A Curriculum Guide for **The Horsecatcher** *by Mari Sandoz*

Prepared by Steven B. Shively
for the Nebraska Literary Heritage Association
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With the assistance of Luanne Head, Diane Olsen and Larry Dawson,
teachers at Millard Lefler Middle School, Lincoln, Nebraska

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Dear Students:

I wish that everyone could have a sister like my Mari Sandoz. When young, I was so fascinated by her stories, her clothes, hats, everything. When I could stay with her for a few days on their homestead (she and her husband, Wray Macumber, lived only a mile and a half from us), she would take me to her garden to show me the flowers, to the chickencoop to see the barred Plymouth Rocks, even to the funnypapers on the wall. No one could afford real wall paper. And Papa subscribed to only one paper, a German edition, that had no comics.

Many years later when she was writing books, I was fortunate again in that she needed someone to drive her around to story sites, and I was most available for the job. Especially wonderful was when she was writing The Story Catcher and The Horsecatcher, the principal sites of both were the Black Hills and western South Dakota. One fine, fall day we drove across the Pine Ridge Reservation, headed for Indian Country. Mari talked most of the time but she was not interested in the local squalor which she did not feel indicative of the fine, proud people she knew on the Niobrara at the turn of the last century. Those she knew when a toddler riding on the shoulders of a brave, giddyupping, his two braids as reins. (See the drawings by Forsythe in the special edition of Old Jules Country at Love Library.)

North of Maverick, South Dakota, we left the hiway to climb a steep knoll. At the top, Mari took out a folded map of the area on which were notations of our location and Indian sites, also the local small lakes, streams and permanent lakes. We were looking for a place to water twenty thousand head of horses. I questioned the number and Mari explained that a large gathering in 1857 mentioned in Crazy Horse could have had such a number--since Indians had no place to leave anything, including horses, and since even small bands would have twenty to fifty head, and large groups as many as several hundred, it could be.

We went on up to Bear Butte, that brooding hunk of magnum, an aborted volcano that never reached eruption. There we met Dick Williams, overseer, who was with his son. We found a cave where the son chipped off a few small pieces of rock for us. Unfortunately, Williams died and no one has been able to point out the cave again, but I still have the rocks with the crusts of green and yellow algae from the moisture in the cave.

We drove for hours the next day, up and down streams, around small water holes, and finally came back to Bear Lake, not far from the Butte. My sister decided that in a wet year, it could have enough water. That evening she left for New York again and I did not hear from her until the book The Horsecatcher came, inscribed and autographed. The memories have flitted gracefully through my mind for many, many years.

Perhaps some of you can visit me at my Double R ranch in the Sandhills or see Bear Butte sometime.

Sincerely,

Caroline Sandoz Pifer

Caroline Sandoz Pifer

TO THE TEACHER

This is a study guide designed to help with the teaching of The Horsecatcher, by Mari Sandoz. The project was conceived by the Nebraska Literary Heritage Association and implemented with the help of the Lincoln Public Schools Foundation. The guide was written by Steven Shively of the Department of English at the University of Nebraska in consultation with Larry Dawson, media center director, and Luanne Head and Diane Olsen, teachers of the seventh grade differentiated classes in English at Millard Lefler Junior High School in Lincoln, Nebraska. While this guide was prepared for gifted seventh graders, both Sandoz's book and the guide are appropriate for a wide range of ages and abilities. They might be especially valuable to teachers looking for age-appropriate material about Native American life and culture (especially the Cheyenne), Nebraska writers, young people making difficult decisions, and the history and geography of the Great Plains.

This short novel for young adults, originally published in 1957, was runner-up for the 1958 Newberry Award. As she so often did in her books, Sandoz blended history with fiction in The Horsecatcher. Her dedication at the front of the book suggests the actual lives she based her story on. The episodes of the novel, however, are fictional, partly because little is known about the early years of the historical persons. While Sandoz tells an interesting and powerful action story focused on Young Elk, a young Cheyenne trying to find his place in his family and his tribe, she also fills the book with historical and geographical information and re-creates in believable detail the daily life of a Cheyenne village in the 1830s.

You will find the following material in this study guide:

- a biographical sketch of Mari Sandoz
- an "Autobiographical Sketch of Mari Sandoz' Early Years" taken from Hostiles and Friendlies*, a collection of Sandoz's writing put together by the University of Nebraska Press, and a few discussion questions about Sandoz's life
- "Far Looker," a story Sandoz wrote in 1939 for The Sight-Giver magazine; the story introduces Sandoz's attitude toward Native Americans
- a Cheyenne Indians historical timeline
- an explanation of some Cheyenne Indian traditions
- vocabulary words and study/discussion questions for each chapter of The Horsecatcher; a few questions ask students to recall information but most ask students to interpret and make judgments about what they have read
- a list of places students can locate on maps
- a grammar exercise based on Sandoz's use of words ending in -ing
- an activity that helps students discover and write about how they do and do not identify with Young Elk
- a variety of topics for writing and discussion
- two word puzzles based on the book
- an annotated bibliography.

The Horsecatcher, by Mari Sandoz, is published by the University of Nebraska Press in Lincoln, Nebraska. You may contact the Press for ordering information.
Enjoy your study of Mari Sandoz's The Horsecatcher!

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*AUTOBIOGRAPHICAL SKETCH OF MARI SANDOZ' EARLY YEARS and FAR LOOKER from HOSTILES AND FRIENDLIES • Published by the University of Nebraska Press Copyright (c) 1959 by the Estate of Mari Sandoz
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A BIOGRAPHICAL SKETCH OF MARI SANDOZ

Mari Sandoz was born on May 11, 1896, on the family homestead along the Niobrara River in Sheridan County, Nebraska. She was the first of six children for Jules and Mary Sandoz, both immigrants to the United States from Switzerland.

In many ways, Mari had a difficult childhood. She was required to complete many tiresome chores, and as new babies were born she was responsible for their care. Her father was difficult to get along with and was often abusive to his family. Since he had fought with many of the neighbors, Mari had few childhood friends and little in the way of a social life. She had only a few short years of schooling in a small, one-room schoolhouse. Even though she couldn't speak English when she started school, she was a quick learner and enjoyed school. She loved to read.

While her childhood may sound bleak and boring, there were exciting times as well. Since Mari's father helped new settlers get established, many interesting people stayed at the Sandoz ranch. Mari got to hear their stories, learning about faraway lands and tough people. In addition, many of the colorful figures of the Old West passed through this land that was one of the last areas of the country to be settled. Indian chiefs and their families, rustlers and desperadoes, and heroic lawmen often stayed on the Sandoz place. Mari got to meet them, and, if she was quiet, could listen to their stories.

As a young woman, it seemed that Mari would settle into a typical country lifestyle. She became a rural schoolteacher and married a young rancher from the neighborhood. But after a few years, she divorced her husband and moved to Lincoln to attend the University of Nebraska. These were bold steps for a woman at that time.

In Lincoln, Mari's difficulties continued. She had trouble getting admitted to the University because she had never attended high school, and she had to work many odd jobs to support herself. She was very poor. But her persistence and willingness to work hard helped her make many friends and developed her skills as a writer and researcher.

Mari's first book was Old Jules, the story of her father and the homestead period in the Nebraska Sandhills. She worked on the book for many years, and it was rejected by publishers 13 times before it won a prize and was finally accepted. Mari was nearly 40 years old, but her diligence had paid off. For the rest of her life she was a successful writer, winning several awards that recognized her excellent research and her realistic portrayals of the past. She was very generous with her time and helped many other writers. Mari always maintained her strong ties to Nebraska.

Young readers have especially enjoyed several of Mari Sandoz's books. Among these are Winter Thunder, These Were the Sioux, The Horsecatcher, The Story Catcher, and Sandhills Sundays and Other Recollections. She is most famous for her six books on the history of the Great Plains: The Beaver Men, The Cattlemen, The Buffalo Hunters, Crazy Horse, Cheyenne Autumn, and Old Jules. She also wrote several novels, including Slogum House, Capital City, The Tom-Walker, Son of the Gamblin' Man, and Miss Morissa.

Mari Sandoz died of cancer in New York City on March 10, 1966. She is buried on the Nebraska ranch where she grew up, on a hillside overlooking the Sandhills. Her books provide a fascinating record of the history of the region, and her life is an example of determination, hard work, and a generous spirit.

AUTOBIOGRAPHICAL SKETCH OF MARI SANDOZ' EARLY YEARS
Published by the University of Nebraska Press

AUTOBIOGRAPHICAL SKETCH OF MARI SANDOZ' EARLY YEARS

This account was derived from various articles, speeches, interviews, and letters as indicated in the text. On reading it over, the author commented that it "seems to make my life entirely too difficult. It really wasn't; for whatever the life of a child, it is normal until one grows up enough to find out that others live in other circumstances"* (79).

I GREW UP NEAR the Sioux Reservation at Pine Ridge, South Dakota, in the free-lands region of northwest Nebraska. I was the eldest of six children. Our father, a cripple, was less interested in routine physical labor than in his old Indian friends, and in providing good homes for the landless of the world, including experimentation in fruit and crops adapted to the new country. Our mother did most of the field and garden work, and so the care of the house and the children usually fell to me. When a baby was two weeks old it was put into my bed and was then my responsibility (62). I also learned to run father's trapline when necessary and to skin anything from a weasel to a cow (58). By the time I was ten I could bake up a 49-pound sack of flour a week, but I would let the bread sour and the baby cry if there was anything to read (65).

I was about nine when I started to school and made the wonderful discovery that little black marks were the key to wonderful stories. I knew about stories [before I knew how to read]. I lived in a storyteller region—all the old traders, the old French trappers, all the old characters who had been around the Black Hills—the Janises, the Bordeauxes, the Charbonneaus—told grand stories of their travels and experiences in the early days of the Missouri and around Fort Lara-

* To ascertain a source, see the corresponding number in the Bibliography, pages 241–244.

mie. The Indians were wonderful story-tellers. There was an old Indian woman who told of Sand Creek and the Washita and Fort Robinson, and of buffalo hunts, and of fights with the Snakes and the Crows—but not much of wars with the whites for these were still touchy and unhappy affairs. Many a night I sat in the woodbox and listened. As long as I kept still I didn't have to go to bed.

Father came from an upper-middle-class professional family. He didn't believe in fiction. That was for the hired girl and the hired man. So I had to borrow books and smuggle them into the house in the sloppy front of our low-belted dresses. Our area seemed overrun with retired Boston schoolteachers and Chicago widows. [Every lone woman too gay for quiet ways was called a Chicago widow. They were mostly brought in to take up homesteads for ranchers.—*Author's note*] The ex-teachers supplied Hawthorne and Shakespeare, but the Chicago widows had lighter reading, mostly paperbacks and magazines. I remember that one of the books was called *From Ballroom to Hell,* and it showed every step of the way. Then there was *St. Elmo* but I don't know how it began or ended, as both the front and back were gone. The one book my father had permitted me to have was *Robinson Crusoe,* but it, like the others I smuggled in, was read in the attic, hidden meanwhile in the straw tick. I could see the value of the two kinds of literature as I grew older. The books of the Chicago widows were direct, didn't have long introductions, and weren't fooling the reader—it was clear what they were doing all the time. [But I saw they were thin and artificial, without imagination. The books I reread many times were those of the Boston schoolteachers: Hawthorne, Conrad, Hardy, etc., even *Looking Backward.—Author's note*]

I knew some of the same kind of characters [as were in the Chicago widows' books] in real life. The country was full of road agents and hired killers. Doc Middleton was running a temperance bar.* One of the hired killers we knew quite well—in fact, he shot my uncle. [In addition there were the hideouts from cattle conflicts elsewhere: from the Olive lynchings in Custer County, Nebraska; the Lincoln County War of New Mexico; the Johnson County War in Wyoming. Many old Texas trail drivers and cowboys and cattlemen from everywhere had drifted into the sandhills because the region was one of the last pockets of free range left.—*Author's note*] I learned much

* David C. (Doc) Middleton, Nebraska's best-known cattle rustler and horse thief, ran a temperance bar in Gordon, Nebraska, for some years after serving a term in the State Penitentiary. He died in 1913 in the county jail of Douglas, Wyoming, while doing time for bootlegging.—*Editor's note*

from the talk of all these old timers, and perhaps more from the Indians, for the Indians remembered better . . . (46).

I started writing when I started to school. While born in the Panhandle of Nebraska, I spoke only a few words of hybrid English at the time, with an equal smattering of Polish and French mixed into my mother tongue, Swiss-German (58). [When I was ten] I decided to write a story—secretly, of course—and submit it to a newspaper [Omaha *Daily News*] offering a book as a prize. It was published but it didn't get first prize—somehow I never did get first prize. But when it came home I found out that I belonged to a family that not only did not read fiction, but certainly did not write it. Father put me in a cellar. I believed that when a parent went to the trouble of punishing a child, the least the child could do was act punished. I howled to high heaven. I knew there were snakes in the cellar. I also knew they were harmless. After some time Father came along and asked if I wanted to go quail hunting. I sure did. . . . After that I used a pen name [•] (46).

By sixteen I had gone to school [four and a half years], passed the rural teachers' examination, and had a school. At twenty-one I decided that I must have a college education. I came to Lincoln and sat around in the anterooms of various deans for two weeks between conferences with advisers who insisted that I must go to high school. Finally bushy-haired Dean Sealock got tired of seeing me waiting and said, "Well, you can't do any more than fail—" and registered me (58).

Father was interested in fossils, pottery, and remains of village sites along the Niobrara, and as I studied history and geology, read anthropology, the area we had explored as children took on greater significance. With no fixed curriculum, I browsed around in all the sciences except chemistry, the only one I ever made a living at—in a drug laboratory (46). For . . . eight years I worked here and there, attended University as I could, wrote seventy-eight short stories (and didn't sell one), won honorable mention in a Harper's Intercollegiate Contest in 1926, and wrote a bad novel that, fortunately, no one would publish (46, 58). Years before I could do more than give away my short stories I was selling articles on such unpromising subjects as unusual holiday celebrations, mad dog cures, earning one's way

[•] "Although she had never heard of a pseudonym, she sought protection by signing her name Alice McCall, Ruth Norris, and Anka Annis. Her first serious stories written and published in her college days were signed Marie Macumber" (66).

through college filling capsules, prairie fires, well accidents, bone pickers, early irrigation attempts, muskrats, Indians, and my own father and mother (28).

I don't know just when I thought of the topic for a book (57). The West changed irrevocably after the First World War, and it occurred practically outside my window. Questions arose: What happens when modern man comes into a stone-age region? What does he do to it? It to him? (64) I've always been interested in man and his way of life upon this earth and felt a strong urge to clarify my conclusions in writing. Early I saw that Old Jules and his community were by far the most promising material of my experience.*

As I worked with the material, three years in research and two in the writing, it gradually dawned upon me that here was a character who embodied not only his own strengths and weaknesses but those of all humanity—that his struggles were universal struggles and his defeats at the hands of his environment and his own insufficiencies were those of mankind; his tenacious clinging to his dream the symbol of man's undying hope that over the next hill he will find the green pastures of his desire. Further, I looked about me in life and in history and literature and I saw there were two kinds of men, the defeated and the undefeated, and that surely the last was the first.

About my life [during the writing of *Old Jules*]: There's little to say except what's in the book. I worked my way in the University . . . by afternoon jobs, one and a half years in a drug laboratory and one and a half years as English assistant, and the rest of the time four hours a day in the State Historical Society in research and nights on the proof desk of the *State Journal.* The years during which I wrote, approximately eight all together, I was sub proofreader on the two dailies here in the city [Lincoln] and did research for the State Historical Society in Sioux Indian history, or just existed, as one always does, somehow.

As for the book: The research and writing were surely a tremen-

* "Sometimes it seems that a quirk of fate has tied me to this father I feared so much, even into my maturity. The three crucial moments in his life after I could take part in our family life involved me as an unwilling participant. . . . Out of these came the need to write [*Old Jules*], augmented by the one line my father wrote me in 1926, when I received honorable mention in the Harper's Intercollegiate Short Story Contest, guarded by the name Marie Macumber. He discovered my activities, sent me one line in his emphatic up-and-down strokes: 'You know I consider writers and artists the maggots of society.' The book became a duty the last day of his life, when he asked that I write of his struggles as a locator, a builder of communities, a bringer of fruit to the Panhandle."—Foreword, *Old Jules* (11)

dous undertaking for an amateur but the real problem was finding a publisher. The ms was in most of the larger publishing houses in America. . . . It was usually held for months, came back with long letters of suggestions that would certainly make it acceptable. One wanted me to have the story told by the main character at one sitting and volunteered to send me a copy of *Journey of the Flame* as a guide. Another suggested that I make it a history of the Populist movement in Nebraska. Still another thought that it would seem like fiction to the reader anyway and should be labeled so. That would leave me free to elaborate one of the love stories and drop all the rest. One publisher called me a cross between Tolstoy and Hamsum but illiterate.

In 1933, after eight rejections, I submitted it in the Atlantic contest (57). When [it was] returned with a curt rejection letter, I quit.* Starved out, my confidence in even my critical faculties gone, I gave up writing permanently and sneaked back to the sandhills. There I hunted ducks and helped at the corral with the fall vaccination and dehorning. I found I could still take a dally round a post fast enough to keep my hands from being rope-burned and that I could still hold a steer down with a knee on his neck while I pushed the needle behind his shoulder blade. But in less than a month I was building myself a shack of privacy in which to write a novel that I had been thinking about doing for nine or ten years.** It was *Slogum House.* By the time the rough draft was done, I was offered more work at the State Historical Society in Lincoln. I made a new copy of *Old Jules,* and started it on its alphabetical round of the publishers again. On its fourteenth trip out it was accepted—and won the Atlantic nonfiction prize in 1935 (58).

* Mamie J. Meredith recalls the "last day and night in 1933 before Marie returned to the Sandoz ranch which she had left twelve years before for Lincoln, the State University, and a career in writing. Nebraska was hard hit by the depression; in Lincoln expert stenographers were being offered $35.00 a month. A rejection of the 'Old Jules' manuscript had come that day from Little, Brown and Company which had held it for eight months. She wrote them a letter predicting that the book *Old Jules* would be remembered after the judges of the Atlantic nonfiction contest were dead and forgotten. Then she began carrying out the stories she had been writing, rewriting, and submitting to editors during the dozen years in Lincoln. There were eighty-five of them and she watched them burn in the old galvanized iron washtub behind the apartment house. A few friends who had heard of her decision to go back to the Sandhills where there would be food and shelter at least, watched with her. She had silenced their protests with 'They are not good enough'" (67).

** The shack eventually was heated by a Topsy stove the author purchased with the fee—either five or ten dollars—which she received for her paper "Pioneer Women." See page 59.—*Editor's note*

The announcement was by telegram with the meaning veiled so that the news wouldn't leak out. It came to my desk at the Nebraska State Historical Society, Capitol Tower, Lincoln, on a very busy day, and I had no time to realize its import until half a week later when Volta Torrey, then on the staff of the Omaha *World-Herald,* called me for a statement. Apparently it was true. My heart began to pound so hard I could scarcely hear Volta's voice. Afterward I walked into the office of Dr. Sheldon, Superintendent of the Historical Society, to resign my little job. I walked very slowly, for I liked my work there very much (68).

The author's reactions to the success of Old Jules *were described by her in an article written at the time of its publication, October 1935.*

My German-Swiss grandmother had a saying for every occasion. One she found particularly useful was: "Setting a cur on a fine pillow doesn't improve the dog." Two years ago, when the last revision of *Old Jules* was completed and the manuscript started once more from publisher to publisher no one considered it an occasion for acclaim or commendation. I doubt very much whether two years' travel and a fine pillow have improved that dog very much.

There is, however, no denying that the fine pillow has given the dog's mistress considerably broadened opportunities and obligations. Certainly the opportunity to come and go with some freedom through editorial portals . . . might well be envied any beginning writer. And Eastern reporters, I discovered, are grand people to know when you can get them to tell you about the novels they are secretly writing, or, as one did me, lets you glimpse something of the vast mystical vista he calls his human soul. And there is the amazing way busy Nebraskans rush around to do things for you. . . .

Then there is the fan mail that any prize award always seems to bring, in my case over half from writers and would-be writers. . . . But the Slim Jim who used to dodge cactus and sandburrs out in Sheridan County could never have imagined half of what has happened to her during the last few months. Surely she never would have dared dream of "sitting" for a sketch by anyone, and certainly not by such a well-known artist as Georges Schreiber. . . . And certainly the little girl who sat on the flat-topped gate-post and watched, with considerable envy, the bunting-trimmed teams go by to the celebration at Palmer's Grove on the Niobrara never hoped to spend July 4, 1935, at Newport. Not Newport, Nebraska, in the hay-shipping center of the world, but Newport, Rhode Island. . . . Then there are

the innumerable fine people I met, both in Nebraska and in the East through the prize award. . . .

But all these things have no more bearing upon the book than the fine pillow upon the cur. My writing falls just as far below the standard I have set for it as it did last June. I have gained a little leisure to write—no greater facility and certainly not one whit more of understanding or discernment of either literature or life. These things are beyond prizes, editorial offices, book-club selections, and critics. These things come, if they come at all, through effort and pain and the dark road of night; like death they come to the writer alone (16).

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63. Statement in "Guerra Ideologica y Militar, Cutaro Novelistas Contemporaneos de Norteamerica" (Mari Sandoz, pp. 241–245) por Tomás Bledsoe, *Cuadernos Americanos*, Mexico I, Enero-Febrero 1952.
64. Interview by Bernard Kalb, *Saturday Review*, XXXVI, 11 (August 21, 1954).
65. Interview by Rochelle Girson, Saturday Review Syndicate, August 28, 1954.
66. Unpublished paper, "Mari Sandoz, Daughter of Old Jules" by Felie Woodrow Clark, submitted to the Graduate Council of the Florida State University, May 1956. Quoted by permission of Florida State University and the author.
67. Notes written for the editor by Mamie J. Meredith, October 1956.
68. "Turning Points" by Roger Langenheim, *Nebraska Alumnus*, June 1957.
69. Letter to the editor, June 3, 1957.
70. Letter to the editor, June 15, 1957.
71. Letter to the editor, June 19, 1957.
72. Postcard to the editor, August 2, 1957.
73. Letter to the editor, August 8, 1957.
74. Letter to the editor, August 10, 1957.
75. Letter to the editor, August 24, 1957.
76. Letter to the editor, February 7, 1958.
77. Letter to the editor, February 16, 1958.
78. Letter to Mamie J. Meredith, February 21, 1958.
79. Letter to the editor, July 25, 1958.

DISCUSSION QUESTIONS ON "AUTOBIOGRAPHICAL SKETCH OF MARI SANDOZ' EARLY YEARS"

1. What do you think would have been the most difficult part of MariSandoz's early life? Why?

2. What do you think would have been the most interesting part of Mari Sandoz's early life? Why?

3. Do you think any part of Sandoz's early life would have been fun?Explain your answer.

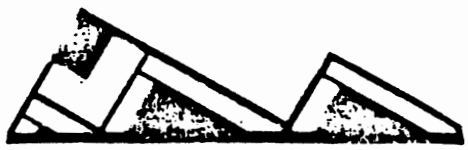
4. Would you have wanted to live the early life that Sandoz lived? Why orwhy not?

5. What early experiences did Sandoz have that might have helped make her a successful writer later in life?

6. What do you admire most about Mari Sandoz?

Far Looker

MARI SANDOZ



When the son of Tall Deer was born, the Sioux warrior gave away many ponies. He gave ponies to all those of his village who were poor, for was not his son, No Eyes, of the Chosen Ones? Many children came every year to the tipis of the great Sioux people, but only a few were set off from the rest because they would never hear the barking of the village dogs, or learn to make words, or see the sun on the buffalo grass. These, it was well known, were the bearers of great gifts for the preservation of their people. And so Tall Deer made all the village glad with him.

Soon this boy of the Chosen Ones learned to know many things beyond common man. He could feel spring on his cheek when the tipis were yet in snow, could smell the smokeless enemy fire that none could see, could hear the far crunch of the ice under the feet ot the elk when meat was low in the village. Often in the night he was allowed to roam, for darkness and day were as one to him.

Then one night the fall he was nine, when the ponies were fat and the village full of winter meat, he smelled the burning of the smokeless fire. He was away from his village, up the wind, and his own people had no reason to burn the fire of the sneaker of the night. Swiftly he thought. It must be an enemy war party, out for horses, meat, and scalps. He sniffed the air, slipped off his moccasins and circled out wide. like the bow of a great man Then his feet felt pony tracks, many times his toes in number, and the broken earth still moist. He followed the trail, losing the fire smell, finding it again. Several times he put his ear to the earth for the sound of pony feet. At last he found them, many ponies feeding, two men on guard, making low words he did not know, and many sleeping men breathing nearby, many men and no women—a war party.

No Eyes knew what this meant—attack at the first small wind of dawn upon his unsuspecting village, robes waved to scatter the pony herd, whooping warriors riding up the canyon to cut off escape, riding down the tipis of his people, with the twanging of the bow string, the swinging of the war club. Swiftly the boy dropped his robe, slipped into his moccasins and began to run. He ran lightly, not swiftly, knowing he must last, avoiding bush and stone and tree, running along the crest of the ridge as the coyote lopes.

An hour later, before the time for the enemy's coming, there was robe-waving among the ponies of the enemy herd, and wild young Sioux riding the surprised sleepers down. By the time the sun was warm on the face, and the cooking fires burning fine before the tipis, the captured ponies were all admired and divided. Then Tall Deer walked slowly through the village in his noblest blanket of blue cloth with a white banding of beads. He was making a song, calling for his friends to feast with him, for now his son who had been No Eyes would be Far Looker, one whose far seeing had indeed saved his village and his people.

THE END

1. How is the Indian society in this story different from what you know of white society?

2. What message to you think Mari Sandoz wanted to communicate with this story?

CHEYENNE INDIANS HISTORICAL TIMELINE

Before 1700	lived in what is now Minnesota in settled agricultural villages
1680	first documented contact with whites; a party of Cheyennes visited a fort in Illinois looking for trading partners
Around 1700	tribe moved to what is now North Dakota along the Sheyenne River, still mainly an agricultural tribe
1780-1790	raiding Indians from other tribes destroyed the North Dakota villages, the Cheyenne migrated to the Black Hills region and became a nomadic group of hunters living in teepees
1804	Lewis and Clark found the Cheyennes to be the most populous tribe in the Black Hills
1820s	tribe migrated south and west, partly due to pressures from U.S. army
1832	tribe split into two groups: Northern Cheyenne lived and hunted in Wyoming, Montana, South Dakota region; Southern Cheyenne lived and hunted in Colorado, Kansas, Nebraska region; even though they lived apart, ties betwen the two groups remained strong
1834	Bent's Fort established on the Arkansas River near LaJunta, Colorado; Southern Cheyenne traded buffalo hides there
1835	William Bent, a white man, married Owl Woman, daughter of the keeper of the Sacred Arrows
1830s	Southern Cheyenne allied with Arapahoe Indians, much tribal warfare with Kiowa, Commanche, and Apache Indians
1837	42 Southern Cheyenne braves who were members of the Bowstring Society are killed by the Kiowa
1840	peace agreement between Cheyenne, Arapahoe, Kiowa, Commanche, and Apache tribes
1849	cholera epidemic kills many Cheyenne
1851	Southern Cheyenne agree to Treaty of Fort Laramie and begin to be limited to specified territory that the U.S. government continued to shrink over the next 30 years
1859-78	raids and warfare between the Cheyenne and whites
1864	many Southern Cheyenne killed by army soldiers in Sand Creek Massacre in Colorado; the soldiers scalped and mutilated many of the bodies
1865	Southern Cheyenne now confined to part of Oklahoma

1868 Lt. Col. George Custer attacks a large Cheyenne band in Oklahoma as they are moving to the new territory

1874 no more buffalo can be found, and the Southern Cheyenne are limited to a small reservation in Oklahoma and a life of government-directed education and farming

1876 the Northern Cheyenne, who had not accepted the Fort Laramie Treaty of 1851 play a major part in the defeat of Custer at Little Big Horn

1878 the Northern Cheyenne are defeated by the U.S. army and moved to the Cheyenne Reservation in Oklahoma; many of them escape and elude the army all the way back to northwest Nebraska, where they are massacred or captured (The story of this adventure is told by Mari Sandoz in her book Cheyenne Autumn.)

1879 the remaining Northern Cheyenne are confined to a reservation near the Tongue River in Montana

CHEYENNE INDIAN TRADITIONS

The Sacred Arrows

The Sacred Arrows are an important religious symbol for the Cheyenne. They were given to Sweet Medicine, the traditional holy man of the Cheyenne, as part of a series of visions he had near the sacred mountain of Bear Butte just east of the Black Hills. Along with the Sacred Arrows, he received a holy code of laws for the people. The Keeper of the Sacred Bundle was always an important chief, and protection of the Arrows was an important responsibility. From time to time, the Cheyenne held renewal ceremonies for the arrows. These ceremonies would occur whenever there was trouble in the tribe or when the tribe needed special help and guidance. Renewal ceremonies for the Sacred Arrows are still held on Cheyenne land in Oklahoma every year.

The Cut-Finger People

Sometimes the Cheyenne were referred to as the Cut-Finger people. Most historians think this term came about because of the sign-language symbol for the Cheyenne, which is two slashing marks made with an open hand across the extended index finger of the other hand. Some historians think that the term came from the Cheyenne practice of cutting their arms as part of the mourning ritual for women and the manhood ritual for young men.

The Bowstring Society

The Bowstring Soldiers were one of seven soldier/warrior societies of the Cheyenne. Boys usually joined one of the societies between the ages of 13 and 16. Family members usually joined the same society.

Counting Coup

Counting coup was the main way that braves demonstrated courage in battle. Counting coup was accomplished by racing up to an enemy--dead or alive--and striking the enemy with something held in the hand, a gun, bow, whip, or stick. The bravest act of all was to strike a living, unhurt opponent with the bare hand and leave him alive. Some warriors went into battle with nothing more than a coup-stick for a weapon; they didn't care about killing their enemies but only wanted to count coup on them. Counting coup was a common practice among most Plains Indian tribes. The rules were slightly different for each tribe. For the Cheyenne, up to three braves could receive credit for counting coup on a single enemy. After a battle much time was spent in settling disputes about who had been among the first to count coup on an opponent. Great celebrations were also held to honor those who counted coup many times.

Naming Rituals

Cheyenne infants were often only called by pet names until the age of five or six, when they were usually given a more formal name. This name often had family connections--it might be name of an honored relative or it might be a form of a relative's name (as Young Elk is a form of Elk River). Later, if a young person performed some special act, he or she might be presented with a new name. Ceremonies in honor of the new name were common, and the giving of gifts was important. Thus, names were a way of recognizing maturity and accomplishments.

VOCABULARY AND STUDY/DISCUSSION QUESTIONS FOR THE HORSECATCHER

Chapter One

Vocabulary: silhouetted (7), knoll (8), pemmican (11), pilfered (11), waning (13), sodden (15), accouterments (20)

1. List some of the mistakes that you think Young Elk made in going after a horse.

2. Why was nighttime considered "unlucky"?

3. What was expected of Young Elk by his family?

4. Two young colts die on p. 15. Do you think their deaths were Young Elk's fault? Do you approve or disapprove of his actions?

5. What were the three other Indians afraid of? Why didn't they go after a single young Indian?

Chapter Two

Vocabulary: ostracism (20), reproof (22), parfleche (24), demure (24)

1. Describe Young Elk's punishment when he returned home. Do you approve or disapprove of this punishment?

2. Young Elk could have escaped from the three men who captured him. Why didn't he escape? Do you think he should have escaped?

3. List some of the daily duties done by Young Elk's band.

4. How is Young Elk like his father?

5. What does it mean when Young Elk hears a story "with the seeing heart"?

6. On p. 36 a white woman gives up her daughter to the Indians. Who do you think does the worse behavior, the white woman who gave up her daughter or the Indian who took the girl?

Chapter Three

Vocabulary: turmoil (45)

1. Young Elk's parents keep quiet when the rest of the tribe expresses shame in him. Do you think they were right to keep quiet?

2. After the initial reprimand, "no more was said of this to Elk. Yet it was a time of blaming upon him . . . " (p. 41). How do you think the tribe expressed its disapproval of what Young Elk had done? Do you think it was fair for the whole tribe to blame him?

3. On p. 44, Young Elk gets a new name. What is it? Why does he get it? Does he like it?

4. At the end of Chapter 3, Young Elk is considered a hero. He hears many words of approval, and Red Sleeve lets him dance with her. But Young Elk feels that "there was still a shadow over Elk's heart, like the thin gray clouding before the winter's storm." Why does he feel this way?

Chapter Four

Vocabulary: accosting (50), immodest (54), demurely (56), rancid (56), luminous (60)

1. Describe Young Elk's dream. What do you think it means?

2. Young Elk realizes that while he and his father "were looking down upon the same thing, it was from opposite hills" (49). What does he mean?

3. Young Elk says that "a man must measure all his actions so they do not bring humiliation upon others" (49). Do you agree that this is a good rule to live by? How has Young Elk violated the rule? Would your life be different if you followed this rule all the time?

4. Describe how Young Elk captured the golden stallion. What impressed you most about his actions?

Chapter Five

Vocabulary: obstinate (63), arrogant (66), regalia (72), defilement (74)

1. Do you think Young Elk should have gone with the Bowstring Society when they invited him? Would you have gone if you had been in his place?

2. What were some of the foolish things the Bowstring warriors did?

3. Why does Young Elk feel guilty about his brother's death? Do you think he should have felt guilty?

4. Do you think Young Elk was brave or foolish in traveling by himself to give his brother a proper burial?

5. Young Elk refers to himself as "the cowardly one" (75). Do you think he is accurate, or is he being too hard on himself?

6. The Cheyenne considered it wrong for boys above the age of 7 to talk directly with their blood mother or sisters. Their fear was that a blood mother would "trap the son of her breast for all his lifetime" (75). Explain this fear in your own words. Do you think it is a legitimate fear? Do you think this attitude was harmful to Young Elk?

Chapter Six

Vocabulary: ostracized (78), derisively (85), gaunt (87)

1. Why didn't the first killing of thirty Kiowa count as revenge for the killing of the Bowstring warriors?

2. Young Elk "saw that not all the courage, all the brave heart, was back there among the fighters" (81). What does he mean? Where else did he see courage and bravery besides among the fighters?

3. How did Young Elk escape when he was tied up by the Commanches?

Chapter Seven

Vocabulary: obsidian (90), winsome (90), briny (93), carrion (94)

1. Why didn't old Horsecatcher want Young Elk to go south to look for horses at this time?

2. Why is it harder now for Young Elk to kill birds for food?

Chapter Eight

Vocabulary: conspicuous (97), vanquished (101)

1. How does Young Elk make it harder for the wild horses to detect him?

2. Why does Young Elk want to leave the pond where the horses are and return to his band?

Chapter Nine

Vocabulary: untrammeled (106), lithe (108)

1. Why does Young Elk keep the horses away from the water?

Chapter Ten

Vocabulary: forays (119), travois (122)

1. How does Young Elk keep the horses from running off while he begins to tame them?

2. Young Elk reviews the dangers he has survived: the stallion fight, the rattlesnake, the Kiowa. Which do you think was the worst?

3. How did his band receive Young Elk when he returned?

Chapter Eleven

Vocabulary: harangue (135)

1. Despite his differences, how is Young Elk like his father and grandfather?

2. Read the passage about the circle at the top of p. 128. In addition to circles like the sun and moon that are mentioned, what are some other circles that occur naturally? In addition to the life and death circular cycle that is mentioned, what are some other cycles that occur naturally?

3. Review the qualities of a good Arrow Keeper on p. 131. Do you think these are the same qualities that leaders need today? Who are some leaders you think demonstrate these qualities?

4. How did Elk River get his name?

5. What does Young Elk think of the Sioux?

Chapter Twelve

Vocabulary: guttural (139)

1. What did Young Elk do that his Northern Cheyenne relatives thought was ill-mannered?

2. Why do Young Elk's Northern relatives say, "Your horse medicine is indeed strong" (148)?

Chapter Thirteen

Vocabulary: ermine (154), skulking (162)

1. What did Young Elk mean when he thought "Truly where the ears are closed the legs must run" (151)?

2. What did Young Elk do with the Pelousy horse when he returned to his village? Would you have done the same thing?

3. Why did Young Elk tell the Commanche arrow maker that he was an enemy Cheyenne?

4. Why had Young Elk gone to stay with the Commanches?

Chapter Fourteen

Vocabulary: paunch (175), ruminated (178)

1. Why do you think the Commanche sisters were so friendly to Young Elk?

2. Why did Young Elk leave the Commanche camp?

3. For you, what would have been the worst part of the time Young Elk was hiding from the Commanche--thirst? hunger? fatigue? fear? having to stay motionless for so long? pain? What do you think was worst for Young Elk?

4. Young Elk worried that he was doing a great wrong by killing the buffalo calf. Do you think what he did was right or wrong?

5. When he sees the white stallion, Young Elk admits that "for the first time in his life Elk really wished for help" (178). What are some times in your life when you have really wanted help? What are some times when you have preferred to be alone?

Chapter Fifteen

Vocabulary: plaited (180), hobbles (181), trilling (189)

1. Should Young Elk have killed the Kiowa scout when he had the chance (p. 186)? Also look at the first paragraph on p. 191 for help in answering this question.

2. Why did Young Elk have to get home so fast?

3. How did you feel when Young Elk cut the white stallion loose? Do you think he did the right thing?

4. Why was Elk River so happy that no blood had been spilled in the fight with the Kiowa (p. 188)?

5. What do you think is Young Elk's greatest accomplishment?

WORKING WITH MAPS

On a map locate the following places connected with this novel or with the history of the Cheyenne tribe.

Arkansas River
Bent's Fort
Platte River
Smoky Hill River
Yellowstone River (called Elk River in the book)
Niobrara River (called Running Water in the book)
Powder River
Tongue River
Canadian River
Bear Butte
Big Sandy Creek (Site of Sand Creek Massacre)
Sheyenne River (North Dakota)
Cheyenne River (South Dakota)
Black Hills
Cheyenne, Oklahoma
Cheyenne, Wyoming
Sheyenne, North Dakota
Cheyenne Wells, Colorado
Northern Cheyenne Indian Reservation
Cheyenne County, Nebraska
Cheyenne County, Kansas

-ING FLING: A LESSON WITH -ING WORDS

Usually words ending in -ing are verbs. In order to be used as a verb, they require a helping verb. In The Horsecatcher, however, most of the words that end in -ing are not verbs. Usually they are adjectives, but sometimes they are nouns and occasionally verbs.

Here are a couple of examples of -ing words used as verbs:

- It would take a long time, and already a paleness was *spreading* along the east. (86)
- But even then he was *thinking* of the dark, curly-haired horses he had seen. (143)

Here are some -ing words used as nouns:

- At the first whoop of *warning* the warriors of his camp grabbed their arms and charged up to the bluffs. (65)
- At *dawning* they split into smaller parties and hid over the day. (78)
- Then suddenly a great Cheyenne *crying* went up, and was echoed back, back, until it reached the farthest ridge, with a high and thin *keening* above all the fight. (80)

Here are a few -ing words used as adjectives:

- There was little weight left in the water pouch, and since yesterday he had been saving it for the *suffering* colt. (16)
- Reluctantly the mares started their *faltering* colts away from the smell of smoke, and once more Elk had to start too, stiff and worn-out, when he could be home asleep. (14)

Now identify how each of the following -ing words is used on page 15.

dreaming
coaxing
gentling
coup-counting
scalp-taking
wearing
trumpeting
sparing
whooping
straggling
failing

Use each of the following words in three sentences of your own, one where the word is used as a noun, one where it used as a verb, and one where it is used as an adjective. Be sure to label how the word is used.

warning scattering burning

IDENTIFYING WITH YOUNG ELK

Place a check mark in front of those items about Young Elk that you can identify with. If you have experienced the same feeling or if you have been in a similar situation, put a check mark in front of the item.

_____ liking horses

_____ being gentle with animals

_____ liking to run

_____ his "foolish impatience"

_____ being shy with someone of the opposite sex

_____ leaving home without permission

_____ guilt, embarrassment, and shame when caught doing something he wasn't supposed to do

_____ fear when he was trapped

_____ going where he wasn't supposed to go

_____ not wanting to kill any living creature

_____ hiding and trying not to be discovered

_____ feeling bad when an animal dies because of him

_____ doing something good for another person secretly

_____ having a confusing dream

_____ admitting to his parents that he did something wrong

_____ overhearing a story that he thinks he was supposed to overhear

_____ getting praise from an elder that he cares about

_____ going down a different path than his friends

_____ wanting to follow a career different from what his parents want

_____ pressure to be like his brother

_____ being torn between two choices

_____ successfully completing an important task

Select one of the areas in which you identify with Young Elk. Write a good paragraph explaining your story. What happened to you that made you feel what Young Elk felt? When were you in a situation similar to that of Young Elk?

IDEAS FOR DISCUSSION AND WRITING

1. Read the passages about courage on page 81 and on page 131. What do you think was the most couragous act Young Elk did in the novel? Explain why you think it was so couragous. Write a definition of what you think courage is. Who do you know or who have you heard about who is alive today who fits your definition of courage?

2. Young Elk, like many Indians of his time, had a large extended family. He had more than one "mother," more than one "father," several grandparents, etc. Debate the advantages and disadvantages of this type of family arrangement. How is it similar or different from your family situation?

3. An important aspect of life for young Indians like Young Elk was to prove that they had become worthy of joining adult society. They had to prove that they had come of age. Often there were important ceremonies to mark passage to adulthood. What are the events in our society that indicate a young person has become an adult? What ceremonies occur in our society to celebrate passage to adulthood? Do you think it is good to have certain events that mark the difference between childhood and adulthood? Are the events that our society uses good ones?

4. Choose a career that your family and/or friends might disagree with. Defend your choice.

5. How does Young Elk change during the novel? How is he different at the end from what he was like at the start? In what ways is he a better person at the end? In what ways is he not a better person at the end?

6. Other than Young Elk, who in this novel do you admire the most? Explain your answer.

7. This novel takes place in the 1830's. We know that before the end of Young Elk's expected life, conditions for his people will become drastically worse. Are there any signs of the coming disaster in this novel?

8. In Chapter 5 (pp. 72-73) Young Elk is encouraged to join those who will avenge the killing of the Bowstring warriors. How would the book have turned out differently if he would have joined this group?

9. Peer pressure has a lot to do with why people behave in certain ways. What are some of the times when Young Elk gives in to peer pressure? What are some of the times when he resists peer pressure? How does peer pressure affect your life?

10. On p. 75, Young Elk is "torn between two roads that still demanded his feet." Then on p. 138 he is told, "Do not let your heart be on the ground, my nephew. You have selected the harder road." What were the two roads facing Young Elk? Why does Horsecatcher's sister say he chose the harder road? Do you agree that he chose the harder road? Why or why not?

Read the following poem by Robert Frost:

"The Road Not Taken"

Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the undergrowth:

Then took the other, as just as fair,
And having perhaps the better claim,
Because it was grassy and wanted wear;
Though as for that, the passing there
Had worn them really about the same,

And both that morning equally lay
In leaves no step had trodden black.
Oh, I kept the first for another day!
Yet knowing how way leads on to way,
I doubted if I should ever come back.

I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I--
I took the one less traveled by,
And that has made all the difference.

Do you think the choices Young Elk made are similar to the choice made by the speaker in this poem? Explain your answer. What differences have Young Elk's choices made in his life? How do you think his choices will affect his future life?

Can you think of any choices you have made in your life that have made a big difference?

11. What did you learn about Native Americans from reading this book? Were you surprised by any of the things you learned?

12. Select a scene from the novel and draw or paint a picture of it.

13. You may have noticed that Young Elk is very observant about his environment. He notices plants and animals, the contour of the land, colors, shapes, the clouds and the sky, shadows, the weather, etc. Select a natural place that is special to you--perhaps a pasture or field, a river, the side of a stream, a park, your backyard--and spend some time observing it.

A. Take notes about everything you see. How many different details did you notice? Using your notes, write a description of the place.

B. Write down a list of everything you see that moves. Write ashort poem including some of the details of this list.

C. Write a paragraph in which you explain how your special place is different at two different times of the day.

D. Notice how Mari Sandoz uses similes in her writing. (A simile is a direct comparison that usually uses "like" or "as" in stating the comparison: for example, "the rain fell from the sky like tears" or "the athlete ran as fast as a gazelle.")There are similes on nearly every page of The Horsecatcher.Find a few that you especially like. Now look at your list of details about your special place. Write some similes in which you compare a detail to something else.

14. Several times in the novel Young Elk returns after being gone. Select such a scene and write an imaginary conversation between Young Elk and one or two other people. The conversation might be one in which Young Elk is told about what has happened during his absence, or it might be one in which Young Elk tells about his experience. Be sure to make the conversation a dialogue in which all people take an active part. Here are a couple of ideas of scenes you might use:

A. Elk River telling Young Elk about the disagreement betweenGray Thunder and the Bowstrings on pp. 62 and 63.

B. Young Elk telling his father and mother about his trip to bury his brother (see pp. 67-71).

15. Research one of the following topics (or a topic of your choice). Write a paper or give a report to the class based on the results of your research.

Sweet Medicine, the Cheyenne holy man
The Sand Creek Massacre
The historic (real) Elk River
The Treaty of Fort Laramie in 1851
The Battle of Little Big HornCheyenne
Little Wolf, a Cheyenne warrior
Life on an Indian reservation today
History of the horse on the Great Plains
Bent's Fort, Colorado
The Black Hills
Buffalo hunting
Cheyenne Indian art
Indian music
Dull Knife, a Cheyenne warrior
Games Indian children play
Fort Robinson, Nebraska

WORD SEARCH - ANIMALS

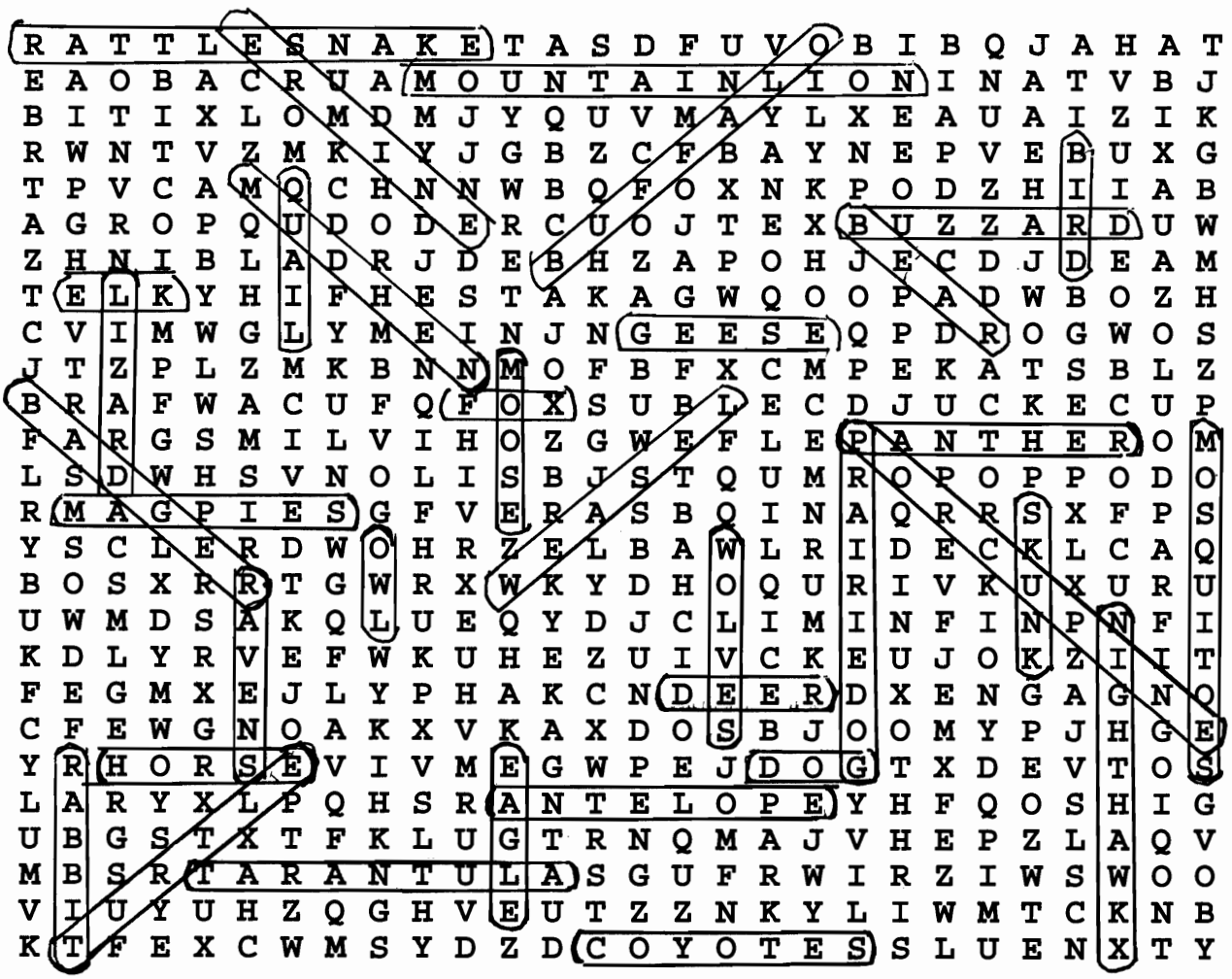
Find and circle the names of 35 different kinds of animals (mammals, insects, birds, reptiles) in the following puzzle. All of the animals are mentioned in The Horsecatcher. The words may be vertical, horizontal, or diagonal, but none of them are backwards.

R A T T L E S N A K E T A S D F U V O B I B Q J A H A T
E A O B A C R U A M O U N T A I N L I O N I N A T V B J
B I T I X L O M D M J Y Q U V M A Y L X E A U A I Z I K
R W N T V Z M K I Y J G B Z C F B A Y N E P V E B U X G
T P V C A M Q C H N N W B Q F O X N K P O D Z H I I A B
A G R O P Q U D O D E R C U O J T E X B U Z Z A R D U W
Z H N I B L A D R J D E B H Z A P O H J E C D J D E A M
T E L K Y H I F H E S T A K A G W Q O O P A D W B O Z H
C V I M W G L Y M E I N J N G E E S E Q P D R O G W O S
J T Z P L Z M K B N N M O F B F X C M P E K A T S B L Z
B R A F W A C U F Q F O X S U B L E C D J U C K E C U P
F A R G S M I L V I H O Z G W E F L E P A N T H E R O M
L S D W H S V N O L I S B J S T Q U M R O P O P P O D O
R M A G P I E S G F V E R A S B Q I N A Q R R S X F P S
Y S C L E R D W O H R Z E L B A W L R I D E C K L C A Q
B O S X R R T G W R X W K Y D H O Q U R I V K U X U R U
U W M D S A K Q L U E Q Y D J C L I M I N F I N P N F I
K D L Y R V E F W K U H E Z U I V C K E U J O K Z I I T
F E G M X E J L Y P H A K C N D E E R D X E N G A G N O
C F E W G N O A K X V K A X D O S B J O O M Y P J H G E
Y R H O R S E V I V M E G W P E J D O G T X D E V T O S
L A R Y X L P Q H S R A N T E L O P E Y H F Q O S H I G
U B G S T X T F K L U G T R N Q M A J V H E P Z L A Q V
M B S R T A R A N T U L A S G U F R W I R Z I W S W O O
V I U Y U H Z Q G H V E U T Z Z N K Y L I W M T C K N B
K T F E X C W M S Y D Z D C O Y O T E S S L U E N X T Y

Here is a list of the animals in the puzzle:

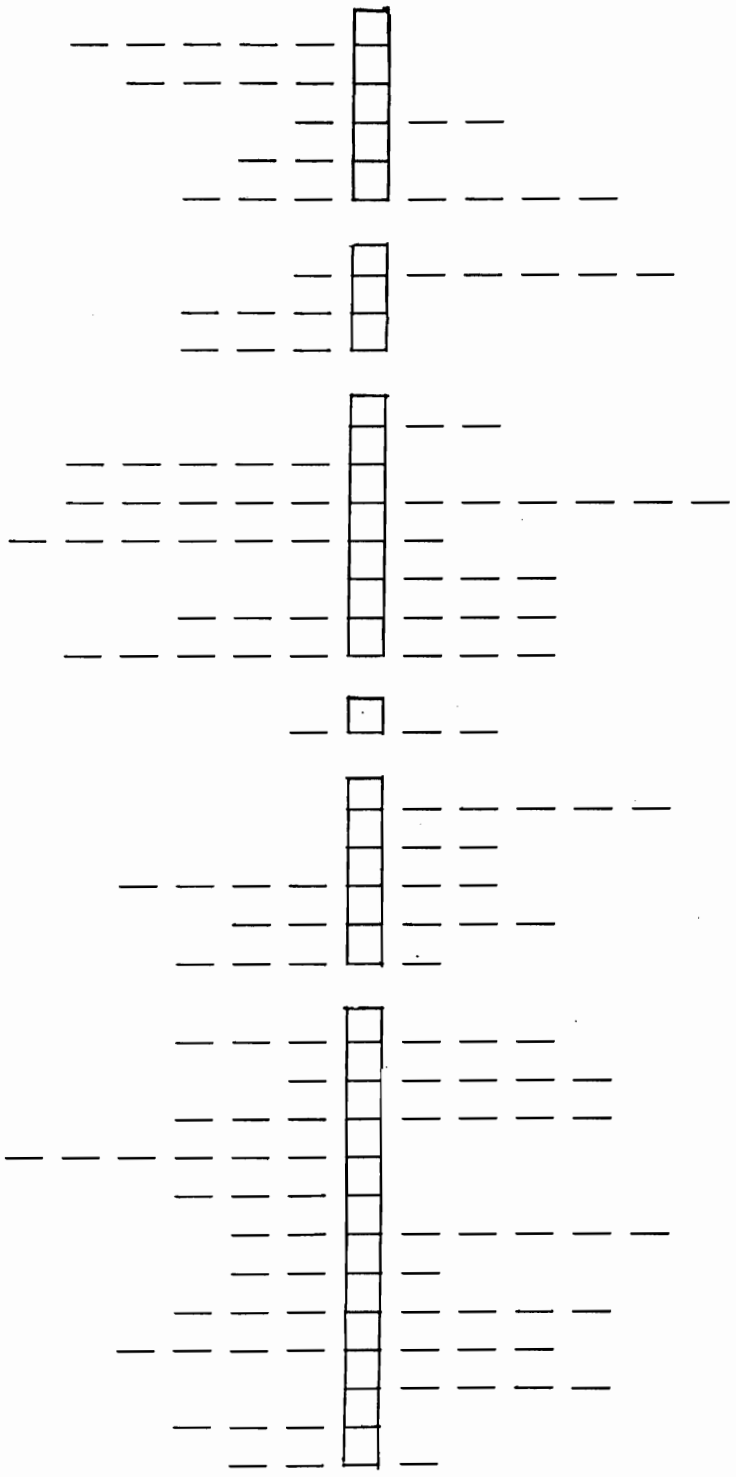
antelope
badger
bear
bird
buffalo
buzzard
coyotes
deer
dog
eagle
elk
ermine
fox
geese
horse
lizard
magpies
moose
mountain lion
mosquitoes
mud hen
night hawk
owl
panther
porcupine
prairie dog
quail
rabbit
rattlesnake
ravens
skunk
tarantula
turtle
weasel
wolves

Here is the answer key to the animal word search:



WORD PUZZLE - HORSES

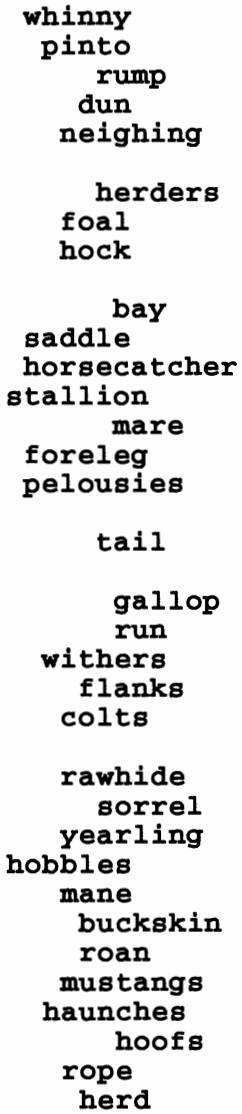
Each line of this puzzle will be a word used in The Horsecatcher that relates to horses--parts of a horse, something a horse does, types of horses, people and items associated with horses. The letters in the boxes will spell a message from the novel.



Here is a list of the terms used in the horse word puzzle:

bay	gallop	horsecatcher	rawhide	stallion
buckskin	haunches	mane	roan	tail
colts	herd	mare	rope	whinny
dun	herders	mustangs	rump	withers
flanks	hobbles	neighing	run	yearling
foal	hock	pelousies	saddle	
foreleg	hoofs	pinto	sorrel	

Answer key:



Message: YOUNG ELK BECOMES A GREAT HORSECATCHER

ANNOTATED BIBLIOGRAPHY

(This is, of course, not a complete bibliography on these topics.)

Information about Mari Sandoz

Rippey, Barbara. "Mari Sandoz." Resource Guide to Six Nebraska Authors. Lincoln: Nebraska Center for the Book, 1991.

A brief biography plus a complete bibliography of works by Sandoz and a helpful list of other resources.

Stauffer, Helen Winter. Mari Sandoz: Storycatcher of the Plains. Lincoln: University of Nebraska Press, 1982.

The most comprehensive biography of Sandoz. The pictures are helpful too.

Chadron State College. Chadron, NE 69337.

Home of the Mari Sandoz Heritage Society, which maintains a Mari Sandoz Room with a collection of memorabilia and study materials. The Society also sponsors periodic programs and makes available to interested parties information about Sandoz.

Great Plains Network of Nebraska ETV Network. P.O. Box 80669; Lincoln, NE 68501. (402) 472-2007 or 800-228-4630.

Videotapes of programs about Sandoz may be purchased.

The Heritage Room of the Bennett Martin Public Library. 14th and N Streets; Lincoln, NE 68508. (402) 471-8516.

A non-circulating library of material by and about Nebraska writers.

Nebraska Humanities Council Humanities Resource Center Programs. Suite 225, Lincoln Center Building; 215 Centennial Mall South; Lincoln, NE 68508. (402) 474-2131.

Several programs on Sandoz ranging from speakers to slide presentations to videotapes to book discussions.

University Archives and Special Collections. Love Library. University of Nebraska-Lincoln. 13th and R Streets; Lincoln, NE 68588. (402) 472-2531.

Home of the Mari Sandoz Collection in the Mari Sandoz Room, a non-circulating research collection including correspondence, research files, maps, her personal library, etc.

Information about the Cheyenne Indians

Cohlene, Terri. Quillworker: A Cheyenne Legend. Vero Beach, FL: The Rourke Corporation, 1990.

A wonderfully illustrated story written for young readers.

Grinnell, George Bird. By Cheyenne Campfires. New Haven: Yale University Press, 1926.

A collection of stories and legends by a famous naturalist who spent much time studying the land and people of the West in the late 19th century.

Grinnell, George Bird. The Cheyenne Indians: Their History and Ways of Life. Two volumes. New York: Cooper Square Publishers, 1962.

First published in 1923, this edition has an introduction by Sandoz. Interesting photographs.

Henson, Lance. A Cheyenne Sketchbook. Greenfield Center, NY: Greenfield Review Press.

Henson is a contemporary Cheyenne poet. In addition to this book of poetry, his other books of poems are In a Dark Mist, another Song for America, and Another Distance.

Llewellyn, K.N. and E. Adamson Hoebel. The Cheyenne Way: Conflict and Case Law in Primitive Jurisprudence. Norman: University of Oklahoma Press, 1941.

In addition to the legal discussion, much Cheyenne history is presented along with many Cheyenne customs.

Marquis, Thomas, Interpretor. Wooden Leg: A Warrior Who Fought Custer. Lincoln: University of Nebraska Press, 1931.

An excellent autobiography of a Cheyenne warrior that details the tasks required to become a warrior. The chapter titled "Cheyenne Ways of Life" is helpful.

Petersen, Karen Daniels. Howling Wolf: A Cheyenne Warrior's Graphic Interpretation of His People. Palo Alto, CA: American West Publishing Company, 1968.

Colored drawings by Howling Wolf, a Cheyenne who was born in about 1850 and lived until 1927. Also includes some interpretation of the drawings and other interesting information. Valuable as art and for the messages about such subjects as religion, horticulture, war, hunting, and social life.

Stands in Timber, John and Margot Liberty. Cheyenne Memories. New Haven: Yale University Press, 1967.

The autobiography of a Cheyenne Indian born in the late 19th century. Also includes much history and many stories of the Cheyenne. Several good photographs. Available from University of Nebraska Press as a Bison Books reprint.

Supree, Burton. Bear's Heart. Philadelphia: J.B. Lippincott, 1977.

A biography of Bear's Heart, a Cheyenne Indian who was born in 1851. Illustrated with color drawings done by Bear's Heart while he was a prisoner in Florida. Written especially for young readers.

Zo-Tom and Howling Wolf. 1877: Plains Indian Sketch Books. Flagstaff: Northland Press, 1969.

Wonderful color reproductions of sketches by Zo-Tom, a Kiowa, and Howling Wolf, a Cheyenne. An introduction briefly explains the artists, their subjects, and their art.

Recordings

12 Northern Cheyenne Songs. Fay, OK: Indian Records, 1980.

A record including both war dance songs and social dance songs.

17 Southern Cheyenne Songs. Fay, OK: Indian Records, 1980.

A record including both war dance songs and social dance songs.

24 Southern Cheyenne Peyote Songs. Fay, OK: Indian Records, 1980.

(Note: Recordings are available through the University Libraries of the University of Nebraska-Lincoln.)