

# THE PINE RIDGE PORCUPINE

WAZI AHANHAN PAHIN K'UN HE

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## JUST-FOR-FUN-STORIES

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These are stories  
told just for fun  
Teton Lakota call them  
"Ohunƙakanƙ."

They are not true.  
They never were.  
They never could be.  
But what does it matter  
in just-for-fun stories?

## OHUNKAKAN

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Lenake wic'owoyake  
wo'imagaga un oyakapi.  
T'it'owanƙ Lak'ota kin lec'el  
c'ajeyatapi  
"Ohunƙakanƙ."

Lena wowic'ake šni.  
Tohaniš wowic'ake šni.  
Na tohani wowic'ake kte šni,  
ho tk'a hena ot'okahe  
wo'ohunƙakanƙpi hec'a he'unƙ?

The first story is about  
the Pine Ridge Porcupine  
who lived at the Agency.  
Do you think you have seen him?  
Maybe so!

The second story is about  
Mister Raccoon  
in the watermelon patch.  
Do you think you have seen him?  
Maybe so!

Ohuŋkakaŋ t'okahe kiŋ he  
Wazi Ahaŋhaŋ P'ahiŋ waŋ  
owakpamni el t'i.  
Wanlake seca ilukcaŋ he?  
Sece!

Ohuŋkakaŋ inupa kiŋ he  
Wic'iteglega he ec'a  
wagmuŋšpaŋ šni ojupi mahel  
uŋ.  
Wanlake seca ilukcaŋ he?  
Sece!

The third story is about  
the Prairie Mouse  
who spent her summer  
at the rodeos.

Do you think you saw her?  
I did.

This is the First story—

Ohun'kakan' iyamni kin' he  
it'un'kala omanis'a  
bloketu opta wan'wan'yan'k  
omani  
ok'i'inyan'ke ec'ekc'e un'.

Wan'lake seca ilukcan' he?  
Wan'blake s'elec'eca.

Le ohun'kakan' t'okahe—

About the

# **PINE RIDGE PORCUPINE**

WAZI AHANHAN P'AHIN K'UN HE



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## THE PINE RIDGE PORCUPINE

Everyone knows about porcupines,  
how they eat  
cabbages and potatoes,  
boxes and axe handles  
and rings around trees,  
bark and leaves,  
vegetables  
and fruits and fence posts.

## WAZI AHANHAN P'AHIN KIN

Tuwe oyas'ij p'ahij kin  
slolwic'ayapi  
tok'el wotapi kin he  
wahpe yutapi na blo  
c'anwop'iyē na nazunspe ihupa  
na c'anj kin ohomni yah'upi  
c'anha na c'anwape  
wojupi kpankpanja k'o  
na waskuyec'a  
na c'unjkaške c'anpaslatapi k'o.



Everyone knows about porcupines  
because they are around us  
where we are living.

But everyone does not know  
about the Pine Ridge Porcupine  
because this is the first time  
his story has been told.

This Pine Ridge Porcupine's mother  
had a home in a cave  
under a box-elder tree.

Tuwe oyas'ing p'ahin kin  
slolwic'ayapi  
tuktel unṭ'ipi kin el  
unṭit'awokšan o'unyanpi kin  
he'un.

Ho tk'a Wazi Ahanhan P'ahin kin  
le  
tuwe oyas'ing ḥci slolyapi šni,  
inṭ'ing le ot'okaheya  
t'a'ohunṭkakan kin oyakapi  
hec'a.

Le Wazi Ahanhan P'ahin kin  
hunṭku kin  
wašun wan ot'i  
c'aṅšuška wan iyohlat'e.



She had stayed there all winter,  
all the cold, snowy winter,  
safe from the winds and the storms.

She had four babies,  
four porcupine babies,  
with flat, wide feet,  
with little short legs  
and little round eyes  
and thick bushy tails  
and strong, fat bodies.

They were beautiful babies,  
just perfectly beautiful babies!

Waniyetu kinj opta lel ot'i.  
Waniyetu wašme ohini osni kinj  
opta t'ate na ošiceca kinj etan  
o'onakiji yuhapi.

C'inqcala topa  
p'ahinj c'inqcala kinj topapi.  
Sit'anjkt'anjkapapi na blaskaskapapi  
na t'ac'anj ki š'agya c'epa pila.  
Na ištamimama pila  
na sinjte hinj akišoka pila  
na t'ac'anj ki š'agya c'epa pila.

Lena hokšicala waštešte pila.  
Na lila hokšicala waštešte hec'a  
pila.



Three of the babies  
had soft quills  
like porcupine babies have,  
but the fourth one,  
even when he was very small,  
had stiff quills,  
long and strong  
with nice sharp hooks  
at the black tip ends.

Hokšicala kiŋ le etaŋ yamni  
hiŋ kiŋ pʼaŋšpʼaŋjelapi,  
pʼahiŋ cʼiŋcala kiŋ tokcʼapi  
iyecʼecapi.  
Ho tkʼa wanji itopa kiŋ he  
lila cikʼala kiŋ hehani kayeš  
pʼahiŋ kiŋ lila pʼepʼe  
na haŋskaska na suksuta  
nahaŋ pʼiŋkpa sapsape kin hena  
pʼestostola na oyami wicʼaye  
hecʼa.

And even from the very first  
this fourth baby  
knew how to whack  
his thick, strong tail  
when an enemy came near him.

He was very good  
at hooking the enemy  
with his sharp needle quills.

Nahan ot'okahe kin hehanna  
kayeš  
hokšicala itopa kin le  
sinjte akišoka kin he un  
wa'ap'a okihi he slolye,  
tohanj<sup>^</sup>-t'oka kin k'anyela upi  
c'ana hec'un kta un.

Lila wayup<sup>^</sup>ike  
t'oka kin wic'akiza okihi  
p'ahin p'estostola kin un  
okatan<sup>^</sup>wic'aye.



And even from the very first,  
he never, never  
let his quills lie down.

He always, always  
kept them sticking up,  
looking for trouble,  
just looking for trouble.

Nahanj ot'okahe kin hehanj  
kayeš  
tohani  
p'ahinj kin glu'asto kic'ipe šni.  
^

Ohini hec'etu wanjica  
p'ahinj kin owotanja  
wanjatakiya gluze,  
wo'oškiške akita uŋ.  
Hec'eglala wakta uŋ.



His mother was proud  
of his looks  
and his quills,  
but she was not so proud  
of his ways  
and his manners.

This baby grew bigger.  
His quills grew longer.  
His ways grew worse.  
His manners were terrible!

C'anke hunku kiŋ lila itaŋ  
owanyake kiŋ he  
na p'ahiŋ kiŋ hena.  
Ho tk'a taku wanji itaŋ ŝni kiŋ  
he  
t'a'o'unye kiŋ he  
na t'o'h'aŋ kiŋ hena nakuŋ.

Hokšicala kiŋ le wana ic'age na  
t'an'ka.  
P'ahiŋ kiŋ lila hanškaska ic'age.  
T'a'o'unye kiŋ sanp'a ŝica ic'age  
aye.  
T'o'h'aŋ kiŋ nakuŋ lila ŝica.

The home-cave did not suit him.

Wašunj wanj ot'ipi kinj el o'unyinj  
kta iyokip'i šni.

The home food was not to his liking.

Woyute yutapi kinj hena nakunj  
c'ij šni.

The home folks did not please him.

Otakuye wic'aye kinj hena k'o  
iyowic'akipi šni.

At last he moved away.

C'anke ohanjeta wana iyaye.

He moved to the Agency  
and built a home  
under a pile of rocks.

Na owakpamni ot'i ekta k'i'unj  
na hel ot'i kta wanj ic'ic'age  
iħ'e p'ahanj wanj iyoħlat'eya.

At first,  
he was a little afraid..

T'okaheya  
cik'ayela k'op'egla.

Things around him were new.

Taku oyas'inj it'anwokšan he ki  
hena t'eca c'anke hec'eca.

He was not used  
to agency life,  
but that did not last long.

He'ogna o'unya he šni,  
owakpamni o'unyanpi kinj  
he'ogna.  
Hec'etu kinj he t'ehanj hec'eca  
šni.

Very quickly  
he felt at home  
and acted as mean as ever.

Lila ec'ana ĥci  
t'iyata unj k'unj he'ogna iyaye,  
na oc'injšilya op'i'ic'iyē k'unj  
ak'e ōgna o'unjye.



He ate the hammer handles  
and the chair legs  
and the desk drawers  
and the wooden door knobs  
all around the Agency.

Na hankeya imas'iyap'a ihupa  
k'o t'epye.  
Nakuŋ o'akanyanke hu k'o  
na yuslul wognakapi k'o  
na t'iyopa gmigma c'aŋ k'o  
owakpamni okšaŋ hiyeye kiŋ  
iyuha t'epye.

He whacked his tail  
and he hooked his needles  
into everything he saw.

Sinŋte kiŋ uŋ wa'ap'a he  
na taku wanyanke kiŋ iyuha  
p'ahiŋ kiŋ uŋ okatanwic'aya  
he.





He had a wonderful time  
being so mean  
until he found out  
that the Indian women  
who lived at the Agency  
liked him to be that way.  
They followed him around  
picking out the quills  
that he had driven  
into the things he saw.

Lila o'iyokip'i yuha  
oc'inšilya o'unye kiŋ he etaŋ  
hankeya a'ic'ibleze  
Lak'ota winyaŋ kiŋ hena  
owakpamni el t'ipi kiŋ hena  
hec'el o'unye ki he iyokip'ipi.  
It'anwokšan na ihakap omaniŋ  
na p'ahiŋ pahipi  
taku wanyanke kiŋ  
oyas'iŋ okatanye hena pahipi.

Mr. P. R. Porcupine was surprised.  
He could not understand it.  
For a long time  
he did not know  
why the Indian women  
picked out and picked up  
his quills.

Ho c'anke p'ahin lila iyuš'iyanyan.  
C'anke tok'a heci okañnige šni.  
Lila t'ehan  
akiblezi šni  
Lak'ota winyan kin lena  
p'ahin kin pahi hanpi kin he  
sloye šni.

When at last  
he learned  
that they were using them  
for quill work,  
he nearly lost all his quills  
he stuck them up  
so high  
in anger.

Yunƙ'anj hanƙeya  
sloye  
henake wo'ilakyapi  
unƙ wipat'api.  
Ohini c'anzeka unƙ c'anke  
p'ahinƙ kinƙ nawoslalkiya unƙ  
c'anke p'ahinƙ kinƙ  
'oyas'inƙinil gnuni.



When he learned  
they were selling the quill work  
for sometimes a dime,  
sometimes a quarter  
he was so angry  
he nearly went back  
to his mother's house  
under the box-elder tree.

Yunċ'aŋ wana waslolkiye  
p'ahiŋ kiŋ hena etaŋ wipat'api  
wiyop'eya haŋpi  
tuktaktal mazaska kašpapi,  
na tuktaktal mazaska šokela  
iyop'eyapi.  
C'aŋke lila c'aŋzeki.  
C'aŋke huŋku t'i ekta  
c'aŋšuška c'aŋ waŋ oħlat'e  
t'i k'uŋ hel  
k'igle ĥca icukiye.

At first

he was so upset  
he whacked his tail  
faster and faster.

He hooked his quills  
thicker and thicker,  
but the Indian women  
just laughed at him  
and picked quills  
quicker and quicker.

T'okaheya

le lila ikakije  
c'anke k'it'at'ala  
sinje unj wa'ap'e.

P'ahinj ki unj o'ota  
unj wa'okatanya he.

Ho tk'aš Lak'ota winyanj kinj  
sanpa lila owe'iħaħapi  
na inihanj šni  
p'ahinj ki oħ'anjk'oya ota pahipi.

Then he thought,  
"This will never do.  
I am just giving them more  
of my good quills  
to make into things  
to sell at the store  
for quarters and dimes."  
He thought some more,  
then he said to himself,  
"I just won't drive  
my quills  
into things.  
I'll keep them for myself."

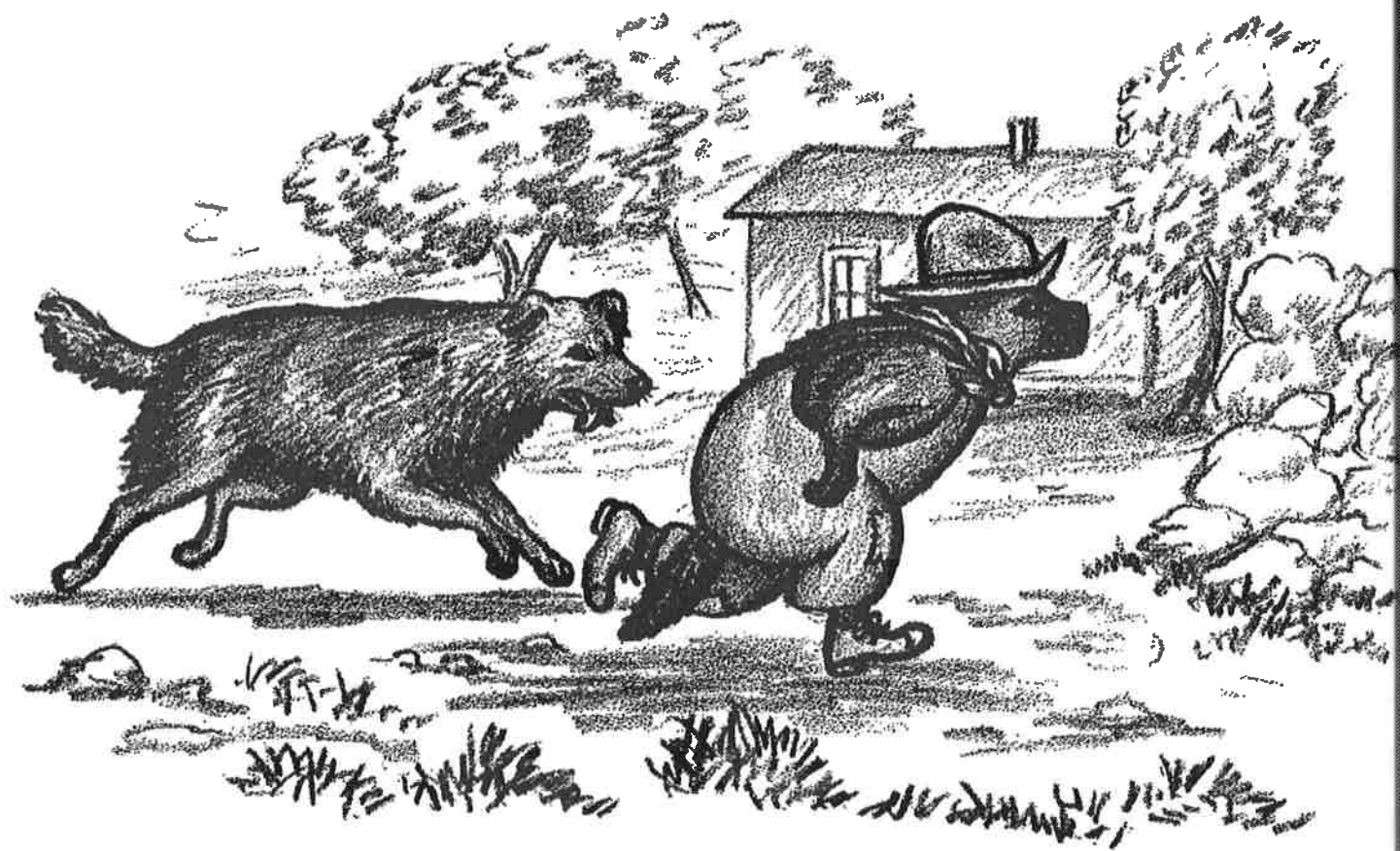
C'anke p'ahin lec'in,  
"Le hec'etu kte šni tk'a  
p'ahin lila waštešte ota  
wic'awak'u he  
etan taku ota ic'ic'agapi  
na mas'opiye el wiyop'eyapi  
šokela na kašpapi iyunwinpi."  
C'anke p'ahin ak'ešna lec'in  
na lec'el eye,  
"It'o sinthe un wa'awap'e  
kin le ec'amu kte šni  
na miye hena wagluha kte."





Then for a long time  
the Pine Ridge Porcupine  
let his quills lie flat.  
He did not drive them  
into anything.  
All the Indian women  
who lived at the Agency  
said to one another,  
"Where did the mean one go?  
This one  
here now  
seems to be afraid of things."  
They did not know  
it was the same one  
letting his quills lie flat.

Ho hetan lila t'ehan ĥci  
Wazi Ahanhan P'ahin kin  
sin̄te kin glu'asto uŋ.  
Hetan takuni  
sin̄te uŋ okatanye šni.  
Lak'ota winyan kin oyaš'in  
owakpamni el t'ipi uŋ hena  
lec'el ekic'iyapi,  
"Oc'in šice k'un tok'i' iyaya he?  
Le uŋki le  
le ek'eyaš  
lila c'anlwak'an s'elec'ec'aye."  
P'ahin he ešk'a  
sin̄te glu'asto uŋ c'anke hec'eca  
slolyapi šni.



The Pine Ridge Porcupine  
kept his quills down,  
but it was not much fun  
and it did not give him  
much to do.

He had to stay home a lot  
because the dogs chased him  
now that he was keeping  
his quills to himself.

So he had more time  
to think  
about things.

C'anke Wazi P'ahin kin  
sin-te glu'asto un kin hec'un.

Tk'a hec'el iyokipi šni  
na he'un etanhan  
taku ota ec'un okihi šni.

T'iyata unye kin he ota  
inčin šunka kin k'uwa hanpi  
he'un,

na p'ahin kin iye gluha  
kin he'un hec'eca.

Ok'anyan un c'anke  
otakiya wiyukc'an  
taku wanjigji el.

One day he thought,  
"Here are these quills of mine  
not doing any good for me.  
They might as well be feathers."

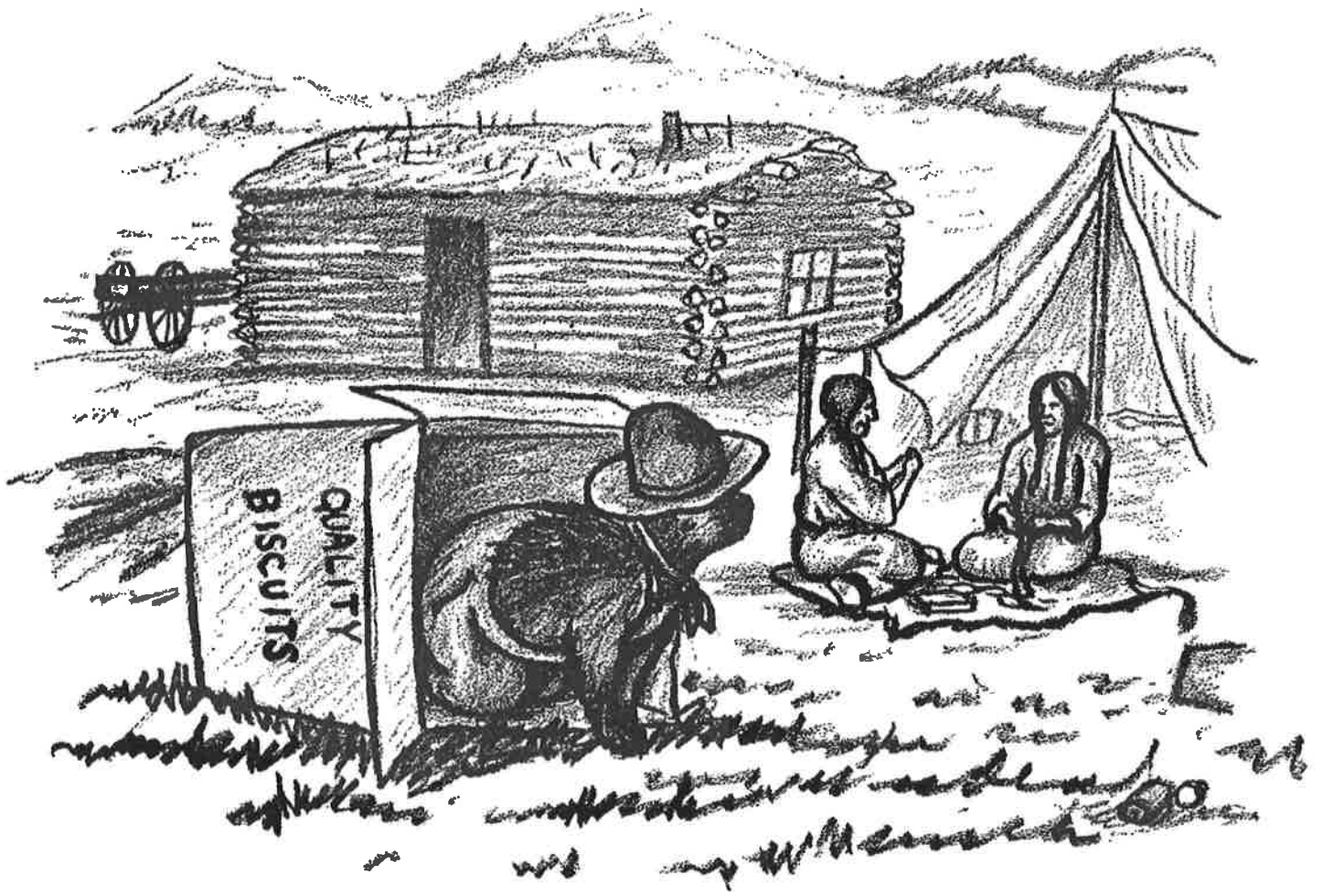
Then he thought some more.

Anpetu waŋ el lec'ing,  
"P'ahin kin lena mit'awa  
taku iwaštemaye šni.  
lyeš hena uŋ wibluwin kta tk'a."

C'anke sanp'a ota wiyukc'an.

He said to himself,  
"I know what I can do.  
I can learn to do quill work  
and use my quills  
to make into things  
and sell them myself  
for as much as a dollar.  
Maybe."

Lec<sup>el</sup> išna woglake,  
"Tokel ec<sup>amun</sup> kte kin wana  
slo<sup>l</sup>waye.  
Wipat<sup>api</sup> kin un<sup>spemic</sup>'ic<sup>iyin</sup> kte.  
P<sup>ahin</sup> mit<sup>awa</sup> kin wec<sup>un</sup> kte.  
Taku un wakagin kte  
na miye wiyop<sup>e</sup> wakiyin kte  
mazaska wanji ec<sup>e</sup> wiyop<sup>e</sup>  
wakiyin kte.  
Kte sece."



It took a long time  
to learn to do quill work.  
Instead of eating boxes,  
he had to hide in them  
to watch the Indian woman  
working at quill work.

He had to pick his own quills  
and he pricked his front toes  
trying to get out  
his own sharp quills.

Wipat'a unspe'ic'ic'iyin kte kin he  
lila t'ehan wo'ec'un.  
C'anwopiye yuta he k'un he  
ayuŝtan  
na hec'a wan el eš o'inaħmeye.  
Hetan Lak'ota winyan wipat'api  
kin  
awanwic'ayanĵ yanĵa he.

Iye ena ĥci p'ahin glujun he  
na sip'a kin ic'a'ic'ip'ahe,  
p'ahin p'ep'e kin  
yujun kte ĥci un.





He had no money to buy dyes.  
It took much longer  
to learn to dye  
with colored clays  
and different berries,  
but he learned  
by watching  
the older women.

Wit'oye op'et'unj kta mazaska nice.  
Nakunj lila t'ehanj walulyinj kta  
unspe šni, wase oc'aje unj na  
wat'okec'a oc'aje k'o.  
Winuħcala tokel ec'unpi  
awanwic'ayake kinj unj hankeya  
unspe.

He had no money to buy pans  
in which to mix  
the different dyes,  
so he used turtle backs  
and rawhide bowls  
like the old men did  
in the very old days.

Wakšica op'et'unj kta mazaska  
nice, c'a wilulye oc'aje kinj unj  
wic'ahiyapi yuha šni.  
C'anke k'eya ha na t'ahalo  
yuškokpapi wanj kic'unj,  
wic'aħcala tokel ec'unpi  
lila ehani wic'oħ'anj ognaj ec'unj.



He had no money to buy a stove  
on which to boil  
the quills and dyes,  
so he used the stomach sack  
of an old cow  
that had been killed  
by the Pine Ridge butcher.

He hung the sack  
on two forked sticks.  
He heated stones  
to put in it  
to boil the dyes  
to dye the quills.

Oc'et'i op'et'unj kta tk'a mazaska  
nice.

He'akanj mni piňyina  
p'ahinj kinj lulyinj kte k'eyaš  
c'anke t'aniga ojuha wanj unj  
he ptewinyela kanj wanj etanhanj  
na he owakpamni ptekte kinj  
kte.

C'anj okijata nup p'aslate na c'anj  
wanj opta e'unpe.

Hel t'aniga ojuha kinj otkeye.  
ljanj eya k'alye.

Hena p'ahinj lulyinj kta c'a  
wilulye k'o piňyinj kta c'a  
na ognakinj kta he'unj.



Some of the quills  
he dyed purple color  
and some red  
and a few yellow.

He used some  
just as they were  
when he had worn them.

Before he used the quills,  
he put them in his mouth  
to make them soft.

With his front teeth  
and his front feet claws  
he made them flat,  
just as the Indian women did.

P<sup>˘</sup>ahin<sup>˘</sup> kin<sup>˘</sup> hun<sup>˘</sup>  
t<sup>˘</sup>oluta un<sup>˘</sup> lulye  
na hun<sup>˘</sup> šaša  
na tonakel zizi kage.

Hun<sup>˘</sup> wo<sup>˘</sup>ilagkiye  
tok<sup>˘</sup>el k<sup>˘</sup>oyag un<sup>˘</sup> k<sup>˘</sup>un<sup>˘</sup>  
hec<sup>˘</sup>ena lulyešni ilagye.

P<sup>˘</sup>ahin<sup>˘</sup> kin<sup>˘</sup> wo<sup>˘</sup>ilagye šni it<sup>˘</sup>okap  
hun<sup>˘</sup> iyognake  
ħpaŋla kta c<sup>˘</sup>a he<sup>˘</sup>un<sup>˘</sup>.

Hip<sup>˘</sup>ute un<sup>˘</sup>  
na sit<sup>˘</sup>okatanhan<sup>˘</sup> šake un<sup>˘</sup>  
yusli  
Lak<sup>˘</sup>ota winyan<sup>˘</sup> tok<sup>˘</sup>el ec<sup>˘</sup>un<sup>˘</sup>pi  
iyec<sup>˘</sup>el ec<sup>˘</sup>un<sup>˘</sup>.

He was very pleased '  
with himself and his work.

He thought  
how well he could live  
when he was making money  
with his quill work.

lye wa'ec'uj kin he  
lila hci itaj.

Wipat'e kin he  
na etaj mazaska kamna kin  
he  
uj zaniyaj ni'uj kta  
kec'ij.

At first,

he thought

he would make a belt

very long

and very wide

and covered from end to end

and from top to bottom

with the very finest

of very fine quill work.

T<sup>o</sup>keyela ħci

ip<sup>o</sup>iyaka wanji kagi kta

lila hanke na

lila opta ot<sup>o</sup>ankaya

na o<sup>o</sup>ihanke kin ihoniyang

na glakinayang opta

p<sup>o</sup>ahin swula ħca

un yuštang kta

kec<sup>o</sup>in.





But it took so many quills!

Ho tk'a p'ahinj kinj lila ota  
yusote!

It took such a long time  
and so much work  
that the belt grew short  
and shorter and shorter.

Na lila t'ehanj kaga he  
na el owaši ec'unpi lila ota  
he'unj ip'iyaka kinj sanp ptecela  
aye,  
ptecela na sanp lila ptecela.

The belt grew narrow  
and narrower and narrower.

Na ip'iyaka kinj sanp opta  
cik'ala aye  
opta cik'ala na sanp opta lila  
cik'ala.

It became an armband  
for a very thin baby.

C'anke hankeya hokšicala  
t'amahec'ala  
t'aňanťkanhunza hec'a.

When it was finished  
it was rather small.

It was rather dirty  
and not very straight  
and not very even.

The design was poor  
and the colors not fast,  
but still the porcupine  
was pleased with his quill work.

Wana yuštaŋ ehaŋ  
lila ehaš ciscila.

Lila yušaŋe  
na owot'angla šni  
na labyela kage šni.

Wogliglé kiŋ lila šikšice  
na p'ahiŋ lulye kiŋ k'o ec'eca  
šni.

Hec'eca eša p'ahiŋ  
wipat'e k'un he inihanšni lila  
itaŋ.

He said to himself  
and to anyone listening,  
"It may not look it,  
but it has to be  
good porcupine work  
because a good porcupine  
worked it."

Then he tried to sell it,  
but he got into trouble  
for, after all,  
who knows anything  
about buying quill work  
from a porcupine?

lšna woglake na leya c'a  
tona k'anyela unpi hena  
nañ'unpi  
"Le wipat'api kec'inpi kte šni  
nac'ec'e  
tk'a hec'a kepiŋ kte  
wipat'api wašte hec'a  
inč'inj p'ahinj wanj wašte c'a  
kage."

Ho hec'eš wiyop'ekiye wac'inj  
tk'a he'unj wošice iyagle ic'iye.  
Ho tk'aš lec'eca  
tohanťan ki p'ahinj wanji etanj  
wipat'api a'op'etunpic'a  
he tuwa slolya he?



He tried to sell it here  
and he tried to sell it there,  
but no one would buy it.

He could not sleep.

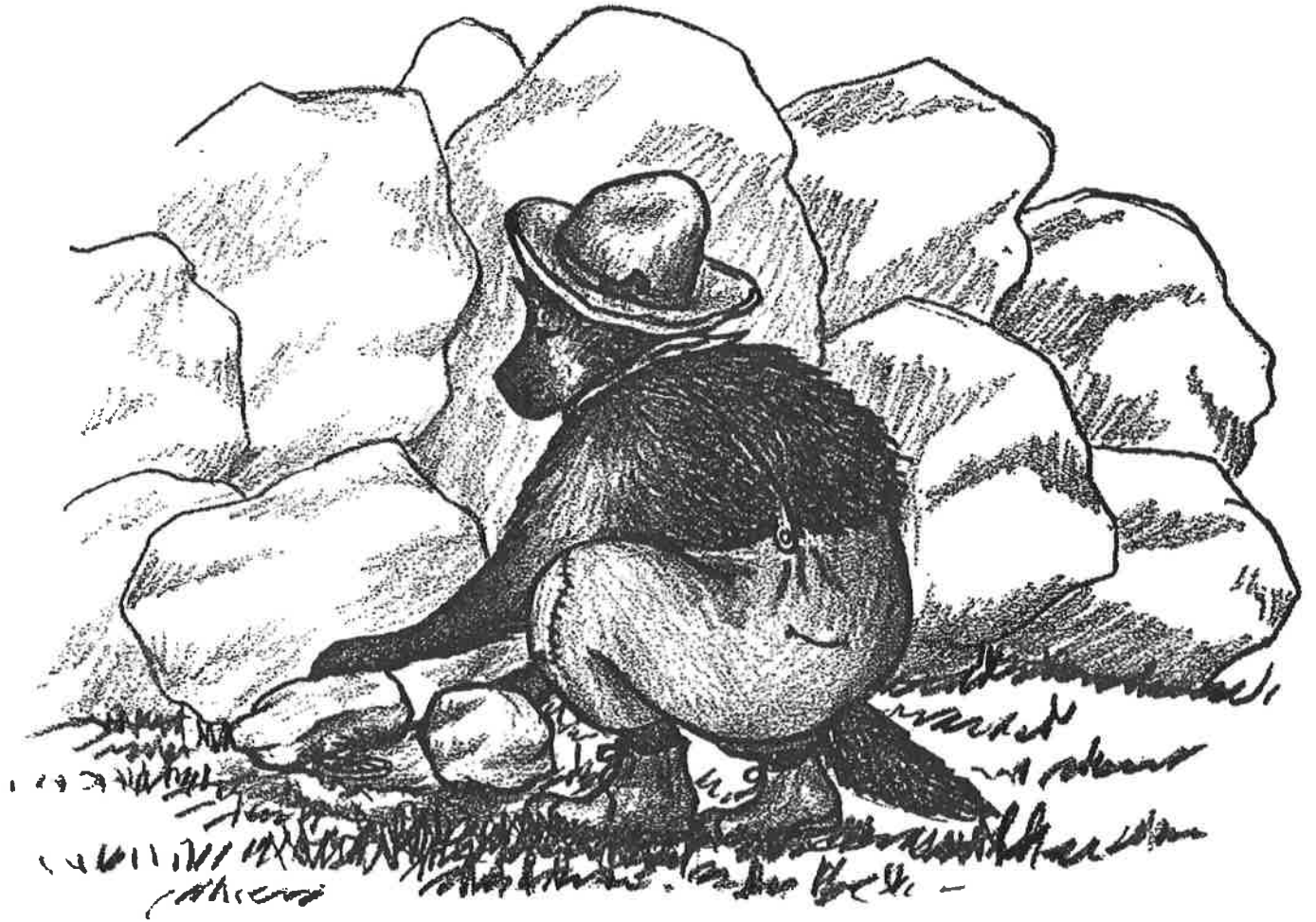
He could not eat  
and his quills  
that he had taught  
to lie flat  
began sticking up  
higher and higher.

Lel wiyop'ekiyiŋ kte ĥciŋ  
na kal wiyop'ekiyiŋ kte ĥciŋ  
tk'a tuweni op'etuŋ c'iyiŋ šni.

lhaŋ ištíme šni.

lloc'iyiŋ šni.

na p'ahiŋ eya  
wakitaŋ ĥci  
glu'asto k'uŋ  
wana nawaŋkal iyaye  
na saŋp nawoslal aye.



One day  
he had to go  
chew on a doorstep  
he was so hungry.  
Before he left  
he hid his quill work  
in his house  
under the rock pile  
until he could get back  
to it again.

Yunċ'anj anpetu waŋ el  
wana iyaye  
na t'iyopa o'aliwaŋ yat'e  
lila loc'inj c'anke hec'unj.  
Iyayinj kta it'okap  
wipat'api k'unj nakiħme.  
Iħepaha ot'i imahel  
hel nakiħme  
tohanj ak'e gli kta c'a  
hehanjanj.





When he came back  
he found that  
some naughty dog  
or a mean coyote  
or a meddlesome person  
had stolen his quill work!

It was gone!

He could not find it anywhere.

He hunted and hunted,  
but he could not find it.

He became so angry  
that his quills stood straight up.

Ho hektakiya gli el  
taku t'unkiye.  
Šunka wic'ašašni wan  
na'inš šunkmanitu oc'inšica  
na'inš wic'aša wakagikešni  
wanji  
wipat'api k'un he makinunpi  
sece.

Ataya tokaħ'an!

Tukteni iyekiya okihi šni.

Okile na ak'e okile he  
tk'a iyeya okihi šni.

C'anke lila c'anzeke  
na un hiŋ napoħ'ayeye.



The next thing that was seen of him  
he was flapping down the road  
in front of the Agency  
with his eyes very bright  
and his quills very straight,  
looking for trouble  
and hoping for trouble  
so that  
something or someone  
could get stuck  
full of quills.

Ho ak'e wanyankapi yunk'an  
owakpamni it'okap  
oc'an ku oga na'un kya he  
hiŋ napoŋ'akiya  
na iŋta nawiakpayeya  
woŋice ak'ita  
na woŋice wakta'un  
he'un  
takuŋci na'inŋ tuweŋci  
ojula p'ahiŋ  
okatan yiŋ kta wiŋyeya un.

For he had decided  
that after all  
that was the best way  
for a porcupine  
to do porcupine quill work!

Ho c'anke ohanjeta lec'el  
wagluštanj  
hec'e tuk'akeš  
p'ahinj wanj he'ogna ec'ela  
ikipic'a he  
p'ahinj wanj he'ogna wipat'a šk'e  
wanj ec'ela.

Now this old fellow  
is fatter than fat  
for he lives by the garbage can  
near the Agency club  
and he has it all to himself.

Ho yunƙ'anj wic'añcala kiŋ le  
wana lila c'epa iyak'ap'a.  
Woyaptapi owa'ekala el ot'ikiye  
owakpamni ot'i t'ipi kiŋ  
ik'anyela  
hena išnala ataya t'awa iglawa.



He keeps everything else away,  
the stray dogs and cats  
and pigs and cows,  
by making his quills work,—  
for that is his quill work.

That is the porcupine's  
porcupine quill work.

Taku el upi iyuha patanj wic'a  
uŋ

šunġka nuni na igmu kiŋ  
na k'uk'uše na ptegleška k'o.

P'ahiŋ ak'ala iyewic'aya wowaši  
ec'uŋ

iŋc'iŋ he p'ahiŋ uŋ t'awowaši  
kiŋ he.

Ho he p'ahiŋ kiŋ

wipat'api t'awowaši ec'uŋpi kiŋ  
he.

All the Indian women  
who live at the Agency  
are laughing about it.  
They are telling each other,  
"The mean one is here again.  
Come. Hurry.  
Now we can have many quills  
for our quill work."

Lak'ota winyan oyas'inj  
owakpamni el t'ipi kin hena  
iñat'ahanpi.  
Leya okic'iyakahanpi.  
"Oc'inšice unj he ak'e lel unj we.  
Hiyupi! Inañnipi!  
Wana ak'e p'ahinj ota unyuhapi  
kte  
wi'unpat'api kta he'unj."



This is all.

It is finished.

The story of the Pine Ridge porcupine  
is finished.

Le wana henala.

O'ihanke.

Ohunkanjan Wazi Ahanjan

P'ahin

o'ihanke.



## BILINGUAL READERS

Of all cultural traits, language is the most persistent, as those familiar with the minority problems of Europe clearly recognize. It is not surprising, therefore, to find that despite hundreds of years contact with English speaking Whites, there are still Indian tribes many of whose members persist in the use of their native tongue. Throughout most of the country it is the older Indians who have not learned English, but in remote areas even the children who are taught English in the schools revert to a use of the Indian tongue in communication with their elders. Under ordinary conditions this need not be a matter of great concern, for it is a tendency of minority peoples everywhere who feel their culture threatened. However, at the present time, there are changes of great magnitude taking place in the Indian country. Conservation of natural resources is a vital issue in many areas, where overgrazing, water and wind erosion

are rapidly destroying the fertility of the soil. In many other areas, understanding of new opportunities for Indian self-government and credit is blocked by difficulties of translation, and the older more conservative Indians are at a loss what to believe.

Therefore, at long last, the government which for many years made effort to stamp out the native languages has reversed its policy, and is endeavoring through the Indian schools to increase familiarity with the written form of the languages spoken by large numbers of Indians. Except for the Navaho, many Indian languages have been written by Indians and missionaries as well as linguists for a number of years. Some of the older mission schools have taught Indians to write their own language, and there are some which are still doing it, so the government is not initiating something new, but recognizing and accepting as good, another of the practices initiated

by the groups which founded Indian education.

The first effort of the present program of bilingual teaching was concentrated on the Navaho, which contains the largest number and proportion of non-English speaking individuals. When this effort of the government became known throughout the service, requests began to come from other tribal groups for the preparation of bi-lingual material for use in their schools. This little book is one of a series prepared for use in the schools of the Sioux country, at the request of many adult Sioux. As time goes on it is planned to publish material suited to each school grade, and to prepare and distribute for adult use, translations into Lakota (the Teton dialect) of significant documents dealing with Indian affairs.

After mature consideration it has been decided that the publication of the material in parallel columns in both English and the native tongue should contribute most effectively to the development of active bilingualism upon the part of both children

and their elders. The emphasis in the school will naturally be upon the English—in the home upon reading the native tongue. In this way, the young people may help educate their parents in the use of English, while the new readers assist the adults in preserving the use of the native language among their children.

During the present year the Education Division of the Office of Indian Affairs will publish the initial bilingual readers in Navaho and English, and Sioux and English. At the suggestion of Pueblo and Papago council members, materials in English and Spanish are being prepared for use in the schools of southern Arizona. It is not expected that these latter books will be ready before the Spring of 1941.

Each story accepted for publication deals intimately and accurately with some phase of Indian life in the linguistic area being dealt with. It is therefore believed that the material will provide exceptionally valuable experience reading for teachers in the lower grades. For the same reason these books should prove

of value to teachers in White schools who are engaged in units of work on Indian life.

The preparation of material in the native languages is under the immediate direction of Dr. Edward A. Kennard, specialist in native languages, who has consulted freely with experts in the various fields, and with Indians thoroughly familiar with the structure of their own tongue. Emil Afraid of Hawk, an

experienced interpreter of the older generation, translated this series of books. Appreciation is due, also, to Dr. John P. Harrington of the Smithsonian Institution who has given a great deal of his time to the Navaho language problem and who has also advised with regard to Lakota.

Willard W. Beatty,  
Director of Education.

## THE ARTIST

Andrew Standing Soldier is a 21-year-old full-blood Sioux Indian who has had no formal instruction in art. His father was a government scout at the Battle of Wounded Knee which occurred on the Pine Ridge reservation in December 1890. His father encouraged Andrew to sketch and told him how the Indians and soldiers were dressed during the period when this conflict occurred. It has been Andrew's ambition for some time to paint a mural of this battle.

Andrew continued sketching animals and human figures, doing most of his earlier work in crayon on rough drawing paper. He has never completed high school, feeling responsibility for care of his family. His skill as an artist was recognized by some of the teachers at Oglala Community High School, and he was encouraged to participate in various contests. He won fourth prize with a poster design for

the Indian exhibit at the San Francisco World Fair of 1939. He did some experimental mural work at the Oglala Community High School under the direction of Indian Service advisers and the special summer school staff in art in 1937. In 1939 he was chosen to paint the mural in the lobby of the new federal Post Office at Blackfoot, Idaho, on the Fort Hall reservation. This work was done in egg tempera and depicts early days among the Bannock and Shoshone Indians of this area, as described to Andrew by the older Indians.

Andrew's illustrations in this volume are done with lithographic pencil on pebbled-board because Andrew preferred to follow a style similar to that used in his earlier crayon drawings. His work differs completely from that of the Pueblo Indians of the Southwest which had become familiar to many through the paintings of students of Santa Fe Indian School.

During 1940 Andrew has been engaged in painting a frieze in fresco for Oglala Community High School. This is a continuing band six feet high and approximately 150 feet long, extending along both side walls and across the proscenium arch of the auditorium

and depicting the Pine Ridge Sioux before the coming of the White man, engaged in formulating their treaty with the government, and as they have been since contact with Whites.

## THE DEVELOPMENT OF WRITTEN DAKOTA

The Dakota language is spoken in four dialects, Santee and Yankton by the eastern groups, Teton by the western, and Assiniboine in the northwest. They are all mutually intelligible, although there is a greater difference between the Assiniboine and the others than there is among Santee, Yankton, and Teton.

The pioneer work by Stephen Riggs in developing the written language was based primarily upon the Santee dialect, and dates from his "Grammar and Dictionary of the Dakota Language" published in 1852. Additional material gathered by Riggs appeared in 1893, edited by J. O. Dorsey.

A Dakota-English Dictionary of the Yankton dialect by J. P. Williamson was published in 1902. In addition to the scientific work, translations of the Bible, prayer books, and hymnals in these dialects were printed and widely used on all the Sioux reservations, so that many of the Sioux today are

familiar with their own language in a written form.

The Teton dialect, which is used in this series of readers, has the greatest number of speakers (approximately, 18,000 at the present time), but owing to the relatively late appearance of material in Teton it has not been widely disseminated.

Boas and Swanton published a grammar in the Handbook of American Indian Languages dealing with both Santee and Teton, in 1910. Eugene Buechel's "Bible Stories" appeared in 1924, and was followed by his "Grammar of Lakota" in 1939. "Dakota Texts" by Ella Deloria, also in Teton, was published in 1932.

The basic alphabet in which all the dialects have been written was that used by Riggs, and subsequent linguistic work has followed the pattern he set. However, he failed to distinguish between the aspirated and unaspirated series of consonants p, t, k, and c.

This distinction, vital to accurate recording, was introduced by Boas and Swanton and was followed in Deloria's texts and Buechel's grammar.

In earlier work g with a dot or an accent over the letter was used to indicate the harsh voiced fricative, but since it always has this value when followed by a vowel, the diacritical mark has been eliminated. Riggs and others also used a z with a dot or accent over the letter for the sound of z in azure, for which the letter j has been substituted, a usage found in several volumes of the written Dakota.

The symbol ŋ following a vowel, to indicate nasal-

ization of the vowel, was used by Riggs and most of the others who have recorded material in Dakota. Because of its familiarity to the Sioux, it is also used in these readers. In Deloria's texts the usual linguistic device of a hook beneath the vowel is used to mark nasalization, as in q, i, or u instead of aŋ, iŋ, or uŋ. While the subscript hook is used in other bilingual readers in Indian languages as the more universally accepted symbol, it was considered wiser from the educator's point of view to follow established practice.



## THE LAKOTA ALPHABET

The following information about the Lakota alphabet and its use should prove helpful to one familiar with the English language. After each letter, an example of the sound represented is given in a Lakota word, followed by the nearest approximation to the sound in an English word.

### Vowels

a	na	(and)	father
e	pte	(Buffalo)	met
i	hi	(to arrive)	machine
o	ho	(voice)	open
u	tuwa	(someone)	rule

ŋ occurs only after the vowels a, i, and u. It does not represent a sound by itself, but indicates that the preceding vowel is nasalized. That is, some of the breath passes through the nose in producing the sound.

oŋ    waŋji    (one)  
iŋ    najiŋ    (to stand)  
uŋ    yuŋk'oŋ    (and then)

### Diphthongs

Diphthongs are rare in Lakota. They only occur in a few exclamations, as in the man's word of greeting, hau (like English how), and a woman's exclamation of surprise, haiye (with the ai like that in English aisle).

### Consonants

' the glottal stop is a true consonant. It occurs between vowels, and also as an integral part of seven other consonants.

wo'ilake    (servant)                  co-operate

In the English word, co-operate, the glottal stop is represented by the hyphen. It is the hiatus or stoppage of the breath between the two o's. Also in the American colloquial negative, unh unh, the glottal closure

precedes the u in each instance. Or in actual speech the difference between Johnny earns and Johnny years, is that the former has a glottal closure between the two words. All Lakota words that begin with a vowel are preceded by the glottal stop, but since this is always the case, they are not written.

p pahi (to pick up) spot  
 p<sup>h</sup> p<sup>h</sup>a (head) pot  
 p<sup>ʔ</sup> p<sup>ʔ</sup>o (fog)

The p is a completely unaspirated sound, as in spot or any English word in which the p is preceded by an s. The p<sup>h</sup> is highly aspirated, as is English p, followed by a vowel. The p<sup>ʔ</sup> does not occur in English, but is produced by the almost simultaneous release of the breath from the closure formed by the lips and the glottal closure.

k kak<sup>h</sup>iya (yonder) skit  
 k<sup>h</sup> k<sup>h</sup>igle (he went home) kit  
 k<sup>ʔ</sup> k<sup>ʔ</sup>uŋ (def. article in the past)

The differences among these three k's is similar to

the differences among the three p's described above.

t takuni (nothing) stop  
 t<sup>h</sup> t<sup>h</sup>i (to live) top  
 t<sup>ʔ</sup> t<sup>ʔ</sup>e (dead)

The differences among these three t's is similar to the differences among the three p's described above.

c caŋota (ashes) attach  
 c<sup>h</sup> c<sup>h</sup>aŋ (tree) church  
 c<sup>ʔ</sup> c<sup>ʔ</sup>ic<sup>ʔ</sup>u (I give you)

The letter c<sup>h</sup> corresponds to the ch in an English word like chat. The same sound, but lacking the aspiration is represented by c. The example in English, attach, is not wholly accurate, but there is less breath force in the production of final English ch than when it is the first element in a word. The c<sup>ʔ</sup> is similar to the p<sup>ʔ</sup>, t<sup>ʔ</sup>, and k<sup>ʔ</sup> in that it is produced by the simultaneous release of the breath from the ch position and from the glottal closure.

h ho (voice) hot

ħ ħoka (badger)

ħ represents a harsh fricative sound that is lacking in modern English. It is the same sound as the *ch* in German *machen* or the Scottish word *loch* (lake).

ħ' ħ'e'e (shaggy)

This sound is like the *p'*, *k'*, and *c'*, with the glottal closure preceding the production of the vowel.

j wanji (one) azure (like the z)

l le (this) low

m mahel (beneath) make

n na (and) no

w wana (now) way

y yuŋk'aŋ (and then) you

z zizipela (thin) zero

s siŋte (tail) so

š ša (red) sure

s' s'e (as if)

š' akiš'a (to shout)

g kage (to make)

The sound represented by *g*, when followed by a vowel, does not occur in English. It is the voiced equivalent of *ħ* and is produced in the same way, except that the larynx or voice box functions. The vibration of the vocal cords is the chief factor which distinguishes English *z* from *s*, *d* from *t*, *g* from *k*. It is this same factor which distinguishes Lakota *g* before a vowel from *ħ*.

g gli (to arrive back here) go

When *g* is followed by a consonant, it has the same value as in the English word, *go*.

b blo (potatoes)

In the consonantic combinations, *gl*, *bl*, *gn*, *gm*, *gw*, and *mn* there a short vowel between the two consonants which is not written. Thus, *gli* is pronounced like the *gl* in *galore*, never like *glee*, *blo* approximates normal pronunciation of *below*, never *blow*. Other Lakota words of this type are:

mni water

gnuŋgnunška grasshopper

gmigmela round