

## *Omaha Songs - Songs of the Inkugci Society, as given by Fred Merrick*

by James Owen Dorsey (1848-1895)

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OMAHA SONGS.

II.

SONGS OF THE I<sup>n</sup>-KUGĒI<sup>1</sup> SOCIETY, AS GIVEN BY FRED MERRICK.

1. A man sings about the death of another man's sister.

In-da + ku-ġa + !	Ho, my friend !
Ĉi-ġaŋ'-ge ġi'-ki-a-ġa-ha' ha-ha' !	(Ĉi-ġaŋge, <i>your sister</i> ; the rest
Ĉi-ġaŋ'-ge ġi'-ki-a-ġa-ha' ha-ha' !	may mean, "she has been
Ĉi-ġaŋ'-ge ġi'-ki-a-ġa-ha' ha-ha' !	separated from you, alas !")

The third line is sung about half an octave lower than the second, and the last one about half an octave lower than the third. The final "ha-ha' !" in each line is sung in sixteenth notes.

2. The explanation of this song was not given. Ma<sup>n</sup>ġi<sup>n</sup>, *to walk*; ġee he, *this is the one*. "Hĕ" is the feminine oral period, so the words may be those of a woman. Cude, *smoke*. The writer gives as a provisional rendering, "This is the one who walks. Smoke walks."

Ma <sup>n</sup> -ġi <sup>n</sup> ġe'-e he' !	Ma <sup>n</sup> -ġi <sup>n</sup> ġe'-e he' !
Cu-de' ma <sup>n</sup> -ġi <sup>n</sup> ha-ha' !	Ma <sup>n</sup> -ġi <sup>n</sup> ġe'-e he' !
Ma <sup>n</sup> -ġi <sup>n</sup> ġe'-e he' !	Cu-de' ma <sup>n</sup> -ġi <sup>n</sup> ha-ha' !
Ma <sup>n</sup> -ġi <sup>n</sup> ġe'-e he' !	Ma <sup>n</sup> -ġi <sup>n</sup> ġe'-e he' !
Cu-de' ma <sup>n</sup> -ġi <sup>n</sup> ha-ha' !	

SONGS OF THE BUFFALO SOCIETY.<sup>2</sup> GIVEN BY FRED MERRICK.

1. Hu'-ġi-ne' ma<sup>n</sup>-ġi<sup>n</sup> mau' ! (If spoken, U'ġine ma<sup>n</sup>ġi<sup>n</sup> ama' (?)  
 Hu'-ġi-ne' ma<sup>n</sup>-ġi<sup>n</sup> mau' ! seeking them they walk the pl. subj.  
 Naŋ'-ge u-ki'-hi-me-ġe' ! (Naŋ'-ge uki'hi amée hă (?)  
 Hu'-ġi-ne + ma<sup>n</sup>-ġi<sup>n</sup>-me + ! run, as an animal able they are the ones  
 He-ġi<sup>n</sup>  
 Ha'-i-me' a'-bi ġe' !  
 Ha'-i-me' a'-bi ġe' !

The theme seems to be, "Those who walk seeking them are the ones (the buffaloes) who are able to run."

2. Song given by Fred Merrick, and said by ġaġi<sup>n</sup>-na<sup>n</sup>pajġi to be very mysterious, as it is the song which the doctors of this society sing when they spurt water into a wound, as when the patient has a fractured bone. Denied by Joseph La Flèche and Two Crows, the latter being one of the doctors of this society.

<sup>1</sup> These I<sup>n</sup>kugĒi people are those who shoot translucent stones at the candidates for initiation. See *Omaha Sociology*, § 256, in Third An. Rep. Director Bur. Ethnology.

<sup>2</sup> *Omaha Sociology*, §§ 257, 258.

Ni<sup>n</sup>ga<sup>n</sup> ga-de' a-ma'!

Ni<sup>n</sup>ga<sup>n</sup> ga-de' a-ma'!

Hi+!

U-he'-ki-ge

Ma<sup>n</sup>-zi<sup>n</sup> ge'-e-ge!

Ni<sup>n</sup>ga<sup>n</sup> ga-de' a-ma'!

Mi'æo hi+!

SONG OF THE HORSE DANCING SOCIETY.<sup>1</sup> GIVEN BY FRED MERRICK.

Du'-a-te' da<sup>n</sup>-be'!

He sees this collection of footprints.

Du'-a-te' da<sup>n</sup>-ba-ga'!

See this collection of footprints!

Hi+ -zi+ -zi'-hi-ga'!

Hi+ -zi+ -zi-hi-ga'!

Cañ'-ge si'-gæ da<sup>n</sup>-ba-ga'!

See the trail of horses!

Du'-a-te' da<sup>n</sup>-ba-ga'!

See this collection of footprints!

Hi+!

Hi+!

SONG OF THE GRIZZLY BEAR DANCING SOCIETY.<sup>2</sup> GIVEN BY  
FRED MERRICK.

Wi'-na<sup>n</sup> ma<sup>n</sup>-tcu' bgi<sup>n</sup>' e-de,

Though I alone am a grizzly bear,

Ha<sup>n</sup>-da<sup>n</sup> be'-gi-ge —

At night a stranger —

Wi'-na<sup>n</sup> ma<sup>n</sup>-tcu' bgi<sup>n</sup>' e-de,

Though I alone am a grizzly bear,

Ha<sup>n</sup>-da<sup>n</sup> be'-gi-ge —

At night a stranger —

E'-ga<sup>n</sup> ʒi'-a-ʒa'

Like one (*i. e.*, a stranger) at the  
lodge

I'-ga-ge' e-he'!

Do be coming, I say,

Ni-ni' ge'-kë mi<sup>n</sup>' e-ga<sup>n</sup>,

Since I smoke this tobacco,

Ha'-ni-te' ge go'!

I am alive (indeed!).

The following love songs were dictated by Mr. Francis La Flèche, now in the Indian Bureau.

1. The composer of this song deserted a Ponka woman, whom he had courted when he was a youth. He made this song in derision of her. It is sung in two ways: first, as a "song lengthened in singing," and then as a "dancing song."

If it were spoken, it would be thus, two lines representing the reproaches of the woman, and the others the man's reply:—

Wisi'gë-da<sup>n</sup> axa'ge a'zi<sup>n</sup>'he'!

When I think of you, I am weeping as I go!

ʒahe' kë a'ahé'-da<sup>n</sup> axa'ge a'zi<sup>n</sup>'he'!

When I go along the bluffs, I am weeping as I move!

<sup>1</sup> *Omaha Sociology*, § 260.

<sup>2</sup> *Omaha Sociology*, § 262. "Hanite" is "anita" in the spoken language.

**I<sup>a</sup>ga<sup>ce</sup>ce', Nia'giwa'gě!** You say that to me, O Niagi-  
wage!

**Těná'!** iya<sup>w</sup>ise-ga<sup>w</sup>, i<sup>w</sup>pi-ma'ji há. Fie! as I regard you as my  
grandmother, I am displeased!

Sung thus : —

Wi-si-gě' ha-xa'-ge ha'-zi<sup>a</sup>-he' gě'-e-gě+!  
Wi-si-gě' ha-xa'-ge ha'-zi<sup>a</sup>-he' gě'-e-gě+!  
đa-he ke'-e ha'-ya-he'-dja<sup>a</sup> ha-xa'-ge ha'-zi<sup>a</sup>-he+!  
Wi-si-gě' ha-xa'-ge ha'-zi<sup>a</sup>-he' gě'-e-gě+!  
Hi<sup>a</sup>-zi<sup>w</sup>-ga-gě'-ce+, Ni<sup>a</sup>-gi-wa-gě, hi<sup>a</sup>-zi<sup>w</sup>-ga-gě'-ce+!  
Tě-ná'! hi-xa<sup>w</sup>-wi-gě-ga<sup>a</sup>+, hi<sup>a</sup>+pi-ma-je+! gě'-e-hă'!

When sung as a dancing song, it is in three verses, which, if spoken, would represent the woman and her lover as engaged in a dialogue, thus : —

*She.* Wisi'gě-da<sup>w</sup> axa'ge a'ta<sup>a</sup>he'! When I think of you, I am weep-  
Wisi'gě-da<sup>w</sup> axa'ge a'ta<sup>a</sup>he'! ing as I stand!  
Wisi'gě-da<sup>w</sup> axa'ge a'ta<sup>a</sup>he'!

*He.* A<sup>a</sup>ga'sigě tě ebge'ga<sup>a</sup>-ma'ji há. I do not think that you remem-  
ber me.

*She.* Ta<sup>w</sup>waŋga<sup>a</sup> ga'hize'ca<sup>a</sup> Yonder remote tribe (village)  
Iga'gi'fi'ge hě. I do not regard it as of any value.  
Ciona<sup>w</sup> wi'ka<sup>a</sup>bga a'ta<sup>a</sup>he'! Only you am I desiring as I  
stand!

*He.* A<sup>a</sup>ga'sigě tě ebge'ga<sup>a</sup>-ma'ji há. I do not think that you remem-  
ber me.

*He.* Ece' ga'ta ce' há, You are saying it as you stand,  
Nia'giwa'gě! O Niagiwage!  
Ece' ga'ta<sup>a</sup>ce' há. You are saying it as you stand.  
A<sup>a</sup>ga'siga'gě tě ebge'ga<sup>a</sup>-ma'ji há. I do not think that you remem-  
ber me.

2. Gahi i<sup>a</sup>c'age's song. He represents a woman as singing about himself. As he wished to marry her, he does not mention her name.

Nu-da<sup>w</sup> ga-gěi-da<sup>a</sup>-ya<sup>w</sup>,<sup>1</sup> t'e-a<sup>w</sup>-ga-gě'-e-gě'-gě'!  
Nu-da<sup>w</sup> ga-gěi-da<sup>a</sup>-ya<sup>w</sup>, t'e-a<sup>w</sup>-ga-gě'-gě'-gě'!  
Na'-ya one'-ye tě-di, Wa'-ka<sup>a</sup>-da'-ya we'-ye-ka' ha'-ta<sup>a</sup>-he' gě'-e-gě'!  
Wa'-ka<sup>a</sup>-da'-a-a', e'-he ha-ta<sup>w</sup>-he-gě'-e-gě+!  
É t'e-a<sup>w</sup>-ga-gě' ga'-ya-ya há'!

<sup>1</sup> "Nuda<sup>a</sup> gagi-da<sup>a</sup>" is sung instead of "Nuda<sup>a</sup> gagi xi'ji," and "t'ea<sup>a</sup>găgě e'gě," you kill me, indeed, is substituted for "diwičč ečč," I, a woman, love you (a man) truly. The future sign is wanting.

The above syllables are equivalent to the following, in the spoken language :—

Nuda<sup>w</sup> ɣagzi' ɣi'ji, t'ea<sup>w</sup>ɣagɛ e'ɣɛ !      When you return from war,  
you (will) indeed kill me !  
ɔne' tēdi, Wakan<sup>a</sup>'da ewe' ɣa a'ta<sup>h</sup>e'e'ɣɛ !      Since you went, I have been  
asking a favor of Wa-  
kanda.

Wakan<sup>a</sup>'da, e'he a'ta<sup>h</sup>e' e'ɣɛ !      I have been saying, as I  
stood, O Wakanda !

3. Waga<sup>n</sup>za's song. He tells of a woman who sings and confesses a mistake which she had made. Had she spoken, she would have said the following :—

di'wi'ɣɛ tē i'baha<sup>n</sup>bia'ɣigɛ e'ɣɛ ! I have indeed caused my love for  
you to be known !  
Ha<sup>w</sup>'adi uɣa'gɣa'a teɣan'di,      Last night, when you hallooded,  
Ija'je wi'bɛade e'ɣɛ !      I actually called your name !  
Ga'zi<sup>n</sup> ēbe'i<sup>n</sup>te, ai' ɣi,      When they said, Who is that un-  
seen moving one ?  
Waga<sup>w</sup>ɣa ame'ɛ hɛ, che' hɛ.      "It is Waga<sup>n</sup>za who moves," said I.  
A'da<sup>n</sup> i'baha<sup>n</sup>bia'ɣigɛ hɛ.      Therefore have I caused myself to  
be known !

The same, as sung :

Da-da<sup>w</sup>-na i'-ba-ha<sup>w</sup>-bi-a-ɣi'-ɣe+e-ɣe' !  
Da-da<sup>w</sup>-na i'-ba-ha<sup>w</sup>-bi-a-ɣi'-ɣe+e-ɣe' !  
Ha<sup>w</sup>-a-di hu-ɣa'-gɣa-'a' ɣa<sup>n</sup>,  
I'-ja-je wi'-bɛa-dje ɣe'-e-oe+!  
Da-da<sup>w</sup>-na i'-ba-ha<sup>w</sup>-bi-a-ɣi'-ɣe+e-ɣe' !  
E'-be-i<sup>n</sup>-te'-ɣe, a'-bi-da<sup>w</sup>,  
E-he' miñ-ke' ɣe'-e-ɣe' !  
Wa-ɣa<sup>w</sup>-a<sup>n</sup>-ɣa'-ma e-he' miñ-ke' ɣe'-e-ɣe' !  
Da-da<sup>w</sup>-na i'-ba-ha<sup>w</sup>-bi-a-ɣi'-ɣe ɣa'-ya hǎ' !

4. Song composed by a man in ridicule of Mi<sup>n</sup>-ma<sup>n</sup>zi<sup>n</sup>. All of Mi<sup>n</sup>-ma<sup>n</sup>zi<sup>n</sup>'s sisters had married into the man's gens, and she wished to marry him, as she loved him. Whenever she heard this song it made her very angry.

THE SONG, IN THE SPOKEN LANGUAGE.

I'e tē na<sup>w</sup>awape hɛ.      "I fear their words ?  
Ta<sup>w</sup>'waŋgɣa<sup>n</sup> ɣiŋge' a'qta<sup>n</sup> ba'da<sup>n</sup>      'Is there no other gens, that  
Wi<sup>w</sup>'ziŋke-na'qtci wacka<sup>w</sup>ɔnai ǎ.      You desire (men) just from that  
one ?'  
I<sup>n</sup>ziŋ'ge taite' na<sup>w</sup>ape hɛ.      I fear that they shall say that  
to me."

I<sup>n</sup>zi<sup>n</sup>gacece' hă, Mi<sup>n</sup>ma<sup>n</sup>zi<sup>n</sup>. You say that to me, O Mi<sup>n</sup>ma<sup>n</sup>zi<sup>n</sup>!  
 I'e tē na<sup>n</sup>awape hě. "I fear their words."  
 'Ia<sup>n</sup>gě na<sup>n</sup>awape. I fear that they might talk  
 about me."

The song, as sung : —

1. I'e na<sup>n</sup>-ya-wa'-pe-ge'-e-ge'-e!  
 I'e na<sup>n</sup>-ya-wa'-pe-ge'-e-ge'-e!  
 I'e na<sup>n</sup>-ya-wa'-pe-ge'-e-ge'-e!  
 'Ia<sup>n</sup>-ge na<sup>n</sup>-ya-wa'-pe ga'-ya-ga'-ya e-hă'!
2. Ta<sup>n</sup>-wa<sup>n</sup>-gza<sup>n</sup>-ya<sup>n</sup> giñ'-ga ba'-da<sup>n</sup>  
 Wi<sup>n</sup>+gañ-ka' hi<sup>n</sup>-giñ'-ge tai'-ya e-ge+!  
 Ga'-te na<sup>n</sup>-ya-wa'-pe ga'-ya-ga'-ya e-hă'!
3. Hi<sup>n</sup>-zi<sup>n</sup>-ga'-ge-ce'-e-e'-e  
 Mi<sup>n</sup>-ma<sup>n</sup>-zi<sup>n</sup>-hă'!  
 Hi<sup>n</sup>-zi<sup>n</sup>-ga'-ge-ce'-e-e'-e!  
 I'e na<sup>n</sup>-ya-wa'-pe-ge'-e-ge'-e!  
 Ga'-te na<sup>n</sup>-ya-wa'-pe ga'-ya-ga'-ya e-hă'!

J. Owen Dorsey.

(To be continued.)

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## OMAHA FOLK-LORE NOTES.

THE Omaha myths account thus for the origin of vegetation: Ictinike (E-shte'-ne-kay) created fruits and vegetables, as well as grapes, out of parts of himself. The full account cannot be given, but the original text, with interlinear translation, notes, and free English translation, may be published hereafter by the Bureau of Ethnology. Suffice it to say that there is a reference to the Hindoo *Lingam*. This Ictinike answers to the Iowa Ictciñke (E-shchin'-kay), the son of di (the sun-god), Uñktomi (the spider?) of the Santee Dakotas, and Ikto, or Iktomi, of the Teton Dakotas. In the Omaha and Ponka myths, Ictinike is the cunning rival of the Rabbit, by whose son he is finally slain. Ictinike is also the Black Man, the Deceiver, who taught the Indians their war customs. After this first creation Ictinike married, and had his own lodge. He said to his wife, "I will go to visit your grandfather, the Beaver." He did not take his wife with him. On arriving at the Beaver's lodge he found that there was nothing for him to eat. The youngest of the Beaver's four sons said that he would be the food for the guest. So the father killed him. When the meal was ready the Beaver warned