

We approached the editing of the manuscript with the idea of completing the texts the way Haas had intended. We leave to others the task of pointing out similarities with other tribes, however.

Most of the texts by James Hill were first written by him in one of his notebooks. These are fairly easy to read, but have very little punctuation and are open to different interpretations.

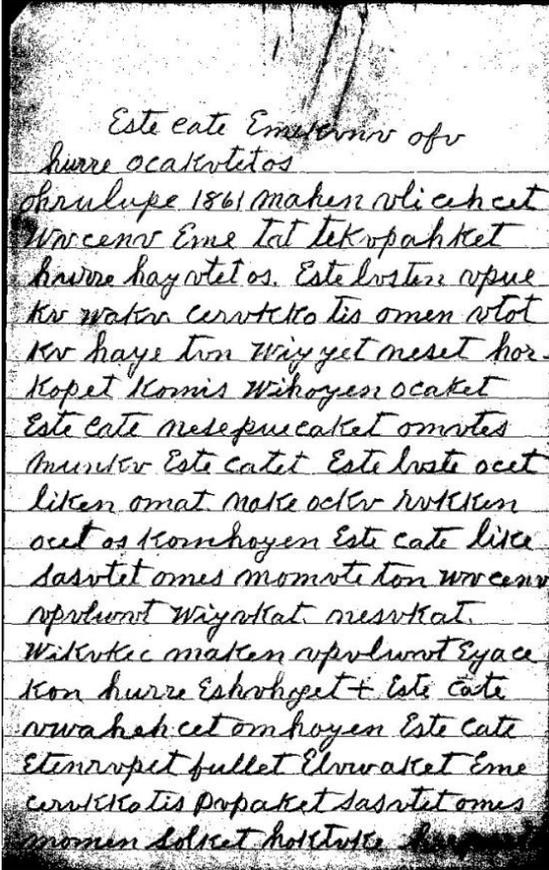


Figure 1: A page from James H. Hill's original.

As an example, the text in Figure 1 begins this way:

Este cate emekvny ofv
 hurre ocakvtetos
 ohrulupe 1861 mahen vlichehcet

Haas's practice was to have another speaker interpret Hill's written texts. That speaker would read the text slowly, while she transcribed it phonetically. The speaker would then give English translations of each word.

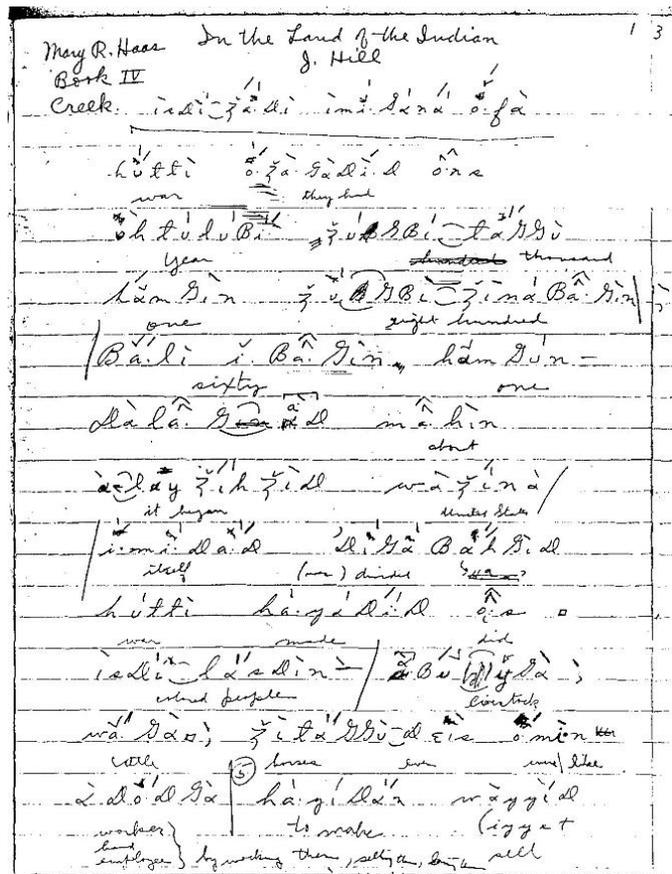


Figure 2: Mary Haas's phonetic transcription of the Hill text.

The three lines Hill wrote above thus appear as follows in Haas's notebook (Figure 2):

In the Land of the Indian
J. Hill

usDižá·ti umi·Gana' ó·fa

húthi ó·ža·GaDí·D óns
war they had

vhlvbÍ· žvGBıákkv
 year thousand

hámGvn žvGBıžınáBâ·Gvn
 one eight hundred

Bá·lv i·Bâ·Gvn hámGvn-
 sixty one

Dálâ·Ga·D mâ·hun
 about

alavžıhžıD
 it began

Haas's transcription here is a phonetic transcription (meant to capture all the details of pronunciation). There are two layers of accent marks: an early one with smaller marks and a later one with larger, more definite marks. After several months, she began using a phonemic transcription (meant to abstract away from detail and to capture just the distinctions that were important in the language). She continued to revise her phonemic system of transcription until 1977.

In editing the texts for publication, we adopted a four-line format:

	[The Civil War]				← added title
J. Hill (Haas IV:1–25)					← author and source
Este-cate	em ēkvnv	ofv	horre	ocakvtēt os.	← traditional spelling
<i>isticá-ti</i>	<i>imi-kana</i>	<i>ó-fa</i>	<i>hól-li</i>	<i>ó-ca-katí-t ó^{ns}</i>	← phonemic
[Indian	their land	in]	war	they had	← word-for-word
They had a war in Indian Territory.					← free translation
Ohrolopē	cokperakko	hvmken	cokpe	cenvpaken	
<i>ohrolopí</i>	<i>cokpilákkó</i>	<i>hámkin</i>	<i>cokpicinapá</i>	<i>kin</i>	
year	thousand	one	eight	hundred	
It began in about the year	eighteen	hundred			
pale ēpaken	hvmkontvlakat	mahen	vlicehcet,		
<i>pá-li i-pá-kin</i>	<i>hamkotalâ-ka-t</i>	<i>mâ-hin</i>	<i>aleyčíhcit</i>		
sixty	one	about	it began		
and sixty-one [1861].					

The first line of the text is the traditional Creek spelling. The spelling used is consistent with most standard sources on the language and what is familiar to most Creek speakers. The second line (in italics) is a normalized phonemic transcription based on Haas’s notes. If we depart from Haas, we add an endnote. If Haas herself had a note, that is presented as a footnote. Footnotes reflect Haas’s casual observations and sometimes use non-standard English. If an element appears in Hill’s manuscript that was omitted in Haas’s manuscript, we include that in angle brackets (< >). The third line is the word-for-word translation as it appears in Haas’s notes. If she does not include a word-for-word translation, we omit this line. We have not attempted to systematically add word-for-word translations or to make them consistent, preferring to let Haas’s notes speak for themselves. If we do make a change or addition, we indicate that in square brackets ([]). The fourth line is our free translation.

We chose the passage above, because it demonstrates some of the decisions we made in editing texts. As noted above, Hill’s original has very little punctuation, and it is sometimes difficult to know where sentences begin and end. Haas interpreted the first line of Hill’s manuscript as a title: “In the Land of the Indian.” This meant that the second line would be translated as “They had a war.” We disagreed with that interpretation. This particular text is about the effects of the Civil War, so it was hard for us to see how “In the Land of the Indian” would be an appropriate title. Instead, we interpreted the first and second lines of Hill’s manuscript as part of one sentence. We thus created a new title, “[The Civil War]” and translated the first and second lines as “They had a war in Indian Territory.”

Scope of the collection. The editors had several discussions among themselves and with the Hill family about what to include in this collection. We did not want to include culturally sensitive information. On the other hand, we did want to recognize the important work that Hill and others did and to make it accessible to others. In the end, we included all of the texts from Haas's Creek notebooks and papers except the following:

a. A "prayer" obtained from a Koasati medicine man in Elton, Louisiana. In 1937, Lyda Averill Paz (later Taylor) sent Haas this brief text.⁸³ Haas went over the prayer with A. E. Raiford and established that it was Creek.⁸⁴ The poor original transcription and source make the analysis questionable, however.

b. Two Creek texts obtained from Haas's Natchez consultant Nancy Raven and included in her Natchez notebooks.

c. A transcription of a recording ("The Discovery of Oil in the Creek Nation"). In the summer of 1941, Mr. C. A. Border lent Haas a record made by the Tulsa Chamber of Commerce containing a sample of Creek.⁸⁵ Haas sent Border a transcription and translation of the recording. These are preserved in her correspondence files.

d. Texts originally collected by Frank Speck. Haas attempted to reelicit some of Speck's texts but decided against including them with her own.

Haas did not check all of Victor Riste's texts. We have only included the texts that she checked and intended to include in her collection.

Order of texts. Haas left two sets of plans for organizing the Creek texts. In both plans, as with her *Tunica Texts*, she grouped texts by genre into myths, animal stories, etc. We modified this approach by grouping texts first according to author. We then grouped them loosely according to topic: history, culture, folktales, and stories.

Editors' additions or substitutions. Square brackets ([]) indicate material added by the editors.

Notes. Haas included notes related to the texts. These are presented here as footnotes and use Roman numerals. The editors also have notes, which are numbered with Arabic numerals and appear as endnotes.

Haas's practice was to add a note every time there was a difference in usage between her interpreter and the original text. We continued this basic approach: Martin recorded Margaret Mauldin and Juanita McGirt reading the texts. When they pronounced a word differently, he would add a note indicating either that a correction had been made or that an alternative pronunciation was possible.

Multiple versions of texts. In editing the collection, we had access to Hill's original manuscripts in the Creek alphabet, Haas's phonetic and phonemic transcriptions from her notebooks (sometimes with several versions), and later, typed phonemic versions of some

texts. The typed versions were based on her phonemic transcriptions, but were never checked carefully. Given the existence of multiple versions of texts, we generally took the most recent phonemic transcriptions in her notebooks as a starting point.

Haas's early texts are particularly challenging to edit. The first versions are written phonetically with word-for-word glosses. The second versions are written phonemically (sometimes in an early form) and, in a few cases, have certain passages reworded. In this case we have used both versions to arrive at a final version.

Phonemic transcription. Haas used phonetic transcription from the fall of 1936 to May of 1937. This amounts to about 60 stories out of 155. She then switched to a phonemic transcription.⁸⁶ She made small revisions to her phonemic analysis until 1977.⁸⁷ We have attempted to normalize the transcriptions so that they are internally consistent and so they match her final system.

•*Tonal accent.* Creek has a complex and subtle system of pitch-related phenomena.⁸⁸ In editing the texts, we have used a slightly heavier hand in the early texts, and a lighter hand in editing the final texts (which come close to her 1977 practices).

In her notebooks, nouns consisting of two light syllables are transcribed phonemically with accent on the first syllable: *lóca* 'turtle', *ító* 'wood'. To be consistent with Haas's final (1977) practice, these are transcribed here with final accent (*locá*, *itó*). Exceptions are words like *háci* (shortened from *iháci* 'its tail'), which have accent on the penult. Following her later practice, the demonstratives *ma* 'that' and *ya* 'this' are written without accent; the longer forms *yamá* 'this' and *hiyá* 'this' are accented.

Tonal accent is one of the most challenging aspects of editing these texts. Creek uses tone to distinguish whether an action is ongoing or completed. Consider the following passage:

“Yvmv tat kvsppē hakēpet omen,
yamáta-t kasáppi· há·ki·pít o·mín
 right here cold it is turning it is
 [and they talked to the bullfrog, saying,] “It’s getting cold here, ...”

The word <hakēpet> above can be read as *há·ki·pít* ‘it is turning’ or as *ha·kî·pít* ‘it has turned’. This leads to two possible translations: “It’s getting cold here” or “It has gotten cold here.” The traditional alphabet does not make this distinction, so we have no way of knowing what Hill’s intention was. In this case, Haas’s interpreter read it one way (*há·ki·pít*), and McGirt read it the other way (*ha·kî·pít*). In instances like this we add an endnote giving the alternative reading. The patterns are fairly regular, however: forms like *há·ki·pít* are imperfective (translated as ‘is doing’, ‘was doing’, or ‘would do’); forms with falling tone like *ha·kî·pít* are perfective and translated as ‘did’, ‘had done’, or ‘has done’).

•*Nasalized vowels.* When she was transcribing most of the texts, Haas believed nasal vowels could be derived from nasal consonants. She thus represented nasal vowels in the texts using *n* or *m* at the end of a syllable following a long vowel or vowel+sonorant: *hĩ·nlit* ‘very much’; *fõlnlit* ‘keep going around’; *hãmmkõsi·* ‘just one of a kind’. In later work, she decided nasal vowels needed to be distinguished and used a raised *n* or *m* instead: *hĩ·ⁿlit*; *fõlⁿlit*; *hãm^mkõsi·*.⁸⁹ We have used a raised *n* in this edition: *hĩ·ⁿlit*; *fõlⁿlit* ‘keep going around’; *hãmⁿkõsi·*.

•*Phrase-final melodies.* Haas used accents ´ (level), ^ (falling), and ˘ (extra high or rising) for both tonal accent and phrase-final melodies (different intonation patterns used for questions, calling to someone, etc.). We place tonal accent over vowels: *cálki* ‘my father’, *o·kâ·t* ‘saying’. We place phrase-final melodies immediately after a word: *calki·^* ‘father!’.

•*The diphthong ay~ey.* Creek has a diphthong *ay* ranging from [ɑi] to [ɛi] and [ei]. Haas felt that this variation was dialectal or idiolectal (Haas 1977a:202, f.n. 2) and wrote *ay* for [ɑi] and *ey* for [ɛi], [ei], or [ɛ·]. We have maintained her practice of distinguishing *ay* and *ey*.

•*The suffix -w’ ‘also, too’.* Creek expresses ‘too’ or ‘also’ with a suffix. Haas initially transcribed this suffix phonetically as *-ow*, as in *maow* ‘that, too’. Her final phonemic transcription used *-w* after vowels and *-ow* after consonants: *maw* ‘that, too’, *ponsâ·sa·tow* ‘those who are here with us, too’. We have followed her final conventions, except that we have added a prime (´) to show that the voice goes up on the last syllable of these forms.

•*The vowels o (u) and o· (u·).* When Haas transcribed Creek in her notebooks, she used the phonemic symbols *o* and *o·*. From 1946 to 1969, she used the symbols *u* and *u·* instead, and these symbols were used when she had the texts typed. During the 1970’s she switched back to *o* and *o·*. We have used *o* and *o·* in this edition.

•*Word spacing.* Creek has liaison applying between some combinations of words. This can make it difficult to determine word boundaries. Following Haas’s later practice, a verb form in *-i· + tâ·y·* ‘can’ is written as two words: *ĩmpo·yiyi· tâ·yi·s* ‘we can beat them’. *-i· + ma·h·* is written as one word: *’lisiinlĩtkima·hati·s* ‘ran away from him entirely’.

•*Haas’s additions and deletions.* When Haas intended for words or phrases to be inserted, moved, or struck out, we have made the changes without comment.

•*English spelling of Creek words and names.* There is a great deal of variation in how Creek words are spelled in English. We use the spelling Muskogee in free translations when referring to the Muskogee (Creek) Nation or a member of that tribe. We follow Haas in using the spelling Muskogee (or Creek) for the language.

In free translations, we generally favor spellings for personal names and place-names that are widely used. We use the spelling Hilabi instead of the more common Hillabee, however, because Haas used that spelling in titles.

The spelling used in word-for-word glosses differs from the spelling used in free translations, because glosses directly reflect Haas’s notes. For this reason, the spelling Kayleidji appears in Haas’s glosses, while Kialegee is used in the editors’ free translation.

For names that are not well known, we adopted a system of representing Creek pronunciation in English. In the following list, the Creek spelling is in italics, and the English transliteration is in parentheses: *a* (a), *c*, (ch), *cc* (tch), *e* (i), *ē* (i), *f* (f), *h* (h), *i* (ay), *k* (k), *l* (l), *m* (m), *n* (n), *o* (o), *p* (p), *r* (thl), *s* (s), *t* (t), *v* (a), *w* (w), *y* (y).

Orthography

Two different orthographic systems are used in this edition. Creek forms that are not italicized are in the standard Creek spelling used in the nineteenth century.⁹⁰ Italicized Creek forms reflect the phonemic orthography developed by Haas.⁹¹ These follow the Americanist guidelines advocated in Haas and others in 1934.⁹²

Traditional	Haas's phonemic	Haas's phonetic	International Phonetic Alphabet
p	<i>p</i>	[B]	[p]
t	<i>t</i>	[D]	[t]
c	<i>c</i>	[ʒ]	[tʃ]
k	<i>k</i>	[G]	[k]
f	<i>f</i>	[f]~[φ]	[f]~[ɸ]
r	<i>l</i>	[ʔ]	[ɬ]
s	<i>s</i>	[s]	[s]
h	<i>h</i>	[h]	[h]
m	<i>m</i>	[m]	[m]
n	<i>n</i>	[n]	[n]
n	<i>ŋ</i>	[ŋ]	[ŋ]
w	<i>w</i>	[w]	[w]
y	<i>y</i>	[y]	[j]
l	<i>l</i>	[l]	[l]
v	<i>a</i>	[ɑ]	[ɐ]
a	<i>a·</i>	[a·]	[ɑ:]
e	<i>i</i>	[i]	[i]
ē	<i>i·</i>	[i·]	[i:]
u	<i>o</i>	[ʊ]	[ʊ]
o	<i>o·</i>	[o·]	[o:]
i	<i>ey~ay</i>	[ɛi, eɪ]~[ɑi]	[ɛi, eɪ]~[ɛɪ]
ue	<i>oy</i>	[ʊi]	[ʊɪ]
vo	<i>aw</i>	[ɑw]	[ɐʊ]
eu	<i>iw</i>	[iow]~[iu·]	[iou]~[iu:]

Before she developed her phonemic orthography, Haas used a phonetic system. Her phonetic symbols are enclosed in square brackets below, but are otherwise not used in this volume.

The plosives *p*, *t*, *c*, *k* are voiceless and unaspirated. *c* is a voiceless unaspirated palatal affricate (as in English *each*). The plosives *p*, *t*, *c*, and *k* may be voiced between vowels or before a vowel and after a sonorant.

The fricatives *f*, *l*, *s*, and *h* are voiceless. Haas described *f* as varying between labiodental and bilabial articulations. *l* is a voiceless lateral fricative.

The sonorants *m*, *n*, *ŋ*, *w*, *y*, *l* are generally voiced. They are devoiced before *h* at the end of a syllable. *ŋ* is what Haas called a “defective” phoneme occurring only before *k* or *hk* and contrasting with *m* and *n* in that position in the speech of Haas’s consultants. Modern speakers have lost any distinction between *nk* and *ŋk* (having only the latter). Since Haas herself overlooked this contrast for several years, we have had to examine her later practices to edit her earlier transcriptions.

Haas sometimes also recorded a glottal stop (ʔ) at certain boundaries.

The vowels are short and long *a*, *aː*, *i*, *iː*, *o*, *oː*. Short vowels are often centralized. Nasal vowels also occur, and are then usually long. A nasal vowel is indicated with a hook under the vowel in Haas’s traditional and phonetic orthographies, and with a raised *n* in the phonemic orthography.

The diphthongs are *ay*, *oy*, *aw*, and *iw*. The first has a dialectal or idiolectal variant *ey*. The last arises by suffixing *-w* ‘also’ to the ends of words, as in *aníw* ‘I also’.

Haas also recognized three phonemic tonal accents: ˘ (level), ˆ (falling), and ˘˘ (extra high or rising). When marked over vowels, these indicate word prosody (tonal accent); when following a word, they indicate intonation.⁹³ An apostrophe (') at the beginning of a phonemic form indicates that the following (usually light) syllable has mid pitch rather than low pitch. Parentheses in phonemic transcriptions indicate optional elements (elements that were pronounced or not pronounced on different repetitions). Haas used additional signs (including the sharp and flat signs) in her notebooks, but her presentation has been simplified here.

Abbreviations

FS	Fannie (Hill) Sulphur
H, JH, JHH	James Hill
[]	material added by the editors
< >	spelling in traditional Creek alphabet; an addition based on Hill's notes
<i>italics</i>	phonemic transcription
ⁱ , ⁱⁱ , etc.	notes that Haas made in her notebook and formatted here as footnotes
¹ , ² , etc.	notes added by the editors and formatted as endnotes
(II), (III), etc.	Haas occasionally distinguishes Past II, Past III, etc. in glosses

