

The Star Husband Tale

Stith Thompson

In this important study by one of the world's greatest folklorists, the techniques employed in the Finnish or historic-geographic method are applied to American Indian rather than to European materials. The method consists of a series of specific steps. First, as many versions as possible of the item to be studied must be located, assembled, and arranged in some convenient form of organization. In studies of European folklore, the literary versions are listed first, in chronological order; then the oral versions are listed in geographic order. Thompson groups the American Indian materials by culture area, moving from west to east.

The next step is one of the most critical. By empirical inspection of the corpus of texts, the folklorist breaks the tales into principal traits, traits that demonstrate some variation. The variation of a trait's content is a potential means of distinguishing smaller groups of versions that share a particular subtrait. For example, if one of the traits, say Trait A, is the number of women in the tale, then versions may be distinguished on the basis of whether they have one woman, two women, or some other number of women. Eventually, if one finds that a whole group of versions share a number of identical subtraits, one may have isolated a subtype of the basic tale type. A way of facilitating the identification of similar tales is to write each version of the tale in abstract form using the abbreviations for the subtraits. If, for example, the first trait, Trait A, has such forms as A1 (one woman), A2 (two women), etc., then the abstract of a tale having two women would begin with A2. In similar fashion, one would write the tale in symbol shorthand such that the formula might look like A2, B1, C1, D2, E3, and so on. The formula could be easily compared with the formulas of other versions. For example, of the following three versions, it is obvious which two are more similar to one another:

A2, C1, B1, D2, E3, F5, F10, K3a, I1, L1, M3c, M3b, N2
 A1, C2a, B3b, F2, E2, G1, H1a, I2, J2, K3b, L3, N1
 A2, C1, B1, D2, E3, I3, J2, K2, L1, N2

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Of these tales (versions 4, 43, and 78 in Thompson's study), the first and third have more in common than do either with the second. This method may appear to be unnecessarily complicated, but one must remember that if a folklorist is trying to compare as many as a thousand versions of a tale, it is almost impossible to do so by reading the full narrative accounts and keeping them all in mind. By comparing the trait sequences, one can much more readily note similarities and differences. No doubt some enterprising folklorist will one day use an electronic computer to help him separate groups of similar tales from an unwieldy corpus of texts.

The hypothetical archetype is established by looking at each trait individually to determine what was the probable archetypal form of the trait. Such factors as early recordings or literary versions (in the case of Indo-European materials) and widespread or peripheral distribution are taken into account. (It is the combination of chronological criteria [historic] and of geographical spread [geographic] that has led to the name "historic-geographic method.") After the archetype for each individual trait is hypothesized, the projected list of archetypal traits is put together as a possible basic type or archetype of the whole tale. (In the case of complex tales, archetypes for the traits of each subtype may be postulated in order to arrive at subtype archetypes. Then from these, the folklorist may reconstruct a projected archetype of the parent form of the tale from which the subtypes might have evolved.) The hypothetical archetype is in part a statistical abstraction that may or may not correspond to even one actual recorded version of the tale in the initial corpus. That is why Thompson in this study of the Star Husband is careful, upon having delineated the archetype, to ascertain whether or not there are versions that correspond to his suggested basic type. His finding several of the eighty-six versions that did provides some support for his hypothetical reconstruction.

One of the chief criticisms of the historic-geographic method is that it is the study of folklore for its own sake, that the study of variation and stability is not meaningfully related to human factors. Tales spread and traits drop off with superorganic ease, and it is for this reason that some anthropological folklorists eschew this type of study. On the other hand, there is in theory no reason why the comparative method could not and should not be the preliminary basis for other kinds of analyses of folklore. The folklorist who collects one version of the Star Husband from an American Indian informant may be interested in knowing if and how his particular informant has varied the tale. For the determination of such facts, the historic-geographic method is of great value. However, the conclusions of most historic-geographic studies leave some significant questions unanswered. Why did the archetype, assuming the reconstruction is valid, arise in the first place? Why did subtypes evolve and why did they evolve precisely where they did? Why does the tale in its multiple forms continue to be told (or not to be told)? For these kinds of questions, a synthesis of approaches to folklore is needed. The study of historical origins and of paths of diffusion are a part, an important

part, of the whole. But the study of psychological origins and of function is also a part of the whole. The combination of these approaches can lead to a fuller understanding of the nature of folklore.

The standard reference for the historic-geographic method is Kaarle Krohn, *Die Folkloristische Arbeitsmethode* (Oslo, 1926). [A Spanish summary, "Metodologia Folklorica," was published by Ralph Steele Boggs in *Folklore Americas*, Vol. 5, No. 1 (June 1945), 1-13.] For an excellent description of the method, see Walter Anderson, "Geographische-historische Methode," in Lutz Mackensen, ed., *Handwörterbuch des deutschen Märchens*, Vol. 2 (Berlin and Leipzig, 1934-1940), 508-22. For discussions in English, see Archer Taylor, "Precursors of the Finnish Method," *Modern Philology*, Vol. 25 (1928), 481-91; or Taylor's model study, *The Black Ox*, Folklore Fellows Communications No. 70 (Helsinki, 1927). For one of the best illustrations of the method as applied to a complex European Märchen, see Warren E. Roberts, *The Tale of the Kind and the Unkind Girls* (Berlin, 1958).

Although the method has been primarily used in studying folktales, it has also been applied to many other forms of folklore. For a study of a ballad, "Lady Isabel and the Elf-Knight," Child No. 4, see Holger Olof Nygard, *The Ballad of Heer Halewijn, Its Forms and Variations in Western Europe: A Study of the History and Nature of a Ballad Tradition*, Folklore Fellows Communications No. 169 (Helsinki, 1958); for a superlative study of a traditional circumlocution, namely, "the devil is beating his wife" as a folk expression referring to the sun's shining while it is raining, see Matti Kuusi's comprehensive 420-page monograph, *Regen bei Sonnenschein; zur Weltgeschichte einer Redensart*, Folklore Fellows Communications No. 171 (Helsinki, 1957). For a study of a riddle, see Antti Aarne's essay on the riddle of the year as a tree with twelve branches in his *Vergleichende Rätselforschungen*, Vol. 1, Folklore Fellows Communications No. 26 (Helsinki, 1918), 74-178; summarized in Archer Taylor's *English Riddles from Oral Tradition* (Berkeley and Los Angeles, Cal., 1951), pp. 413-16. For a game, see Elsa Enäjärvi Haavio's 343-page study, *The Game of Rich and Poor: A Comparative Study in Traditional Singing Games*, Folklore Fellows Communications No. 100 (Helsinki, 1932).

Introduction

The serious study of the folktale goes back little more than a century. When the Grimm Brothers began to speculate about the nature of their famous collection around 1820, it appeared clear that the historical and comparative study of tales handed down by word of mouth would call for methods and techniques quite different from those customarily employed in the investigation of literary texts. With manuscripts or printed documents the scholar is attempting to establish a direct chain of association binding one of these immediately to another. Version A of a manuscript was written,

let us say, in Italy in the fifth century by a known author. Version B was a reworking of A by a French monk in Paris in the eleventh century. We see the monk at work on the old manuscript and our investigation is concerned with establishing the fact of his access to the manuscript and with seeing what changes he made in it. But the fact that A is from Italy and B from France and that six centuries separate them is of minor importance. Once written and safely preserved the manuscript could be used at any time and place. And no one need concern himself with the historical events of the centuries while it lay in the library or of the rivers and mountains and political boundaries it crossed when it was eventually carried to Paris and to the monk's cell.

With the oral tale, however, all these things become important. We find ourselves confronted with five hundred versions of a well-knit story coming from all parts of Europe and much of Asia and showing significant or insignificant resemblances to other tales, not only in this region but in remote parts of the world. At first view these hundreds of variants may seem to be filled with chance divergences—a mere kaleidoscopic shifting about of motifs and episodes. But as we look at them more closely we become aware that men and women have been telling the tale through the centuries and in many lands and that the life of the tale is a part of their lives and can be understood only when we know these tellers and hearers. We are not surprised therefore that the seeming lawlessness is only apparent and comes only because so many men in so many places have left their marks on the tale. The study of such a story, the attempt to find order in the seeming confusion, involves the use of elaborate analysis which will show that all these variations are obeying laws or combinations of laws, however complicated or baffling. If one is to determine the direction the tradition has traveled he must try to reconstruct a theoretical original and at least attempt to trace the historical and geographical conditions under which the tradition has been kept alive in the memories and in the interests of the intervening generations. For such an investigation of an oral tale, the ordinary techniques of literary history are useless.

But the scholars of the nineteenth century did not immediately approach the problem just stated. They had but few versions of folktales before them and did not realize the difficulties of the study of a single tale. Instead, they at once and prematurely tried to solve two leading questions: (1) Where do folktales come from? and (2) What do folktales mean? This is not the place to follow these discussions, or to trace the activities of the various schools—Grimm, Benfey, Andrew Lang, and their contemporaries.

By the end of the nineteenth century it was becoming increasingly clear that the only way to arrive at any valid statements about folktales in general is to study folktales in particular. After many of these come to be known then we shall be ready for larger syntheses and the statement of tentative laws. The leading spirit in the promotion of these monographic investigations

was Kaarle Krohn of Finland, so that the historic-geographic method evolved by him and his disciples for these studies is sometimes called the Finnish method.

Since the present study is an example of this method, it is sufficient to say here that its successful use depends on the thorough analysis of a large number of versions—enough to give the findings some statistical validity. The analysis attempts to establish an archetype and subtypes and to arrive at a probable life history of the tale. Thirty or forty monographs on European-Asiatic tales have appeared, and Krohn, as his last work, made a synthesis of the results.¹

Two major criticisms of this way of studying tales have secured a considerable hearing and have raised doubts in the minds of many as to the validity of the method as a whole. First, it is contended that literary versions of the tale are so influential as to make studies of the oral tradition worthless. Another school is impressed with the importance of linguistic and national boundaries and opposes the idea of slow and gradual wavelike traveling of a tale.²

No one can doubt the important bearing of these points, and the better scholars who have used the historic-geographic method have always given attention to these. But the fact remains that we do not know just what influence the literary tradition has had, nor just what may be the role of linguistic or other boundaries in promoting or retarding the dissemination of a tale.

More could certainly be discovered about these matters if we could find a story with no possible or likely literary influences. We could then see whether this purely oral tradition behaves in the same way as the European tales already studied. We could say with some confidence what happens when there is no writing.

For such purpose the tales of the North American Indians are eminently suitable. There are available at least fifty well-integrated tales which show no likelihood of influence (1) from other continents or (2) from written or printed tales. The purpose of this paper is to present a historic-geographic study of one of the best known of these tales.

Many collectors of folklore from the North American Indians have recorded a story which they generally call "The Star Husband."³ It is found scattered

over a good part of North America north of Mexico, but not in all areas. Thus far 86 versions have been reported.

In its simplest form (Type A) the story is as follows: Two girls are sleeping in the open at night and see two stars. They make wishes that they may be married to these stars. In the morning they find themselves in the upper world, each married to a star—one of them a young man and the other an old man. The women are usually warned against digging but eventually disobey and make a hole in the sky through which they see their old home below. They are seized with longing to return and secure help in making a long rope. On this they eventually succeed in reaching home.

The tale in the simple form is found on the Pacific coast from Southern Alaska to Central California, in the Western Plateau and Plains from the Arizona and New Mexico border north far into Canada; then in the Great Lakes area and east to Nova Scotia. Some versions are found in Oklahoma, Texas, and Louisiana. It has not been reported in the Southwest among the Pueblos or the Navaho or Apache.

By breaking the tale down into its parts one sees that the versions show variations at some fourteen different points. Analysis of the versions in respect to all these traits has been made essentially in the manner familiar to all those who use the historic-geographic method. The listing is geographical by culture areas. By close comparison of the variations and especially by observation of the exceptional treatment of certain items it is possible to establish without room for reasonable doubt the affinities of nearly all the versions.

They are examined in a strictly determined geographical order for each plot element and a table is prepared to show the results. Every variation in treatment is thus noted and brought into easy comparison with all other variations. Totals are kept for each of the possible treatments, so that it is possible at a glance to see (1) how general or how exceptional it is in the light of the whole tradition and (2) just what is its geographic distribution. After the tables are prepared they are used for the construction of maps which will permit more immediate and easier geographic interpretation.

B. Mitcham who devoted a great deal of time and used excellent judgment in bringing together much new material. To all of these I owe a debt of gratitude for invaluable aid.

This tale was included among those studied by Dr. Gladys Reichard in her investigation of literary types and dissemination (*Journal of American Folklore*, Vol. 34, 269ff.). She proceeded by a somewhat different method from that here employed.

It might seem that after all this assistance has been received there would be little left to do. But aside from a careful recheck and rereading of all the versions, I have constructed many tables and maps, not only those used here but a number of others which were useful at various stages of the study, and I have then tried to interpret the material without regard to anyone else's findings. In general lines my conclusions agree with Mrs. Campbell's and Dr. Reichard's careful studies, but disagree with those of some of my seminar students.

¹ Thompson is referring to Kaarle Krohn's *Übersicht über einige Resultate der Märchenforschung*, Folklore Fellows Communications No. 96 (Helsinki, 1931).—ED. NOTE

² The first criticism was made by Albert Wesselski, the second by C. W. von Sydow. See Stith Thompson, *The Folktale* (New York, 1946), pp. 440-42.—ED. NOTE

³ I am greatly indebted to the late Mrs. Gore Campbell, whose study of this tale, made twenty years ago as a Master of Arts thesis at Indiana University, served as a starting point for the present investigation. After Mrs. Campbell's untimely death a number of students in my seminar on the folktale, at Indiana University, helped to review all of the material and to bring it down to date. Most helpful in this respect was Mrs. Mildred

Abstracts of Variants⁴

ABBREVIATIONS OF WORKS REFERRED TO

- BBAE—Bulletin of the Bureau of American Ethnology.
 CI—Publications of the Carnegie Institution.
 CNAE—Contributions to North American Ethnology (Smithsonian Institution).
 CU—Columbia University Contributions to Anthropology.
 Curtis—E. S. Curtis, *The North American Indian*, 20 vols., Cambridge, Mass., 1908—.
 FM—Field Museum of Natural History, Anthropological Series.
 GSCan—Geological Survey of Canada, Anthropological Series.
 JAFI—*Journal of American Folklore*.
 JE—Publications of the Jesup North Pacific Expedition.
 MAFLS—*Memoirs of the American Folklore Society*.
 Nat. Mus. Can.—Publications of the National Museum of Canada.
 PAES—Publications of the American Ethnological Society.
 PaAM—Anthropological Papers of American Museum of Natural History.
 RBAE—Report of the Bureau of American Ethnology.
 UCal.—University of California Publications in American Archeology and Ethnology.
 UWash—Anthropological Publications of the University of Washington.

TRAITS OF THE TALE

Numbers in parentheses refer to the traits of the tale studied in the next section. These principal traits are: A. Number of women; B. Introductory action; C. Circumstances of introductory action; D. Method of ascent; E. Identity of husband; F. Distinctive qualities of husband; G. Birth of son; H. Tabu broken in upper world; I. Discovery of skyhole; J. Assistance in descent; K. Means of descent; L. Results of descent; M. Explanatory elements; N. Sequel.

ESKIMO AREA

1. Smith Sound: Kroeber, *JAFI*, Vol. 12, 180. Collected 1897–98 in New York City. Probably does not belong to Star Husband cycle.

A woman (A1) is carried to upper world (D3a) by a supernatural being (B3a), the moon (?) (E1). She disobeys injunction against looking (H2, I1) into another house and has the side of her face burned as punishment. She sees her son on earth but cannot go to him.

2. Kodiak 1: Golder, *JAFI*, Vol. 16, 28, no. 5. Collected in Russian, Unga Island, Alaska, c. 1901.—Fragmentary.

Two girls (A3) sleeping on the beach (C1) make wishes to marry the moon (B1, E1). He carries them through the air by their hair (D3). One

⁴ Thompson, like many folklorists (including Brewster in his study), uses the terms *variant* and *version* interchangeably. See Stith Thompson, "variant," in Maria Leach, ed., *The Standard Dictionary of Folklore, Mythology, and Legend*, Vol. 2 (New York, 1950), 1154–55. The editor's feeling is that the section should be entitled "Abstracts of Versions," with the term *variant* being reserved for those versions that diverge appreciably from standard forms. For example, the first version abstracted, an Eskimo tale collected by A. L. Kroeber, which differs markedly from the usual Star Husband tale, could properly be termed a variant.—ED. NOTE

girl opens her eyes and falls. Other goes to the upper world and marries moon. She is forbidden to look around the sky world (H2), especially behind a curtain in a house where pieces of moon are kept. Moon sticks to her face but her husband removes it.

3. Kodiak 2: Golder, *JAFI*, Vol. 16, 21, no. 3. Collected in Russian, Unga Island, Alaska, c. 1901.—Fragmentary.

A chief's daughter (A1) is rescued from a murderous husband (C3) by a supernatural old woman, who carries her in a basket (D5) to the sky (B3a). She marries the woman's son, Star (E3), a one-sided man (F8). They have a son (G1). She discovers a hole in the sky (I1). The old woman (J2) lets her down to earth in a basket (K2) with warning against opening her eyes (K7a). She reaches home safely (L1), but later returns to the sky world (N6). Introduction is irrelevant.

MACKENZIE AREA

4. Kaska: Teit, *JAFI*, Vol. 30, 457, no. 13. "The Sisters Who Married Stars." Collected 1915, foot of Dease Lake.—Type III.

Two sisters (A2) sleeping out (C1) wish that they may be married to red and white stars (B1). They find themselves (D2) next morning in the upper world married to stars (E3), one with a red and the other with a white blanket (F5). The husbands are hunters (F10). Eventually they long to return home and make a skin rope (K3a) and let themselves down (I1) through a hole in the sky. They lodge in the top of a tree (L1). Explanation of marks on wolverene (M3c) and of origin of beavers (M3b). Sequel: trickster animals under tree: wolverene duped (N2).

5. Carrier: Jenness, *JAFI*, Vol. 57, 200. "The Girls Who Were Carried into the Sky." Collected 1924–25, Fort Fraser.—Type III.

Two girls (A2) are carried to the sky (B3a) along with their whole village when a supernatural man dances and raises a whirlwind (D6). They have been sleeping outside (C1) and find themselves lying on an open plain in upper world. An old woman (J2) helps them to find a skyhole (I3) and to make a wool rope (K3c). They are lowered in a box. They reach the earth safely (L1). Sequel: trickster animals under tree: wolverene duped (N2).

NORTH PACIFIC AREA

6. Tahltan: Teit, *JAFI*, Vol. 34, 247. "The Girls Who Married Stars." Collected 1915, Telegraph Creek.—Type III.

Two girls (A2) sleeping out (C1) wish to be married to two stars (B1). They find themselves in the upper world (D2) married to the starmen (E3), who are hunters (F10). They discover the skyhole (I1) and become homesick. They make a skin rope (K3a) and descend to a treetop (L1). Explanation of wolverene's habits (M7). Sequel: trickster animals under tree: wolverene duped (N2).

7. Ts'ets'ut: Boas, *JAFI*, Vol. 10, 39, no. 12. "The Stars." Collected winter 1894–95, Portland Inlet.—Type III.

Two sisters (A2) sleeping out (C1) wish to be married to two stars (B1). They find themselves next morning (D2) in the upper world married to two stars (E3), one with a white blanket (white star) and one with a red (red star) (F5). The husbands are hunters (F10). The girls eventually become homesick and through a hole in the sky which they find (I1) they descend on a skin rope (K3a). They lodge in a treetop (L1). Sequel: trickster animals under tree: fisher duped (N2).

8. Bella Bella: Boas, *MAFLS*, Vol. 25, 107. "The Sun Husband." Collected 1925 by George Hunt. Type I**.

Chief's two daughters (A2) sleeping out (C1) with four others wish for sun, moon, and stars (B1). They find themselves in the upper world (D2). One of the girls marries the Sun (E2) and after ten months bears him a son (G1). The Sun Husband shows her a skyhole (I3) and sends her, the son, and her sister home in a basket (J4, K2). She brings good fortune to her family (L1). The son becomes a transformer (N1a).

9. Chilcotin 1: Farrand, *JE*, Vol. 2, 31, no. 16. "The Sisters and the Stars." Collected 1897.—Fragmentary.

Two sisters (A2) sleeping out (C1) wish to be married to two stars (B1). Next morning they find two starmen (E3) with them (in the upper world?) (D2), an old man (big star) and a young (small star) (F4). They try to escape and kick open a hole (I1), through which the old man falls to his death. Explanation: treatment of wounds (M6a).

10. Chilcotin 2: Farrand, *JE*, Vol. 2, 28, no. 12. "The Adventures of the Two Sisters." Collected 1897.—Fragmentary.

After various adventures (C3), two sisters (A2) run away to the sky world (B3c). They are kept by an old woman who warns them against opening a certain box (H2). They disobey and discover a skyhole (I1). The old woman helps them (J2) descend on a rope of vines (K3e) in a basket (K2), and, one after the other, they reach home safely (L1).

11. Songish: Boas, *Indianische Sagen von der nordpacifischen Küste Amerikas* (Berlin, 1895), p. 62. Collected c. 1893. Type I.

Two girls (A2) sleeping out (C1) after digging roots (C2a) wish to be married to two stars (B1). They awake in upper world (D2) married to starmen (E3). They are cautioned against digging (H1) but disobey and discover a skyhole (I1). They make a rope (K3) and descend safely (L1).

12. Klallam: Gunther, *UWash*, Vol. 1, 135, no. 4. Collected c. 1924, Port Angeles, Washington.—Type I**.

Two girls (A2) wish for stars as husbands (B1, E3), a bright one and a dim one. The stars steal them and take them to the sky, where they see strange sights. They come to a skyhole (I1) and make a ladder of cedar boughs (K4) on which they safely descend (L1). Ladder is still to be seen on Vancouver Island (M2).

13. Quileute 1: Farrand-Mayer, *JAFI*, Vol. 32, 264, no. 10. "The Star Husbands." Collected 1898.—Type V.

Two girls (A2) sleeping out (C1) wish for two stars as husbands (B1, E3). They are taken by two starmen to sky (apparently translated in sleep) (D2) and find themselves married to an old man (red star) and a young man (blue star) (F4). The girls want to get back home and are permitted to do so (but means is not specified) (K1, L1). Origin of constellations explained (M1b). Sequel: war of sky and earth people (N3).

14. Quileute 2: Andrade, *CU*, Vol. 12, 71. "The Star Husband."

Two girls (A2) sleeping out (C1) after digging roots (C2a) wish for two stars as husbands (B1). They find themselves in the sky (D2) married to the stars (E3), a small one and a large one. One of the girls is helped down from the sky by Spider-woman (J1a) but the rope (K3) is too short and the girl is left suspended (L1) until she turns into a star (M1b). Sequel: war of sky and earth people (N3).

15. Quinault: Farrand, *JE*, Vol. 2, 107, no. 5, "The Ascent to the Sky." Collected 1898.—Type V.

Two sisters (A2) sleeping out (C1) after digging roots (C2a) wish for two stars as husbands (B1). They awake in the upper world (D2) married to stars (E3), an old man (bright star) and a young one (dim star) (F4). The younger girl gets the help of Spider-woman (J1a) in making a rope (K3) to descend to earth, but it is too short and she hangs on it until she dies (L2). Sequel: war of sky and earth people (N3). Explanations: Stars (M1b), animal markings and other characteristics (M3) (all in the sequel).

16. Chehalis 1: Adamson, *MAFLS*, Vol. 27, 95. "Star Husband." Collected 1926.—Fragmentary.

Two girls (A2) sleeping out (C1) wish for two stars as husbands (B1, E3). They find two men—an old (bright star) and a young (dim star) (F4) sleeping with them.

17. Chehalis 2: Adamson, *MAFLS*, Vol. 27, 95. "Star Husband." Collected 1927.—Type I.

Two girls (A2) sleeping out (C1) wish for two stars as husbands (B1). They find themselves in the upper world (D2) married to stars (E3), an old man (dim star) and one even older (bright star) (F4), but soon tire of them. Spider helps them (J1) descend on a spider-web rope (K3d) so that they reach home safely (L1).

18. Snuqualmi 1: Haeberlin, *JAFI*, Vol. 37, 373, no. 2. "Star Husband." Collected c. 1920.—Type IV.

Two sisters (A2), out digging fern roots (C2a) wish for two stars as husbands (B1). They find themselves in the upper world (D2) married to stars (E3), an old man (red star) and a young one (white star) (F4). The husbands are hunters (F10). The youngest sister bears a son (G1). The girls are warned against digging (H1) but disobey and open a skyhole (I1), through which a gust of wind blows (I4). They make a cedar-twig ladder (K4) on which they successfully descend (L1). Explanation: geographical features (M2) and animal characteristics (M3). Sequel: boy becomes transformer (N1a).

19. Snuqualmi 2: Haeberlin, *JAFI*, Vol. 37, 375, no. 2a. "Star Husband." Copied by the author from *Tacoma Evening News*, no date.—Type IV.

Two sisters (A2), out digging fern roots (C2a) wish for two stars as husbands (B1). They find themselves in the upper world (D2) married to stars (red and white) (E3). One of the women bears a son (G1). (The father is white star and the boy is called Moon. See F6). The girls are warned against digging (H1) but disobey and open a skyhole (I1), through which a gust of wind blows (I4). They are helped by an old woman (J2) and make a cedar-twig ladder (K4) on which they successfully descend (L1). Explanation: Moon (M1a), geographical features (M2) and animal characteristics (M3). Sequel: Boy becomes transformer (N1a). This is a close parallel to Snuqualmi 1. Variations seem incidental.

20. Snuqualmi 3: Ballard, *UWash*, Vol. 3, 69. Collected 1916 from Snuqualmi Charlie (born c. 1850), Tolt, Washington.—Type IV.

Two sisters (A2) out digging fern roots (C2a) wish for two stars as husbands (B1). They find themselves in the upper world (D2) married to stars (E3), an old man (white star) and a young one (red star) (F4). The husbands are hunters (F10). One of the women bears a son (G1). The girls are warned against digging (H1) but disobey and open a skyhole (I1), through

which a gust of wind blows (I4). They make a cedar-bark ladder (K4) on which they successfully descend (L1). Explanation: moon (M1a). Sequel: boy becomes transformer (N1a).

21. Puyallup 1: Curtis, *The North American Indian*, Vol. 9, 117. "Star Husbands." Collected c. 1905. "The same myth is told by the Twana."—Type IV.

Two girls (A2) are taken to the sky world as wives of two stars (E3), one young and one old (F4). One woman bears a son (G1). They are warned not to dig (H1) but disobey and open a skyhole (I1). They make a vine rope (K3e) on which they successfully descend (L1). Explanation: Shape of Bluejay's head (M3d). Sequel: boy becomes transformer (N1a).

22. Puyallup 2: Adamson, *MAFLS*, Vol. 27, 356. "Star Husband." Collected 1926.—Type I.

Five sisters (A5) digging roots sleep out (C1, C2a) and wish for stars as husbands (B1). They find themselves in the upper world (D2) living with the stars (E3), old (bright star) and young (dim star) men (F4). They dig and discover a sky hole (I1), through which a gust of wind blows (I4). They make a vine rope (K3e) on which they successfully descend (L1).

23. Cowlitz: Adamson, *MAFLS*, Vol. 27, 269. "Sun and Moon." Collected c. 1926.—Type IV.

Two sisters (A2) digging roots sleep out (C1, C2a) and wish for stars as husbands (B1). They find themselves in the upper world (D2) living with the stars (E3), an old (small star) and a young man (big star) (F4). One of the girls bears a son (G1). They are warned against digging (H1), but do so and open a skyhole (I1), through which a gust of wind blows (I4). They make a rope of roots (K3f) on which they successfully descend (L1). Sequel: boy becomes transformer (N1a).

24. Coos 1: Frachtenberg, CU, Vol. 1, 51. "The Girls and the Stars." Collected before 1913, from Jim Buchanan (d. 1939).—Fragmentary.

Two girls (A2) sleeping out (C1) wish for stars as husbands (B1). They find themselves married to stars (E3) an old man (small star) and a young one (big star) (F4).

25. Coos 2: Jacobs, UWash, Vol. 8, 241. "Star Husband." Collected 1932 at Florence, Oregon (a garbled rendering of a tale heard from Jim Buchanan).—Fragmentary.

Two girls (A2) sleeping out (C1) wish for stars as husbands (B1). They find themselves married to stars (E3), an old man (bright star) and a young one (dim star) (F4).

26. Coos 3: Jacobs, UWash, Vol. 8, 169f. "Star Husband." Collected 1933 from Mrs. Annie M. Peterson. Learned by her from a woman in South Slough, Oregon.—Fragmentary.

Three girls (A4) sleeping out (C1) wish for stars as husbands (B1). They find themselves married to stars (E3) an old (dim star) and two young men (bright stars) (F4).

CALIFORNIA AREA

27. Maidu: Dixon, PAES, Vol. 4, 183, no. 10. Collected 1902-3.—Type I**.

Two girls (A2) sleeping out (C1) wish for stars as husbands (B1). They find themselves in the upper world (D2) married to red and blue stars (E3). They each have a child (G1). They make a sinew rope (K3b) and climb down. The husbands discover their flight, cut the rope and drop them to their death, but they are later revived (L2a).

28. Patwin: Kroeber, UCal, Vol. 29, 306. "Ascent to the Sky." Collected 1923.

A girl (A1) is carried to the sky by whirlwind (B3a, D6, E6). She is cautioned against digging (H1) but disobeys and discovers a skyhole (I1). The husband helps her descend (J4, K1, L1). Later she dies and returns to the sky (N6).

29. Washo 1: Lowie, UCal, Vol. 36, 350. "The Star Husbands." Collected 1926, Coleville, Calif.—Type I**.

Two women (A2) sleeping out (C1) wish for stars as husbands (B1). They find themselves in the upper world (D2) married to bright and dim stars (E3). One has a child (G1). They dig (H1a) and open a skyhole (I1). They make a sinew rope (K3b) and are descending. The child goes back and tells his father the women are escaping. The husband cuts the rope and they fall and are killed (L3).

30. Washo 2: Curtis, *The North American Indian*, Vol. 15, 154. "The Women Who Married Stars." Collected c. 1910.—Type I**.

Two girls (A2) wish for stars as husbands (B1). They find themselves in the upper world (D2) married to Moon and Sun (E1a). The white star is Moon, the red star is Sun (F6). The older woman bears a son (G1). They discover a skyhole (I1) and make a sinew rope (K3b) and are descending. The child tells his father the women are escaping. The husband cuts the rope and they fall and are killed (L2). Explanation: backward state of the Indian (M4b).

PLATEAU AREA

31. Shoshone 1: Liljeblad manuscript, collected at Ft. Hall, Idaho, April 30, 1943, by Sven Liljeblad.—Type I.

Two sisters (A2) sleeping out (C1) wish for two stars as husbands (B1). They find themselves in the upper world (D2) married to stars (E3), an old man (dim star) and a young (bright star) (F4). They find a skyhole with the help of an old woman (I3) and with her help (J2) make a rope of roots (K3f) on which they reach the earth safely (L1), since they obeyed her warning not to look about during the descent (K7a).

32. Shoshone 2: St. Clair-Lowie, *JAFLL*, Vol. 22, 268, no. 6. "The Star Husband." Collected before 1909 from Wind River Shoshone of Wyoming. The tale said not to be found among Lemhi Shoshone of Idaho.—Type I**.

Two girls (A3) sleeping out (C1) wish for two stars (B1). Two stars (E3), young men (F2), come and take them to the upper world. One of the girls bears a son (G1). She is warned against digging roots (H1a) but disobeys and open up a skyhole (I1). With the help of her husband (J4) she escapes on a skin rope (K3a) and reaches the earth with her child (L1). Later she returns to the sky (N6).

33. Wasco: Curtin, PAES, Vol. 2, 302, no. 6. "Five Stars Visit the Earth." Collected before 1909.—Type I*.

Five girls (A5) sleeping out (C1) wish for five stars as husbands (B1). They are visited by starmen (E3). One of them, an old man (dimmiest star) (F1) disgusts the girl. Hence young girls always dislike old husbands (M5b). Explanation of cliffs (M2). Origin myth sequel (N4).

34. Wishram: Spier and Sapir, UWash, Vol. 3, 276. "Star Husband." Collected 1905 in Yakima Reservation, from Mrs. Mabel Teio. Original home of tribe opposite the Dalles on Columbia River. (Note: "The Wishram have the spider-rope incident but Mrs. Teio did not know it.")—Type I*.

Two girls (A2) sleeping out (C1) wish for two stars, big and little, as husbands (B1). A star (E3), a meteor-like man (F9), comes and sleeps by the younger girl.

35. Kutenai: Boas, BBAE, Vol. 59, 247, no. 70. "The Star Husband." Collected 1914 among Upper Kutenai.—Type I.

Two girls (A3) sleeping out (C1) wish for two stars as husbands (B1). One of the girls finds herself in the upper world (D2) married to a star (E3), an old man (small star) (F1). She is warned against digging roots (H1a) but does so and discovers a skyhole (I1). She lets herself down on a rope (K3) and arrives safely, but is later killed by the husband (L1a).

36. Shuswap: Teit, JE, Vol. 2, 687. Collected 1900.—Fragmentary.

Two girls (A2), sleeping out (C1) wish for a star as husband (B1). Next morning an old man with sore eyes (F1) (bright star) (E6) is in bed with them. They escape.

PLAINS AREA

37. Sarsi: Curtis, *The North American Indian*, Vol. 18, 140. "The Girl Who Married a Star."

Two sisters (A3) sitting out at night (C1) wish for stars as husbands (B1). One of them is carried to the upper world with her eyes closed (D3) and is married to the star (E3), a young man (F2). She bears a son (G1). Though warned against digging parsnips (H1a) she does so and discovers a skyhole (I1). With the assistance of her husband (J4) she descends safely (L1) on a skin rope (K3a).

38. Blackfoot 1: Wissler and Duvall, PaAM, Vol. 2, 58, no. 3. "The Fixed Star." Collected 1903-7 in Montana.—Type IIa.

Two girls (A3) are sleeping out (C1). One wishes for a star as husband (B1, E3). Later while gathering wood (C2b) she is met by a young man (F2), who takes her to the upper world by means of a feather while her eyes are closed (D3, D7). The Star's father and mother are Sun and Moon. She bears a son (G1). She is warned against digging turnips (H1a) but disobeys and opens a skyhole with assistance of crane (I3). They are let down on a spider-web rope (K3d) by help of Spider-man (J1b) and reach home safely (L1). Origin explanations (M1b, M3a, M7b, N4).

39. Blackfoot 2: McClintock, *The Old North Trail* (London, 1910), p. 491. "Poia." Collected 1905 in Montana.—Type IIa.

Two sisters (A3) are sleeping out (C1). One wishes for a star as husband (B1). Later while she is gathering wood (C2b) she is met by a young man (F2), the Star (E3) who takes her to the upper world by means of a feather (D7), with her foot on a spider web and a juniper branch in her hand. She must keep her eyes closed (D3). Star's father and mother are Sun and Moon. She bears a son (G1). She is warned against digging turnips (H1a) but disobeys and opens a skyhole with assistance of crane (I3). She and her son are let down on a spider-web rope (K3d) with the help of Spider-man (J1b) and reach home safely (L1). Sequel: Star Boy (N1).

40. Gros Ventre 1: Kroeber PaAM, Vol. 1, 101, no. 25. "The Women Who Married a Star and a Buffalo." Collected 1901, see nos. 41, 42.

Two girls (A3) sleeping out (C1) wish for two stars as husbands (B1). One of them is taken to upper world by a star (E3). Sequel: Second girl marries a buffalo and is rescued (N5).

41. Gros Ventre 2: Kroeber, PaAM, Vol. 1, 100, no. 24. "The Women Who Married the Moon and a Buffalo." Collected 1901, Ft. Belknap Reservation, Northern Montana.

Two women (A3) sleeping out (C1) wish for moon and star as husbands (B1). The one who had wished for the moon (E1) sees a porcupine (B2) and follows it up a tree to the upper world (D1), though warned by her friend (D1a). The porcupine turns into Moon who spends his days hunting (F10). She bears Moon a son (G1). She is warned against digging roots (H1a) but does so and discovers a skyhole (I1). With the help of her husband (J4) she descends on a sinew rope (K3b) and reaches home safely (L1). Sequel: Second girl marries a buffalo and is rescued (N5).

42. Gros Ventre 3: Kroeber, PaAM, Vol. 1, 90, no. 21. "Moon Child." (See no. 41.)

Sun and Moon dispute about women (B2a) and Moon (E1) agrees to bring an earth-woman to the sky. He turns himself into a porcupine (B2) and lures a woman (A1) after him up a tree (D1) to the sky world, where he becomes a young man (F2) and marries her. She wins a chewing contest from the wife of Sun. She bears Moon a son (G1). She accidentally finds a skyhole (I1). With help of her husband (J4) she descends by means of a sinew rope (K3b). But he sends down a rock which kills her and spares the son (L3). Explanations: moon's spots (M1a). Sequel: Moon Boy (N1).

43. Cree 1: Bloomfield, Nat. Mus. Can., Vol. 60, 177, no. 21. "Sun Child." Collected 1925, Battleford Agency, Saskatchewan.—Type II.

A woman (A1) digging turnips (C2a) is enticed away (B3b) by a young man (F2), the Sun (E2), and they go to the upper world. She bears him a son (G1). She is warned against digging for wild turnips (H1a). She finds a skyhole with the help of an old woman (I2), who lets her down (J2) on a sinew rope (K3b). The husband sends down a rock which kills her but spares the son (L3). Sequel: Sun Boy (N1).

44. Cree 2: Bloomfield, Nat. Mus. Can., Vol. 60, 314, no. 34. "The Foolish Maidens and One-Leg." Collected 1925, Battleford Agency, Saskatchewan.—Type III.

Two sisters (A2) wish for two stars as husbands (B1). They find themselves in the upper world (D2) married to stars (E3) a young man (dim star) and an old one (bright star) (F4). With the help of an old woman (I2) they find a skyhole and (J2) descend on a skin rope (K3a). They break the prohibition against looking (K7a) and land in the top of a tree (L1). Explanations: wolverene's marks (M3c). Sequel: trickster animals under tree: wolverene duped (N2).

45. Cree 3: Skinner, PaAM, Vol. 9, 113. Collected c. 1908 from Rupert House Cree (Southeast shore James Bay).—Type I*.

Two girls (A2) marry two stars (E3), but are unhappy because they see their husbands only at night. Fragmentary.

46. Assiniboine: Lowie, PaAM, Vol. 4, 171, no. 18. Collected 1907, Morley, Alberta.—Type III.

Two women (A2) see stars through the roof (C1b) and wish for them as husbands (B1). They are taken to the upper world by the stars (E3), a young (small star) and an old man (big star) (F4). They are warned against digging (H1) but disobey and find a skyhole (I1). Spider (J1) lets them down on a spider-web rope (K3d) with injunctions against looking (K7a). They

look and lodge in the top of a tree (L1). Sequel: trickster animals under tree: wolverene duped (N2).

47. Arikara 1: Dorsey, CI, Vol. 17, 45, no. 14. "The Girl Who Married a Star." Collected 1903, Ft. Berthold Reservation, North Dakota.—Type II.

Two girls (A3) are sleeping out on an arbor (C1a). One of them wishes for a star as husband (B1). Next day she follows a porcupine (B2) up a tree (D1) to the upper world. He is the star (E3), a middle-aged man (F3). She bears a son (G1). She is warned against digging in valleys (H1c) but she disobeys and discovers a skyhole (I1). An old woman (J2) helps her make a sinew rope (K3b) but it is too short, so that she and the boy do not reach the ground. The husband sends down a rock which kills the woman but spares the son (L3). Sequel: Star Boy (N1).

48. Arikara 2: Dorsey, CI, Vol. 17, 56, no. 15. "The Girl Who Married a Star." Collected 1903, Ft. Berthold Reservation, North Dakota.—Type IIa.

Two girls (A3) are sleeping out (C1a). One of them wishes a star for her husband (B1). She finds herself in the upper world (D2) married to the star (E3). She bears a son (G1). She is warned against digging turnips (H1a), but she disobeys and discovers a skyhole (I1). With help of an old woman (J2) she makes a sinew rope (K3b), but it is too short and she and the boy do not reach the ground. The husband sends down a rock which kills the woman but spares the son (L3). Sequel: Star Boy (N1).

49. Hidatsa 1: Lowie, UCal, Vol. 40, 2. Collected 1910–11 at Ft. Berthold Reservation, North Dakota.—Type II.

Sun and Moon dispute about women (B2a). Moon (E1) turns himself into a porcupine (B2) and lures a woman away from her companion (A3) up a tree (D1) to the sky world. The woman bears a son (G1). She wins a chewing contest with Sun's wife. She is warned against digging (H1a) or shooting a meadow lark (H3). She discovers a skyhole (I1). She and the boy descend on a sinew rope (K3b) but it is too short. The husband sends down a rock which kills her but spares the son (L3). Explanation: Moon's spots (M1a). Sequel: Moon Boy (N1). (This is practically identical with Gros Ventre 3.)

50. Hidatsa 2: Beckwith, *MAFLS*, Vol. 32, 117. Collected 1931.—Type II.

Sun and Moon dispute about women (B2a). Moon (E1) turns himself into a porcupine (B2) and lures a woman away from her companion (A3) up a tree (D1) to the sky world. She wins a chewing contest with Sun's wife. The woman bears a son (G1). She is warned against digging (H1a) or shooting a meadow lark (H3). They disobey and discover a skyhole (I1). With the help of spider (J1) they descend on a sinew rope (K3b), but it is too short. The husband sends down a rock which kills her but spares the son (L3). Explanation: Moon's spots (M1a). Sequel: Moon Boy (N1).

51. Crow 1: Lowie, PaAM, Vol. 25, 52. Collected c. 1914, Crow Reservation, Montana.—Type II.

Sun and moon dispute about women (B2a). A girl (A1) gathering wood (C2b) follows a porcupine (B2) up a tree which stretches to the upper world (D1). She finds that she is married to the Sun (porcupine) (E2). She wins a chewing contest with Moon's wife. She bears Sun a son (G1). She is warned against digging (H1a) or shooting a meadow lark (H3). She disobeys and discovers a skyhole (I1). With the help of Spider (J1) they descend on a sinew rope (K3b) but it is too short. The husband sends down a rock which

kills her but spares the son (L3). Explanation: Moon's spots (M1a). Sequel: Sun Boy (N1).

52. Crow 2: Lowie, PaAM, Vol. 25, 57, Collected c. 1914, Crow Reservation, Montana.—Type II.

Two girls (A3) making moccasins (C2c) see a marvelous porcupine. One of them follows it (B2) up a tree which stretches to the upper world (D1). She finds herself married to a man (E6). She bears a son (G1). She is warned against digging (H1a) or shooting a meadow lark (H3). She disobeys and discovers a skyhole (I1). With help of the husband (J4) she and the son are lowered in a bucket (K5) on a sinew rope (K3b) but the rope is too short. The husband sends down a rock which kills the woman but spares the son (L3). Sequel: Star Boy (N1).

53. Crow 3: Lowie, PaAM, Vol. 25, 69. Collected c. 1914, Crow Reservation, Montana.—Type II.

A girl (A3) gathering wood (C2b) is lured up a tree by a porcupine (B2). Her friend warns her (D1a) but the tree stretches to the upper world (D1). She finds herself married to a man (E6). She bears a son (G1). She is warned against digging for turnips (H1a) and shooting a meadow lark (H3). She disobeys and discovers a skyhole (I1). With help of the husband (J4) she and the son are lowered on a sinew rope (K3b), but it is too short. The husband sends down a rock which kills the woman but spares the son (L3). Explanation: stars (M1b). Sequel: Star Boy (N1).

54. Crow 4: Simms, FM, Vol. 2, 299, no. 17. Collected 1902 from an old man.—Type II.

Sun and Moon dispute about women (B2a). A woman (A1) gathering wood (C2b) is lured up a tree by a porcupine (B2). The tree stretches to the upper world (D1), where she marries Sun (E2). She bears him a son (G1). She is warned against digging (H1) and shooting a meadow lark (H3). She disobeys and discovers a skyhole (I1). With help of the husband (J4) she and the son are lowered on a sinew rope (K3b) but it is too short. The husband sends down a rock which kills the woman but spares the son (L3). Sequel: Sun Boy (N1).

55. Cheyenne: Grinnell, *JAFLL*, Vol. 34, 308. "Falling Star." Collected "many years" before 1921 from White Bull, a Northern Cheyenne.—Type II.

Two girls (A3) are sleeping out (C1). One of them wishes for a star as husband (B1). In spite of warning from her friend (D1a) she follows a porcupine up a tree (B2) which stretches to the upper world (D1). She marries the Star (E3), a middle-aged man (F3). She is pregnant (G1). She is warned against digging (H1a) but disobeys and discovers a skyhole (I1). She descends on a grass rope (K3g) but it is too short. She falls and is killed but her unborn son is saved (L3). Sequel: Star Boy (N1).

56. Dakota 1: Riggs, CNAE, Vol. 9, 90. Date of collection unknown. Author's association with the tribe (Santee Dakota) 1837–1883.—Type IIa.

Two girls (A3) sleeping out (C1) wish for two stars as husbands (B1). They find themselves in the upper world (D2) married to two stars (E3), an old man (bright star) and a young (dim star) (F4). One girl becomes pregnant (G1). She is warned against digging roots (H1a) but disobeys and discovers a skyhole (I1). She falls through it (K6) and is killed, but bursts open and the son is born (L3). Sequel: Star Boy (N1).

57. Dakota 2: Wallis, *JAFLL*, Vol. 36, 85, no. 19. "Spider and Thunder Boy." Collected 1914 at Griswold, Manitoba.—Type IIa.

Two girls (A3) are taken to the sky and married to Thunders (E4). Both become pregnant (G1). They are warned about digging for carrots (H1a). The youngest girl falls (K6) through the skyhole (I1) and is killed but her son is thus born (L3). Sequel: Thunder Boy (N1).

58. Arapaho 1: Dorsey and Kroeber, FM, Vol. 5, 330, no. 135. "The Girl Enticed to the Sky." Collected before 1903.—Type II.

Women are (A3) gathering wood (C2b). One is lured by a porcupine (B2) and in spite of warning from her friend (D1a) follows him up a tree (D1), which stretches to the upper world. There she marries Porcupine (E5). She is warned against digging for roots (H1a) but she disobeys and discovers a skyhole (I1). She lets herself down on a sinew rope (K3b) but it is too short. The husband sends down a rock to kill her but she survives (L1).

59. Arapaho 2: Dorsey, FM, Vol. 4, 212. "Little Star." Collected before 1903.—Type II.

Sun and Moon dispute about women (B2a) and Moon agrees to bring an earth-woman to the sky. Two girls (A3) are gathering wood (C2b) and see a porcupine which, in spite of warning from her friend (D1a), lures one of them (B2) into a tree (D1) which stretches to the upper world. Here the porcupine becomes Moon (E1), a handsome young man (F2). She wins a chewing contest with the wife of Sun. She bears a son (G1). She is warned against digging for roots (H1a) but she disobeys and discovers a skyhole (I1). She lets herself down on her lariat (K3b) but it is too short. The husband sends down a rock which kills her but saves the son (L3). Explanations: moon's spots (M1a), Sun-dance ceremonies (M4a), time of human gestation (M5a). Sequel: Moon Boy (N1).

60. Arapaho 3: Dorsey and Kroeber, FM, Vol. 5, 321, no. 134. Collected before 1903.—Type II.

Sun and Moon dispute about women (B2a) and moon agrees to bring an earth-woman to the sky. Girls sleeping out (C1) wish for stars as husbands (B1). Later four of them are gathering wood (C2b) and one (A3) follows a porcupine up a tree (B2) in spite of warning from her friends (D1a). The tree stretches to the upper world (D1). Here the porcupine becomes Moon (E1), a handsome young man (F2). She wins a chewing contest with the wife of Sun. She bears a son (G1). She is warned against digging for roots (H1a) but she disobeys and discovers a skyhole (I1). She lets herself down on a sinew rope (K3b) but it is too short. The husband sends down a rock which kills her but spares the son (L3). Explanation: moon's spots (M1a). Sequel: Moon Boy (N1).

61. Arapaho 4: Dorsey and Kroeber, FM, Vol. 5, 332, no. 136. Collected before 1903.—Type II.

Sun and moon dispute about women (B2a) and Moon agrees to bring an earth-woman to the sky. Two women (A3) see a porcupine and one follows it (B2) up a tree in spite of warning from her friend (D1a). The tree stretches to the upper world (D1). Here the porcupine becomes Moon (E1). The woman has a chewing contest with the wife of Sun. She bears a son (G1). She is warned against digging for roots (H1a) but she disobeys and discovers a skyhole (I1). She lets herself down on a sinew rope (K3b) but it is too short. The husband sends down a rock which kills her but spares the son (L3). Explanation: moon's spots (M1a). Sequel: Moon Boy (N1).

62. Arapaho 5: Dorsey and Kroeber, FM, Vol. 5, 339, no. 137. Collected before 1903.—Type II.

Moon comes to earth to get an earth-woman. A woman (A1) sees him in the form of a porcupine (B2) and follows him up a tree which stretches to the upper world (D1), where porcupine becomes Moon (E1), a handsome man (F2). She has a chewing contest with Moon's other wife. She bears a son (G1). With the help of an old woman she finds a skyhole (I3). The old woman (J2) lets her down on a sinew rope (K3b) and she reaches home safely (L1). Explanation: moon's spots (M1a). Sequel: Moon Boy (N1).

63. Arapaho 6: Dorsey and Kroeber, FM, Vol. 5, 339, note 3. Collected before 1903.—Type II.

Two women (A3) going for water (C2c) see a porcupine. One follows it (B2) up a tree which stretches to the upper world (D1). Here the porcupine becomes Moon (E1). She becomes pregnant (G1). She escapes (I1) on a sinew rope (K3b), but it is too short. The husband drops a stone on her head and kills her but the unborn boy is saved (L3). Sequel: Moon Boy (N1).

64. Arapaho 7: Dorsey and Kroeber, FM, Vol. 5, 340, no. 138. Collected before 1903.—Type II.

Sun and Moon dispute about women (B2a). Women (A3) gathering wood (C2b) see a porcupine and one follows it (B2) up a tree which stretches to the upper world (D1). Here the porcupine becomes Sun (E2), a young man (F2), and marries her. She bears a son (G1). She is warned against digging roots (H1a) but she disobeys and discovers a skyhole (I1). She lets herself down on a sinew rope (K3b) but it is too short. The husband sends down a rock which kills her but spares the son (L3). Sequel: Sun Boy (N1).

65. Arapaho 8: Salzmann manuscript.⁵ Collected July 1949 from John B. Goggles, aged 63 in Ethete, Wyoming, by Zdenek Salzmann.—Type II.

Two sisters (A3) are sleeping out (C1). One wishes for a star as husband (B1). Her sister warns her against such a wish (D1a). Next day they are gathering wood (C2b) and one girl sees a porcupine and in spite of warning from her sister (D1a) follows it (B2) up a tree which stretches to the upper world (D1). The porcupine becomes Star (E3) and marries her. He is a hunter (F10). She bears a son (G1). She is warned against digging for a certain plant (H1a) but disobeys and discovers a skyhole (I1). With the help of an old woman (J2) she descends on a sinew rope (K3b), but must not look around (K7a). The rope is too short. The husband sends down a rock which kills the wife but spares the boy (L3). Sequel: Star Boy (N1).

66. Pawnee 1: Dorsey, CI, Vol. 59, 56, no. 13. "The Girl Who Married a Star." Collected c. 1902 in Oklahoma.—Type IIa.

Two girls (A3) are sleeping out on an arbor (C1a). One of them wishes for a star as husband (B1). She finds herself in the upper world (D2) married to the Star (E3). She bears a son (G1). She is warned against digging deep (H1), but she disobeys and discovers a skyhole (I1). She lets herself down on a sinew rope (K3b), but it is too short. The husband sends down a rock which kills her but spares the son (L3). Sequel: Star Boy (N1).

67. Pawnee 2: Dorsey, *MAFLS*, Vol. 8, 60, no. 16. "The Girl Who Married a Star." Collected before 1904.—Type IIa.

Two girls (A3) are sleeping out on an arbor (C1a). One of them wishes for a star as husband (B1). She finds herself in the upper world (D2) married to the Star (E3), an old man (F1). She bears a son (G1). She is warned

⁵ This version was published. See Zdenek Salzmann, "An Arapaho Version of the Star Husband Tale," *Hoosier Folklore*, Vol. 9 (1950), 50-58.—Ed. Note

against digging deep (H1), but she disobeys and discovers a skyhole (I1). She lets herself down on a sinew rope (K3b), but it is too short. The husband sends down a bolt of lightning and kills her, but the son survives (L3). Sequel: Star Boy (N1).

68. Pawnee 3: Grinnell, *JAFI*, Vol. 7, 197. "Pawnee Star Myth." Collected "several years" before 1894.—Type IIa.

Two girls (A3) are sleeping out on an arbor (C1a). One of them wishes for a star as husband (B1). She finds herself in the upper world (D2) married to the Star (E3). She bears a son (G1). She is warned against digging deep (H1), but she disobeys and discovers a skyhole (I1). She lets herself and son down on a sinew rope (K3b) but it is too short. The husband sends down a rock which kills her but spares the son (L3). Sequel: Sun Boy (N1).

69. Oto: Kercheval, *JAFI*, Vol. 6, 199. "The Chief's Daughters." Collected before 1893 in Nebraska.—Type I.

Two sisters (A2) sleeping out (C1) wish for stars as husbands (B1). They find themselves in the upper world (D2) married to the stars (E3), a chief (dim star) and his servant (bright star) (F7). They are warned against digging (H1), but disobey and open a skyhole (I1). With the help of an old man (J3) they make a skin rope (K3a) on which they successfully descend (L1).

70. Kiowa: Mooney, *RBAE*, Vol. 17, 238. "Star Husband." Collected 1892 in Oklahoma.—Type II.

A girl (A1) is lured up a tree by a porcupine (B2). The tree stretches to the upper world (D1) where the porcupine turns into the son of the Sun (E2) and marries her. She bears a son (G1). She is warned against digging for roots (H1a), but she disobeys and discovers a skyhole (I1). She lets herself and son down on a rope (K3) but it is too short. The husband sends down a rock which kills her but spares the son (L3). Sequel: Sun boy (N1).—An interesting native drawing accompanies the text. This colored drawing is in two parts: (1) the girl following the porcupine up a tree and (2) the husband with three other people above sending down the stone which has almost reached the woman and child hanging on the rope.

71. Wichita 1: Dorsey, *CI*, Vol. 21, 298, no. 57. "The Woman Who Married a Star." Collected 1900-3 in Oklahoma.—Type VI.

A woman (A1) wishes for a star as husband (B1). She finds herself in the upper world (D2) married to the Star (E3), an old man (F1). She is warned against digging up a large rock (H1b), but she disobeys and discovers a skyhole (I1). She lets herself down by a weed rope (K3h) but it is too short. She is rescued (L1) by buzzard (J6a). Explanation: origin of certain taboos (M7a).

72. Wichita 2: Curtis, *The North American Indian*, Vol. 19, 102. "The Woman Who Married a Star."

A woman (A1) seeing stars through a hole in the roof (C1b) wishes for a star as husband (B1). She finds herself in the upper world (D2) married to the Star (E3), an old man (F1). She lets herself down by a rope of soapweed (K3h), but it is too short. She is rescued (L1) by buzzard (J6a). Explanation: origin of certain taboos (M7a).

SOUTHWEST AREA

73. Seama: Espinosa, *JAFI*, Vol. 49, 88. "Yellow Corn Elopes with Sun." Collected 1931. Probably does not belong to the Star Husband cycle.

Sun (E2) elopes (B3b) with a woman (A1) and takes her to the sky. She bears a son (G1). Spider-woman (J1a) helps her come back home (L1). Sequel: son returns to sky (N6).

SOUTHEAST AREA

74. Caddo 1: Dorsey, *CI*, Vol. 41, 27, no. 14, "The Girl Who Married a Star." Collected 1903-5 in Oklahoma.—Type VI.

A girl (A1) sleeping out on an arbor (C1a) wishes for a star as husband (B1). She finds herself in the upper world (D2) married to the Star (E3), an old man (F1). She finds a star hole at the suggestion of her sister-in-law (I2), who helps her (J5) make a bark rope (K3i) and lets her down. The rope is too short, but she is rescued (L1) by buzzard (J6a) and later hawk (J6b). Explanation: origin of certain taboos (M7a).

75. Caddo 2: Dorsey, *CI*, Vol. 41, 29, no. 15. "The Girl Who Married a Star." Collected 1903-5 in Oklahoma.—Type VI.

A girl (A1) wishes for a star as husband (B1). She finds herself in the upper world (D2) married to the star (E3), an old man (F1). She is warned against digging up a large rock (H1b) but she disobeys and discovers a skyhole (I1). She lets herself down on a soapweed rope (K3h), but it is too short. She is rescued by black eagle (J6c) and brought home (L1).

76. Koasati: Swanton, *BBAE*, Vol. 88, 166, no. 4. "The Star Husbands." Collected 1908-14 at Kinder, Louisiana.—Type I*.

Two girls (A2) sleeping out (C1) make wishes for stars as husbands (B1). They find themselves in the upper world (D2) married to stars (E3), an old man (bright star) and a young one (dim star) (F4). They return home (L1) in their sleep. Ending fragmentary.

WOODLAND AREA

77. Ojibwa 1: Speck, *GSCan*, Vol. 9, 47. "The Wish to Marry a Star." Collected 1913, Bear Island, Lake Timazami.—Type III.

Two girls (A2) sleeping out (C1) wish for stars as husbands (B1). They find themselves in the upper world (D2) married to stars (E3), an old man (white star) and a young (red star) (F4). An old woman lets them see through a skyhole (I3). She (J2) helps them make a root rope (K3f) and lets them down in a basket (K2) but they lodge in a treetop (L1). Sequel: trickster animals, wolverene duped (N2).

78. Ojibwa 2: Jones, *JAFI*, Vol. 29, 371, no. 15, "The Girls Who Married Stars." (Only a Summary. May be the same as No. 79.) Collected before 1915 at Bois Fort, north of Lake Superior.—Type III.

Two girls (A2) sleeping out (C1) wish for stars as husbands (B1). They find themselves in the upper world (D2) married to stars (E3). An old woman shows them a skyhole (I3) and lets them down (J2) in a basket (K2) but they lodge in a tree (L1). Sequel: trickster animals: wolverene duped (N2).

79. Ojibwa 3: Jones-Michelson, *PAES*, Vol. 7 (II), 151, no. 13. "The Foolish Maidens and the Diver." Collected before 1919.—Type III.

Two girls (A2) sleeping out (C1) wish for stars as husbands (B1). They find themselves in the upper world (D2) married to stars (E3), an old man (red star) and a young (white star) (F4). An old woman shows them a skyhole (I3). She lets them down (J2) in a basket (K2) with injunction against looking (K7a) but they lodge in a tree (L1). Sequel: trickster animals: wolverene duped (N2).

80. Ojibwa 4: Jones-Michelson, PAES, Vol. 7 (II), 455, no. 55. "The Foolish Maiden and her Younger Sister." Collected before 1919.—Type III.

Two girls (A2) sleeping out (C1) wish for stars as husbands (B1). They find themselves in the upper world (D2) married to stars (E3), an old man and a young one (F4).—Fragmentary. This is preceded by: Trickster animals under tree: wolverene duped (N2). Explanation: animal markings (M3c).

81. Ojibwa 5: Radin and Reagan, JAFLL, Vol. 41, 116, no. 22. "The Two Sisters." Collected 1911-14 at Sarnia, Ontario.—Type I.

Two girls (A2) sleeping out (C1) wish for stars as husbands (B1). They find themselves in the upper world (D2) married to stars (E3), a bright and a faint one (F4). An old woman shows them a skyhole (I3) and helps them back to the earth again (J2), but they must not look about on the way down (K7a). Though one of them (L4) breaks the taboo, the other helps her home (L1).

82. Micmac 1: Rand, *Legends of the Micmacs* (New York, 1894), p. 160, no. 20. "The Two Weasels." Collected c. 1870 in Falmouth, Nova Scotia.—Type III.

Two girls (A2) sleeping out (C1) wish for stars as husbands (B1). They find themselves in the upper world (D2) married to stars (E3), an old one (small star) with eye-water cup and a young one (large star) with war paint (F4a). The husbands (J4) warn the girls to keep quiet until squirrel and chipmunk sing (H4, K7b) and then they find themselves in the top of a tree (L1). Sequel: Trickster animals under tree: badger duped (N2).

83. Micmac 2: Rand, *Legends of the Micmacs* (New York, 1894), p. 306, no. 55. "Badger and the Star Wives." Collected September 7, 1870 from Susan Christmas. "She professes to have learned this story...when she was a small child, from an old blind woman in Cape Breton."—Type III.

Introduction: Swan Maiden Story.—Two women (A2) sleeping out (C1) wish for stars as husbands (B1). They find themselves in the upper world (D2) married to stars (E3), an old man (small star) with eye-water cup and a young one (large star) with war paint (F4a). The husbands are hunters (F10). The women are warned not to move a flat stone (H1b), but they disobey and discover a skyhole (I1). The husbands warn the girls not to move until ground squirrel and chickadee sing (H4, K7b). One breaks the taboo and therefore they lodge in a tree instead of reaching the ground (L1). Sequel: Trickster animals under tree: badger duped (N2).

84. Micmac 3: Parsons, JAFLL, Vol. 38, 65. "Star Husbands: Sucker Man." Collected 1923 at Whycomagh, Cape Breton Island. Learned from a woman who died in 1895. People report hearing stories from her in 1870.—Type I*.

Two girls (A2) sleeping out (C1) wish for stars as husbands (B1). They find themselves in the upper world (D2) married to stars (E3), an old man (small star) with eye-water cup and a young one (large star) (F4a). The husbands are hunters (F10). The girls attempt to escape and are chased by a blood-sucking spirit.

85. Passamaquoddy 1: Prince, PAES, Vol. 10, 61, no. 12. (Tale of Lox, the Indian Devil or Mischief Maker." Collected c. 1912 near Eastport, Maine.

Introduction: Swan Maiden story.—Two girls (A2) sleeping out (C1) wish for stars as husbands (B1). They find themselves in the upper world (D2) married to stars (E3), an old man (red star) with eye-water cup and a young one (yellow star) with war paint (F4a). They are warned against lifting a certain rock (H1b) but disobey and discover a skyhole (I1). The

husbands (J4) warn them not to move until ground squirrel and chickadee sing (H4, K7b). One of them breaks the taboo and therefore they lodge in a tree instead of reaching the ground (L1). Sequel: Trickster animals under tree: wolverene duped (N2).

86. Passamaquoddy 2: Leland, *Algonquin Legends of New England* (Boston, 1885), p. 140. "The Surprising Adventures of two Water Fairies." Collected 1882 at Campobello, New Brunswick.—Type III.

Introduction: Swan Maiden story.—Two women (A2) sleeping out (C1) wish for stars as husbands (B1). They find themselves in the upper world (D2) married to stars (E3), an old man (red twinkling star) with eye-water cup and a young one (yellow star) with war paint (F4a). They are warned against lifting a certain rock (H1b), but they disobey and discover a skyhole (I1). The husbands warn them not to move until chickadee and squirrels begin to sing (H4, K7b). One of them breaks the taboo and therefore they find themselves in the top of a tree instead of reaching the ground (L1). Sequel: Trickster animals under tree: wolverene duped (N2).

Analysis of the Principal Traits

TRAIT A. NUMBER OF WOMEN

1. ONE.—*Eskimo*: Smith Sound; Kodiak 2.—*California*: Patwin.—*Plains*: Gros Ventre 3; Cree 1; Crow 1, 4; Arapaho 5; Kiowa; Wichita 1, 2.—*Southwest*: Seama.—*Southeast*: Caddo 1, 2.—Total: 14.
2. TWO.—*Mackenzie*: Kaska; Carrier.—*North Pacific*: Tahltan; Ts'ets'at; Bella Bella; Chilcotin 1, 2; Songish; Klallam; Quileute 1, 2; Quinault; Chehalis 1, 2; Snuqualmi 1, 2, 3; Puyallup 1; Cowlitz; Coos 1, 2.—*California*: Maidu; Washo 1, 2.—*Plateau*: Shoshone 1; Wishram; Shuswap.—*Plains*: Cree 2, 3; Assiniboine; Oto.—*Southeast*: Koasati.—*Woodland*: Ojibwa 1, 2, 3, 4, 5; Micmac 1, 2, 3; Passamaquoddy 1, 2.—Total: 42.
3. TWO AT BEGINNING, THEN ONE.—*Eskimo*: Kodiak 1.—*Plateau*: Shoshone 2; Kutenai.—*Plains*: Sarsi; Blackfoot 1, 2; Gros Ventre 1, 2; Arikara 1, 2; Hidatsa 1, 2; Crow 2, 3; Cheyenne; Dakota 1, 2; Arapaho 1, 2, 3, 4, 6, 7, 8; Pawnee 1, 2, 3.—Total: 27.
4. THREE.—*North Pacific*: Coos 3.—Total: 1.
5. FIVE.—*North Pacific*: Puyallup 2.—*Plateau*: Wasco.—Total: 2.

When we come to a study of the distribution of the various traits of the tale, it becomes clear that the inclusion of the Smith Sound and the Seama variants (Nos. 1 and 73) will only bring confusion. It is doubtful whether these two stories belong in the cycle at all, and for that reason they will be considered separately.

As for the number of women concerned in our story, the table and map give a clear indication. Either throughout the whole story or just at the beginning we find two women in 69 of the 86 versions. These are spread over the whole area of distribution.

In the Plains, from the Cree in the north to the Caddo in the south are found 10 versions in which only one girl appears. Except for the Wichita and Caddo at the southern boundary, these are associated with Trait B2 in which we have one girl enticed into the upper world by a porcupine, and in which there is no room for a second girl in the main action.

Aside from these versions with one woman in the Plains area there are a number which seem to be transitional between two women and one. The story begins with two women but when one of them follows the porcupine husband or goes alone to the upper world the second drops out and is not heard from again. There are 27 of such transitional versions. Of these, 14 are associated with the porcupine-husband type in the central Plains (B2) and the other 13 not so associated, but belong, sometimes illogically to other forms of our tale.

It would seem reasonable, therefore, to suppose (1) that the original tale had two girls (69 versions) and their adventures in the sky world; that (2) the porcupine husband concerned one woman's adventures and sometimes mentions only one (5 versions); (3) that the influence of the two forms just mentioned brought about transitional forms starting with two girls and ending with one. This happens by uselessly adding one girl in the porcupine versions (14) or by losing sight of the second girl in the other forms of the tale (13). This theory of the transitional nature of A3 is borne out by its geographical distribution: the versions associated with the porcupine husband are in the center with other tales of that group, while the other examples of A3 are on the periphery separating that group from other Star Husband tales.

The presence of three (A4) or five (A5) girls sporadically in three tales would seem to be a mere matter of confusion and not to indicate a real tradition.⁶

TRAIT B. INTRODUCTORY ACTION

0. TRAIT NOT PRESENT.—*North Pacific*.—Puyallup 1.—*Plains*: Cree 3; Dakota 2.—Total: 3.

1. WISH FOR STAR HUSBAND.—*Eskimo*: Kodiak 1.—*Mackenzie*: Kaska.—*North Pacific*: Tahltan; Ts'ets'ut; Bella Bella; Chilcotin 1; Songish; Klallam; Quileute 1, 2; Quinault; Chehalis 1, 2; Snuqualmi 1, 2, 3; Puyallup 2; Cowlitz; Coos 1, 2, 3.—*California*: Maidu; Washo 1, 2.—*Plateau*: Shoshone 1, 2; Wasco; Wishram; Kutenai; Shuswap.—*Plains*: Sarsi; Blackfoot 1, 2; Gros Ventre 1, 2; Cree 2; Assiniboine; Arikara 1, 2; Cheyenne; Dakota 1; Arapaho 3, 8; Pawnee 1, 2, 3; Oto; Wichita 1, 2.—*Southeast*: Caddo 1, 2; Koasati.—*Woodland*: Ojibwa 1, 2, 3, 4, 5; Micmac 1, 2, 3; Passamaquoddy 1, 2.—Total: 62.

2. PURSUIT OF PORCUPINE.—*Plains*: Gros Ventre 2; Arikara 1; Crow 2, 3; Cheyenne; Arapaho 1, 5, 6, 8; Kiowa.—Total: 10.

[Gros Ventre 2, Arikara 1, Arapaho 3, 8 and Cheyenne combine traits 1 and 2 and appear in both lists. To Trait 2 should be added the 9 versions of Trait 2a below, making a total for Trait 2 of 19.]

⁶ The presence of five girls is no mere matter of confusion inasmuch as five is the pattern number of several American Indian groups in western North America (e.g., in the Pacific Northwest and in northern California). The quintupling is as much a part of their oral literary tradition as trebling is in ours. For a discussion of five as a pattern number in Clackamas Chinook folklore, see Melville Jacobs, *The Content and Style of an Oral Literature* (Chicago, 1959), pp. 224-28. The antiquity of five as a symbolic number is suggested by its occurrence in South America and in China. See Robert H. Lowie, "Five as a Mystic Number," *American Anthropologist*, Vol. 27 (1925), 578; William Edgar Geil, *The Sacred 5 of China* (Boston and New York, 1926).—ED. NOTE

2a. SUN AND MOON DISPUTE ABOUT WOMEN AND DECIDE TO GET EARTH AND WATER WIVES: Pursuit of porcupine.—*Plains*: Gros Ventre 3; Hidatsa 1, 2; Crow 1, 4; Arapaho 2, 3, 4, 7.—Total: 9.

3. MISCELLANEOUS.

3a. GIRLS CARRIED TO SKY WORLD BY SUPERNATURAL BEING.—*Eskimo*: Smith Sound; Kodiak 2.—*Mackenzie*: Carrier.—*California*: Patwin.—Total: 4. [In both Carrier and Patwin the abductor is Whirlwind.]

3b. ELOPEMENT.—*Plains*: Cree 1.—*Southwest*: Seama.—Total 2. [Little resemblance in these versions.]

3c. GIRLS RUN AWAY TO SKY WORLD.—*North Pacific*: Chilcotin 2.—Total: 1.

It is in the introductory action that the development of the tale is most clearly seen. The beginning with the girl (or girls) wishing for stars (B1) occurs 62 times and over the complete area of distribution. In the central Plains, however, are found 19 versions in which a girl pursues a porcupine into the upper world (B2). These tales are all concentrated in a relatively small area completely surrounded by the more usual wish for the stars—an area generally corresponding to that in which one girl appears. In five versions we have both the wish for the stars and the porcupine husband (B1 and B2) and all of these have two girls at the beginning and only one later (A3). The 4 Wichita and Caddo tales at the southern end of the area have the unusual combination of one girl (A1) and the wishing for stars (B1).

As a part of the porcupine story (B2) there are found 9 versions which begin with a dispute by the sun and moon about the value of earth and water wives. These are scattered almost at random among the porcupine versions and are so logical a plot element that they probably represent a real part of the porcupine tale.

When we observe the whole area we seem to have before us a story of two girls (A2) and their dreams about star husbands (B1). Then within the territory from the Gros Ventre south to the Kiowa we find a special development, the porcupine husband (B2), sometimes retaining the more usual introduction of the wishes for the stars. All of the miscellaneous forms (B3) are sporadic.

TRAIT C. CIRCUMSTANCES OF INTRODUCTORY ACTION

[What the girls are doing when action begins.]

0. NOT MENTIONED.—*Eskimo*: Smith Sound.—*North Pacific*: Klallam; Puyallup 1.—*Plains*: Gros Ventre 3; Cree 3; Dakota 2; Arapaho 4, 5; Wichita 1.—*Southwest*: Seama.—*Southeast*: Caddo 2.—Total 11.

1. SLEEPING (LYING) IN OPEN AT NIGHT.—*Eskimo*: Kodiak 1.—*Mackenzie*: Kaska; Carrier.—*North Pacific*: Tahltan; Ts'ets'ut; Bella Bella; Chilcotin 1; Songish; Quileute 1, 2; Quinault; Chehalis 1, 2; Puyallup 2; Cowlitz; Coos 1, 2, 3.—*California*: Maidu; Washo 1, 2.—*Plateau*: Shoshone 1, 2; Wasco; Wishram; Kutenai; Shuswap.—*Plains*: Sarsi; Blackfoot 1, 2; Gros Ventre 1, 2; Cree 2; Cheyenne; Dakota 1; Arapaho 3, 8; Oto.—*Southeast*: Koasati.—*Woodland*: Ojibwa 1, 2, 3, 4, 5; Micmac 1, 2, 3; Passamaquoddy 1, 2.—Total: 49.

1a. SLEEPING ON AN ARBOR.—*Plains*: Arikara 1, 2; Pawnee 1, 2, 3.—*Southeast*: Caddo 1.—Total: 6.

- 1b. STARS SEEN THROUGH ROOF.—*Plains*: Assiniboine; Wichita 2.—Total 2.
2. PERFORMING TASK.
- 2a. DIGGING ROOTS.—*North Pacific*: Songish; Quileute 2; Quinault; Snuqualmi 1, 2, 3; Puyallup 2; Cowlitz.—*Plains*: Cree 1.—Total: 9. [Of these Songish, Quileute 2, Quinault, Puyallup 2, and Cowlitz have both digging roots and sleeping in open.]
- 2b. GATHERING WOOD.—*Plains*: Blackfoot 1, 2; Hidatsa 1, 2; Crow 1, 3, 4; Arapaho 1, 2, 3, 7, 8.—Total: 12.
- 2c. MISCELLANEOUS TASKS.—*Plains*: Crow 2; Arapaho 6.—Total: 2.
3. MISCELLANEOUS CIRCUMSTANCES.—*Eskimo*: Kodiak 2.—*North Pacific*: Chilcotin 2.—*California*: Patwin.—*Plains*: Kiowa.—Total: 4.

Because of its frequency (57 versions) and wide occurrence it would seem that the wish for a star husband (B1) is usually made when the girls are sleeping out. But as a part of the porcupine story in the Plains the girls are gathering wood (10) or attending to another task (2). Among five tribes of the state of Washington the girls are digging roots, though usually they also sleep out. This would seem to represent a single locally developed tradition. The Cree version with the root digging probably does not belong with this group.

The general relation of the versions already discussed under Traits A and B are confirmed by Trait C. But the specially close connection between Quileute, Quinault, Puyallup, and Cowlitz tribes around Puget Sound begins to appear.

TRAIT D. METHOD OF ASCENT

[Versions marked with an asterisk indicate that the element is lacking.]

0. NOT INDICATED.—*Eskimo*: Smith Sound.—*North Pacific*: Chilcotin 2; Klallam; Chehalis 1; Puyallup 1; Coos 1, 2, 3.—*Plateau*: Shoshone 2; Wasco*; Wishram*; Shuswap*.—*Plains*: Gros Ventre 1; Cree 1, 3; Assiniboine; Dakota 2.—*Southwest*: Seama.—Total: 18.
1. STRETCHING TREE.—*Plains*: Gros Ventre 3; Arikara 1; Hidatsa 1; Crow 1, 2, 4; Arapaho 5, 6, 7; Kiowa. (Also all of 1a, below.)—Total: 10, (including 1a: 19).
- 1a. WARNING FROM FRIEND.—*Plains*: Gros Ventre 2; Hidatsa 2; Crow 3; Cheyenne; Arapaho 1, 2, 3, 4, 8.—Total: 9.
2. TRANSLATION DURING SLEEP.—*Mackenzie*: Kaska.—*North Pacific*: Tahltan; Ts'ets'ut; Bella Bella; Chilcotin 1; Songish; Quileute 1, 2; Quinault; Chehalis 2; Snuqualmi 1, 2, 3; Puyallup 2; Cowlitz.—*California*: Maidu; Washo 1, 2.—*Plateau*: Shoshone 1; Kutenai.—*Plains*: Cree 2; Arikara 2; Dakota 1; Pawnee 1, 2, 3; Oto; Wichita 1, 2.—*Southeast*: Caddo 1, 2; Koasati.—*Woodland*: Ojibwa 1, 2, 3, 4, 5; Micmac 1, 2, 3; Passamaquoddy 1, 2.—Total: 42.
3. CARRIED THROUGH AIR WITH CLOSED EYES.—*Eskimo*: Kodiak 1.—*Plains*: Sarsi; Blackfoot 1, 2.—Total: 4.
4. CARRIED THROUGH AIR BY HAIR.—*Eskimo*: Kodiak 1.—Total: 1.
5. CARRIED IN BASKET.—*Eskimo*: Kodiak 2.—Total: 1.
6. TRANSPORTATION IN WHIRLWIND.—*Mackenzie*: Carrier.—*California*: Patwin.—Total: 2.
7. TRANSPORTATION BY FEATHER.—*Plains*: Blackfoot 1, 2.—Total: 2.

The versions which indicate how the ascent to the sky is made show the same general division already apparent in the traits just studied. One group has the ascent on a tree which stretches magically to the sky. This occurs in 19 versions—exactly those having the pursuit of the porcupine (B2 and B2a) and nowhere else. In nearly half of these (9) we have warning from a friend (B2a).

Most of the remaining variants of the tale tell of the wishes for the star husband and indicate that the girls found themselves in the upper world when they awoke (42 versions) or they are taken up in some magic fashion (10). Almost a fourth of the tales fail to indicate any method of ascent.

It seems clear from its frequency and distribution that except for the porcupine group of tales, the translation to the upper world during sleep is the normal form. The stretching tree belongs to the porcupine group of tales—a special Plains development. Probably this group usually contained the warning from the friend against following the porcupine. It is a reasonable way of getting rid of the second girl, who is useless for the development of the plot, but its appearance in the versions is quite at random, as if the tellers of the tale sometimes forgot to include it.

TRAIT E. IDENTITY OF HUSBAND

0. NOT INDICATED.—*Mackenzie*: Carrier.—*North Pacific*: Chilcotin 2.—Total: 2.
1. MOON.—*Eskimo*: Smith Sound; Kodiak 1.—*Plains*: Gros Ventre 2, 3; Hidatsa 1, 2; Arapaho 2, 3, 4, 5, 6.—Total: 11.
- 1a. MOON AND SUN.—*California*: Washo 2.—Total: 1.
2. SUN.—*North Pacific*: Bella Bella.—*Plains*: Cree 1; Crow 1, 4; Arapaho 7; Kiowa.—*Southwest*: Seama 1.—Total: 7.
3. STAR.—*Eskimo*: Kodiak 2.—*Mackenzie*: Kaska.—*North Pacific*: Tahltan; Ts'ets'ut; Chilcotin 1; Songish; Klallam; Quileute 1, 2; Quinault; Chehalis 1, 2; Snuqualmi 1, 2, 3; Puyallup 1, 2; Cowlitz; Coos 1, 2, 3.—*California*: Maidu; Washo 1.—*Plateau*: Shoshone 1, 2; Wasco; Wishram; Kutenai; Shuswap.—*Plains*: Sarsi; Blackfoot 1, 2; Gros Ventre 1; Cree 2, 3; Assiniboine; Arikara 1, 2; Cheyenne; Dakota 1; Arapaho 8; Pawnee 1, 2, 3; Oto; Wichita 1, 2.—*Southeast*: Caddo 1, 2; Koasati.—*Woodland*: Ojibwa 1, 2, 3, 4, 5; Micmac 1, 2, 3; Passamaquoddy 1, 2.—Total: 60.
4. THUNDER.—*Plains*: Dakota 2.—Total: 1.
5. PORCUPINE.—*Plains*: Arapaho 1.—Total: 1.
6. MAN.—*Plateau*: Shuswap.—*Plains*: Crow 2, 3.—Total: 3.
7. WHIRLWIND.—*California*: Patwin.—Total: 1.

It is clear that the story is rightly called the Star Husband not only because of the number of versions in which we deal with a star (60) but because of their distribution over the whole area. The appearance of the moon (11) or the sun (7) does not seem to correspond, except very roughly, to the porcupine group noticed in the traits just studied. They naturally occur in those tales introduced by a dispute between sun and moon about

women (B2a) which may well be a special development within the porcupine group of tales in the Plains. But star husbands occur all over the Plains as well as elsewhere.

TRAIT F. DISTINCTIVE QUALITIES OF HUSBAND

0. NONE GIVEN.—*Eskimo*: Smith Sound, Kodiak 1.—*Mackenzie*: Carrier.—*North Pacific*: Bella Bella; Chilcotin 2; Songish; Klallam; Quileute 2.—*California*: Maidu; Patwin; Washo 1.—*Plains*: Gros Ventre 1; Cree 3; Arikara 2; Hidatsa 1, 2; Crow 1, 2, 3, 4; Dakota 2; Arapaho 1, 4, 6; Pawnee 1, 3; Kiowa.—*Southwest*: Seama.—*Woodland*: Ojibwa 2.—Total: 29.

1. OLD MAN.—*Plateau*: Wasco; Kutenai; Shuswap.—*Plains*: Wichita 1, 2.—*Southeast*: Caddo 1, 2.—Total: 7.

2. YOUNG MAN.—*Plateau*: Shoshone 2.—*Plains*: Sarsi 1; Blackfoot 1, 2; Gros Ventre 3; Cree 1; Arapaho 2, 3, 5, 7; Pawnee 2.—Total: 11.

3. MIDDLE-AGED MAN.—*Plains*: Arikara 1; Cheyenne 1.—Total: 2.

4. OLD MAN AND YOUNG MAN in accordance with size (brilliance, color) of stars wished for.—*North Pacific*: Chilcotin 1; Quileute 1; Quinault; Snuqualmi 1, 3; Chehalis 1, 2; Puyallup 1, 2; Cowlitz; Coos 1, 2, 3.—*Plateau*: Shoshone 1;—*Plains*: Cree 2; Assiniboine; Dakota 1.—*Southeast*: Koasati.—*Woodland*: Ojibwa 1, 3, 4, 5; Micmac 1, 2, 3; Passamaquoddy 1, 2. With Puyallup 1 and Ojibwa 4 and 5 the correspondence is not explicitly stated.—Total: 27.

4a. OLD MAN'S EYE WATER AND YOUNG MAN'S WAR PAINT.—*Woodland*: Micmac 1, 2, 3; Passamaquoddy 1, 2.—Total: 5.

5. TWO MEN WITH DIFFERENT COLORED BLANKETS.—*Mackenzie*: Kaska.—*North Pacific*: Ts'ets'aut.—Total: 2.

6. RED STAR SUN AND WHITE STAR MOON.—*North Pacific*: Snuqualmi 2.—*California*: Washo 2.—Total: 2.

7. DIM STAR CHIEF, BRIGHT STAR HIS SERVANT.—*Plains*: Oto 1.—Total: 1.

8. ONE-SIDED MAN.—*Eskimo*: Kodiak 2.—Total: 1.

9. METEOR-LIKE MAN.—*Plateau*: Wishram 1.—Total: 1.

10. HUNTERS.—*Mackenzie*: Kaska.—*North Pacific*: Tahltan; Ts'ets'aut; Snuqualmi 1, 3.—*Plateau*: Shoshone 1.—*Plains*: Gros Ventre 2, Arapaho 8.—*Woodland*: Micmac 2, 3.—Total: 10. (Not included on map.)

Only F4 and F4a show distinctiveness and wide dissemination (27 versions). The young man and old man in the upper world, corresponding (often inversely) to the size or brilliance of the stars wished for, naturally occur only when there are at least two girls (A2) and do not belong in the porcupine versions of the tale. In the 5 variants from the Micmacs and Passamaquoddies of the extreme Northeast the old and young men are further characterized by the old man's having an eye-water cup and the young one his war paint.

In addition to the 27 versions specifically described as F4 and F4a we note that F5, F6, and F7 all have the contrasting husbands and may well be variants of F4. The Wasco version of F1 implies the presence of younger men along with the old and therefore probably should be labeled F4 also. The young and old husbands would then appear as the standard form for

most versions which indicate any qualities (32). For the porcupine group we sometimes have a young man (10) or middle-aged man (3), but with no clear-cut distribution, and the difference between them does not seem important. It is necessary in these versions that the husband be vigorous enough to beget a son.

The Wichita and Caddo tales, which deal exclusively with an old man, form a little group to themselves.

In some versions it is mentioned that the husbands are hunters, but the appearance of this item seems to be quite at random and to depend on the interest of the teller of the tale in supplying realistic details. In other versions it was to be assumed that the husbands hunted.

TRAIT G. BIRTH OF SON

0. No.—*Eskimo*: Smith Sound; Kodiak 1.—*Mackenzie*: Kaska; Carrier.—*North Pacific*: Tahltan; Ts'ets'aut; Chilcotin 1, 2; Songish; Klallam; Quileute 1, 2; Quinault; Chehalis 1, 2; Puyallup 2; Coos 1, 2, 3.—*California*: Patwin.—*Plateau*: Shoshone 1; Wasco; Wishram; Kutenai; Shuswap.—*Plains*: Gros Ventre 1; Cree 2, 3; Assiniboine; Arapaho 1; Oto; Wichita 1, 2.—*Southeast*: Caddo 1, 2; Koasati.—*Woodland*: Ojibwa 1, 2, 3, 4, 5; Micmac 1, 2, 3; Passamaquoddy 1, 2.—Total: 46.

1. YES.—*Eskimo*: Kodiak 2.—*North Pacific*: Bella Bella; Snuqualmi 1, 2, 3; Puyallup 1; Cowlitz.—*California*: Maidu; Washo 1, 2.—*Plateau*: Shoshone 2.—*Plains*: Sarsi; Blackfoot 1, 2; Gros Ventre 2, 3; Cree 1; Arikara 1, 2; Hidatsa 1, 2; Crow 1, 2, 3, 4; Cheyenne; Dakota 1, 2; Arapaho 2, 3, 4, 5, 6, 7, 8; Pawnee 1, 2, 3; Kiowa.—*Southwest*: Seama.—Total: 40.

In the simple plot of the two girls and their escape from the star husband there is no place for the birth of a son in the upper world, and the large number (46) and geographic spread of the variants lacking this item is to be expected. Practically none of the tales on the periphery of the area Nova Scotia to California and Alaska have the son, and it may be assumed that the basic tale said nothing of a child.

But several groups of versions do have the birth of a son:

1. Most important is in the Plains from the Sarsi south to the Kiowa, in which the son is necessary to prepare for the story of Star Boy (N1), which appears as a sequel. This is usually, though not always, a part of the porcupine group.

2. The three Pawnee tales, Arikara 2, and Dakota 1 and 2 are exactly like this group except that the second girl goes to the sky as a result of her wish for a star husband, instead of following a porcupine.

3. On the North Pacific coast among the Bella Bella, Snuqualmi, Puyallup, and Cowlitz the story leads into a characteristic cycle of that area, the tale of the transformer. In all of these versions we have two or more girls marrying star husbands but only one bearing a son.

4. In California the birth of a son or sons has no relation to a sequel, but seems quite incidental.

TRAIT H. TABOO BROKEN IN UPPER WORLD

0. NO TABOO BROKEN.—*Eskimo*: Kodiak 2.—*Mackenzie*: Kaska; Carrier.—*North Pacific*: Tahltan; Ts'ets'ut; Bella Bella; Chilcotin 1; Klallam; Quileute 1, 2; Quinault; Chehalis 1, 2; Puyallup 2; Coos 1, 2, 3.—*California*: Maidu; Washo 2.—*Plateau*: Shoshone 1; Wasco; Wishram; Shuswap.—*Plains*: Gros Ventre 1, 3; Cree 2, 3; Arapaho 5, 6; Wichita 2.—*Southwest*: Seama.—*Southeast*: Caddo 1; Koasati.—*Woodland*: Ojibwa 1, 2, 3, 4, 5; Micmac 3.—Total: 39.

1. DIGGING (OR DISTURBING GROUND).—*North Pacific*: Songish; Snuqualmi 1, 2, 3; Puyallup 1; Cowlitz.—*California*: Patwin.—*Plains*: Assiniboine; Crow 4; Pawnee 1, 2, 3; Oto.—Total: 13.

1a. DIGGING ROOTS (OF VARIOUS KINDS).—*California*: Washo 1.—*Plateau*: Shoshone 2; Kutenai.—*Plains*: Sarsi; Blackfoot 1, 2; Gros Ventre 2; Cree 1; Arikara 2; Hidatsa 1, 2; Cheyenne; Crow 1, 2, 3; Dakota 1, 2; Arapaho 1, 2, 3, 4, 7, 8; Kiowa.—Total: 24.

1b. MOVING LARGE ROCK.—*Plains*: Wichita 1.—*Southeast*: Caddo 2.—*Woodland*: Micmac 2; Passamaquoddy 1, 2.—Total: 5.

1c. DIGGING IN VALLEYS.—*Plains*: Arikara 1.—Total: 1.

2. LOOKING.—*Eskimo*: Smith Sound (part of house); Kodiak 1 (behind curtain).—*North Pacific*: Chilcotin 2 (into box).—Total: 3.

3. SHOOTING AT MEADOW LARK.—*Plains*: Hidatsa 1, 2; Crow 1, 2, 3, 4.—Total: 6.

4. MAKING NOISE BEFORE SQUIRREL (CHICKADEE, ETC.) SINGS.—*Woodland*: Micmac 1, 2; Passamaquoddy 1, 2.—Total: 4. (Not included on the map.)

The warning against digging in the upper world, whether as a general prohibition (H1) or digging for specific things (H1a, H1b, H1c), is certainly an original feature in the Star Husband tale. It is found in 43 versions in all parts of the area, in that characterized by the porcupine husband as well as elsewhere.

The taboo against looking in the Kodiak 1 and Chilcotin 2 versions fulfills the same function as the digging prohibition in the rest of the tradition. In all there are 47 versions with explicit taboo.

The frequent failure of this taboo to appear seems generally to be a mere oversight, since no motivation remains for the opening of a skyhole.

1. Several tales are confused or fragmentary in this part of the story and may be disregarded: Carrier; Chehalis 1; Coos 1, 2, and 3; Wasco; Wishram; Shuswap; Gros Ventre 1; Cree 1; Koasati; Ojibwa 4–12 versions.

2. Several are so closely knit in all other particulars to tales having this trait that its presence in the tradition to the tribe may be safely assumed. This is certainly true of the group around Puget Sound: Klallam; Quileute 1 and 2; Quinault; Chehalis; Puyallup 2. It also certainly belongs in such Gros Ventre and Arapaho versions as lack it. Its presence in the Maidu and the remaining Washo tale may be assumed on the strength of Patwin and Washo 1, which show that the tradition is in California. All the Wichita and Caddo variants probably had it and all the Micmac. This group contains 15 versions. The absence of the taboo is thus accounted for in 27 versions.

There remain the Kaska, Tahltan, Ts'ets'ut, Cree 2, 3 and Ojibwa 1, 2,

3 and 5 in which we have otherwise well-told stories lacking the taboo—9 versions. Eight of these are tales having as sequel the tricksters under the tree (N2), which, as we shall see later, are generally much alike in all their details from the Kaska all the way to the Micmacs. That the digging taboo belongs to this group we see from the Micmac and Passamaquoddy versions which preserve it.

If the reasoning here is cogent we can conclude that the prohibition against digging is an original feature of the tale which for various reasons has frequently dropped out.

The taboo against shooting at a meadow lark is always associated with a digging taboo. It is confined to the Hidatsa and neighboring Crow, and indicates a very close relation between the tales of these two tribes.

Likewise the warning not to move until the squirrel and chickadee sing belongs in the Micmac and Passamaquoddy tribes along with the digging taboo. The incident shows considerable age in these tales and indicates the closeness of the traditions of these northeastern peoples.

TRAIT I. DISCOVERY OF SKYHOLE

0. TRAIT NOT PRESENT.—*Eskimo*: Kodiak 1.—*North Pacific*: Quileute 1, 2; Quinault; Chehalis 1, 2; Coos 1, 2, 3.—*California*: Maidu.—*Plateau*: Wasco; Wishram; Shuswap.—*Plains*: Gros Ventre 1; Cree 3; Wichita 2.—*Southwest*: Seama.—*Southeast*: Koasati.—*Woodland*: Ojibwa 4; Micmac 1, 3.—Total: 21.

1. BY OWN EFFORTS.—*Eskimo*: Smith Sound; Kodiak 2.—*Mackenzie*: Kaska.—*North Pacific*: Tahltan; Ts'ets'ut; Chilcotin 1, 2; Songish; Klallam; Snuqualmi 1, 2, 3; Puyallup 1, 2; Cowlitz.—*California*: Patwin; Washo 1, 2.—*Plateau*: Shoshone 2; Kutenai.—*Plains*: Sarsi; Gros Ventre 2, 3; Assiniboine; Arikara 1, 2; Hidatsa 1, 2; Crow 1, 2, 3, 4; Cheyenne; Dakota 1, 2; Arapaho 1, 2, 3, 4, 6, 7, 8; Pawnee 1, 2, 3; Oto; Kiowa; Wichita 1.—*Southeast*: Caddo 2.—*Woodland*: Micmac 2; Passamaquoddy 1, 2.—Total: 52.

2. AT ANOTHER'S SUGGESTION.—*Plains*: Cree 1, 2.—*Southeast*: Caddo 1.—Total: 3.

3. WITH ANOTHER'S ASSISTANCE.—*Mackenzie*: Carrier.—*North Pacific*: Bella Bella.—*Plateau*: Shoshone 1.—*Plains*: Blackfoot 1, 2; Arapaho 5.—*Woodland*: Ojibwa 1, 2, 3, 5.—Total: 10.

4. GUST OF WIND THROUGH SKYHOLE.—*North Pacific*: Snuqualmi 1, 2, 3; Puyallup 2; Cowlitz.—Total: 5. (Not included on map.)

The failure of some versions to have the motif of the hole in the sky through which the escape is made can usually be explained as mere omissions from the tale. In the following the skyhole is implied, since there is a descent from the sky on a rope or (Micmac 1) by magic: Quileute 2, Quinault, Chehalis 2, Maidu, Arapaho 6, Wichita 2 and Ojibwa 4. All of these 7 may be considered to have the trait, so that in all there are 72 with it.

The question as to whether the hole is found by the girls' or girl's own efforts does not seem to be important in the study of the tale. Everywhere most of the versions have the discovery made without outside help.

A special detail showing the close relation of the tales from the Puget Sound area is that of the gust of wind through the skyhole. The Snuqualmi, Puyallup, and Cowlitz tales here again are linked together.

TRAIT J. ASSISTANCE IN DESCENT

0. LACKING.—*Eskimo*: Smith Sound; Kodiak 1.—*Mackenzie*: Kaska.—*North Pacific*: Tahltan; Ts'ets'ut; Chilcotin 1; Songish; Klallam; Quileute 1; Chehalis 1; Snuqualmi 1, 3; Puyallup 1, 2; Cowlitz; Coos 1, 2, 3.—*California*: Maidu; Washo 1, 2.—*Plateau*: Wasco; Wishram; Kutenai; Shuswap.—*Plains*: Gros Ventre 1; Cree 3; Hidatsa 1; Cheyenne; Dakota 1, 2; Arapaho 1, 2, 3, 4, 6, 7; Pawnee 1, 2, 3; Kiowa 1.—*Southeast*: Koasati.—*Woodland*: Ojibwa 4; Micmac 3.—Total: 44.

1. SPIDER.—*North Pacific*: Chehalis 2.—*Plains*: Assiniboine; Hidatsa 2; Crow 1.—Total: 4.

1a. SPIDER-WOMAN.—*North Pacific*: Quileute 2; Quinault.—*Southwest*: Seama.—Total: 3.

1b. SPIDER-MAN.—*Plains*: Blackfoot 1, 2.—Total: 2.

2. OLD WOMAN.—*Eskimo*: Kodiak 2.—*Mackenzie*: Carrier.—*North Pacific*: Chilcotin 2; Snuqualmi 2.—*Plateau*: Shoshone 1.—*Plains*: Cree 1, 2; Arikara 1, 2; Arapaho 5, 8.—*Woodland*: Ojibwa 1, 2, 3, 5.—Total: 15.

3. OLD MAN.—*Plains*: Oto.—Total: 1.

4. HUSBAND.—*North Pacific*: Bella Bella.—*California*: Patwin.—*Plateau*: Shoshone 2.—*Plains*: Sarsi; Gros Ventre 2, 3; Crow 2, 3, 4.—*Woodland*: Micmac 1, 2; Passamaquoddy 1, 2.—Total: 13.

5. SISTER OF STAR.—*Southeast*: Caddo 1.—Total: 1.

6. BIRD.

6a. BUZZARD.—*Plains*: Wichita 1, 2.—*Southeast*: Caddo 1.—Total: 3.

6b. HAWK.—*Southeast*: Caddo 1.—Total: 1.

6c. EAGLE.—*Southeast*: Caddo 2.—Total: 1.

In more than half of the 86 versions the descent from the sky is made without outside help. Such versions are scattered over the entire area, and might seem to indicate that this absence of outside aid is an essential part of the plot. Yet the evidence presented by the distribution of this item is extremely difficult if not impossible to interpret clearly.

1. The variants without help sometimes occur in tribes which have other versions containing a helper. This indicates that at least sometimes the failure to name a helper may be an oversight (Hidatsa 1 and Arapaho 1, 2, 3, 4, 6, 7). In Quileute 1 and Ojibwa 4 the details of the descent are left vague, and in Smith Sound, Kodiak 1, Chilcotin 1, Coos 1, 2, and 3, Wasco, Wishram, Shuswap, Gros Ventre 1, and Cree 1 this part of the tale is entirely missing. With all these subtractions, however, there still remain 24 versions, well scattered, that lack the helper. Of these several will be found on other evidence to constitute a unified tradition: (a) Kaska-Tahltan-Ts'ets'ut, (b) Songish-Klallam-Snuqualmi-Puyallup-Chehalis (all Puget Sound tribes), (c) Maidu-Washo in California.

2. The help of the Spider (man or woman) occurs in 9 versions, but except for the Quinault and Chehalis and the two Blackfoot tales, there seems to be no relation between them.

3. The help of the old woman is probably more widespread than the actual figures (15) show. There should probably be added the 6 Arapaho versions and the one Hidatsa which do not mention the helper. Sometimes also the Spider is spoken of as an old woman. It probably represents the normal form of the tale in several tribes and serves to confirm the close relation between the Ojibwa and Cree in Canada and the Arikara and Arapaho in the Plains. But the lack of continuity is still not easy to explain.

4. The husband himself helps with the descent in 13 versions, well scattered over the area. Except for the Micmac-Passamaquoddy group in the extreme northeast and the Gros Ventre-Crow-Shoshone in the Plains no significant groupings appear.

5. The bird as helper is characteristic of the four Wichita-Caddo tales, which in other ways form a small group to themselves.

TRAIT K. MEANS OF DESCENT

0. NO DESCENT.—*Eskimo*: Smith Sound; Kodiak 1.—*North Pacific*: Chilcotin 1; Chehalis 1; Coos 1, 2, 3.—*Plateau*: Wasco; Wishram; Shuswap.—*Plains*: Gros Ventre 1; Cree 3.—*Woodland*: Ojibwa 4; Micmac 3.—Total: 14.

1. DESCENT BUT MEANS NOT SPECIFIED.—*North Pacific*: Quileute 1.—*California*: Patwin.—*Southwest*: Seama.—*Southeast*: Koasati.—*Woodland*: Ojibwa 5; Micmac 1, 2; Passamaquoddy 1, 2.—Total: 9.

2. BASKET.—*Eskimo*: Kodiak 2.—*North Pacific*: Bella Bella; Chilcotin 2.—*Woodland*: Ojibwa 1, 2, 3.—Total: 6.

3. ROPE.—*North Pacific*: Songish; Quileute 2; Quinault.—*Plateau*: Kutenai.—*Plains*: Kiowa.—*Woodland*: Ojibwa 3.—Total: 6.

3a. SKIN ROPE.—*Mackenzie*: Kaska.—*North Pacific*: Tahltan; Ts'ets'ut.—*Plateau*: Shoshone 2.—*Plains*: Sarsi; Cree 2; Oto (lariats).—Total: 7.

3b. SINEW ROPE.—*California*: Maidu; Washo 1, 2.—*Plains*: Gros Ventre 2, 3; Cree 1; Arikara 1, 2; Hidatsa 1, 2; Crow 1, 2, 3, 4; Arapaho 1, 2, 3, 4, 5, 6, 7, 8; Pawnee 1, 2, 3.—Total: 25.

3c. WOOL ROPE.—*Mackenzie*: Carrier.—Total: 1.

3d. SPIDER ROPE (STRING).—*North Pacific*: Chehalis 2.—*Plains*: Blackfoot 1, 2; Assiniboine.—Total: 4.

3e. VINE ROPE.—*North Pacific*: Chilcotin 2; Puyallup 1 (withe), 2 (brush).—Total: 3.

3f. ROOT ROPE.—*North Pacific*: Cowlitz.—*Plateau*: Shoshone 1.—*Woodland*: Ojibwa 1.—Total: 3.

3g. GRASS ROPE.—*Plains*: Cheyenne.—Total: 1.

3h. WEED ROPE.—*Plains*: Wichita 1, 2.—*Southeast*: Caddo 2.—*Woodland*: Ojibwa 1.—Total: 4.

3i. BARK ROPE.—*Southeast*: Caddo 1.—Total: 1.

4. LADDER.—*North Pacific*: Klallam (bough); Snuqualmi 1 (twigs), 2 (roots), 3 (bark).—Total: 4.

5. BUCKET.—*Plains*: Crow 2.—Total: 1.

6. FALLING.—*Plains*: Dakota 1, 2.—Total: 2.

7. DESCENT WITH TABOO.

7a. LOOKING TABOO.—*Eskimo*: Kodiak 2.—*North Pacific*: Chilcotin 2.—*Plateau*: Shoshone 1.—*Plains*: Cree 2; Assiniboine; Arapaho 8.—*Woodland*: Ojibwa 3, 5; Micmac 2; Passamaquoddy 1, 2.—Total: 11.

7b. STIRRING (MOVING) TABOO.—*Woodland*: Micmac 1; Passamaquoddy 1, 2.—Total: 3.

Disregarding the 14 more or less fragmentary versions which have no descent from the sky and the 9 which merely state that the women reached the earth, but do not specify the means, there are left 63 versions with descent described. Of these, 55 are said to be by rope, and 4 by a ladder, which may well be thought of as a kind of rope. In 6 we have descent in a basket, with a rope to hold it implied. This makes a total of 65 out of a possible 67, or very nearly all.

Several ways of reaching the earth seem to indicate special traditions within limited areas. Thus the descent entirely through observing a taboo against moving until certain animals sing is peculiar to the Micmac-Passamaquoddy group. The basket descent shows the close interrelationship of three Ojibwa versions, as does the falling from the sky for the two Dakota tales. On the other hand, no significant groupings appear when we examine in detail the particular kinds of rope used. The primary place of the rope descent in all forms of the story is clear, though it is worthy of note that it does not occur in any of the Micmac-Passamaquoddy tales of the extreme northeast.

TRAIT L. RESULTS OF DESCENT

0. LACKING.—*Eskimo*: Smith Sound; Kodiak 1.—*North Pacific*: Chilcotin 1; Chehalis 1; Coos 1, 2, 3.—*Plateau*: Wasco; Wishram; Shuswap.—*Plains*: Gros Ventre 1; Cree 3.—*Woodland*: Ojibwa 4; Micmac 3.—Total: 14.

1. SAFE DESCENT.—*Eskimo*: Kodiak 2.—*Mackenzie*: Kaska; Carrier.—*North Pacific*: Tahltan; Ts'ets'at; Bella Bella; Chilcotin 2; Songish; Klallam; Quileute 1, 2; Chehalis 2; Snuqualmi 1, 2, 3; Puyallup 1, 2; Cowlitz.—*California*: Patwin.—*Plateau*: Shoshone 1, 2.—*Plains*: Sarsi; Blackfoot 1, 2; Gros Ventre 2; Cree 2; Assiniboine; Arapaho, 1, 5; Oto; Wichita 1, 2.—*Southwest*: Seama.—*Southeast*: Caddo 1, 2; Koasati.—*Woodland*: Ojibwa 1, 2, 3, 5; Micmac 1, 2; Passamaquoddy 1, 2.—Total: 44.

1a. LATER KILLED.—*Plateau*: Kutenai 1.—Total: 1.

2. WOMAN (WOMEN) KILLED.—*North Pacific*: Quinault.—*California*: Washo 2.—Total: 2.

2a. WOMAN KILLED, LATER REVIVED.—*California*: Maidu.—Total: 1.

3. WOMAN KILLED, SON SAVED.—*California*: Washo 1 (boy, not son).—*Plains*: Gros Ventre 3; Cree 1; Arikara 1, 2; Hidatsa 1, 2; Crow 1, 2, 3, 4; Cheyenne; Dakota 1, 2; Arapaho 2, 3, 4, 6, 7, 8; Pawnee 1, 2, 3; Kiowa.—Total: 24.

4. ONE WOMAN FALLS.—*Woodland*: Ojibwa 5.—Total: 1.

The general pattern of our story, as indicated by 44 versions from every part of the area, demands that the woman return home safely. But a glance at the map will show that there is a large area in the Plains in which the wife is killed but the son saved. This usually occurs in versions we have already noted as having (1) one active girl, (2) the pursuit of a porcupine, and (3) the birth of a son in the upper world, and it normally leads on to the sequel we shall call Star Boy. The details of this incident are so exactly repeated as to make certain a common tradition. The husband in the sky sends down a rock to kill the wife and spare the son.

In spite of this impressive tradition in the Plains it is clear from the large number of versions (44) and the wide dissemination that the tale, except for this area, demands that the women return safely.

TRAIT M. EXPLANATORY ELEMENTS

(Explanations marked with an asterisk are organic to the tale; others seem to be mere afterthoughts or at most incidental.)

0. NO EXPLANATIONS GIVEN.—*Eskimo*: Smith Sound; Kodiak 1, 2.—*Mackenzie*: Carrier.—*North Pacific*: Ts'ets'at; Bella Bella; Chilcotin 2; Songish; Chehalis 1, 2; Puyallup 2; Cowlitz; Coos 1, 2, 3.—*California*: Maidu; Patwin; Washo 1.—*Plateau*: Shoshone 1, 2; Wishram; Kutenai; Shuswap.—*Plains*: Sarsi; Blackfoot 2; Gros Ventre 1, 2; Cree 1, 2, 3; Assiniboine; Arikara 1, 2; Crow 2, 4; Cheyenne; Dakota 1, 2; Arapaho 1, 6, 7, 8; Pawnee 1, 2, 3; Oto; Kiowa.—*Southwest*: Seama.—*Southeast*: Caddo 2; Koasati.—*Woodland*: Ojibwa 1, 2, 3, 5; Micmac 1, 2, 3; Passamaquoddy 1, 2.—Total: 59.

1. HEAVENLY BODIES.

1a. MOON.—*North Pacific*: Snuqualmi 2, 3.—*Plains*: Gros Ventre 3*; Hidatsa 1*, 2*; Crow 1; Arapaho 2*, 3*, 4*, 5*.—Total: 10.

1b. STARS.—*North Pacific*: Quileute 1, 2; Quinault.—*Plains*: Blackfoot 1; Crow 3.—Total: 5.

2. GEOGRAPHICAL FEATURES.—*North Pacific*: Snuqualmi 1, 2; Klallam.—*Plateau*: Wasco.—Total: 4.

3. VEGETABLE AND ANIMAL FEATURES.

3a. ORIGIN OF TURNIPS.—*Plains*: Blackfoot 1*.—Total: 1.

3b. ORIGIN OF ANIMAL.—*Mackenzie*: Kaska (beaver).—Total: 1.

3c. ANIMAL MARKINGS.—*Mackenzie*: Kaska.—*North Pacific*: Quinault.—*Plains*: Cree 2.—*Woodland*: Ojibwa 4.—Total: 4.

3d. BODILY SHAPE OF ANIMAL.—*North Pacific*: Snuqualmi 1*, 2*; Puyallup 1.—Total: 3.

3e. BLINDNESS IN ANIMAL.—*North Pacific*: Quinault.—Total: 1.

4. HUMAN SOCIETY.

4a. SUN DANCE CEREMONY.—*Plains*: Arapaho 2*.—Total: 1.

4b. BACKWARD STATE OF THE INDIAN.—*California*: Washo 2*.—Total: 1.

5. PERSONAL CHARACTERISTICS.

5a. TIME OF HUMAN GESTATION.—*Plains*: Arapaho 2*.—Total: 1.

5b. WHY YOUNG WOMEN DISLIKE OLD HUSBANDS.—*Plateau*: Wasco*.—Total: 1.

6. MEDICINE.

6a. TREATMENT OF WOUND.—*North Pacific*: Chilcotin 1*.—Total: 1.

7. MISCELLANEOUS EXPLANATIONS.

7a. ORIGIN OF TABOOS.—*North Pacific*: Tahltan.—*Plains*: Wichita 1, 2.—*Southeast*: Caddo 1.—Total: 4.

7b. PAINTING ON LODGES.—*Plains*: Blackfoot 1*.—Total: 1.

In view of the general belief that most American Indian tales are myths and that myths are constructed primarily to explain natural phenomena, it has seemed worthwhile to make note of all such explanations. The results are negative.

The only explanation, which seems to have established a tradition, is that of the spots on the moon (M1a) resulting from a contest in the upper world between the wives of Moon and Sun. Sun's wife in anger throws herself at

Moon's face. This is found in practically all the tales beginning with B2a and is probably a basic part of the porcupine group of tales.

TRAIT N. SEQUEL

0. NO SEQUEL.—*Eskimo*: Smith Sound; Kodiak 1.—*North Pacific*: Chilcotin 1, 2; Songish; Klallam; Chehalis 1, 2; Puyallup 2; Coos 1, 2, 3.—*California*: Maidu; Washo 1, 2.—*Plateau*: Shoshone 1; Wishram; Kutenai; Shuswap.—*Plains*: Sarsi; Cree 3; Arapaho 1; Oto; Wichita 1, 2.—*Southeast*: Caddo 1, 2; Koasati.—*Woodland*: Ojibwa 5; Micmac 3.—Total: 30.

1. PLAINS STAR BOY SEQUEL (MOON BOY, SUN BOY).—*Plains*: Blackfoot 2; Gros Ventre 3; Cree 1; Arikara 1, 2; Hidatsa 1, 2; Crow 1, 2, 3, 4; Cheyenne; Dakota 1, 2; Arapaho 2, 3, 4, 5, 6, 7, 8; Pawnee 1, 2, 3; Kiowa.—Total: 25.

1a. BOY BECOMES TRANSFORMER.—*North Pacific*: Bella Bella; Snuqualmi 1, 2, 3; Puyallup 1; Cowlitz.—Total: 6.

2. TRICKSTER ANIMALS UNDER TREE.—*Mackenzie*: Kaska; Carrier.—*North Pacific*: Tahltan; Ts'ets'ut.—*Plains*: Cree 2; Assiniboine.—*Woodland*: Ojibwa 1, 2, 3, 4; Micmac 1, 2; Passamaquoddy 1, 2.—Total: 14.

3. SKY WAR SEQUEL.—*North Pacific*: Quileute 1, 2; Quinault.—Total: 3.

4. ORIGIN MYTH SEQUEL.—*Plateau*: Wasco (cliff).—*Plains*: Blackfoot 1 (star, lodge decorations, implements, ceremonies).—Total: 2.

5. BUFFALO HUSBAND SEQUEL.—*Plains*: Gros Ventre 1, 2.—Total: 2.

6. RETURN TO SKY AS SEQUEL.—*Eskimo*: Kodiak 2.—*California*: Patwin.—*Plateau*: Shoshone 2.—*Southwest*: Seama.—Total: 4.

It is by the sequel to the main action that the interrelation of the various groups of Star Husband tales can best be seen.

1. The Plains Star Boy sequel (1) is the usual manner of closing the tale in which one girl follows the porcupine (B2), bears a son in the upper world (G1) and is killed by the husband who sends down a rock with instructions to spare the boy (L3). The boy is cared for and eventually becomes a tribal hero who kills monsters and helps his people. There are 25 versions having this sequel, all of them in the Plains.

Of these all have the porcupine introduction except for eight (Blackfoot 2; Cree 2; Arikara 2; Dakota 1, 2; Pawnee 1, 2, 3) which are all combinations of the wish for the star husband (B1) with much of the usual porcupine tale. In other words the group is transitional between the B1 and B2 introductions. Most of these versions are also at the edge of the porcupine-husband area of dissemination.

2. In a small group of North Pacific tribes this tale has been used as an introduction to their usual stories of the culture hero who goes about transforming things (N1a). This is quite a different cycle from the Plains Star Boy. It confirms the close relationships of the tales of these tribes of Puget Sound and the British Columbia coast.

3. The widely spread group of versions with the trickster animals under the tree as a sequel (N2) will be discussed in some detail later (p. 453).

4. The sky war (N3) as a sequel shows the close relationship of the Quinault tale to those of their neighbors, the Quileute.

Construction of Basic Type and Subtypes

TYPE I. THE BASIC TALE (ARCHETYPE)

As one after another of the traits of the Star Husband tale have been examined a very clear picture has emerged. (1) We have a basic story with little variation over the whole area, (2) a special and practically uniform variation in the Plains area (not, however, entirely replacing the basic story), and (3) several different sequels, each in a clear-cut geographic area.

If we are to examine the basic form of the tale we shall have (1) to disregard the sequels, each of which has developed in its own area and has not affected the tale itself, and (2) to set aside for later consideration the special Plains redaction characterized by the pursuit of a porcupine.

When these eliminations have been made we find a common tale with the following traits: *Two girls (65%) sleeping out (85%) make wishes for stars as husbands (90%). They are taken to the sky in their sleep (82%) and find themselves married to stars (87%), a young man and an old, corresponding to the brilliance or size of the stars (55%). The women disregard the warning not to dig (90%) and accidentally open up a hole in the sky (76%). Unaided (52%) they descend on a rope (88%) and arrive home safely (76%).* The formula can be stated as: A2, B1, C1, D2, E3, F4, G0, H1, I1, J0, K3, L1.

About this description there can be reasonable doubt only in connection with Trait J, where the evidence is somewhat conflicting.

When we have constructed this basic tale we cannot say immediately that we have the original form of the story. We must study the general geographic situation to see whether a tale of this form actually exists in such numbers or in such places as could have produced all the extant versions.

Is this basic form actually represented in any of the 86 versions we have? Yes, the following are completely typical: Songish; Chehalis 2; Puyallup 2; Shoshone 2; Kutenai; Oto; Ojibwa 5. The following fragmentary versions are typical *so far as they go*:⁷ Coos 1, 2, 3; Wasco; Wishram; Cree 3; Koasati; Micmac 3. This form of the tale also appears with only a single difference in detail in the following:⁸ Bella Bella; Klallam; Maidu; Washo 1, 2; Shoshone 2; and in the whole group of versions ending with the trickster animals under the tree. Disregarding that group, however, since it is certainly a special development in the tale, we can say that in 15 versions we have the basic form of the tale without any changes and a number of others with only a single modification. Tales of this form are found over the entire area of distribution, even among the Plains tribes which for the most part use the porcupine type.

For the purposes of this study we are, therefore, assuming that this form is the archetype from which all other versions were produced by some individual or group changes. How reasonable is this hypothesis?⁹

⁷ Indicated as Type I*.

⁸ Indicated as Type I**.

⁹ One possible objection to the hypothesis concerns the supposedly fragmentary texts. Given Thompson's hypothetical archetype, then it does follow that such texts as Coos

As we proceed to show the various modifications of this archetype we shall see that they consist in either (1) the simple addition of an item or (2) a single change which necessitates several other changes to bring about consistency. The first type of modification occurs in several groups of tales on the periphery of the main area—California, Puget Sound, Oklahoma, Texas, and Canada. It seems inconceivable that any one of these should have originated the story, for it is beyond all probability that any one trait should be consistently forgotten, and never recur elsewhere. The other group in which

1, 2, 3, and Chehalis 1 are fragments that have degenerated from the original fuller form. However, as von Sydow pointed out in "Folktales Studies and Philology," the assumption that the original form of a folktale should be the most complete and most logical may be a false one. Many of the versions considered by Thompson to be fragments may not necessarily be incomplete tales. Some were, after all, told as complete stories by informants. Also the fact that there are several very similar fragments (e.g., Chehalis 1 and Wishram) suggests a traditional form rather than an idiosyncratic narrator's faulty version. Calling these versions fragments is somewhat like throwing away the data that doesn't fit the theory.

It is significant that 39 of the 86 versions do not have a taboo broken in the upper world (Trait H). Thompson, who includes this as an archetypal trait, remarks that the frequent failure of the taboo to appear seems to be a mere oversight on the part of the narrator. He also states that several tales are *confused* or *fragmentary* in this part of the story and may be *disregarded* (my italics). The point is that if the taboo was *not* an original feature of the tale, then what Thompson terms fragmentary versions (although he labels some of them Type I*) may be closer to the older form of the tale. The innovation of adding a taboo, once the girls were in the sky world, may have come later. It is just as logical to assume that tales evolve as to assume that tales devolve or decay.

The following version of Star Husband was collected by the editor on June 4, 1963, near Mayetta, Kansas, from Henry Shohn, age 43, a Winnebago, who said he had learned the tale from his step-father George Rice Hill from Winnebago, Nebraska, around the year 1927. The tale is presented to show that a "fragmentary version" can be told as a complete tale and at the same time to demonstrate to the reader the nature of a virtually unedited oral version of a folktale.

"This is a story of a stars husband. I don't mean is a movie star, but regular star, in the sky. There was a two, couple, girls; they chum around together. And one evening, at night, they was out in the country; they was layin' down, looking up in the sky, and they seen stars. Then a one of 'em said, 'I hear them stars are persons.' And she picked out one star that—it was shiny bright and 'I wished I would have that one for my husband.' So the other one said, she looked up and there was one star that was dim, you can hardly see it, 'And I wish I would have that one for my husband,' she said. Then, they went sleep. In the morning when they woke up, the first one here, that picked out that bright star, she had a old man laying along side of her and he said, 'This is what you been wishin' for. So it's established, you want to marry me,' he said. So the other one spoke up an' he said, 'Well this is what you wish.' This was a young man, that little dim star. Then he told them, 'You gonna be on this earth and when you die, passed away, your spirit gonna come up in the sky where we at and we gonna be together.'"

When the informant was asked if there were any more to the tale, he said no. When he was asked specifically if the girls went to the sky and escaped, he said he hadn't heard it that way. Although the tale, from an esthetic point of view, our Western esthetic point of view, is not as entertaining as one in which the girls are confronted with a taboo in the sky world, it nevertheless might be the original form of the tale. For a structure-oriented discussion of the relative merits of the two possibilities of evolution and devolution, see Alan Dundes, *The Morphology of North American Indian Folktales*, Folklore Fellows Communications No. 195 (Helsinki, 1964), pp. 87–91. If the fragmentary version or Type I* is the archetype, the trait formula might be A2, B1, C1, D2, E3, and F4.—Ed. NOTE

several differences from the archetype occur, the porcupine-husband type, is found without exception in the center of the main area. It has characteristic traits: A1, B2, C2, D1, L3, N1. That these should all completely drop off and produce the same archetype to the north, south, east, and west in even less likely.

This archetype must have existed over all or most of its present area of distribution anterior to the special developments which we shall later notice.

Can we go further back in the history of the tale than the existence of this archetype over its present area? Not with any certainty. We have excellent examples of the archetype on the Pacific Coast (Songish), in the middle (Oto) and in the East (Ojibwa 5) but have no way of knowing where the tale originated or just what movements in tradition may have spread this archetype over the continent. Nor does an analysis of the tale into the motifs out of which it is composed help us know anything of its origin. Comparisons with tales of marriages to celestial beings in tales of other continents or to the magic fulfillment of wishes or the basket from the sky—interesting as they may be—avail us nothing in the quest for the actual origin of this tale.

Taking the archetype as we find it, we may now examine the special developments which our analysis has revealed.

TYPE II. THE PORCUPINE REDACTION

Repeatedly in the analysis of the traits of the tale we have noticed one group of versions which differ from the basic type in a characteristic fashion. These twenty versions are Gros Ventre 2, 3; Cree 1; Arikara 1; Hidatsa 1, 2; Crow 1, 2, 3, 4; Cheyenne; Arapaho 1, 2, 3, 4, 5, 6, 7, 8; Kiowa.

When we take these versions and examine them we find that it is easy to construct a subtype which we may call the Porcupine redaction: *A girl (100%) while performing a task (84%) follows a porcupine (95%) up a tree which stretches to the upper world (95%). The porcupine becomes the moon (45%), the sun (25%), or a star (15%) in the form of a young man (30%). The girl marries him and bears a son (95%). She is warned not to dig (80%) but disobeys and discovers a skyhole (85%). By her own efforts (45%) or with the help of her husband (25%) she descends on a sinew rope (85%) but it is too short. The husband sends down a rock with instructions to kill the wife and spare the son (85%). Sequel: The adventures of Star Boy (Moon Boy or Sun Boy) (90%).*

The formula for this subtype is therefore A1, B2, C2, D1, E1 (or 2), F2, G1, H1, I1, J4, K3b, L3, N1. The special characteristics of the group are A1 (one girl), B2 (pursuit of porcupine), C2 (adventure while performing task), D1 (ascent on tree), G1 (birth of son), L3 (woman killed and son saved), N1 (Star Boy sequel).

All the versions in the group follow this formula, with the slightest exceptions. The Cree variant at the north end of the area omits or obscures the

crucial theme of the pursuit of the porcupine, but otherwise remains true to form. Gros Ventre 2 substitutes another sequel for Star Boy. This is taken from Gros Ventre 1, which does not belong to this subtype.

The area covered by this subtype is small in relation to the distribution of the basic type. The tribes concerned stretch continuously from the Kiowa in Oklahoma to the Cree in southern Canada and never far to the east or west.

The mutual relations of these versions are not easy to clarify. The basic subtype is told by all the tribes and thus indicates a unified tradition throughout. But in addition there are certain elaborations shared by several of them and showing a specially close relation:

1. *Sun and moon dispute*. The first of these begins the story of a dispute between the sun and moon as to the value of earth women or water women as wives (B2a). The Moon (E1) chooses the earth woman and comes to earth as a porcupine. Later in the upper world Moon's wife has a contest with Sun's wife, a frog, in chewing charcoal, and in the course of the contest frog flies on to Moon's face. This is the cause of the spots on the moon (M1a). This elaboration serves to introduce the porcupine incident and has a certain artistic value, though the chewing contest in the upper world hardly helps the story. This elaboration appears in tales of four different tribes (Gros Ventre 3; Hidatsa 1, 2; Crow 1; Arapaho 2, 3, 4, 5); that is in eight of the 20 versions. It looks like an addition which has been widely adopted in part of the versions, but without a clear-cut geographical pattern. Apparently the tale may be told either with or without it in a single tribe such as the Crow, the Gros Ventre, or the Arapaho.

2. *Warning against shooting meadow larks*. A special feature reinforcing the closeness of the Crow and Hidatsa tradition occurs in the part of the story where the wife is warned against digging. In all the Hidatsa and Crow tales the son is warned not to shoot meadow larks. Nothing is made of this point later in the tale and it seems to be put in merely to take care of the son in an appropriate way.

It is impossible to tell where within this small group of tribes the porcupine husband redaction may have developed. But it is certainly somewhere within the area, for there is nothing even suggesting it elsewhere.

Within the porcupine husband redaction are a number of versions where a certain connection with the basic type is retained, even though it is useless for this redaction. The basic type concerns the adventures of two women; the porcupine subtype, those of only one. The basic type also contains the wish for a star husband by girls who are sleeping out. These elements may be worked into the story by beginning with two girls sleeping out and wishing for star husbands. Later while performing a task one of the girls follows a porcupine in spite of the warning of her friend. This is true of Gros Ventre 2, Arikara 1, Cheyenne, Arapaho 1, 2, 3, 4, and 8. Besides these several begin with two or more women, but have nothing about the sleeping out or the wishing. All the women but one merely disappear from the tale. Such is true of Crow 2, Arapaho 6, 7.

TYPE IIA. INTERMEDIATE VERSIONS

Besides these transitional forms within the porcupine group there are several others on the edge of that area. At the northwest the Sarsi and Blackfoot 1 and 2 are like the basic type, but in the middle change to one girl and her adventures. At the northeast of the area in Dakota 1, 2 and Arikara 2 and in the three Pawnee versions at the southeast border, we find the same situation, but always leading to the Star Boy sequel, otherwise confined to the porcupine group.

TYPE III. ANIMAL TRICKSTERS UNDER THE TREE

An examination of the map for Trait N will reveal a group of round dots, standing out like a brilliant constellation in the northern sky. These represent the versions of the Star Husband tale which end with a well-defined episode concerning a series of animal tricksters (N2). The story begins with *the complete basic type*. When the two girls escape from the upper world, however, instead of reaching the ground safely they lodge in the top of a tree. Various animals, e.g., the wolf, the lynx, and the wolverene, pass under the tree. The girls appeal to each to rescue them and agree to marry the animal in return. The first two animals refuse, but the wolverene agrees and takes the girls down. They usually deceive the wolverene and escape.

This rather complex subtype of the tale is remarkably uniform in its whole distribution, from the Kaska in the far Northwest through the Ojibwa north of Lake Superior to the Micmac in Nova Scotia (Kaska; Carrier; Tahltan; Ts'ets'at; Cree 2; Assiniboine; Ojibwa 1, 2, 3, 4; Micmac 1, 2; Passamaquoddy 1, 2.) This area forms an enormous crescent, never coming south of the international border. How unvaried this tradition is we may illustrate by the fact that in the 13 versions in which the trickster animals are indicated, ten name the wolverene as the dupe.

The near identity in detail makes it certain that this Canadian group of versions, extending as it does over thousands of miles, constitutes a single development of the basic tale. This must have originated at one time and place and then have traveled over the whole area. Where is this invention likely to have occurred? Two of the most northwesterly tribes, Kaska and Ts'ets'at differ in one respect from the others of the group. Instead of being married to an old and a young man, the girls find themselves with two men having different colored blankets. This shows a local modification which has not been carried elsewhere, and would make it likely that these tribes at the northwest extreme were receivers rather than originators of this story of the tricksters under the tree. The same situation is found with the Micmac and Passamaquoddy tribes at the northeastern horn of the crescent. These four variants agree with each other in warning the girls not to move until they hear the squirrel or chickadee sing and in having a magic descent from the upper world. This replaces the skyrope descent.

Since both extremes have developed characteristic, even if slight, variations,

it would seem reasonable to suppose that this subtype developed somewhere near the middle of this large crescent, where that area comes in contact with the general field of distribution of the basic type. This could have happened among the western Cree or the Ojibwa around Lake Superior or even in some group not represented by our versions. It is to be noticed that the western Cree have both this subtype and a slightly incomplete form of the porcupine husband story—and is the only place where these two special developments come together geographically.

Regardless of in what part of this central area—Western Ontario to Saskatchewan—the trickster tale may have started, it could very well have spread out within that area through frequent and long continued contacts of large numbers of people. But for dissemination to such far-off tribes as those at the northwest and the northeast limits, it would be more reasonable to expect that the tales were carried immediately by individuals who for one reason or other traveled long distances. Whether this was facilitated by the activities of the Cree on their east-west trade route or by the moving about in connection with early European exploration, or otherwise, we may be sure that it was not necessary either (1) that whole tribal migrations should be involved or (2) that the tale should have spread gradually through all the intervening territory.

Origin and primary development at the center of the area, then, followed by long-distance dissemination and subsequent development at the extremes would best explain the trickster subtype as we now find it.

TYPE IV. ORIGIN OF THE TRANSFORMER

Five versions from tribes on or very close to Puget Sound (Snuqualmi 1, 2, 3, Puyallup 1, and Cowlitz) form a unified group. They have two distinguishing characteristics. (1) The surviving boy becomes the transformer, a culture hero who goes about changing things into their present shape. This is an independent cycle among these peoples and has been amalgamated with the basic type of the Star Husband tale by having only one of the two girls who marry the star husbands bear a son. The second unifying motif is the mention in all but one of them of the gust of wind which comes up through the skyhole.

They also begin the story with the girls out digging roots. Sometimes it is also stated that the girls are sleeping out (Puyallup 2, Cowlitz) and that may be implied in the rest. This opening of the story with the root digging is also found in three versions outside this group but in close proximity to it (Quileute 2, Quinault, and Songish). The appearance of this incident in these contiguous tribes is good evidence of the unity of their tradition.

TYPE V. THE SKY WAR

On the Pacific Coast of the Olympic Peninsula of Washington, the Quileute and Quinault tribes have used the Star Husband to introduce their tale of the

War of the Sky and Earth People. Generally speaking these versions (Quileute 1, 2, Quinault) resemble the Puget Sound group, as indicated in the preceding paragraph. They have not had to modify the basic type in order to accommodate their sequel.

TYPE VI. THE BIRD RESCUER

In the Wichita (1 and 2) and Caddo (1 and 2) versions certain characteristic changes have been made. We have all the usual action of the basic type but there is only one girl and she is always rescued when the sky rope is too short, by a bird (buzzard or eagle). No influence of this form is found outside this restricted area.

FRAGMENTARY VERSIONS

The following fragmentary versions have the earlier part of the basic type but are not typical for the later part: Kodiak 1, Chilcotin 1.

The following contain only the earlier part: Chehalis 1, Shuswap, Gros Ventre 1.

The following are not typical in the earlier part of the story but have retained the later part well: Kodiak 2, Chilcotin 2, Patwin.

DOUBTFUL VERSIONS

Although the tales cited from the Smith Sound Eskimo and the Seama of New Mexico have sometimes been referred to as versions of the Star Husband, it seems clear from our analysis that neither of them has more than a remote suggestion of the main action of the tale. They have been retained here only for purposes of comparison.

Conclusion

HYPOTHETICAL DEVELOPMENT

From previous analyses the following hypothesis seems reasonable:

1. A simple story of the marriage of two girls to the stars, followed by a successful escape spread over a good part of the present United States and southern Canada, except for New Mexico and Arizona and perhaps the whole Southeast. Where this simple form originated cannot now be determined with any exactness, but it must have been from near the center of the area of present distribution. The Pacific Coast forms show a good deal of variation as if they represent traditions received from outside at sundry times from a common original. The central versions on the other hand show little variation. The Central Plains would seem the most reasonable place of origin for the simple tale or basic type.

2. A special development, retaining all of Type A but adding the incident of the tricksters passing under the tree, developed on Canadian soil. It appears, as we have said, in a vast crescent, the horns of which are southern

Alaska and Nova Scotia and the lowest point of which lies north of the Great Lakes. Though there is remarkable uniformity in the tales throughout this enormous stretch of country, a close examination of the details indicates that development of the subtype at either the eastern or western extreme is very unlikely, and that a more central point, perhaps north of Lake Superior or even among the Plains Cree, would best explain the present distribution. This redaction is found nearly altogether on a great east-west trade route of the Indians and may have been carried in both directions from the center by wandering groups such as the Cree. Because of its great expanse of territory covered by this form of the tale, it would seem to have been spread primarily by traders or travelers rather than through gradual mile by mile, wavelike dissemination.

3. In the Central Plains the story of the girl and the porcupine-star husband developed over a relatively small area, with its center in the present state of Wyoming. Slight variations occur as we move in different directions, but the links between next door neighbors are always clear. Here there is little evidence of the trader or traveler, but indication of slow and slight spread through daily association at close range.

A special feature of this subtype is that it sometimes serves to introduce "Star Boy," a hero tale of a number of the Plains tribes. In this way it comes to have a certain ceremonial or religious significance. But in spite of this, there seems to be little or no correlation between the presence of this tale and any particular religious or ceremonial patterns.

4. Around Puget Sound the basic type was modified to fit into the tale of the Transformer current among those tribes, and on the coast of Washington into the story of the Sky War. These both seem to be adaptations of a borrowed story to material with which they were already familiar. The Caddoan tribes of Oklahoma, on the southern edge of the general area, developed the tale of the girl rescued by the bird.

5. Especially on the periphery of the general area of distribution appear a number of fragmentary versions, though these are often found side by side with well-preserved tales. They, therefore, represent individual cases of disintegration of tradition.

AGE

It is, of course, quite impossible to tell just when this tale began to be told. From its point of origin, the basic type (I) spread all over the Plains, to the Pacific Coast, and as far south as Louisiana. The earliest recordings of this basic type are from the Oto of Nebraska (1892) and the Songish of Vancouver Island (before 1895). There are also early fragmentary collections indicating the presence of this type among the Maidu (1902), the Wishram (1905) the Cree of James Bay (1908), the Shoshone of Wyoming (1909) and the Koasati of Louisiana (1910). These dates are of little importance

except as indications of a time when it is certain the tale was in a particular tribe.

Somewhere in the Central Plains the porcupine redaction was constructed by a skillful change of several details. We know that this had taken place completely by 1892 among the Kiowa, who not only had the tale at that time but had made a very good drawing to illustrate it. The other collections of Type II were mostly made from 1900 to 1910 but one made as late as 1949 shows no appreciable change.

The Transitional form we have designated as Type IIa had developed in the Plains as early as about 1870 (Dakota). Other relatively early records are Pawnee (1892, 1902), Arikara (1903), and Blackfoot (1905).

The best indication of age for our tale comes from the Micmac versions of Type III. They were recorded in 1870 but from a woman who heard them when she was a child, perhaps about 1840. If this tale developed from the basic type somewhere about the Great Lakes it must have done so as early as perhaps 1820 or 1830, since it had produced the specific Micmac-Passamaquoddy form by about 1840. It had reached the southern borders of Alaska at least by 1894 (Ts'ets'aut). The central versions of this type were collected later (Assiniboine, 1907).

The Puget Sound Transformer tale, Type IV, was apparently current at least by about 1880, since one of the Snuqualmi versions was learned from a man born about 1850.

The Sky War type (V) was first taken down on the Pacific Coast in 1898.

The Wichita-Caddo type (VI) in Oklahoma was recorded in 1900 and 1903.

An examination of versions in a single tribe or group taken down a half century apart shows practically no change. Examples are Arapaho 1-7 (before 1903) and Arapaho 8 (1949), or Micmac 2 (c. 1840), Passamaquoddy 2 (1882) and Passamaquoddy 1 (c. 1910).

It would seem from these facts that this tale in its basic form must go back at least to the eighteenth century. But that is as close as we can come to an estimate of its age.¹⁰

¹⁰ There has been an attempt to locate an earlier version of the tale. In 1962, C. E. Schorer published from a manuscript collection a version of what he claimed was a Star Husband tale. The tale had been collected sometime before 1825 and was therefore several years older than any version cited by Thompson. Unfortunately, the tale is clearly not a version of the Star Husband but is rather a variant of the North American Indian form of Swan Maiden (Motif D361.1). See C. E. Schorer, "Indian Tales of C. C. Trowbridge: The Star Woman," *Midwest Folklore*, Vol. 12 (1962), 17-24.

One possible piece of evidence that the tale did exist well before the eighteenth century is the great likelihood that the North American Indian tale of star husband is cognate with the South American Indian tale of star wife. This is suggested in part by Thompson's listing of the relevant motifs as C15.1, Wish for star husband realized, and C15.1.1, Wish for star wife realized. In the South American tale type, it is a man on earth who wishes for a star wife. She takes him to the sky and, in some versions, warns him not to touch the fire. He does so and is burned. Then either he dies or returns to earth.

OTHER CONSIDERATIONS

The various folktale studies of the past, and especially the criticisms directed toward the historic-geographic method, suggest several questions to the student of this tale. If one makes no attempt to generalize about tales as a whole but confines himself to this story alone, he can come to some very safe conclusions.

(1) Language frontiers or even the boundaries of linguistic families have played little or no role in retarding or facilitating the spread of this tale. (2) There is no perceptible connection with tales outside the American Indian tradition—only a few parallels, showing no truly genetic relationship. (3) No correlation appears between the presence of this tale (or any of its forms) and any basic mythological or religious concepts. Its popularity, for example, does not indicate the presence or absence of any particular interest in stars. (4) The versions we have are in all stages of structural development from a bare outline or a bald account by an unskillful teller to an elaborate performance by a master of the narrative art. Yet the plot outline usually shows itself clearly and seems little influenced by the activities of the individual racon-

In at least two South American tales, it is a girl who marries a star husband. This might indicate that star husband is the older form, which has been largely replaced in South America by the star wife tale. In any event, the case for cognation is strengthened by a number of interesting parallel details. For instance, the Smith Sound Eskimo version, which Thompson included reluctantly, saying that it probably did not belong to the Star Husband cycle, has as punishment for the looking taboo the burning of the side of the girl's face. As noted above, the burning is a common consequence in the South American tale type, and in one Chamacoco version collected by Alfred Métraux, an authority on South American Indian folklore, Star Woman is said specifically to be "half-burned." The connection between a star spouse and being burned could be part of a tradition common to both continents.

Another curious detail is concerned with Trait F, Distinctive Qualities of Husband. Thompson includes in his basic tale the trait of the two stars being an old man and a young man corresponding, sometimes inversely, to the size or brilliance of the stars. In the two Brazilian Indian tales in which the protagonist is a woman, there is a curious alternation of the star husband's appearance in terms of age and youth. (Since there is only one girl and not two, the parallel could obviously not be exact.) It is related that star husband is young at night, but that by day he appeared decrepit and old. This apparent similarity to the North American Indian tradition could be explained by polygenesis, in that it is a natural phenomenon that even the brightest stars at night are invariably dim and feeble during the day, but then again the similarity might be part of a common tradition.

If Star Husband and Star Wife are related tales, then both tales would have to be considered in attempting to reconstruct the hypothetical archetype. Moreover, if the texts from the two Brazilian Indian peoples are part of the Star Husband cycle, the age of the tale would have to be greater than several hundred years, inasmuch as during that time interval there has been no contact between North and South American Indians. For the Brazilian Indian texts, see Charles Wagley, "World View of the Tapirape Indians," *Journal of American Folklore*, Vol. 53 (1940), 256; Fritz Krause, *In den Wildnissen Brasiliens* (Leipzig, 1911), pp. 346-47. This last Carajá text is summarized by Alfred Métraux in his extended discussion of the Star Wife tale. See his *Myths of the Toba and Pilagá Indians of the Gran Chaco*, *Memoirs of the American Folklore Society* 40 (Philadelphia, 1946).—Ed. NOTE

teurs. The best of them preserve the tradition most faithfully and seem merely to elaborate certain details but not to change anything basically.

The study of this purely oral tale displays the operation of the same general laws of change as those worked out by many students of Old World narratives. We find that in the end we are confronted with facts almost completely geographic in nature. The dissemination has occurred from centers—sometimes slowly in waves, sometimes with great mobility through the influence of far travelers.

Though our study has been unable to penetrate into the mysteries of ultimate origin or to fix exact dates, it has by means of its analytical method shown how a tale like the Star Husband when once invented adapts itself to new conditions and takes on new forms, but in spite of time and distance maintains its basic pattern.

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The Study of Folklore

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Trait A. NUMBER OF WOMEN

- ★ 1. One
- ★★ 2. Two
- ★● 3. Two at beginning, then one
- ★○ 4. Three
- ★□ 5. Five



Trait B. INTRODUCTORY ACTION

- 0. Trait not present
- 1. Wish for star husband (without 2)
- ★ 2. Pursuit of porcupine
- ★● 2a. 2 + sun and moon dispute
- 3. Miscellaneous

¹¹ As a basis for the following maps, I have been granted the courteous permission to use the unpublished "Map of Indian Tribes of North America" by Harold Driver, John Cooper, Paul Kirchoff, William Massey, Dorothy Rainier, Leslie Spier.



Trait C. CIRCUMSTANCES OF INTRODUCTORY ACTION

- 0. Not mentioned
- 1. Sleeping out
- ★ 2. Performing task



Trait D. METHOD OF ASCENT

- 0. Not indicated
- ★ 1. Stretching tree
- 1a. Warning from friend
- 2. Translation during sleep
- 3-7. Miscellaneous



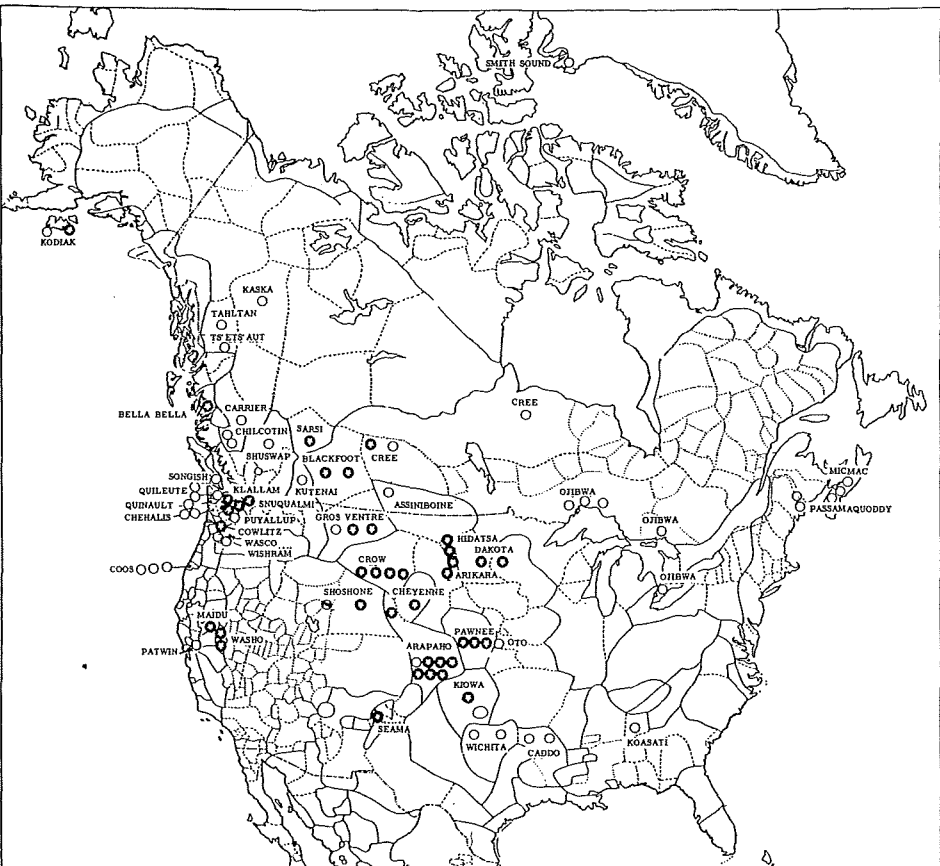
Trait E. IDENTITY OF HUSBAND

- 0. Not indicated
- ★ 1. Moon
- ☆ 2. Sun
- 3. Star
- 4-7. Miscellaneous



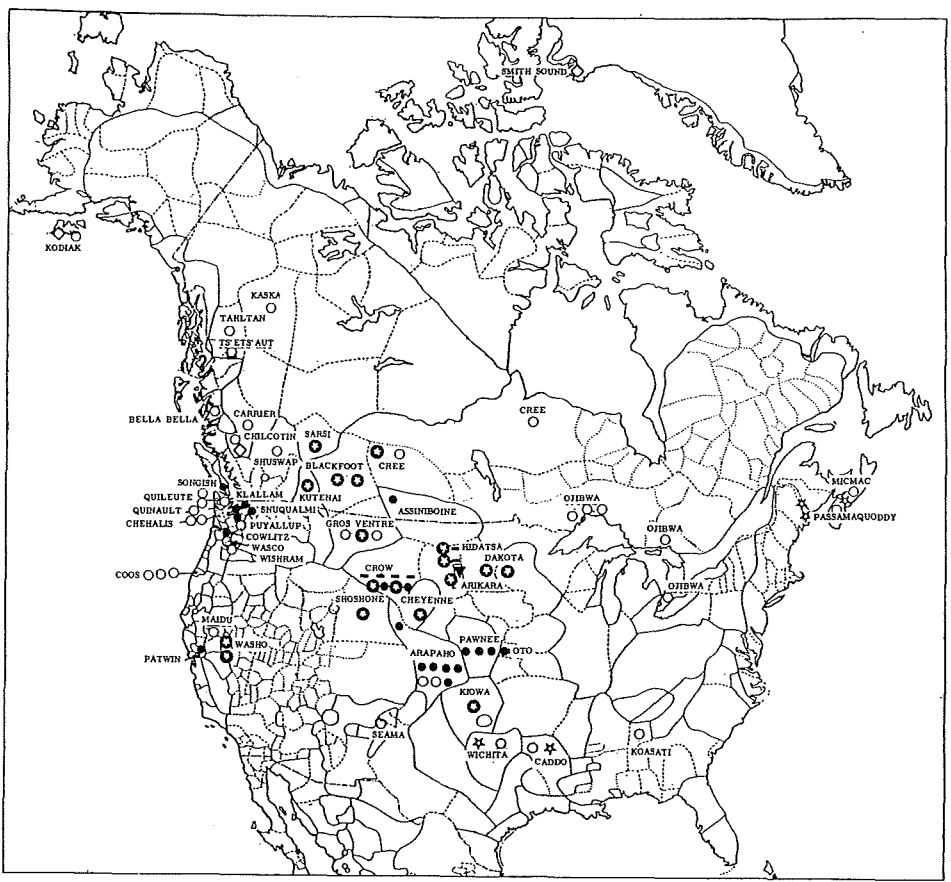
Trait F. DISTINCTIVE QUALITIES OF HUSBAND

- 0. None indicated
- ★ 1. Old man
- ☆ 2. Young man
- ▲ 3. Middle-aged man
- 4. Old man and young man
- ★ 4a. Old man's eye water and young man's war paint
- ▲ 5. Two men with different colored blankets
- 6-9. Miscellaneous



Trait G. BIRTH OF SON

- 0. No
- ⊕ 1. Yes



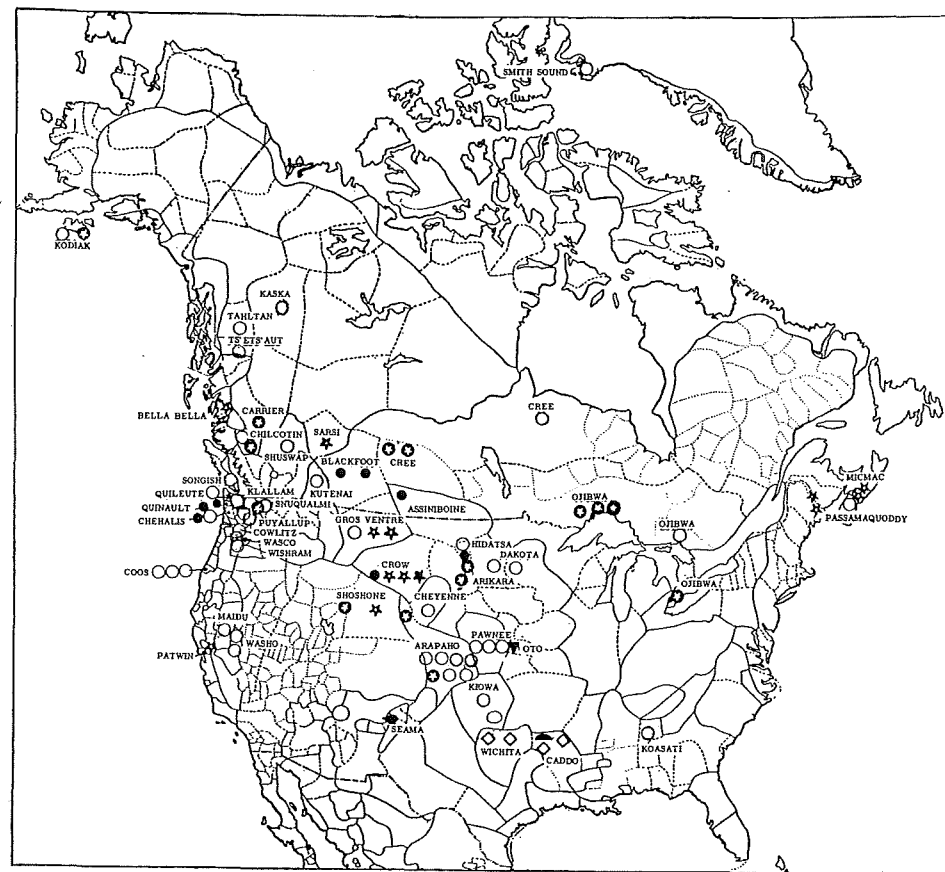
Trait H. TABOO BROKEN IN UPPER WORLD

- 0. No taboo broken
- 1. Digging (or disturbing ground)
 - a. Roots (of various kinds)
 - b. Large rock
 - c. Not dig in valleys
- ☆ 2. Looking
- ◊ 3. Shooting at meadow lark



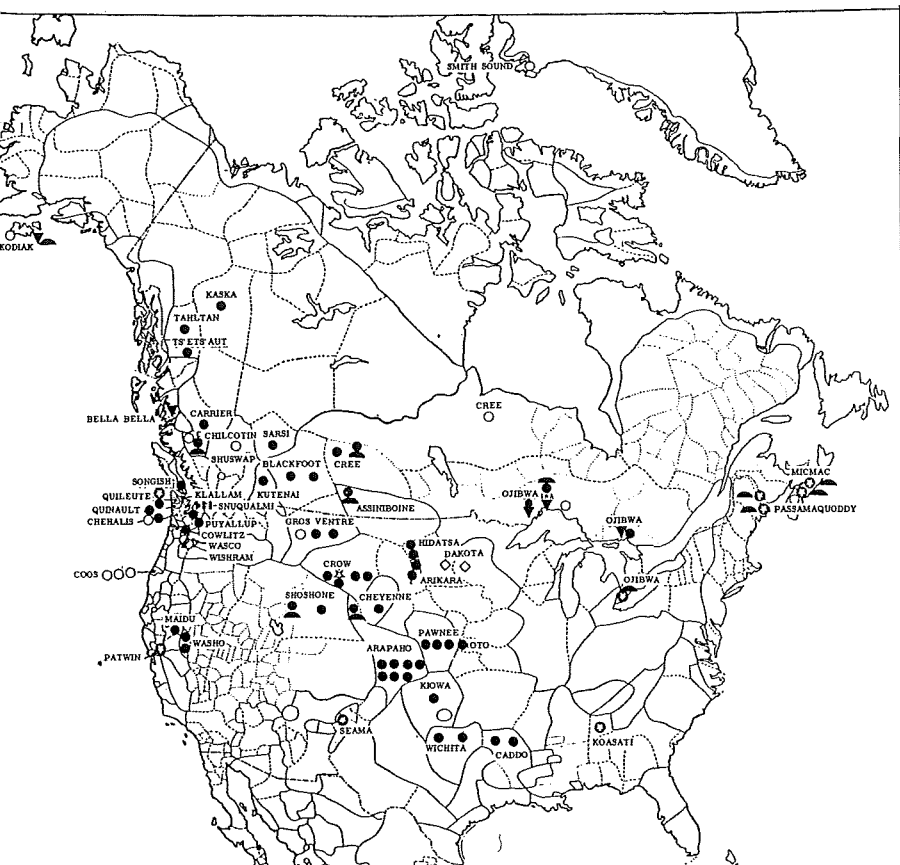
Trait I. DISCOVERY OF SKY-HOLE

- 0. Trait not present
- 1. By own efforts
- ★ 2. At another's suggestion
- ☆ 3. With another's assistance



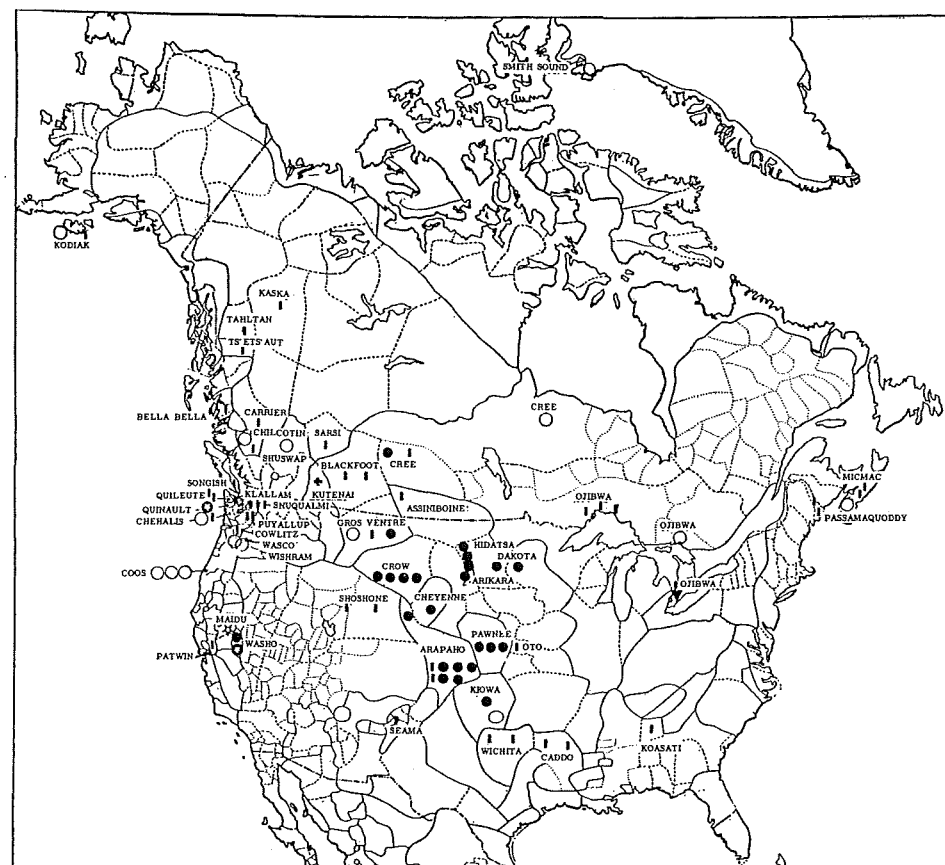
Trait J. ASSISTANCE IN DESCENT

- 0. Lacking
- 1. Spider
- 2. Old women
- 3. Old man
- ☆ 4. Husband
- 5. Sister of star
- ◇ 6. Bird



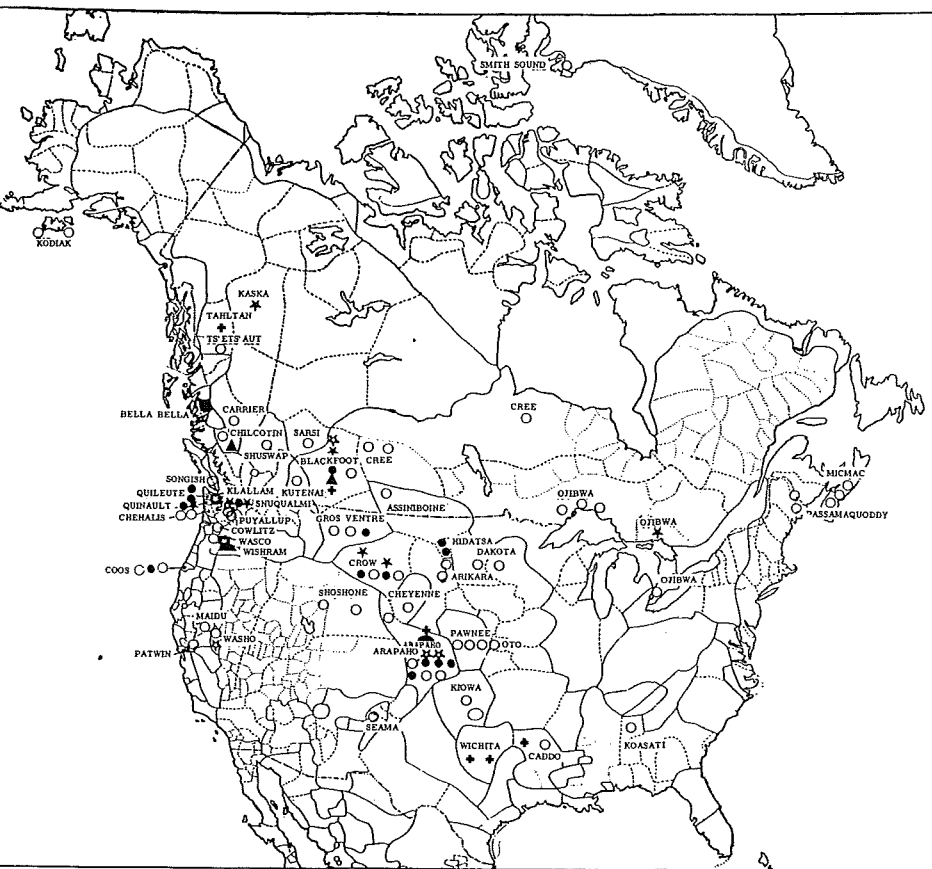
Trait K. MEANS OF DESCENT

- 0. No descent
- 1. Descent-but means not specified
- ◐ 2. Basket
- ◑ 3. Rope
- ◒ 4. Ladder
- ◓ 5. Bucket
- ◔ 6. Falling
- ◕ 7. Descent with taboo



Trait L. RESULTS OF DESCENT

- 0. Trait lacking
- ◐ 1. Safe descent
- ◑ a. Later killed
- ◒ 2. Woman (women), not killed
- ◓ a. Woman killed, later revived
- ◔ 3. Woman killed, son saved
- ◕ 4. One woman falls



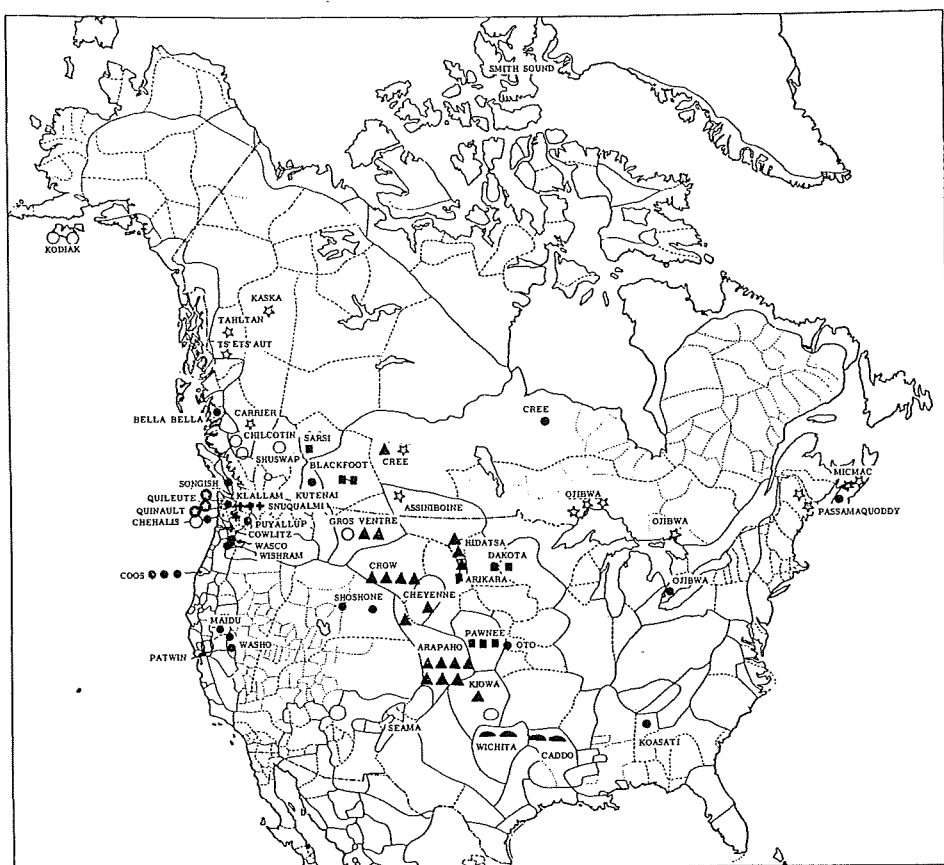
Trait M. EXPLANATORY ELEMENTS

- 0. No explanations given
- 1. Heavenly bodies
- ⊙ 2. Geographical features
- ★ 3. Vegetable and animal features
- ☆ 4. Human society
- ▲ 5. Personal characteristics
- ▲ 6. Medicine
- ✚ 7. Miscellaneous



Trait N. SEQUEL

- 0. No sequel
- 1. Plains Star-Boy sequel
- 1a. Boy becomes transformer
- 2. Trickster (girls in tree)
- 3. Sky war
- 4. Origin myth
- 5. Buffalo husband tale
- ☆ 6. Return to sky
- ✚ 7. Miscellaneous



TYPES OF THE STAR HUSBAND

- Type I. The Basic Tale (complete and incomplete)
- ▲ Type II. The Porcupine redaction
- Type IIa. Intermediate Versions
- ☆ Type III. Trickster Animals Under the Tree
- + Type IV. Origin of the Transformer
- ⊙ Type V. The Sky War
- Type VI. The Bird Rescuer
- Fragmentary Versions

Suggestions for Further Reading in Folklore

There are thousands of books and articles on folklore. The titles mentioned here represent only a small sample of the total folklore literature. However, these selected items may lead the student into the particular phase of folklore scholarship in which he is most interested.

Two surveys of the discipline, written in English, that provide a useful introduction are Martha Warren Beckwith, *Folklore in America: Its Scope and Method* (Poughkeepsie, N. Y., 1931); and E. J. Lindgren, "The Collection and Analysis of Folklore," in *The Study of Society*, ed. F. C. Bartlett et al. (London, 1939), pp. 328-78. A more recent survey is Richard M. Dorson's "Current Folklore Theories," *Current Anthropology*, Vol. 4 (1963), 93-112. Those especially interested in learning how and what to collect may wish to consult Seán Ó Súilleabháin, *Handbook of Irish Folklore*, a guide, that appeared in 1942 but has been recently reprinted (Hatboro, Penn., 1963); Charlotte Sophia Burne, *The Handbook of Folklore*, which appeared in 1913 as a revision of George Laurence Gomme's 1890 guide and which has also been reprinted (London, 1957); and the modern aid, Kenneth S. Goldstein, *A Guide for Field Workers in Folklore* (Hatboro, Penn., 1964).

Some of the more recent general introductory works on folklore are listed below. Items written in languages other than English have been included for several reasons: (1) to assist a student interested in the folklore scholarship of a particular area, e.g., Spain, in finding relevant references; (2) to remind all students of the international nature of folklore materials and folklore studies. Most of the following books contain extensive bibliographical notes.

General Works on Folklore

- Bach, Adolf, *Deutsche Volkskunde*, 3rd ed. Heidelberg, 1960.
- Bhagwat, Durga, *An Outline of Indian Folklore*. Bombay, 1958.
- Boberg, Inger M., *Folkeminddeforskningens Historie i Mellem- Og Nord-europa*. [The History of Folklore Research in Central and Northern Europe]. Copenhagen, 1953.
- Carvalho Neto, Paulo de, *Concepto de Folklore*. Montevideo, 1956.
- Cocchiara, Giuseppe, *Storia del folklore in Europa*, 2nd ed. Turin, 1954.