The Artist of "Isleta Paintings" in Pueblo Society

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The Artist of "Isleta Paintings" in Pueblo Society
Figure 1.—Corn chiefs receiving gifts of food at close of their ceremony. (See p. 10; *detail of* Parsons, 1962, painting 42, facing p. 96.)
Why Write About the Artist Now?

It is well over 4 years since “Isleta Paintings” appeared as a Bulletin of the Bureau of American Ethnology.¹ 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.² 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. Oehser, Chief of the Editorial and Publications Division, of the Smithsonian Institution, who recognized the importance of printing Lente’s letters in full.
pertinent excerpts. My notes and hers differed only in minor ways, primarily in the length of our citations. Certain of the passages reproduced at the end of this paper reflect more than one aspect of the artist's character; and certain of them repeat themes indicated previously. With respect to the first, I have preferred "lumping" to breaking down information into several categories, however relevant, since I believe that in this way we get a better sense of the whole man. The repetitions, though they add little factually, serve a similar purpose.

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

There may be some who will hold it is too early to present these data. Their familiarity with the darker side of Pueblo behavior may still recommend extreme caution—even a decade after the artist's death. But a decade today means something different from a decade years back. It must not be forgotten that important changes are taking place in the pueblos as elsewhere; that in at least one Rio Grande village, the ceremonialists themselves have cooperated in setting down for posterity the traditions and ways of their society (Lange, 1959, pp. 5 f.). And to assuage the fear that the sins of the father will be visited upon the children, I hasten to add that our Isleta artist was, in village parlance, a "bachelor."

An anthropologist writes: "At one time, so he told me, he had been married to a white school teacher but that fell through. He had no wife or children when I knew him."

The Prehistory of the Paintings

The reader will no doubt want to know how these unique collections of paintings and letters came into being. The beginning of the story goes back to 1924, 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.

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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:

<table>
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<th>Page</th>
<th>Figure</th>
<th>Description</th>
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<tr>
<td>264</td>
<td>4</td>
<td>Grandfather (te'e)</td>
</tr>
<tr>
<td>334</td>
<td>21</td>
<td>Kapyo black eyes and [Fig.] 22 Kapyo shure</td>
</tr>
<tr>
<td></td>
<td>23</td>
<td>pinitu dance whole complete row</td>
</tr>
<tr>
<td>296</td>
<td>10</td>
<td>altar and water jar in corn group ceremonial</td>
</tr>
<tr>
<td>297</td>
<td>11</td>
<td>Chief of Corn Group and his people, giving them water and in his arms baby being named with Indian corn</td>
</tr>
<tr>
<td>301</td>
<td>14</td>
<td>Complete. In this you have no drawing of what you call Kumpa, but I am drawing him as he looks.</td>
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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 [pl.] are thought of as whips to inflict punishment.” She does not mention the k'apyo in her discussion of the moieties as such (cf. pp. 261 ff.), but in her description of the Dark Kachina (a supernatural representation) on pp. 321 ff., “the boys,” as she calls them, are obviously like the k'apyo depicted in Parsons, 1962, paintings 70, 109-113, the earliest of which is dated June 15, 1936. The k'apyo, like the te'e, are appointed by moiety, apparently as the occasion requires (cf. ibid., p. 7).

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

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

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

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

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

The Paintings

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

None of Lente's pictures is signed. All are in water color on ordinary white drawing paper, ranging in size from approximately a foot square to 18" x 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 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,” an art shop in Albuquerque 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.

**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 ceremonials? 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."

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"?

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

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

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

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

FAMILY CONNECTIONS

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

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

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

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

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

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

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

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

2). Vicente Jiron. Younger brother of Lente's grandfather (Letter of February 1, 1941); not the first governor of Isleta as stated in Parsons' 1932 "history" (Letter of February 1, 1941).
FATHER: No personal name mentioned. Member of Pachiri, Blue Corn group (Letter of November 29, 1939); Kumpa (Letters of July 14, 1939, and October 13, 1939); Kumpawithlawe [member of the Warrior Society] (Letter of April 6, 1937).

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

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

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

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

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

TRIPS

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

Apparantly 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 festival. 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 poignanty.

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 Albuquerque there will be no trouble.

February 15, 1937:
You never heard about the many important things the Isleta pueblo has and had because they are more important Indians than Navaho or other pueblos. If I had not seen the history I would not give you or anybody drawings. But still I feel they would never learn who did all this drawing. I am pretty sure you are the only person that gets full secret pictures. There are no drawings like these. I don't care how much they work to get this they will never get it. There is no Indian could do this. They are afraid for their life. All these pictures are worked out with songs. Tonight there are medicine men who will dance and fast with prayer sticks for their fields before they plant. [They] will pray to weather and the sun. I will go tonight myself and be sleepy tomorrow. I must remember. I am Clan Indian. [Dr. Parsons has added in explanation: "I participate in ceremonials."

April 6, 1937:
This drawing is hard for me to do but I need money to live on, and I hope I will never get killed for this. Please don't mention me if they ever try to find out.

May 18, 1937:
You have asked me a few questions. ... If you
don’t understand about Town chief ask me again what I mean. . . .

These are all secret works that I am doing.

June 28, 1937:

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

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

February 13, 1939:

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

March 10, 1939:

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

March 29, 1939:

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

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

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

June 20, 1939:

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

August 13, 1939:

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

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

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

August 31, 1939:

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

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

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

October 13, 1939:

I am sorry that you do not feel everything is true that I am working on. If I had not seen or known about all this I would not know how to begin or what to draw, but I had been with them and grandfather and my father were in these ceremonials, headmen too. . . . I don’t care who it is he would [not] know how to write about or draw things he don’t see with his own eyes. I cannot draw a
picture of war in Poland because I don’t know what is going on [there]. If I was there and learned, I might, but I cannot do it without seeing. I have to be there a long time before I learn. It’s the same here. I was born and raised here. I know almost everything. I guarantee all my work is true. Correct. If not, I am willing to give all this work free.

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

**November 14, 1939:**
You will find all this in your history only it is all mixed up.

**January 15, 1940:**
[After mentioning offerings on the ashpile to the dead, Lente writes:] I don’t know if I am doing right to tell all this or not. Sometimes I feel funny. Everything is secret. Too much work for me.

**October 9, 1940:**
I am sure giving you some wonderful work about things you would never expect to learn . . .

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

**February 1, 1941:**
You never thought of getting all this important work. I have more . . . more interesting yet.

It is too much trouble for this work and I don’t get enough pay . . . I buy my own paint and paper and envelopes, stamps, pay my fare in trips to town and answer your questions and tell you some history that you don’t know, and explain . . . so you see this is too much work and you pay me just for drawing. At the end of all this trouble I don’t make anything . . . If you pay me 25.00 on 4 drawings this will help cover the expenses. If not, no more. I am taking a big chance. Some day I may get into trouble.

**March 3, 1941:**
[Dr. Parsons does not seem to have increased the rate since Lente writes:]
Thank you very much for my pay $20.

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

**May 5, 1941:**
Everything I am drawing happens. I cannot do this without knowing. If I don’t know, I can’t make it just to make it, because I wouldn’t know what to say, amigo.

**July 30, 1941:**
I cannot tell you about the last dance with scalp. The old Indians did not understand about keeping records, and all the oldest people are dead. I cannot tell you [the year, only the] time of year. So I can’t say . . .

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

**December 4, 1941:**
My friend I hope you will be interested in this work. I hope you will enjoy this Christmas and happy new year in 1942.

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

### Conclusion

Pueblo society places a very considerable emphasis on knowledge, but it also dictates how this knowledge is to be acquired and used. Joe Lente was a rebel. In a society where, as one anthropologist put it, “disobedience is a sacrilege and heresy as well as treason” (White, 1932, p. 11), he obviously was not attracted by the Pueblo road to recognition and power—a priestly vocation—and this despite his early involvement with “ceremonial members” (especially his father and grandfather) and ceremonial activities. Indeed he used his abilities in the very way that from his earliest years he had learned would surely bring dire punishment—even death; he disclosed the most sacred and secret teachings of his society to an outsider. The wonder is that while he breached a basic principle of his society, that while his anxiety over this action never abated, he nevertheless chose to remain in Isleta, outwardly conforming, except when he was drunk, to its authoritarian mode of life.

Throughout the Parsons years and under what must have been almost unbearable tensions, Lente used his original and essentially untutored talent with an integrity that remains unchallenged even by those who
severely criticized him. One Isleta woman, after seeing a few examples of his later work, could explain his extraordinary knowledge only by surmising that "he might have been a witch" since he "didn't know anything"—that is, since he held no recognized ceremonial office; and she was probably expressing the feelings of her orthodox townsmen when she added: "If they [the priestly officials] had known he was doing that they would have killed him."

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

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

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WITTFOGEL, KARL A., and GOLDFRANK, ESTHER S.
## WHO'S WHO IN ISLETA

<table>
<thead>
<tr>
<th>Name</th>
<th>Mentioned in</th>
<th>Identification</th>
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<tbody>
<tr>
<td><strong>Abeita, Alejandro</strong></td>
<td>February 1, 1941 (2)</td>
<td>First governor.</td>
</tr>
<tr>
<td><strong>Abeita, Andrea</strong></td>
<td>do. Geneal. III, no. 45</td>
<td>Buried in old graveyard. Andrea Abeita. (See Andria.)</td>
</tr>
<tr>
<td><strong>Abeita, María</strong></td>
<td>p. 349</td>
<td>Maria Abeita or Shuitia (Keresan), Sun clan, wife of Lorenzo Correo also Sun clan. Maria Abeita.</td>
</tr>
<tr>
<td><strong>Abeita, Pablo</strong></td>
<td>December 3, 1937</td>
<td>Stone mother, hakobato, belongs to Pablo Abeita’s Corn group.</td>
</tr>
<tr>
<td></td>
<td>March 18, 1938</td>
<td>“I don’t want this mail at Isleta as Pablo Abeita has got hold of post office now.”</td>
</tr>
<tr>
<td></td>
<td>January 6, 1941</td>
<td>Chief of the White Earth clan. His death.</td>
</tr>
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</table>
### WHO'S WHO IN ISLETA \(^1\)—Continued

<table>
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<tr>
<th>Name</th>
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<td>Lente</td>
<td>Parsons, 1932</td>
</tr>
<tr>
<td></td>
<td>Correspondence</td>
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<tr>
<td>Andria, —</td>
<td>February 1, 1941 (2)</td>
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<td>Biantue, Haka</td>
<td>February 1, 1941 (2)</td>
<td>-</td>
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<tr>
<td>Carpio, Creancio</td>
<td>June 23, 1941</td>
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<tr>
<td>Chaves, Candelaria</td>
<td>February 12, 1940</td>
<td>-</td>
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<td>-</td>
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<tr>
<td>Chaves, Mark</td>
<td>February 12, 1940</td>
<td>-</td>
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<tr>
<td>Chavez, Ceceila</td>
<td>June 23, 1941</td>
<td>-</td>
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\(^1\) Adapted from R. H. Lowie's "Isleta Pueblo."
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<td>Parsons, 1932</td>
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<tr>
<td>Churina, Juanita</td>
<td>November 29, 1939</td>
<td>–</td>
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<tr>
<td>Churina, Juan Rey</td>
<td>–</td>
<td>p. 271</td>
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<tr>
<td>(See Sheride, Juan Rey)</td>
<td></td>
<td></td>
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<tr>
<td>Harmio, Alcario</td>
<td>–</td>
<td>–</td>
</tr>
<tr>
<td>Ieppatō (Corn White)</td>
<td>–</td>
<td>pp. 272-273</td>
</tr>
<tr>
<td>Jiron, Pablo</td>
<td>February 1, 1941</td>
<td>–</td>
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<tr>
<td></td>
<td>June 1, 1941</td>
<td>–</td>
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<td>Jiron, Vicente</td>
<td>February 1, 1941</td>
<td>–</td>
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<td></td>
<td></td>
<td>p. 453</td>
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<tr>
<td>Jojola, Dolores</td>
<td>n.d.</td>
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<td></td>
<td>April 6, 1937</td>
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<td></td>
<td>July 28, 1937</td>
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<td>p. 256 text and n. 55</td>
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<td>LENTE CORRESPONDENCE</td>
<td>PARSONS, 1932</td>
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<td>Jojola, José</td>
<td>March 3, 1941</td>
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<td>Geneal. III, no. 35</td>
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<td>Juanch, Vicente</td>
<td>November 29, 1939</td>
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<td>–</td>
<td>Geneal. III, no. 35</td>
</tr>
<tr>
<td>Klechu, Lupita</td>
<td>February 12, 1940</td>
<td>–</td>
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<tr>
<td>Koawa (Spruce)</td>
<td>–</td>
<td>p. 258</td>
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<td>–</td>
<td>p. 271</td>
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<tr>
<td>Lente, Olaia</td>
<td>February 12, 1940</td>
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</tr>
<tr>
<td>Lucero, Ambrosio</td>
<td>February 1, 1941 (2)</td>
<td>Rich old man, owned many sheep; the first person buried in old graveyard open campo santo.</td>
</tr>
<tr>
<td></td>
<td>July 28, 1937</td>
<td></td>
</tr>
<tr>
<td>Lucero, Remijo</td>
<td>April 6, 1937</td>
<td>&quot;My father was Kumpa whelewa . . . Town chief . . . was Sun-arrow. When Sun-arrow died then Caba wherida took [his] place and when Caba Wherida died the Kumpa took [his] place. His name was Dolores Jojola, and Old Man Dolores died. Now at present [Kumpa] is Remijo Lucero.&quot;</td>
</tr>
<tr>
<td></td>
<td>n.d.</td>
<td>&quot;Sun-arrow was Town Chief, died some time ago, and Dolores Jojola was assistant to Town Chief; he was Kabe-whiride. Next to Kabewhiride is Kuampa. Old man Remijo Lucero was Kuampa.&quot;</td>
</tr>
<tr>
<td></td>
<td></td>
<td>In undated answer to question, &quot;Who is Kuampa withlawe now?&quot; Felipe answered &quot;Old man Remijo Lucero.&quot;</td>
</tr>
<tr>
<td></td>
<td></td>
<td>White corn and Black Eyes, aged [1925] 65 to 70, Kumpa. Ramehon Lucero; Kumpa who succeeded Dolores Jojola; Town Chief after latter's death. Died May 9, 1937.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[No longer extant.] Has St. Kietino in her house.</td>
</tr>
<tr>
<td>Lujan, Lady Carlota</td>
<td>February 1, 1941 (2)</td>
<td>One of female assistants carrying old Mother Clay to ceremonial house.</td>
</tr>
<tr>
<td>Lujan, Maria</td>
<td>October 13, 1939</td>
<td>Ioti (Corn little) Laguna medicine society, Shuré, All Colors Corn (Eagle).</td>
</tr>
<tr>
<td>Name</td>
<td>Mentioned in</td>
<td>Identification</td>
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<td>Lente Correspondence</td>
<td>Parsons, 1932</td>
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<tr>
<td>Lujan, Patricio</td>
<td>March 3, 1941</td>
<td>-</td>
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<td></td>
<td>-</td>
<td>Geneal. III, no. 62</td>
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<td>Geneal. IV, no. 39</td>
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<td>Geneal. I, no. 11</td>
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<td>p. 260</td>
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<td>-</td>
<td>p. 263</td>
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<td></td>
<td>-</td>
<td>paintings 1 and 2</td>
</tr>
<tr>
<td>Lujan, Patricio</td>
<td>March 3, 1941</td>
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<td>Geneal. III, no. 62</td>
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<td>p. 263</td>
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<tr>
<td></td>
<td>-</td>
<td>paintings 1 and 2</td>
</tr>
<tr>
<td>Lupe, Annai</td>
<td>June 23, 1941</td>
<td>-</td>
</tr>
<tr>
<td>Makere, Chrina (or Circle)</td>
<td>February 12, 1940</td>
<td>-</td>
</tr>
<tr>
<td>Nafa (Feather down)</td>
<td>July 14, 1939</td>
<td>-</td>
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<tr>
<td>Padilla, Cecilia</td>
<td>February 1, 1941</td>
<td>-</td>
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<tr>
<td>Padilla, Thomas</td>
<td>June 1, 1941</td>
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<td></td>
<td>-</td>
<td>p. 260</td>
</tr>
<tr>
<td>Patricio</td>
<td>June 20, 1939</td>
<td>-</td>
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<td></td>
<td>-</td>
<td>p. 263</td>
</tr>
<tr>
<td>Polaca, Pablo</td>
<td>March 29, 1939</td>
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<td></td>
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<td>p. 264</td>
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</tbody>
</table>

Maria Nicanora Lujan.

[No longer extant.]

Marking Pablo Abeita at death.

Shiepuyo (Prayer feather light).

Assistant to White Corn Chief; Black Eyes.

Patricio Lujan, 35, Black Eyes, White Corn.

Deceased midwife.

Female helper Shichu Mothers ceremonial.

"My father was Kumpa and my grandfather was Black Eye chief." [Name Nafa is not used in pictures or letters.]

Juan Domingo Lucero (Nafa).

Scalp taker. 90 years old [1925].


(Grandma Cecile) St. Kietino formerly in her house; brought from Los Lentils; inferably her family from Los Lentils.

Old lady; childbirth specialist.

Old man, scalp taker, died 1908.

José Tomas Padilla.  'Łuao (arrow). 90 years old [1925].

Past Chief of Shuré.

Old man who gave Lummis information.

Do.

Earth People Chief. Wikun made by Earth people kept at house of Pablo Polaca, the Chief.

Pablo Polaca. Ialakab (Willow tip). Kachina Chief. Yellow Corn and Black Eyes. Previous assistant to Kachina Chief.

[Name not used in painting.]
<table>
<thead>
<tr>
<th>Name</th>
<th>Mentioned in</th>
<th>Identification</th>
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</thead>
<tbody>
<tr>
<td>Sheride, Juan Rey</td>
<td>January 6, 1941</td>
<td>Outstanding medicine man among Laguna 1880 immigrants.</td>
</tr>
<tr>
<td>(See Churina, Juan Rey)</td>
<td></td>
<td>At end of line with eagle feathers and stone point.</td>
</tr>
<tr>
<td>Sun-Arrow</td>
<td>April 6, 1937</td>
<td>“Town chief’s name was Sun-arrow, died then Kabawherida took his place, and when Kabawherida died then Kumpa took his place. His name was Dolores Jojola.”</td>
</tr>
<tr>
<td></td>
<td>July 28, 1937</td>
<td>“Sun-arrow was Town Chief, died some time ago.”</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Antonio Montoya, Sun-arrow, Turluo, Luo.</td>
</tr>
<tr>
<td>Tochide, —</td>
<td>—</td>
<td>“White Earth Day People Chief.” (Tocheda.) (Aug. 31, 1939.)</td>
</tr>
<tr>
<td>Torreo, Santiago</td>
<td>—</td>
<td>Old Man Bear waits on western hills for his time to enter village and place prayer stick in middle of dance plaza.</td>
</tr>
<tr>
<td>Trujillo, Antonio</td>
<td>August 31, 1939</td>
<td>A woman brings in bowl of syrup to singers of Helele.</td>
</tr>
<tr>
<td>Turberse (Sun zigzag)</td>
<td></td>
<td>Do.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Town Father, assistant to Rey Zuni. Appointed assistant to childbirth doctor by Rey Zuni, succeeds Rey Zuni as Chief of Town Fathers.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Vice-president of council. Chief of Magpies. Past governor.</td>
</tr>
<tr>
<td>Zuni, Bautista</td>
<td>June 23, 1941</td>
<td>Churina (yellow call). Chief assistant to Rey Zuni.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Churina (yellow call). Chief assistant to Rey Zuni. Died December 1925.</td>
</tr>
<tr>
<td>Zuni, Juana Dominga</td>
<td>June 23, 1941</td>
<td>Midwife, deceased, without having taught a successor.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Medicine man leading the way to ceremonial house.</td>
</tr>
<tr>
<td>Zuni, Ramon</td>
<td>October 13, 1939</td>
<td>Prayermaker and singer in Spanish for all ceremonials, for death, and for the saints.</td>
</tr>
<tr>
<td>Name</td>
<td>Mentioned in</td>
<td>Identification</td>
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<td>Lente Correspondence</td>
<td>Parsons, 1932</td>
</tr>
<tr>
<td>Zuni, Rey(es)</td>
<td>February 1, 1941 (1)</td>
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<td>Zuni, Rey(es)</td>
<td>-</td>
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<tr>
<td>Zuni, Rufina [Fina]</td>
<td>March 3, 1941</td>
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</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
Mr. H. W. Deseray,
Administrative Agent, Leety
Bureau of American Ethnology
Smithsonian Inst.
Washington, D.C.

Dear Sir,

I send the copy of drawing as Isleta.
Indian medicine men there two different
drawing one to medicine & la guerra fathers
Am the owner of drawing and it was
sended by Mr. B. D. Young.

These drawn it was most secret
No one can see but Indians that believe.

I had read the copy of magazine printed by Washington
of 1932. the study is truth and correctable. but
Once missing the purpose so it would be completed,

I draw some of it as following:

one page 264 figure 4 grandfather (left)
page 334 figure 21 Kapys blackeyes & 22 Kapys blue.
335 23 picture dance hole complete row
296 10 altar & water jar in con group Command
297 11 commander & his people
giving them water and on his arm with lady marrying with

Joshua Lenti
Figure 14. Complete in this you have no drawings of what you call Kumpa but I have drawings him how 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 if they do and I don't want no soul to know as long as I live that I know this picture. I want good seduction 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 making living no farm that work for A.T.F.F. Railway Company for about 8 years in Ellis & Willis and then left the service in account of my health. And if you can do something for me to make a good in touch with some of Santa Fe Railway officials for me to put me back to work at certain shops or else where. Then I will be delighted with great pleasure because money do me much good. steady work will make a living please don't let anything go as to find out I do the drawing, it take quite work to do well this I have wonderful picture to send.
but I want hear from you first, please answer rightaway and let me know what you think. I take that oh, I don't know its different drawing on different act, I have to know more Medicine Men and how they bring their specks from mountain and how do it in middle of plaza. Well please answer soon as possible.

I am Yr Respectfully

Joe B. Lente
Isleta. New Mex.

If I had some way to get a help in this world I would never done this but I expect to get good help.
1. Grandfather on page 264
   Figure 4, Dee, Read as you already saw.

2. Ench. Banjo on page 297, Figure 1.
   Getting hokemato to live happy and ask for long life.
   And take getting her name and by name the will
   From where she go and give her that road to
   The east where her great god stay and
   She each when he to die.
   "Kapgo the three black ship's she from
   the last 3 are released
   after service went to lead to the place
   from the round house where they make them
   Page 334, 21 or 22.

   Rumpa, Page 301.

4. Standing before sun rise praying and
   Asking God's help and good things for the people. Complete 200 each skin and blanket
   Meleho men dancing at altar
   Taking sage out, man people body
   Entirely on action.

5. They will show you when they bring in a
   Witch at altar in front of people.
Dear Mrs. Parsons,

I had received your letter and also the Ten dollar which you enclosed with letter and was very glad to get it. Do not enough in some things is not public and never been before because nobody will do it. But I guess it Ok will be. I will send you to picture and please send me the money right back and I will buy my good drawing paper little bigger and better paint and give you larger drawing I will send them both a few at the time as long you promise me the you will keep me away from trouble I will complete the hole secret drawing. It will be alright if you public some day but don't tell who did this it hard for me I know they will never find out.

This will be all for this line. I am look to mail soon before I change my mind to give you having.

So good by.

Your Respectfully,

Joe Dente

Isleta

7/ May
Dear Clews Parsons,

Dept of Anthropology
Columbia University
New York City

Dear friend,

Will drop you a few lines how is life with your pals. Hope you also doing well and still trying to make living all this week. I am doing is very secret. No person knows that this things but the people join in society. 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 will go in poor health. I am not. I am ready to die anytime but I will have little good time with the little money that I get. No person will ever know what I am doing. I know most every secret of half. I am king in my clan kings. Well did you receive some drawings leaned by air mail about month ago. I want here and let me know some possible. Shall draw a larger picture.
Dear friend,

Don't sick woman curing and walking her around the altar and snake, you have story about this in history. And then standing with Delpho Navajo and how they cure and making medicines for sick heart people.

Well I guess this will be all. Well kind your drawing again soon as they from you. Don't send them at El Paso station and you send me mail at Isleta.

Do good by

Love your friend,

Joe B. Lente

Isleta

Yours truly
M. E. C. Parsons
New York City
New York

Dear Mr. E. C. Parsons

I had sent you letters this will be the third times and have no reply.
I would like to hear from you for
had sent you some drawings and
never heard whether you received them.

As there some more about the
rich woman going on the snake at
altars, let me hear from you first.
Please if you heard it or not.

So glad to answer real soon.

Yours truly,

J. B. Lentz
Athens
New Mex
Dept of Anthropology
Columbia University
New York City, N.Y.

Dear Friend Mrs. C. Persons,

I had received your answer of last letter
I wrote to you, and asking you about a drawing I send it to you by air mail after
I got the 25c, but I have not heard about this & known
that I sent by air mail from above, and I like
to have them here real soon right way, and enclosing
you with 2 more drawing and as soon as get
this straighten up I will send you more
I have got drawn 20-24 size of papers about
walking a sick woman on likeness and altar by
medicine man and clear skin.
So I guess this will be all for this time
Good by. Answer soon.

I am Your Friend

M. B. Lenti,

Isleta

New Mexico

Ann. at Isleta & will mail them at Albuquerque.
Mrs E C Parsons,

1206 15th Street

Washington D.C.

Dear friend,

I had received your answer and received the 1000 for enclosing 2 drawings. I was glad to receive it. I was sorry to say that I lost 1 drawing and had made a mistake. They were large drawings well. I cannot help that.

Well then enclosing 6 more. I hope they will not get lost. I am sending 4 small with this letter and make small package for the other two. 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 Jimin pueblo and I will see some of their seer fire dance and I will draw them. I am will to help you and aim to send you most direct that you had not see.

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

As good as please answer soon.

Best wishes to you.

Joe B Kent

[Signature]

Nov 27th 1936
DELETA XXI
Nov 29 1936

EC parsons
666 of A
New York City
Dear friend
Enclosing 2 large drawings
I will send you more after Christmas.
I have no time now as I want to go furth
public if I have money to go.
Do Sam Malvin's this at home.
Time with the other son.
Do good By
Dear friend

Joe B Kent
DELETA
1122
Voleta New May
1/10th. 1937

Erie (New Zara's)
Dip. of Anthropology
Columbia University
New York City

Dear Friend,

I had sent you another 6 drawings on 28 of Nov. 1936. I am in registered letter from Leonauree and 2 large drawings as I had promised and I have not heard from you whether you got all drawings or not. I like to here 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 and trading post at Albany and I told this boy that I am not doing no drawing in E. U. of New York City that the address he told me. He said they read for me so that they want me to work for them and I told them I don't know him to chase I am not an artist so I don't know nothing so please
don't let no one know as admit Pan to draw
for then you know what trouble I will get
if you find it out. Next picture will be
the Taoskie the head man for Isleta people how
he dress during the war and use his secret
spirit he is main man for all society plans.
even these people won't know how he dress but
some day they will be surprise when the 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 does not go on need
I would not be doing this because no one
Can gave you all this.

Dear Temple
Isleta
New Mex

Nov 28 sent 2 large and 4 in envelope Reg
to all together.
E. C. Parsons,

Dept. of anthropology

Columbia University

New York City

Dear Mr. Parsons,

I had received your letter and letter after which had been opened by mistake, and this man that open it his name is John Lents Schink, and 200 I am sure glad that you did your part to send it in hurry but I didn't get until every thing was all over, and now am sending you all decent man, I hope they will never find it out about personally, next one will be Tom J. Schink
No one knew how he dress, that not the way about you have page 257, 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 address at Albuquerque N. M. post office, and will go look for it about in 10 days. I am afraid to get any more mistake letters like they did in all this is no trouble,

So good by

Joe B. Lents

Albuquerque

General Schink, New Mexico
My dear Mr. 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 Cemnonial. Medicine man and learn them about secret of Jacks 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.

So please and soon as possible.

I am your best friend,

Joe B. Lents

Isleta New Mex
Osceola's New Name
2/15th 1937

Osceola

Chief of Anthropology
Columbia University
New York City

Dear Friend,

I have heard from you lately, and that you are doing well. I was glad to get your letter, but I was surprised to learn that you had to travel so far to get to Allentown. It is about 13 miles away, you know. I don't want to leave you there, but I will make a trip to Allentown in a few days, just as I did this time. Everything is safe, I think that way. And you never heard about how many important things the Osceola is able to do.

They are more important Indians than any others. They are the best, I think. If I had not seen the history, I would never have been so loyal to them. But still I feel they should never have been overrun. I am pretty sure you are the only person that get full secret pictures there is no drawing like these. I don't care how over.
How much they work to get this they will never get it. There is no Indian could do this. They are afraid of their life, all these pictures is worked out with songs. So might there are Medicine Men will dance and fast with sticks for their fields before they plant pray to manitou on the run. I will go to high myself and he aleper tomorrow. Always remember, from Chief Indian. #3 drawings will go this time and the Tom Chief with his dress and antlope home because he is from white earth village and they will send him, and #4 other picture and I shall have another *I think this will suit for this time.

Respectfully yours,

[Signature]

Albuquerque

Emanuel Selvey
New Mex.
[Handwritten text]

As & R. Parson's
New York City

Dear Friend,

I had received your letter again and the $25.00 which you sent me. And asking me about Town Chief.

The Town Chief was never in a kind of dance. Only they dress him once that long time ago that was before real Town Chief did. He was dressed with buckskin shirt and tassels, and was hack on his face and spotted with white spotted and small black spots.

And antelope horn. The people dress him up, once just to lead one dance. Not to dance and he never was there all the time. That only once that I knew of, he had to watch man the one he had on each side. I am aiming to do what I want and know not maybe. I am send you three more, one that making Medicine water before he place it in huts, after all medicine is locked in to two the world. And quiet drawing shaka shaka dance. They don't dance anywhere that they have.

For nine years ago and the Medicine man coming in with hounds they went.
in power and they get this Amanda for their
self as member of society and now doing the
mediocr men cluse at La Plaga and their women
This one I go next thin I hope you are satisfied
and please tell me this drawing is hard for me
to do but I need money to live on and I hope I will
never get killed this and please don't mention to
if they ever try to find out.

I am Yours Very Truly

Friends

Joe B. Lente
Barquero de NM
Gen. Del.

Next will be about Child with Specialist.
Uncle Parsons,

Dear friend,

I received your letters and $15.00.

I cannot tell you exactly what year because they don't keep the number because they never knew but it probably was around 1860 when my father died. My old mother, who is now living, remembers all this because she lived with him. Her name was Kumpa Wheneu and the name of her husband was Rumanow.

When Rumanow died, then Coba Wheneu took his place, and when Coba Wheneu died, then Kumpa took his place. His name was Voloto Jofola, and he was the old man. Voloto died now and the present is Rema Joloro.

The picture of women with no scalp is her mother of Kumpa. They call them Maftungu, which means only women. They have a scalp. Maftungu belong with Kumpa, and this scalp cutting is done any time when they kill or make. They never had an old time of year any year or time when they killed men and kept them. 
This will be all for this time and Sebby
I am enclosing now about Grand folks
And Medicine man dance to some father
They have this dance in Feb. that when
They go after their rounds in powwow,
And Nan is train making preparing
for their ceremonial. This will be all so
good by you will be child birth expected
I will call for this return answer in
Two weeks so good by

Joe B. Rente
Albuquerque N. M.
Dear Mr. B.

May 18th 1937

Dear Friend,

I will now drop you in a few lines and say how are you getting along? Hope fine as always. I have ask me a question and feel I say You have complete history you have ask me about Tom Chief Backside is done and Old Man Black Cane is done all Kusampos have Old Man Black Cane they have bow and arrows what they call too pane yes this They have two brother and mon Repean who live is for dances and to gather up all people for Atarian Ceremonies because Kusampa cannot go after people mon Repean is also watchman for anything look after hunter hunt chief and I question is what medicine man the one with hand mark is not hand mark it is 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 of Atarian ceremony in night the Atarian Chief makes come with thunder in hands please dont tell me one if you please and the enclosing I chant funeral Auntly Bum a song deceased and next lying at rest
in middle of scene and next taking at Cemetery
with water they used in same before finish
so the deceased can have last drink.

If you dont understand dont throw back ask me
again what I mean. I sure had had hard time of
getting mail because I usually look for mail in 2
weeks and have no way of getting it, Algodones
and made special trip for one mail when Lichten
you mail stop going and just get your mail
on 16 this month. So you better send my mail
at Isleta, New Mex. plainly name Joe B. Lente.
There are all secret book what jam doing

Well please answer soon

I am your friend

Mr. Joe B. Lente
Isleta

New Mex.

I mail them at Algodons and get 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 am now trying to drop you a few lines to let you know that I had sent you a drawing I went Indian funeral, and one to that about

Kicking Criminal Indian Chief's Multa.

Call for Thursday next. The drawing on 18 of last month please let me know if you had received it as I want to know.

I still have some great pictures to send it

but I though I must until hear from you. If you have ask me about Oldman Black.

Time he is the same one. Kampa is what he
dress with the Kamelas what he wear on his left
side and Oldman Black One has two Mother.

Those that are chewing scalp what they

Marionine and Old Man Black One his

younger brother is. Was Captain

was Captain suppose to look after all dance

and Medicine Man and race as Hunt Chief.

Was Captain is guard and watch man for

ceremonial. Just a few days ago the

passed the Saint Augustine to field and there
women went in hot day with beat feet and crying. This is all for the time. Please answer soon.

answer at this address as plainly because it's too far to go for mail in all.

please send the mail at Isleta.

Joe B. Lente
Isleta

Answer soon.
Delest New Muw
July 28th, 1937

Dear Friend Mr. Person,

I received your letter July 7th. I received ok.

And 20. thanks let.

Well now have asked me again damn sure.

Got to give the answers about the withlaw.

They chose a man from different clans.

When he so appointed they call him was

Captain then he chose 5 men as helper then

they call all these men with law. Then he

chose another assistant where and 5 more. They

are 5 on each side blackeye and blue eye.

Yes they are chosen each year. There are

all woman are full to look after ceremonial and any

kind dances. When they are appointed the

men get one stick each man with bone and

shells red blue and turquoise attached. one year

and the all turn these sticks then given to

other when appointed.

Now town chief is head of many things. And when

town chief died they can not appointed a

mother because they don't know to place him.

They have to do some lots exact thing to

place him so all these old man ar dead

that know all about it.
Town Chief and his assistant went to him. He is Takerwhide and a man is Kwampan with him. To get me understand now Sun-arrow was Town Chief, I did some time ago. And Dobos jutola one assistant to Town Chief he was Takerwhide. But to Shi-whide is Kwampan old man Kemiyo.忽然 was Kwampan and all the rest that are in this society all fall Kwampan. They never choose Kwampan they get in this when a man a boy promise to be when Kwampan when they die sick, Bows which they are given when they are appointed when they promise to be Kwampan Bows what they call Seman Back Cane. so they will be Kwampan until they die. (The old men scalped do nothing today he just has his time and a year that is April. I have not given him the drawing yet for walk dance. They Kwampan and children save are same that do scalping because then, ever Bows and arrows.

I have not sent you no thunad, and I haven't send you about ditch how they go and throw seed of all kinds of plants come home ringy, corns and onions.
Well Dear Friend

I am enclosing 4 drawings which I promise I will, lent Birth and doctor and assistant first doing Birth and Mother giving a baby to the child of all directions and 3 things to doctor and assistant receiving the offer for the trouble some food. I'm pray a sticker for the sun. So this will all go this time please answer soon I get my hand to write plainly Joe B. Lente so please answer soon as possible

And I found a few of them with yellow paper will good by. Thanking for the answer.

Sincerely

Joseph B. Lente

Isleta

July 28, 1937
Deleta New Mexico
Sept 20th, 1937

Dr. Elia Peña Denson,

Dear friend,

I will try and drop you a few lines again. And I'd like to ask you if you had received the drawings that I had sent you on July that was an offer you about a sent cloth and prayer stick and, wrote you a letter and never had an answer as dam wanting for an answer. So I will send you the rest.

So please answer soon if I was explaining you about old man back came here the man that gave the first living people how an arrow for hunting and was.

So please answer soon as possible. I got the mail almost every two or three days now.

Yours truly

Joe B. Lint

J. Am. Soc. Isleta NM
Dear friend,

I am sorry to say that I did not get to answer you as soon as I have been sick and I don't let anyone mail this but my self. I am enclosing 4 drawings one is ha ha Bato. Bato is woman made of rock. It was found in that form and its belong to white corn people only. They always place her in their cememal, and that person that write this history mention little [not] but he did know this. And noata belong to blue corn branch and its not the way you have that in book its look plenty different but I will shows that too.
women maforder belong to kwampa.
Taikabea is alone he is like a king
for all things and medicine man can group
for all terminal age I can draw some
about rattlesnake. This tribe showapa
Indian has all different Terminal. This
other picture of other any tribe has not
much. I don't know why all this
mother pueblo has nothing but deer
dance and Buffalo eagle that all they
has.
Oh yes the pray stick is made
different some are attached to stick
one for water people.
one for dead person all different,
one for spring
374

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.

Your friend

Joe B Lente
Isleta, N. M.
Trip Yo, no! Getting married all those sitting under a tree are waiting their turn to place them in house where mark. All those sitting in mark are all they are all enough aren't they could marry, no, yes.

Note

Aunt, Hyacinth, Aunt taking his twin nephews all tied with his gift.

Dec 3, 1987
Kumpalading and medicsman
and war captain that's medicine
man it field to see the what song
on return himself bring bundle of woman
a grasshopper my drawing it will whom
bundle taking away from him by chief.
No. 4

This is rake Bato's mad of.
Rock it belong only on Slay people—
white Corn. Mother Bato they always
place her in Cornmeal Corn Gruppo.

Some body whose name this history
did draw this. This Town another
belong to Ojo Aleta Pongemp.

And foot figure 7

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

Point belong only on blue Corn
Bato's mother belong to white Corn.
They chew quava's scalp and spit it out, and make

man's bile and make them in person and direct them there

and keep them for their chief to give to medicine men

and get strong. Then they

Page 327
Dr. E. C. Parson.

Dear friend,

I received your letter and also 20.02 on the 23 of Dec. I was very glad and I don't know what to thank you for. I have bought some presents for the kids and my friend have gone visiting hard this year! I hope not well now ask me in letter what he did.

I may not spell right with Shakes, I am enclosing 4 drawings. Here is a real Hōdāta and another Hōdāta shaped as another but he is same Hōdāta belong in the Sun Clan Group, and one is thought witch bundle and kumpa marking with stone point and another is receiving husk and meal from Town Chief to begin shaman. He going out field on have one that and this with witch bundle return to Chief medicine man before he could handed to Chief he has another half that assistant behind him to hold him in front if he done the witch will take it away from him again so kumpa at behind marking with stone point, and next is Christmas Night dance at Church.

I hope I will no get in trouble with this. Respectfully yours, I think this will be all to this time Jacob Lente.

Answer soon.

Delate your
This is me.

Dear friend,

I just wanted to let you know that I had sent you the picture and drawings I sent them in the 20th of Jan. and asked you if you received them ok or not.

I am truly respectfully yours,

Joe Lente

Today is Thursday the father are going out the field but it had no rain in the morning.
Isleta New Mex.
March 18th, 1938

Dr. P. P. Parasnis,

Dear Friend,

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

And I was very glad to hear from you, and I am enclosing with this drawing. Hope you are satisfied for getting real stuff that you never thought of getting at because no one knew about them even if there were Indians. Never saw this. Someday they will surprise you. I hope I will be dead by then. That to ask you please answer this about in 15 days and addressed Joe B. Kenti, 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 has got hold of Post Office now. I don't want any of this to find out until it's completed. And it will be long time I hope you understand.

Joe B. Kenti.
Dear Mr. E.C. Persons,

I received your money on 4th of April and was glad to hear from you. I sent money on time to get it, you see. I have no way to go for mail to Albion in certain day I pay my fine to get mail in Albion so I don’t get mail in Toledo, II. Now you what is going on in your book of history. It wonderful you are getting a whole secret that no one ever known or known, and they never get to see until they see you took. You will receive them, all B. I. people. I hope to my heavenly father God they will never get me. I am enclosing 4 drawings and I will call for mail on the 30th the last day of April. Arrive at Albion II. General train.

I am yours Respectfully,

Joe B. Lentz.
Dear friend,

Dr. Parsons

I will now send you three drawings 1 on first day in ditch make Tom Chief and Chief Zuni (Chief) and Chief Hopi going to people to give them property whenever I give them permission to put the earth. Next no 2 going half in middle of ditch and plant pray stick this to is to begin the next following will be sent to you and the other about medicine man dancing with women 6th pray stick then they give to people who are present when they dance them the next day they take them to their fields when they plant, what they call Na-Joy-fire the same
not in other bring spiders with power look on page will find what I mean. I received the 20th the last from and me Good.

And I'll call for this mail on 26 Monday.

Albuquerque New Mexico.

Your friend

Joe B. Lente

Isleta.
Dr. E. C. Parson's

Dear Parson,

I had received your letter last August

and was glad to hear from you and also for

15.00 Thank you very much. I hope you are glad to

to hear about all that you write in your letter
and I am enclosing 5 again.

No 1 is about Blackeye Chief at River

with endo ditch playing and putting

prayer stick at River and Keda.

No 2 Coming and returning to Town Chief's house.

Sewing and drumming and Turtle shell

No 3. Returning to Chief house to report,

and getting thank from Town Chief

when Town Chief and Chief Kala was

waiting to give them thank and all playing.

And getting permission to name of plaza.
No. 4. Dancing in front of Church.

Kápyo taking a man to dance. They take them to dance man or woman that belong to Kápyo, or of their turn. They do the same. If they refuse they take them to river and throw them out, throw them in river and bring them back and as they are met with clothes they put them back to dances.

Some of his other people tease them when across before reaching to home. His two people pass to the Kápyo and gave them cigarettes and Corn husk then they forgive the man or woman who ever they taking to river in water.

No. 5. A picture taking man to River. It's in your history somewhere.

On person

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 I 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 as 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.

Sincerely yours,

Joe B. Lente

P.S. Joe B. Lente
Ten Del.

All seventeen New Men

for the 9 or 10th

Next will be Amt. Hunt Chief.

And Amt. War Dance.

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

Dr. E C Parson,
Dear friend,

I am still waiting calling for mail as I am making special trips to asking to please answer soon. I am waiting for mail.

Respectfully yours,

Joe B. Lente
Tilling, N. M.

I mailed your letter last Nov 26th.
Dr. Parson

Dear friend,

I had received your letter on 16 and was glad to receive it. What gets me is to go to Ailing to get it when I have to make 90 1/2 lines into it. Much I hope that will not happen this time; I will ans your letter or about Unwep

ages they dance around the in making big circle, and men hold the woman fingers moving around twice till until they

Complete the song, I am enclosing one drawing after dance, going in to Kukia dancing what they call "guaroop"por

And men waving Killbound and lighting like this

Ower page
No 2

Medicine man was call to sick girl.
They was call by the girl's own chief while praying
beginning first night and taking sage and thak
which sand by with. They did clean her body and
sending all bad thing with feather sweeping
wind to wind to carry away.
Next no 3

After the Night Ceremonial
her folks and relation offering food to naide
and next to the medicine man they all pray
and ask naide the girl must get well
and may reach to long life to be old.
The medicine man leave the house and
help them carry food to medicine man houses.
Christmas Night dance
Santa Maria dance

No 5
Town Party
After Ceremonial around 4 a.m. all praying
All father to be forgiven for what they done during
the night the on standing in middle of
floor taking pray to people moving mother
to people to take breathe from them
the other two are taking all bones and heads
from altar and placing to closest bad and
place it to corner of house until need again
This all done by 3 o'clock
Then people go home
Look careful it's on back book
All about this I may be mistake on page
but you will fine it.
Please answer soon. I will be back in mail on 8 or 9 of February.

I am your friend,

Joe B. Lente,

Zen deal,

Albuq.

NM.
February 13th, 1939

Dear Friend,

I received your letter and some of the money. I am very glad to answer your questions.

This book has some what little different and some page 324 where he say bull from sow.

It's no use. The K'apyo chief goes up on the and fall out that people must get ready for their lunch that they really get east with meat with to touch around with their finger and see if they could pitch baw with little flat big. They do this on first night they set true at lo playa and next day only in the morning they go here where they get painted for the day so you see on go up they all do this take turn one at time when once 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 might tell him if he is cheap then they call him down some times that you pocket full they all laugh and also the people they all may eat some thing funny so the well laugh.

The Black-eyed chief and his assistant take their turn and go to the kawa to say the Lie waw at door and go in and pray every morning. This is inside kawa and Black-eyed chief is praying in share the same. This is all I will tell for this mail in 30th of March.

I am your friend

Joe B. Lento

Tlingit MI

Sum Del
In February Siwapón Dance

First day. They dance
Second day. The dances go shunting
for the Grandfathers. In the evening
As they come to Tebú. All singing
And Grandfathers in front in
line up as they are, carrying salbits
on their shoulders. When they bring
them and place them in floor
putting them and face them east side.
And feed them with Cornmeal. It means
Feed them by sprinkling meal on them.
And next day as dance going on the
Grandfathers take salbits out on plaza
When the women go and chase after
them and return pay as you see
them in the other pictures. That meant
you already. I think it's in book some
When but it's hard trouble to check them.
Valea 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 Mosely Perpective.

Kiva. The Shifun Rabadey or his assistant, Blacktipped Chief, have to visit them every morning and pray to gods where they keep Waride-

Tainin and drums Grandfather mask, Ai yanoide Pap with little horns.

All this things are hanging on wall.

Ano No. 2 On both side Shifun 37 Shure.

They always had 3 Chakaben.

If one die, they always place one on his place so it will be there.

Ano No. 3 The two things are stick specially made to throw at rabbits. They always keep this sticks and used when they go hunting, it's made with power.
Part No. 2

I am enclosing 12 drawings No. 1 people going rabbit hunting after Komp or Pinitu dance Page 332 1st wagon with barrel of water and ladder side horses ride different than men both legs only one side and man & captain stay as guard.

No. 2 Start running to make Circle (pali maiko're) the man that heading in his hand is Carrying (Kar'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 on return pay with Tortillas with bowl of stew the next day.

Over please
Part No 4

Laguna Kachina Night dance at Laguna fathers house.

Read on history page 35H line 20,4) Siwa funida or dark Kachina he has mask is yellow on one side and blue green on the other.

the Isleta Clame this was one Siwa funida.

Well my friend I feel 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'm Truly Respectfully Friend

Joe B. Lente

Albuq. N.M.

Den Del
Dear friend:

I received your letter on 20th of March and very much enjoyed reading it. You mentioned the Kachina chief's dance on Laguna, the spotted one on foot in the Laguna Fall. I don't know what the Laguna name is. The middle one is called (No'wishes) little deer. The asked Payo men's all time they can't stand still stopping around like little deer. The last one is mean and into killing children. The payo in Laguna has same name only different language. The man are Kachina mothers. (He won't) I will try to find the name of I take chances. As we don't know much about Laguna Kachina. They have different kind of mask and different dance. Not one I will draw about side dance Kachina and all Kachina and have different way than to side and mario Kachina chief dress different. Easy the mantol shirt and buckskin.
Well Amigo I am enclosing a work
No. 1. is We'koor. 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 build the fire at
Round house Nena no one else. When ever
there is Ceremonial. The Kuma pa ask earth
Chief with cigarett or tobacco to build fire
And the earth clan Chief go and get his
fire with this We'koor from Tom chief house
where is made with flint and cotton. The earth
Chief is building fire at the Nena as you
see him standing singing how he is getting
fire from east, west, north, west south
cr 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. So earth Chief building fire with his song, when he sing and say up and down in his last word of song he sit fire all people come in are not allowed to use matches 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 the cigarette the gave him thank to fire chief as t'aen kain. Ki'mi'nu ha maka en kim leka, 01 great father 01 mother take care of you.

No 3

The lesson from Blackeye Parr. When the horses getting ready to go Round Horse Parr. The blackeye chief gathered permission to go first as they came at Parr they first
Whck at entrance in ladder with yaca blade
then the people all getting armed and
getting or making their site tight to each
other so they will have plenty room for
dance then the Kwampa who is
present at middle floor. Then on tapping
at ladder the Kwampa answer the
Te'am (Ahwam' hura) Ma'chead
It's mean hellos come to ya. Come in.
Same way with dancers as they stop to
ladder to come in very on rattle they guard
one at time then Kwampa answer the
same word Ahwam Ma'cheed him
Kaa Wa'cean. Come in my fathers.
When the blackeye teioum first come in before
dance they go around and cleaning
round all around and post and ladder
and fireplace and the Biice in middle at
fire place so they same as the medicine
fathers as they do with eagle father
But terian do this with yacca blade in stead
of picker. And back of Buica back of fix place
as you see the m碣t head and inside a head are.
Allmay place them for the (belief) organ.
They alllmay have 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 rank and trouble.
I have see my head too much specially
on drawing as you see like no 4 picture
to many people to anew. I have to do this in
order to do the compleat 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 some 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 down doing is real feel
as I want to make mistake or want to
make believe someone that is not so.
And the Next thing you see I am taking big chance its alright if they dont fine out.
Well my friend I let you set the price of this as you did before.
Your quittance (Wail tinian)
Wail tinian is call the stone. Fetishes of these spirits are kept in bag such as arrowheads. Some part of animal that are found some place as mountain or hill desert. Believe in it because its made by the high God (Warida). If not made by human hand. It made by Warida use these stone and kept long time no one knows how long. They use them in every ceremony of all clans or medicine society. I think this will be all for this time answer soon I will call for mail on 8 of April next month.
you see on inside the sound here.
They keep all kind of animal horn.
And this no one allowed to go in just any time. It has to be some ceremonial to go in. Some night ago I went in to take a good look it was around 2 o'clock am.

Well my friend this will be all for this time

I am yours respectfully

Joe B. Lente

Albuq. N.M.
Sen. Del.
Veleta New Man
April 18th 1939

Dr. Poison:
my friend,

I received your letter on 13 of April and was glad and the 26th. 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 rabbit that one is hunt chief that women getting rabbit because hominem get his rabbit from all men hunt in first they hunt and then after that the women run after rabbit with any one that when they run after. No, not drawing its on page 344,
The day of liwa Kompo very in morning they have to complete and ready for the 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-eyed chief tell the Shako bede aunt this this mode little Aiyayofa, the Black-eyed chief tell and talking aunt this ceremonial with this Aiyayofa must have good heart and thought tell he must preach to all dancer. This little Aiyayofa will never stand still he is pretending like Ned down walk on an log and move his arm up he will not stop walking with lewale No 2 Tooth ache.

Crying 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 don't tell so they make them believe its dead.
Ceremonialantzgrasshopper chief as you see in picture is on hill about 200 miles away from town as you see Medicine man as chief leaving Kwampa an avileawa because he will start on his way after going half distance and come back with Grasshopper Chief he captured.

No 4

Coming to Ceremonial house with the Grasshopper chief in little blood bowl Kwampa an avileawa is keep look out and guard jam taking away by witch ones working for this spell when they get to Ceremonial house on night they begin to dance and pray place the Grass Chief at altar.  

No 5

Beginning to work singing all medicine men and all these Kakina Corn Chiefs are praying to the altar waving heath.
No 1. Isleta New Mex.
May 16th 1939.

Dear Friend,

I have received your letter on time and was glad I made a trip to June and the dancing in the rain. I am enclosing a drawing.

No 1. Corn chief giving meal to medicine man at medicine man's private room and medicine man is ready to receive it from woman for sweat baths at river.

No 2. Medicine man, the medicine chief helps getting the stone bed hot ready when medicine chief returns with woman early in the morning before sun rise. You have all this in book what kind of stone they use [shea, stone].

No 3. Medicine chief carrying woman to river to give a sweat bath. The woman holding on the legs of the father, mourning her on way to have her good thought, because our mother old fire lady is mean might burn your life out.
No. 2.

Not. 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 pour 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 you 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. 

Not. 5.

The Hunter brought his deer at his home. The 2 men captains came an visiting and prayers at their deed as they dress them and trade. You have that in history. I think it on 838 some other.

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

Over.
Mr. Joe B. Lente
Gen. Del.
Albuquerque, N.M.
Dr. Hoppe.

Dears Amigo,

I had received your letter and the 25.00.

Aren't sweethearts.

The stick that are on point of form are the poles that hold the steam and clay.

This sweathouse ceremony is given to the one who has Rheumatic or Bone ache skin disease.

In body they use some different medicine roots, boil and pour water to make steam over hot stones.

They had this cure only in the summer.

Yes it rests to them all time, but more since.

Those old medicine men that know about this cure they died out and the even men.

Distraught it rests to near the river.

They still know how but since the white man.

Come around study they hide them.

You are getting more of real stuff than.

Mr. Summings did because he just learned from an old man,ubbles, but he never learned about all this work because they
not tell anyone,
wouldn't tell no one, not even an Indian
unless he belonged to society, even Indians of
this pueblo don't get to see this.

You are getting most secret things that
no one can ever get. I hope they will never
get me for doing this.

Summary of Camp Ceremonies No 1

1 day early before sun rise at river to wash
face and pray to river, giving thanks for their
hair and nice without oatmeal drink after this
was their hair No 2

After hair washed at noon dancing and bell
The sun to the pray fathers to sun.

No 3

The chief holding the sun that when he
get tired try to his approaches 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
doe to go out and go to great God where he
came from. After this they get permission
to wash his face and dress like it says
in book. You have those as following
washing and getting Ready.

No 5

Jose Maria getting permission from great
sun as hanging on wall at desert palaces
and giving permission to this man
so he will wear him on his back at dance.

You have on an see they wear them on
their back they do this before any one
was because they hurt them by wearing
without permission from Chief
They will get sick.

You will find all this in your history.

Now they will have Ceremony.

Pass happy. They have plenty hear ice.
field they was Captain across the plaza today tomorrow they will go rabbit hunt
you have all this already
and this mail to all I want this mail

on 27 Tuesday if you can as James member of this first on 30 Thursday will take this
old patron San Augustine to field then feed some people that go with him
after Returns that day to see if he will bring the rain it actually dry then all the crops going poor

This will be all,

Jam Jones Respectfully

Joe B. Lente.

Albuquerque N.M.

Ben Mel.
Dr. F. C. Park.

Dear Friend,

I received your letter on 3 days ago, but I was too late,
we were away for the day, and got some money
from one of my friends from Alling.
I am enclosing some of the drawing.

No. 1

Child birth. The lady getting up after 3 days,
very walking out of the fire to take sickness
away. The aunt is waiting to bath the lady
then take her out don't go at plain early in
morning.

No. 2

Early in the morning the mother and aunt
praying giving thanks to sun for a woman
must 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 she die send him or her
to the same place to sun when the die or her.

No. 3

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

Dela New Muy
July 14th, 1939
They ask permission to circle and ask for road and that circle is always there since the real old Cato. Town Chief lived for that mark there when he died. This circle they call Salt Circle. It got with all color corn meal because the town Chief is over every Calan or all Cornmeal. This Corn Chief is asking the circle to give permission and good road that he is going to hold Cornmeal. This where all Chief get their permission early in the morning. You see you don't get to see this mark circle. No one has not even the Indian. Just the people that belong to plan or Chief of since Cornmeal. 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. That is what they read coming in to circle and that is why they ask for road from all direction.

No 4

Na'wah

All men that are going to hunt Rabbit gather up at in front of Pecosk 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 kind things and they plan
to get out in hill. And war chief and
same assistant at same time a night They
go to hunt Chief holding ceremonial.
At same night hunt Chief in making at
his private home with war captain and Chief
This war is No 1. Now will be following
Hunt Chief and his work.

No 5

Cut on hill

The Corn plan on praying to old women. Yacca
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 house with load. And what he has
to say because he has to kill the Chief how
he ask to old lady Yacca and get permission
then he laid east with west South and Middle
then he turn the bundle to Chief. Then get thank
and the Chief say sit down only son.
Well my amigo this will be all for this time you see all this work jam doing they don't all see this just because they are Indian. No they don't get see a home about this work just the aid side dance that what they get to see. But me I belong to ceremonial member that why they call me on all the work my father was Kumpa and my Grand father was Blackfeet chief. I am waiting for this letter on the day of July 25 Tuesday the reason I put date because I go in Tuesday in a account of have no way to go for mail but to pay my fare on bus and dont have to go twice. Its has been difficult for I get the mail at Isleta. But I dont want take chance. This is alright where I am getting I go there at Elburg to mail and get the mail. Amigo this will be all for this time.

I am Respectfully Yours

Joe B Lente

Elburg, N. M.

Gen Del.
July 29, 1939

Dear friend,

How are you getting along? I got your letter on the 26th. This was alright. I made trips as I said on the 26th and 27th. Will Amigo and you question.

The child with fire is made hit fireplace and place red hot coal in bowl and place in middle of floor and the woman walk around the time and go over the this bowl in fire and that fire.

No. 2 how.

The two Indian believe and taught the Corn Chief and the dead to dance and lake to cure with corn miles away.

Pray feathers with this pray feathers or feathers. Sun wai-de may take you by his arm and regret you as his son. He may read you where you will be. This means to wai-de.

One Father May place him or her to over.
Wind'a where the dead people are living
They dance at Wind'a. They have dances
And good time. If he or she is being
Fucked by Sun or Wa'i da this because he has
Sinned something very wrong in his other life.
The Sun will not open door for him but
At Wa'i da home at sun rise Lake
Then he other may travel in Air
No good time no rest no see dance
Nothing but dark. The Towa Indian the
Long long ago they did not know
Hell nor Devil
In day Good Indian go sun rise Lake
Bad Indian travel in the Air in
dark. No God

Undin that Dalt Circle is planted of
All kinds of animal meat even bid of
All kind mice rats Deer antelope 20 on
They dance all our life is planted this
Too in side Circle.
The town chief made that mark on the salt circle and place all kind of life lives in side that the circle under that mark or circle they have all kind of animal meat bared in hole. I will ask and find out why they name Salt circle. I know what these but you want know why they call Salt circle. 10 a.m.

At Wawak for Rabbit hunt

Any clan or naming can plan can beat the drum I mean the old men who know the song. The war captain gave a promise to beat the drum whoever he choose out.

The war captain ask for drum from Black-eye chief or Red-eye chief either one ask a drum with pray and gave a Chief Cigarets and receive the drum.
Ceremony for making this different
I don't get them yet
The drum is called Thunder Sounder-

Man, no they do not pray to drum
on any Ceremony, just on dances.
When they use the drum, or mean
dance when they used the drum.

No 6 and

When name a baby by Aunt,
No the baby belong to where her mother
is born, but the aunt has to name
the name. And she may received
a name by his Aunt, but this will
be second name but the first name
he a name received he will be the first name.

No 7

Yes, my mother is living. She is
pretty old, about 87 years old.

If you don't understand right let
me know.
I'm enclosing 5 note. This is complete.

Don't old womans yarea wash wash.

And at midnight the people dont you
playing drum the people gather their
and sing all night any one will join if
he is going hunting Rabbits. And at same
night its happening working at
Hunt Chief no one are not permitted
but war captain or some Corn Chief
This retreat. And Humakua altar its not
lighting what they use is stone in form
of animal Kalo wolves. you see they placed
The war chief is making cigarettes to give it
to Humakua to smoke on his Song and
how the smoke in direction to
will to find the rabbits

No 2

Next day after his work he go to town Chief
Home and taking fire and war chief as
his guide. With bow and arrow to go into

(...)
And this bag is made of lion hide. They use this only on formal ceremony hunt. The bow and arrow bag.

Working again with fire blowing and praying.

No 4.

The home and war chief is smoking. Pray blowing smoke in direction waiting for people to come ready for hunt.

Next one more drawing of hunt chief finishing his work by cutting.

Splitting rabbit ears and toes placing to direction this is over after hunt to do this the home and war chief has to come early alone to where the build fire to start hunt at hill.

No 5.

Coming back with Yaaca (Balata) bundle to corn chief house.
My amr 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

[Signature]
Dear Umigita,

I got your letter and was glad only am making trips twice some time I go on day & pull in manner and when no mail I go again. This not Kahawinda It was Chief and amo) toward the mountain lion can from Kahawinda. The Lion has power to draw game because the lion is hunter him self. Not drawing.

The hunt chief the first Rabbit that was killed he is singing making Rick turn all round five time then he play to game master in all direction No 1.

He say Rabbit head east he is singing tearing one rip each ear and hand an foot of Rabbit This means he is sending the rabbit with mark to great hunt chief.
112

-2-

from where he may be east with west or
with arm middle NO 3

after dinner the hunt chief and
war captain chief return first

and leave the hunter and first
return to place where he start fire
to blind the rabbit as he had all rabbit
lock up in circle with his power

no he is turning them loose as
you see the him he playing all
his circle circle with arrows then
the rabbit are free again he is
singing moving arm east with
west with as making cross he will
do this until he get all the ashes
spreaded the he feel the he has all
rabbit free from his power.

No 4

little girls getting medicine
water from River for the shore
Chief Red eyes, Will Amigeta this
will be all for this time. The hom desc
work is complete on Rabbit hunt.
Will I will be looking for this mail
m 23 Wed. August 1st the first here
San Augustine, next week will
be about had mining. It will be little
hard because it will have lots people
inside the round river and.
The people don't get to see this no more
since the Hawkable died.

Well good by. Adios.

Respectfully Yours.

Joe B. Lente
Albuquerque NM.
Ishita Nee Mou
August 31 1939

Dear Amiga,

I will drop you a note again to tell that I got your letter. I am sorry for getting these letters to you so far in two weeks' time. I feel that half month is plenty of time. I feel my work should finish sooner the better for me, before anything happens. As I have time now. If I work on do something else then you may not get to finish.

Well my friend. I am enclosing 5 work.

No.1 is Hau Kabeke only one no assistant he came out from under earth alone as you see. Hime coming in at Round house alone and carry in little guards then all Kumu clan come in to help hime singo for Hau Kabeke dance. Hau Kabeke is only one game Hau Kabeke, no one else comes he died no more Hau Kabeke.

Hau Kabeke his name was Hau Kabeke Mito.

No. 2 work
Homine coming in at Keva they ask we are to come with Zigeu and pray to Hau Hakele why? When they begin play for Hau Hakele then play for Lwalapo, except for show when show the achu dance they stop. You have all this in your story, only thing you have them all mixed with other words and it's hard to straighten.

No 3 drawing now they are starting, dancing Hakele you see complete. No one would see any more. It should have had people but I am going you just illustration and it is. And then make fun joining to dance to make people laugh making short time because it is long and has to dance all day laugh.

And widowess brought in to sing. Everything in plainly just as you saw them. Already.

Homine for Hau Hakele and Lwalapo at night only at round Keva, dancing performing for snow and rain. As you see them they get every thing they use deer leg bone from Lucky tail Buffalo.
About Lueyum at Blackeye Chief Keia

All Rooms at Keia Ichau just like they are

the little girl waving head of Blackeye Chief

then the other is waving to raise him or head

then he goes in in a wicked room where they

Keep waving then he sends his assistant out
to take turn then the last man they are done

I will give you one man for Lueyum at

altar to complete

And one more for the Kalile and Kupapa

to complete how they dance to run and pray

turn all their work at Night to run.

I feel that you understand more and know what it is

then by writing story.

Amiga I will give 17 days to this amongst. 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 line answer whenever you have time

Respectfully Yours
Joe L. Lent
Gen. Q.M.

Albuquerque, N.M.
Oct 18th, 1939.

Dear Ami,

I am sorry that you do not feel everything is true. What I am writing 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 seen them, and Grandfather and my father were in those ceremonies. Headman Too-ee was Black Eye Chief and the brother was Kwampa. I don’t see who it is. I would know him to write or draw about the things if I didn’t see with his own eyes.

I am not a native of our in Holland because I don’t know what going on. If I was there and learned it upright, but I cannot do it without seeing. I have to be there long time before I learn. It’s the same here. I was born and raised here. I know almost everybody.

I guarantee all my story is true, Ami.

If not, I am not to give false tale of this book.
Queen—an English is full of women, to notice that Shufun taken came out to the world from Shupapan spring. When they came out they had no one as assistant (Maida) that why they use this little girl to serve them fetching water. And this little girls who are full of Queen old women who wash the men hair. No 1 picture are Shufun taken are in fact a Ceremonial hence the Shufun taken are giving medicine water to ladies first one taking drink from shell which is in hand of assistant one praying with meal at Kekata Village what they call. And Queen are sitting still fasting too. This Ceremonial are giving only once a year and this is in December around the 10th as they are winter people. You will see different than sunscreen medicine man Ceremonial in their hand and feet are mark with Koasta. Shuing this Shuing are come from some ones they know when they get it but they don't tell they are the only chief use this thing.
No 2

Piecione Medicine men

gathering ready dancing they circulate among
the people saying hi hi tu hi tu hi tu hi
ha ha ha making sound of animals.

The singing chief & assistant all the rest go out to clean village and hazzas parales
when they keep horses.

No 3

The female assistants are carrying old mother clay
to Bernard's place to make on top of line of clay, no man can carry this clay. Just the female, the medicine man lead it. Hence they bring this clay in about almost noon about

11 o'clock A.M. They do the same in town fathers and Soguma father ladies back bring the clay.

No 4 and This is Oct 10, 15620

The ceremonies is playing and giving thanks
for mountain and asking more for next year,
and giving one of largest best corn to old mother
ground (Nam Kin') they carry one ear of corn on
each cornfield.
No 5 drawing

This [illegible] bringing corn to town
Chief Ramirez house Oct 10 around 15 North
then on 20 east side this [illegible] go
on all corn field an pick on ear of corn on
each field then bring them to town Chief
Ramirez house this means they open road
to people to get the corn then the buyer go
to ash pile hollow giving permission to
gather the corn. One see the town Chief
has to get first) dear friend I guess you
understand now. I don’t want to do this just to get my
money, nothing but the truth, you will be surprised
some day that [illegible] found some one that did
you a big favor. you may find all this in your history you have.
This will be all my friend. I will look for this mail
on first of nov.

[illegible]

Joe B Lente

[illegible]

[illegible]
Dear friend,

I will write to you again to tell you about the
Hauw Calbede is not Hunt Chief.
Hauw Calbede he is painted white all over his
face and carry lots of small boards and at
Pond Keva he gave it to Kwampa (William)
to get helping as he is alone he has no
assistant when he came up with the
people in mind from Lake, he is ask to
help them on dance by Shichi Chief,
Then he practices at his private home the
Kwampa go there to practice dancing
and ladies go to dance and practice
he carry bunch of small boards and painted
white all over his face and have gray feathers
in his hair same as medicine man or
Hunt Chief, he is Chief of ha ha ha
he is the only one who gave permission
on ha ha la dance.
Just as you see them that what they
dance at [illegible] Round house is only times
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
[illegible] and [illegible] (Jim) ha la la keep on missing
And Best little when (Luna por) dancer.
Came in then Chicho the dance is call
patakuman then when finish each
dance they go out and rest, then ha la la
start again until daylight all ladies
that present may dance when all ladies get
up and dance ha la la the line as you can
then in picture all around the wall pretty Boany.

This will be all for this time I hope
you get at this time how la la is like hunt
Chief hunt Chief does paint his face like ham kahelo
Any thing you want to know,

[illegible]
Dear friend,

I had received your letter on last day of Oct. and had to make over for saints Saint Agustin old man our patron, father San Agustin. No 1 picture, Ha-Kaa Sanagustin. As they are taking him out to fields in June no 4th time. To give us a rain often he see that the field are dry and need rain in hot day the women usual primeer 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 on is lieutenant governor to take charge keep people to gather...
to see that no one get behind to be together.

No 2 picture

on return bring the saint at 9 evn
	house and dancing as you are 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 gun they keep those 2 men

evry day long not one minute go with out

two men with gun until taking back

to his place in church altar, and women

behin saint is alway there to watch in

case of fallen he might jump if he don't

like some things bad thoughts, dance all afternoon.

No 3 picture

Our mother Virgin

Ke Bei Jiuyen

This women promise to take her in his home

for the place says like you are how its

decorated with blanket and handkerchief.

are fall altar place her in table and
Keep his all night till day light they all keep awake 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 head as they pay her when they promise and she has all of it on her back it been long long years she has been getting presents.
The men only promise to this mother maria.
And men promise at saint augustine.
High and Wagner at full moon eat.
Hico<li>o</li>o stone old lady
Hico <i>ki</i> ote - stone place at.
When the people that are going trading or hunting or traveling always pray and pay with turkoise and meal and ask this stone old woman to give 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, well amigo.
I think this all for this time, over.
on this private promise to keep silent
all night. The woman who ever promises her
she will have to pass herself with some
realization from church to her home and
back to church the same way
and send you one more drawing about this.

Do good by

Your Respectful friend

Joe B. Lentz

As usual, address.

I shall call for this mail on the 29th
of this month.
Dear friend,

Today I went and send you the drawing and there are wills be described.

And sent through a little news and one of Chief died yesterday. Chief: Peters (Markabide)

Vincent Markind, Oceasie Weems (Tewiuni) 

will take a chief.

No 1 Drawing is P03a, 

not 1st at noon at their private friends.

The ladies put their food in different kind and mix place in middle room, then no one take in.

In each room, each plate should belong to their family.

This women has 4 dead father, mother, both sisters 

and also she is praying at same time and telling the names so they can come and eat 

they keep the Candle burning nine moon 

they begin place food and keep turning of one turn and place another one all night until 

next day at noon and following night they 

take them out on field and bury them.

No 2, 10

The ladies take their (kičhía) Responses to where their family are buried and 

place them such as corn on head in middle of corn in big bowls. Keep candle burning until 

noon then the priest sprinkle them with
polygamous then take them to priest residence.

They baked bread for sale to Mexican.

Those two days the Bellardia sing long after last night; after 12 o'clock all after noon first at night

for till then they start in the next morning

until noon then its own.

9:10 3 D. Now we begin dont.

The race for the sun imminent again.

The war chief went to town chief and ask
him dont the race for the sun it is time

Then the town chief gather up his followers
and he wants a them they talk on, and

Then send this two take's into and return a

taking this message at Chickie: Kaledin
home and their the sitting and thinking

and take again will hand him a bundle of

tobacco secured and ask him what was

sent to him by town chief and for what

day then there Friday morning then the

chief will say the thank and he will say

I will call for his assistant then they

will begin to make at town chief house

the Chickie will make prepare place tobacco

and medicine and dancing making

pray stick to place at race track.
Saturday Night but they make fire on it
Saturday morning when sun is coming up,
and place at night and see what will
happen next. This Iowa Indian people,
has lot of beliefs and lot of different things,
more than any other people I know.

Hope I don't get hurt up for the same day,
and this will be all until next year.

May Christmas be to you a happy one.
I hope you will enjoy and have a very
happy Christmas this year. I will be looking
for this mail on 18 of 19 this will be
my Santa Claus money to buy Christmas
presents. I would have bought Christmas
this year, the people did raise much corn.

Don't be the much happy,
The winter will begin to fast now.

I will go and drink my hooch in my house
in Water hubling (Pachini) Blue Can.

My Pachini's name is Keapotadoodahimin
This will all adios,

Respectfully yours,
Joe B. Lentz
Dear Friend:

Yes, the padre sprinkles tobacco responses on top of the graves. The hot sun burns the regular boys, but to keep the skin and feathers cool, they keep them until the time is need it for use. The same as any other clan, they use little forms of animal and (Rooster) Thunder-Hold.

Yes we call them wa thin mine.

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 night they take them out and bury them in hill not ash pile.

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

No 1 child born, a special woman medicine man.

Putting a child in cow stomach right after birth. While it's warm, get it out of cow while the brook. They just cut open and gut the child right out. Clean it out. They do this when children crippled, paralyze.
No 2

To'ie Lane Lawashie

To'ie is halfa people and is Blackeye's to place in a mountain where they find springs for water and for refuge and for the sun that is made by Lawashie, and for the moon, and last figure is To'ie dead. All man make the same only they use different bird feathers. If dead belong to Goose Clan, they put goose feathers and if he or she belong to bird, they put bird. If dead sound and little bird that belongs in their clan, they place that feather so that when he reach where our Indian God live, God will recognize him in his Jacky, where he the belong east north west south or any down, then it will rain it means our God recognize him her.

No 3

Kwampa and Achi'Nabache are coming out of Town Chiefs house in midnight goes to pay to Sun in middle of race track to begin race the next day.

No 4

Putting up path and cigarette and Turquoise shell bead. They make special hole where they put that every year when the race. Then putty feathers are made
Then the Nuns and boys when they hear

They begin to come from their homes to

Prepare for race as you see one coming to

Tamba then the race dance begin in

La-plaza. This will be hard for hard to draw

A paint because it has to have lots of dancers

With arrows and mother of Kwampa, and

Maforen has to dance in middle of line,

Back and forth. Then this dance is over

The runners come out pending to

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.

Will try to explain to understand the meaning.

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 Respectfully

Joe D. Lent

As usual.
Dear Friend Amigos,

Received your letter on last Jan. and now
I want to ask your questions.
Yes only one round house
The roundhouse is one in the Indian shape and
and build on it and use in April
when they race for the sun, and they also
are Roundhouse when they make a paint
Kapico's house. In there I want the round
house is used. Black eyes have their own house.
They also use for dances when they have a Roundhouse.
The dance sleeps there and keep all their dressing
that they prepare and until their four
days is over, and come with their red eyes,
and Blackeye Chief and assistant hold
the Roundhouse where they fast for
4 days and Red Eyes hold their Roundhouse
on June as they are summer people.
Red Eyes has his own Roundhouse,
Only one Roundhouse and is managed
by Kwanto, the only woman who sweep
Clean the cabin to the only woman allowed
to clean inside the other women.

Some kind of hunt chief has is own cabin
he hold Roundhouse at his own home where
asked over Captains for hunt that others
They go on Night before the rabbit hunt.
Some house where only he gave different power
to draw big animals when in game when he is
as he some hunter this different for big game
Hau Ilede came with usual hunting dance
he gave terminal with biva for why his terminal
is different as his chief of Hau Ilede dance
and I cannot pronounce than in English
Hau Ilede did that about 87 years ago
and town Chief died before and they can not
put Hau Ilede any more because that is
no Town Chief. The town Chief is the only man
that can put Hau Ilede in place, and those
Corn Clans are different, they can replace when
one dies. Yes there some small land but it's
not given to me ages as any another has it all
Maybe I will get some of my mother die first
then I then still take the land. Some get
their land when is given to them by father when
they get married so that they will plant for their
family. or after is married he to make biva
he ask for land to Bonna of people then the
I saw gave him one acre where he likes it in vacanay
Not own to nos one.

If in planting one day ahead the women shall some from
which is one foot last year after the first east can
and tala they want, place it in big basket or bowl, and chew some part of it, what is call balalapia, 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, tailor like to find tail then soon as he take a bag of sand as he singing the women hide with jar of water from the river the women stand on side don the woman pour water on him and seed the women in quick get water on cippers that made out broad shell. (10:05 to)

This sprinkling is just to bring rain soon as it planted 10:20.

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 throws cotton on ceiling above the door one piece every they for 12 days to feed baby the baby is full now little angel they say the baby is coming around to nursing after 12 days they say the baby is gone forever 10:310.

Early in morning the shekla female (mother) bringin medicine water to the town chief hence while they cail hold cannon so when the runnin come singing with drum and get their medicine water
and sprinkle this body at noon on race day,

3 female assistant are that carrying water are
Claria Lente & Ilumayaing Lupita Hlhe Aga
and last one is China Matalie Biele.

NO 4

The match man on top of Tomchif house
as Chicen Chief is working putting altar
and making medicine or altar the Chief
work all morning until noon. Also the
Man Chief is matching all that time morning
until noon when match is finish they
Tell him to come down. His got Breasts on
and strong knife in possession. All this time he
is on top of house as Chicen working on
medicine water in side of house. They all
smoke and gave thanks to man Captain for
service in all on the people go and get
drink.

NO 5 ll

The runners going singing with drum before
the race coming to Tomchif house to get their
drink. To be standing on race with Chicen in water
to be protected with water from harm on race.

Then they go singing to round house where
The Tomchif and Kwameropa and Tom clans
are sitting. In them then they stand on
not hole singing then the Chiefs in side say
Come in my hand in my arm
Well dear friend the 5 nude dam enclosings
is wonderful! On 15th of February they made one
medicine man on Laguna society when moon was
Eveking and string to get light from the moon.
His name is Mary Chavez the son of Candelaria
Chavez, you have some thing about him in book.
They gave him medicine man name Tewa
Turquoise bow mark. His brand father was medicine man and
had the same name.
Tonight the dances are going to opense in
Mountain and Friday Night the revell dance in
Round house. This dance is real developers band and
dances Grand father is coming too.
Some thing you don't understand maybe be told
to you. I was meeting again about KaTaKade.
When ever they place Town Chief again them
The Town Chief will place KaTaKade.
The Chief of KaKade.
This will be amigo adios
Don't look for this mail on first of March.

Respectfully yours,
Joe B. Lente.
As usual.
July 25th 1940

Dr. E. C. Parson,

Dear friend,

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

1 Ans. The time lay that is born lead is call Eumâme they don't dress them nor gave nothing just taken them as they are the little infant from and take him self, and turn over to Red hill to rocks where they call nam pej quilt. Father will turn the Eumâme all direction may go back to Rain god where he as the came from and when it's reach to direction may rain and leave the bats just come with rocks not fun same time the Coyote or dogs sat them when he return them he tell his wife or a lady mother she to not think about the bats as he already return to Rain god, he may bring rain, before Baptize is call Navaajo Coyote it just the man.

2 Ans. They kill the life baby before Baptize they kill little Navaajo this don't mean nothing, because Navaajo was never Baptize.
Whence Na'fa put Finana under rock
little dirt and pile up rock. as he is praying
in direction and Alhumaid rain God then
it will rain when the Finana and reach to
rain God. In this hill the Indian people
call Nam for quiet Red hill where the Kuma
were live because they bring all dead bodies
that are not Baptize.

No 2. Laguna
The Richina Chief & Richina Makers.
are dressing and painting. The dead Richina
man 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 name when at well seam.
The Laguna people don't dress in funeral
like we do in saving in mantle. No one will
see the paint on his face. Keep ears often much,

No 3.
The Richina ready for funeral.
when they are leaving Children belong to
death man or women the Richina mother
stand on side of dead man and take
corn and wave and all over the body
and rub the children as they are standing
beating their father and by and the
Mother Ben will stay with them in his place forever. And old man Jumby chara is singing. The black shirt his got on is old African shirt made out of black mathe.

No 5
After taking body to grave these will stay motherless and Juan and chara and make one small bed and place the corn and the corn will be the dead man's woman who died. The corn will live for 4 days in house place 2 candle keep putting light candle until 4 days is over. At same time keep putting five of food bread and what ever they eat each meal for 4 days. This mean they are feeding this dead each meal as he is still in house and on the fire at forth. They put this food in fire place before they eat each family has to do this number of house from No 2 knowing all Chumpee 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. Spil lans and any of your friendship amigo. May not fit all but still I think it do.
This will be all office writing and this around 10th month. I have no more paper to draw. There were hardest one coming to draw that is now dance and race or playing to runners who get caught by the Chingo and scalps dance.

Good by

Yours Respectfully

Joe B. Lente

As usual,
I had received your letter and was glad to
read it. Now the question is in your letter
(Chalcha Chalca mean Father all kind of father)
Not even before Catholic came to mean he or
Kill or Sacrifice. They say Child No.
The tiny bag still torn are half imperfect
but I don't see I can make you understand.
because they are torn with no help dead torn
an (Calcha Calcha) Friend. I know about
La Gunia well. because my Father and
I and family our lives as same family
when they first came here from Laguna
Father mine very old in law over at
Laguna and what what happens to
know all their secret. Next I will
tell you about marriage Ceremony
of La Gunia and how they marry.
You will be surprised how much I know.
Well, Mr. amigo I will send you
a picture.

No 1

On 1 day I was gone from Candle.
And medicine man old Rantino Jones taking
out food away out in Red hill away tune east
taking food which was cut at his last
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 yell dog cat find any animal will be kill if they follow then when they reach to hell they make a hole in ground and put all food that is taken in bowland heat everything cut to pieces that is belong to dead person then the medicine man return and come home to the home of dead person family then he tell the family that their father or whose it is was gone alright see clear road to his beat God where he return in death and tell them he was served as son, he will answers on lightnin.

No 2.
Jos Antonio Swells will stay. Along when medicine man return home. Dead family and watch man sitting on side of hole and watch all around. If he see anything or animal come he will yell 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 thing while watching at hole house shut and kill dog any animal it happen to come. Then he will say, it will be bad luck to family again that the grave is family for one night again but if they don't see nothing it fine. It will be everything broken and will be there for so many years perhaps their same still three for years, like you are in hole.

After all report and praying is over then they all eat to gather with dead man family for the last time then after one meal the medicine man and match man beat them up by then medicine man will tell family how my son an daugther will leave you soon. Then once he wish out father but still he may be around watching you in spirit he will help you live food by his spirit. After meal they family will be left crying after crying they take water in foul and take it in mouth.
And gargle with it and spit with water
in door, and wash face and sit around
for awhile. Well amigos this will be
all for this time awhile around.
16th Sept.

I am Respectfully yours,

Joe B. Pante.

As usual.
Dear Friend,

I had your mail 18th of Sept and was glad to get it. Am sure giving you some wonderful ones of the things that you never expect that you learn. You will give me some time I will mail for this mail on 1 of Nov. and if its not enough I will give you one month to ano. Next time.

No 1 Pitam

Marriage Ceremony of Soquina before the law is strict the lady or girl when girl finds love to a boy or man she want the girl goes over to boy parents house the she and sit at the boy house sit there all day then the parents ask her if she is willing to marry their boy the boy father ask her if she want take a boy as husband and will to live to gather as long as their life last then the boy mother ask the girl if she really want take her son as her son and mar her head with my son in one old woman yaca in long form to get to gather as same family then the girl answers I will. I will take my son as husband to our mother son an old woman.
Opaa, then when girl promise every to respect and promise every that as she is will to do work and to assemble family. Then they call a boy, aunt and come to house for home and one ear of corn it has to be black. Place then aunt Roast ear of corn in fire place then Roast. The aunt takes the corn from fire then to pray all direction then in pray call mother corn and place in middle of Room in basket and call the girl an boy to eat that corn then as they eat the medicine man in their old line relation to pray for them as they eat corn.

90 2

The boy Aunt wash their head in same Pond as old woman Opaa then the man sitting and pray to old woman Opaa ask her to keep their family together until the end of old. After all this then they married their beloved is what one other black corn and old woman Opaa get them to gather as legal one bride, promise, to make black corn and old woman Opaa.
part 3.

No 3 picture

This picture of Juan Ray Chiria Too Shaw and Old man Chitaachie Chief and 2 small trees of spruce in dancing place at the night help their dance as waiting for the old man bear to come and place the prayer stick in middle of playa where they dance this what no one allowed to see the do this in midnight when very one go to sleep.

No 4 picture of old man bear

The old man bear is waiting for this time to come waiting over at hills west side of playa he will he alone he has been bear skin on both hand and eagle wing feathers he is holding prayer stick which he will place when he come to hole in middle of dance playa when time in village he make all kind of noise hole all kind of machine sound so they have all sound and each kind of machine then he run east north west south in middle he place the pray feather then Juan Ray and old man Chitaachie pray and gave him thank and wishing all Chiriana well have good hear so they and 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 Kiuchua. Camonal even the people of this village don't know how this headdress dress as they come in midnight only when people go to sleep, they don't dance this outside plaza no more because there is much cars white people run in night so the client chasing no more.

Good by

Respectfully yours amigo

Joe Lente

As usual.

All this work is Old Laguna people ceremonial.

Their more history meaning of how Old Conella dress and why he carry the little antelope skin and white feathers hanging from his eggshell, eagle feathers below in mean Cloud. On this hair feathers fine follow mean Change of Cloud, they have meaning about the little antelope this long story I want.
Dear Amigo,

The Laguna girl go to boy's house and ask to com. boy's parents. Then they talk it over all together. Then if the boy's parents say yes then they send one to the boy's Aunt. Then the Aunt company to boy's house then ask them what they want to do. So the boy's mother would say the kids come to their place and want marry them. Then they all agree. Then the Aunt ask for a corn. Then the Aunt ask both the boy and girl before they heart the corn if they are willing to be together as some family because this is not only for a while but for their kids time, they must get old to gather not to the 10 corn. It is corn because if they lose, promise it is sin. Then they say they are willing to take what's together. Then they talk eat corn. Then they are happy and the Aunt calls for grappa and makes a big foam in big bowl. Then they wash, both put their head in bowl, and if they are mad before the foam is melted and gone this means they are going to have good long life living to gather, but if foam is melted and gone then they are finish married that will be unhappy marriage.
Then the hunt gets home and the girl stays at the
boy's house until the boy finds a home to separate
from parents. This is common among the Navajo
and other American Indians. They have this
habit, just before marriage, that they stay
with the bride's parents before marriage,
and go to the parents. So they don't make a wedding,
they make it at a camp in the girl's camp.
Then they get food and so forth. Then they get
ready for the wedding. Then they get ready for
the wedding. Then they get ready for the wedding.
They must ask God's help to marry them to
make them happy living afterward. After this camp
they take them to church wedding. The girl asks the
boy to marry him instead of long. Ask her
friend to marry him.

The old man Bear Comes when they have
dance out in la-plaza, daytime dance.
Old man Bear Comes and plants Bear Leather
in middle of plaza where they hold dances.
Once a year, this in Sept. when they have
plenty of fruit to give thanks to their teaching.
God. He is at center and the boy is at Isleta,
and she is here, to Great Chief, Isleta.
This old man Bear Comes when they bought Isleta
from Old Regency. Isleta child had this because
Isleta had no tracking mask. So they just brought this with tracking.

Juan Ray Sherman was real honor as he was chief of all ceremonial of kacuna, head of everything. He was Laguna town chief. He had power to do anything. The kacuna people do what he say. He acts appoint a设置有线 towards captain for his tribe, and he punish his people when they are wrong. He used whips his people. They had special whip for punishment.

The kacuna had antelope skin. When they came out at awlana then then they came to village. Then they ask man. The people make fun of their face and eyes and masks. They get mad and Almost all people in the village then the little antelope stop them and talk them to cool down. Then they make friends with people and keep things in village. To have ceremonial from their on, they are in village now.

Cushing is asking permission to hold a ceremonial dance making at Ka-plaga outside and handing a package of mead and cigettes to Casaque as he is praying.
And then the Pasequae after he received a passage then he prayed to great God till evening is almost. Pasequae holds bundle in his hand and breathes sound and asks kwam at Cheapas und лица. Then he departs in his play he already ask for good road for old Tole it and talks about clay he wants dance. So he goes to Tachina home where they are waiting to hear. So they all thank the Pasequae for the petition so then Tole asks Adorn Tole Chany as he is chief to give a dance outdoors. This dance is for the Sun Dancer. Then Adorn Chany gives permission to all Tachina and Agnisha Tole. You all dance in inkyrock and that is for our old women [song, (Chante)].

Next day they go to...
This very recent from white and Muscian. Grandfather Chass and white, and Muscian. The Laguna removed cry and yell when they hear Muscian is coming to an dance. They all rush in to dance until chase away.

As Chief for outside dance he is the one that gives permission to all dancing for outside dance. As he dressed (Leura junida) (Chaatena) he is for protection of all thing for dancing, salt, strings, for dancing, too. He is only one dress like this as Chief. The is one that gave protection to outside dance.

No. 5

This around Cottine the women received their gifts such as pack dolls, bosom and tides. This men and women pack dolls they are made only by pack. No one else can belong to make pack dolls. It pack. They make little legs and arrows and little boys. They take them and at the stage to grand away. They come take breath from pack. Then take them.

And people that watch this dance are not allowed to wear hat and women are not allowed to use umbrella. Let them strike them with beat as this dance is for sun. This will be to move to complete. (All men people come and take their share to take supplies from pack until they
an all Shirts is removed
as they them is to, can not oodness after,要么
some one else, or only many they get unpressed
only the a str. is left until they go in
side. Well Amigo if done things you
don't get it tell me, but I'm trying so
do my best to save you all understand.

This will be all for that time see

Adios Respectfully yours

Joe E. Smith

as usual,

I will call for this mail Dec 10 1915.
Jan 6th 1941

Yes I knew Juan Pea choride died at Sandia. He is the one that did all this I am talking about because since he died they don't have any more of their planting. He is the one that had all these ceremonial. I had another story about him making a 2 drum and how he did it. But since you don't want to know any more because he lived just right next to one here. The O'leto word for moon is (phida) and tomorrow they will use this drum for Sandia Pea dance. One friend Pablo Aleiba died 3 weeks ago and it's big story about his funeral and something happened at a town chief's house.
Some thing was missing. I knew
what it is. I went to the Medicine
man and asked him to make a charm
to find that back and place it again.

All the Corn Clan was so worried
and disappointed. I may give
you this story. This happened before
2 or 3 days before Rabbit Head died.

He was chief of White Earth Clan,
head chief of all around Clan.

I know what all about and the
name what was missing and that
was main important and if they
lost that that would be the end
for Indian and Pecos.
Dear amigo

I am enclosing 6 drawings

About old man Juan Puy, what

I talk about because he is only

one. That was interesting to know

as he was only one that he knew

all about the history now. The

lagoon are about going away

dying and the ALV are very a few

left but not much. It is a shame

them as they don’t know.

Well, Ans. and will be looking for

on 24.

Joe B. Lentz

Casual.

As you see the clock I draw you will see

anytime you go on there. 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 has hole on both end
so they can put fingers in tight
and hold it up and strike as hard
as they can and its call,

Toywa shoora

deal - striker wood
No 1. Drawing.
As you see these two men marching
on Dec 24 in morning who ever
promise when she sick some time
ago to wash the little baby of Virgin
(Mewedoka) to wash the baby they take
mother and baby to their prophet house.
Then they have a man to watch
beside with gun. Then they un-
clothe the little baby, dress them
both all over with some kind of oil,
then keep them all day until
evening. On Christmas eve they
take them boy and place them
on table in Church that they
lie place for them both clean.
Mother Virgin and infant.
And bell is ringing all this
time until place in her place.
In church.

over.
Carrying Virgin and Infant to Church.

No. 2. Drawing.

On 24th in evening after wash and keep all day now they are returning with mother and baby to church where they will dance at night and then the women will stay all night from evening to morning with the paint. The mother Virgin is taken with her baby with gun fire, firing every 5 minute, every little while all the way, until taken inside the church, with prayers and singing.
Christmas Night at 12 o'clock after midnight mass the Indian
women sit in front at altar place
baby in his lap the baby Christ
when born. Then women who promise
a baby a shirt the lady who promises
when she is in having baby birth
if she come out alright she promise,
then they take little shirt to
baby when born at Christmas Night.
As you see in picture she is
presenting a baby shirt, and
man is
kneeling down and box down and smelling
the baby and pray 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 their place,
where the place is full with ever green.
No. 4 Drawing

Two Indians at bell tower

Think of how the Holy Church looked before it was modelled.

They have one bell one tall the little bell. This little bell is used only at baby or child funeral, as they ring different then. The other is also used when they take Saint out of Church, taken to private home or when taken to field as on Saint John day and Saint Peter day, as they call (a) (marria) like men say "tralla tralla thralla tom ton" tralla swinging 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. Funeral, funeral mass for the dead. This is the one
used on day for dead people day. on 4th day during all day they hit only with one hand as you see a man striking with one hand the man with beard iron gain the orn they pull this ma-

bouza nataki, Jl. of old graves, dead tell. some time ago before they move south side on hill where the graveyard is now.

They used to bury bodies proper in ground in old church. sometime they dug a great deep they place antler and it look smell and you could see lots of bones as they were so many then be buried for years and year until father rogers make them more to an old cemetery where they had it before.
No 5

Preparing a body.

After people leave.

When fired halfway in hole, then he take a big black

They have that special for people to use. They first strike dead in

face with then start all over the body. After striking a pounding see

over then women pour water, then cover the rest.

No. 6 burial

The women at grave feasting dead.

They do this once a year and that is on Nov 2, dead people day, in

night around 9 and 10 after daylight is over. Dig little hole, in head of

body and place food, then bury the food. Then person is feeling happy, for fact she feel that dead is eating his food.
San Pietrano

Saint plainly the one is master of childbirth, nothing else but special for childbirth. When women have pain, sick for day having trouble in childbirth, they bite at saint, use one room, when it has been letting off with teeth, they use their pain long-long time. They didn’t have medicine man specialists they appointed lately by old man Reymond Lethe, they just use only this saint and old women specialists for people. No 2. Staving—When the lady sick, getting ready for childbirth, they keep this saint in home.
Of the sick women. They keep this saint day and night until the saint is over.

You see special saint Children's

childhood alongside.

No 3 Drawing

In time setting pain,

She is setting the saint
to heal her from pain.

Specialist praying begging the

saint to keep them and pass

them through this trouble. Then

after 4 days of child festh 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 say, thank to

San Pietiand, the lady come

out alright.
3 part

No 44.

When the rain come, with
storm or lightning the old lady
comes running and turns all
the glass mirrors over facing
toward the wall. They paint our father
by lightning world come in because
he like to see in glass and shine
for more. by turning in his
big not to sit in hence as he will
cut the 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 hence
[unclear]
for Command of high jin to see
them self ask when they pull rag out
of their mouth because 'at
KeTa masculinity don't want
part
see himself in glass mirror. This is the end so please answer soon. I have no drawing paper and a few old paints. I want this mail on 15th.

This may be the last.

Friend,

J.D.

as usual.

Don’t ever think of giving up art this important work. I hope next year don’t get to more interesting yet.

Adios Amigos
Isleta, 1941
2-17th

Dear friend, Amigo—Munchh Taledo

Yes, long ago, the dead people

were buried in a hole pile. Then

when Mexicans came first long

ago, in two Mexican times they

learn to bury people in one place.

That when they started that old

Campo Santo (pale place) it

was not just in line, they

just built them. But they left the

old Campo Santo, and start to

bury dead people in front of the

Church yard. Not long ago when

its was stop bury dead because

it was too crowdy, big and stand

anthen when one die. So Father

Doctor told them to use the

old Campo Santo. The old Campo

Santo was already place...
before Wocker came, only after were

ind the woot to the Verge

first man was great, open Campo
dants was one of richest old man. He

that had lot of sheep. His name was

Ambrosio Lucas. An old woman

Maria Aretaica and an old man named

Hector B{ant{ejo Fernandez

old mountain Mark. These three

were buried where the

old graveyard was left on

on hill south side.

Head West

North

East Side.

My mother is pretty old and

earn all and saw what happened,

and she is about 98 years old. And

my cousin about 100. She old when Done

old. And father told me all that

in his young days, and the court was sheriff.
And my mother says his father was the sheriff and he was sheriff when that woman landed in Napa and And he told me how it happened when there was a order to punish the woman. She has a match and went to the village. And he was sheriff for the old man by the name of Alejandro Abeita before old man Vicente Jiron. The old man Alejandro Abeita was first Governor Vicente Jiron. My Grand father Pablo Jiron and Vicente Jiron were brothers. And they were both young when he was sheriff. So old man Vicente was not just good as you had been history. Don't put this as
it is not certain that he was my
Grandfather because people will
learn quickly if it is published like
this. And after pounding dead.
The man is asked to pound the dead
is that a just relation, not the one a
brother of 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
the dirt may come to life and suffer in dirt.
So they gave him an extra heave
not to come to life in Gannett.
The Aunt (Quinie) Carry water.
If she or he had 3 or 4 Aunts they
carry water to give him when
a drink for the last. So they
carry all poison water when they put
3 foot dirt then pound.
still there some doctors when the body
is buried and pound the dirt.
The dirt
Come to something in the field, then
does not
they say the dead don't want to leave
the world, he wants his family or relations
to go with him. So they pray and fill up
the place. In some history some of
it is not correct. So when
Gone you are this story he was
not sure he or she might tell you
different. On Medicine man
ceremonial he is almost, he has been
here almost. And still the doings
are going on. They will make one
New Medicine man soon as
(Yesteron the Ba-ra-yo,)
On our lady moon comes
in full clear this first of the
month. On Saint John of Saint
Sunday they do have gain
and carry flag to field and some
They do 4 or 5 different things and I knew what they were.

* Natarra dekerra bell.

That bell is for any priest.

* Big bell is for dead.

* Na paa deke.

Dead strike bell. When the people hear this they say, "Some one has died. They strike this bell early in the morn when they have done a relation dies. Last night they run going across the town.

This they say is rest bell for the dead.

Dear friend, this is too much trouble in this work and I don't get enough pay for this make. I buy my own paint and paper and envelop, stamps, pay my fare in trips to town and answer your question and tell you some history that you don't know and explaining some.
To go and see this Saint to make him correct this Saint's name, not belonging to me.

This Saint is San Ritiño, Master of Child Birth. The Saint is brought from Las Benti long ago the 18th. in the town of Rainbow Village. This Saint was in the place of all the old Lady by name of Grandma Cecilia. Then taking my family when one child of family another one took the Saint. Now it presents itself at Lady Carlota in Jane's 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 says in 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. There is more paint at Las Bentes and paper go andanship that paint. The Indians go and dance for that saint. It's a private family house where they keep this paint. It is not in church. They call it "San Gonzalo." I don't know how it looks. I have to imagine go and see so I can draw him and get better information from those 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 say I may get into trouble. Your friend J.C.L.
March 3rd, 1941

Dear Amigeta,

Thank you very much for my Pay Day 10¢ (the Ka war waida).

Our Father Rain Soldier came with lightning, thunder, and the storm. The people are always careful when it rains as rain would not want to see mirrors. Indians never had mirrors to look at themselves. Now Indian never knew personally how he looked like. When our white people made glass to look at himself, then we learn how we looked like. At they always covered the glass in house with some thing or hide when the rainy days come. That's why our Ka war waida don't want us to.
to have mirrors. I don't mean
for you to pay me about the
information you ask. I mean
some that is you have
got in your history, like, I don't
have you now. What Pablo
Aceita, white man the chief did before
he die. They found all the
after his death, what he did he
must knows that he was going
to die.

Now the story of the Chief.

He died on Dec. 17, 1943 in the evening
after 3 days of his fasting 2 days
without eat or drink, with his other
3 assistants. Before he died he made
a lighting mark on one of his
medicine water bowl in his private
Ceremonial room, after he did he died the
assistant named Manó Mocho fraud
the mark in front. Some things
like this he left the mask,
but I will draw a bowl,
how he left it. For instance,
he must know that he was
going to the end. And in
a few days after his death
The Shichu Nakele, Bautista Juande
went to Tonc chief's house to get
his promise road to take his
fading, or to take his mask's
as he is always has to be last.
When he went to Tonc chief's house
with his assistant that he found
that the Nest (Ekue) was gone,
missing from hole where it
was kept for many years. In that
Nest (Ekue) the bag made of deer skin
was placed. Nest (hole) in bag. They
have all kinds of animal life.
an, also or life in it. That's why when they pray they always call and mention that in town Chief since all around in middle where man life is in it. That's where they ask for their health. They believe that while our Chief hides that away or stolen, when that Nest was lost the Clans' people was all worried and cried. They say their Life was gone. Then they all gathered in man Captain's house. Then all Chief's Clans 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 to go on moonlight to find the Nest. I will finish this next time what came to end.

* He does not continue the story.
No. 1.

I don't want to mention his name you can guess easy. He is dead now. This was 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 to himself and for all his people to have all feeling good toward him on his ceremonial. Then he go back to his private room before people see him early in morning before sun rise. Meal basket and duck feathers in his left hand and right hand holding pollen. Throwing to the Sun then on last days of their ceremonial all of them at the same way, I mean his other three assistants.
At death of

San Pablo Chief or assistant

Death they are holding

Ceremonial. The Chief is kissing,

mention the fact when his

Great Chief placed and calling

him in song, and each calling

each mention the assistant

marks the body until all complete

Mark Thirty pales black, marking

white mark as he lies in white

earth gray, east with the sun

rise. First mention his name in

history that him. The assistant

marking him is Padric Hogan

and sing is José Jojoba, Chief

after Pablo died. José Jojoba

takes Pablo’s place as white earth

Chief, linking people.
They found a dead person. And a man holding a blanket to hand over to another who are waiting in the hole. The other man is the watchman to see if it placed right not to miss two men, on his feet and off the hands and spread blanket face all clear open to pour dirt. March 2, 1941. The old old woman first assistant mother of White Corn Clan died. She Pablo Achi Ata Corn Clan. Her name is Requena Zuniga was buried yesterday.
1704.

In another hole, two men go in and wait to receive the body, and, as you see, the two are holding a body at each end of a blanket and place it on the ground in the hole as carefully as it should be. Then the two men are pulled up by the hand to the top of the ground. The one on the top matches those who are careful to see that every thing is correct. When the two come up by pulling they pray and begin to fill with dirt.
No. 5.

They carry a dead person around the plaza in the South Side of the Church. They place the body in each corner and rest about 10-15 minutes and Ramón Zuni is singing and praying, as Ramón is praying, and sings in Spanish for all deceased, for the death, and for saints. The people ask him to pray when they need him and he is the last one for purpose. If he die then will no one that can do all this. He is brand fakir, I say medicine man and prays for all Arrows. He is look exactly as he is drawing. Dark complexion and lot hair just as you see him. You won't mistake
They rest body around The plaza. They say this is last time for him. They take him other around where he can rest to walk around. When he was life during problem on man. Place him four corners then they take it into grave with singing and praying.
Preach to relation of dead person at Isaac.

No. 6

After bury a body

Standing on Grand Yard.

The relation in charge

He is talking and praying telling

These men? now we son a Daughter

in Bell and taken. Our great father

need him or his man then we went

our great father need him or her some

where maybe in Baptist or in

our poor Indian religion, so they

took him or her away, and one

turn body to our mother earth

to feed herself with body. So

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 discourse or say and send a man to his other Clan, to take his food and all sleep at the dead person house for 4 days, as one poor Indian way of gom living. To offer. Then they all pray and leave the grave and go right straight over where the dead had lived.

I shall call for this mail on 20th. I will give you more information if I knew. I don’t mind. Good by.

Your Respectfully

Joe Blende

A. 7.27.20 20, 20
No. 1  Letter No. 1
April 8, 1941

Dear Friend,

I will write you again and send you some of E. J. Reshing.

As to General Martino, the son of Old Man José Martino.

José Martino was son-in-law of Casildo Velho, he was married to the daughter of Casildo. His name was

Elipsoa, Belentino's mother.

On the day when we took Barros to water, then at Quebrada ditch, after returning them to their West side of railway depot. As he got to work about to leave them one of the bugs attacked him and hit him down to 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 picture, all bloody.
And after he was left by the Porno, I guess when the Porno got tired or got enough
Of work left him there, and he
Rolled himself to do the Poodle.
Of course he couldn't walk at all
Was hurt in the head. Hence
Is to roll along the river
till he get close to his house.

It was about one mile from
Where he was hurt to his home at Richard, below the Red Hill,
(Mama's Residence). When the
Old man saw him rolling coming
The old Mama cried and
Yell and ran after him.
Then they took him by arms.
Took his in trance. Then they
washed him in big bowl and
made medicine at once. With
some sandburrs [made Charcoal of
Redwood and salt, mix it all
and make powder and oiled it
on him. Took him a long time to get
well.

No. 2 drawing.
The same evening they
bought the toro and
took Belentine out before the
toro to match the toro and
see that he was well. The same
way. Casildo and Jose were
both medicine man. The
old Casildo mark the toro
first with arrow point
(roynshea) on every joint.
A part of body of burro, then he got the axe and told José to hold the burro tight, then he began to chop his right hand, then the left then left leg and last right leg. The burro holder and felt then he strike him in forehead and strike until was killed then they carry him in arms. Then they told Belentino that he must get well how as burro took his life for Belentino our mother (Demparce) will take care of Belentino they all pray then they took Belentino back home. This happened when he was about 10 or 11 years old.
Part 5

No. 3

A story is here, a man his legs were thin, took the skin just like part of bones, as you see him to walk. He was used to travel just as good as any strong man. He was good health. And we kept our his nose cut to a point and cheek and legs. He lived a long time. He owned a small flock of sheep and used to herd a long time. He earned sheep from José Antonio Cores as sheepherder, and died in the hills alone in sheep camp.

No. 4.

At Chief's house. When Trampa makes mistake there he is punish they mark.
Corn meal six flours and
place it on top of flour mark and he
has to stay the way they
place him and leave one
watch man to watch him;
in case he falls he gets him
up. As long as he sat
his singing song of their
Secret Songs until Chief
Triampe paid to never
him. Maybe all day or night
place the Triampe. Then
after he is forgiven by the
Chief they sing, and the
man that is placed begins to
Praying after he can't hardly
Walk; he maybe Tripped or
lame for a few days. Before
he is health again.
This is what they Tell
Bai'dagone. It is true this
in your history come where I think.
They make a mark with cow meat
in the floor and say east north
next tenth middle he is punished
by thing gods from all directions
They punish this Guampa
or Bai'dagone, take cow meat make no
diff'rent he is higher they punish
him too. When one place he has
to sing all 'long as long as
he is with the cow. He will wait for the mark
on 23 or 24th. Don't shoot of paint.
This will be all Amiseta.
Respectfully yours,
Jack B. Lentz
Dear Amigita,

I had received your letter and am sure, too glad to tell you about the old woman Badger hand. Way to give the understanding. The badger hand was used only by one Laguna woman specialist and that was Juana Chiria Juan Rey Chirio's daughter. She was taught and given by some old Laguna specialist and Laguna Specialist was used only some kind of medicine and belived in saints and promise some present or (beloro) to watch at Night in private home. Not long ago since they start to use a doctor, they did not use that woman.

Isleta New Mexico
May 5th 1941
specialist. And since you ask about the lodges hand,
This is the way she used it.

1. When in hurry — any time day or night. They ran and called Juan Chino and she took no time she ran and go to sick woman's place and carry the lodger hand and rub on the woman heart with the lodger hand and tell her, "Make a strong light, and the old woman lodger is with us to get us through. Do not be afraid. This time in hurry Juan don't have to have a doctor. Specialist she can do it alone and Juan don't use no mandator, etc.
she has all power she need, with lodger hand. When they call Juana Chinea for Childbirth she need on one in room but alone or she rear one woman only to send her after what she need, as Nortin Pitores one standing read in order but when they call two women specialist the women send for doctor to help her as the Isleta specialist she has no power she has to be given by doctor but Juana C. she has all and know how to use it. So Remember old woman - lodge hand is used none only by Juana Laguna.
and Badger hand was left by her at Sandia Pueblos when she died just a few years ago. No one can not use that Badger hand because no one knows how to use it or what to pray or what to pay for old woman Badger. So the hand is at Sandia Pueblo Ceremonial hence. (Now seventh, Crow Cut)

I heard say, 1922,
Yes, they broke the Dead and leave it at Dance hole. Any dish or food that was used to dead person always leave it up, so no one can use it.

2. 9 It Juan Rey and 2 others Pedro Zares and has one side dancer as Chief in the Sun dance and Jose Agnes Orrell singing and old man
They sheride putting heart in drum and they kill a mocking lid and lay beside the altar. But old Ray got something out of the lid 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 work for 12 days for this work, then complete the 12 days.

3. Completing the 12 days early in the morning they took 2 drums, side by side, facing east. When the sun was coming out then they began singing with their lutes. The people could not hear. Then they began
to calling the 7th Drum-Maker's Tid.

The Sun and world on song
They ask'd the 7th Sun and World
To give a best sound and influence
the people in the world and make
them all happy. Even even those
that are sick in bed, to feel their
heart lively and happy, with that
sound, and make the people
of eye, especially those that are
sick in bed, to come lively enjoying.

So these 2 drums were painted, and
These had the best sound, bestest, prettiest
Sounds better than any of our
drums. They have the best
and prettiest drums of all the
world, and are used only
once a year, that in Santa Fe's
day, in 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 Reyskenda Wang, the Bohé drums: No. one, Oshara, No. 2, Old Time, then the chief said, "My sons, use Oshara in a day only: he will give plenty sound and use harraine at night practicing only." So he left this warning, so they still coming up to his warning. They are one pretty drums.

No. 4

Coming in from war with Navajo scalp tanned in buckskin after sleeping outside village with scalp. These men killed Navajo, so they build little fires to have
Smoke in H. places as you see before getting Near Round house in west side and they come between the fires so as to find more Navajo making the Navajo so it will be easy killing next time. No to drawings.

5. 4 days after early in morning the Patawendi tólading the mafoeda to crowd where the people are waiting for them to start to dance. The last man is tiwé'ilde, war chief. Mafoeda is carry a pole with scalp. Since you are in hurry to see the now dance I'll send you the drawing completed as following next.

And these 5 men coming in Round house they are
Dingings and making sounds like a coyote. -
This hoo! hoo! hoo! all making noise. Everything I am drawing it's happening and I can not do this without knowing. If I don't know any things I can't make it just to make it because I wouldn't know what to say, Amigo.

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

Amigo

[Signature]

[Signature]
Algan Friend
I am answering your question on last letter.
No 1. The Four Planes Ceremony have on for the snow in Dec. and have a Moth in June for the rain but they name tables on both ceremonies.
No 2. The snake at Laguna Fathers Ceremony. The snake is made in circle with Feathers with Meal yellow and black mark as almost as heal and people go over as they pass around.
No 3. Siwajoon dancers. Yes there are two sets. Yes blackeye first as they are first to open road. Then the red eye. Taken turns.
No 4. The Siwajoon come first before shumade then shumade right after.
No 5. As shifun Takode Ceremony from way with in springs and shure Takode has as they come out they are black eye as they come in at Shiwip Tute when they settled with his people black eye had his people and Red eye had his people and talk overs to have.
Their people to have a pleasure than they
made a swap or so to the each side
made dance. different people can join in dance.
No 6. Yes the mother of Kwampa. she is only
one left the head medicine. but she is
still make medicine mud for many today
as she been taught how to make them.
Scalp medicine. the scalp is about gone
by now as its has been so long废弃
is just little pieces that they have now.
The keeps scalp in wall they hollow in
wall and keep pork with mud. They take
them off when they have ceremonies to
make medicine and put them back.
They dont showed to public anymore.
No 7. yes all scalp taken died
The last 2 men died on was old man
Tomas padilla. and old man pablo
Giron died last around in 1911.
Tomas padilla did first in 1908. both men
Enclosing picture are No 1
The foot face men that taking part in race.
They are standing on top entrance place
with drum. sing their private Ceremonial
song. asking permission to aid divine to
altar. When finish this song then Then
all start to come in coming down on
step by step. etc.

No 2.
The Tomfather medics mens,
inside chamber house when
not in use they keep eagle skin
hanging in middle of post and
Eagle wing feathers that had been use
with some old medicine mens that
are dead long ago and keep real Tom
as its look on wall they get it from field
and wheat and old bows that had
been use long a go with all people,
an in old box that is too small that
when they keep children that is made
with little stick and feathers when they
have Ceremonial on night in morning
around 4 o'clock the Medicine Chief
open it hold it in his hand as it open
all round, and people dance with
with Chief then they give them promiscous
to go home. No 3
Chamber of Laguna fathers
when not in use they keep one bear
skin on post and keep eagle wing
feathers the old medicine men use long ago.
The singer and dancer
Dancing in circles and you have that
in history, as you fell like your Cornstalk,
dance. They dance in circle round and round
and line up in two rows and circle again
long time until song is complete. They
are tall men and lighting and chanted
all direction around.

No 5

Funeral for Infants. The Godmothers
Dress the Infant as baby that already had left
and name dresses him or her for funeral make
a hat on decorate with ribbons and flowers and
put flowers on the leg. Skirts sewed together
all belong ribbon and paint cheek red
with pink color and chin. This dressing
mean the baby died before making him
be or she has no sin they fell angle
They dress this on age to 10.
This will be all. And look for this
mail on 17.

- Joe Dorn Amigo -
- Joe Shunt -
as usual.
Dear [Name]

The Foundation were mother men light to find
the last things. And I will draw more on and
see how its done. But great interesting. dont trace lost
things. I Answer

No, they never had medicine man specialist for birth.
They had only woman specialist. They have taught
from long long old lady specialist teach them
same as doctor. They never need no medicine man.

These once a specialist old women. The first
specialist old woman died. Her name was Cecilia Chavez,
and the next one was Anna Lopez. She after
The last specialist was Juana Lomongu Zuni
when the last Juana Lomongu Zuni died
When the last one died then they had no more
specialist. No one was taught by this woman
because no one of either sex to take specialist
so when they died all gone no specialist.

Then when they had no one specialist. Old man
Zuni and Old man Quaca a Rosario. Sun
Zuni a pie they talk over and decide to
appoint specialist. So Zuni called his medi-

man helpers and told them that they were without
child with specialist. So one must have some one for this.
So they all agree to pick one out from his helper.
So he chose one of the mothers so he called Perfecta
Angara (Kii'po) to be the specialist from now
on and her helper will be Bautista Juni.
Then he called Ceremonial and called all the people.
They had Ceremonial early before sun rise to preach to people
and tell them that one great father and mother
had looked around and found that they had no one to
look after childbirth and decided to appoint some
one. So on great father the person they must have
one great father put his hand in Kii'po's heart
and appointed and then his helper will be Bautista
Juni. Then he preached and told all people that
now on everyone knew who to call for this when
in an emergency to live on this earth (To'o shiim miimi).
Then all the people began to fall out, Ta'io nato ha'owen,
thanks, when Bautista Juni.
Bautista Juni became chief took old man's place.
Then he appointed Francis Aquia,
and so many others now appointed time, they first
go when they face twins of some one. After
some years when Juana Chirino came to Isleta pueblo,
some years after, his grand father, old man Jusin
Ray died, father-in-law, old man Jose' Diniz days
of his he was at least a year and died at his son,
Jose also had power and this old man Jose
Made Jwana Chinsa especial for Childbirth and she was the one gave Jwana Badges hand. And after people learnt that Jwana was given special thing the people call her when they needed.

They gather pollen that they use from Can around in July, help the power is Horn away. 
Pollen is fall.
The powder that gather from Can stalk.
Meal in fall
the meal that grind from the bunch of the Can.
Cemetery fire at ground.
Red Hill

South Village North
East

No. 0 Picture

1. As those Oldemen mix one a hot's Navul an stomach.

After the end off and tied with string then they burn a Can and turn powder as promised doing it. Then for 4 days each morning they put some fine powder that come from certain clay to heal the baby, after its turn off.

These special for Childbirth were not appointed by Medicine Man, they learn made from others. These Old Women men.

Celia Charles from the Select, she did first them.
Anna Lopez and Juan Dominga Junin were left when Anna Lopez died. Then Juan Dominga Junin was left. Then she died last. Then the turn the women were appointed by medicine men.

2.

Was Dance with Navajo Scalp.

They are dancing in plaza. They are dancing in rows, first row in middle front is Kwampa and end of line are the men with gun and arrows bag dancing man. They first row is women, in middle man facing north pole in end with scalp. Dance all day.

They dance in for ours as you see them in picture.

Man facing south with scalp.

3.

At Round House Kiva. Each time they finish one dance all around plaza they go in Kiva and rest and practice song. They tie pole in better as you see and keep one Kwampa as match man for scalp. Each time when they come out from Kiva the Kwampa takes off pole with scalp and gives it to man facing north telling him to have strong heart and take care of the damage. Then man facing south (must require ha’ta) takes the pole.
5 part.

4. Sweeping Race track (The "room tea") Hale

(see Hawaii Racing) This road belong to my father. Early Sunday morning beginning of race early in morning about 4 o'clock Ma'am new go to east side where the race is begin. She face east and pray them pellen to run, then she begin to sweep facing west not to sweep back, when turn back sweeping always facing west until finish the room. Then the Ma'am new sweeping all, swampana will go and help the Ma'am to sweep. When they reach to the and west then she stands and prays to help and give them thanks for help and tells them that they earn long life from our father's love. They are only one special room that is made of something of last nights and in fall (rather faith). No other than them. When they reach West end it about noon. Rice.

5. Lehuan Itamai inside Kiva on Sunday a raw

Last Sunday of race Lehuan Itamai makes (spring fair). Lake water they take early help people come in Kiva. Lehuan Itakapa take "Bai" pong with water in it, takes water with the mouth and sprinkles kore, babies, pets and all around home and pour it into bol where they keep (Kuai chine), and the assistant is
praying. Then they make one circle around and they come into west side and go out on east side. Then fireman comes in and help the fire.

Well my amigos this will be all.

And this about 20th of July.

Your amigos,

Joe Blunt

8:10

A. M.
Dear Friend,

Now answering your question: 

In was dance they are used to be all Kwampa as many as the one they see they all dance even didn't go out they all help to dance so they must have strong power for this custom. For see they had war at any time their Navajo came and said they can't dance any more. Then they dance any time when they are not away then they dance but now they dance just in April when they race just to have a dance so they may gather more race to fight dance just they don't use scalp no more.

Yes they have this dance just in Navajo.

Sincerely yours, then they dance on October or

As they used more scrambled missions and the
I cannot tell you about the last dance with scalp. The old Indians did not understand to keep records, and all the oldest people are dead. If I figure of one year I may not tell you, at time of year. So I can't say. They still have a corn dance but they don't use scalp now. Child with hard ear in many times run rise they built fire other Ignite and child go over. They run out of sweat oven and run and jump into water so they get cool water.

Ceremonial June

(Napa) Perform on every fourth of June 5 to 15, the last before 15, which is end the ceremony and machine right, dance, and next around 9 to 25 they take old San Augustin time taking to field and dance before him and on June 24 is San Juan Baptista day. The boys play giorni and puta.
This last June 29th San Pedro the same play Gajo, Chicken pull, the last Cornery.

No Remoncy in July.

Wait for the next, I will give it to same as the next. There are some things about the next you will understand all. Next that was a
day (I too shine me errin)

Just forget for the one.

The Room tea Read 
(ready on road right now)

was doza ha war
life Sun his life
from they use in sweeping in race track
hid'era furnahe
Mark flying Room. This needs you just
in Artan place not any place

Drawing No 1.

Inside the roundhouse the Kwampa line up the runner, and he stands between the the runners and preach them and pray the is tell them they must have strong heart and (our father) Sun read. They must be strong and they must flow and take it.
Now after they go around Circles inside.
When they are going on road to east, they
ask the Sun to help them get
all journey from the Sun.

When they get to end east and they go around
same around knee, they then stand as they
are in their place where Kavampa points out for
each. They stand all silent, no word, waiting
for Kavampa and Shichen Hakan to come
to end of line. Then taken Shichen Hakan
reach to end and they go around same then,
The Kavampa and Shichen pray and give
Sums per their shamba marks two steps each side for the sums. Then they turn back to the other west end while the town chief and itaka are waiting there. While return they all pray. Then the boys begin yelling 'Ha fah me' and that received your letter. And was very glad to hear again and enclosing are 4 drawings. 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 done. If the 23rd of August I will look for this maid. If I don't get you understand plainly tell me and I will be glad to correct it.

Respectfully yours,

J. D. L.

as usual

The runners that are on left side are marked with red paint on chest as Cross. They say mark ones are all they loso.
Isleta N M
Dec 4th 1941

Dear Friend amiga,

And today the Mapurida does not carry a pole with scalp. In place of pole she carry arrow on both hand.

Ans 1 yes all runners are marked with (red) dot have mark Cross on each other chest, on 1 side at left hand.

Ans 2. 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 Sehcan Pata Ton Chief over here all chiefs are sitting usually on race and two assistant are waiting for a runner to record all that reach and send their names 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 sun set.  
No 2 the runner wife relations helping the runners to run faster this means given power to runner because his relation or his family is scared he is about to get Catch. (queue) tail when he is chased closes then they say (Ha kooma hum) be strong  
(Enala koo hee) (Ha forkho kerechee)  
mum and almost Snow 
Paunch  
When they are chase like this they say (Forkho ta'iwaa) Snow chase
No. 8.

He is caught by (gun shots) this they call Snow Patch (from "Bere" tune) then his wife or relation are now crying because he is caught and this may shorten his life (ha wae tem Ro’theewe).

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. He drawing I will send after when he receive his pay (na’i’wemic) from kin’s women (matun).

No. 4

Christmas midnight mass at Saint Augustine Church.
Christmas Night in front
at church yard. Indians
built 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 days and shoot all morning
until the Mass is over. This they
call our mother Virgin Masses.
The day (the "Ra Wa'a" Viitamin,
"Ore" Mesa Wa'ien)

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.

Joe Kent

as usual address, at Christmas Night at church.

This why the Indian shoot fire with gun when their baby is born.