked what day he wants to dance. Then he goes to Taching home while they are waiting to hear. So they all thank to Pasague for the ignition. So then Culla asks Adinar Quejo Chang, as he is chief, to give a dance outside. This dance is for the Sun Dancing. Then Quejo Chang gives permission to all Taching, and Agnisho Culla holds the dance in Nightonly and that is for our old woman marga. (Arapane)

9/6 2

After running east, north, west, south, and middle, place pajolick to deposit fences in a hole in a place where they dance. Then

Next day 9/7 3.

As they are coming out South side facing the sun and throw pollen at sun. The Grand father do match man. This dance not customary to see by white man or Mexican.
This very secret for white and muskaw. Grand Father Chaco said white and muskaw. The jagun a peepul cry and yell when they hear as muskaw is coming to the dance. They all rush in sick holes until Chaco aways. Part as Chief for ant. Ride dance he is the one that gives permission to all to acquire front. Ride dance. As he said (para fumida) (Chakuna) he is for protection of all thing for Chakuna. Basset (antelope). Fuchkin, then he is only one boss like this as Chief. There one that from Mission to another dance, for such. No. 5.

This around afternoon the women receive gifts such as tachina dolls, Poten. And when this men and women. Tachina dolls they are made only by Tachina. No one else can make. To make Tachina dolls, not Tachina them self and don't make little bows and arrows for little boys. They take them out to plaega to got it away. The men take breath from Tachina then they.

And people that watch this dance are not allowed to near. That and women are not allowed to use umbrella. Let them strike them with heat as this dance is for Sun. They must he to move to Complete Tachina people come and take their share to take spectacle from Tachina until they,
All the paintings of persons, from their faces,
as they then slept, can not wander of by fancy.

None of other persons, when they get undressed.

This is only the mark, left until they get in.

This will be all for that time, see.

Respectfully yours,

Joe B. Lente.

as usual,

I will call for this mail Dec. 10, 1875.
Oslo, 27 July 1941
Jan 6th 1941

Yes I knew Juan Rey sherida died
At Bandia. He is the one that
did all this. I am talking about
danced since he died they don't
have anymore of there planting
system because still for the day
time dance. He is one who had
all there Ceremonial, I had another
story about time making a 2 drum
And them brought. But since
your don't want to know me please
(because I died just right, right)
one here. The Diata want for
moon is (Pbida) And tomorrow they
will use this drum for Bandia Rey,
Dance. Our friend Pablo albeita
died 3 weeks ago and it's big Story
about his funeral and something
 happened at Tom Chief's hence
Some things were missing. I knew what but I slept. The medicine men were asked to make their command to find that back and place it again. All the corn was as worried and disappointed. I may give you this story. This happened before 2 or 3 days before Ballett died. He was Chief of White Earth Clan. Head Chief of all around. I knew what was missing and that was main and important and if they lost that that would be the end for Indian and Remonial.
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 knew all about the history, mine the laguna are about going away dying and this are very a few left but not much to learn from them as they don't know. Shall Ans. and will be looking for on 24.

Jo B. Scott

Casual.

As you see the block I draw you will see anytime you go on grave its made special for that and has been made long long time ago and one don't know who made it its so old over.
This block had hole both end
so then can put figures in tight
and hold it up and strike as hard
as they can and is call
bogwa shooa la
dead - strikes wood
On Dec 24 morning who ever promise when she sick some time ago to wash the little baby of Virgin.

Mother of Virgin to wash the baby they take another baby to their private home. Then they have a man to watch beside with gun. Then they un-cloth the little Virgin. Then bath all over with some kind of oil, then keep them all day until evening. On Christmas eve they take them baby and place them on table in church so that they sit place for them both Virgin, mother Virgin and infant. And tell is ringing all this time until place in her place at church.
Carrying Virgin and Infant before

On 24th in evening after mass
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 taken with
her baby with gun fire, firing
every 5 minute, ever loud while
all the way until taken ins-
side the church with prayers
and singing.
Christmas Night at 12 o'clock

After midnight mass the Irishman

over nine sits in front at altar place,

baby in his 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 the promise,

then they take little shirt to

baby when born at Christmas night.

As soon as in picture she is

presenting a baby shirt and a man is

kneeling down and box down and saying

the baby and praying before the baby.

They do this after the dance

and after Xmas midnight mass.

After all people are gone then

they place them back to lost place.

The place is fit with evergreens.
No 4 Drawing

This is two Indians an at bell tower.

This is how the Old Church looked before it was model

They have one bell one tall the little bell. This little bell is used only at baby a child funeral, as they ring dishes them. For other are also used when they take saint out of church, also to private home or when taken to bed = on saint John day and saint, day, as they sing dishes them

A balla balla balla balla balla balla balla tang torn ton, tone balla balla singing with both hand and rocks, etc.

And the one on east side the bell is called the big bell. This big bell is used only for the death, ceremonial funeral and mass = the dead. This, the one
used a day for dead people. Day on Mo 2, ring all day they hit only with one hand as you see a man striking with one hand though when sound iron. Green throw when they call this ma-

bouya Nakake, I Army of Old Graves.

Dead tell. Some time ago before they marched south side on hill where the graveyard is now.

They used to bury bodies proper in front of old church. Sometimes they dig up and kept them placed. And it cost them and you could see lots of times as they were so many stone, were buried for years and years until Father (Ocles) made them move to an old cemetery where they had at first,
No. 5

Passing a body.

After people leave,

When buried halfway in a hole,

Then he takes a big black,

They have that special for people

to use. They first strike dead in

face north, then start all over the

body. After striking a pounding all

over them women pour 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 and 10, after daylight

issues. Dig little hole on head of

body and place food, then bury

the food, then person is feeling

happier for fact she feels that dead

is eating his food.
San Pietrano

Daint plainly the one is master of Childirth, nothing else but special for Childirth. When women have pain, sick for day having trouble in Childirth they bite at Saint, were one person, when it has been letting off, with teeth they use their pain
long-long time. They did not take medicine man specially to appointed baky they old man Rey. Tomahawks, they took one only the saint and old women specialists. for people — No 2. Hawning —
When the lady sick, getting ready for Childirth they keep this Saint in time
2 part.

Of the sick women. They keep this saint day and night until the field is over. You see specialist Child birth physician stay alongside.

— No 3 Drawing

In time getting pain, she is letting the saint to heal her from pain. Specialist praying beginning the saint to keep them and pass them through this trouble. Then after 4 day of Child birth they take the saint back to private home where they get it, with song and praying and blessing. When they hear this the people are glad and you, thank to San Pietrians, the lady come out alright.
No. 41.

When the pain come, with 
smoke or lighting the lady 
comes running and turns all 
the glass mirrors, over facing 
to wall. They claim our father 
fixing would come in because 
he like to see in glass and shine 
firer more, by coming in his 
big not tell in hence as he will 
last three hence. Same way 
when they have dead lady lie 
in middle of, soon they turn 
the all mirror. Same way when they 
have medicine man in house 
for command of sick, not to see 
themselves when they pull rag out 
of their mouth. Because at 
Ke Ra na waicle don't want
4 part

see himself in glass mirrors.

This is the end so please answer soon. I have no drawing paper and a few oil paint. I want this mail on 15th. This may be the last.

Friend

[Signature]

...and

...Now never thought of giving up at the important make Christmas gift expedient yet more interesting yet.

Adios amigos
Isleta, May 21st

Dear friend, Amigo-Munch Talcot,

Yes long ago, the dead people 
were burying in a pile. Then 
when mestizos came first long 
ago, the two mestizos, then they 
learn to bury people in one place. 
That when they started that old 
Campo Santo (peace place) It's 
was not make a line, they 
just bury them. But they kept 
old Campo Santo, and start to 
bury dead people in front of the 
Church yard. Not long ago when 
it's was stop bury dead because 
it's was too crowdy, then 
(San Miguel) and one die. So Father 
Wochu told them to use the 
old Campo Santo, was already 
there. 

Sante Santo
before peaks came. Only a few were
invid the want to left. The very
first man was hurt. open campo
and was one of richest old man. He
that had lot of sheep. His name was
Ambrosio Lucia. An old woman
Maria Aleida and old man named
Hsla Beantipet Anna Nace
old mountain mask. These three
persons were named when the
old grave yard was left over
on hhh tenth side

Read West
North
East

91 my mother is pretty old and
learn and saw what happened.
and she is about 98 years and
was about 10. year old when my
oldGrandfather told me all had happened
in his young days. And re not see sheriff.
And my mother says his father went to be sheriff and he was sheriff when that accident happened in that town and he told her what had happened. He had to punish the woman. He had to match and quiet the village and he was sheriff for the old man by the name of Alejandro Aleida before old man Vicente Jiron. The old man Alejandro Aleida was first Gov. of Vicente Jiron. My grand father Pablo Jiron and Vicente Jiron were brothers and they were both young when woman was sheriff. So old man Vicente was not first Gov. as you had gone history. Don't put this as
it is not mentioned he was my
Grand Father because people will
learn quickly it is published like
this. And don't pound the dead
The man is ask to pound the dead
is death just relation not the one a
bride or father. They pound the
dead to be sure that he is dead,
and pound hard and light in dirt.
They think if not pound he make
may come to life and suffer in dirt
So they gave him an extra-bean
not to come in life in beard.
The Aunt (Quinnin) Carry native
if she or he had 3 or 4 Aunts they
all Carry native to give him then
a drink for the last. So they
all down native when they put
3 foot dirt then pound
still there some native where the body
is buried and pounded the dirt.
The dirt

Come to level about 3 or 5 inches, then

does not

they say the dead do want to leave

the world, he wants his family or relatives
to go with him, so they pray and fill up

the place. In your history some of

it is not correct or so. Where

you gave you all this story he was

not even born she might tell you
different. On Medicine man

termonial he is alright, he has been

their alright, and still the things

are going on. They will make one

New Medicine man as soon as

(Ke-Kamaie-Ba-Ka-go) comes

in full clear this first of the

month. On Saint John & Saint

Peter's day they do have gain 

And carry flag to field and some
Then they do 4 or 5 different things and I knew what they are. "Natanza Delkoma bell,
Tapling the bell fast so any pitted
big bell is for lead,
na pao dekke,
Dead strike bell. When the people hear this they say, 'Some one has died. They strike this bell early in the morning when the heavens come. A relation dies last night they ring it. This they say is rent bell for the dead."

Dear friend, this is too much trouble for this work and I don't get enough pay for this work. I buy my own paint and paper and envelope, stamps, pay my fare in town to town and answer your questions and tell you some history that you don't know and explain...
to go and see this Saint to make
Correct this Saint. [He does not belong]
He is in a
Church. It is in a private home.
This Saint is San Rutilio,
Master of Child Birth. The Saint
is brought from Las Lentes long
ago. In this place, Pauk Tepozteco,
this Saint was in the place of old
Lady by name of Grandia Cecilia.
Then taking by family, when one
child of family another one took
the Saint. Now it is present is
at Lady Carlota. In her private
home. When someone is sick in
for Child birth they go and
get the Saint and keep it at the
bedside. The present woman as it
see in the picture.
Do 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. Then one more
paint at Las Lente and paper
and man ship that paint.
I call it in private family home
where they keep this paint, It
is not in church. They call it
Dan Gonselito. I don't know
how it looks. I have to imagine
and see the idea about him
and get little information
from these 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 they may
get in trouble. Your Friend
J.B.L.
letter

Jalata

March 3th 1946

Dear AMIGETA,

Thank you very much for my book 20.00 (Re ta ba waida)

Our father Rain would come with lightning and thunder and the cloud.

The people are always careful when it rains as Rain had cold and want to see water on Indian.

As Indians never had a mirror to look themselves, so Indian never knew person's face he looked like. When non-white people made glass to look on self, then we learn how me looked like. At they always cover the glass in house with some thing or hide when the rainy days come. That why on the Re ta ba waida don't want no its.
to have minors. I don't mean for you to pay me about the information you ask. What I mean some that is you have got in your history. Like I did gone one now what Pablo Abela, white man, the chief did before he die. They found all the after his death what he did he must know that he was going to die.

Now the story of the Chief. He died on Dec. 17, 1943 in the morning after 3 days of fasting 2 days without eating or drink. With his other 3 assistants. Before he died, he made a lightening mark up on a his medicine water hole in his private ceremonial room. After he died, the assistant Don Juan Wr different the mark in toot. Some things
like this he left the Mark, but I will draw a bond, how he left it. He himself kept, he must know that he was going to the end. And in a few days after his death the Shichu Takele Bautista Joandeus went to the Chief's house to get his permission road to take his fasting or to take his (mapese) as he is always has to be last. When he went to the Chief's house with his assistant that he found that the Nest (Eluru) was gone, missing from, hole where it was kept for many years. In that Nest (Eluru) the bag made of deer skin was placed in Nest (hole) in the bag. They have all kinds of animal life.
an, also an life in it. That's why when they pray they always call and mention that in town Chief, hence all around in middle where our life is in it. That's where they ask for their health. They believe that white man Chief hides that away or stole it when that Nest was last the Elmas people was all worried and excited. They said their life was gone. Then they all gathered in man Captain's house. Then all Chief, Elmas and assistants ask the man Captain Chief to go and take pollen to town Chief for their command to ask our great Medicine Chief for his light so him our mother moonlight to find the Nest. I will finish this next time what came to end.
No. 1.

I don't want to mention his name you can guess easy. He is dead now. This is the way he used to come out before sun rise on his ceremonial days. He is talking to Sun, he is asking for more power asking to go strong on everything he does and asking health for himself and for all his people to have all feeling good toward him on his Ceremonial. Then he goes back to his private room before people see him early in the morning before sun rise. Meal basket and Duck feather in his left hand and right hand holding pollen, throws it to the Sun. Then on last day of the ceremonial tell all 4 come out the same way, I mean his other three assistants.
On Corn Plan Chief or assistant

Death they are holding

Ceremonial. The Chief is singing,
mention the point when the
Great Chief placed and calling
his in song and each calling

each mention the assistant

Marks the body under all complete

Mark this body here, marking
white makers as he brings in while
earth away hast as the sun
rise. First mention his name in
history but him. The assistant
mention him is Francisco Mora
and sing is Jose Jofola in Chief
man do say, died. Jose Jofola
takes Pablito's place as white earth
Chief among people.
They found a dead person. A man holding a blanket and a woman holding a blanket. They were both covered with blankets. The other man took the blanket and spread it over the face of the deceased. March 2, 1941. The old woman, first assistant, and White Corn Clan died. The name is Refit a Zuni, was buried yesterday.
NO 4.

In this hole two men go in and wait to receive the body, and, as soon as the two are holding a body at each end of the blanket and place it in the ground in hole, as our bodies should be. Then the 2 men are pulled up by the hand on to the top of ground. The one on top matching close to be careful to see if every thing is correct. When the 2 come up by pulling they pray and begin to fill with dirt.
No 5.

They carry a dead man around the plaza in South side of church. They place the body in each corner, and rest about 10-15 minutes. Don Ramón Jiménez is singing and praying, as Ramón is praying and singing in Spanish for all 18 months for the dead and for saints. The people ask him to pray when they need him, and the is the last one in purpose. If he die there is no one that can do all these. He is brand falling, to give medicine, man & prayer for all. This is looked exactly as he is drawing. Dark complexion and lot of hair, just as you see him, you can't mistake.
They rest body around the plaza. They say this is last time for him later to go to his other around where he was used to walk around. When he was life during problem on mass place him. They consider them taken to grave with seeing and playing.
Prerach to relation of dead person at home.

No burial. 
Actly horse a body standing in graveyard.

The relation in charge to is talking and praying tellin' three men, now one son or daughter is called and taken. His great father need him or his more then we need our Great Father need him or her some where weak in Baptist or in our poor Indian religion, so they took him or her away, and we turn body to and Mother earth to feed his self 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 dispose of, and send a man to his other Clan, to take his food and and sleep at the dead person's house for 4 days, as our poor Indian way of your loving offering to offer. Then they all pray and leave the grave and go right straight over where the dead had lived.

I should call for this mail on 20th. Could you give me more information, if I knew I don't mind. Good by.

Yours Respectfully,

Joe Blante
A. 22.27. 19.20
April 8, 1941

Dear Friend,

I shall write you again and send you some of our drawings as follows: No. 1 Belentino Martinez, the son of Old Man Jose Martinez. Jose Martinez was son-in-law of Casilda Velha; he was married to the daughter of Casilda. His name was Leopold Belentino's mother. The day when he took the horses to water them at a Pueblo ditch after returning them to his West side of the Railway depot. As he got to hold about to leave them one of the Pueblos attacked him and hit him down on the ground and chewed...
him in face, nose, ears, legs, rolled him around and around, chewed him all meat below the knees.
As you see in the picture, all bloody. And after he was left by the Kiowa, I guess when the Kiowa got tired or got enough of work left him there and he
rolled him as far as he could.
Of course, the Comanche, after he was hurt at the hill, there was no way left for him, so he rolled along by riding till he got close to his house.
It was about one mile from where he was hurt to his house at Rickard, below the Red Hill.
(Mam Jal Kitee). When the old man saw him rolling coming, the old man’s heart and
veil came and ran after him. Then they took him by arms.
Part 3

They took the tissues, put them in a big bowl and made medicine at once, with some sandburst. Made charcoal of redwood and salt, mix it all, and made powder and used it on him. Took him a long time to get well.

No 2 drawins.

The same evening they brought the ferro and took Belantino out before the ferro to watch the ferro and see that he was hitting the same way. Casildo and Jose were both medicine men. The old Casildo marked the ferro first with an arrow point (Rön shea) on every joint.
A part of body ofBurro, 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 and fell then he strike him in forehead and strike until was killed then carry him around. Then they told Belentina that she would get well now as Burro took his life for Belentina on mother (Jem's Pause) will take care of Belentina they all pray that they took Belentina talk home. This happened when he was about 10 or 11 years old.
No. 3

After growing to be a man his legs
were thin, but the skin just
like part of bones as you see,
and he walked. He was used
to travel just as good as any
strong man. He was good health.
And we sat by his nose cut to a
point and stuck and legs,
the lived a long time. He owned
a small flock of sheep and used
herd a long time. He sold sheep
from Jose Antonio Cares as
sheep-herder, and died in the
hills alone in sheep camp.

9184.

At Touchie's house, when
Tucampa makes mistake when
he is punish they mark
Corn meal six flours and place Swamper with toes in the flour mark and he has to stay this way. They place him. And some one watch man to watch him, in case he fall he gets him up. As long as he sat the Swamper had to wear his singing dress or their secret songs until Chief Swamper said to wear him. Maybe all day or night but when done they place the Swamper then after he is forgiven by the Chief they sing, and the man that is placed begins to crying. After he can't hardly walk, he may be crippled for days before he is health again. This is what they call
Bai dagene. You have this in your history done when I think. They make a mark with corn meal in the floor and say east north west middle he is punished by the gods from all directions. They punish this swampa of Bai Whin take some snake, no difficulty he is higher they punish him too. When one place he has to sing all long as long as he is with tree to the mark. I will wait for his mail on 23 or 24th. Jam short of paint. This will be all Amasea.

Respectfully yours,

Joe B. Lentz
May 5th, 1941

Dear Amigita,

I had received your letter and was very glad to tell you about the Old Woman's Badger hand. She was taught by someone who had the understanding. The Badger hand was used only by one Laguna woman specialist, and that was Juana, the daughter of Juan Ray Chirico. She was taught and given by someone who was a specialist of the Taos Specialist. She used only a kind of medicine and believed in prayers and promises. She would watch at night in private homes. Not long ago, since they did not trust the Old Women, they
specialist. And since you ask about the dodger hand.
This is the way she used it.

1. When in hurry— any time day or night they ran and called Juana Chino and she took no time she ran and went to sick woman's place and carried the dodger hand and rubbed the woman's heart with the dodger hand and told her, "Make a strong light and the old woman. Dodger is with us to get us through. Don't be afraid. This time in hurry Juana dont have to have a doctor, specialist she can do it alone. And Juana dont need any mander.
she has all power she need, with dodger hand. When they call Juana Chirica for child birth she need on one in room but alone or she was one woman only to send her also what she need, as they in Pueblo one standing head fore order but when they call two women specialist she will send for doctor to help her as the Isleta specialist she has on power she has to be given by doctor but Juana C. she has all and know how to use it. So remember old woman dodger hand is used were only by Juana Laguna.
And fadger hand was left by her at Sandia Pueblos when she died just a few years ago. No one can now see that fadger hand because no one know how to use it or what to pray or what to pay for old woman. Badge, So the hand is at Sandia Pueblos Cemetery hence.

What say, 1902.

Yes, they took the head and burnt it at dance hole. Any dish or pot that was used to dead person always took up, 20, 00 one can use it.

2.9. Juan Ray and 2 others Pedro Taras, Louis and Side Linder as Chief in the Sun dance, and Jose Agnes, old man, singing, and old man.
They Sheridan putting heart in drum
and they kill a moiling bird
and lay beside the altar. And
Old Roy got something out of
the bird and placed it inside
the drum and some
thing else what they call heart
inside the drum. And at same
time they are singing. They
put 12 days for this work,
then complete the 12 days.

3. Completing the 12 days
early in the morning they took
2 drums; one side, facing east.
When the sun rose coming
toward them they began singing,
not to send so the other people
had not hear. Then they began
to calling the old drum making still.

The Sun and world on song.

They ask'd the Sun and World

to give a best sound and influence

the all people in the world and make

them all happy in even those

that are sick in bed to feel their

souls lively and happy with that

sound, and make the people

(?) eye, especially those that are

cold in bed to come lively enjoying.

So these 2 drums were painted, and

They have the

best, sweetest, prettiest

sounds, better than any of our

drums. They have the best

and prettiest drums might

saw the in the world, and are used only

once a year that in Santa Fe

day, on Jan 6, only. Then they

take it away and place it in

Pedro Torres house under roof.
not to be touched until next year, and the drums are made and painted just as you see in the picture. and Roy sketched. No. 1, Oshara, No. 2, Harraine, then he says, 'my sons, use Oshara in a day only, he will give plenty sound and easy to manage when practicing only.' so he left this warning, so they are still using to his warning. They are our pretty drums.

No. 4

Coming in from war with Navajo scalp wrapped in buckskin after sleeping outside village with scalp. These men killed Navajo, so they built little fires to have
Smoke in it places as you see before getting near Round house on west side and they come between the fires do as to find more Navajo's walking the Navajo do it will be easy telling next time. 

5. 4 days after early in morning the Navajohta leading the mafordeda to ground where the people are waiting for them to start to dance. The last man is to weild da, was chief. Mafforeda 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.

And those 5 men coming in Round horse they are
Dingus and making sound like a Coyote—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 know anything I can't make it just to make it because I wouldn't know what to say, Amigo. So answer this on 20th. Don't worry. I know all about White Earth Chief. I will explain next, not in hurry, Amigo.

Your Amigo

[Handwritten Signature]
I am answering your question on last letter.

No 1 The four San ceremonies have on for the snow in Dec. and have a mass in June for the rain but they name tales on both ceremonies.

No 2 The snake at Laguna Taches Ceremony. The snake is made in circle with tobacco with meal yellow and black mark as almost as real and people go our as they pass around.

No 3 Lewaupon dancers. Yes there are two sets. They blackeye first as they are first to open road. Then the red eye. Taken turns.

No 4 The Lewaupon come first before shumade then shumade right after.

No 5 As shumade Tacles went from way with in springs and shumade them as they come out they are blackeye when they come here at shuemip Curtis when they settled with his people blackeye had his people and Redeye had his people and talk over to have
Their people to have a pleasure that they made a sipzap or so both each side made dance different then join in dance. No. 6. Yes the mother of Kwampa, she is only one left the head medicine died but she is still make medicine much for many today as she been taught how to make them. Scalp medicine, the scalp is about gone by now as it has been so long time over is just little piece what they have now. They keep scalp in wall they hollow in wall and keep bowl with mud they take element when they have ceremonies to make medicine an put them back. They don't showed to public anymore.

No. 3. Yes all scalp taken died. The last 2 men died in one old man Tomas padilla and old man Pablo Green died last around in 1911. Tomas padilla died first in 1908. Both men. Enclosing picture are No. 1. The foot race men that taking part in race. They are standing on top entrance place with drumming their private ceremonial song asking permission to eat dinner to enter. When finish this song, then they
all start to come in coming down on stepladder on top.

No. 2.
The Tom father's medicine men in side Chamber house when not in use they keep Eagle skin hanging in middle of post and Eagle wing feathers that had been used with some old medicine men that are dead long ago and keep real tom as its look on wall they get it from field and wheat and old bear claws that had been used long ago with old people, an in old box that is too small that other they keep the one that is made with little stick and feathers when they have Ceremonial on night in morning around 4 or clock the Medicine Chief open it hold it in his hand and open bell around and people dance with Chief then they give them permission to go home.

No. 3.
Chamber at 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.
The singer and dancer
dancing in circle and you have that
in history, as you tell the elders. Count how,
dance. They dance in circle, round and round
and line up in two rows and circle again
during time until song is complete. They
are tall, thin and lighting and chant in
each direction as round.

No 5
Funeral for infant. The godmother
bless the Infant as baby that already Octopus
and name bless him. Then for funeral make
a hat, an outside with ruffles and fringes and
put flowers on the king skirt sewed together
all collar of kitten and paint cheek red
with pink collar and chin. This dressing
mean the baby died before making him
he or she had no sin they fell angle.
They dress this on age to 10.
This one be all. And look for this
mail on 17.

Jam Dios Amigo

Joel Santac
as usual.
Dear [Name],

The Foundation was much on the light to find the lost things. But the town was now one and see them its done. It great interesting and trace lost things. However,

No, they never had a medicine man specialist to teach. They had only one in specialist they had taught from long, long time. A specialist teach them the same as doctor. They never used a medicine man.

They were a specialist old woman. The first specialist old woman died, his name was Cecilia, and the next one was Anna Kupar, died after.

The last specialist was Juana Lomunga Zuni. When the last Juana Lomunga Zuni died, when the last one died then they had no more specialist. No one was taught by this woman because no one could teach herself to take specialist so when they died it gone no specialist.

Then when they had no one specialist, old man Pey Zuni and old man Cijigga Dotao Sun, Pey Zuni's father, they took over and decide to appoint a specialist. So Pey Zuni called his medicine man helper and told them that they were without child and specialist so they must have some one for that. So they all agree to pick one out from his helper.
So he chose one of the mothers, so he called Perpetua Angasa (Kai'poo) to be the priestess from now on and her helper was Bautista Juni. Then he called Personal and called all the people, then had Personal early before sun rise to preach to people and tell them that our great father and mother had look around and saw that they had no one to look after childbirth and decided to appoint someone. So our great father then and the men then one in Great father put his hand on Kai'poo's heart and appointed and was his helper with Bautista Juni. Then he preached and told all the people that now on everyone knew who to call for this when an angisting time to live on the earth (1o'o' shium mi'emi). Then all the people begin to fall out, to 'ouma, 'ouma, thank thanks. Then Benjamin died then Bautista Juni become chief took Old Man Ben's place.

Then he appointed Francis Angasi and Benjamin took many appointments, they first go when they fall out of someone. After some years when Juana Chima came to Isleta pueblo, some years after his grandfather, Old Man Juan Ray Shrid, father-in-law, Old Man José Junior came to live here at Isleta pueblo and died at his own. José also had power and this Old Man José
Made Juanita climb a special for childbirth and her was the one to give Juanita Badger hand. And after people learned that Juanita was given special thing the people called upon them and they made one.

They gather pollen that they use from Casa around in July. By the power is born away.

Pollen is fall.
The power used from corn stalk.

Meal in fall

The meal that grind from the kernels of the corn,

Cemetary run at present S Red Hill

Cemetary run South [Nudge North]

No 1 Picture

As these old women used give a baby's Naval for it meal

After it cut off and tied with string then they human can cement and then girl, a companion doing it. Then for 4 days every morning they put some fine powder that come from certain clay to heal the baby, call its heavenly.

The special for childbirth were not appointed by medicine man; they had made them some other specialist to them so they were not mothers for any child or creation. These old women were, Celica by, Chery, the select she did first then.
Annalupe and Juan Dominguez were left when Annalupe died. Then Juan Dominguez was left when she died last. Then they turned the story was appointed by medicine men, drawing 2.

2. Was dance with Navajo scalp.
The are dancing in plaza. They are dancing in rows, first man in middle is Kiwampa and end of line are the men with gun and arrow bags during war. They met new in morning, in middle man is Kiwampa with pole in end with scalps. Dance all day.

They dance in for as you see item in picture.

Kiwampa, scalps with scalps, Kiwampa, Kiwampa.

Majorminim.

2nd Part.

3. At Round House like. Each time they finish one dance all round plaza they go in Round and Rest and picking. They tie pole in better as you see, and keep one Kiwampa as match man for scalps. Each time when they come from Kiwama the Kiwampa take off pole with scalps and go back to Majorminim telling this, have strong heart and take care of this Kiwama.

Then Majorminim say (some say, you take) take the pole.
5 part.

4. Sweeping Race track (The 'room tea') Takia
(mr. Harida Rames) This road belong to my father. Sum.
Early Sunday morning beginning of race early in morning
about 10 o'clock. Ma'fumun go to east side where the
race is begin. She face east and pray them pollen to
run. Then she begin to sweep facing west not to
sweep backwork from turnback. Sweeping always facing
as east until finish the race. Then Ma'fumun
sweeping also. Swamps must go and help the
Ma'fumun to sweep. When they reach to Mr.
and West then she stands and prays to help
and says them. Thanks for help and tells them
that they earn long life from our father sum.
They are only one speed from that is made of something
of tall mud and is tall (other finish). No other team.
When they reach to west end it about 7 am. Rize.

5. Skeleton taken inside kiria on 8. sunday or race
last Sunday. Since Skeleton taken makes (saqum tea)
later more they take early help people come in kiria.
Skeleton take as Pakhi Bai pone four main it. It takes
water with his mouth and sprinkles' kora, later on
and all around home and pani jhuth. in hole when
they keep (Orai Divine). And the assistant is...
praying. Then they make one circle around and
they come zig on west side and go out on east
side. Then fireman says in to put the fire.
Well my amigo this will be all,
and that was 20th of July.

Yours Amigo

Joel Brent
G. D.
A. M.
Dear Friend,

Now answering your question.
Dancers dance there suppose to be all Kiamba as many as there are. Now see they all dance; some even didn't go then they all helps. I danced so they just have strong power for their nation. For see, they had war at any time other Maraya come and stand. Their ship in over dance any one may join if they want. That reason women dance too. The beginning of men dance when they all dance and hearing well. Then brother the one has gun they shoot in air at same time then they start dancing.

This was dance was one any time when they had elephant then they dance but now they dance just in April when they race. Just to have a dance. So they may gather more races together. They dance, but they don't use really anymore.

Yes, they have this dance just in Morayo mental more. Then they dance in different way. I do the same more maintained clothes and other.
I cannot tell you about the last dance
with scalp. The old Indians did not under-
stand to keep records and all the
oldest people are dead. If I figure of
out of my mind I may not tell you at time of
year. So I can't say. They still have
open dance but they don't use scalp. We
had a festival 4 days earlier in many years
since they built for others. Mother and Child
aged 4. They Sweat bath
They run out of sweat open and
run and jump into water, so they
got cool afterwards.

Ceremonial in June

(Mapa) Performed by four grandsons
June 5 to 15. The last before 15. This child
read the ceremony, and Macina, Night
dance, and New around 9 o'clock they
take old San Augustine taking to
field and dance before him and
on June 24 is San Juan Bautista do.
The boys play going. Pinto pulls.
This last June 29th Sam pedo the same play gaio, chicken pull, the last comedy
No remoncy in July.
Wait for the next, I will give it to same
as the rest. There are some things about the
next you will understand. Next that was
too time me. errr
just come for the one.

The Room see Reate
(Reedy on road right away)

wae dozida ha was
life sun his life
from they use in sweeping in race track
his'dera furahre
Mark flying Room. This needs gone just
in Bartanam place not any place

Drawing No 1.
Inside the roundhouse the Kwampa line up
the runners, and he stands between the three men
and preach them and pray. He is tell them they must
have strong heart and (our Father) Bin read. They
must be strong and take it

(Home)
Drawings 2.

Now after they go around Circle inside

Kiva they are going on road to east. They climb

When the door begins the Kivampa is leading

and man explains they all go praying to there

They ask the door to help them any situations

They get from the Kiva.

No 3 drawing

When they get to end east and they go around one same as round know then they stand as they are in their place while Kivampa points out for each. They stand all silent, no word, waiting for Kivampa and Akishna Tahan to come to end of line. Then broken Akishna Tahan reach to end and they go around same then

The Kivampa and Akishna pray and give
summer games the Kunampa mark off steps each side for the runners. Then they turn back to other west end while the town chief and token are waiting there. While they all pray. Then the boys begin yelling (to how me)

(Sharpee) my friend that received my letter

and was very glad to hear again

and enclosing are 4 drawing. Not finish about the race yet. Have no paper to paint

so I'll wait until next time.

I wonder if I can get this for the 23rd of August. I'll look for this

mail. If I don't get your understand plainly tell me I'll be glad to correct it.

Respectfully yours

J. B. L.

as usual

The runners that are on left side are marked with red paint on chest as cross. They say marked ones are

all many losers.
Dear Friend amiga,

And no today the Mafurida does not carry a pole with scalp. In place of pole, she carry armson both hand.

Ans 2. Yes all runners are mark with fire and have mark cross on each other chest, on 1 side at left hand.

Ans 3. Yes they are running for the Sun to make the Sun strong they call the Sun road east to west.

No 1

Hello earth Chief and Sehrau Pata

Tom Chief over on all Chiefs are sitting usually on race and two assistant are waiting for a runner to recived all that reach and send their families as their turn come. This is first runner that reach
reach from east and two assistant holding covering 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 with relations helping the runner to run fast, this means given power to runner. because his relations or his family is scared he is about to get catch (queue, tail) when he is chased closes then they say (Ha koome hum) be strong

(End of one line) Ha Tonho Gerehee

my father

[Underline] Catch

When they are chase like this they say (Tonho haiwaa, Snow chase.

Man and ladies all help to run.
he is caught by (queen) this they call Snow Patch (from "Red sun") then his wife or relation are now praying because he is caught and this mean shorten his life (ha wee tem Ko'cheewa) Now the runner that caught a man he will run all the way clear No stop until he reach inside round house. The runner that is caught now he will walk slow and sorry an Sadley. New drawing Dake/Send after when he received his pay (na: Wiemi) from tienswem (Matuev)

Now
Christmas midnight mass at Saint Augustine Church.
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 shooting
Gun fire all night, and
Same way all morning for nine 9
days. They have mass until the
last man on 24 of Dec. the last
man of 9 day, and shoot all morning
until the Mass is over. This they
fall on mother Virgin Masses.
The day (Ke" Ra War" U'stin
One" Thesawä'en)
My friend I hope you will
be interested of this note.
I hope you will enjoy
This Christmas and Happy
New Year of 1942.
Amigita, this will be all,
and I hope I will get this
on 20th for Christmas.

Your friend,

Joe Kent

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