



FROM
PHILOSOPHICAL SOCIETY
--OF--
WASHINGTON.
FIELD COLUMBIAN MUSEUM

PUBLICATION 75

ANTHROPOLOGICAL SERIES

VOL. IV

THE ARAPAHO SUN DANCE;
THE CEREMONY OF THE
OFFERINGS LODGE

BY

GEORGE A. DORSEY

Curator, Department of Anthropology



CHICAGO, U. S. A.

June, 1903

FIELD COLUMBIAN MUSEUM

PUBLICATION 75

ANTHROPOLOGICAL SERIES

VOL. IV

THE ARAPAHO SUN DANCE;
THE CEREMONY OF THE
OFFERINGS LODGE

BY

GEORGE A. DORSEY

Curator, Department of Anthropology



CHICAGO, U. S. A.

June, 1903

•••••
•••••
•••••
•••••
•••••
•••••
•••••

THE ARAPAHO SUN DANCE

BY

GEORGE A. DORSEY

CONTENTS.

	Page
Introductory note - - - - -	I
I. Bibliography - - - - -	5
II. The vow - - - - -	5
Story of a woman's vow - - - - -	5
Story of Thiháuchiháwkan's vow - - - - -	8
Thiháuchháwkan's prayer - - - - -	9
Minor vows of dancing and fasting - - - - -	9
III. Interval between the vow and the ceremony - - - - -	10
IV. The sacred Wheel - - - - -	12
Description of the Wheel - - - - -	12
Symbolism of the Wheel - - - - -	13
The Four-Old-Men - - - - -	13
Wrapping the Wheel - - - - -	15
Miraculous movements of the Wheel - - - - -	20
V. Time of the ceremony - - - - -	22
VI. Assemblage and formation of the camp-circle - - - - -	22
VII. Participants in the ceremony - - - - -	24
Participants in the ceremony, 1902 - - - - -	28
Alphabetical list of participants - - - - -	30
Warrior societies - - - - -	32
The priesthood - - - - -	33
VIII. Characterization of the eight ceremonial days - - - - -	33
IX. The Sun Dance ceremony - - - - -	35
First day, 1901 and 1902. - - - - -	35
Hócheni's prayer before Star society - - - - -	36
The announcement - - - - -	36
The Rabbit-tipi - - - - -	37
Rabbit-tipi taboos - - - - -	37
Wood for the ceremonial fire - - - - -	38
The Wheel taken to the Rabbit-tipi - - - - -	38
The knife, rawhide, and badger taken to the Rabbit-tipi - - - - -	38
Háwkan's prayer in the Rabbit-tipi - - - - -	39
The fireplace - - - - -	39
The sage floor - - - - -	39
The fire, and the war story - - - - -	39
The Badger-pack - - - - -	40
The buffalo skull - - - - -	40
Entrance into the lodge of the Lodge-Maker and wife - - - - -	41
The feast and the offering of food - - - - -	41
The offering of smoke - - - - -	41
The offering of incense - - - - -	42
The drum and rattle - - - - -	42

	Page
The use of the pipe-stem - - - - -	43
The use of spittle - - - - -	43
Rabbit-tipi songs and the rehearsal - - - - -	43
Second day, 1901; second and third days, 1902 - - - - -	44
The Sweat-lodge - - - - -	44
Omitted in 1901 - - - - -	44
The Sweat-lodge, 1902 - - - - -	44
The ground marked out - - - - -	45
The erection of the Sweat-lodge - - - - -	46
The Wheel carried into the Sweat-lodge - - - - -	47
Incense burned - - - - -	47
Ceremonial smoking - - - - -	48
The ceremonial bath - - - - -	48
Symbolism of the Sweat-lodge - - - - -	49
The Lodge-Maker solicits aid - - - - -	50
The cedar tree, 1902 - - - - -	51
Rites within the Rabbit-tipi - - - - -	52
The lariat for the center-pole - - - - -	52
Filling the straight-pipe - - - - -	53
The ceremonial digging-stick - - - - -	54
The ceremonial digging-stick, 1902 - - - - -	55
Thíyeh's prayer to Hócheni - - - - -	55
Háwkan's prayer to digging-stick - - - - -	56
The ceremonial scalp - - - - -	58
The ceremonial knife - - - - -	59
The buffalo skull decorated - - - - -	59
The buffalo skull decorated, 1902 - - - - -	60
The Lodge-Maker's robe - - - - -	62
Symbolism of the Lodge-Maker's robe - - - - -	65
The sacred Wheel placed on its support - - - - -	68
Capture of a buffalo - - - - -	68
Capture of a buffalo, 1902 - - - - -	69
Painting of the buffalo hide - - - - -	70
Eagle feathers given to Young-Bull - - - - -	72
Watíngaa's prayer to Young-Bull! - - - - -	72
The belt and headdress repainted - - - - -	73
Háwkan's prayer - - - - -	74
Symbolism of the belt and headdress - - - - -	75
The rawhide drum and night rehearsal - - - - -	76
Rites outside the Rabbit-tipi - - - - -	77
Timbers for the lodge - - - - -	77
Locating the center-pole - - - - -	77
The Offerings-lodge located - - - - -	78
Háwkan's prayer - - - - -	79
Third day, 1901 - - - - -	80
The center-pole captured - - - - -	80
The center-pole captured, 1902 - - - - -	81
Nishchánakati's prayer - - - - -	82
The center-pole taken to the camp-circle - - - - -	84

	Page
Building the Offerings-lodge - - - - -	85
Final rites in the Rabbit-tipi - - - - -	85
The "packed" bird - - - - -	86
The digging-stick prepared - - - - -	86
Healing ceremony with the Wheel, 1902 - - - - -	87
The privilege of painting the center-pole - - - - -	87
The Lodge-Maker painted, 1901 - - - - -	89
The Lodge-Maker and associates painted, 1902 - - - - -	89
Háwkan's prayer - - - - -	90
Háwkan's prayer - - - - -	91
The Rabbit-tipi abandoned - - - - -	92
The Rabbit-tipi abandoned, 1902 - - - - -	93
The lodge-poles painted - - - - -	93
The lodge-poles painted, 1902 - - - - -	94
The Offerings-lodge completed - - - - -	96
The Offerings-lodge completed, 1902 - - - - -	97
The Offerings-lodge dedicated - - - - -	97
The Offerings-lodge dedicated, 1902 - - - - -	98
The beginning of the dance - - - - -	98
Háwkan's prayer - - - - -	99
The beginning of the dance, 1902 - - - - -	100
The rawhide incensed - - - - -	100
The offering of the Lodge-Maker's wife - - - - -	101
Dancing to the Four-Old-Men - - - - -	102
The rawhide incensed - - - - -	103
Fourth day, 1901; fifth day, 1902 - - - - -	103
The Sunrise dance - - - - -	103
Assembling material for the altar - - - - -	104
Preparing the sods - - - - -	104
The sods brought to the Offerings-lodge, 1902 - - - - -	105
Háwkan's prayer - - - - -	106
Timbers for the altar - - - - -	108
The erection of the altar - - - - -	109
The "ditch" made - - - - -	109
The "ditch" painted - - - - -	109
The skull repainted - - - - -	110
The sods painted - - - - -	110
The seven trees - - - - -	110
The seven upright sticks - - - - -	111
The Wheel and pipe placed in position - - - - -	111
The seven curved sticks - - - - -	111
The altar, 1902 - - - - -	112
The symbolism of the Offerings-lodge - - - - -	112
Man-Above - - - - -	112
The Four-Old-Men - - - - -	113
Nih'á ⁿ çá ⁿ and the elk skull - - - - -	113
The Thunderbird nest - - - - -	114
Young-Bull - - - - -	114
Story of result in neglecting Young-Bull - - - - -	115

	Page
The abiding-place of Man-Above	118
The sky and earth	119
The tipi	120
The seven trees	121
The Wheel	122
The Badger-Woman	122
Opened-Brains' knife	123
The color symbolism of the original Offerings-lodge	124
The distribution of presents	125
Háwkan's prayer	125
The distribution of presents, 1902	125
Expense of making the Offerings-lodge	127
The feast and the sacrifice of food	127
Ceremonial smoking	128
Ceremonial smoking, 1902	129
The dancers painted	130
The dancers painted, 1902	132
The dance	133
The dance, 1902	134
Fifth day, 1901; sixth day, 1902	134
The Sunrise dance	135
Preparation of the sage wreaths and bandoleers	135
Hänäkenakuwu's prayer	136
Intrusive ceremonies	136
Inauguration of new chiefs	137
Name-changing ceremony, 1902	137
The Lodge-Maker's prayer	137
Medicine night	137
Sixth day, 1901; seventh day, 1902	138
The morning dance	139
The morning dance, 1902	139
The feast and sacrifice of food	139
The dancers painted	140
The dancers painted, 1902	141
Ceremony with the Wheel	142
Preparation of the sweet-water	143
Preparation of the sweet-water, 1902	146
Háwkan's prayer	147
Háwkan's prayer	148
The Sunset dance	150
Bathing and purification of the dancers	152
Breaking of the fast	153
Seventh day, 1901; eighth day, 1902	153
Early rites in the lodge	153
The Sunrise dance	154
Smoking the straight-pipe	155
The morning rites, 1902	156
The sacrifice of children's clothing	156
Prayer before the sacrifice	157

	Page
End of the ceremony, 1902	157
Ultimate fate of the Offerings-lodge	157
Rites in the Dog-soldiers' lodge	158
X. The painting of the dancers	158
The Mother-Earth paint	159
The Lodge-Maker's paint	160
The Pink-Calf paint	162
The Pink paint	163
The Yellow-Earth paint	164
The Yellow paint (first)	165
The Yellow paint (second)	165
Paints worn in the Offerings-lodge, 1902	166
The Lodge-Maker's paint	167
The Yellow-Earth paint	167
The Yellow paint (second)	167
The Yellowhammer paint	169
The Circular or Thunder paint	170
Origin of the Circular or Thunder paint	171
General observations on the paints	172
XI. The relation of the Transferrer to the Lodge-Maker's wife	172
XII. Offerings-lodge songs	178
XIII. Torture	179
Piercing the ears	179
Piercing the ears, Arapaho story of	180
Sacrifice of human flesh	182
The sacrifice of a woman's finger, story of	184
XIV. Children's games during the Sun Dance ceremony	187
Game of buffalo meat	188
Game of choosing grandfathers	189
Games while bathing	191
XV. Sun Dance myths	191
Origin myth	191
Little Star	212

ILLUSTRATIONS.

Plate.	Page
I. The Sacred Wheel - - - - -	12
II. Cheyenne tipis - - - - -	23
III. Ghost-dance tipis - - - - -	23
IV. Watángaa's tipi - - - - -	24
V. Rabbit-tipi - - - - -	37
VI. Laying out the Sweat-lodge - - - - -	45
VII. Erecting the Sweat-lodge - - - - -	46
VIII. Completing the Sweat-lodge - - - - -	46
IX. Relation of the Sweat-lodge to the Rabbit-tipi - - - - -	46
X. Lodge-Makers starting to solicit assistance - - - - -	51
XI. Lodge-Makers returning from soliciting assistance - - - - -	51
XII. Cedar tree for the Rabbit-tipi - - - - -	52
XIII. Thíyeh preparing the rawhide lariat - - - - -	52
XIV. Staking out the buffalo - - - - -	69
XV. Ceremonial capture of the buffalo - - - - -	69
XVI. Bringing lodge-poles into the camp-circle - - - - -	77
XVII. Ghost-dance costumes - - - - -	81
XVIII. The march to the capture of the center-pole - - - - -	81
XIX. Praying before cutting the center-pole - - - - -	84
XX. Touching the center-pole with the pipe-stem before it is cut - - - - -	84
XXI. Cutting down the center-pole - - - - -	84
XXII. The center-pole trimmed to its proper length - - - - -	84
XXIII. Transferring the center-pole across the river - - - - -	84
XXIV. Warrior societies, ready for the sham battle - - - - -	84
XXV. After the sham battle - - - - -	84
XXVI. The Thunderbird society after the sham battle - - - - -	84
XXVII. Unloading the center-pole - - - - -	85
XXVIII. Erecting the Offerings-lodge - - - - -	85
XXIX. Erecting the Offerings-lodge - - - - -	85
XXX. The wife of the Lodge-Maker - - - - -	85
XXXI. Warrior societies awaiting the Rabbit-tipi priests - - - - -	93
XXXII. Rabbit-tipi priests leaving the Rabbit-tipi - - - - -	93
XXXIII. Rite before painting the reach-poles - - - - -	94
XXXIV. Painting the reach-pole - - - - -	95
XXXV. Painting the center-pole - - - - -	95
XXXVI. The fork of the center-pole - - - - -	96
XXXVII. The upper half of the center-pole - - - - -	97
XXXVIII. Completion of the Offerings-lodge - - - - -	97
XXXIX. Temporary altar - - - - -	104
XL. Preliminary rites before cutting the sods - - - - -	105
XLI. Cutting the sods - - - - -	107
XLII. Taking the sods from the ground - - - - -	107

Plate	Page
XLIII. Transfer of the sods to the Offerings-lodge - - -	107
XLIV. Transfer of the sods to the Offerings-lodge - - -	107
XLV. Transfer of the sods to the Offerings-lodge - - -	107
XLVI. Removing the sods from the blanket - - -	107
XLVII. Rite before trimming the sods - - -	108
XLVIII. Trimming the sods - - -	108
XLIX. The refuse earth removed from the Offerings-lodge - - -	108
L. Preparing the billets for the ceremonial bed - - -	108
LI. Dividing the rabbit bushes - - -	108
LII. Rite before insertion of rabbit bushes - - -	110
LIII. Inserting the rabbit bushes in the sods - - -	110
LIV. Erecting the trees for the altar - - -	111
LV. Erecting the trees for the altar - - -	111
LVI. Erecting the trees for the altar - - -	111
LVII. Placing the upright sticks in position - - -	111
LVIII. Placing the upright sticks in position - - -	111
LIX. Placing the upright sticks in position - - -	111
LX. The camp-circle and the Offerings-lodge - - -	112
LXI. The altar - - -	118
LXII. Details of the altar - - -	119
LXIII. Feast for the grandfathers - - -	127
LXIV. Sacrifice of food - - -	127
LXV. Painting the dancers - - -	131
LXVI. Painting the dancers - - -	131
LXVII. The dancers bathing - - -	132
LXVIII. Dancers receiving the poultice - - -	132
LXIX. Incensing the rawhide - - -	134
LXX. Incensing the rawhide - - -	134
LXXI. Incensing the rawhide - - -	134
LXXII. Sage bands for the dancers - - -	135
LXXIII. Sage bands for the dancers - - -	135
LXXIV. Intrusive ceremonies - - -	136
LXXV. Initiation of new chiefs - - -	137
LXXVI. Inauguration of new chiefs - - -	137
LXXVII. Name-changing ceremony - - -	137
LXXVIII. Scene outside Offerings-lodge - - -	139
LXXIX. The feast - - -	140
LXXX. The making of sage wreaths at the beginning of the dance - - -	140
LXXXI. The dancers resting - - -	140
LXXXII. Arapaho children - - -	141
LXXXIII. A Dog-soldier - - -	141
LXXXIV. Priests, after painting the dancers - - -	141
LXXXV. Priests, after painting the dancers - - -	141
LXXXVI. The line of dancers - - -	141
LXXXVII. The line of dancers - - -	141
LXXXVIII. The line of dancers - - -	141
LXXXIX. The line of dancers - - -	141
XC. Dancing with the Wheel - - -	141
XCI. Dancers bathing - - -	141

Plate	Page
XCH. Dancers resting, after being painted - - - - -	141
XCIII. Incidents of the dance - - - - -	142
XCIV. Incidents of the dance - - - - -	142
XCV. Incidents of the dance - - - - -	142
XCVI. Incidents of the dance - - - - -	142
XCVII. Ceremony with the Wheel - - - - -	142
XCVIII. Dancing with the Wheel - - - - -	143
XCIX. Priests on their way to preparing the sweet-water - - - - -	146
C. Sunset dance - - - - -	150
CI. Badger-pack unwrapped - - - - -	155
CII. Smoking the straight-pipe - - - - -	155
CIII. The ceremonial Wheel returned - - - - -	155
CIV. Sacrifice of clothing - - - - -	156
CV. The altar after the sacrifice - - - - -	156
CVI. The center-pole after the sacrifices - - - - -	156
CVII. The altar after the sacrifice - - - - -	157
CVIII. The Offerings-lodge, after the ceremony - - - - -	157
CIX. Dog-soldier rites - - - - -	158
CX. Lodge-Maker's paint - - - - -	160
CXI. Lodge-Maker's paint, 1901 - - - - -	161
CXII. Dancers, 1901 - - - - -	162
CXIII. Heniënit, wearing Pink-Calf paint - - - - -	162
CXIV. Dancers, 1901 - - - - -	162
CXV. The Pink-Calf paint and the Pink paint - - - - -	162
CXVI. Dancers, 1901 - - - - -	164
CXVII. Yellow-Earth paint and Yellow paint (first) - - - - -	164
CXVIII. Yellow paint (second) - - - - -	165
CXIX. Lodge-Makers, 1902 - - - - -	167
CXX. Lodge-Maker's paint, 1902 - - - - -	167
CXXI. Dancers, 1902 - - - - -	167
CXXII. Dancers, 1902 - - - - -	167
CXXIII. Dancers, 1902 - - - - -	167
CXXIV. Dancers, 1902 - - - - -	167
CXXV. Dancer, 1902 - - - - -	167
CXXVI. Dancers - - - - -	168
CXXVII. Dancers - - - - -	168
CXXVIII. Dancer, 1902 - - - - -	168
CXXIX. Mixed paints, 1902 - - - - -	168
CXXX. Yellowhammer paint - - - - -	169
CXXXI. Second Yellowhammer paint - - - - -	169
CXXXII. Yellowhammer paint - - - - -	169
CXXXIII. Yellowhammer paint - - - - -	169
CXXXIV. Dancer, 1902 - - - - -	170
CXXXV. Dancer, 1902 - - - - -	170
CXXXVI. Dancer, 1902 - - - - -	170
CXXXVII. Circular or Thunder paint - - - - -	170

INTRODUCTORY NOTE.

Of all the ceremonies of the Plains Indians that of the so-called "Sun Dance" is probably the most famous, but the least understood. On account of the large number of tribes which performed the Sun Dance, the wide distribution of these tribes, and the popularity of the Sun Dance itself, it has probably been witnessed by more people than has any other ceremony of the Indians of the United States. The amount of misconception which prevails concerning the ceremony, however, is very great, and there existed for many years, especially on the part of the United States Indian Office and its agents, a feeling of hostility toward the Sun Dance. The character of this hostility, as well as the ignorance of the true meaning of the ceremony, may be seen from the following citations, taken almost at random from the Agents' letters printed in the Annual Reports of the Commissioner of Indian Affairs:

"The traditional 'sun dance,' with its attendant tortures, in which the cruel ordeal through which the candidate who aspires to be a 'brave' must pass, is still practiced among the Indians." Jacob Kauffman, Agent Fort Berthold, Annual Report, 1880, p. 33.

"No 'sun dance' (the most barbarous of all Indian dances) was held or attempted this year." W. Parkhurst, Agent Lower Brule, Annual Report, 1882, p. 32.

"Dancing is diminishing, and the heathenish annual ceremony, termed 'the sun dance,' will, I trust, from the way it is losing ground, be soon a thing of the past." V. T. McGillicuddy, Agent Pine Ridge, Annual Report, 1882, p. 39.

"The barbarous festival known as the 'sun dance' has lost ground." James G. Wright, Agent Rosebud, Annual Report, 1883, p. 43.

"They have also made great progress in abandoning many of their old customs, noticeably that of the sun dance, which for the first time in the history of the Ogalala Sioux and Northern Cheyennes was not held. The abandonment of such a barbarous, demoralizing ceremony, antagonistic to civilization and progress. . . ." V. T. McGillicuddy, Agent Pine Ridge, Annual Report, 1884, p. 37.

"The aboriginal and barbarous festival of the sun dance. . . ." James G. Wright, Agent Rosebud, Annual Report, 1886, p. 32.

Notwithstanding the importance as well as the popular nature of

the Sun Dance as a spectacle, it has received but scant attention at the hands of ethnologists, and apart from Catlin's interesting account of the ceremony among the Mandans, Bushotter's brief statement of the Sioux Sun Dance, quoted by Dorsey, and Miss Fletcher's brief notice of the ceremony of the Oglala Sioux, there is very little information in print on the subject.

As to the number of tribes which performed this ceremony in former times, I have not been able to learn. It is known, however, that the ceremony was held by nearly all the Plains tribes of the Siouan stock, excepting the Winnebago and the Osage. Among tribes of the Algonquian stock it seems to have been confined to the Blackfeet, Cheyenne, and Arapaho. It has also long been one of the most important ceremonies of the Kiowa, and was formerly given by the Pawnee. It is also performed by the Shoshoni of the Wind River Reservation of Wyoming, and the Utes of Utah. So far as I am able to learn, the ceremony has never been given by any of the tribes of the Caddoan stock, except the Pawnee.

From this general statement as to the tribes which performed the dance, it will be readily seen that it is essentially a ceremony of the Plains Indians. This accounts for the fact that the ceremony is not performed by the Osage or by the Winnebago, who, properly speaking, are not Plains Indians. The majority of the tribes ceased the performance of the Sun Dance ceremony between 1885 and 1890, although a few of the more conservative tribes still retain the ceremony when its performance is not prohibited by force.

For reasons which may be seen in later pages of this paper, the Sun Dance is given up only with the greatest reluctance by a tribe. Of course several tribes have progressed to such an extent that they no longer believe in the religion of their ancestors, and with such, the Sun Dance died a natural death. With the more conservative tribes, however, such as the Blackfeet, Cheyenne, Arapaho, and Ponca, it seems that the Sun Dance, unless prohibited by force, will survive for several years. That the time is soon coming, however, when the ceremony will be no longer given by any tribe, there is no doubt.

It is owing largely to the liberal spirit of Major Stouch, United States Indian Agent at Darlington, that the Cheyenne and Arapaho were permitted to perform the ceremony in 1901. I had been informed by letter that the Cheyenne ceremony was to be performed in June, and visited Oklahoma for the purpose of witnessing it. Upon my arrival at the agency, however, I found it had been postponed. I again visited the reservation in August, when the ceremony was performed. I learned at that time that an Arapaho by the name of

Thiháuchhákwan (Straight-Crazy) had "pledged" the ceremony for his tribe, and asked that I be notified of the date as soon as the time of the ceremony should be determined. This information was sent to me at the request of an Arapaho Sun Dance priest, and I again visited the reservation in December, arriving on the fifth, and remaining until the conclusion of the ceremony.

Immediately after the ceremony I returned to Chicago, taking with me, Háwkan (Crazy), director of the ceremony, and Cleaver Warden, interpreter. With Háwkan I spent two weeks, going over the details of the ceremony, inquiring especially into the symbolism. From him I learned also the sequence of events which transpired on the two days previous to my arrival at the camp.

Learning that the ceremony was to be performed also in 1902, I went to Oklahoma, arriving at the camping ground on the morning following the announcement, and remained at the scene of the dance until the evening of the last day. I was thus enabled to observe the performances on two days not witnessed by me in 1901. During these two days, and in fact, throughout the entire ceremony of 1902, I made extended notes, and obtained much information, supplementary to my observations of the preceding year.

The narrative of the ceremony contained in the following pages is based on the performance of 1901. Many observations, and additional information gathered during the subsequent year, however, have been added.

The performance of the ceremony for the two years was, as might be expected from the fact that the more important personages of the ceremony were the same, in every essential respect, similar. The performance of 1902, however, was much more spirited than that of the previous year. This was probably due to three reasons: In the first place, two or three days of extreme cold weather during the performance of 1901, owing to the lateness of the season, had a tendency to cause the priests to hurry in their operations, especially as the hours of daylight were few. In the second place, there was considerable uneasiness in 1901 on the part of the Indians, lest the performance be interfered with by the agent. This fear, of course, was entirely groundless, but it had its effect in hastening the ceremony. In the third place, the number of participants in the performance of 1902 was considerable larger than that of the preceding year, and this of course added much to the enthusiasm of the occasion. In fact, the Arapaho themselves declared that they did not remember having had a Sun Dance which was entered into with so much enthusiasm and happiness by the whole tribe as the one held in 1902. Indeed the spirit shown

on the part of all during this occasion was of the very best, and it is impossible to conceive of a tribe of Indians offering an eight-day ceremony with less friction and with a greater amount of religious fervor and happiness than was manifested throughout the ceremony of this year.

During the visit at the camp, on both years, every consideration was shown me by those conducting the ceremony, and I was permitted to witness the secret as well as the public rites, without interference.

It is with much pleasure that I make acknowledgement of my sincere thanks to Háwkan, Hócheni (Old-Crow), Watángaa (Black-Coyote), and other priests, as well as to the active participants in the dance and to the entire Arapaho nation, for their unfailing courtesy in connection with the ceremonies, and for the spirit of friendliness and hospitality which was shown me during my two visits at the camp. It is a pleasure also to record my indebtedness to Cleaver Warden, who performed the office of interpreter in a most conscientious and satisfactory manner. I am glad to have this opportunity to make public acknowledgement also of indebtedness to the Chicago, Rock Island and Pacific Railroad, for courtesies extended me on this and other visits to the tribes of western Oklahoma.

GEORGE A. DORSEY.

June, 1903.

I.—BIBLIOGRAPHY.

- FLETCHER, ALICE C. THE SUN DANCE OF THE OGELLALLA SIOUX. Proc. A. A. S., Vol. 31, 1882, pp. 580-4. Character; time of; consecrating tent; vows; interval; center-pole; piercing of ears; altar, dance; scarification.
- POND, GIDEON H. DAKOTA SUN DANCE. Minn. Hist. Coll., Vol. II., pp. 234-8. Vow; lodge; torture; time; songs; torture (quoting from a letter of Major General Curtis).
- LYND, JAMES W. Minn. Hist. Coll., Vol. II., pp. 166-7. Dancing; self-sacrifice.
- DORSEY, J. OWEN. A STUDY OF THE SIOUAN CULTS. Report Bureau of Ethnology, Vol. II. THE SUN DANCE, pp. 450-467. Object; rules of households; tribes invited; discipline; camping circle; mystery tree; tent of preparation; raising sun pole; lodge; uncita decoration and offerings of candidates; dance proper; end of dance; intrusive dances.
- BOURKE, JOHN G. Quoted by Dorsey in above, pp. 464-6.
- CATLIN, GEORGE. OKEEPA: A RELIGIOUS CEREMONY; AND OTHER CUSTOMS OF THE MANDANS. Philadelphia, 1867. An interesting and early account of the Mandan Sun Dance, illustrated with several colored plates.

II.—THE VOW.

The ceremony of the Sun Dance is performed in compliance with a vow, generally made during winter, but which may be made, however, at other seasons of the year. The vow is in the nature of a pledge, that the speaker will make provision for the erection of the lodge and for the proper performance of the ceremony if the Man-Above will grant him his wish in regard to some particular matter.

The occasion for such vows evidently differed among the tribes giving the Sun Dance. Among the reasons given by Háwkan, a priest in the Arapaho ceremony, were the following: sickness in case of self or of any member of the family, lunacy, dreams, etc. These causes for the taking of the pledge have been the predominating ones in comparatively recent times, but often in former times an individual would pledge the Sun Dance for safety when sorely pressed on the war-path. Again an individual might behold in a vision or series of visions, the Offerings-lodge, and these visions would continue till he or she felt compelled to vow to make the lodge.

STORY OF A WOMAN'S VOW.

To illustrate the way in which a vow may be made, the following story was related by Háwkan: An Arapaho and his wife went out to

get berries, when they were attacked by a band of Utes. The woman was captured; the man made his escape. This woman was very handsome and had a brother who had always been very fond of her, and even after her marriage he constantly thought of her. The party of Utes soon returned to their home taking with them their captive. The Ute who actually made the capture had a wife at home, but in spite of this fact took the captive Arapaho woman as a second wife. Time passed on and she learned the language and customs of the Utes and finally became very much attached to the mother of the Ute's first wife.

The first wife naturally was jealous of the Arapaho woman, and abused her constantly, and would even order her out of the tipi, at times. On account of the great beauty of the Arapaho woman, however, and the love which she bore the mother of the Ute's first wife, she was retained in the tipi with her husband and, as a rule, when both wives were present there was constant quarreling, which generally ended by the husband asking the Arapaho woman to go to the tipi of the mother of the first wife. This happened many times. The old Ute woman took pity on the Arapaho woman, and said to her: "Now, my girl, since you often go out with your husband to help him with the horses you know the gentle horses and those which can run fast, and you know the country. You are a woman of strong will, and I am going to tell you how to get away from here."

The Arapaho woman thought over these words many times, and began to think very often of her old home. One day the old Ute woman said to her: "I shall help you to gather food, saddle, bridle, robe, etc., and have them in a place where nobody will find them. You go over to your husband's lodge and make yourself agreeable." The Arapaho woman did as she was told, while the old Ute mother made the necessary preparations for the journey.

Finally the time came and the old woman got up a feast. She cooked the food for the journey and told her daughter to tell her husband to invite his men friends for a feast, so that they might smoke the pipe and tell stories. The Arapaho woman helped in the preparations. The husband, through a crier, at the appointed time, invited the warriors of the neighboring lodges to come to his tipi. After they had arrived and were seated, the husband told his second wife, the Arapaho woman, to go to the lodge of the mother of his first wife, where the food had been prepared.

Now the Arapaho woman had that day been with her husband to water the ponies, and she knew, therefore, where they were to be found. She went to the lodge of the old woman, and at her command

quickly ate as much as she could, while the old woman was carrying the food into the lodge of the husband. Then the old woman said: "Now, my girl, while my daughter and I are serving the food to the guests, you take this food, this bridle, blanket, robe, etc., go straight to the herd, catch the fastest pony and set out for your home."

The Arapaho woman regretfully left the old Ute woman, who had been very kind to her, went to the herd, selected the fastest horse, bridled it, and making ready, started off in the direction she believed was her home. She traveled all that night and the next day and night.

Of course her disappearance was soon noted, and the first wife informed her husband of the disappearance of the Arapaho woman. Search was made for her that night, but only in the lodges of the camp, for it was not suspected that she had escaped on horseback. In the morning it was known that this had been her method of escape, and they began to search for her. That day they found her trail, but were not able to overtake her.

In the mean time the Arapaho woman had hastened onward, but in her excitement she ran into a white pioneer with a team and wagon. The man was alone. He neither knew her trouble nor the cause of her flight, but took pity on her and took care of her. Then they turned loose the Ute horse so that if the Utes overtook them they could not be recognized by the horse. The Arapaho woman then took a place inside the wagon. In the mean time the Utes kept up the search, but the pioneer and his companion plodded along toward the country where it was believed the Arapaho were encamped.

While still in the midst of great peril of being overtaken, so great was her desire to regain her relations and friends, the Arapaho woman made a vow, saying that since she was in great danger, her brother, who was at home and dearly loved her, would erect the Offerings-lodge, if she reached home in safety.

The two continued on in the wagon and finally reached the Arapaho camp. There she soon after married the white man, the union being suggested by her brother, who thought that she should thus show her great gratitude to the poor white man for having saved her. This white man was Henry North, who died in 1879, and who left a son and two daughters. The performance of the ceremony was undertaken by the woman's brother, who was glad to respect her vow.

That the Offerings-lodge vow is ever made during a storm on account of imminent danger from lightning, according to my informant, never occurs among the Arapaho, although such a vow is not uncommon among other tribes. The vow is generally made to Man-Above, Sun, Moon, and Thunderbird. When an individual has made

a vow it is said that "hathahiithassehawu" (he selects of the Offerings-lodge), the ceremony itself being known as "hassehawu" (of the Offerings-lodge).

STORY OF THIHÁUCHHÁWKAN'S VOW.

The occasion for the actual Sun Dance under consideration in the following pages was a vow made by a man named Thiháuchháwkan, a man of about forty years of age, and, as related to me by one of his friends, was as follows: In the autumn of 1900, for reasons which I was not able to learn, the mind of Thiháuchháwkan became unsettled, and he attempted to commit suicide. On being asked why he wished to commit suicide he gave no reason; nor has it ever been known by the tribe why he desired to take this step, inasmuch as his married life and his relations with the tribe were believed to be pleasant.

After his mind had returned to a more normal condition, he informed his friends that some evil spirit, the exact nature of which he did not know, whether man or animal, was troubling him, from time to time, when he would wander away from home. When Thiháuchháwkan finally became conscious of his lamentable condition, he made a vow that he would "select the Offerings-lodge." The time of this vow was during a reunion of a small band of Arapaho at Red Hills, in October. First, he only spoke of his desire to make the vow, but did not wish to assume such an important step without due consideration. It should also be noted that some time previous to this meeting at Red Hills, Thiháuchháwkan had made a secret prayer, and Man-Above had told him that if he made the lodge he would be well. At this time he also saw, in a vision, the lodge itself. He also at that time prayed openly: "All chiefs, head men, people of the Arapaho nation—I pray you have mercy on me, that hereafter I shall prosper, that my tipi will last, that my wife, children, and friends will live long, that I will have plenty of food, clothes, and friends."

The news of this open appeal to the Arapaho people naturally had the effect of placing them in sympathy with him, and many offered secret prayers that he might recover. The consequence was that at the Red Hills reunion they were prepared for his statement that he had finally made up his mind as to his duty, and that he had made a pledge to perform the ceremony.

It appears that at times, the mind of Thiháuchháwkan was much affected, while at other times he had no mental suffering, but so often were these recurring periods of mental depression that he had finally realized that he could not get out of his trouble without pledging the

Sun Dance; and this idea naturally was strengthened by the words which he had received in answer to his prayer, and by the fact that in a vision he had seen the lodge.

The vow itself was made to Chebbeníathan (Man-Above). To him Thiháuchhákwan addressed himself:

THIHÁUCHHÁWKAN'S PRAYER.

"For the general good of my tribe, that the people may increase, that there may be no more sickness, I vow to have performed for me the ceremony of the Offerings-lodge. I hope that you, Man-Above, will meet my desires and wishes for my race and for my own benefit, for my tipi, my wife and children. I pray that whatever I may undertake to do hereafter I may accomplish it to my best interest!"

On the conclusion of this vow or prayer by Thiháuchhákwan, before the people in the lodge, all said, "Thanks!" and soon after, it was known throughout the tribe that this man had pledged the ceremony, each individual, as he received the news, also saying, "Thanks!"

Shortly after this, Thiháuchhákwan again became temporarily insane, and even denied, when asked, that he had made the vow. He was in the habit of wandering off from home, and traveling about from place to place, without blanket and in a naked, unkempt condition, neglecting his family. This condition of affairs continued until July, when his mind became clearer and he again did something for his family. He now again acknowledged that he had pledged the ceremony.

MINOR VOWS OF DANCING AND FASTING.

It is obvious that after it has become known in the tribe that the ceremony has been pledged by some individual, a similar vow will not be taken by any other member of the tribe. The feeling for the necessity of making a vow, however, may still prevail, and may result in the pledge to participate in the forthcoming performance by fasting and dancing. Thus, the individual making the secondary vow may be sick, or his wife may be sick, or one of his children, or he may have seen himself, in a vision, dancing in the lodge. Having made the vow, he usually informs some old friend, or if there be a doctor present, he may inform him that he will fast. These minor pledges are made, naturally, usually after some one has pledged to erect the Offerings-lodge; otherwise he will pledge himself to "wrap the wheel," to give a feast to some old family in destitute circumstances, or in some other way to do penance. This phase of the ceremony gives

opportunity for many who are not able to provide for the performance of the ceremony, or who do not have a reason sufficiently weighty to cause them to pledge the ceremony itself, of fulfilling a vow by taking a minor part in the ceremony. The occasions when vows of this nature are made do not differ materially from those already enumerated for the taking of the vow to give the ceremony itself. In the ceremony under consideration, ten men fasted and danced in accordance with the prescribed forms, and so far as I have been able to learn, all submitted to the ordeal in fulfillment of a vow made during sickness, either of the individual or of some member of his family.

It may be noted, finally, in connection with the ceremony itself, that it may not be considered a healing ceremony; nor is sickness believed to be cured by the performance of the ceremony as is the case with the more extended Navaho ceremonies. The healing of the sick, therefore, does not enter into the consideration of the mind of the individual making the vow, and so far as I am able to learn, even though the vow has been made in the direct form of a promise to perform the ceremony if the afflicted regains health, the performance of the ceremony is carried on just the same, even though the individual should not recover. I have been informed, however, that on two or three occasions the individual had died after the pledge; no other person making a pledge for the year, the ceremony was not performed.

III.—INTERVAL BETWEEN THE VOW AND THE CEREMONY.

Háwkan was emphatic in his statement that there were no special rules of conduct governing the movements of the one making the vow, who for convenience may hereafter be called the Lodge-Maker, of the Sun Dance ceremony, during the interval between the vow itself and the actual performance. It is possible, of course, that formerly rules were observed at this time similar to those among the Sioux, as described by Bushotter. Háwkan maintained, however, that after the vow has been taken, it is usual for the Lodge-Maker to continue his life as before, living with his wife and attending to his routine duties; nor does he hesitate to engage in any kind of work or to enjoy himself with his people. Should he desire, he invites the head men of his own society, at which time he asks the co-operation of the members to feel in accordance with him, and during the meeting approaches them one by one, placing his hand on the head, weeps, and endeavors to obtain their sympathy and support.

As the time draws near, the head men of the different societies invite their organizations to meet at some locality, where a feast has been prepared, and the men are asked to prepare their clothing and get their ponies in good condition. The head men also tell the young men to behave themselves during the interval, warning them particularly not to violate any of the Agency regulations.

Shortly after Thiháuchhákwan's return to reason, in July, as has already been noted, he began asking the people to aid him in his efforts toward preparation for the coming ceremony, and especially he went to his friends for advice as to how the permission of the Agent should be secured, and for advice concerning the direction of the ceremony itself. He was finally advised by some of his friends that it would be better for him to leave the Arapaho country for a short time, that the change would do him good, and that in the mean time preparations for the ceremony would be undertaken by them. Thiháuchhákwan consequently left Oklahoma and made a visit to the Ute, returning in October.

As a result of his stay among the Ute, he brought home with him a pony and a few things presented to him by friends in that tribe. His mental condition had greatly improved. He now made a feast and formally invited the Arapaho and the Cheyenne (for the two tribes are intimately affiliated), at which time he stated that he was anxious to set the time for the erection of the lodge. There was nothing now to interfere with the ceremony taking place at this time; treaty payment, however, was soon to be made, at which time the entire Arapaho tribe would visit the Agency, and as the reservation covers a large area, it was decided to postpone the ceremony until immediately after the treaty payment, which would thus obviate the necessity of two journeys.

The head men of the Star and Thunderbird societies now went to Háwkan, who as will be shown later on, has officiated in many Sun Dances, and asked him to pity the Lodge-Maker and to see to it that there was no unnecessary delay. They then went to Bechéaye (Hairy-Face, wife of Old-Sun, owner of the straight pipe); to Yahúse (Hiding-Woman), or Charlie Campbell, who was in charge of the Wheel; to Hócheni (Old-Crow), one of two sole surviving members of the Chinachine society; and to Cheáthea (Broken-Down-Woman), the Peace-Keeper and of all these they asked assistance. Thiháuchhákwan now searched the plains for the skull of a buffalo, while one of his friends undertook to secure a buffalo hide. The Lodge-Maker also visited a number of the camps of the Arapaho, taking with him a pipe, which he smoked with the chiefs of each camp, and asking their

co-operation. Couriers of the Star society also went from place to place announcing the ceremony, and asking the co-operation of all. The Lodge-Maker on several occasions went to the lodges of Hákwan, Hócheni, and other leading priests, and smoked with them.

On about the fifteenth of November, a meeting was held in the lodge of Red-Wolf, one of the head men of the Star society, at which time the Lodge-Maker was present, together with Hákwan, Bechéaye, Watángaa (Black-Coyote), and other chiefs. A feast had been provided by Red-Wolf for Thiháuchhákwan and the assembled guests. Concerning the carrying on of the ceremony, the chiefs conferred together, and addressed the head men of the Star society, telling them their duties in the matter, and that they should do everything to assist their brother, the Lodge-Maker. The reason for this, of course, was the fact that Thiháuchhákwan was a member of the Star society. Hákwan then related stories of former ceremonies; told them that he felt sympathy for the Star society and its bereaved brother, that he would do everything in his power to assist. Then, turning to one of the head men of the Star society, he told him to visit the Keeper of the Wheel, see that it was in good condition, and see if the Keeper of the Wheel still had in his possession the belt. He told other members of the Star society, assembled by him, to look after other pieces of paraphernalia which would be required in the ceremony. This concluded the work of the evening, and the gathering broke up, with all in a happy frame of mind.

IV.—THE SACRED WHEEL.

This object, next to the great tribal medicine, the flat pipe, in the keeping of the Northern Arapaho, is the most sacred possession in the tribe. Inasmuch as it plays an important part in the Sun Dance ceremony and as it is used in other ceremonies as well, a detailed description of it may not be out of place at this point:

DESCRIPTION OF THE WHEEL.

The object (hehotti) is about eighteen inches in diameter (see Plate I.). It is made of a rectangular piece of wood, one end of which tapers like the tail of a serpent, the other being rudely fashioned to represent a serpent's head. Near the head of the serpent are several wrappings of blue beads, which have replaced small red berries which formerly occupied this place. At four opposite sides of the Wheel are incised designs, two of them being in the form of crosses, the other

PL. I. THE WHEEL.

The view represents the Wheel in its usual position in the Rabbit-tipi, resting upon a bunch of sage in a forked upright stick. Just behind the Wheel is Wátanāh; to the left, Hákkan.



two resembling the conventionalized Thunderbird. These designs are similar to those found on gaming wheels, used by the Arapaho and other Plains tribes. Attached by means of short buckskin thongs are also four complete sets of the tail feathers of an eagle. The spacing of these feathers is not now uniform, but according to Håwkan, they should have been grouped in equal numbers near the four incised markings on the Wheel. As an eagle tail has twelve feathers, there would thus be, in all, forty-eight feathers on the Wheel. At times, however, the Wheel does not possess such a large number of eagle tail feathers, but a single tail is divided into four, and there are thus three feathers for each marking. It may be noticed in Plate XCVII., where the Wheel is being used by the Lodge-Maker of the ceremony, that the feathers seem to be confined to the lower side of the Wheel. This is due to the fact that they have settled down, owing to the shaking of the Wheel in the hands of the Lodge-Maker. The feathers on the Wheel at the present time number twenty-four, there being, thus, two eagle tails represented with six feathers to each marking. The inside of the Wheel is painted red, while the outer periphery is stained black.

SYMBOLISM OF THE WHEEL.

Concerning the symbolism of the Wheel a considerable amount of information was obtained, which, however, may not be regarded as complete, or as entirely satisfactory. According to Håwkan and one or two other authorities, the disc itself represents the sun, while the actual band of wood represents a tiny water-snake, called "henigë," and which is said to be found in rivers, in lakes, near ponds, and in buffalo-wallows. Later in the ceremony, this lake or pool of sweet water is represented, while near by on a forked stick, is the owner of the pool, a little bird. Then it is that Young-Bull drinks of the water.

This serpent is said to be the most harmless of all snakes. The Wheel thus, representing this snake, has a derived meaning, and represents the water which surrounds the earth. The additional idea was also put forth that while the Wheel represents a harmless snake, all snakes are powerful to charm, and hence the Wheel is a sign of gentleness and meekness. The blue beads around the neck of the snake represent the sky or the heavens, which are clean and without blemish; the color blue among the Arapaho is also typical of friendship.

THE FOUR-OLD-MEN.

The four inside markings (hftanni) on the Wheel represent the Four-Old-Men who are frequently addressed during the ceremony, and

who stand watching and guarding the inhabitants of this world. The Four-Old-Men may also be called the gods of the four world quarters, and to them the Sun Dance priest often makes supplication that they may live to a great age. The Four-Old-Men are also spoken of as the Thunderbird, having power to watch the inhabitants, and in their keeping is the direction of the winds of the earth. They therefore represent the living element of all people. If the wind blows from the north, it is said to come from the Old-Man-of-the-North, who controls the wind of that end or quarter of the world. Another priest states more definitely that the Four-Old-Men are Summer, Winter, Day, and Night, who though they travel in single file, yet are considered as occupying the four cardinal points. Thus, according to direction and the Arapaho color scheme, Day and Summer are the Southeast and Southwest, respectively, and are black in color, while Winter and Night are the Northwest and Northeast, respectively, and are red in color. Inasmuch as Sun is regarded as the grandfather of the Four-Old-Men, it is more than likely that the Wheel may be regarded as the emblem of the Sun. The Four-Old-Men, are considered as ever-present, ever-watching sentinels, always alert to guard the people from harm and injury. The same word, *hitanni*, is also applied to certain markings used in the Old-Woman's lodge, the meaning of which is given variously as the four elements of life, the four courses, the four divides. Thus it is said that when one traveling the trail of life gets over the fourth divide he has reached the winter of old age. The Morning Star is the messenger of the Four-Old-Men, as are also the young men during ceremonies.

The four clusters of feathers also represent the Four-Old-Men. The feathers collectively represent the Thunderbird, which gives rain, and they therefore represent a prayer for rain, consequently for vegetation.

Concerning the symbolism of the red and black painting of the Wheel it will suffice here to say that the red is typical of the Arapaho, while the black symbolizes the earth. As these two colors enter prominently into the symbolism of the altar and of the lodge itself, they will be considered at greater length in other places.

The Wheel, as a whole, then, may be said to be symbolic of the Creation of the world, for it represents the sun, earth, the sky, the water, and the wind. In the great Sun Dance dramatization the Wheel itself is represented in the person of the grandfather of the Lodge-Maker, or the "Transferrer" as he is called.

Ordinarily, the Wheel, enveloped in many wrappings of calico, buckskin, etc., is suspended upon a pole or tripod at the back of the

lodge of the owner or Keeper, who at the present time is Yahúse. It is his duty to preserve the Wheel inviolably sacred, protecting it from all harm and violence. The Wheel under certain circumstances may be unwrapped from time to time by the Keeper. This is usually done at the instance of some individual who has made a vow, that if the Man-Above will grant him his desire in some particular respect, he will "wrap the Wheel." These vows made to this Wheel differ in no essential respect from those made for fasting in the Sun Dance ceremony. Many prefer to make the vow, however, to the Wheel, as the Wheel may be wrapped at any time of the year, and as it involves no personal suffering on the part of the one making the vow.

At the time of the ceremony of wrapping the Wheel the large bundle is brought inside the tipi, where after appropriate performances and songs, the bundle is opened, exposing the Wheel, when prayers and supplications are addressed to it. Before the Wheel is wrapped, a new envelope must be provided, which is placed next to the Wheel. This new wrapper must be furnished by the one making the vow, hence the term, "wrap the Wheel." In keeping of the Keeper of the sacred bundle containing the Wheel, but having no intrinsic relation with the Wheel itself, is a belt, already mentioned, and which was to be required during the Sun Dance ceremony. This belt, though held in high veneration, is not as sacred as the Wheel, and hence may be mislaid or destroyed. Hence the suggestion made by Háwkan to one of the men of the Star society, as related in the previous section, to inquire into this matter and see if the belt was in proper condition. Opportunity was afforded for this inquiry on the night following the night just described, when the Wheel was unwrapped by an Arapaho named Pawnee, whose wife had been sick, at which time he had pledged himself to wrap the Wheel. This ceremony was performed on this night in the lodge of Pawnee, who had furnished the cloth for the wrapping of the Wheel and the food for the feast accompanying the ceremony. It was then found that the belt was gone, and one of the head men of the Star society was detailed to provide another.

WRAPPING THE WHEEL.

During the 1902 performance, opportunity, not heretofore offered, was given for observing the method of "wrapping the Wheel," a description of which may not be out of place at this point. This ceremony was performed no less than four times after the erection of the Rabbit-tipi.

On the evening previous, the Wheel, along with other sacred para-

phernalia, had been carried into the Rabbit-tipi where the Wheel had been unwrapped, and suspended upon a forked stick which stood just back of the buffalo skull, on the west side of the tipi. The occasions for wrapping the Wheel this day, differed in each instance, two performing the ceremony in accordance with a vow made in connection with a sick child; another as a supplication that he might wear the Lodge-Maker's paint during the ceremony; while the fourth occasion was on account of a family trouble.

As a description of a single wrapping will suffice, we will take this fourth instance, when the ceremony was performed in behalf of Watángaa and his wife. The daughter of this famous Messiah leader of the Arapaho had been married for over a year to a son of the equally famous Hócheni, of the Arapaho. Trouble had grown up between the two families on account of the separation of the young couple, and Watángaa and his wife wished to have removed from them whatever discredit might attach to them for their share in the dispute between the two families. Having given notice to Háwkan, therefore, that he wished to perform the ceremony, he was seen, at about ten o'clock in the morning, to proceed to the Rabbit-tipi from his own tipi, being followed across the camp-circle by a number of women, friends of his wife, bearing vessels of food. Watángaa and his wife entered the lodge, having first removed their moccasins, and took a seat next to the door on the north side. Food was then passed in by the women outside, the first vessel being placed on the ground at the southwest of the fireplace, the second in a northwest position, the third in the northeast, the fourth in the southeast, and the fifth in the east position. Additional vessels of food were grouped indiscriminately about these five. There were already assembled in the lodge, Háwkan, Hócheni, and other Sun Dance priests, together with the Lodge-Maker and others who were to play an important part during the ceremony.

On entering, Watángaa had a pipe and a piece of calico, about a yard in length, loosely tied at one corner to a small stick, which was placed by Debítte (Cut-Nose), just south of the skull, and by the side of the other wrappings of the Wheel. Immediately on entering, Watángaa handed the pipe, which he had previously filled in his own tipi, to Debítte, who placed it in a vacant space just in front of the buffalo skull and to the west of the fireplace. The pipe was so placed that the bowl projected upwards, while the stem pointed to the south. The wife of Watángaa now handed a bowl of meat from the southeast corner of the fireplace to Chanitoë (Striking-Back), who took up the bowl of meat and placed it in front of Debítte.

Debítte touched the forefinger of his right hand to the ground,

and then to the tip of his tongue. He then bit off a small portion of root, upon which he chewed for a few moments. Then, holding the palms of his two hands together in front of him, he spat five times, first at the base of the thumb of his right hand, then at the base of the thumb of his left hand, then in the upper and outer corner of his right and of his left hand, and at the junction of the base of the two little fingers. This action of ejecting spittle into the hands, which is to be mentioned many times during the following pages of this paper, is said to be in imitation of the movements of a skunk while charging a bear. He then rubbed the palms of his hands together, drew them down each side of his head and body and over his body. He then spat toward the food bowl four times. He then took up a piece of meat, first motioning toward the bowl five times, which he cut into five pieces.

Watángaa now arose from his position and received the pieces from the hands of Debítte, and standing in the southeast corner of the lodge, he lifted one piece aloof with his right hand and then deposited it on the ground at his feet. This was repeated at the southwest, northwest, and northeast corners of the lodge, and then, passing on around the fireplace, in a sunwise circuit, he stepped in front of the buffalo skull and Wheel and rubbed the remaining piece between the palms of his hands, which he now passed up over the skull, toward the Wheel, four times, and then deposited the offering under the jaw of the skull. He then resumed his position by the door.

Bechéaye divided the food into as many portions as there were persons present, and passed it to them. In doing this, she was careful to follow the sun circle, beginning with the individual next the door on the south and terminating with the individual seated just back of the Wheel. As it was not allowable to pass food in front of the skull, and as it would have been inconvenient to have passed food behind the skull to those sitting on the north side of the tipi, she passed food for the remainder, across the door, first, however, giving the vessel a circular motion from right to left, thus imitating the sun circle. The remainder of the feast, together with the empty vessels, was now passed to the attendants awaiting on the outside of the lodge.

Debítte now took up the pipe, which had been brought in by Watángaa, and gave it to Nishcháakati (White-Eye-Antelope). The latter, holding the pipe in his left hand, touched the tip of the first finger of his right hand to the ground and then to his mouth; then, with the thumb and first finger of this hand, he sacrificed a pinch of the tobacco upon the ground in front of him. He now held the pipe in both hands, so that the bowl was uppermost, and pointed the stem

of the pipe toward the southeast, the southwest, the northwest, and the northeast; then, reversing the pipe so that the stem was uppermost, he pointed the stem above, and then to the ground.

Watángaa now arose, went over and knelt in front of Nishchánakati. With his right hand he made four passes toward the right hand of Nishchánakati, who held the pipe in front, the tip of the stem resting on the ground. With the fifth motion, Watángaa placed his hand over Nishchánakati's hand. His left hand he placed on Nishchánakati's head. In this position, the latter slowly motioned the pipe toward Watángaa four times, whereupon, Watángaa slowly withdrew the pipe from Nishchánakati's hand. Watángaa lighted the pipe with a coal by the side of the fireplace, and returned the pipe to Nishchánakati, who gave one puff to each of the southeast, southwest, northwest, and northeast points, to the above and to the below, and then passed the pipe to the man on his right, who in turn passed it without smoking, to the man next to the door, on the south side. This man now puffed on the pipe several times, whereupon it traveled entirely around the circuit, until it reached Watángaa, who was sitting on the north side of the door, whereupon it was passed back unsmoked, to the man on the south side of the door, when it again made the circuit to the north entrance, being smoked by each individual. This performance was repeated in all four times, whereupon the pipe was passed back, unsmoked, to Nishchánakati, who holding it in his left hand, made four passes with the tamper toward the bowl, then tamped inside the southeast corner of the bowl, then, without further emptying, he tamped on the southwest, then northwest, and then northeast corners, and then in the middle. The loosened ashes were then removed, whereupon he again tamped the pipe, but without making the passes as before. The pipe was tamped and emptied twice again—four times in all. Then he held the pipe in his left hand, with the point of the stem resting upon the ashes, and with his right hand he rubbed down the pipe from the bowl to the ashes. This operation was repeated three additional times, the pipe being transferred from one hand to the other each time. The pipe was now held horizontally in front of him, with bowl out in front, and was rubbed as before four times, twice with each hand. Then he stood the pipe in front of him with the stem upon the ashes, whereupon it was received by Watángaa, who finished cleaning the pipe.

Watángaa now arose from his position as before, and sat down just to the south of the skull and the wheel, facing the east. Debíthe left his position in the circle, and stepping behind Watángaa, lifted the Wheel, together with the bunch of sage upon which the Wheel rested,

and which protected it from the fork of its support, and holding it in his right hand, he slowly passed it up the right side of Watángaa's body, beginning with his right foot, and ending with his head, when he held it out in front of him at arms' length and gave it an outward, jerking motion, as though he were endeavoring to cast off something from the feathers of the Wheel. He then passed the Wheel behind him to his left hand and went through the same performance, drawing the feather appendages of the Wheel up the left side of Watángaa's body, and again cleansing the feathers. The same operation was again repeated for the right side, and again for the left, passing the Wheel behind his body as before, in transferring it from his right to his left hand. The Wheel was then transferred from the left to the right hand, passing it behind him, and was placed under the arm of Watángaa, who gathered the feathers up under his arm and pressed them to his body. Debítte then passed the Wheel behind him to his left hand and placed it under Watángaa's left arm. This operation was also repeated again under the right arm, and then under the left. Debítte then passed the Wheel back to his right hand, and holding it aloft, made a circular sunwise motion over Watángaa's head four times, and then placed the Wheel down over the latter's head, the feathers hanging down over his breast. Watángaa then clasped the Wheel with both arms and prayed for several minutes. Debítte then removed the Wheel from his head, held it to Watángaa's mouth, who placed his lips upon the beaded part four times. Watángaa now returned to his original position at the north of the door, passing, as he did so, behind all those on the north side of the circle.

Watángaa's wife then took up a position similar to that occupied recently by her husband at the south of the Wheel, when Debítte performed the same movements over her. It is to be noted, however, that in making the two passes over each side of her body, the movement began at the head and terminated at the feet, instead of beginning at the feet and terminating at the head, as in the case of Watángaa himself.

Pipes were smoked on the north and south of the lodge, the pipe on the south side starting at the east, and the pipe on the north side of the lodge starting at the west, each pipe, while being smoked, traveling in a sunwise circuit. The pipes made the circuit four times. This ended the purification ceremony of Watángaa and his wife.

A man by the name of Nishnatéyana (Two-Babies), grandfather of the Lodge-Maker of the present year, now entered the lodge with his wife, Thíyeh (Shave-Head), bearing in his arms a sick child and carrying in his hand a filled pipe and a piece of calico, similar to the

one brought in by Watángaa, attached to a slender stick; women friends also brought food. Stepping in front of Háwkan and facing west, he lifted his right hand upward and prayed, whereupon he passed the pipe and calico to Háwkan. The pipe was placed in front of the skull in the same position occupied by the pipe of Watángaa, while the calico was placed just at the south of the bundle of wrappings of the Wheel.

After the usual offering of food, the partaking of the feast, and the smoking of the pipe, the lighting of which at this time was done by Hócheni, Nishnatéyana, holding his child in his arms, sat south of the skull and the movements of the Wheel were made over him, now, however, by Háwkan. His place was then taken by his wife, and similar movements were made over her.

Háwkan then untied the two pieces of calico from the two sticks and held them together at arms' length in his two hands. The Wheel had in the mean time been placed in position upon its support. Watángaa and his wife and Nishnatéyana, with his wife and child, now formed in line behind the Wheel and the calicoes were passed in front of them by Háwkan, each grasping with his or her right hand the upper edge of the calicoes. They then in unison held the calicoes over the Wheel, and each uttered a prayer in a low voice. They now placed the calicoes upon and around the Wheel—hence the expression, "wrapping the Wheel."

MIRACULOUS MOVEMENTS OF THE WHEEL.

In connection with the veneration of the Arapaho for this Wheel the following two short tales, obtained from Wátānāh (Black-Horse), will prove interesting:

"At one time a man had by right (of inheritance) this Sun Dance Wheel. He was taken sick and died. The people were still on the hunt when this man died. When the camp broke up to change its location, the people tied this big Wheel to a tipi pole and staked it in the ground over the grave.

"A party of young men happened to pass by the grave; they saw the pole still standing, but the Wheel was gone. They went to the pole, and below it, on the ground, were bunches of blue beads and four bunches of eagle feathers, all lying in the shape of the Wheel. The stick representing the snake was gone. This stick had crawled out of its attachments of feathers and beads and left them on the ground in their proper positions, the same as you would see the scales left on the ground by a snake. This stick does not represent a poisonous reptile,

but it stands for those little snakes which are found by the edge of the water in ponds. The circumference stick stands for the sun; the eagle feathers are those of the Thunderbird; the blue beads stand for the sky or heaven; and the marks on four places typify the Four-Old-Men, being wind; they are the sentinels over the people and animals.

"At another time, a man who had the Wheel by right, died. When he was buried, the Wheel was hung over his grave one day. After the people had gone away from it and were moving their camp, this Wheel was seen flying by the people, and it lighted in front of them. It changed to an eagle. This occurrence made them think more of the Wheel than ever, and they revered it."

The following brief statement concerning the Wheel among the northern Arapaho is also not without interest.

It is said that the Wheel escaped from the people by flight. After it was gone for some time an Offerings-lodge was pledged for, but it could not be carried out, so the people, old and young, congregated to see if it could be made like the original. There was nobody that could tell how it was made, until finally a young boy moved before the crowd and directed the making of it.

About seven years ago, one of Weasel-Bear's daughters went out of the tipi during a wind storm to brace a pole bearing the Wheel against the back of the tipi. As she was lifting the pole the wind came and took the pole and Wheel down to the ground, breaking it slightly across the center. So Weasel-Bear, before another Sun Dance was pledged for, invited all the old men and old women to gather together to renew it. The Wheel being an important factor, the people gathered, provided the necessary food and brought various kinds of young standing bushes.

For a day or two, the men could not bend the stick of wood into a perfect circle. Most of the sticks would break, but men kept on trying to shape the bow for the Wheel. Finally, a young man brought in a long stick of a kind of wood which had a dark red, slippery bark, and grows very tall, standing near the river banks. The Indians cut the bushes and made breastpins, and stake-pins for the tipi, and bent it into a perfect circle. The men who were present expressed their gratitude to the young man for his luck and therefore asked more food to be brought in for him.

While this man was making or carving the symbolic features of the Four-Old-Men, a little spider, descending, lighted on one of the markings (monuments of the old men), but the man kept himself busy at the work, at the same time offering a prayer of thanksgiving to the Father.

V.—TIME OF THE CEREMONY.

So far as I have been able to learn, there is no set time for the Sun Dance ceremony among the Arapaho. Hákwan, my chief informant, was emphatic in his statement that the actual time was determined largely by convenience, and not by the condition of the moon, or by the condition of vegetation. The usual time is in the spring, but not until after the grass and sage have reached their full growth. The ceremony may, however, be performed in the fall, or as late even as early December, as was the case in the ceremony here described. Apart from the considerations of convenience, the actual time of the formation of the camp-circle is determined, usually, by the head men of the company, or warrior society to which the Lodge-Maker belongs. This general statement in the time agrees in the main with the statement of Dorsey and Miss Fletcher.

During the ceremony of 1902, certain interesting events were noted which seemed to be more or less directly concerned with the moon. Further inquiry was then made as to the proper time of the beginning of the ceremony and the information was volunteered by one of the priests that "the proper time of the beginning of the ceremony was from seven to ten days after new moon and hence an equal number of days after the menstrual period. The Rabbit-tipi priests set this time, for the menses are unclean and a source of bodily injury to the people, and the Sun Dance-lodge and the Rabbit-tipi must be kept clean from all impurities."

VI.—ASSEMBLAGE AND FORMATION OF THE CAMP-CIRCLE.

As the time agreed upon for the formation of the circle draws nigh, couriers are sent, as has been noted, to the various bands, and the tribe begins to arrive at a certain spot which has already been agreed upon by the head men of the Star society, i. e., the society of the Lodge-Maker. These head men have not only selected the location of the camping circle, but have roughly staked out the circle, so that the bands, as they enter the plain, proceed to the erection of their lodges without delay. As each band arrives at the site of the circle they are met by those already on the spot, with singing and rejoicing, and the new arrivals before settling down, go around the circle, on the inside first, and then on the outside, each time in a dextral or sunwise

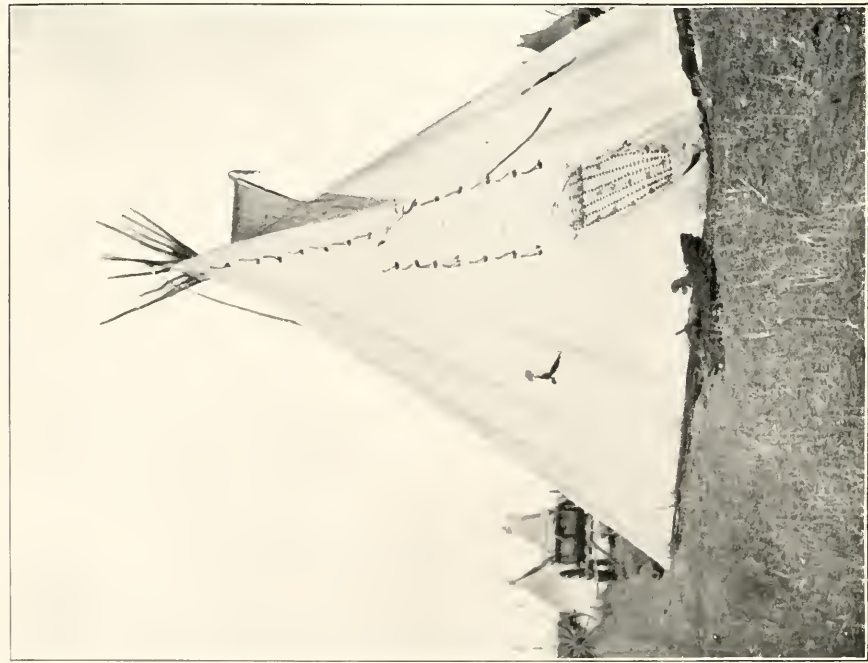


FIG. 1.



FIG. 2.

PL. II. CHEYENNE TIPIS.

These tipis show typical Cheyenne ornamentation. The tipi on the left is of additional interest on account of the door, embroidered in parallel colored bands with porcupine quills.



FIG. 1.

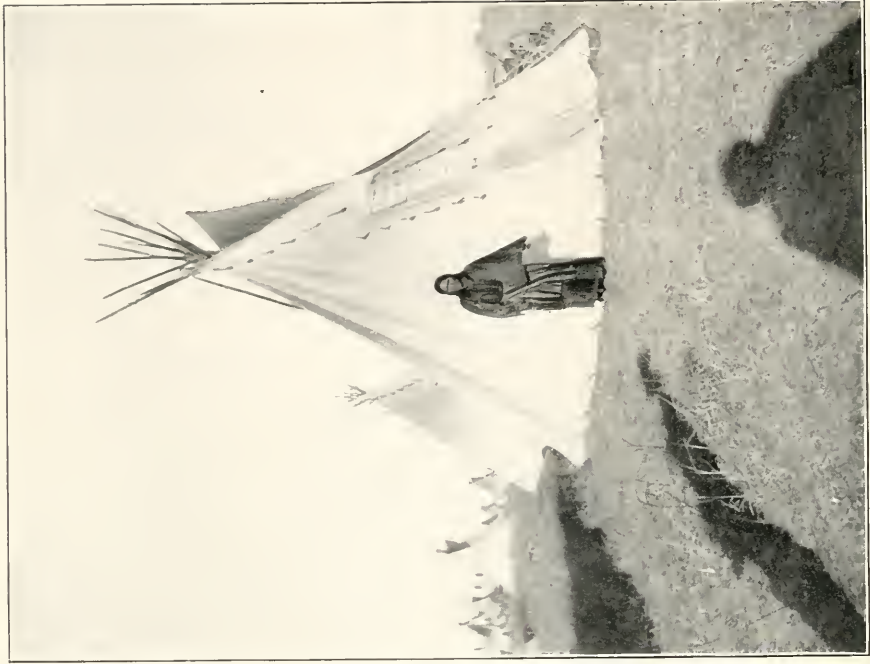


FIG. 2.

PL. III. GHOST DANCE TIPIS.

Fig. 1. Tipi of Mixed-Hair; the symbolism comprises the turtle, horse, buffalo, morning star, lightning, and cedar trees.

Fig. 2. Tipi of Hiséhaseh, son-in-law of Watángaa.

circuit. The reason of this is to announce their presence to their friends, who may have already arrived, and receive their greeting.

The site chosen by the Arapaho for the ceremony of 1901 was a comparatively level, low-lying plain just north of the North Fork of the Canadian River, about six miles northeast of the town of Geary. Between the site of the camping circle and the river was a beautiful grove of cottonwood and willow, while the neighboring hills furnished an abundant pasturage for the horses.

After the great circle, three-quarters of a mile in diameter, has been partially occupied it made a very pleasing sight, to which incoming bands make their passage inside and outside the circle, being greeted by shouts of joy and welcome by their friends all along the line. The first band to put in an appearance was that from Red Hills, near by, who reached the plain on November twenty-ninth. By noon of December third the circle was complete. Just outside the circle were the tipis of a large number of Cheyenne, and other tipis, less in number of course, of the other tribes which had been invited to the ceremony. Formerly, these visitors were an important feature in the Sun Dance; for it was the custom of the different tribes to visit each other in large numbers at this time, when they were always made welcome, and when many exchanges of friendship were made. Owing to the long intimacy of the Cheyenne and Arapaho, it is always the custom for those of one tribe to attend the ceremony of the other. Furthermore, each tribe invites the other tribe as a whole, and vice versa (see Plate II.). Members of other tribes, however, are usually present only on the special invitation of individuals of the tribe. Other tribes represented at the time of the present ceremony were the Sioux and Ponca. A certain amount of color was noticeable, owing to the presence of several decorated ghost-dance tipis (see Plate III.).

The statement has been made that as the bands come together on the plain they pitch their tipis in the form of a circle. This is the traditional camping circle, a venerable institution of nearly all the tribes of the Plains. On the east side of the circle is an opening about one hundred yards in width, where no tipi is ever permitted to stand. The arrangement of these circles among a number of the Plains tribes is usually in accordance with gens. Mr. Mooney has represented such circles for the Kiowa and for the Cheyenne.* That of the Cheyenne, for instance, consists of nine distinct gens, while that of the Kiowa numbers four gens. I was not able to learn, however, of any similar divisions among the Arapaho, although we should naturally expect such tribal divisions. The basis of the grouping in the circle appar-

*Fourth Report of the Bureau of Ethnology, 1892-1893, p. 26.

ently was that by bands, the name of each one being usually an issue station or sub-agency, or some other similar term; but that there was any connection between these bands from the different localities of the reservation and a genetic system, could not be learned.

On the night of the completion of this circle, Watángaa placed at the disposition of the Star society his tipi, one of the largest of the camp-circle, and invited the Dog-soldiers to meet there at a feast (see Plate IV.). The reason for this invitation of the Dog-soldiers, as will be seen later on, was largely due to the fact that to this society falls much of the detailed work in the erection of the lodge. The approaching performance was discussed that evening, and the head men of the Star society, after considering the matter themselves, finally decided to ask Hócheni and the other head men to begin the actual ceremony. The evening was made a time of good fellowship and rejoicing and the utmost good feeling prevailed between the members of the two societies.

VII.—PARTICIPANTS IN THE CEREMONY.

Before beginning the discussion of the erection of the lodge and of the attendant rites, it is necessary to consider in some detail the more prominent characters who are to play such an important part on the following days. At the first it may be stated, as has already been intimated, that the ceremony, although it is the direct outgrowth of the vow of a single individual, is an affair which concerns the entire tribe; consequently we may say that participating in the ceremony was the Arapaho nation. It falls to the lot, however, of certain individuals to conduct the actual performance itself. These active participants were as follows:

GROUP 1.

Hócheni (Old-Crow); chief priest; personates Sun.

Cheáthea (Broken-Down-Woman); Peace-Keeper; personates Moon.

Bechéaye (Hairy-Face, wife of Old-Sun); formerly Peace-Keeper.

Hiséthe (Good-Woman, wife of Hohákaki).

GROUP 2.

Háwkan (Crazy); director; personates Arapaho tribe.

Waakát'ani (Spotted-Bear); assistant director.

Chaúí (Lump-Forehead); woman director.

Watángaa (Black-Coyote); pupil.

PL. IV. WATÁNGAA'S TIPI, LOANED TO THE STAR SOCIETY ON THE NIGHT OF THE
COMPLETION OF THE CAMP-CIRCLE. FIRST DAY, 1901.

Fig. 1. Watángaa, a renowned Ghost dancer, standing in front of his tipi.

Fig. 2. Watángaa's wife, wearing an elaborately decorated Ghost dance
dress of buckskin.



FIG. 1.



FIG. 2.

Hisénibe (Singing-Woman, wife of Watángaa); pupil.

Chanítóō (Striking-Back); pupil.

Sósoni (Shoshoni-Woman, wife of Lizard); pupil.

Waánibe (Grass-Singing, wife of Háwkan); pupil.

GROUP 3.

Thiháuchháwkan (Straight-Crazy); Lodge-Maker of the Sun Dance.

Bíba (Curly-Hair, wife of Thiháuchháwkan); personates the Maid.

Debítthe (Cut-Nose); grandfather of Thiháuchháwkan; personates the Sacred-Wheel.

Nisah (Twins); grandmother of Bíba; personates Mother-Earth.

GROUP 4.

Bihātā (Black-Hat), or George.

Heníñit (Famous), or Arnold Walworth.

Waátannak (Black-Bear).

Waátu (Warrior), or Daniel Dyer.

Cháuí (Lump-Forehead), or Daniel Webster.

Hiséhaseh (Sun-Ray), or George Hócheni.

Hítantuh (Strikes-First), or Hardley Ridge-Bear.

Hěbéthěněn (Big-Nose), or Walter Finley.

Niehhínitu (Howling-Bird), or Charley Old-Horse.

We may now consider some of the more important of this list of participants, with the idea of inquiring into the cause of their presence and the personages they are to represent in the coming drama.

Hócheni is the most important participant to be mentioned, and holds a position, in activity, second only to that of Háwkan. He may be regarded as the chief priest, or perhaps, rather as referee; for to him are submitted all matters of doubt, and to him falls the duty of overseeing the general trend of the ceremony. It is his duty to offer prayer at times, to light the sacred pipe, and in general, to see that the ceremony is conducted with reverence and with proper decorum. Hócheni takes his place owing to the fact that he has reached the seventh and highest of the Arapaho societies, Chinachinena, Water-Pouring-Old-Men, or the Sweat-lodge society, as it is often called. Heichébiaw (Tall-Bear), the only other surviving member of the society, should, according to precedent, have taken a place with Hócheni as general overseer or high priest in the ceremony; but he, on account of his great age, refused to take an active part. In the drama of the Sun Dance, Hócheni plays the part of the Sun.

A position similar to that of Hócheni was that held by Cheáthea. Her title in this position is Hathabesi (Upright-One). She has held this office during many previous ceremonies, and was chosen by the old men of the Sweat-lodge society many years ago. It is her duty, when called, to offer prayer, and especially to indicate that all is ready for the next step. Thus, she says from time to time: "You shall do well. Your Father will look upon you. Go ahead!" She is also spoken of as Peace-Keeper. Her word is said to be good at all times, and she never says anything unpleasant. She is also called Old-Woman-Night, and she is supposed to see everything that moves in the night, and is said to have, consequently, the ways of the Moon. As Hócheni sees everything in the daytime and represents the Sun, so, Cheáthea, in the great drama, represents the Moon.

In connection with Cheáthea should be mentioned Bechéaye, the wife of an Arapaho now dead, who when living, was a member, like Hócheni, of the Sweat-lodge society. Her husband was keeper of the straight-pipe, and on his death, gave it to her, asking her to preserve it. Bechéaye formerly occupied the office of Cheáthea. Her active participation in the ceremony now is of course exceedingly slight, being confined to the offering of prayer, from time to time. Also to be mentioned in this group is Hiséthe (Good-Woman), widow of a member of the Sweat-lodge society, and consequently present throughout the ceremony.

Second only to Hócheni in importance among the participants is Háwkan. He may be regarded as the actual director of the ceremony. He participated in two other ceremonies, as director, once with Wátānāh, and the second time with Waakātani (Spotted-Bear); had he been sick or absent on the occasion of the ceremony, Wátānāh or Waakātani would have acted in his place. During the ceremony, Háwkan, in all his prayers and in his general attitude toward the ceremony, represents the entire Arapaho tribe, and is called Hasehébeiyé (Praying- or Offering-Old-Man). As his assistant during the ceremony, he had Waakātani, who performed numerous offices, generally representing Háwkan, but at no time taking the initiative. To be mentioned also with Háwkan and Waakātani are five individuals who performed during the ceremony in virtue of the fact that they were engaged in learning the actual routine of the performance, in order that they might fit themselves for the position of director in future ceremonies. These pupils were Watángaa and his wife, Chanítóë, Sósoni, and Waánibe (Grass-Singing).

As Háwkan is the general director of the ceremony, guiding the

movements both of his assistants and of the pupils and of the dancers themselves, so the ceremony requires the presence of a woman to direct a certain few rites where a man may not properly perform. This was done by a woman named Chaúí (Lump-Forehead). In previous ceremonies, in which she fulfilled this office, she cut the so-called "ditch," an important element of the altar. In the ceremony under consideration, she directed Sósoni, Hisénibe (Singing-Woman), and Waánibe in this rite. The reason why this so-called "ditch" is cut by women, is because the woman who ascended to the Heavens and became the wife of Sun-Boy, dug a similar hole at the time that she rediscovered this earth.

In the next group of participants is the Lodge-Maker, his wife, and the sponsors of these two. The reason for the presence of the Lodge-Maker in the ceremony is of course obvious. During the secret rites previous to the beginning of the dance in the great lodge, as well as during the days of feasting, he is accompanied by his wife Bíba (Curly-Hair). Inasmuch as these two individuals require constant instruction as to particular duties which they are to perform, they, as well as the remaining men who are to fast during the ceremony, have recourse to the services of men known as "grandfathers" ("he touches me"). The grandfather of the Lodge-Maker of each Sun Dance is, in the regular course of events, the Lodge-Maker of the preceding Sun Dance. Inasmuch as the Lodge-Maker of the last Sun Dance, however, was no longer alive, Thiháuchháwkan, the Lodge-Maker of the present Sun Dance went to Sósoni, who had taken an active part in several previous Sun Dances, to obtain her consent to act as grandmother to his wife. Sósoni's present husband, Lizard, had never taken part in the Sun Dance, consequently, Thiháuchháwkan asked Nisah (Twins) to be grandmother. Old-Camp, now dead, as stated above, was Lodge-Maker in the preceding Sun Dance; but on account of paralysis at the time, a man by the name of Debítthe had represented him in the ceremony; consequently, Debítthe became grandfather of Thiháuchháwkan, while Nisah acted as grandmother of Bíba. That in the ceremony itself, or in the great dramatization, as we must regard the ceremony, Debítthe, as grandmother, takes the part of an important personage, there can be no doubt; as the representative of the preceding ceremony he is spoken of as "Hetuhénait" (Transferrer). Nisah, during the ceremony, not only assisted and acted as adviser to Bíba, but during one of the final performances, placed the Wheel on the head of Bíba, and throughout the drama, played the part of Mother-Earth.

Comprised also within this fourth group are all those who, in addition to the Lodge-Maker, fast and dance during the ceremony. The names of these, with their grandfathers, have already been given in the list of participants, and do not require further comment.

PARTICIPANTS IN THE CEREMONY, 1902.

With a few slight changes, the priestly participants on this year were the same as those on the preceding year: the dancers naturally were not the same. Hócheni and Háwkan played the same important parts as on the previous year. The Lodge-Maker this year was Níwaat (Good-Warrior). Owing to the fact, however, that he was both unmarried and deaf, it was necessary to secure a substitute Lodge-Maker. Waátanakashi (Black-Lodge), volunteered for this part, and with his wife, Náën (Round), played an important part in the ceremony. The grandfather to the two Lodge-Makers was Nishnatéyana, while his wife, Thíyeh, acted as adviser to the wife of the substitute Lodge-Maker, and in other ways assisted in the ceremony.

The names of the dancers, with their grandfathers, are given in the following list:

DANCERS.	GRANDFATHERS.
1. Níwaat (Good-Warrior).	Nishnatéyana (Two-Babies).
2. Waátanakashi (Black-Lodge), . .	Nishnatéyana (Two-Babies).
3. Yahúse (Hiding-Woman), or Char- lie Campbell.	Nishnatéyana (Two-Babies).
4. Détenin (Short-Man).	Kakatáyahiwani (Spotted- Bean).
5. Náka (White-Tail), or James Mon- roe.	Kakatáyahiwani (Spotted- Bean).
6. Hathániseh (Lone-Star), or Cecil Gray.	Kakatáyahiwani (Spotted- Bean).
7. Hinénwatani (Black-Man), or Noble Prentis..	Kakatáyahiwani (Spotted- Bean).
8. Niehhínitu (Howling-Bird), or Charley Old-Horse.	Waawútha (Hail).
9. Wahúsa (Young-Bear).	Waawútha (Hail).
10. Hinénbai (Red-Man).	Waawútha (Hail).
11. Besseč (Wood).	Waawútha (Hail).

- | | |
|---|--|
| 12. Chaátani (Swapping-Back). | Waatannihinän (Black-Man). |
| 13. Hochóawa (Running-Crow), or
Dan Wheeler. | Waatannihinän (Black-Man). |
| 14. Wahúbahu (Bear-Track). | Hänäkenakuwu (White-Buffalo). |
| 15. Nehěhěih. | Hänäkenakuwu (White-Buffalo). |
| 16. Watawateěh (Come-up-Hill). | Hänäkenakuwu (White-Buffalo). |
| 17. Watángaa (Black-Coyote), or
Ben Franklin. | Hänäkenakuwu (White-Buffalo). |
| 18. Kakúyanake (Scabby-Bull). | Nishchánakati (White-Eye-An-
telope). |
| 19. Heniáit (Long-Hair). | Háwkan (Crazy). |
| 20. Hiséhaseh (Sun-Ray), or George
Hócheni. | Háwkan (Crazy). |
| 21. Těpeish (Cut-Hair). | Háwkan (Crazy). |
| 22. Hitéhuu (Little-Crane), or Dan
Brooks. | • Nakwahthay (Killing-with-
Stick). |
| 23. Hinénibe (Singing-Man). | Nakwahthay (Killing-with-
Stick). |
| 24. Hinénnitu (Howling-Man), or Jay
Gould. | Nakwahthay (Killing-with-
Stick). |
| 25. Bikaánichu (Smoking-at-Night),
or Francis Lee. | Nakwahthay (Killing-with-
Stick). |

In the following list are the names of the personal advisers of the dancers, who painted them under the direction of the grandfather. The numbers given in this list correspond to those of the dancers in the preceding list.

LIST OF MEN WHO PAINTED THE DANCERS.

- | | |
|--------------------------------------|--|
| 1. Wátānāh (Black-Horse). | 11. Nakaášh (Sage), or Sage. |
| 2. Nishnatéyana (Two-Babies). | 12. Debbíthathāt (Cut-Finger). |
| 3. Nakaášh (Sage), or Henry
Sage. | 13. Hishítari (Fire). |
| 4. Nakicháwaah (Rabbit-Run). | 14. Hänäkenakuwu (White Buffalo). |
| 5. Watanati (Ute). | 15. Wááksěnna (Bear's-Lariat). |
| 6. Nakubathāy (White-Owl.) | 16. Wáshieh (Ugly). |
| 7. Hohákaki (Little-Raven, Jr.) | 17. Sage-Bark. |
| 8. Kahúye (Lizard). | 18. Nishchánakati (White-Eye-An-
telope). |
| 9. Waawútha (Hail). | 19. Chanítóē (Striking-Back). |
| 10. Kakúyi (Gun). | |

- | | |
|----------------------------------|----------------------|
| 20. Batanáwhosati (Medicine-Dis- | 23. Not ascertained. |
| mounting). | 24. Not ascertained. |
| 21. Háníbit (Long-Nose). | 25. Not ascertained. |
| 22. Not ascertained. | |

ALPHABETICAL LIST OF PARTICIPANTS.

For convenience there is here given a full list of the names of all those mentioned in the pages of this paper, who participated in the ceremonies of either 1901 or 1902.

Áhwaka (Slaughter), or Omaha.

Baihoh (Old-Bear), or Blindy; Dog-soldier.

Batanáwhosati (Medicine-Dismounting); assistant to Háwkan, 1902.

Bechéaye (Hairy-Face, wife of Old-Sun); Peace-Keeper.

Besseč (Wood); dancer, 1902.

Bíba (Curly-Hair, wife of Thiháuchháwkan); wife of Lodge-Maker, 1901.

Bihātā (Black-Hat), or George; dancer, 1901.

Bikaánichu (Smoking-at-Night), or Francis Lee; dancer, 1902.

Chaátani (Swapping-Back); dancer, 1902.

Chanítóē (Striking-Back); pupil and assistant to Háwkan, 1902.

Chaúi (Lump-Forehead), or Daniel Webster; dancer, 1902.

Chaúi (Lump-Forehead); assistant to Háwkan, 1901.

Cheáthea (Broken-Down-Woman); Peace-Keeper.

Debbíthathāt (Cut-Finger).

Debítthe (Cut-Nose); grandfather of Thiháuchháwkan, 1901.

Détenin (Short-Man); dancer, 1902.

Hááň (Mountain).

Hágo (Rat).

Hanatchawátanĭ (Black-Bull); Dog-soldier.

Hānakébaah (Bull-Thunder).

Hānākenakuwu (White-Buffalo).

Hanákwak (Bull-Bear).

Hánebit (Long-Nose).

Haníit (Long-Hair).

Hathániseh (Lone-Star), or Cecil Gray; dancer, 1902.

Háwkan (Crazy); priest; director of the Sun Dance ceremony.

Hěbėthėňėň (Big-Nose), or Walter Dinley; dancer, 1901.

Heniáit (Long-Hair); dancer, 1902.

Heníčnit (Famous), or Arnold Walworth; dancer, 1902.

Heichébiwa (Tall-Bear); priest, Water-Pouring-Old-Man.

Hinėnbai (Red-Man); dancer, 1902.

- Hinénibe (Singing-Man); dancer, 1902.
Hinénnitú (Howling-Man), or Jay Gould; dancer, 1902.
Hinénwatani (Black-Man), or Noble Prentis; dancer, 1902.
Hinénwatani (Black-Man); grandfather, 1902.
Hiséhaseh (Sun-Ray), or George Hócheni; dancer, 1901 and 1902.
Hisénibe (Singing-Woman, wife of Watángaa); pupil.
Hiséthe (Good-Woman); wife of Hokákaki, a Water-Pouring-Old-Man.
Hishítari (Fire); grandfather, 1902.
Hisséhnihani (Yellow-Woman); wife of Hănăkawaahantani.
Hitantuh (Strikes-First), or Hardley Ridge-Bear; dancer, 1901.
Hitéhuu (Little-Crane), or Dan Brooks; dancer, 1902.
Hócheni (Old-Crow); priest; Water-Pouring-Old-Man.
Hochóawa (Running-Crow), or Dan Wheeler; dancer, 1902.
Hohákaki (Little-Raven, Jr.); assistant to Kakatáyahiwani, 1902.
Kahúye (Lizard); assistant to Waawútha, 1902.
Kakatáyahiwani (Spotted-Bean); grandfather, 1902.
Kakúyanake (Scabby-Bull); dancer, 1902.
Kakúyi (Gun); assistant to Waawútha, 1902.
Kănă'thekahade (Coming-on-Horseback).
Naáseh (Walking-Around), or Grant Left Hand.
Náen (Round); wife of the associate Lodge-Maker.
Náka (White-Tail), or James Monroe; dancer, 1902.
Nakaásh (Sage), or Henry Sage; assistant to Nishnatéyana, 1902.
Nakaásh (Sage), or Sage; assistant to Waawútha, 1902.
Nakichawaah (Rabbit-Run); assistant to Kakatáyahiwani, 1902.
Nakúbathāy (White-Owl); assistant to Kakatáyahiwani, 1902.
Nakwáthay (Killing-with Stick).
Náwaht (Left-Hand); chief.
Nehě'hěih (Little-Bird).
Niehínitu (Howling-Bird), or Charley Old-Horse; dancer, 1901 and 1902.
Ničkábochithinaahnič (Running-in-Circle).
Nihánisabăd (Yellow-Horse).
Nisah (Twins, wife of Wadli, former Lodge-Maker); grandmother of Biba, 1901.
Nishchánakati (White-Eye-Antelope); priest; Water-Pouring-Old-Man.
Nishíkanawke (White-Antelope).
Nishnatéyana (Two-Babies); grandfather of Níwaat, 1902.
Níwaat (Good-Warrior); Lodge-Maker, 1902.
Sósoni (Shoshone-Woman, wife of Lizard); pupil.

- Tě'peish (Cut-Hair); dancer, 1902.
 Thiháuchhákwan (Straight-Crazy); Lodge-Maker, 1901.
 Thíyeh (Shave-Head, wife of Nishnatáyana); wife of grandfather,
 1902.
 Waánibe (Grass-Singing, wife of Háwkan); pupil.
 Waásanāhi (Charcoal).
 Waakāt'ani (Spotted-Bear); assistant to Háwkan.
 Wááksēna (Bear's-Lariat); assistant to Hānākenakuwu.
 Waátanakashi (Black-Lodge); associate Lodge-Maker, 1902.
 Waátannak (Black-Bear).
 Waátannihinān (Black-Man).
 Waátu (Warrior), or Daniel Dyer; dancer, 1901.
 Waawútha (Hail).
 Wadí (Old-Camp).
 Wahúbahu (Bear-Track); dancer, 1902.¹
 Wahúsa (Young-Bear); dancer, 1902.
 Wanákáyí (Row-of-Lodges).
 Wásās (Osage); relative of Niwaat.
 Wáshieh (Ugly, wife of Kakatáyahiwani); cut center-pole.
 Wátānāh (Black-Horse); grandfather, 1902.
 Watánati (Ute); assistant to Kakatáyahiwani, 1902.
 Watángaa (Black-Coyote), or Ben Franklin; dancer, 1902.
 Watáwateĕh (Come-up-Hill); dancer, 1902.
 Yahúse (Hiding-Woman), or Charley Campbell; dancer, 1901.

WARRIOR SOCIETIES.

Before dismissing the subject of the participants in the ceremony, it may not be out of place at this point to give a brief statement of the various warrior societies, inasmuch as these have already been and will be referred to from time to time. These societies are graded in rank and power, and are, according to Mooney, seven in number: (1) the Nuhinena, or the Kit-Fox society—this order is composed of young men in the tribe and has no special duties to perform; (2) the Hauthahúha, or Star society, comprising the young warriors of the tribe; (3) the Hichaaquthi, or Club-Board society, so called because the four head men of this society carried in battle, wooden clubs—this society is made up entirely of men in the prime of life and was formerly a powerful warrior organization; (4) the Bittahinéna, or Spear society—the chief duties of this order were the proper policing of the camp, they also saw that the orders of head men of the camp were executed; (5) the Ahakanena, or Lime-Crazy society, made up of men

who had passed through the lower orders—the members of this society occasionally performed a ceremony of four days' duration, known as the "crazy dance"; (6) the Hethéhinena, or Dog-soldier society, perhaps the most important warrior order among the Arapaho, occupying an especially prominent position in times of warfare; and (7) the Chínachinéna, or Sweat-lodge society. The members of this society were limited to seven in number, one or more of whom acted in the capacity of high priest in the performance of important ceremonies. They also gave instruction to the members of other orders. The rites of this order have never been described.

THE PRIESTHOOD.

To obtain a position such as that held by Hóheni or Nishchánakati does not so much imply a knowledge of the rites of the ceremony, as it requires membership in the highest of the Arapaho societies, the "Water-Pouring" or "Sweat-lodge," which presupposes membership in all the minor societies. To be able to assume the responsible position of director or chief priest, such as that held by Háwkan, one need not necessarily have been a Sun Dance Lodge-Maker several times. He may obtain the office by participating in the ceremony, especially by painting the poles and the center fork several times. Háwkan began by obtaining the privilege of painting the poles and the center fork, then entered the Rabbit-tipi, where he offered his services in the making and painting of the altar paraphernalia, etc., making payment each year, the amount being regulated by the nature of the service he was permitted to perform.

VIII.—CHARACTERIZATION OF THE EIGHT CEREMONIAL DAYS.

In order that the sequence of the rites in the ceremony may be better followed, the main events of the performance on each day of the ceremony are herewith summarily given. It should be stated first, however, that while the ceremony of 1901 was hurried, and consequently lasted only seven days, that of 1902 was given in full, and consequently lasted eight days. In comparing the events of the ceremony of the two years, it may be stated that the first day of the 1901 ceremony corresponds to the first day of the 1902 ceremony; while the events of the second day of the 1901 performance were divided between the second and third days of the 1902 performance. The third, fourth,

fifth, sixth, and seventh days of 1901 correspond respectively to the fourth, fifth, sixth, seventh, and eighth days of the 1902 performance.

Owing to the fact that few or many days may be consumed in the formation of the camp-circle, the ceremony proper may be said to begin on the morning of the announcement, although it is to be understood that the camp-circle has already been formed.

First Day:—Formal announcement, in the forenoon, of the beginning of the ceremony, by the Crier; erection of the Rabbit-tipi in the afternoon.

Second Day:—Secret ceremonies in the Rabbit-tipi:—The preparation of the Lodge-Maker's robe; the filling of the sacred pipe; the cutting of the rawhide for the center-pole; the formation of the temporary altar; the rehearsal of Sun Dance songs. Events outside of the Rabbit-tipi:—The killing of the buffalo; the searching for the ordinary timbers for the great lodge by the different warrior societies; and, near midnight, the ceremony of the grandfather and the wife of the Lodge-Maker.

Third Day:—Secret ceremonies within the Rabbit-tipi:—The painting of the robe for the center-pole; the painting of the buffalo skull; preparation of the digging-stick; the painting of the belt; the painting of the Lodge-Maker. Events outside the Rabbit-tipi:—The solicitation about the camp-circle by the Lodge-Maker for presents; the bringing to the Rabbit-tipi of the cedar-tree; the laying out of the Offerings-lodge; the digging of the holes for the lodge by the Lime-Crazy society; the erection of and ceremonial performance within the Sweat-lodge; rehearsal in the Rabbit-tipi during the night.

Fourth Day:—Secret ceremonies within the Rabbit-tipi:—Such preparations as have not already been made are completed; in the afternoon the Lodge-Maker and his associates are painted; preparation is made for the abandonment of the Rabbit-tipi, which takes place on the completion of the Offerings-lodge. Outside the Rabbit-tipi:—The capture and bringing in of the center-pole; the painting of the four poles and the center-pole; the completion of the Offerings-lodge; the war and scalp dance inside the Offerings-lodge; after the evening meal the Lodge-Maker and those who are to fast during the ceremony enter the lodge; bearing the first paint; singing sacred songs in the Offerings-lodge; outside, near midnight, the ceremony between the grandfather and the wife of the Lodge-Maker; the formal beginning of the Sun Dance.

Fifth Day:—At daybreak occurs the dance to the Sun; the dancers then remain inactive until the completion of the altar; the priests go outside to cut the sods which are brought within the Offerings-lodge,

while the buffalo skull and other paraphernalia have been brought in before; the building of the altar; the distribution of the goods by the grandfather on behalf of the Lodge-Maker; the ceremonial washing of the bodies of the dancers, followed by the second painting. (The dance is continued at intervals throughout the night.)

Sixth Day:—Dance to the rising Sun; the dance is continued at intervals throughout the day; removal of the paint of the second day, followed by the third paint; medicine or courting night.

Seventh Day:—Removal of the paint of the preceding day, followed by the fourth paint; preparation of the medicine water outside the Offerings-lodge; the final dance to the setting Sun; the emetic; drinking the holy water, followed by the termination of the fast with an elaborate feast.

Eighth Day:—Dance out to the Sun, with purification rites; smoking the straight-pipe by the priests and dancers; the sacrifice of cast-off clothing at the altar and center-pole of the Offerings-lodge.

IX.—THE SUN DANCE CEREMONY.

While the various scenes and incidents which have already been noted form a necessary and more or less intrinsic part of the great Sun Dance ceremony, yet they must be considered as preliminary to the ceremony itself. On the completion of the camp-circle, and with the meeting on the night of the day of its completion, when it is decided that the "announcement" is to be made on the following morning, the time of the preliminary period is at an end; for with the announcement on the next day, the ceremony proper of the Sun Dance may be said to begin.

FIRST DAY, 1901 AND 1902.

Early in the afternoon of this day, some of the leading men of the Star society repaired to the lodge of Debithe, the grandfather, and a head man of the Star society, taking with them food for the feast. They then sent for Hócheni, Háwkan, Bechéaye, Cheáthea, and some old men of the Dog-soldier society. After an informal discussion regarding the routine work about to be performed in connection with the ceremony, and after partaking of food, Hócheni prayed:

HÓCHENI'S PRAYER BEFORE STAR SOCIETY.

"My Grandfather, Light of the World; Old-Woman-Night, my Grandmother,—I stand here before this people, old and young. May whatever they undertake to do in this ceremony, and may their desires and wishes and anxieties in their every-day life, meet with your approval; may the growing corn not fail them and may everything that they put in the ground mature, in order that they may have food and nourishment for their children and friends. May whatever light comes from above, and also the rain, be strengthening to them, that they may live on the earth under your protection. May they make friends with the neighboring tribes, and especially with the white people. May the tribe be free from all wrong, from all crimes, and may they be good people."

THE ANNOUNCEMENT.

Hócheni was now seen to leave the lodge and pass directly to the northeast side of the great camping circle. He carried in one hand a beautifully carved black pipe, and in the other hand the tail of a buffalo. He wore leggings and moccasins of buckskin and a cotton shirt, over which he had placed a white sheet, which he wore as a blanket. He was painted red, even including his blanket and the other portions of his costume. He walked slowly, and it was noticed that no one passed him as he proceeded. Having reached the line of the lodges, he cried out in a loud voice: "All you people, old and young, listen to me! Man-Above, my Grandfather, Old-Woman-Night, my Grandmother, Dog-soldiers, Lime-Crazy-Men, Club-Board-Men,—may all the people increase day and night, be free from all sickness and distress! May peace and happiness exist! Thiháuchháwkan is ready. So says Thiháuchháwkan to you all."

At the end of the announcement, Hócheni uttered a long halloo, and all within the sound of his voice are supposed to say, "Thanks," while the parents in each tipi pray: "My child, may you grow up a man." Hócheni then passed to that side of the camp-circle toward the southwest, then to the southeast, and then toward the northeast, halting at each of these three points, where he uttered the same announcement, whereupon he returned to the lodge of Debíthe. Hócheni and Háwkan now instructed some of the Star society, while they were still in Debíthe's tent, to search the camp-circle for a complete buffalo hide, and take it out on one of the hills near the camp-circle and make a frame for it and erect it in the form of a buffalo.



PL. V. THE RABBIT-TIPI.

The secret tipi of preparation, which stood at the west of the center of the camp-circle. Photograph made on third day, after cedar tree had been placed behind tipi. The decoration of the tipi has nothing to do with the Sun Dance ceremony, it being one of the Ghost dance tipis.

In former times, of course, this episode in the ceremony consisted in the location of a living buffalo. Those who have been mentioned as having gathered there for the announcement now took up what food there was left over from the feast and departed with it for their homes. Hócheni remaining for a few moments to smoke.

THE RABBIT-TIPI.

The members of the Star society, shortly afterwards began to congregate in the center of the camp-circle, having been called by the head man of the Star society, through Hócheni. Having assembled, they were told by their leader to go over and get the tipi of Wahuayni-howni (Yellow-Magpie), which was one of the largest in the camp-circle. They went after the tipi, and were about to lift it up, when the wife of Yellow-Magpie made strenuous objections, saying that they had a big family and needed shelter. They then selected another tipi, and it also was refused. The third tipi selected belonged to a member of the Star society, and permission was given to take it. First they pulled out the pegs which fastened the tipi to the ground, then took off the door and loosened the ropes for the smoke flaps. The members then surrounded the lodge, and each man took hold of a lodge pole. At a signal, they lifted the poles simultaneously, and thus moved the tipi bodily to a spot a short distance west of the center of the camp-circle. Here they were met by their wives, who firmly adjusted the tipi and replaced the pegs. The opening of the tipi, of course, faced the east (see Plate V). This tipi is called by the Cheyenne, "The First lodge," while among the Arapaho it is known as the "Nakshawu," or White-Rabbit-tipi. The origin of the name is due to the myth in which male and female rabbits conducted the secret ceremonies of the Offerings-lodge. The men who still perform such rites are known as Rabbit-men.

RABBIT-TIPI TABOOS.

No one ever enters the Rabbit-tipi with moccasins or any kind of covering on the feet. Moccasins were removed outside and were deposited at one side or the other of the door. In explanation of this the following was obtained: "In the evening, when the bats are flying around near a tipi, a person throws up pairs of moccasins in the air, until the bat flies into the moccasin. In this way the bat is caught and killed; otherwise, the bat, representing the evil spirit, may work sickness upon an innocent person. Because the home of the bat (the evil spirit) is in the moccasin, the Rabbit-tipi people, before entering the Rabbit-tipi, take off their moccasins, thus showing reverence."

It is required also that all enter and leave the Rabbit-tipi by way of the south, west, and north, in other words, in a sunwise circuit. In this manner they travel along with the sun and are therefore protected. Hence also no one may pass in front of the altar with the sacred Wheel and buffalo skull; a clear path must be preserved between these and the door, so that the blessing of the Sun-ray may take effect.

There is no restriction as to the nature of the food used in the Rabbit-tipi, the quantity and amount depending upon the means of the family who is making the feast.

WOOD FOR THE CEREMONIAL FIRE.

The boys of the Star society now began gathering wood, first near Watángaa's lodge on the north side of the circle, and then continuing the circuit, taking one or two sticks from each lodge, until they could carry no more, when they would take their load to the left and the front of the Rabbit-tipi.

They then returned to that part of the circle where they had left off, and continued gathering wood until they had completed the circuit of the camp; consequently, each wood-pile had yielded its contribution.

THE WHEEL TAKEN TO THE RABBIT-TIPI.

Debítte, accompanied by two members of the Star society, now went to the home of Yahúse, taking with him calico, to obtain the Wheel. Having arrived at his tipi, they entered, gave him the calico, and explained their mission. They all went outside to the rear of the tipi, where the bundle containing the Wheel was suspended on a tripod. A prayer was now uttered by one of the men, whereupon Yahúse took the bundle from the tripod and gave it to Debítte, who returned with it to the Rabbit-tipi.

KNIFE, RAWHIDE AND BADGER TAKEN TO THE RABBIT-TIPI.

Another member of the Star society, just before that time, entered the Rabbit-tipi with a double-edged knife. Hócheni had also directed one of the members of the Star society to bring into the lodge a piece of buffalo hide, which had been obtained from Big-Belly, and a piece of rawhide, while Debítte brought in a badger skin. As these were brought in they were passed to Háwkan, who, in a low voice, uttered a prayer:

HÁWKAN'S PRAYER IN RABBIT-TIPI.

“My Father, Man-Above, the Creator, the Giver-of-Food, listen! Be near to us poor beings who need spiritual and bodily blessings! May the people gathered in this tipi, also the people of the entire camp-circle, be blest hereafter! My Grandmother, Old-Woman-Night, make a good night for us! My Grandfather, Sun, may your day bring good for us all! Hear us as we pray and give thanks during this ceremony, which we have learned of our fathers and of the Four-Old-Men! Thy help and presence we expect.” By this time it was quite dark.

THE FIREPLACE.

Waánibe (Grass Singing, the wife of Háwkan), and Nisah (Twins, wife of Wadí), now prepared to make a fire in the center of the lodge. First, Nisah made with a pipe-stem (for it contains a protective antidote), a pass at the earth four times in four different places, near the center of the lodge, forming an imaginary square. She then made four passes in the center of this space. Waánibe then went through the same motions with a hoe. The latter then cleared away the grass from a space about two feet square and both joined to make a slight excavation in the center for the fire. The dirt, grass, and roots were then placed upon a black blanket, carried outside, and deposited in the form of a small mound about thirty feet away, in front of the tipi.

THE SAGE FLOOR.

Debítthe then left the Rabbit-tipi and returned with a bundle of sage. He went at once to the southeast corner of the tipi, where he selected a few stems from the bundle and waved them toward the southeast four times, and laid the small bunch on the ground. He then went to the southwest corner, the northwest corner, and the northeast corner, repeated this performance at each place, and deposited a small bunch of sage. He then gave the remainder of the sage to the two women, who spread it around the lodge in the form of a circle. Quilts and blankets were now spread over the sage, and all present sat down.

THE FIRE, AND THE WAR STORY.

Little-Chief, the head man of the Star society, now entered with a few sticks of wood in his arm. Standing at the southeast corner, he told his war story and then made a fire in the center of the tipi.

The story of a warrior must be good and known as to its particu-

lars by two or more witnesses. If the teller of the story exaggerates, the fire does not burn well. The sticks of wood thrown into the fire as fuel personify the victims struck or killed. Since they use their victims as fuel to give light in the Rabbit-tipi and the Offerings-lodge, the whole tribe is protected from all injury. This kindly protection comes from Sun and Moon, or rather from the hearts of these two deities. The fire is the Sun, for, after finishing the big lodge for the snake, he gave his heart for light.

Unless the fire is made in the Rabbit-tipi, as well as, later on, in the Offerings-lodge, the ceremony cannot be carried on. The war story itself is symbolic of victory for the tribe over famine and all kinds of plagues.

THE BADGER-PACK.

Owing to purely accidental circumstances, the preparation of the Badger-pack was not observed during either of the ceremonies of 1901 or 1902. It is known, however, that it was prepared on the afternoon of the first day of the erection of the Rabbit-tipi. I assume from the fact that the badger-skin, when the pack was unwrapped at the termination of the ceremony, was taken care of by Watángaa, that the skin belongs to him, and was furnished by him on each occasion. The same reasoning leads me to believe that the wrapper of the pack was furnished by Hócheni.

It was known that the badger-skin was painted, the anterior half being in red and the posterior half in black. After the painting, it was wrapped in an old piece of buffalo hide about three feet square, which was then made into a compact bundle by means of a long buffalo-hide rope. The wrapping was painted as had been the badger-skin, the front half being red, the second half black, but whether the painting was done before the badger-skin was enveloped, or afterwards, is not known; nor is it known what rites, if any, were performed during the preparation of the pack. In its finished condition, the badger-skin had been so placed that the head, up to and including the ears, projected beyond the end of the pack. When not in use, for purposes to be described in proper places, the Badger-pack, both in the Rabbit-tipi and in the Offerings-lodge, occupied a place to the south of the skull, the badger looking toward the east.

THE BUFFALO SKULL.

Debítte again left the tipi and soon returned, bringing in a buffalo skull which had been lying in Thiháuchháwkan's tipi, and which had been brought to the camp-circle by Watángaa, who owned the skull.

ENTRANCE INTO THE LODGE OF THE LODGE-MAKER AND HIS WIFE.

Thiháuchhákwan, the Lodge-Maker, and his wife now entered the lodge. Thiháuchhákwan was painted from head to foot with white earth. Around his neck was suspended a bone whistle, and his dress consisted of a buckskin kilt, while over his shoulders was a buffalo robe. In one hand he carried a pipe filled with tobacco, which he offered to Debithe, his grandfather. Hócheni now took from a small buckskin bag a piece of root, which he placed in his mouth, then spat upon his hands and rubbed himself. Pieces of root were passed to the others, who did the same.

THE FEAST AND THE OFFERING OF FOOD.

Food was now brought in by the friends of Thiháuchhákwan, and then Cheáthea, Bechéaye, Sósoni (Shoshoni-Woman, wife of Lizard), Waátannak (Black-Bear), and the head men of the Star society entered. Thiháuchhákwan now took up the bowl of rice soup and placed it in front of Hócheni, who took a piece of sage and made a single pass toward each corner of the bowl, and then dipped it in the center and handed it to Thiháuchhákwan, who went to the southeast corner of the lodge and made an offering or sacrifice of food to the tipi-pole at that point; then to the southwest tipi-pole. He then touched the earth with the sage near the fireplace on the north side, and then sacrificed food to the northwest lodge-pole, and then to the northeast. He now returned in a dextral or sunwise circuit to the west side of the fireplace, where the buffalo skull had been deposited, and placed the sage in front of the skull. All said, "Thanks," which was the signal to begin eating.

THE OFFERING OF SMOKE.

During the days of the Rabbit-tipi, and later, within the Offerings-lodge, the priests and others indulged in much smoking. With this smoking are many rites, which will be described in their proper places. But in connection with practically all of the smoking, offerings of smoke are made to certain deities. First the stem is pointed toward the southeast, then the southwest, the northwest, and the northeast, thus recognizing the Four-Old-Men; then to the zenith, in honor of the Father or Man-Above; then to the earth, in honor of the Supernatural-Beings. These Supernatural-Beings, or lesser gods of the earth, are fishes, trees, rocks, winds, etc. They are also spoken of as false people, whose evil influence is to be guarded against. To all

these beings, and to all gods is thus transmitted a general prayer that they may extend their tender mercy and sympathy upon the entire tribe.

THE OFFERING OF INCENSE.

This is an important Rabbit-tipi rite and is also performed on a few occasions in the Offerings-lodge. For this purpose either spruce or cedar leaves are used. Spruce leaves are more highly thought of, for they produce a greater volume of smoke and a more intense odor. Sometimes the Southern Arapaho use cedar when the rite calls for spruce, as spruce is not easily obtained in Oklahoma.

In bathing any object in incense, the smoke is supposed first to be received by the Four-Old-Men, who in turn extend such sympathy as they can give; then the smoke is received by the Sun, "who walks in the center of the earth." The object passed over the incense is purified.

THE DRUM AND RATTLE.

During the singing in the Rabbit-tipi and in the Offerings-lodge a rattle or drum is used. The rattle is that of a medicine-man, is scrotum-shaped, and had its origin from the Pleiades (the seven brothers and their daughter, Splinter-Foot Girl), who are supposed to be within the rattle, and who contain all of the ceremonial songs. It is said that when the Man-Above was awaiting a selection by the people, Prairie-Chicken offered his body for a rattle. The body is reversed, the head being the handle. His body contains also the Four-Old-Men, Sun, and Moon. These birds dance early in the morning, sing songs, and scatter them, as if to dust themselves.

The large drum used in the rehearsal, and during the singing in the Offerings-lodge is spoken of as water and is said to come from the rain clouds. By another informant it is said the drum is the earth, which is the badger, and the drum-stick is the pipe-stem. The earth represents the female element and the pipe-stem the male element; in other words, the connection of the people, outside of the Rabbit-tipi.

The parfleche or rawhide, the use of which will be explained later, represents ill luck or famine and follows everything in the ceremony. It is purified over incense and then thrown among the Dog-soldiers, who beat it with sticks, thus killing it, and so occasioning joy and good feeling among all, and a victory for the Lodge-Maker. As it also personifies a distressed person, it is raw, plain, not adorned.

THE USE OF THE PIPE-STEM.

The pipe-stem is used, both in Rabbit-tipi and Offerings-lodge, to disarm with—its poison or antidote (wahttu, root) comes from the flat pipe. By touching objects about to be altered with the pipe-stem, the workers are rendered immune from the power to do evil which is inherent in every animate object (called in prayer as supernatural being), and which ordinarily would resent being altered. Were the pipe-stem not used, the worker would suffer injury, misfortune, or even loss of life.

The belief in the protective power of the flat or tribal medicine pipe is so great that the stem is spoken of as the head or mind of the Father who leads the way and conquers the enemy.

THE USE OF SPITTLE.

This rite, so often made use of in both Rabbit-tipi and Offerings-lodge is a preparatory rite before certain actions. It is symbolic of the information given by the Man-Above to the Four-Old-Men. It also symbolizes the breath of a person, or in other words, life; it is also a cleansing rite. The ejecting of spittle after taking a piece of root into the mouth imitates the motion of scattering clay to the four directions, as it was done when this earth was formed. The fifth time, to the center, is for the Flat-Pipe, the Creator, who is located in the center of the earth, and preserves a balance or equilibrium.

RABBIT-TIPI SONGS AND THE REHEARSAL.

After the feast, the utensils and the remaining food were removed from the tipi, the priests sang certain songs which are only sung on this the first night of the Rabbit-tipi. There was as yet no drum in the tipi, and time was kept by beating with a pipe-stem upon the Badger-pack.

After they had been singing for some time, the Lodge-Maker passed his pipe to Debítte, who in turn handed it to Hócheni, who blest it and rubbed it. He then lighted it with a coal from the fire and smoked a few puffs, and the pipe was then passed around the circle from right to left. On the return of the pipe to Hócheni, he cleaned it in the usual ceremonial fashion.

Debítte took a live coal from the fire, and over it deposited some spruce-leaves. As the smoke from the spruce began to ascend, the Lodge-Maker took a large rawhide which he had brought into the lodge with him, folded in the shape of a parfleche, and passed it over the incense four times, and then carried it to the southeast corner of

the tipi, where two or three men of the Star society were gathered. Holding it out in front and at one side of him, he swung it gently backward and forward three times, and on the fourth time, threw it in front of the seated men, who beat upon it with sticks and shouted. This act marks the termination of the fourth of the sacred songs, which are only sung in the Rabbit-tipi.

They now began the rehearsal of Sun Dance songs to be sung during the following days of the ceremony. The songs during the rehearsal were accompanied by the beating of sticks on the rawhide by the singers and by the motion of a rattle held in the hands of Hákkan. After singing for some time nearly all left the tipi except the Lodge-Maker and his wife, who from this time forth partook of no food until the night of the erection of the Offerings-lodge. It was now about two hours after midnight.

SECOND DAY, 1901; SECOND AND THIRD DAYS, 1902.

For reasons, already given, which hastened the performance, many events were crowded into this day, which, in the 1902 ceremony were properly extended over two days. This second day, then, may be said to correspond to the second and third days of the 1902 celebration.

THE SWEAT-LODGE.

It is to be expected that, in a ceremony so important as the Sun Dance, the sudatory, as a means of bodily purification, would play a prominent part, for rarely is any serious affair undertaken by the Arapaho without this bath, accompanied by its attendant rites.

OMITTED IN 1901.

According to the ordinary method of procedure in the Sun Dance ceremony, a large Sweat-lodge should have been erected on this morning to the north and near the Rabbit-tipi. On account of the fact, however, that they were pressed for time, it was decided by the leading men to dispense with this part of the ceremony. Certain of the more active participants, however, had already gone through this purification ceremony, while others were to perform it in the Sweat-lodges, near their tipis, on this or the following day.

THE SWEAT-LODGE, 1902.

With the increased amount of time at the disposition of the priests during the 1902 ceremony, opportunity was offered for the erection of the Sweat-lodge. This, however, was not done on the morning of the



FIG. 1.



FIG. 2.

PL. VI. LAYING OUT THE SWEAT-LODGE. THIRD DAY, 1902.

Fig. 1. Háwkan choosing the site of the lodge.

Fig. 2. Rabbit-tipi priests beginning to place in position the willows for the Sweat-lodge, under Háwkan's direction.

second day, but on the evening of the third day, i. e., after all the ceremonial objects to be used later in the Offerings-lodge proper had been prepared. Inasmuch, however, as according to my informant, the Sweat-lodge belongs properly to the second day, an account of the ceremony as witnessed this year, will not be out of place at this point.

THE GROUND MARKED OUT.

It was about half-past five o'clock, when Háwkan, Watángaa, and Debithe left the Rabbit-tipi and started toward the west, looking for a suitable place. This they found at a distance of about fifty feet west of the lodge. (See Fig. 1, Plate VI.)

This spot they circled around in single file in a sunwise fashion; then Háwkan touched the first finger of his right hand to the ground, then to his mouth, took a bite of root, spat five times, pointing likewise with the pipe-stem, and then marked off the four corners and center of a piece of ground about one foot square. The first of the four motions with the pipe-stem, of course, began with the southeast, the fifth ending with the center.

Watángaa with an axe loosened the grass from the plot of ground indicated by Háwkan with the pipe-stem, removed the grass and placed it upon a blanket. Having removed the grass, Watángaa then loosened the soil with his axe, until he had finally made a circular excavation about eight inches in depth, with perpendicular sides. In the center of this excavation he made a small excavation three inches in diameter and about two inches in depth. The earth from the excavation, together with the grass, were taken up in the blanket and deposited in the form of a little mound fifteen feet due east.

Háwkan sat down on the east side of the excavation with his legs at full length in front of him. In this fashion he gained an idea as to the required size of the lodge. This done, he took the axe and carefully removed the grass over a surface about a foot in width and about four feet long, toward the east. The end of this space was to be at the entrance of the lodge, and along this bared way the hot stones were to be introduced later on.

Háwkan then with his pipe-stem pointed toward the south and eastern corner of this cleared space, thus indicating the position of the first of the Sweat-lodge poles. Taking one of the small willow poles near by, and which had been especially provided for the erection of the Sweat-lodge by the members of one of the warrior societies, he then measured the distance between this point and the eastern rim of the excavation, passed around to the west of the excavation, and measured off a similar space in that direction, thus locating the position for

the second lodge-pole. The positions of the other poles were now located, the third one being on the northeast from the excavation, the fourth on the northwest, the fifth on the southeast, while the remainder, up to the number of sixteen in all, were indicated by Hákwan without further ceremony, in a sunwise circuit.

THE ERECTION OF THE SWEAT-LODGE.

In the mean time, Debítte, Watángaa, Watánah, and Chanítóē had begun inserting some slender willow poles in the ground, the north and south poles being first interlaced, then the east and west poles. After all the poles which had been inserted in the ground had been interlaced, so as to form a dome-shaped structure, a long, slender pole was thrust through by Watángaa, from the west side. Neither the base nor the tip of this pole touched the earth. All these poles had been denuded of their boughs except at the very tips. (See Fig. 2, Plate VI., and Figs. 1 and 2, Plate VII.)

While these priests were erecting the lodge, a large quantity of bark was brought by some of the boys and deposited to the southeast of the lodge. The four messengers had in the mean time also gone about the camp-circle collecting pieces of canvas, quilts, blankets, etc., with which to cover the lodge when completed. (See Fig. 1, Plate VIII.) One of the priests gathered a bundle of sage, which he carried inside and spread entirely around the floor of the lodge, in a circular form, the stems of the sage pointing toward the fireplace, except for the space lying between the doorway of the lodge and the fireplace, which remained barren.

One of the priests now brought out from the Rabbit-tipi the painted buffalo skull, and carrying it slowly and carefully in front of him, stooping over as he did so, he placed it upon the little mound of earth to the east of the lodge, so that the skull looked directly into the lodge. Watánah then brought out the Wheel, wrapped it in its recently offered coverings, and placed it in a flat position on top of the skull, so that the feathers extended toward the west and fell down over the forward projection of the skull. Watánah next brought from the Rabbit-tipi the rattle and a bag of spruce-leaves, which he deposited south of the skull.

While these preparations were going on, the messengers had started a fire over a pile of stones, to which they now added the load of bark. (See Plate IX.) Pails of water were also brought and placed between the fire and the door of the lodge, by other messengers.

PL. VII. ERECTING THE SWEAT-LODGE. THIRD DAY, 1902.

- Fig. 1. Rabbit-tipi priests and Dog-soldiers constructing the Sweat-lodge.
Fig. 2. Watángaa placing in position the final pole of the Sweat-lodge.



FIG. 1.



FIG. 2.

PL. VIII. COMPLETING THE SWEAT-LODGE. THIRD DAY, 1902.

Fig. 1. Rabbit-tipi priests covering framework of Sweat-lodge with blankets.

Fig. 2. Framework of Sweat-lodge after the ceremony. In the center may be seen the pile of heated stones.



FIG. 1.

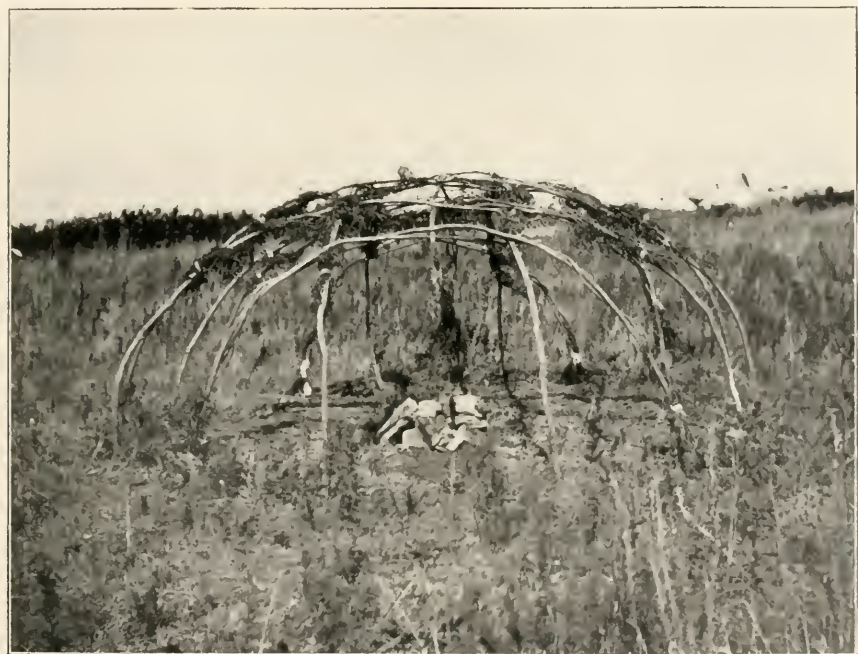


FIG. 2.

PL. IX. SWEAT-LODGE AND RABBIT-TIPI. THIRD DAY, 1902.

General view, showing, beginning on the right, the pile of firewood of cottonwood bark, the fireplace, the framework of the Sweat-lodge and the Rabbit-tipi.



THE WHEEL CARRIED INTO THE SWEAT-LODGE.

Watánah now took up the Wheel from the skull, and carrying it upon calico coverings, entered the Sweat-lodge with it, and placed it to the west of the fireplace, the head of the snake facing the east. The rattle and bag of spruce-leaves he then carried in and placed south of the Wheel. Nishnatéyana now approached, carrying a filled pipe, which he deposited in front of the buffalo skull, the bowl pointing upward and the stem pointing toward the south. Chanítóē now approached the lodge, knelt just at the door, lifted up both hands, and uttered a prayer. Entering, he sat down at the north of the Wheel, backward.

INCENSE BURNED.

One of the messengers now passed within the lodge a live coal, whereupon the door of the lodge was closed. Watánah was heard praying, and it is known that just after concluding his prayer, the coal was deposited in the little hole in the center of the base of the fireplace, and upon which the spruce-leaves were placed, the interpretation of this act being, that this act is a purification ceremony and that the prayer of Watánah was answered as soon as the particular god to whom the prayer was offered became conscious of the odor of the incense. It will be noticed also that this offering of incense was performed before any considerable number had entered the lodge. The reason of this was because the rite of the offering of the incense in the fireplace is unknown to the minor priests of the lodge.

After a few moments the door of the lodge was opened by one of the priests within, and other priests now approached and went inside. Each man, as he entered, halted at the door, lifted both hands, and uttered a prayer. Each also carried a small branch of cottonwood. As the Lodge-Maker, the substitute Lodge-Maker, and his wife came up, they drank from one of the pails and vomited before entering the lodge. On account of the darkness, the position of those within was now made out with some difficulty, but it is believed that they sat within the lodge in the following order, beginning on the south side, next to the door—Watángaa, Debítte, with the Lodge-Maker behind the Wheel, Chanítóē, Baihoh (Old-Bear), or Blindy, Hinénwatani (Black-Man), and Watánah. Bechéaye also entered the lodge, but where she sat was not known.

CEREMONIAL SMOKING.

Before the covering for the door of the lodge had been put in place, Watángaa, reaching across the fireplace from his position at the south door, took up the pipe, which he lighted from a coal now brought him by one of the messengers. After puffing on the pipe for a few moments to get it thoroughly lighted, he pointed the stem toward the east, toward the Wheel, and toward the fireplace, and then smoked. The pipe was then passed around the circle to Watánah, north of the door, each taking a few whiffs. The pipe was then passed back to Watángaa unsmoked, whereupon, it again made the circuit sunwise, being smoked by each individual as before. Thus the pipe made the circuit four times, when it was passed out of the lodge and placed on the north side of the buffalo skull.

The stones were now thoroughly heated, and were passed into the lodge, one by one, by the messengers. The first five stones passed in were deposited, one by one at the door, when they were taken up by Watángaa with a fork-shaped stick, and placed on the fireplace, the first one being at the southeast corner of the fireplace, the second at the southwest corner, the third at the northwest, the fourth at the northeast, and the fifth in the center just over the smaller and deeper excavation in which, shortly before, the offering of spruce-leaves had been made. Other stones, then, to the number of about twenty-five, were passed in, and were piled up indiscriminately upon these, until the pile was over a foot in height. Blankets, which had been worn by those within as they entered the lodge, were now passed to the messengers outside. Two buckets of water and a dipper were now passed in, and one or two additional men entered.

Although the door of the lodge still remained open, the heat within at this time, was excessive, and the bodies of the men were bathed with perspiration. It is probable that the heat registered not less than 145° . From the two buckets of water standing just inside and near the fireplace a cupful was taken up and passed to each member, who on receiving the cup, drank a little and poured the remainder on his head and body. The odor of the fresh sage at this time was very pungent.

THE CEREMONIAL BATH.

The two servants outside then thoroughly covered the opening of the lodge. Watánah uttered a prayer, followed by Chanítóë this time, the prayer being accompanied by the shaking of the rattle in the hands of Watángaa.

At the conclusion of this performance, a song was begun, the tune being the same as that sung on the previous night in the Rabbit-tipi. This song was also accompanied by the shaking of the rattle. The singing now continued for about twenty minutes, during which time water was gradually poured upon the stones. From time to time, one or another of those inside was heard crying or praying, while the two messengers outside threw themselves down near the door and joined their lamentations with those within. As has been explained before, this is spoken of as "weeping for mercy," and may be regarded as a form of supplication. Above the singing and lamentation of the priests was also to be heard the noise made by the lashing of their naked bodies with the cottonwood boughs.

At the conclusion of the singing, some one inside gave the word to the servant to remove the covering from the door. This was not only done, but the curtains were lifted on the west side of the lodge. In this manner the priests remained within the lodge for a period of about fifteen minutes, when the Wheel was passed out to Háwkan. Watánah then made four motions toward the skull, picked it up, and carried it back to the Rabbit-tipi, where it was placed in its usual position. Háwkan followed, carrying the Wheel, which was also replaced as before. (See Plate V.)

SYMBOLISM OF THE SWEAT-LODGE.

The little cleared path between the fireplace and the door of the Sweat-lodge is the road. It is cleared because the tribe wish to prosper and live in happiness so long as the earth lasts.

The circular excavation inside the Sweat-lodge, where the heated stones are placed, is called "Opened-Brains," reference being made to a certain myth. The little hole inside of this excavation, in which the incense is placed, is the navel of the mother; it is the place of our birth, the sipapu of the Hopi, the earth representing the mother. (See Fig. 2, Plate VIII.) The incense which is placed on the "navel" is offered to the Four-Old-Men, for the reason that they are constantly watching, in winter and summer, and during the day and night. They control the wind and cause it to blow according as they feel sympathy.

They take a sweat in the lodge because they want to be cleansed from former sins, evil desires, and be protected from all kinds of plagues, etc.

The singing inside of the Sweat-lodge, both in tone and in words, is similar to that in the Rabbit-tipi. The songs are sung with deep

thought and in accordance with the voices of nature. There are seven different songs, each with two verses; hence, if the songs are repeated twice, it makes twenty-eight in all.

THE LODGE-MAKER SOLICITS AID.

Concerning this interesting performance no observations were made during the performance of 1901, nor was any direct information gained from Háwkan. The ceremony took place, in 1902, in the morning of the third day. Early in the morning the voice of the Crier was heard outside the tipi, calling about the circle for the Rabbit-tipi people to hurry to the tipi. When the priests were assembled within the tipi, Háwkan passed to Nishnatěyana cups of the lime paint, which had been brought in by the sister of the Lodge-Maker, to which the latter added water and mixed. After thoroughly mixing the cups of paint he placed them in front of Háwkan. One of the messengers brought in live coals, which were placed upon the fireplace. Waátanakashi then went to Hócheni, placed his hands upon his head and prayed. One of the cups of paint was now passed to Hócheni. Waátanakashi now sat down in front of Hócheni, with his legs in front of him and his knees drawn up towards his chin. Háwkan took a live coal, placed it at one side of Hócheni, and upon it dropped a pinch of spruce-leaves. Hócheni then dipped his hands in the cup of paint and rubbed them together, smearing the palm of each hand thoroughly with the paint. He then with the forefinger of his right hand drew two parallel lines lengthwise across the palm of his left hand, and one line lengthwise across the palm of his right hand with the forefinger of his left. He then held both hands, palms downward, over the rising incense, and passed his hands from the toes, up the legs and sides of the body, to the head of the man in front of him. This he did four times, drawing, however, two lines in the palm of his right hand and one in the palm of his left hand before making the second movement over the body, and reversing this operation at the third and again at the fourth time. Waátanakashi then turned his back to Hócheni, who smeared it with paint, but without regularity or ceremony. Waátanakashi then arose, took the cup of paint, and going near the door of the tipi, proceeded to paint himself from head to foot, including his hair and face, giving his entire body a thorough coat of the white paint.

The Lodge-Maker now took his place in front of Hócheni, and was painted in the manner just described, whereupon he also took the cup of paint, went over to the door, and smeared his body with the white paint from head to foot. Both stood near the door after painting, until they were thoroughly dry.



PL. X. NÍWAAT, HIS ASSOCIATE AND GRANDFATHER. THIRD DAY, 1902.

Before making tour of the camp-circle to solicit assistance: On the right, Nishnatéyana; in the center, Níwaat, the Lodge-Maker; and on the left, Watángaa. The two Lodge-Makers have just received a coat of lime paint. In front, and on the ground, are their buffalo robes.



PL. XI. THE LODGE-MAKERS ON THEIR RETURN FROM THE SOLICITATION OF ASSIST-
ANCE. THIRD DAY, 1902.

Occupying the space between the Rabbit-tipi and the two men are the bales and trunks of blankets which have been presented to them.

Food was now passed in and placed in the usual ceremonial position about the fireplace, whereupon a bowl containing rice was placed in front of Hócheni, who dipped a piece of sage in it and passed it to the Lodge-Maker, who now stood in front of him. The Lodge-Maker then made the offering. Beginning in the southeast corner, lifting the sage on high, he touched it gently to the ground, then passed to the southwest, northwest, and northeast corner, and then continuing on around the lodge in a sunwise circuit, he halted in front of the skull, made four passes over it, and deposited the sage under its jaw.

Both now put on their buffalo robes, went outside the lodge, and put on their moccasins. Nishnatáyana now left the lodge and told them where to begin, and how they should proceed. (See Plate X.) They then started off toward the northwest corner of the camp-circle, followed by the four servants. Having arrived at a tipi at this point of the circle, they pleaded for assistance with which to compensate the priests for their work in the ceremony. From this lodge, they went to the next lodge, and so on, around the circle in sunwise manner. As fast as the large bales of blankets, calico, etc., were collected, they were carried by one of the servants and deposited just at the southeast side of the Rabbit-tipi. (See Plate XI.)

The time consumed by the Lodge-Maker and his associate in making the round of the camp-circle was about two hours. The total contributions amounted to four large bales and two trunks of blankets, pieces of calico, shawls, and other similar gifts, which were left outside the lodge until evening. Within the Rabbit-tipi, during their absence, the priests had partaken of their usual morning feast.

THE CEDAR TREE, 1902.

Owing to the lack of time in the 1901 performance, and owing more especially to the lack of necessity, on account of the lateness of the season, the cedar tree, which ultimately forms a part of the altar, was not secured until required for actual use on the altar. In 1902, however, owing to the great heat, and owing to the fact that there was ample time for the carrying out of the details of the ceremony, it was brought into the camp-circle at the proper time.

Shortly after the Lodge-Maker and his substitute began making the journey around the camp-circle for the collection of presents, Two-Crows, a chief of the Arapaho and formerly a servant of the Sun Dance priests, entered the tipi, stood facing the west, lifted his hands over the altar, and prayed. He then sat down on the north side of the lodge, whereupon Háwkan told him how he should secure the tree, how high it should be, etc. He then started off after the tree.

Returning late in the afternoon, he, with the assistance of two or three of the Dog-soldiers, placed the tree, about twenty feet in height, just west of the Rabbit-tipi, thus affording much desired protection from the afternoon rays of the sun. (See Plates XII. and V.) Later on, as will be seen, it formed an essential feature of the altar in the Offerings-lodge.

rites within the Rabbit-Tipi.

The consideration of further events of this day, which also includes the supplemental observations made on the second and third days of the 1902 performance, may be referred to those which took place within the Rabbit-tipi and those which took place without. Although certain events had their origin inside this secret lodge and were completed outside, yet it is believed that this method contributes to a more intelligent understanding of the ceremony.

THE LARIAT FOR THE CENTER-POLE.

Early in the morning, Háwkan returned to the Rabbit-tipi and was soon followed by other leaders of the ceremony. After the men had indulged in smoking and had partaken of the feast which had been brought in by the families of the dancers, Sósoni cut a long strip from the rawhide, which as has been mentioned, was brought in the night before. This strip was about ten feet long and about three-quarters of an inch wide. She handed it to Chanítóē, who passed it from end to end over live coals upon which had been placed bits of spruce. With the assistance of Waakátani, Chanítóē now measured the strip, and having located its center, they proceeded to paint it, coloring one half of it black, the other half red.

The preparation of the lariat for the tying of the bundle to the center-pole, in 1902, was conducted in the following manner: The wife of the "grandfather" of the Lodge-Maker, Thíyeh, immediately after the buffalo robe to be worn by the Lodge-Maker had been prepared, brought into the Rabbit-tipi a large rawhide, which he deposited in front of Nishchánakati. She then knelt in front of him, placing her hands on his head, and then with the pipe-stem made the five ceremonial passes toward the rawhide, spitting each time toward it, as he pointed with the stem. Thíyeh then took the robe outside of the lodge to cut it, it being more easily handled outside than in, on account of the lack of room. (See Plate XIII.) Having cut the rawhide into one long continuous strip, she entered the lodge with it, bearing also the knife which she had used in cutting it, and the scraps or refuse which remained after preparing the strip. The knife and scraps she

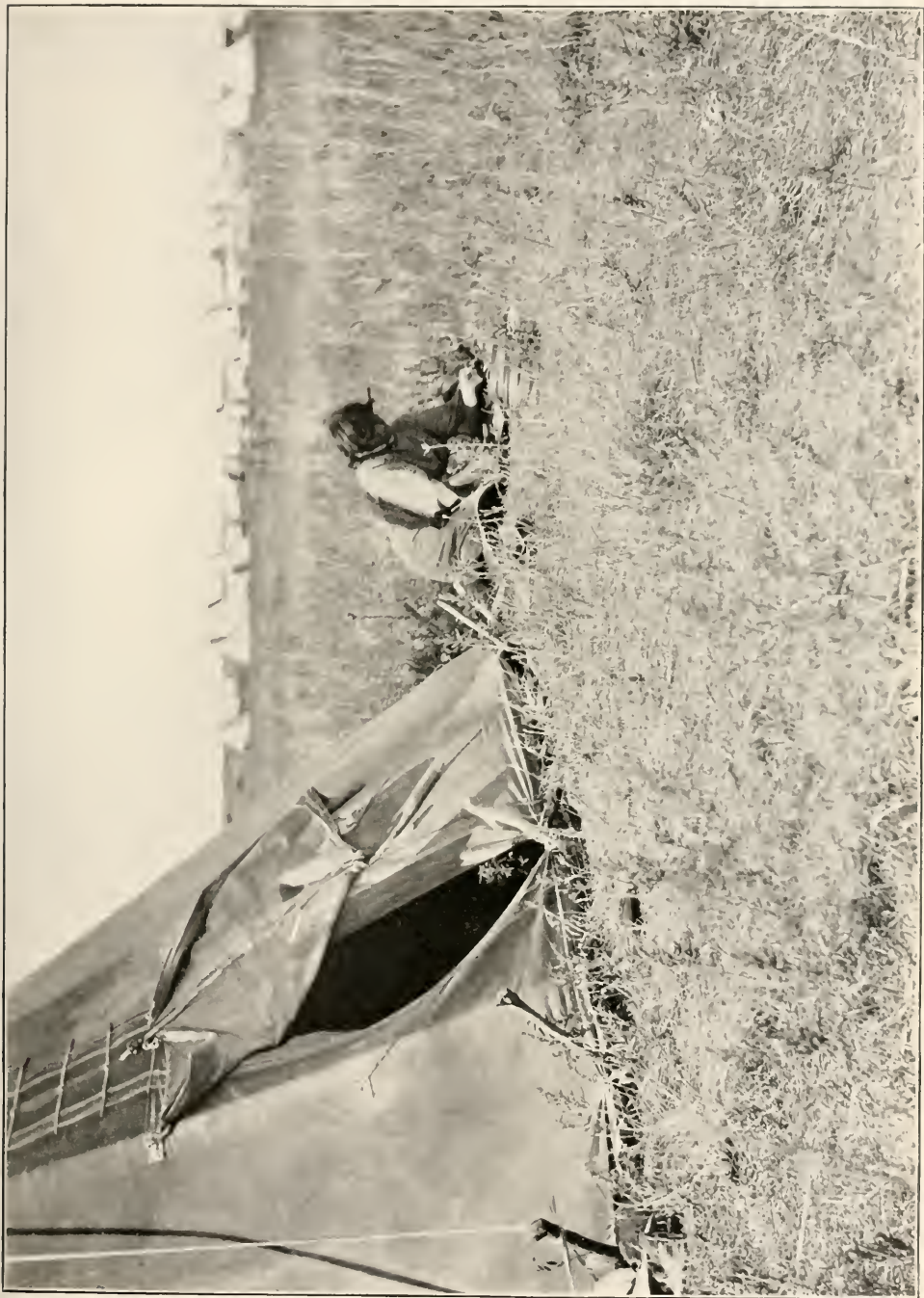
PL. XII. CHIEF TWO-CROWS, UNLOADING THE CEDAR TREE BY THE RABBIT-TIPI.
THIRD DAY, 1902.

Standing by the side of the Rabbit-tipi is Háwkan; sitting in front of him are Hiséhaseh and Nishchanákati.



PL. XIII. THÍYEH. SECOND DAY, 1902.

Wife of Nishnatéyana, in front of the Rabbit-tipi preparing the rawhide lariat to be used in fastening the bundle of willows to the center-pole.



put by the side of the paint bags, which were lying to the south side of the skull, and handed the rawhide strip to Debítthe, who doubled it in the middle.

Debítthe took a bag of red paint from the side of the skull, while Chanítóē took a bag of black paint, both of which were opened. Debítthe received from Háwkan a bag of spruce-leaves, a pinch of which he placed on a live coal in front of him. Debítthe then took a bit of red paint which he softened with tallow and rubbed thoroughly between the palms of his hands, then held the palms of his hands in front of him in a horizontal position over the rising incense. He then, maintaining his hands in the same position, held them over the incense so that the left hand was uppermost. They were again reversed so that the right hand was uppermost, then the left. The hands were thus held in this position four times, and at the fifth time, they were held so that the palms were in a perpendicular position. Chanítóē went through a similar movement with the black paint. They then proceeded to paint the strip of rawhide between them, Debítthe painting one half red, while Chanítóē painted the other half black. Having completed painting both sides of the strip, it was placed by Háwkan near the wall of the tipi, at the south and west of the Lodge-Maker.

FILLING THE STRAIGHT-PIPE.

The secret of the symbolic manner of filling the sacred pipe was, until this year, known only to Háwkan, and was not witnessed by the author in 1901. Háwkan, however, fearing longer to be the sole owner of this right, the privilege, together with the manner of filling the pipe, were consequently transmitted by him to Wátanah. The ceremony was performed in the Rabbit-tipi, of course, at about five o'clock in the afternoon of the second day of the erection of that lodge. In 1901, the pipe was filled earlier in the day, and should have been filled in 1902 just after the preparation and decoration of the rawhide lariat.

Seating himself just south of the skull, he picked up a small bundle, which, up to this time, had been lying by the side of the paints and other paraphernalia south of the skull, which he unwrapped, disclosing a black stone pipe enveloped in a very ancient looking oriole's nest, from which the pipe was removed and placed upon the nest. Háwkan then spread a piece of cloth in front of the pipe, upon which he deposited five pinches of tobacco, placing the first one in the south-east corner, the second one in the southwest, the third in the northwest, the fourth one in the northeast, and the fifth one in the center.

To each pile of tobacco, following the same sunwise circuit, he then added a small pinch of black paint. Next was added a pinch of red paint to each of the piles. He then, with the first finger of his right hand, shoved each of the four outlying piles to the central pile, beginning with that of the southeast. To the single pile thus formed, he added additional tobacco, and thoroughly mixed the tobacco with the paint.

Touching his forefinger to the ground, and then touching his tongue, and taking a bite of root, he spat four times toward the pipe, picked it up, added an old straight stem, circular in shape, in cross section, which he fastened to the bowl, tying it by means of a cord, which, up to this time, had been loosely wrapped around the bowl, and then uttered a prayer. He then rested the point of the stem upon the ground and held the pipe with both hands, with the bowl up. Chanítóē took up a pinch of tobacco, spat toward the bowl, and placed the tobacco inside of the bowl. He did this a second, third, fourth, and fifth time, being careful as he added each pinch to follow the ceremonial circuit, the fifth pinch of tobacco being added to the pipe in the center of the bowl. Háwkan tamped the tobacco down four times, performing first, however, with the tamper, the five ceremonial motions. He then handed the tamper to Chanítóē, who went through the same performance. The latter gave a piece of tallow to Háwkan, who rolled it in the black paint. He then spat upon it five times and rolled it into a little ball, with which he touched the rim of the bowl of the pipe five times, beginning on the southeast corner and ending in the center; the mouth of the bowl was thus covered with the blackened tallow.

Háwkan now gave the pipe to Chanítóē, who held it perpendicular to his body, with the bowl up, and pressed it, first on his right breast, and then on the left, then right, then left, and then along the middle line of his body. He then deposited it just south of the buffalo skull, the bowl extending toward the fireplace and the end of the stem resting on the right horn of the buffalo skull.

THE CEREMONIAL DIGGING-STICK.

In the mean time, Wāánibe, the wife of Háwkan, left the lodge and returned shortly with a cottonwood billet, about one and one-half inches in diameter and about three and a half feet long. This she fashioned into a digging-stick by decorticating and sharpening it at one end. She then handed it to Waakátani, who daubed it all over with red paint. Naásch (Walking-Around), or Grant Left-Hand, a member of the Star society, now brought in a bunch of long, tough grass about two feet in length, which he passed to Háwkan, who laid it on the ground in front of him. He next took two long pieces of sinew, tied

them together at one end, and painted one of the strings red and the other black. He then took three small strings of sinew, which he also painted red and black. These he placed with the bunch of grass, and with the long string of sinew he fastened the bundle of grass to the digging-stick. While these long blades of grass were being fastened to the digging-stick, Watánah and Wáaksšenna (Bear's-Lariat) each told a war story, at the conclusion of which they trimmed with the double-edged knife the upper ends of the blades of grass, even with the blunt end of the digging-stick. The digging-stick was now thrust through a large piece of buffalo tallow from the tenderloin, which had first been painted half red and half black. The digging-stick, with its grass and sinew appendage, was now also laid by the side of the buffalo skull.

THE CEREMONIAL DIGGING-STICK, 1902.

In view of the importance of this object, which occupies such a prominent position among the objects connected with the center-pole, a full description of its preparation during the 1902 ceremony will be of interest.

After the completion of the decoration of the buffalo skull, Nishnatéyana brought into the Rabbit-tipi one of the forked sticks used on the previous day in staking out the buffalo. Háwkan received it and marked upon it the place where it should be cut, in order that it might be of the proper length. He then passed the stick to his wife, who placed it in front of Hócheni, and knelt, placing her hands upon his head. She then addressed to him a supplication:

THÍYEH'S PRAYER TO HÓCHENI.

"Now, please, old man, be merciful to me! I am about to cut the digging-stick in proper length. I have laid everything aside, because I took pity on the Lodge-Maker, my grandchild. Although I do not know the method of cutting this digging-stick, may I do the act in harmony and sympathy with our Man-Above, in order that the great undertaking may be easy and light for all. Since you are here, old man, you are here as a true representative of the great lodge; may this digging-stick bind us all, that we may succeed in life, and that this lodge may be carried out in good faith, so that it may bring for us a gentle blessing from our Father!"

Hócheni then touched the ground with the tip of the forefinger of his right hand, touched it to his tongue, took a bite of root, and touched with his finger the five ceremonial points in the palms of her outstretched hands, each motion being accompanied by the usual slight ejection of spittle. He then repeated the latter performance

on each side of her head, and once in the palms of his own hands, which he rubbed over his head, and once again on the palms of his own hands, which he rubbed down her body. She then took up an axe, and as he spat toward the mark indicated by Hákwan, where the pole was to be cut, she made the four usual passes, and then touched the pole with the edge of the axe. She then went outside of the tipi and cut the pole at this point.

In the mean time, Nishnatéyana had left the lodge and now returned with a bundle of sinew, which he gave to Hákwan. Presently the wife of Nishnatéyana entered, with the digging-stick, which she passed to Hákwan, who, in turn, gave it to Watánah, who smoothed its edges with a knife.

After the stick had been prepared, the priests on the south side sat in the following order, beginning next the skull: Nishnatéyana, Watánah, Hákwan, Hócheni, Watángaa, Chanítóē, and Debítte. Hócheni passed Hákwan a piece of root. The latter touched the ground with his forefinger, touched it to his tongue, took a bite of root, and spat in his hands five times, placed the stick and sinew in front of him, and prayed:

HÁWKAN'S PRAYER TO DIGGING-STICK.

“My Father, Man-Above! My Grandmother! I pray you to look down on us! You Four-Old-Men, be merciful to us all! May this great occasion be sincere, and meet with the approval of the spirits, the messengers of Man-Above! This stick belongs to you; it has been used upon many occasions, and now we again come to you to ask the privilege that the stick, which is the living part of every household, may be made just and holy in your sight. Our old men and women have left us on this earth with poor knowledge of your secrets; so help us to do these things in harmony with you! Let this stick be the upholding power for us, to keep our people in good health hereafter! May the making of this digging-stick be an aid to us; may it bind our people together! May love prevail in the tribe! May this great task be light for the Lodge-Maker and for all!”

Hócheni then, after the usual rite, spat upon the stick four times, at the same time making the customary passes toward it with the pipe-stem. At the fifth instance, he touched the stick with the stem and rubbed it back and forth, over both stem and sinew. Hákwan now took up the sinew and began shredding it, while Watánah opened the bags of red and black paint. After Hákwan had torn the sinew into shreds, he gave one to Watángaa, two to Chanítóē, two to Debítte, and two to Nishnatéyana, while he himself retained two. The priests

then moistened the sinew in their mouths and smoothed them out and twisted them, Háwkan tying his two together at one end, thus forming a string of double length.

A live coal was now passed into the lodge by one of the messengers, which was placed in the open space southeast of the skull. Cedar leaves were placed upon it by Háwkan. Watánah rubbed some tallow in the red paint, which he smeared thoroughly between the palms of his hands and made the five motions over the rising incense, holding the palms of his hands, first so that the left hand was uppermost and reversing the position of the two hands, the second, third, and fourth time, and at the fifth holding them so that the palms were perpendicular. He picked up the stick, and beginning at the sharpened end, gave it a thorough coat of red paint. Háwkan gave the black paint to Watángaa and to Chanítóë, who painted four of the sinew strings black. Háwkan and Watánah painted the other three red, while the double string was painted half red and half black. When the painting of the sinew strings was completed, Háwkan laid them out in front of him, parallel, the four black ones being at the right side and the three red ones on the left, while the double string was placed between them, with its black end lying diagonally across the black string and the red end diagonally across the red.

Háwkan took up a large bunch of sword grass which had been brought in by one of the priests, and explained to Watánah, who now stood up and held the pole in front of him, point down, about the method of attaching the grass to the pole. Still standing, Watánah completely enveloped the pole with the grass, the stems of which projected beyond the pole to the extent of about six inches. The four black sinews were then added to the grass bundle on the south side, while the three red sinews were added on the north. Debithe and Watánah took the double string and passed it around the pole, with its accompanying grass envelope and the sinews, and tied them in position. Háwkan now selected from the remaining bundle of grass three small bunches, which he braided together and tied to the digging-stick, the small end of the braid pointing in the direction of the sharpened end of the stick. The pole was deposited in front of the priests with the point toward the east.

Nishchánakati now related a war story, in which the taking of a scalp played a prominent part. The digging-stick was passed to him, and with a double-edged knife, or dagger, he trimmed off the grass which projected beyond the stick, and passed it to Watánah, who put it back against the west wall of the lodge, with the point toward the north, where it was to remain until required on the following day.

THE CEREMONIAL SCALP.

In connection with the further preparation of the digging-stick occurred an amusing incident in the 1902 performance, at noon on the following day, when as the priests were about to leave the Rabbit-tipi Háwkan reminded them that all preparations were not yet complete. It has been pointed out before, that this conscientious priest was desirous that others should share with him the knowledge and ability to perform the routine rites of the Rabbit-tipi, and on this year, he warned some of his pupils, especially Watánah and Watángaa, that he should expect them to be on the alert. They had completely forgotten the fact, which they must have observed on previous years, that before the digging-stick could be regarded as complete, it must be thrust through a piece of tallow decorated in a certain manner. Háwkan had said nothing on this subject on the previous day and had awaited, thus testing his pupils as to their ability properly to conduct the lodge. A messenger, therefore, was sent to one of the tipis in the circle, and soon returned with a large piece of beef tallow, from the tenderloin. Háwkan now instructed Nishnatéyana in cutting out a piece from the tallow, about six inches square. Háwkan then assumed a position previously occupied by Nishnatéyana, next to the buffalo skull. Hócheni then moved up nearer the skull, placed the forefinger of his right hand upon the ground, then to his tongue, took a bite of root, and spat five times upon the tallow, which had been placed in front of him. A live coal was now placed in front of Háwkan.

Taking the black paint, Háwkan drew a straight line diagonally across the tallow from east to west. Nishnatéyana drew a similar line parallel to this, with red paint, and painted the half toward the north red. In the mean time, Háwkan had painted the remaining half black. This side of the tallow was then turned down and Háwkan painted the other side entirely black. Hócheni again moved forward and took up the knife. He now told a war story, and then cut out a piece of tallow, circular in shape, in the center, thus "scalping" it, in accordance with the war story which he had just related. Háwkan took the digging-stick and thrust the sharp end of it through this circular incision in the tallow, the latter being so held that the back side was uppermost, while the side painted half red and half black consequently was in the direction of the sharpened end of the stick. It was then replaced in the position it had occupied over night, at the west wall of the tipi.

THE CEREMONIAL KNIFE.

A knife of the proper character was not used during the ceremony of 1901, owing to the fact that it was not possible to secure one in the camp. The knife this year was obtained from Burnt-All-Over, a Cheyenne, who gave it to Waátanakashi and Níwaat. It was brought into the tipi on the morning of the third day and placed with the other ceremonial paraphernalia, south of the skull. Its preparation took place just after the completion of the rites attendant upon the manufacture of the digging-stick.

Háwkan gave shreds of sinew to Chanítóē, Watángaa, Watánah, and Debithe to prepare. Of these, three were painted red and four were painted black, the rite being the same as that used in preparing and painting the sinews for the digging-stick. Waakátani then brought in a bunch of sage, which he passed to Háwkan. The latter divided it into seven piles, which he laid in front of him. Two unpainted pieces of sinew were then fastened together at one end and one half was painted black, the other red. The paint bags were then placed south of the skull, by the side of the badger. Watángaa now painted four sage stems black, while Watánah painted three red. The four black pieces of sage were then placed by the side of the black sinews, and the three red sage stems by the side of the red sinews.

Háwkan then took up the dagger and held it in front of him, pointing it toward the east. Watángaa then made four passes with his hands and painted the south side black, beginning with the point of the blade and painting toward the handle. Watánah painted the north side of the blade red, beginning with the handle and painting toward the blade. Háwkan took up the black sage and the four black sinews and laid them against the side of the knife painted black, while the red sage and red sinew were placed against the side of the knife painted red. The sage and sinew were then bound in position by means of the double thong. The knife was now deposited on the south side of the buffalo skull, the point being toward the west, with the black side consequently next the skull.

The dagger to be used for this purpose should be new, so that all may have new spirits and greater energy, for an old knife has lost its life.

THE BUFFALO SKULL DECORATED.

Next, Háwkan took three pieces of sinew and painted them red, and four similar-sized pieces which he painted black, making seven in all, symbolic of the seven periods of the world's history, according to Arapaho mythology. From a large bundle of grass, which had also

been brought in by Chanítóē, Háwkan made a large object in a globular form at one end, by bending the blades of grass double, the ends of which were cut off even at one end. This he now painted half black and half red, and placed it in the nasal skeleton of the buffalo skull. In the mean time, Chanítóē had made two similar objects, one of which he painted black and the other red. The black one he placed in the socket of the right eye of the skull, and the red one in the left. Háwkan, Chanítóē, Waakátani, and Debítche now proceeded to paint the skull. A small black dot was painted on the right side of the skull just in front of the eye-socket. In a corresponding position on the left was painted in red a crescent-shaped design. Along the median line of the skull they next proceeded to paint two lines, one black on the right side, and a red parallel line on the left. The remaining portion of the skull was then painted in rows of dots, those on the right being black, while those on the left were red. The painting of the skull was completed by their daubing black paint on the right horn, and red paint on the left. The skull was now replaced in its position west of the fireplace.

THE BUFFALO SKULL DECORATED, 1902.

This ceremony, as witnessed in 1902, followed the painting of the buffalo robe in the forenoon of the third day. Watánah lifted the Wheel from its support, which was then pulled up and thrust in the ground north of the skull, when the Wheel was replaced. Debítche took up the skull and sat down in the southwest corner of the lodge, placing the skull in front of him. Hócheni then went through the usual motions of touching the ground with his finger, then his tongue, taking a bite of root, spitting five times, and making the usual ceremonial passes with the pipe-stem.

Háwkan provided the usual spruce leaves, which he placed over a live coal near the skull. Watángaa and Chanítóē then mixed black paint with tallow, given them by Watánah, while Debítche and Watánah mixed tallow with red paint. The four made the five ceremonial passes over the incense, having first thoroughly rubbed the palms of their hands in the paint. The two men having the black paint then proceeded to paint a slender line from the anterior part to the back of the skull. Thus the line was said to have been *given*. The other two, meantime, painted a parallel line in red, but began at the base of the skull and painted toward the anterior end. By this movement the paint was *received*. These two lines, traversing the entire length of the skull, were on either side of the median suture, the red line being on the left or north side of the suture.

The four next painted a row of parallel dots on either side of these two lines, *Debíthe* and *Watánah* painting a row of red dots to the left of the red line, while *Watángaa* and *Chanítóë* painted a row of black dots on the right side of the black line. The remaining surface of the skull was then filled in with similar dots, those on the right being black, while those on the left were red. Then, at the base of the skull, on the right, was painted a small circle in black, representing both the full moon and the sun, while in a correspondingly opposite position, on the left side of the skull was painted in red a crescent, representing the first quarter of the moon, and also known as the "bowl."

Sage then took the Wheel and held it, while *Watánah*, extending his hands in the direction of the skull four times, picked it up and placed it in its proper position. Then, with four similar motions with his hands, the head of the robe was placed over the skull, while the Wheel was again replaced in position, just north of the center of the skull.

Further preparation of the skull was deferred until after the digging-stick and the double-edged knife had been ceremoniously decorated, when work on the skull was resumed.

From a large bunch of "grass" which had already been drawn upon to furnish material for the scalp for the digging-stick, *Háwkan* took three bunches, one of which he gave to *Watángaa*, another to *Watánah*, retaining one himself. The bunches were about similar in size, and the method employed in their preparation by the three men was the same, *Watángaa* and *Watánah* imitating the movements of *Háwkan*. Grasping in his right hand the bundle, which was three inches in diameter, at a point about six inches from the base of the stems, he divided the free ends of the bundle, turning or doubling them back from the center, over that portion of the grass which he held in his hand. He then took a small bundle of stems, which he wrapped around the bundle at this point. Next, the bundle was thoroughly tied with sinew at a point about four inches from the place where the stems were doubled, the free ends then being trimmed off squarely and evenly with a knife, just beyond the point where the stems were tied.

Two of the bundles were now inserted in the orbits of the skull without ceremony. It should be noted that owing to the remarkable state of preservation of the buffalo skull (which had been brought from Wyoming by the *Lodge-Maker*) there still remained over the right eye-socket a piece of skin, which was removed with difficulty. Before attempting to remove it, however, *Hócheni* went through the usual

performance of touching his finger to the ground, to his mouth, and taking a bite of root and making the four customary passes with the pipe-stem, ejecting spittle at the same time, upon the piece of skin about to be removed.

Watánah now painted the grass bundle in the south eye-socket black, while Watánah painted the one in the north eye-socket red. The nose piece was now inserted. First, however, Hócheni pointed with the pipe-stem and ejected spittle four times, while Nishnatéyana motioned with the grass object four times, before inserting it in place. It was then painted by those two men, Watángaa painting the half on the south side black, while Watánah painted the half on the north side red. This painting was done without accompanying rites. The buffalo robe, which had been lying back of the skull during this time, was now replaced.

THE LODGE-MAKER'S ROBE.

It has been stated above that the Lodge-Maker, on the preceding night, when he entered the Rabbit-tipi, wore a buffalo robe. This was now spread out on the floor of the lodge, the hair side upwards, and with the head toward the east. Háwkan now daubed the upper surface with moist white clay, painting first one half and then the other. On the neck and between the hind legs, he made a crescent-shaped device with thick white earth. These designs represented respectively the sun and moon. He now drew a white line extending outward on each side from both the sun and moon symbols. These lines were symbolic of the Four-Old-Men, who play such an important part in Arapaho mythology. The white paint itself, with which the robe had been treated, in former time was made of the ashes of a buffalo, and is supposed to represent the color of the sun. The robe as now painted is hereafter to be worn throughout the ceremony by the Lodge-Maker.

In the mean time, according to instructions, some boys had secured a rabbit, which they had hunted down and captured alive, for it must not be struck with a stone or shot. After the rabbit is taken alive, its breath is pressed from its body, thereby transferring the life-element of the rabbit to its hide. It had been skinned, and the hide was now brought into the lodge. It was cut up into small pieces about two inches square. Háwkan, Debítte, Chanítóë, Watánah, and others tied the bits here and there over the robe, with pieces of sinew. The robe bears ceremonial resemblance to the Rabbit-tipi itself.

The above account was gathered from Háwkan, for the decoration of the Lodge-Maker's robe was not observed in 1901. The entire

performance was witnessed, however, during the ceremony of 1902, and is here given. It is evident from what follows, that the bunches of rabbit fur were preserved from the 1901 celebration.

An old buffalo robe, devoid of ornamentation or decoration, was brought into the Rabbit-tipi by Nishnatéyana, grandfather of the Lodge-Maker, on the morning of the second day, immediately after the cleansing of a certain individual by the Wheel, as has already been described in connection with the account of the Wheel. The robe was passed back to the Lodge-Maker, who used it for a pillow, while the concluding ceremonies of the Wheel were being performed.

After the Wheel had been restored to its usual place, Nishnatéyana knelt in front of Háwkan, and placing both hands upon his head, he uttered a prayer. At the same time, the wife of Nishnatéyana knelt in front of Debíthe and touched the ground with the tips of the fingers of the two hands, which she then placed on Debíthe's head. The latter then placed the tips of the fingers of the right hand on the ground and uttered a prayer, touched the tips of the fingers of his two hands to the ground, then bit off a small piece of root, spat in her hands, which she then rubbed over her body. Thíyeh then held out the extended palms of her two hands close together, while Debíthe touched them in the usual ceremonial fashion five times, the last time being in the center of the two hands, spitting into her hands each time, as he touched it. She then sat down just back of the Wheel. Háwkan now went out and returned with a bunch of fresh wild sage and sat down to the south of Thíyeh, while Nishnatéyana sat down to the south of Háwkan. The remaining personages on this, the south side, of the lodge, were in order, Nishchánakati, Chanítoë, Hócheni, and Debíthe. Háwkan now divided the sage into five bundles, which he placed in front of himself. On this bed of sage he placed a leathern sack and some object wrapped in an old piece of calico, both of which he took from their position just south of the skull. Háwkan now prayed.

At the conclusion of the prayer, Nishchánakati took a bite of root in his mouth and pointed toward the leathern bundle with the pipe-stem, beginning with the southeast corner, then at the southwest, northwest, northeast, and center, spitting toward the bundle each time as he pointed. Thíyeh then opened the leathern bag, which was found to contain the belt, already mentioned in connection with the Wheel, and a small bundle containing pieces of rabbit skin. The belt was replaced in the leathern sack.

Of the pieces of rabbit skin there were many in number, from which Háwkan proceeded to select seven, which were of especial

importance, and which he arranged in front of him. The first piece deposited was the tail of the rabbit, and had attached to it a small bunch of red horsehair, and a root known as the "crazy root."

The first piece was to form the center or heart of the animal, the tail itself being black, and the red horsehair representing the "fire," as it is called, or the life or blood. The second piece was deposited about three inches in front of this, and represented the nose of the rabbit. Attached to this piece of rabbit skin was a root known as the "comb-weed." The third piece was placed in line with these two, but to the west of number one, and represented the tail of the rabbit. Attached to it was a root known as the "burning root." On each side of this line of the three pieces of rabbit skin were then placed two additional pieces of rabbit skin, forming respectively the fore and hind legs of the rabbit. Attached to the piece representing the right or south fore leg was a bit of root known as "dog root." The root attached to the right or south hind leg was of the plant known as the "old-woman's-travois." The root attached to the piece representing the fore leg on the left or north side, was of the cockle-burr, while attached to the piece of rabbit skin representing the hind leg was a piece of sage.

The buffalo robe was now removed from behind the Lodge-Maker and spread out with the fur side up, in front of the priests sitting on the south side. Nishchánakati now took a bite of root and spat in his hands five times; then taking the pipe-stem, he pointed with it to the center of the robe, spitting at the same time, then at the southeast corner, southwest, northwest, and northeast corners of the robe. He then pointed the end of the pipe-stem promiscuously over the robe.

Háwkan and Chanítóē took a bite of root, and each spat in the palms of his hands five times, according to the usual ceremonial circuit; then they rubbed their hands up and down their bodies and arms and on their heads. Chanítóē then took a bowl containing the so-called "lime-paint" or white clay, and began painting the robe at the southeast corner. Assisted by Háwkan, he painted a narrow strip, about three inches in width, entirely around the outer edge of the robe. Then they smeared paint over a considerable extent of the center.

It is the intention to decorate the robe with the lime-paint according to the decoration of the old Arapaho ceremonial robe, but of course the decoration bears only a general resemblance to the symbolism formerly employed. Then the two priests attached the seven bunches of rabbit fur to the robe, in the proper position, placing first the heart piece in the center of the robe, the nose piece at the front end of the

robe, and the other pieces in their correspondingly proper positions. Other pieces of rabbit fur were now attached to the robe here and there promiscuously. The limbs of the buffalo are now wrapped, the pieces of fur being likened to the buffalo chips which are used to wrap a baby.

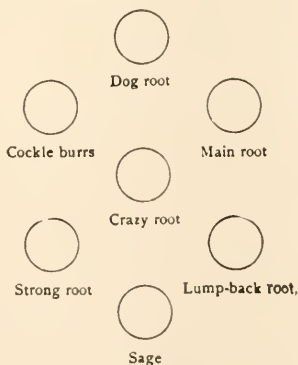
Debithe now brought into the lodge live coals, one of which was placed just in front of the forward end of the robe, upon which he deposited a pinch of spruce leaves. After the robe had thus been incensed, it was returned to the Lodge-Maker, who placed it behind him.

SYMBOLISM OF THE LODGE-MAKER'S ROBE.

Inquiry, after the conclusion of the Sun Dance, brought to light certain interesting information at variance in one or two details from that obtained in the Rabbit-tipi; according to this information the fur of the rabbit is used for the reason that the animals are harmless and clean. The rabbit fur, comprising seven pieces in all, is arranged to represent the picture or symbol of a buffalo bull. In the center of the robe is drawn in white clay, a streak representing a road or path; a white circular spot in the center of the path represents the sun, the idea being thus expressed that the Offerings-lodge is in progress.

Attached to the seven pieces of fur were the seven roots of certain plants, each root being considered the foundation of a certain special lodge, although in each lodge there are generally two or more roots used, one for spittle, to be used upon persons, the other to be used upon objects. In each lodge there is also used the leaves of one or more plants or trees for incense.

The arrangement of the roots upon the robe should be, according to my second informant, as in the diagram here given.



The following is the symbolic significance of each root: the dog root, called also Bear's medicine, at the anterior end of the robe, represents purity, protection, and expectation; the crazy root is characterized as a mixture, it takes precedence over all law and order, everything is reversed; sage represents the food of the rabbit, and consequently the fur of the rabbit; main root, when well cooked, induces peace, comfort, quietude; cockle-burr represents the desire to marry, the quest of a wife or of a husband; lump-back root signifies old age; strong root is holy, sacred, good medicine.

To illustrate the significance of the symbolism of the cockle-burr, reference was had to a well-known Arapaho myth, to be cited later on in a different connection, of which the following abstract was given:

After Nih'āⁿçāⁿ had been taken out of the river by the women, when he was floating down with the current with an elk skull on his head, and after the skull had been broken in pieces by the women, Nih'āⁿçāⁿ told the sisters, as he called them, to louse him; so they did. It was a sultry day. Nih'āⁿçāⁿ laid his head on the women's laps and went to sleep. Seeing that he was fast asleep, the women got up, went away from him, and gathered many cockle-burrs, which they placed in his hair, and left him. As he rolled about, the cockle-burrs adhered tightly, drawing his face out of shape. He soon woke up. His head and face paining him, he placed his hand on his head and found that the cockle-burrs had collected so thickly and were imbedded so tightly in his hair, that he set to work and cut his hair off very close.

Those cockle-burrs were the women swimming in the river; some were swimming when he was at some distance from them; but they were really cockle-burrs. In this sense they wanted him for a husband.

Fragmentary information was also obtained as to the special use of certain of the above-mentioned roots in some of the warrior societies, and as the robe, in its widest significance, embraces the lodges of these societies, this information is here given:

Offerings-lodge—Spruce and cedar only are used for incense. Strong root and lump-back root are used for spittle. Dog root, main root, sage, cockle-burrs, and crazy root are used on the robe.

Water-Pouring or Old-Men's Lodge—The use of the strong root is confined to this and the Offerings-lodge, but the informant had no knowledge of the manner of its use.

Sweat-lodge—The dog root is used for ejecting spittle both upon persons and upon objects. Main root only is used for the incense in the "navel." Red and black paints are used for the body; the men carry rattles and buffalo tails.

Dog-soldiers'-Lodge—The following brief outline of a myth was given for the origin of the dog root:

“The camp-circle moved to another place. A man who happened to be out for game, came to the old camp-ground and found a little dog that was very poor in flesh and about to die. Sympathizing with the poor dog, he led it to the river, but it was so helpless, on account of loss of strength, that he left it and went in search of food for the dog; but failing to find food, he brought over a good-tasting root and gave it to the poor dog. The dog relished the root, and regained his strength.

“The dog appreciated the good will of the man, and in return had compassion on him, and sat down and painted the Dog-soldiers' lodge. The dog also gave him directions for erecting the lodge, and the routine of the ceremony; and thus the lodge came into existence.”

In this lodge the dog root is used for spittle on both persons and objects. Main root, tied to the lariat, is used for incense. Black and red paint are used because the Offerings-lodge contains these colors, and the Dog-soldiers lift the center-pole—carry the burden of the tribe.

Club-Board Lodge—Dog root is used for spittle upon persons before they are painted and also upon objects before they are altered. Sage and sweet-grass are used for incense during the painting of the lodge, various colors being used; cockle-burrs are represented at different portions of the body. The buffalo wallow painted like the tallow, already described, half black, half red, made in the center of the lodge, is the emblem of this society.

Thunderbird Lodge—Same as the Club-Board; the painting of the body, however, is different.

Lime-Crazy Lodge—Dog root is used for spittle before painting and before making weapons. Sage and sweet-grass are used for incense. Crazy root is used to punish misdemeanors, to preserve order, and to heal in certain ways. The root is also tied to Lime-Crazy's robe, to his private robe, to his cap, and bow and arrows. Sweet-grass is used for incense.

When the bodies are painted in colors, the image of an owl is made on the front of the body, beginning at the forehead and extending to the lower extremities. The owl is imitated by the men of this society. Since the owl is troublesome to the people, the men behave the same way; but in the color symbolism of the lodge, red is used on the west side, black on the east.

Buffalo-Women's Lodge—Dog root is used for spittle, both for bodies and for objects. Sweet-grass is used for incense. Cockle-burrs

are represented on the bodies and limbs, for the reason that buffalo bear them on their bodies. Red and black paints are used. In painting the faces of the women, a heart is represented on the forehead, while at the corners of the mouth, horns are represented. A dark line is drawn across the chin, and a dot upon the nose, representing the buffalo calf.

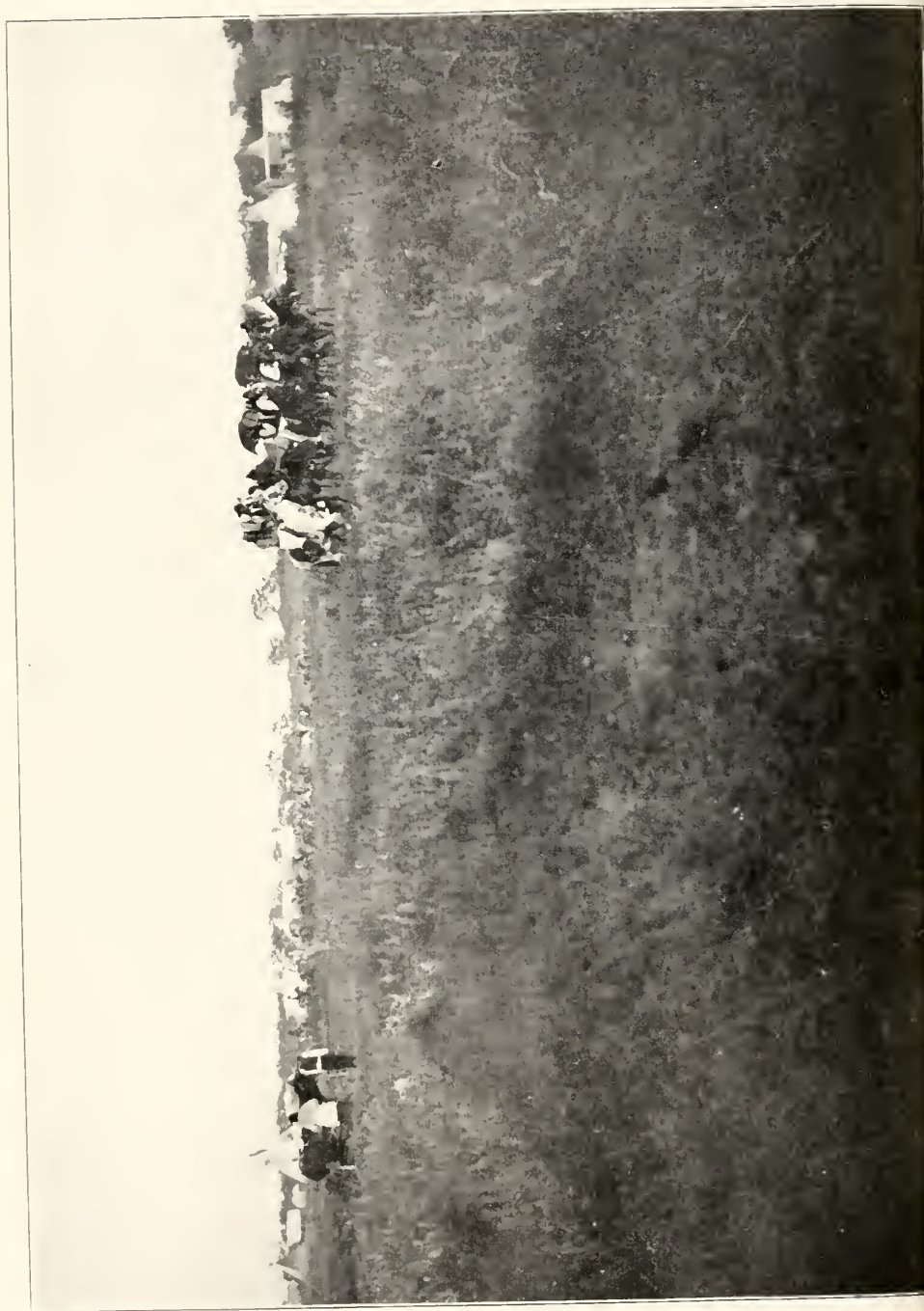
Old-Women's Lodge—Dog root is used as in the Buffalo-Women's Lodge. Main root is used for incense.

THE SACRED WHEEL PLACED ON ITS SUPPORT.

A small willow stick, about three feet in length, was now brought in and handed to Háwkan, who sharpened it at one end and split the other end to a short distance, forming a crotch. Debíthe now went after the owner of the Wheel, who upon entering unwrapped the Wheel and placed it in the fork of the willow stick, which was now thrust in the ground in an upright position just behind the buffalo skull. In 1902 the Wheel was brought into the Rabbit-tipi on the first day of its erection.

CAPTURE OF A BUFFALO.

The time had now arrived when it was necessary to bring in a buffalo hide. It has been above stated, in the account of the preceding day, that a buffalo robe had been staked out on a hill behind the camp. This had been done by Naáseh (Little-Chief) and Hěběthěněn (Big-Nose). It should have fallen to the lot of old Chief Náwaht (Left-Hand) to have killed the buffalo and bring its hide back to the camp; but on account of his great age and partial blindness, Heichébiwa was selected. He started out, consequently, on horseback, with two men of the Star society to show him the way. They arrived where the skin had been erected on the previous night. Heichébiwa made a speech, and then shot at it. The robe was passed to him by the men of the Star society and he returned to the Rabbit-tipi with it. Here he was received by Hócheni, who took the bridle reins from his hands and offered a prayer. Náwaht also offered a prayer, told his war story, and received the robe from Heichébiwa. With the assistance of the others, Náwaht now stretched the skin on the ground. Debíthe then brought out from the lodge a live coal on the end of a forked stick and placed it in front of the robe and upon the coal sprinkled spruce twigs. The men then lifted the robe up, and in unison swung it gently towards the rising incense four times, and then passed the robe over the coal until the smoke had thoroughly covered it. They now entered the lodge.



PL. XIV. NISHNATÉYANA PLACING BUFFALO ROBE UPON A SCAFFOLD.
SECOND DAY, 1902.

To the right, and in the background are two of the warrior societies returning from the timber with Offerings-lodge poles.



PL. XV. THE CAPTURE OF THE BUFFALO. SECOND DAY, 1902.

Heichébiwa, mounted upon a horse, offering prayer before the ceremonial capture of the buffalo.

It was now about sundown, and within a short time there were gathered within the lodge, Háwkan, Hócheni, Wanakāyī (Row-of-Lodges), Wáaksēna, Kānāthekahade, and many other important participants of the ceremony, both male and female. Fresh fuel was now added to the fire by some of the older warriors, each in turn telling his war story before placing the wood upon the fire.

Wanakāyī, Kānāthekahade, and Waátannak now made some alterations in the buffalo robe, making it ready for use later in the ceremony.

CAPTURE OF A BUFFALO, 1902.

In the performance of 1902, the ceremonial capture of the buffalo took place just before sundown, also on this the evening of the second day of the Rabbit-tipi. On account of the scarcity of buffalo robes in the camp, and on account of the feeling on the part of the priests that there should be no substitute for the buffalo robe, for reasons already given, considerable difficulty was experienced in securing a robe which would answer the purpose. As a matter of fact, the priests were finally obliged to resort to two halves of robes, which up to this time, had been used as leanback coverings. These were fastened together along the median edge by means of buckskin thongs.

As the time approached for the capture, Nishnatéyana took the robe, together with two forked poles about six feet in height, and a straight pole about eight feet in length, and proceeded to a spot about half-way between the eastern opening of the camp-circle and the Rabbit-tipi. There he placed the uprights in position and in their forks the cross-bar, over which he threw the robe, the head facing the south. (See Plate XIV.)

The aged warrior, Heichébiwa, was then placed upon a pony, and a gun was given him. He started in the direction of the buffalo, imitating the movements of spying out an enemy. Having approached it, he charged upon it, then stopped (see Plate XV.), shot it, and went through the movement of scalping it. Nishnatéyana then rode back to the Rabbit-tipi, where he was met by Chief Náwaht. Taking the pony by the bridle, Chief Náwaht related a war story, lifted the robe from the horse, and put it upon the ground, the head facing west.

A live coal was brought in from the lodge by Nishnatéyana, together with a bag of spruce leaves. The coal was placed in front of the robe, and upon it a pinch of leaves. Watángaa and Nishnatéyana, with both hands, picked up the robe by the middle of the back and carried it in a sinuous motion over the rising incense. The head of the robe was allowed to rest for a moment upon the pile of earth

lying just to the east of the Rabbit-tipi, made after the preparation of the fireplace on the previous day. Háwkan now came outside with a rattle and began singing a song, accompanied by Chanítóē and Debíthe. The robe was then carried on inside the lodge by Watángaa and Nishnatéyana. Inside the lodge it was also passed over incense and was deposited on the ground south of the fireplace. Chanítóē then lifted the Wheel from its position and Watángaa and Nishnatéyana again picked up the robe as before and carried it on, back of the skull, where it was deposited with the head of the robe covering the skull. The Wheel was then replaced upon its support, which was thrust into the ground just to the north of the skull. The newer calico wrappings were thrown over the Wheel and all inside the Rabbit-tipi now left and gathered just outside, where Chief Náwaht told a number of war stories.

Later in the evening, when the priests had returned within the Rabbit-tipi, Nishchánakati removed the robe from the position which it had occupied over and back of the skull, and spread it out in the space to the south of the fireplace. Sitting down by the side of it, he then related a war story and began trimming the edge of the robe, saying as he did so, that in that fashion had he forced the enemy to the ground and taken his scalp. In accordance with custom there was now heard, as at many times throughout the Sun Dance and other Indian ceremonies, a number of sharp, piercing cries, uttered by Debíthe, and imitative of those formerly uttered by women on the return of the victorious war party. After the robe had been trimmed properly, it was put back in its former position, to the west and over the skull, the tail of the robe reaching the western wall of the tipi. Nishchánakati, in accordance with his privilege, retained those portions of the buffalo hide which had been cut away. These he placed behind him as he took his accustomed seat in the circle. Food was then brought in, the sacrifice made, and the usual feast followed.

PAINTING THE BUFFALO HIDE.

The decoration of the hide, during the 1902 performance, was deferred until early in the forenoon of the following or third morning, and was done while the Lodge-Maker with his substitute were making the round of the camp-circle collecting presents. Inasmuch, however, as under ordinary circumstances, the decoration of the robe would, presumably, have followed its being trimmed and fashioned in proper shape by one of the priests, the account is given at this place:

Wátānāh, who as it will be remembered, was present as a pupil of Háwkan, and next to him in knowledge of the ceremony, now sat down to the south of the skull, with Hócheni at his right. Holding

the palms of his two hands in front of Hócheni, the latter touched the tips of the fingers of his right hand to the ground, then to his mouth, bit off a small portion of the root, and spat five times in the hands of Watánah, the ceremonial circuit being followed. Watángaa then knelt in front of Hócheni, who went through the same performance with his hands.

Watángaa and Wátānāh then took the hide from behind and over the buffalo skull, where it had been lying during the night and placed it in the open space south of the fireplace, the forward end of the hide being directed toward the east. The bags of red paint were next placed in front of Hócheni by Wátānāh, who went through the usual motions, and who touched them and spat upon them and touched them with the pipe-stem five times. Then he rubbed the end of the pipe-stem here and there, at random, over the hide. Debítthe, who had also been sitting on the south side, now took up the bag of red paint and untied it, while Chanítóē untied the bag of black paint. Wátānāh gave to each a piece of tallow, which they thoroughly mixed with the paint. Háwkan then put a live coal in front of the head of the hide and placed upon it spruce leaves. Moving up by the side of the rising incense, Watángaa now took the black paint and smeared it between the palms of his hands, while Wátānāh did the same with the red paint. With the palms of their hands together, they then held them over the rising incense four times, the left hand being upward first, then the right, then the left, then the right, the hands being held each time in a horizontal position. Then the hands were turned in a perpendicular position, with the thumbs up, and were held over the incense. Watángaa then painted the anterior half of the robe black, while Wátānāh painted the remainder red. Wátānāh next doubled the robe in two along the median line, folded it, and placed it upon the buffalo skull, the front end of the robe touching the base of the skull.

The buffalo skull and robe now constituted a living animal—Young-Bull. With the ceremonial killing of the buffalo, the life-element is transferred to the hide; this life-element is renewed or revived as the hide is passed over the incense. With the placing of the robe over the skull, beneath the sage bed of which should be seven buffalo chips, the process of forming an animate being is regarded as complete.

The placing of the buffalo chips was omitted in 1902 for the reason that they could not be secured. Occasionally five are used instead of seven. The chips are symbolic of food and are spoken of as the gift of the buffalo to the Arapaho. At the end of the ceremony they are supposed to be transferred by the "grandfather" to the Lodge-Maker, i. e., from an elder to a younger generation.

wife and child, and sat down near the door on the north side of the lodge. Nishnatéyana now placed a vessel of food in front of Hócheni, who after the usual ceremonial motions, prepared five pieces, which Debbíthathāt received from him, drawing his right hand from Hócheni's right shoulder to his head, and made the usual offerings to the four directions, placing the last piece in front of the skull. The vessels of food were now passed by the wife of Debbíthathāt to the wife of Nishnatéyana, who distributed them.

At the conclusion of the feast the food vessels, together with the remainder of the food, were removed from the lodge. Then Debbíthathāt and his wife and child were cleansed by the Wheel, according to the manner already described at length, the Wheel during the ceremony being held by Nishnatéyana.

At the conclusion of this ceremony, and after the Wheel had been "wrapped" and Debbíthathāt had made a prayer for life and for other material benefits, the bundle of eagle feathers was given him, while he still sat by the side of the skull, which he tied to the forelock of the robe.

These feathers may be regarded as a headdress for Young-Bull, and are a token of respect and love—the giver of the feathers is thereby cleansed and blessed.

THE BELT AND HEADDRESS REPAINTED.

This rite took place, in the performance of 1902, during the afternoon of the third day, on the return of the priests from the location of the Offerings-lodge. Seated on the north side of the tipi, in order, beginning at the west, were Wátānāh, Hāwkan, Thiyeh, Chanitoē, Nishchánakati, and Debithe. Wátānāh now entered with a new piece of calico, which was spread down in front of Hāwkan on top of a blanket. Hāwkan and Wátānāh both touched the forefinger to the ground, then to the mouth, took a bite of root, and spat five times in the usual ceremonial circuit upon the calico. The leather case containing the belt was then laid upon the calico.

The wife of Nishnatéyana then knelt in front of Nishchánakati, while the latter prepared her hands by the usual motions and ejection of spittle, that she might remove the belt from its case. Waakátani, who with the others had been sitting on the north side of the lodge, placed a coal in front of Wátānāh, upon which Hāwkan deposited five pinches of incense, beginning on the southeast and continuing in a sun-wise circuit, the fifth pinch being added from the center. Nishchánakati then made five ceremonial passes with the pipe-stem over the pack, ejecting spittle at the same time, after having first touched his

forefinger to the ground, then to his tongue and taking a bite of root. Hákkan passed the bag over the rising incense, and gave it to Thíyeh, who opened it, disclosing the sacred belt.

This was in the form of an apron of buckskin, about ten inches in width and fourteen inches in length, fastened to a buckskin thong by its upper and narrow edge, by being passed over the thong once and held in position by means of buckskin strings. This thong was really the belt proper and terminated at each end in five strands or fringes, each of which was wrapped with uncolored porcupine quills. The larger piece of buckskin, or apron, also terminated at its base with many strands or fringes, perhaps twenty in number, wrapped also with porcupine quills. At the upper corners of the apron, on each side, were two small loops, about three-quarters of an inch in length; these, also, wrapped with porcupine quills. Hákkan now offered the following prayer:

HÁKKAN'S PRAYER.

"My Father, have pity upon us! Remember that we are your children since the time you created the heavens and the earth, with a man and a woman! Our Grandfather, the Central-Moving-Body, who gives light, watch us in the painting of the belt which our Father directed, as it is before us! Now speak to your servant who is to wear the belt! Look at her with good gifts, and may she do this for the benefit of the new people (children), so that this tribe shall have strength and power in the future! I am poor in spirit, and therefore ask you, Spiritual-Beings, to help us, that this belt may be clean and be an element of mercy for the people. We cannot cease praying to you, my Father, Man-Above, for we desire to live on this earth which we are now about to paint on this occasion. We have given this belt to the sweet smoke for our purity hereafter. May our thoughts reach to the sky, where there is holiness! Give us good water and an abundance of food."

Wátānāh opened the bag of red paint, from which Hákkan applied five pinches to the apron, beginning first in the upper and right-hand corner, followed by the lower right-hand corner, then the lower left-hand corner, then the upper left-hand corner, and then in the center, the apron being so placed that the first application of the red paint was in the direction of the southeast. Wátānāh and Thíyeh then applied pinches of red paint in exactly the same manner. Then Thíyeh poured with her thumb and forefinger thin lines of paint here and there over the apron and rubbed them in with her hands.

There had also been removed from the leathern case at the time

the belt was taken out a small bundle, which, when unwrapped, disclosed two small bunches of eagle breath-feathers, each of which were wrapped at the quill end to the extent of about two inches, with beads, those of one bunch being red, those of the other white. Hákwan now repainted the red feathers with the red paint, while the white feathers were treated to a coat of the white lime-paint. After these were painted, they were returned to the case. The belt was then folded up and replaced, along with the two headdresses, in the leathern sack, which was placed south of the skull. Hákwan then divided the gifts of calico and goods between Wátānāh and Watángaa.

SYMBOLISM OF THE BELT AND HEADDRESS.

As the belt still lay in its unfolded position, Hákwan volunteered the information that it represented a woman, the strings of the belt representing the arms, the apron part the body, and the two loops being the eyes. He further explained that it had existed from the beginning, and that it was the foundation of the lodge. Further inquiry elicited additional information concerning the interesting objects. The five little piles of paint first put on the belt not only represented the Four-Old-Men or the four elements of life with the "Central-Moving-Body," but they form also a cross, symbolic of the morning star, the Mother, which comes up in advance of the sun, as the wife of the Lodge-Maker precedes the Transferrer on their return to the Rabbit-tipi, after a rite described in another place. The red paint which is smeared over the belt is symbolic at once of the naked form of a woman and of the red skin of the whole race. While the belt as a whole is symbolic of a woman, it is also typical of the vulva and even of a generalized concept of life-generating power of the race. The wife of the Lodge-Maker wears it to conceal her "cavity."

Of the two headdresses, the one with the red bead wrappings represents a female and is to be worn by the wife of the Lodge-Maker. The red is symbolic of the Arapaho race, of purity, old age, and meekness, and more especially of the earth with the glow of sunset. The headdress with the blue bead wrappings represents a male and is to be worn by the Lodge-Maker. The blue color has reference to the brightness of the day, of vegetation, a spotless path for all, and especially does it symbolize the sky or Above, as contrasted with the earth symbolism of the other headdress.

The two headdresses together were also spoken of as representing male and female birds, also the air and the "soft-breath."

THE RAWHIDE DRUM AND NIGHT REHEARSAL.

Shortly after midnight, immediately on the return to the Rabbit-tipi of the grandfather and the Lodge-Maker's wife, after an interesting rite described later on in the pages of this paper, a Crier was heard outside calling for musicians and a drum. Soon after, some of the Dog-soldiers and several members of the Star society arrived, just outside of the lodge, bringing with them a large drum. Hákwan took a live coal from the fire with a forked stick, which he placed in front of him. The Lodge-Maker arose from his position and assumed a squatting posture just behind the coal. The folded rawhide was then passed by a messenger inside the lodge to Hákwan, who placed it by the side of the Lodge-Maker. Hákwan then gave a pinch of cedar-leaves to the Lodge-Maker, who held them between his thumb and two fingers of his right hand, holding the leaves in front of his face and resting his elbow upon his right knee.

Hákwan then began singing, accompanying the song with the rattle, while Chanítoë beat the Badger-pack as the movement of the song slowly proceeded, the Lodge-Maker keeping time, moving his right hand back and forth in a position parallel to his body. This was continued through the second song. At the beginning of the third song he still kept his elbow upon his knee, but moved his hand in front of the left side of his body, where he again kept time by moving his hand back and forth, out in front of himself, to the movement of the song. In a similar manner the fourth song was sung. At the beginning of the fifth song, the Lodge-Maker moved his hand so that it was held exactly in front of his face, where he again kept time to the song. At the conclusion of the song he deposited the incense upon the live coal. This little episode formed one of the most interesting and most beautiful of the entire Sun Dance ceremony, and was exceedingly impressive.

The Lodge-Maker now took up the rawhide, motioned it toward the incense four times, then passed it slowly over the coal and walked in a sunwise circuit in front of those sitting on the south side of the lodge. He made four movements with the rawhide toward the musicians, who had now entered and taken up a position just south of the door, when at the fifth, he passed the rawhide in among them, whereupon they beat upon it. Other musicians now entered the lodge, crowding around a large drum at the southeast corner. The rattle was passed to the leading Dog-soldier, and they began beating upon the large drum and soon began singing. Niwaat, the actual Lodge-Maker, had in the mean time put on his buffalo robe, with the fur side



PL. XVI. THUNDERBIRD SOCIETY. THIRD DAY, 1902.

The return from the timber with cottonwood poles to be used in the Offerings-lodge.

out, and now arose and stood behind the buffalo skull, where he blew upon an eagle-bone whistle, to the accompaniment of the song.

After this performance had continued for some time, the Dog-soldier singers gavē way to the members of other younger warrior societies, who began an informal rehearsal of new and old songs, which was kept up during the greater part of the night. The Lodge-Maker and substitute Lodge-Maker and wife, remained, of course, within the Rabbit-tipi during the night, continuing their fast.

rites outside the Rabbit-Tipi.

TIMBERS FOR THE LODGE.

In addition to the ceremonies which took place either in or in connection with the Rabbit-tipi, were several other events of importance on this day, which must be noted. Several of the younger members of the Star society and Kit-Fox society repaired early in the forenoon to the cottonwood grove near the encampment and cut certain of the timbers to be used in the erection of the great Offerings-lodge. Of these they cut several forked sticks to be used as uprights, a number of poles to be used as cross-bars and also a few poles which were to be used as rafters of the lodge. In connection with the cutting and bringing in of the poles was a certain amount of hilarity, mingled with formal ceremony.

This feature of the ceremony received much greater attention in the 1902 performance than on the previous year. Apparently, nothing could have exceeded the spirit of happiness which prevailed throughout the camp-circle on both the second and third days, as the various warrior societies, dressed in their best, and mounted on their painted ponies, and accompanied by their wives or sweethearts, made repeated trips to the timber, returning with poles for the lodge. Ordinarily, on entering the camp-circle, they would pass entirely around it, in a sunwise course, singing and crying with joy at the top of their voices. When they had gained the point of the circle at which they had entered, they would pass to the center of the circle, where they would leave their pole and return again to the timber. (See Plate XVI.)

LOCATING THE CENTER-POLE.

A still more important event of this day was the location of a suitable tree to be used as the center-pole in the Offerings-lodge. This, naturally, is the most important pole of the great lodge, and in connection with its location and transfer to the scene of the lodge there were several interesting rites. The duty of the selection

of the pole falls by custom not only to the most famous warriors of the tribe, but to those few who have served as scouts and have been successful in raids against the Pawnee. Four such men are usually chosen to locate the pole, but it was found that there was only one Arapaho who filled the requirements, viz., Heichébiwa. Two Cheyenne, who were encamped near by and who were known to possess the requisite qualifications, were asked to assist Heichébiwa. One of these was Wolf-Face; the name of the other was not ascertained. Horses were furnished these three men, which were painted by them as their own horses had formerly been painted when about to go on the war-path. Each of the old men was also furnished with a lance and a gun. Thus equipped, they started out toward the cottonwood grove, where, for convenience, certain members of the Star society had already selected the most suitable tree for the purpose that they could find. One of these young men, Naáseh, who knew the location of the pole, accompanied the three old warriors. As they approached the tree they prepared to charge upon it as upon the enemy, and after certain movements, shot at it. The members of the Star society who had been dancing in front of the Rabbit-tipi now knew that the center-pole was located.

In the mean time, members of the Star society had set up a tripod in front of the lodge and had covered it with grass. The three old warriors now returned to camp, but just before entering the camping-circle, they set up a cry like that of wolves (Pawnee, who are called wolves or coyotes), whereupon the members of the Star society charged upon them and went through the performance of counting coup and taking scalps. The warriors then proceeded to the Rabbit-tipi, where they were received by Hócheni, who received the reins from Heichébiwa's hands and offered a prayer for the victory. Heichébiwa then related his war story, telling how in his earlier days he had actually successfully spied out the Pawnee. Then the two Cheyenne followed with their war stories. They now entered the Rabbit-tipi, where they remained for a short time; then all dispersed except those who had duties to perform in the Rabbit-tipi, the head men of the different companies, as has been related above, having first asked the members of their societies to meet in certain tipis for the purpose of arranging and talking over plans for the following day.

THE OFFERINGS-LODGE LOCATED.

This ceremony was not witnessed in the 1901 performance. Immediately after the completion of certain rites in the Rabbit-tipi, on the third day of the 1902 performance, Háwkan, Watángaa,

Debítte, Wátānāh, Waakátani, and Kǎnāthekahade left the Rabbit-tipi and proceeded to a place about one hundred feet east of the Rabbit-tipi, where the various poles to form the Offerings-lodge, had been thrown promiscuously. From one of the cottonwood trees Hǎwkan cut five small boughs about three feet in length, sharpening one end of each.

They all now seated themselves in a semicircle, facing the east. Hǎwkan touched the forefinger of his right hand to the ground and then touched his tongue, took a bit of sage into his mouth, spat into his hands five times, and prayed:

HÁWKAN'S PRAYER.

"My Father, Man-Above, we are sitting here on the ground in humble spirit and of poor heart, and ask your tender mercy upon us, one and all. Through the merits of your children who taught us this law of the Sacred-Offerings-lodge which we are about to locate, may we do it in such a manner as to obtain your favor and increased good spirit, to the end of the lodge! Give to us all your spirit and abundant mercy, and let us unite in one spirit toward you, who made us and ordered these things! My Grandfather, the Light-of-the-Earth, please look down this day upon your poor and needy people, that whatsoever they may do in their behalf may be pleasing to you! Now, my Mother-Earth, take pity on me, poor creature, and guide me straight! Let me do these things right, in the way your servants used to do!"

Arising, he thrust one of the five cottonwood sticks into the ground, which marked the spot where later was to be erected the center-pole of the lodge. Placing his heel against this stick, he walked with slow, lengthened step in the direction of the sunrise, halting at the seventh step. This marked the eastern door, the entrance to the lodge. He then retraced his steps to the central stick, and walked seven steps to the west, which marked the western upright. Then he retraced his steps again, and proceeded seven steps to the north, then seven steps to the south, thrusting at each cardinal point one of the cottonwood sticks. The author's attention was then called by Hǎwkan to the fact that the sticks thus placed, formed a cross, symbol of the morning star.

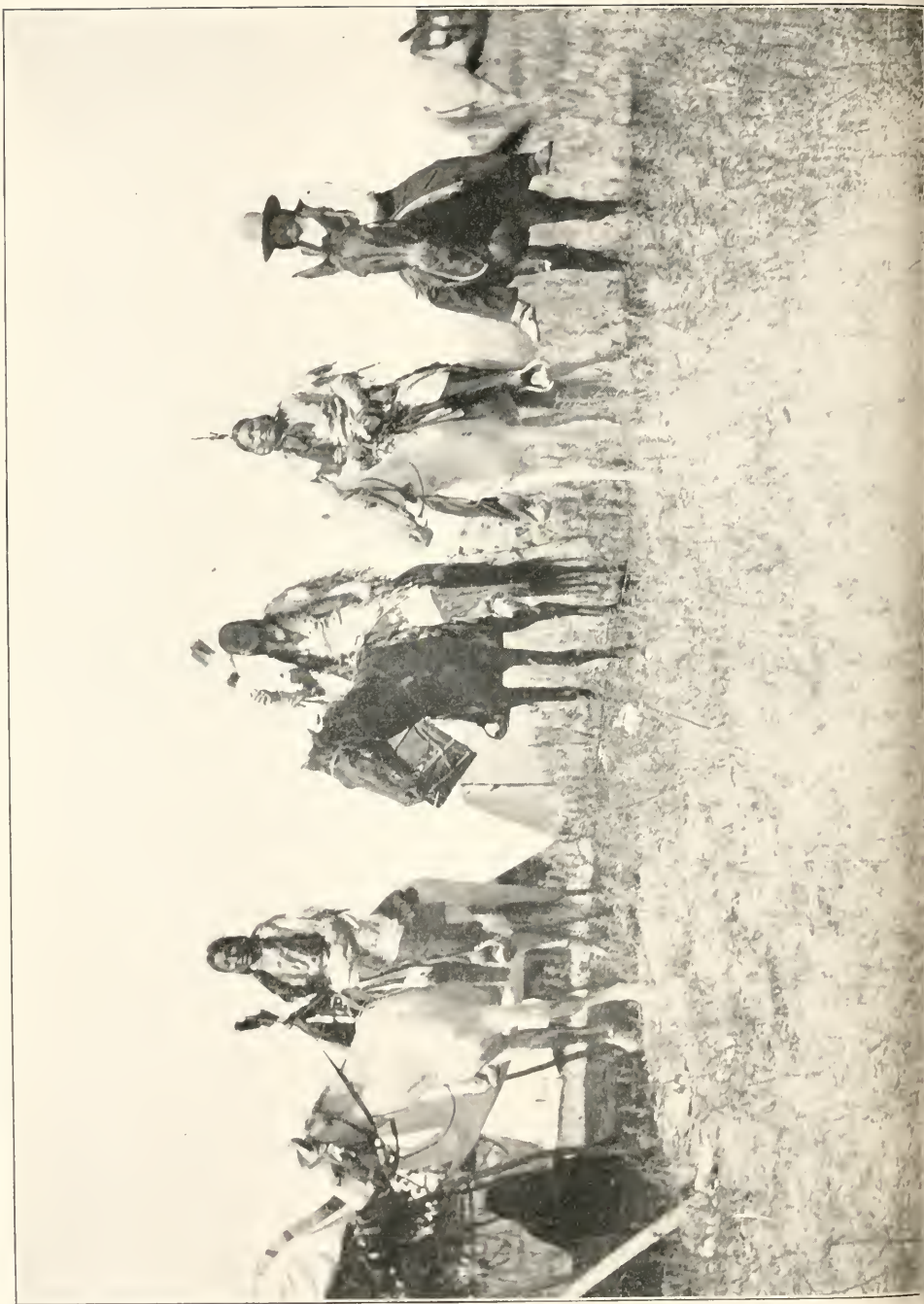
The priest then returned to the Rabbit-tipi, while the Lime-Crazy soldiers and others began digging the holes and otherwise preparing for the great lodge. ;

THIRD DAY, 1901; FOURTH DAY, 1902.

This day corresponds to the fourth day of the 1902 performance. The ceremonial paraphernalia has now all been prepared within the Rabbit-tipi, the poles and supports of the great lodge have been secured, and the center-pole has been located. There now remains to be described the capture of the center-pole, the erection of the Offerings-lodge proper, and the transfer of the sacred paraphernalia to the new lodge from the old, with the final desertion of the latter.

THE CENTER-POLE CAPTURED.

While certain of the priests were performing a few minor rites in the Rabbit-tipi, others started for the cottonwood grove to bring in the center-pole, the cutting and transfer of which were attended with interesting ceremonies. The Dog-soldiers went out with their leader, Nishikánawke (White-Antelope), at their head, carrying a pipe. With them was the high priest, Hócheni, Waánibe, and Chauí. Having arrived at the particular tree, which had already been selected, and which had been ceremonially captured, Hócheni lighted his pipe, smoked, and then passed the pipe to the other leaders present. Hócheni then uttered a prayer, and the two women with assistance from some of the men, chopped the tree down. Usually, during this performance, the Dog-soldiers sing to the time of the beating of a drum and the telling of war stories. While the tree was being felled, the Kit-Fox and Thunderbird societies joined them, and as soon as the tree had fallen and had been trimmed, the men of the Dog-soldier society fastened ropes to the forks and dragged it up toward the camp-circle, where ensued a sham battle between the Dog-soldiers on the one hand, and the men of the Star, Thunderbird, and Kit-Fox societies on the other. The Lime-Crazy society should also have joined in this battle, but they had not been warned in time, and consequently were not present. The pole was then dragged to the center of the camping-circle by the Dog-soldiers, who as they walked, blew on a long eagle-bone whistle. It was now about three o'clock. While the center-pole was being brought in, other members of the Dog-soldiers had made an excavation for it, and trimmed the other poles for the lodge, which had been brought in on the previous morning by certain women's societies.



PL. XVII. GHOST DANCE COSTUMES. FOURTH DAY, 1902.

Members of one of the warrior societies arrayed in Ghost dance costume of painted buckskin, about to start to the scene of the rites connected with the capture of the center-pole.



FIG. 1.



FIG. 2.

PL. XVIII. DOG-SOLDIERS EN ROUTE TO THE SCENE OF THE CAPTURE OF THE
CENTER-POLE. FOURTH DAY, 1902.

Fig. 1. In front are four leaders of the Dog-soldier society, dressed in the costume of the society.

Fig. 2. Musicians of the Dog-soldier society.

THE CENTER-POLE CAPTURED, 1902.

As the time approached, during the ceremony of 1902, for the formation of the procession to go after the center-pole, the priests within the Rabbit-tipi decorated their faces and hair with red paint. Háwkan, the Lodge-Maker's substitute, and Nishnatéyana had informal talks inside the lodge. The substitute Lodge-Maker left his position, and beginning at the priest next to the door, on the south side, placed his hands upon his head and wept, and then passed on around, repeating this performance over each priest, finally weeping over the skull and Wheel. He was followed by the Lodge-Maker, who went through exactly the same performance. Then the pipe made the ceremonial circuit four times. Food was brought into the lodge, the sacrifice made, and the priests indulged in the usual feast.

In the mean time, various warrior societies had been making preparation. They could now be heard passing to and fro about the circle, all gayly costumed, and mounted on their painted ponies, each company singing appropriate songs. (See Plate XVII.) The Dog-soldiers had gathered just outside the Rabbit-tipi, where under a canvas shelter they were singing songs and awaiting the appearance of the priests. Finally, the feast was concluded within the Rabbit-tipi, the food vessels were passed out, and the priests made their appearance.

The procession was then formed, and started off in the southeast direction toward the place where the center-pole had been located and ceremonially captured two days before. Walking at the head of the procession was Nishchánakati, bearing an eagle-wing fan; behind him were seven Dog-soldiers abreast, each wearing appropriate Dog-soldier costume, including the eagle-bone whistle. (See Fig. 1, Plate XVIII.) Four of them had the peculiar Dog-soldier rattles. Next came the musicians, surrounding and carrying a large drum. (See Fig. 2, Plate XVIII.) Next in line were several priests, walking abreast. Immediately behind these were eight women, including the Peace-Keeper, the wife of the Lodge-Maker, the wife of the grandfather, pupils in the Sun Dance, and those who were to cut the center-pole; then followed the Kit-Fox and Thunderbird societies, mounted on horses, many of them carrying small drums. At the side of the line rode Nakaásh (Sage), with a black rattle. His presence may be explained by the fact that he knew the location of the center-pole, and went along in the capacity of guide or scout. In this fashion they filed across the plain, beyond the camp-circle, crossed the river, and entered the cottonwood grove and halted just south of a tall, straight, forked cottonwood tree, which had been selected for the center-pole. The

warrior societies now hurried forward on their horses, made a charge against the tree, shooting at it, counting coup, and ceremonially "killing it." Nishchánakati went up to the tree, embraced it four times, calling upon Man-Above for a blessing to the people, while the warrior societies and Dog-soldiers formed in groups and sat down to the south of the tree. Hanátchawátanĭ (Black-Bull) now carried a filled pipe to Nishchánakati, asking him to offer a prayer for the people. The priest then got up, and holding the pipe in front of him, prayed:

NISHCHÁNAKATI'S PRAYER.

"In former years, your faithful servants gave away to the Medicine powers, robes, clothing, eagle feathers, and many shells. For your continued mercy and daily protection on the people, for the benefit of the tribe, we are obliged to recall those holy events, for we are young and are lacking in the knowledge of ceremonies. Whatever you old priests and old women did at these times, and what you said upon these occasions, may we do and say exactly the same to-day. We are constantly crying for help, that we may be relieved from hardship and kept free from evil. You Old-Men conducted these ceremonies according to laws of your Father, and so we ask you to repeat our prayer to him, to give us what things we need in life. It is the desire of all that prosperity shall prevail hereafter, for our having lived up to our belief. Although the game is gone, which makes it hard for us to carry out our lodges, may whatever we place for substitutes be pleasing to our Gods, and may we receive temporal blessings.

"Our Father, Man-Above, your children have selected me recently for their servant for this occasion, hence I have called upon you for guidance and direction. This I have done, and now they give me a pipe to go with them and to get this tree, to get a great good; and we request earnestly that by the cutting down of it every one will have a good future and be free from sickness and trouble. Here is the pipe, which you have given us as a token of great love. Make us to love each other better and let there be good deeds and actions among these poor starving soliders! Look upon these Dog-soldiers! Please give them long life, and may their work to-day be a true example to others! Give them good music, and let them carry this tree to the center in safety! Have mercy upon us all and cause us to arise in safety! Keep our footsteps straight, and may this day be a profitable one for us all! And above all, let the nation increase, so that your holy ceremonies may be kept up! May we fight and conquer the evil! Thus we ask, and request you to answer."

He then touched the forefinger of his right hand to the ground and placed it to the tip of his tongue, took a bite of root, and ejected spittle five times in the palms of his two hands. He then held the pipe in front of him, the bowl pointing upward. He then held the pipe out with the bowl pointing toward himself, holding it on his two sides perpendicularly, first on his right side, then on his left, then right, then left, and then along the median line of his body. He then placed the pipe in front of him, pointing the stem toward the ground. Hanátcawátanĭ now came up, and drawing his right hand down Nishchánakati's arm four times, rubbed his right hand over the latter's right, the latter motioning the pipe toward him four times, and giving it up to Hanátcawátanĭ, who lighted it.

The Sun Dance priests had now formed in a crescent-shaped line with Nishchánakati at the end on the west, Hanátcawátanĭ, who had just received the pipe, being next to him, on his right. After the pipe had been lighted, it was passed unsmoked to the last man of the line at the right or east end, who smoked for a few moments, and then the pipe was passed down the line toward the west, each man, after passing the pipe, rubbing his hands together, then over his body, head, and face. The pipe was then passed unsmoked back to the east end of the line, and then again traveled toward the west end, being smoked by each one in turn.

Hisséhnihani (Yellow-Woman), during this second smoking of the pipe, stood, lifted up her hands, and uttered a prayer. Nishchánakati touched his finger to the ground, then to his tongue, and took a bite of root, touched her hands five times, ejecting spittle at the same time. Then he spat on each side of her head and in his hands, which he rubbed on her head, and again in his hands, which he rubbed on her breast.

After the pipe had reached Nishchánakati, he emptied it and cleansed it in the usual ceremonial fashion, when Hanátcawátanĭ received it and sat down in his place. Hisséhnihani then stepped in front of Nishchánakati and placed her hands on his head.

It had been her intention to cut the center-pole, but owing to indisposition, she was unable, and was compelled to secure a substitute. This woman, Waáhsanáhi's (Charcoal's) wife, now came up, together with another woman, Hágo's (Rat's) wife, who was to assist her, both standing in front of and asking a blessing from Nishchánakati, who repeated his former performance with Hisséhnihani in connection with both of them.

Nishchánakati arose and proceeded to the tree, carrying a pipe-stem and accompanied by three old women, each of the women carry-

ing an axe. Nishchánakati uttered another prayer (see Plate XIX.), and Baihoh was led up by Wátānāh to the side of Nishchánakati. Here he uttered a prayer and was then led back to his position among the Dog-soldiers. The three women then stepped back a few feet, while Nishchánakati again prayed, all making a peculiar noise at the end of the prayer. He then stepped up to the tree, ejected spittle, and moved the pipe-stem toward it slowly, four times, the three women making similar passes with the axe, all touching the tree at the fifth movement. (See Plate XX.) Hisséhnihani struck the tree once or twice and retired in favor of the wife of Wáaksēna, and Wáshieh (Ugly), who in an incredibly short space of time, felled the tree. (See Plate XXI.) During the labors of the two women, there was singing, accompanied by the beating of a drum, on the part of the Dog-soldiers, and loud yelling and shouting and the war-whoop on the part of the other warrior societies. As the tree fell with a crash toward the north, all gave a wild shout, rushed up toward the tree, touching the stump (thus counting coup), rubbing their arms and breasts, and then proceeding on toward the branches of the tree, where each broke off a small branch. Then the warrior societies rode up and counted coup in a similar manner. Hítantuh (Strikes-First) then stepped off five long paces from the fork of the tree, down toward the base. At this point the two women again cut the tree. (See Plate XXII.) Then they cut off the forks at the proper place, and the tree was ready to be transported to the center of the lodge.

THE CENTER-POLE TAKEN TO THE CAMP-CIRCLE.

According to the laws of the ceremony, the tree should have been dragged with ropes in the hands of the Dog-soldiers, but on account of the density of the cottonwood grove and the steep banks of the river which it was necessary to cross, this was not possible. It should further be stated that the tree was of unusual size, although straight, and well adapted for the purpose to which it was to be placed. It was therefore loaded on a wagon by the Dog-soldiers, there being much shouting during this time, especially as they began lifting upon the tree, the shouting being accompanied by the blowing of eagle-bone whistles. The men began to start back toward the camp. Just as they crossed the river (see Plate XXIII.) and gained the bank on the side of the camp-circle, they were met by the Star and Lime-Crazy societies (see Plate XXIV.) who opposed them, and there now ensued between themselves, on the one hand, and the Kit-Fox, Thunderbird, and Dog-soldier societies, on the other, a very interesting sham battle. (See Plates XXV. and XXVI.)

PL. XIX. PRELIMINARY RITE BEFORE CUTTING THE CENTER-POLE. FOURTH DAY, 1902.

Beginning with the left, Nishchanákati, uttering a prayer, Yellow-Woman, Wáshieh, and wife of Wááksēna.



PL. XX. NISHCHĀNAKATI TOUCHING THE TREE WITH THE PIPE-STEM.
FOURTH DAY, 1902.

The women follow similar movements with the axe preparatory to cutting the tree.



PL. XXIV. BEFORE THE SHAM BATTLE. FOURTH DAY, 1902.

The Star and Lime-Crazy societies on the near side of the river bank, awaiting the arrival of the Dog-soldiers and other societies for the sham battle.

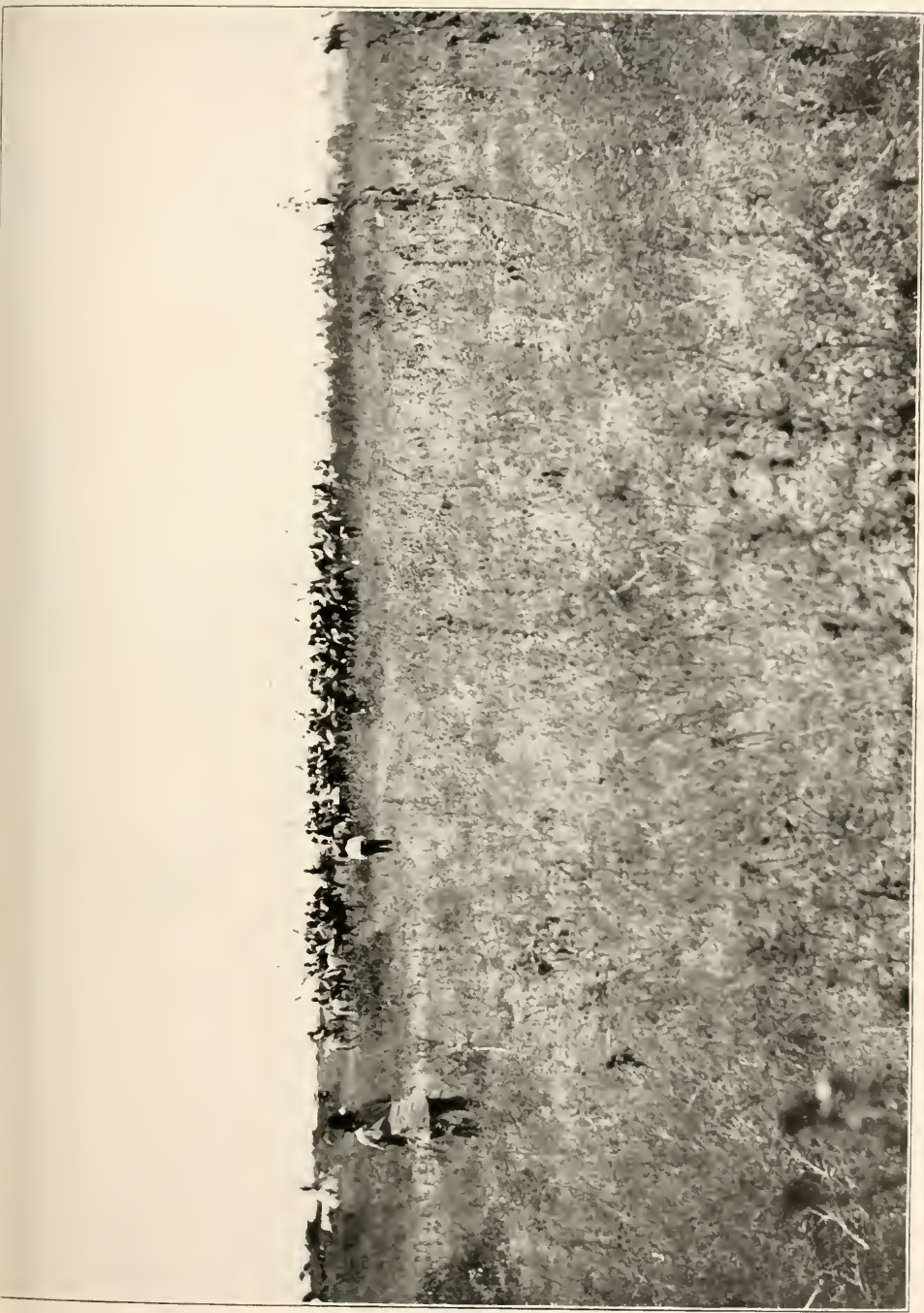


PL. XXV. THE WARRIOR SOCIETIES, AFTER THE SHAM BATTLE. FOURTH DAY, 1902.



PL. XXVI. AFTER THE SHAM BATTLE. FOURTH DAY, 1902.

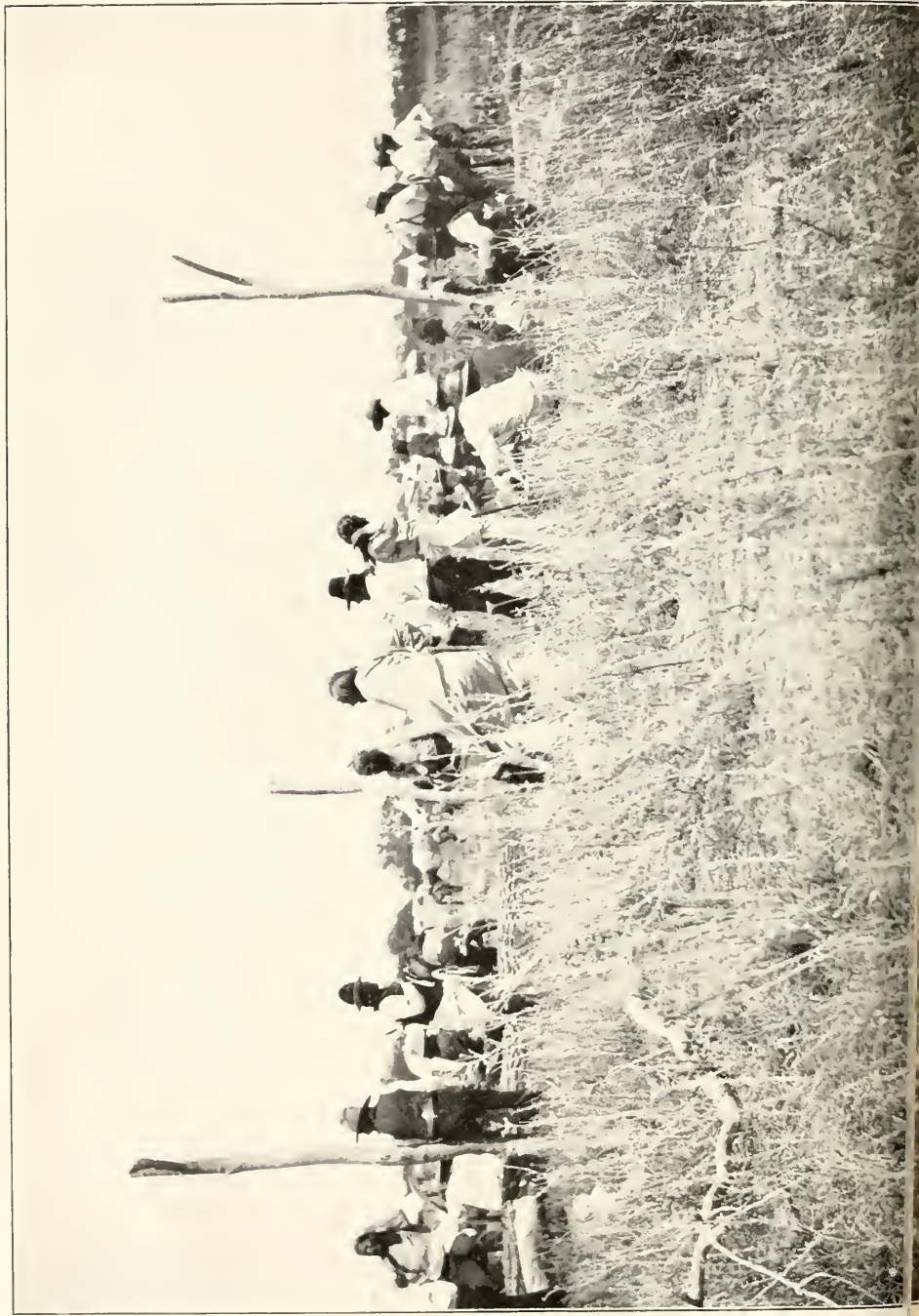
Thunderbird society, with other warrior societies in the background, each warrior being armed with a ceremonial lance.





PL. XXVII. ERECTING THE OFFERINGS-LODGE. FOURTH DAY, 1902.

Members of the Dog-soldier society, unloading the center-pole at the site of the Offerings-lodge.



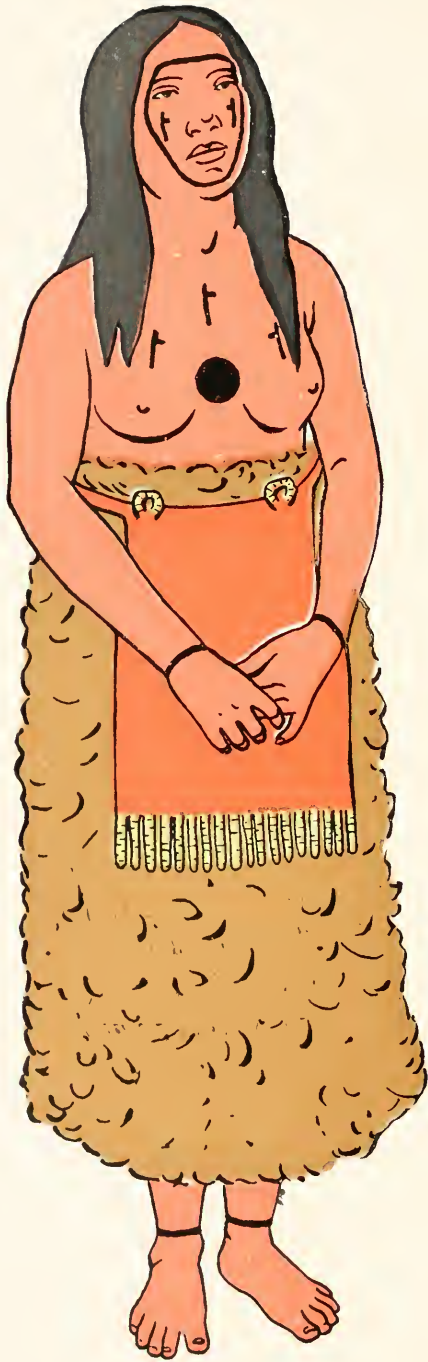
PL. XXVIII. ERECTING THE OFFERINGS-LODGE. FOURTH DAY, 1902.

Placing in position the outer forked poles: Dog-soldiers directing the work.



PL. XXIX. ERECTING THE OFFERINGS-LODGE. FOURTH DAY, 1902.

The cross-beams being lifted into place.



PL. XXX. THE PAINT OF THE LODGE-MAKER'S WIFE.

Wife of Níwaat, as painted in the Rabbit-tipi, preparatory to the rite of decoration of the lodge-poles; her costume consists of a buffalo robe, unpainted, and belt.

At the conclusion of the battle, the procession, including the priests and Dog-soldiers, surrounding the tree, slowly passed up toward the center of the circle, the entire line halting four times on the way, each pause being accompanied by dancing and singing, where the tree was unloaded. (See Plate XXVII.)

BUILDING THE OFFERINGS-LODGE.

In connection with the bringing in of the poles which were to be used as uprights and for other purposes in the lodge, it may be stated that, ordinarily, as they are brought in by the different companies, before being taken to the center of the circle, they are dragged entirely around the circle, sometimes outside and sometimes inside, the company singing all the while, and being greeted by their friends along the way.

In the 1902 ceremony the performances attendant upon bringing in miscellaneous timbers, uprights, etc., for the lodge, were more impressive and interesting than those of the preceding year. On up to noon of the fourth day, poles and boughs for the sides of the lodge were still being brought in and deposited in the neighborhood of the place selected for the lodge. All the forenoon, other members of various warrior societies were trimming the poles and digging the holes. Immediately after the noon meal they began to place in position the uprights, cross-pieces, and rafters, so that by four o'clock the lodge was complete except for the center-pole and the four rafter-beams, which were to be painted. (See Plates XXVIII., XXIX., and XXX.)

During the work, the Dog-soldiers gathered under a shelter arbor near by, and sang to the accompaniment of the beating of the big drum, thus, as they said, encouraging and making lighter the labors of those working in building the lodge.

When the work was completed, all gathered in groups, awaiting the appearance of the priests, Lodge-Maker, and others from the Rabbit-tipi.

FINAL RITES IN THE RABBIT-TIPI.

While these active preparations are going on for the erection of the great lodge, and while still other bands of women were bringing in cottonwood boughs, willow brush, etc., to be used in the erection of the lodge, certain preparations have been taking place in the Rabbit-tipi. It was first necessary to complete the preparation of the buffalo head which had been brought in from the field on horseback by Heichébiwa. Yahúse brought in several black-tipped eagle feathers and two shell discs or gorgets. These, it was said, represented an

offering or sacrifice on his part and were akin to a prayer for blessing. Inasmuch as Yahúse was blind, Chanítóē took these objects from Yahúse and fastened the two discs to the buffalo robe on the head, while the eagle feathers were fastened just in front of the discs. In the forepart of the head of the robe were then made two large slits.

THE "PACKED" BIRD.

In connection with the preparation of the medicine water at the termination of the dance, the absence of a certain bird will be noted in the account to be given later on. Special effort was made during the ceremony of 1902 to secure this bird, and although many had been warned to look after and bring it into camp, and although careful search was made among the tipis of the camp-circle, as well as among the tipis of the visiting Cheyenne, the priests were not able to secure it.

In order that it might be ceremonially represented, at least, in the 1902 performance, Háwkan, early in the morning of the fourth day, brought into the lodge a small cottonwood stick about three feet in length, split at one end and sharpened at the other, having gone through the usual rite before splitting it. On entering the lodge, he proceeded to the buffalo skull and inserted the sharpened end into the ground just south of the forward end of the skull. It was so placed that the fork extended in an east and west direction. In the fork he then placed a small bunch of sage, representing the bird. The author's attention was called to the fact by Háwkan, that if the bird had been in its proper position, it would have faced the north, thus overlooking the skull and Wheel.

THE DIGGING-STICK PREPARED.

The preparation of this stick was not witnessed in the 1901 performance. In 1902, immediately on the return of the priests to the Rabbit-tipi, after the bringing in of the center-pole, Thiyeh entered the lodge, bearing the second of the two forked sticks, used on a previous occasion in connection with the rites attendant upon the capture of the buffalo. Placing the stick in front of Hócheni, with her hands upon his head, she uttered a short prayer, whereupon he touched the forefinger of his right hand to the ground, then touched his tongue, took a bite of root, spat toward the digging-stick four times, pointing at the same time with the pipe-stem, the fifth time indicating directly upon the stick the place where it was to be cut. She now took the stick outside to cut it at this point, and soon returned with it, passing it to her husband. There then followed the usual ceremonial smoking of the pipe, it making the circuit four times.

HEALING CEREMONY WITH THE WHEEL, 1902.

Although this rite has been fully described in connection with the account of the Wheel, it may add to the completeness of the detailed account of the ceremony to note that at about noon of the fourth or last day of the Rabbit-tipi, a man by the name of Háǎni (Mountain), together with his wife and two sick children, entered the lodge, Háǎni bearing in one hand a filled pipe, and in the other a piece of calico. There was the usual preliminary performance, the ceremonial smoking of the pipe, the introduction of the feast, the sacrifice of food, and the partaking of food. Then Háǎni, with one of his children in his lap, followed by his wife with the other child in her lap, was cleansed by the Wheel. It was noticed that on this occasion, as the Wheel was placed to the mouth, the head of the snake was directed south, the Wheel being placed to the mouth four times. Then came the usual offering of the calico with the accompanying prayer, and the final wrapping of the Wheel.

The rite was performed just before the painting of the Lodge-Maker and his companions for their final departure from the Rabbit-tipi. The healing rite, requiring, as it does, nearly an hour for its performance, delayed the afternoon rites of the painting, and consequently the final preparations at the Offerings-lodge. That this might not occur, Háwkan protested against allowing Háǎni to "wrap the Wheel," but the latter was so earnest in his desire, and pleaded so strongly, that he was given the privilege.

THE PRIVILEGE OF PAINTING THE CENTER-POLE.

This, together with certain other privileges, belongs naturally to the Lodge-Maker of the ceremony. For reasons already explained, there were, in reality, two Lodge-Makers in 1902. On account of certain physical infirmities which he believed he could remedy, Yahúse, already alluded to a number of times in the early pages of this paper, desired also the privilege of assisting in the painting of the center-pole, as well as, later on, of "wearing the Lodge-Maker's paint." He therefore entered the lodge in the forenoon of this day, bearing a filled pipe.

Proceeding to Nishnatéyana, he handed him the pipe and placed his hands upon his head and wept—a supplication that he might be allowed the privilege of the paint. The substitute Lodge-Maker at this time also went through a similar performance. Yahúse's pipe was now passed to Hócheni, who, holding it by the stem with both hands, the bowl of the pipe being upwards, motioned it toward the southeast,

southwest, northwest, northeast; then reversing it, pointed the stem to the above and to the below, then toward the fireplace, then toward the Wheel.

Yahúse now should have received the pipe and lighted it, but being blind, this rite was done by Waátanakashi. The latter approached Hócheni, and drawing his right hand down Hócheni's arm, received the pipe from him, took it to the fireplace, lighted it, and returned it to Hócheni, who again made the ceremonial movements with the pipe, this time pointing with the stem instead of the bowl. The pipe was then passed around the circle, according to the usual manner of procedure, each priest, as he received the pipe, taking four puffs. The pipe made the circuit four times.

The substitute Lodge-Maker's pipe was then also passed to Hócheni to be smoked. The method of lighting the pipe, etc., was practically the same as just described. One or two points of difference were noted, however, which may have been carelessness on Hócheni's part, owing to his great age. First, he touched the fore-finger of his right hand to the ground, then to his tongue, took a bite of root, and pointed with the bowl toward the four directions. He then reversed the pipe, and pointed with the stem upwards, toward the east, toward the fireplace, toward the Wheel, and then toward the earth. He then took a pinch of tobacco from the pipe and deposited it upon the ground in front of him, puffed upon the unlighted pipe four times, whereupon it was received by the owner and smoked, as had been the preceding pipe.

Each pipe, after having made the circuit of the lodge four times, was returned to Hócheni for cleansing. After having removed the ashes from the pipe, in a manner already described several times in the previous pages of this paper, he held the pipe in his left hand with the point of the stem downward, touched his right hand upon the ground, then, beginning with the bowl, he rubbed down along the pipe with his right hand, transferred it to his right hand, made a similar motion with the left, again placed the pipe in the left, and made a similar motion with the right, thus cleansing it. As the pipe was received from him, the owner, in each case placed his left hand upon the pipe and drew his right hand down Hócheni's arm four times. Then, placing his right hand upon Hócheni's right hand, the latter motioned the pipe toward him four times, slowly releasing the pipe.

THE LODGE-MAKER PAINTED, 1901.

It was now announced from the outside that preparations were complete for the beginning of the erection of the lodge, and those inside the Rabbit-tipi prepared to leave. Debithe now painted Thiháuchhákwan white from head to foot, his body being naked except for a loin-cloth. Háwkan painted Waátu (Warrior), and Chanítóē painted Bihātā (Black-Hat), in a similar manner, while Sósoni and Waánibe painted Bíba, the wife of the Lodge-Maker, red. The Lodge-Maker and the two dancers carried the regular Sun Dance whistles of the wing bone of the eagle, wore an eagle breath-feather in their hair, and now put around the loins a buckskin kilt. Bíba wore only a buckskin shirt. The white paint of the Lodge-Maker represented the wish, employed by all acts during the ceremony, for long life, while the red paint of the woman was symbolic of the earth, which she here represented. The presence of Waátu and Bihātā on this occasion was entirely voluntary on their part, although it should be stated here that they were two of the number of the dancers after the completion of the lodge.

THE LODGE-MAKER AND ASSOCIATES PAINTED, 1902.

The details of the rite were carefully noted during the 1902 performance, and are here introduced as supplementary to the account given the author by Háwkan of the rite as it took place in the ceremony of the previous year.

All preliminary rites and preparations had been completed in the Rabbit-tipi, while the great lodge outside was erected and only awaited the arrival of the priests for its completion, for it now lacked only the center-pole and four of the rafters. The substitute Lodge-Maker was the first to leave his position in the circle, and took a position in front of Hócheni. Chanítóē supplied the coal and accompanying incense for Hócheni, who proceeded to apply the preliminary paint, or "poultice," as it is called. This rite was exactly similar to that employed by Hócheni on painting the same individual on the previous day, before the Lodge-Maker set out to collect the offerings from his friends in the camp-circle, and consequently need not be again described.

He then, taking the cup of lime paint, passed it over near the door, where he proceeded to apply a thick coat over his body, from head to foot. Next came Yahúse, and then the Lodge-Maker himself, both at the conclusion of the application of the "poultice" applying an even coat of the lime paint over their bodies. The three now sat down facing, respectively, Háwkan, Nishnatéyana, and Chanítóē.

At this time, Wahúbahu (Bear-Track), came in bearing an eagle-bone whistle. This individual was to fast and dance during the coming ceremony in the great lodge, and though he was not to wear the Lodge-Maker's paint throughout the ceremony, he, for some reason not learned by the author, was on this day to bear the Lodge-Maker's paint. Without further ceremony he placed himself in front of Watángaa, who painted him in the manner about to be described for the other three. Háwkan offered the following prayer:

HÁWKAN'S PRAYER.

"It is this time of day, my Father, Man-Above, that we call upon you for your assistance. We are helpers in every way; so, my guardians, Four-Old-Men, listen, watch, and guide me aright! Your first painting of our former children I am going to imitate, for the cleansing and purifying of sins and sickness. Will you please give us good days during this ceremony! Let this paint which we are about to use upon these young children be the light of this tribe! Let your roads of good prospects shine upon us! Give more light during the day for vegetation, for our stock, for ourselves! My dear ancient Grandfathers, Grandmothers, Rabbit-tipi People, Sun Dance Lodge-Makers, Sun Dance Old-Men, Sun Dance Old-Women, Sun Dance Children—let your spirits come closer to us! Guide us straight, that we may do works in harmony with you! I know that I am young, but this was the way which you showed me, and it is the desire that this lodge, about to be made, shall be the painting (cleansing) for all people and that it will bring prosperity and happiness."

Háwkan, Nishnatáyana, and Chanítóē now proceeded to apply the decoration to the three dancers, over the coat of white paint. First, was made on each one, a black line about the left wrist and about the left ankle. Similar circular bands were then made about the right wrist and ankle. Next, a black band was drawn about the face, passing across the middle of the chin, through the middle of the forehead, and over the most prominent part of the cheeks. Then a solid circular design, about three inches in diameter, was drawn upon the breast, and a crescent-shaped line on the back of the left shoulder.

The lines on the arms and ankles were now connected to the symbol on the breast by straight lines, which passed from the wrists, up to the arms, over the shoulders, down to the breast symbol, then on down the sides of the body, and so on down to the ankles. On the top of the circle on the breast, and also upon the center of the forehead just above the black line encircling the face, was drawn a small design representing a human being. Under the eyes were drawn tear

symbols, and on the nose was the usual black dot, the symbol of the buffalo calf.

The circle on the breast was said to represent the Grandfather, the Sun, with its radiating paths leading to the four corners of the earth, viz., the circles about the wrists and ankles, which also were said to represent suns, and also the Four-Old-Men. This paint is known as the "rain paint."

At the conclusion of the decoration of the bodies of these four individuals they returned to their position on the northwest side of the circle and began to put on their costumes. First, each put on a buckskin kilt, then the eagle breath-feather in the hair, while about their neck they placed a buckskin thong bearing the eagle-bone whistle. The head ornamentation of the substitute Lodge-Maker consisted of several eagle breath-feathers bound together at their base by wrappings, decorated with rows of blue beads, the feathers being stained yellow. In size and construction this headdress bore a striking resemblance to the two feather ornaments seen on the preceding day at the time of the painting of the sacred belt.

Each one now stood up and drew around him his buffalo robe, the hair side being out. Each one received from Háwkan a pinch of cedar leaves, which he placed upon a live coal drawn from the fire. Each one now stood over the coal, then stooped down, drawing his blanket tightly around himself and bathing his body in the rising incense. All being in readiness, Háwkan uttered this prayer:

HÁWKAN'S PRAYER.

"We are now come again, united in thought, for this holy occasion, that this race may continue, and that all people may continue. This tallow which you gave us is our skin. May it be a good seed. We call you through the merits of your grandchildren, who have shown us the way and provided good directions for us. If we are wrong, lead us in the right path again!

"Now, my Grandfather (the Wheel), your foundation was once blown down, and it was by the conscientiousness of your child (Yahúse), a young orphan among us, who went and got the Wheel from the grave. By the resurrection of this holy Wheel we have been saved to this day as a nation. Of course you know that we are young in the ways of our forefathers, and old things have to a certain extent gone out of existence, and we are under obligations to call unto you for your sympathy. Through some carelessness of your servant (Yahúse), he forgot to take the Wheel with him, and some one of the children of yours, who did not know our holy lodge, went and took down the big

Wheel and took from it its feathers; but through the efforts of his children, it was redeemed; so this day we are here with the big Wheel, to make our offering to you and to all mysterious beings. Remember, our Father, that we put our faith and confidence in you for life. When you are taken out before the people to-day, please extend our prayers to your Father and to our Father, too, that in years to come this holy lodge may be prolonged, and that people of different tribes may unite in brotherly love.

“My Grandmother, Old-Woman-Night, be still; bend your ears and hear our prayer, that we who come together out of respect to your sacred orders may be supplied with good rest at night, and that we may be permitted to rise on the next day. May your ways and methods be a light to us, and may our path be firm into old age!”

All now left the lodge except Håwkan and Náën, the wife of Waátanakashi, the substitute Lodge-Maker, and the Peace-Keeper. All returned a few moments later, when it was found that Náën had been painted during the interval. (See Plate XXX.) About her face was a black line, and on the center of her breast was a circular symbol painted in black, about two inches in diameter. On her nose was a small black dot, while just above, beginning near the center of her forehead, was an elongated Y-shaped design. On each cheek and on her chin were symbols of pipes, the bowls of the two pipes on her cheeks being turned toward her mouth, while the bowl of the pipe on her chin was turned toward her right side. On opposite sides of her breast and just above the black circular symbol were also two symbols of pipes, their bowls facing toward the median line of her body, while in the center of her breast and above these two pipes was an additional pipe, the bowl of this being turned toward the left side of her body. Around her arms and ankles were painted narrow bands in black. Fastened around her waist and covering the lower portion of her body, was a buffalo robe, while over this was the sacred belt, the ends of the belt being tied behind, and the apron extending down in front.

All the priests now entered the lodge; each took up some piece of the ceremonial paraphernalia and all preparations were completed for abandoning the lodge.

THE RABBIT-TIPI ABANDONED.

Debítche now took up the buffalo skull, and carrying it carefully and proceeding slowly, deposited it upon the little mound of earth which had been made about half-way between the Rabbit-tipi and the place of the Offerings-lodge. Then several objects in the Rabbit-tipi were removed and placed by the side of the skull. All now left the



FIG. 1.



FIG. 2.

PL. XXXI. WARRIOR SOCIETIES ABOUT THE OFFERINGS-LODGE AWAITING THE APPEAR-
ANCE OF THE RABBIT-TIPI PRIESTS. FOURTH DAY, 1902.

Fig. 1. Members of the Thunderbird society bringing to the scene tipi-poles, which are fastened together near their smaller extremity with rawhide thongs, to be used in lifting into position the reach-poles.

Fig. 2. In foreground are members of the Dog-soldier society.



FIG. 1.



FIG. 2.

PL. XXXII. RABBIT-TIPI PRIESTS LEAVING THE RABBIT-TIPI. FOURTH DAY, 1902.

Fig. 1. In front and at one side, is Hócheni; at the head of the line and in front of Hócheni, Nishnatéyana with the buffalo skull; behind him in order, are Thíyeh with the wheel, Chanítóē with the buffalo robe, Watángaa with the Badger-pack, Debíthe with the straight-pipe, Níwaat with the bag of red paint, Watángaa with a bag of black paint, Wahúbahu with the ceremonial knife, and Yahúse with the ceremonial digging-stick.

Fig. 2. The same priests, in the order as just given: Nishnatéyana depositing the buffalo skull: In the rear of the line is Háwkan.

Rabbit-tipi, taking with them the remaining objects, and proceeded in the direction of the Offerings-lodge. In this procession Debithe carried the straight-pipe, the Lodge-Maker the knife representing a lance, and Biba the Wheel with its willow support, while Bihātā had a sack of red paint and Waátu a sack of black paint.

THE RABBIT-TIPI ABANDONED, 1902.

As has already been stated, all preparations were now completed on the part of the priests within the lodge, and they were now to start out for the ceremony of painting the poles and for the completion of the Offerings-lodge proper.

The scenes outside during the painting of the dancers and the final preparations of the priests had been unusually interesting. The inhabitants of the entire camp-circle, together with large numbers of spectators from visiting tribes, were gathered in groups here and there in the great enclosure. Near the Rabbit-tipi were the Dog-soldiers, appropriately costumed, while in other groups were the Kit-Fox, Star, Lime-Crazy, and Thunderbird organizations, all gayly attired, singing appropriate songs. (See Plate XXXI.)

At a signal from Hāwkan, Nishnatéyana took up the buffalo skull, Thiyeh the Wheel and the digging-stick for the sod, Chanítóē the buffalo robe, Watángaa the Badger-pack, Debithe the straight-pipe, the Lodge-Maker the bag of red paint, Waátanakashi, the bag of black paint, Wahúbahu the ceremonial knife or dagger, Yahúse the digging-stick, while Hāwkan took up the support for the Wheel, as well as the support for the sage representing the bird and the leathern case for the belt. In this order they filed out of the tipi and halted in the open space just east of the Rabbit-tipi. (See Plate XXXII.) On halting, Nishnatéyana deposited the skull, and by its side were deposited the robe, the two digging-sticks, the Badger-pack, and the leathern sack or receptacle for the belt.

This marks the termination of the rites of the Rabbit-tipi. A few moments later, while the priests were engaged in rites at the Offerings-lodge, Thiyeh and Waánibe came up, and without formality took the Rabbit-tipi down and restored it to its owner in its proper position in the camp-circle.

THE LODGE-POLES PAINTED.

With Chanítóē at the head of the line, they turned, after emerging from the tipi, and facing toward the setting sun, each placed one foot near the bottom of the pole. They now began singing, and each raised whatever he held in his hand toward the sun. Debithe now

indicated on the center-pole with the stem of his straight ceremonial pipe where the two rings, one of red and one of black, were to be painted. Then the Lodge-Maker and his wife went through the same performance. Then Waátu painted a black ring about ten feet from the end of the pole, and about five inches in width. Then Bihātā painted a red band just above it. Debítthe, followed by these same individuals, now went to one of the poles on the south side and indicated where it should be painted, and Waátu painted a black band about the pole. This performance was repeated to another pole on the south, whereupon all proceeded to the north side of the space, and went through the same performance, Bihātā, after the poles had been selected, painting each one with a red band. Several men and women now came forward from the throng of spectators and tied calico to these poles.

Certain members of the Dog-soldier society now took a large number of willow boughs, divided them into two piles, and reunited them, placing the ends of each pile in opposite directions. These were then securely tied into a bundle by means of a long rawhide rope, which, as has been noticed, was prepared in the Rabbit-tipi. This bundle was then fastened in the fork of the center-pole. The buffalo robe was now placed in the fork of the tree so that the head of the robe hung over a short distance on one side.

During the painting of the poles, members of the Star and Kit-Fox societies had secured small forked poles and tipi poles which they fastened together in pairs, like scissors, by means of buckskin thongs near the upper ends, to help in the raising of the center-pole. Then Naáseh stood by the side of the fork and uttered a prayer and told his war story, relating how he stabbed the enemy with a lance, and as he did so, he thrust the digging-stick, which had been handed him, in the bundle of willows.

THE LODGE-POLES PAINTED, 1902.

We left the line of priests by the side of the buffalo skull, where certain other objects of ceremonial nature had been deposited. They now continued in single file on toward the east, where they encircled the lodge in sunwise circuit. Having arrived at the northwest corner of the lodge they drew up in line, having in front of them one of the four rafter-poles, which purposely had been left on the ground. Hákwan then prayed. (See Fig. 1, Plate XXXIII.) Then the following stepped on the base of the tree and returned to their positions in the line—Hákwan, Debítthe, Náěn, Waátanakashi, the Lodge-Maker, Wahúbahu, and Yahúse. Nishnatáyana now made four motions

PL. XXXIII. PRELIMINARY RITE BEFORE PAINTING THE REACH-POLES.
FOURTH DAY, 1902.

Fig. 1. Háwkan praying at the first lodge-pole; Nishnatéyana holding aloft the pipe-stem; Thíyeh the Wheel; and Wahúbahu the ceremonial knife.

Fig. 2. Thíyeh touching the pole, preparatory to its being painted, with the feathers of the Wheel.



FIG. 1.



FIG. 2.



FIG. 1.



FIG. 2.

PL. XXXIV. PAINTING THE REACH-POLE. FOURTH DAY, 1902.

Fig. 1. Thíyeh touching the pole with the feathers of the Wheel.

Fig. 2. Náwaht placing the band of red paint to the reach-pole between the points previously indicated by the pipe-stem, the Wheel, and the ceremonial knife.



PL. XXXV. PAINTING THE CENTER-POLE. FOURTH DAY, 1902.

Nishnatéyana with the pipe-stem, and Thíyeh with the Wheel, indicating upon the pole the location of the bands of paint.

toward the middle of the pole with the pipe-stem, then touched it, passing the pipe-stem around the pole, and then repeated this performance a few inches higher up on the pole. Thíyeh went through the same performance, but with the Wheel (see Fig. 2, Plate XXXIII.), touching the pole with the feathers of the Wheel in the two places just indicated by Nishnatéyana, while Wahúbahu touched the pole in the same way with the knife. The Lodge-Maker then opened the bag of red paint, and between the two marks thus indicated by the pipe-stem and the Wheel he painted a red band, which encircled the pole. (See Figs. 1 and 2, Plate XXXIV.)

The first pole having been painted, the line then continued on around the lodge until they came to the northeast pole. Here rites were performed exactly similar to those performed at the first pole, this also being painted with a band of red.

Again the line of priests made the circuit of the lodge, halting at the southeast corner, where similar rites were performed. This pole, however, was painted black, the work being done by Waátanakashi. Again the line moved around the circle, halting at the southwest corner, where the fourth and last pole was painted with similar rites. This also was done by Waátanakashi.

Many parents, accompanied by their children, now came forward from the crowd of surrounding spectators, and touched one or another of these poles, some of them tying to the poles pieces of red and black calico.

The priests now continued on around the lodge in sunwise circuit. Arriving at the eastern entrance of the lodge, they entered and passed in single file to the center-pole, which it will be remembered, had been placed inside of the lodge with its base near the hole which had been dug for receiving it, while the fork extended toward the west, lying in a perpendicular position. Again a song was sung, as at the four rafter-poles, and Háwkan indicated to Nishnatéyana where the bands should be painted, whereupon the latter indicated with his pipe-stem, with the usual ceremonial passes, while his wife went through the same performance with the feathers of the Wheel, thus marking off a space about eight inches in width on the tree. Around this, Waátanakashi now painted a solid band of black. Just above this, Niwaat painted a band of equal width in red, Waátanakashi then guiding the hands of Yahúse (the latter being blind) over the paint—for it will be remembered that Yahúse had obtained this privilege by a rite in the Rabbitipi. (See Plate XXXV.)

The priests then stepped over to the west a few paces, where they encountered two bundles of long slender willow branches which had

been stripped of their leaves, except at the tips. Níwaat then daubed red paint here and there over the bundle on the west side, which had been so placed that the butts of the limbs were directed south. Waátanakashi went to the other bundle, which had its butts turned north, and daubed it with black paint. The two bundles were then assembled and placed in the fork of the center-pole so that they retained their relative position, the black-painted sticks on the east side with their butts directed north, while the red-painted bundle was on the west side, with its butt directed south.

The digging-stick was now brought from its position by the side of the skull and held by Háwkan while he prayed. Chief Náwaht now told a war story, whereupon the digging-stick was thrust through the willow bundles and through the buffalo robe.

THE OFFERINGS-LODGE COMPLETED.

Debíthe and his companions were still standing in line, and now began to sing. At the close of the song the Lodge-Maker yelled in a loud voice, the Dog-soldiers blew upon their whistles, and they all lifted upon the pole. They did this twice again, and on the fourth time, the pole was raised into an upright position, and one end was lowered into the hole which had been prepared. (See Plate XXXVI.) The dirt was then tramped around the center-pole to make it stable, and the younger men of the societies now completed the construction of the lodge by erecting sixteen smaller forked poles in the form of a circle and distant from the center-pole about thirty feet.

In arranging these poles, care was taken that two poles which had been painted black should occupy positions in the southeast and southwest, while two which had been painted red should occupy the northeast and northwest corners of the circle. The outer upright poles were then joined by means of cross-bars resting in the forks and passing from one pole to another. They then lifted into place long slender poles passing from the fork of the center-pole to the tops of the poles around the circle. Then cottonwood boughs were stood upright upon the ground, leaning on the cross-bars, except for the space between two of the poles on the eastern side of the lodge, which was left open throughout the ceremony.

While the lodge was in its final stages of preparation, Debíthe took the Lodge-Maker and his wife to his lodge, where they ate and drank. While they were feasting, Hócheni made a circuit of the camp-circle and made the formal announcement that the lodge was ready, and that the time was at hand for the beginning of the dancing.

PL. XXXVI. THE FORK OF THE CENTER-POLE. THIRD DAY, 1901.

Fig. 1. Extending through the bundle of willows and buffalo robe may be seen the ceremonial digging-stick.

Fig. 2. Depending from the buffalo robe may be seen the "moon" shells and eagle-tail feathers.



FIG. 1.



FIG. 2.



PL. XXXVII. UPPER HALF OF CENTER-POLE, SHOWING BANDS OF PAINT, BUNDLE OF
WILLOWS, DIGGING-STICK, ETC. FOURTH DAY, 1902.



FIG. 1.



FIG. 2.

PL. XXXVIII. COMPLETION OF THE OFFERINGS-LODGE. FOURTH DAY, 1902.

Fig. 1. Line of Rabbit priests watching the raising of the center-pole.

Fig. 2. Members of the Star society raising into place the last reach-pole.

THE OFFERINGS-LODGE COMPLETED, 1902.

After the painting of the poles and the addition to the center-pole of the bundle, robe, and digging-stick, a great crowd of people came forward to witness the raising of the center-pole. Groups of the members of the warrior societies stood about, ready to assist in the operation. Nishnatéyana lifted the pipe toward the west, while his wife held aloft the Wheel upon the pole, and they began a song. At the conclusion of the song, all lifted upon the pole. Then the second song was sung, and again the warriors lifted, this performance being repeated four times. At the conclusion of the fourth song, with a loud shout, the great tree was slowly, but surely, lifted in an upright position, and was let back in the hole which had been prepared for it. (See Plate XXXVII.) Then, in a very short space of time, with much shouting, yelling, and singing, and with great rivalry, as if to see which should be first, the warrior societies lifted up the four painted and the other rafter-poles and forced them in position. (See Plate XXXVIII.) The remaining cross-bar, on the western side, which had been left out until the erection of the center-pole, was now put in place, and the Offerings-lodge was completed.

The Wheel was carried to the back of the skull and placed on its support, which stood just in front of the skull, while the pipe was deposited on the south side of the skull, where they were to remain until late in the evening, when they were to be carried inside the great lodge, to be used in the preparation of the altar on the following day.

It was now about seven o'clock, and there was an interval of perhaps an hour, during which time the priests and those giving the lodge repaired to the home of Niwaat, the Lodge-Maker, where the latter and his associates broke their three days' fast, and all indulged in a bountiful feast. In the mean time the throng about the lodge had not diminished, where all now awaited the rite of "dancing in."

THE OFFERINGS-LODGE DEDICATED.

Young men who had been putting on their costumes in their lodges now began to come forth to the Offerings-lodge, where they danced and sang. While the singing was in progress there was an exchange of presents among the friends. On the conclusion of the fourth song those dancing ceased, and the young men returned home. Kānā'thekahade now related a war story, and a fire was built midway between the center-pole and the outer pole to the north of the east opening. The lodge was now ready for the appearance of those who were to fast and dance for three days.

THE OFFERINGS-LODGE DEDICATED, 1902.

While the priests and those who had begun fasting in the Offerings-lodge were engaged in the evening meal, occurred the ceremony known as "dancing in," which in the ceremony of this year, was performed in full.

About the center-pole of the lodge were gathered the chiefs of the Arapaho tribe. Around the sides of the lodge were the spectators, with a number of musicians on the south side. Between the circle of spectators and the chiefs about the center-pole was an open space which was to be occupied by the dancers. These soon came in and danced at intervals for about two hours. There was manifested during this time a great deal of hilarity on the part of the spectators.

From time to time the chiefs about the center-pole related stories of victories in war in former days. At one time, after a conference, they simulated the former practice of choosing chiefs, it being supposed that the sham battle early on this day gave the chiefs the opportunity to judge of the abilities and bravery of the warriors.

After this rather spectacular, but not very important, performance had continued for some time, this crowd gave way to the priests and the dancers who now appeared, and who were to occupy the lodge for three days and three nights.

THE BEGINNING OF THE DANCE.

During the "dancing-in" performance, Debithe, the Lodge-Maker and his wife, and other of the important priests had partaken of food, and had returned to the center of the circle. The skull and other ceremonial objects were now brought and deposited without ceremony near the base of the center-pole. In the mean time the Rabbit-tipi had been torn down by its owner and re-erected in its proper place in the camp-circle.

The nine men, who in addition to the Lodge-Maker were to fast and go through the ordeal of the ceremony, put in appearance at the lodge. All of them had partaken of the evening meal at home or in the lodge of their friends, and all had painted themselves from head to foot with white clay. Each one was provided with an eagle-bone whistle and with a buckskin kilt, and wore an eagle breath-feather in his hair; each carried in his hand, as he approached the lodge, a pipe and tobacco bag.

On arriving at the lodge they took their place in the southwestern section, where each filled his pipe and passed it to Hócheni, who lighted it, puffed upon it a few times, and passed it among the men

who had been selected by those who were to fast, as their grandfathers, and who were now also present. After the smoking had continued for some time, Háwkan told the dancers to get ready. They placed the buckskin thong of the bone whistle around their neck and examined the whistle, to know that it was in good condition, and all now rose to their feet and stood in line in this southeastern section, facing the center-pole. Debítthe arose and showed them how to hold the whistle and the movements of the dance, and then, with a bone whistle in his mouth, proceeded to a spot directly under the southeast pole, which was painted black. Háwkan now prayed:

HÁWKAN'S PRAYER.

"Father, Man-Above, my Mother, Old-Woman-Night, my Grandfathers, the Four-Old-Men, here we are, ready. May you listen to our wishes for this people here, that during this ceremony they may be protected day and night from danger and sickness! My Father, Man-Above, you have so made the sun to shine. Old-Woman-Night, you have made the moon to shine. You have told us how to go through all this ceremony. Four-Old-Men, we have followed your paths. This night, whatever we may do, may it be in harmony with you! May all that we ask in our secret prayers be granted! So be it!"

At the conclusion of the prayer, a song was started by members of the Star society, who were seated near the east and to the south of the east opening of the lodge, during which Háwkan kept time by shaking a rattle in his right hand, while Chanítóē, who was seated to the west of the center-pole, beat upon the Badger-pack. As they sang, the dancers, led by Debítthe, looked up toward the pole painted black, raised the right hand, and whistled softly. Then they proceeded to the northeast corner, where underneath the pole with the red band they repeated the performance, and so to the northwest pole, and then to the southwest, and then to the center-pole; whereupon they turned to their position in the southeast corner and all sat down.

Thiháuchháwkan now took up the rawhide, which, as has been mentioned, was folded in the form of a parfleche, and laid it down in front of Háwkan. He then took from the fire a live coal, which he also placed in front of Háwkan. Spruce-leaves were then passed upon the coal, and Thiháuchháwkan took up the rawhide, made four passes toward the rising incense, and then passed the parfleche over the coals in a slow and careful manner. He then carried the rawhide to the southeast, where he again motioned it now toward and among the

drummers four times, whereupon he tossed it in among them, when they beat upon it violently with sticks. The singers, having been joined by a large number of men, now surrounded the drum and began to sing. This continued for a short time, whereupon the crowd dispersed for the night. This time marks the beginning of the second period of fasting for the Lodge-Maker and his wife and the three days' period for the nine men who now take an active part in the ceremony.

THE BEGINNING OF THE DANCE, 1902.

On arriving at the center of the circle, at about eleven o'clock in the evening, the priests at once carried into the lodge the buffalo skull and other sacred paraphernalia which had been lying outside and west of the lodge since the abandonment of the Rabbit-tipi. This was placed on the ground about half-way between the western wall of the lodge and the center-pole. Back of them, and extending nearly half-way around the western half of the lodge, were the men who were now to begin to fast. In the southeast corner of the lodge was a large drum, and about it was a number of the members of the Dog-soldier society. Half-way between the center-pole and the eastern opening of the lodge the fire was kindled. At the base of the center-pole and leaning against it was the digging-stick to be used on the following day for the sods, the cedar tree, and the bales of blankets and other goods belonging to the Lodge-Maker, which since they had come into his possession had been kept near the Rabbit-tipi during the daytime, and inside the Rabbit-tipi at night.

THE RAWHIDE INCENSED.

Immediately after the building of a fire, a war story was told by one of the chiefs. Then Niwaat sat down in front of the buffalo skull, while in a semicircular line around the skull, were Náën, Waátanakashí, Yahúse, Watángaa, Nishchánakati, Hócheni, Háwkan, Wátānāh, Chanítóë, Debithe, Nishnatéyana, Baihoh, and other minor priests. Niwaat held in his hands the straight-pipe. A live coal was placed in front of Niwaat. One of the priests gave to Niwaat a pinch of cedar-leaves. All being ready, Háwkan prayed.

No sooner had he closed his prayer than a large crowd of people suddenly appeared and gathered just on the outside of the lodge. It was now midnight. Háwkan began shaking the rattle, while Wátānāh began beating the Badger-pack with the pipe-stem. Again the sacred song was sung to the accompaniment of the beating of time on the part of these two priests, while Niwaat, holding the incense between

the thumb and forefinger of his right hand, placed his right elbow upon his knee and slowly moved his hand out and back in front of his face. During the second song, a similar movement was repeated on the part of the three. At the beginning of the third song, Níwaat's hand was moved over to the left side, where it was again waved back and forth in front of him to the accompaniment of the song. The same movement was continued through the fourth song. During the fifth song the same movement was kept up, but he shifted his hand so that it was now in front of his face. At the end of this song he placed the leaves upon the coal, took up the rawhide, and in a stooping position, passed it slowly over the rising incense. Carrying the rawhide in this position, he proceeded around the lodge in a sunwise circuit, halting as he stood under the northwest painted pole, when he continued on to the northeast pole, where he halted; then continued again to the painted pole on the southeast, and again halted; and on to the southwest. He then went back toward the southeast, in the direction of the drummers, toward whom he motioned with the rawhide four times, and cast it in among them on the fifth, whereupon they beat upon it rapidly with drumsticks. He then returned to his position by the side of the skull, this time, however, making a sinistral circuit.

THE OFFERING OF THE LODGE-MAKER'S WIFE.

A live coal was now brought in front of Háwkan, who made the four ceremonial passes around it, beginning at the southeast, the fifth direction from the above, and placed the incense upon the coal.

There now followed the ceremony of offering the body of the wife of Waátanakashi by Nishnatéyana, to the Moon. This performance was practically the same as that which took place on the second night of the Rabbit-tipi, and which is described in a later section of this paper. An outline of what occurred may not be out of place at this point, in order that the account of the performance on this night may be more complete: One of the Dog-soldiers placed a coal under the black-painted pole in the northwest corner of the lodge, which was to be used in connection with the rite of making the footprint. The pipe was given to Nishnatéyana by Waátanakashi, the latter returning to his seat. Náën arose from her position in the line and stood behind Nishnatéyana. Háwkan began shaking the rattle, while Watánah beat the Badger-pack. At the seventh beat the priests began singing. At the fourth song Nishnatéyana, followed by the wife of Waátanakashi, both of them being enveloped in buffalo robes, arose and left the lodge, passing over the rising incense in the northeast corner of the lodge.

On their return, after an absence of a few minutes, Nishnatéyana kissed the Wheel, then sat down in his proper place in the circle. The pipes were now lighted and made the ceremonial circuit of the priests four times. At the conclusion of the rite of smoking, the dancers went to their grandfathers, who had already entered the lodge, and took up their position in front of the dancers. Each of the dancers placed his hands on his grandfather and prayed. The fire was now replenished, while two of the Dog-soldiers danced for joy, and then told their stories.

DANCING TO THE FOUR-OLD-MEN.

It was now one o'clock in the morning. The dancers arose, put on their kilts, fastened a breath feather to their scalp-locks, then took up their eagle-bone whistles. Nishnatéyana put on a rabbit robe, the hair side out, and Háwkan told him how to direct the movement. Nishnatéyana leading the way, all the dancers, numbering twenty-four, with Níwaat and Wátānāh next to Nishnatéyana, passed now to the southeast side of the lodge, where they got in an east and west line facing the south. Háwkan began again to shake the rattle, while Chanítóē beat on the Badger-pack. Then the other priests began singing, and the dancers lifted up their hands toward the painted rafter above them and blew upon a bone whistle, the whistling being long drawn out, each time, with an equally long interval of silence. At the end of the second song the line of dancers moved back a few steps and directed their left hands out in front of them. Now they moved around beneath the painted pole on the northeast corner, where they went through the same performance. At the third song they faced toward the east, with their hands directed downward, and out in front of them in a sloping direction toward the fireplace. They whistled as before. At the fourth song they faced west, directing both of their arms in front of them and slightly downward. At the fifth song they moved to the west of the center-pole and formed two crescent-shaped lines, facing the skull and directing their hands toward the skull, moving them up and down to the accompaniment of the song and the whistling. At the end of the seventh song they shook their skirts as though they were attempting to remove something. It was now noticed that Nishnatéyana had failed to notify the dancers to wear their robes during this rite, and as a matter of fact, at this point they should have shaken their robes instead of their kilts, in this purification rite. The dancers then returned to their positions around the lodge.

THE RAWHIDE INCENSED.

The female relatives of the dancers now came up to them, each one addressing to the dancer words of encouragement. Waátanakashi went to the fireplace, got a live coal, which he placed in front of Háwkan, and placed by the side of it the rawhide, which he brought from near the center-pole, where it had been lying since it was used by the Dog-soldiers. Waátanakashi was now given spruce leaves, and sat down in front of Wátānāh. Again Háwkan rattled, Chanítóë beat on the Badger-pack, and the first song was begun, Wátānāh, as before, waving the incense twice on his right side, twice on his left, and once in front of him, placing spruce leaves upon the coal at the termination of the fifth song. He again passed the rawhide slowly over the incense, carried it in a sunwise circuit to the musicians, made four passes with it toward them, and with the fifth, threw it among them, when they beat upon it. Háwkan now began one of the regular Sun Dance songs, which was then taken up by other priests and the musicians about the drum. The dancers slowly assumed a standing position and began the regular whistling and dancing characteristic of the Sun Dance. The priests then, one by one, returned to their homes, while the musicians were supplanted by others, and the singing and dancing was kept up at intervals throughout the few remaining hours of the night.

FOURTH DAY, 1901; FIFTH DAY, 1902.

This corresponds exactly to the fifth day of the celebration of 1902. The great lodge has been completed and dedicated with appropriate rites. No further preliminary work of preparation remains except the erection of the altar, a task involving much time and labor on the part of the priests and attended with many interesting rites. The day is also notable from the fact that after the altar has been completed the dancers are to be publicly painted with the brilliantly colored symbolic designs which are worn only during this and the following days of the Sun Dance.

THE SUNRISE DANCE.

Just before sunrise, the dancers formed in line, facing toward the center of the lodge, when, upon the beginning of the singing and beating of the drum they faced east and whistled and danced to the accompaniment of the singing, until the sun appeared above the horizon. At the conclusion of the song they smoked and rested until the completion of the altar.

ASSEMBLING MATERIAL FOR THE ALTAR.

Much work has already been done toward the building of this sacred shrine which, it may be here stated, is more elaborate in the Arapaho ceremony than in any of the other Sun Dances the author has witnessed.

About to form part of the altar, and already present within the Offerings-lodge are several objects, already referred to, which have been prepared within the sacred Rabbit-tipi; such are the skull, Wheel, Badger-pack, and the digging-stick. (See Plate XXXIX.) It is now necessary to secure timbers of various sorts and two pieces of sod. Of these additional accessories required for the altar the sods are perhaps the most important, and only with the securing of them are there any rites this day outside the Offerings-lodge.

Several of the more important participants of the ceremony, including Waakatáni, Sósoni, Cheáthea, the Lodge-Maker, Waánibe, Debítthe, and some of the dancers, about eight o'clock, assembled at the lodge and left in single file toward the southeast, their object being to secure the two pieces of sod, which were to be used in the construction of the altar. Their line of march was single file, "like geese." When they had reached the field where good sod was to be found they halted. Cheáthea offered a prayer, whereupon Sósoni and Waánibe took a knife and cut out two circular pieces of sod, one about fourteen and the other about sixteen inches in diameter.

The two sods were placed on a blanket, which was carried by four young men, and they all started back for the lodge again, going in single file, and making a circular motion, in imitation of geese. This motion was especially intended to represent the different motions made by geese as they fly high in the summer and winter flight, for as they travel a long distance, so do the Arapaho, for the earth is wide; while the bird represented was that goose which has a pure white body except for a little spot on its back, which spot somewhat resembles a bird; hence the Arapaho say that this goose carries a bird on its back.

The line having reached the lodge, they circled about it twice and entered by the opening on the east. The dancers who accompanied the priests now resumed their seats on the southeast side of the lodge, while the others, except the four men who carried the sod, sat down here and there in the lodge.

PREPARING THE SODS.

Háwkan uttered a long prayer, during which time the greatest silence prevailed. Debítthe took to the fireplace a straight black pipe—

PL. XXXIX. THE TEMPORARY ALTAR IN THE OFFERINGS-LODGE. FIFTH DAY, 1902.

The skull, Wheel, straight-pipe, rattle, Badger-pack and paint bags, as they are placed in the Offerings-lodge on the preceding night, where they were to remain until the erection of the permanent altar.





FIG. 1.



FIG. 2.

PL. XL. PRELIMINARY RITES BEFORE CUTTING THE SODS. FIFTH DAY, 1902.

Fig. 1. Priests surrounding the site of the sods, while Hócheni prepares the ground, that the women may cut the sods.

Fig. 2. Hócheni directing the cutting of the sod.

the stem of which had been used for marking the location of the bands on the four roof-poles of the lodge, on the center-pole, for the excavation, as well as for similar performances throughout the ceremony—lighted it, and took it to Háwkan, who passed it to Waakát'ani. The priests sat down in a semicircular position about the two pieces of sod. At the right end of the line was Háwkan, with Debítte on his left, then Chanítóē and Hócheni, while at the end of the line sat Waakát'ani. The pipe was passed along the line, each smoking a few whiffs and offering the smoke to the above and below. Hócheni took the pipe-stem, and standing over the sod, made four passes over them, spat upon the sod, first on the sides and then upon the top.

Watángaa re-entered the lodge, and going over by the drum, where Cheáthea sat, he uttered a prayer, which he repeated after he had stepped up by the side of Háwkan. It will be remembered that Watángaa was a pupil during this ceremony, and his two prayers were in the nature of a supplication that he might not fail or make a mistake in what he should be required to do during the day. He sat down in front of Hócheni, holding out his two hands. The latter touched his finger to the ground, then to his tongue, took a bite of root, motioned, and spat in Watángaa's hands five times, at the same time giving him words of advice.

THE SODS BROUGHT TO THE OFFERINGS-LODGE, 1902.

The journey for the sods in 1902 was begun about nine o'clock in the morning. Just after leaving the Offerings-lodge, the priests turned toward the north with Háwkan, Watángaa, Wátānāh, Nishnatéyana, Chanítóē, Nakaásh, and Níwaat, the latter wearing his buffalo robe. Then came in single file Thíyeh bearing an axe, Waánibe carrying an iron bar, Hisénibe carrying the digging-stick, Náēn bearing a shovel, and Cheáthea. Next in line was Waátanakashi, followed by ten of the dancers. Continuing toward the north they soon passed outside the camp-circle, where they halted at the foot of the hill where sod of a suitable nature was to be found.

Around a particular spot, which had been previously chosen, they all formed in one large semicircular line, the opening being to the south. (See Fig. 1, Plate XL.) Hócheni touched the first finger of his right hand to the ground, then to his tongue, took a bite of root, then spat in his hands five times. The root was then passed to all the other members of the circle, who went through a similar performance. Cheáthea prayed. All now arose, while Háwkan prayed:

HÁWKAN'S PRAYER.

"Here I am again with your people this day. Your lodge is up and it is in order; may we therefore pray aright at your sacred altar, because your people in years past have done this. It is your word that this be a reminder of the first man, and we ask you to teach us the right way and guide us through this whole ceremony to the last.

"My Grandfather, Light-of-the-Earth, look down on us, poor in spirit and thought! Help us to do these things aright, and let this people, with me, bow before you and our Gods in holy thoughts, that we may receive blessings for our kindred (the sods), and for our visitors! We have searched for the best ground, and now one of your servants will cut the two sods for us all, just as your children did in past years; let it now seem good to you!

"We ask you, Old-Woman-Night, to help us and make this time good. We request for our children your protection at night, during our rest. Let your light shine brightly upon us, and whatever you control in the sky, may it be a help during this ceremony! May there be peace at night and continual praise and good prayers!

"Listen to me, please, Four-Old-Men! You are the people to whom we look for daily protection and seek for good breath of life. We ask of you to be near to us upon this occasion. Oh, give us gentle breezes and cleanse us from impurities! We are obliged to call upon you for help, in order that we may obtain good paint and stand by your teaching. If we shall make any mistake, have pity upon us, for we are yet children! May our road be straight, and give us peace of mind! Please help me, for the burden is heavy! Make it light, and cause the people to rejoice with thanksgiving! If there is any evil in the camp, take it away from the sick one! Have mercy upon us, you Four-Old-Men! Be good to us and put our steps on good, hard ground, toward the level road, a road that is not soft! Let us follow your ways, for we want to be old! Protect this sacred ceremony, and cause these children to remember the routine work of the lodge!

"Please give your ears, our Mother, Morning-Star! Look upon your servants who will cut the sods, and guide them straight! We have with us your servant, the Peace-Keeper. Give her steady thought, so that we may do things pleasing to you and our Gods! May we arrive safely with your sods, and may they be cleansing power upon the tribe!

"Our Father, your birds, which we imitate, are white and have power for long flight, and drink the sweet-water (snow); may we accordingly! We ask these things with pure hearts."



FIG. 1.



FIG. 2.

PL. XLI. CUTTING THE SODS. FIFTH DAY, 1902.

Fig. 1. Thíyeh and Waánibe cutting the first sod.

Fig. 2. Hócheni, using the pipe-stem, in order that the women may use the digging-stick to loosen the sods.



FIG. 1.



FIG. 2.

PL. XLII. TAKING THE SOD FROM THE GROUND. FIFTH DAY, 1902.

Thíyeh and other women, lifting the sod from the earth.

Fig. 2. Priests bathing their hands in the earth, after the removal of the sods.



FIG. 1.



FIG. 2.

PL. XLIII. CARRYING THE SODS BACK TO THE OFFERINGS-LODGE. FIFTH DAY, 1902.

- Fig. 1. Rabbit-tipi priests and women, led by Hócheni in front of the line.
Fig. 2. Assistant priests and dancers carrying the sod.



FIG. 1.



FIG. 2.

PL. XLIV. EVOLUTIONS PERFORMED DURING THE TRANSFER OF THE SODS TO THE
OFFERINGS-LODGE. FIFTH DAY, 1902.

Fig. 1. First movement, circling to the right.

Fig. 2. The circle completed.



FIG. 1.



FIG. 2.

PL. XLV. THE FOURTH EVOLUTION IN TRANSFERRING THE SODS TO THE OFFERINGS-
PLACE. FIFTH DAY, 1902.

Fig. 1. Beginning to circle to the right.

Fig. 2. Completion of the movement, the assistants bearing the sods entering the Offerings-lodge in advance of the priests.



PL. XLVI. REMOVING THE SODS FROM THE BLANKET INSIDE THE OFFERINGS-LODGE.
FIFTH DAY, 1902.

At the conclusion of the prayer the ends of the line closed together, thus forming a circle, and in this fashion they passed around the spot where the sods were about to be cut, four times, all making occasionally a peculiar noise with the lips, representing a noise made by the brant.

Again they sat down in a semicircle with the opening to the south. (See Fig. 2, Plate XL.) H^áwkan gave instructions as to how the sod should be prepared for cutting, whereupon H^ócheni, with the pipe-stem, made the five ceremonial motions toward the sod about to be cut, ejecting spittle at the same time, while the women bearing the digging-stick, the shovel, and the bar, pointed simultaneously in the direction indicated by H^ócheni with the pipe-stem. Then H^ócheni rubbed the stem over the ground, covering a space about a foot and a half in diameter. The second space, similar in size, was indicated in the same manner.

Thíyeh, with Waánibe, removed the grass from around the first space just indicated, whereupon all of the women now worked together in loosening a piece of sod about sixteen inches in diameter and about six inches deep. (See Fig. 1, Plate XLI.) After it had been loosened on all sides, H^ócheni went around the sod, and with his pipe-stem, simulated a prying motion. (See Fig. 2, Plate XLI.) The crowbar and digging-stick were used to lift the sod, whereupon all surrounded it and lifted it up and placed it on the blanket which had been spread on the ground near by. (See Figs. 1 and 2, Plate XLII.) As the sod was being transferred, the women all made a peculiar noise with their mouths. The women returned to the hole and rubbed their hands against its sides and bottom and on the grass surrounding the hole. The second piece of sod, of similar shape and of equal size, was cut, with the same rites, and was placed on top of the other sod, on the blanket.

In the procession back to the lodge, H^ócheni led the way, followed by H^áwkan, the five women, Wátānāh, Chanítóē, Nakaásh, and Waátanakashi. (See Fig. 1, Plate XLIII.) At four different times on the way back to the lodge, the line, beginning with H^ócheni, was diverted from its direct course, off to the right, and circled back upon itself twice. (See Figs. 1 and 2, Plate XLIV.) As they performed these circling evolutions they made the same noise with the lips which they made as they circled around the sods before they had been cut. The fourth movement was made just in front of the lodge (see Figs. 1 and 2, Plate XLV.), after which, they entered, went through this movement, and deposited the blanket with the sods south of the skull and west of the center-pole. (See Plate XLVI.) The priests sat

down in the southeast portion of the lodge, where the pipe was ceremonially smoked by the priests four times.

Regarding the preparation of the sods and their final disposition, the same course was followed in the 1902 performance as on the previous year. After Hócheni had gone through the usual movement with the pipe-stem over them, Watángaa and his wife trimmed them up and placed them in position. (See Plates XLIV., XLV., and XLVII.) After Watángaa had decorticated a few of the dogwood sticks, to be mentioned presently, he took up a large knife and began trimming up the edges of the sods, making them more nearly circular and in the shape of inverted cones.

TIMBERS FOR THE ALTAR.

During this time, Bíba and her grandmother sat near the extreme western end of the lodge, having the buffalo skull and other paraphernalia, which had been brought in on the previous night, between them and the center-post. While the priests were absent, members of the Star society had secured a small cedar, a small willow, and five small cottonwood trees, which had been brought to the lodge. They also brought in a large number of rabbit bushes and several small branches of dogwood, which Waakāt'ani soon began decortivating.

Waánibe and Sósoni, both pupils, now entered, leading ponies and carrying calico, presents from them to Háwkan and Chaúi, for their instruction.

After the ponies had been removed, the two women began to sharpen the bases of the cottonwood limbs. After this was done, Waánibe sharpened the base of the little cedar tree, while Sósoni sharpened the base of the willow. Chaúi and Sósoni brought in two cottonwood billets, about four feet long. Waánibe then took up the two cottonwood billets from the base of the center-pole, where they had been placed, and carried them over near Hócheni. The latter arose, and placing the pipe-stem in her hands, guided the stem five times in the direction of the billets and then over them and at the ends. He uttered a prayer, returned to his position in the semi-circular line, while Waánibe began decortivating the two billets. (See Plate L.)

Chaúi and several members of Thiháuchháwkan's society came in and sat down on the north side of the lodge near the opening. The rabbit bushes were divided up among the older men, sitting in a semi-circle; each one occupied himself for a while in bringing the base of each bush to a point. (See Plate LI.)

PL. XLVII. HÓCHENI TOUCHING THE SODS WITH THE PIPE-STEM, PREPARATORY TO
THEIR BEING TRIMMED. FIFTH DAY, 1902.



PL. XLVIII. WATÁNGAA AND WIFE, TRIMMING THE SODS. FIFTH DAY, 1902.

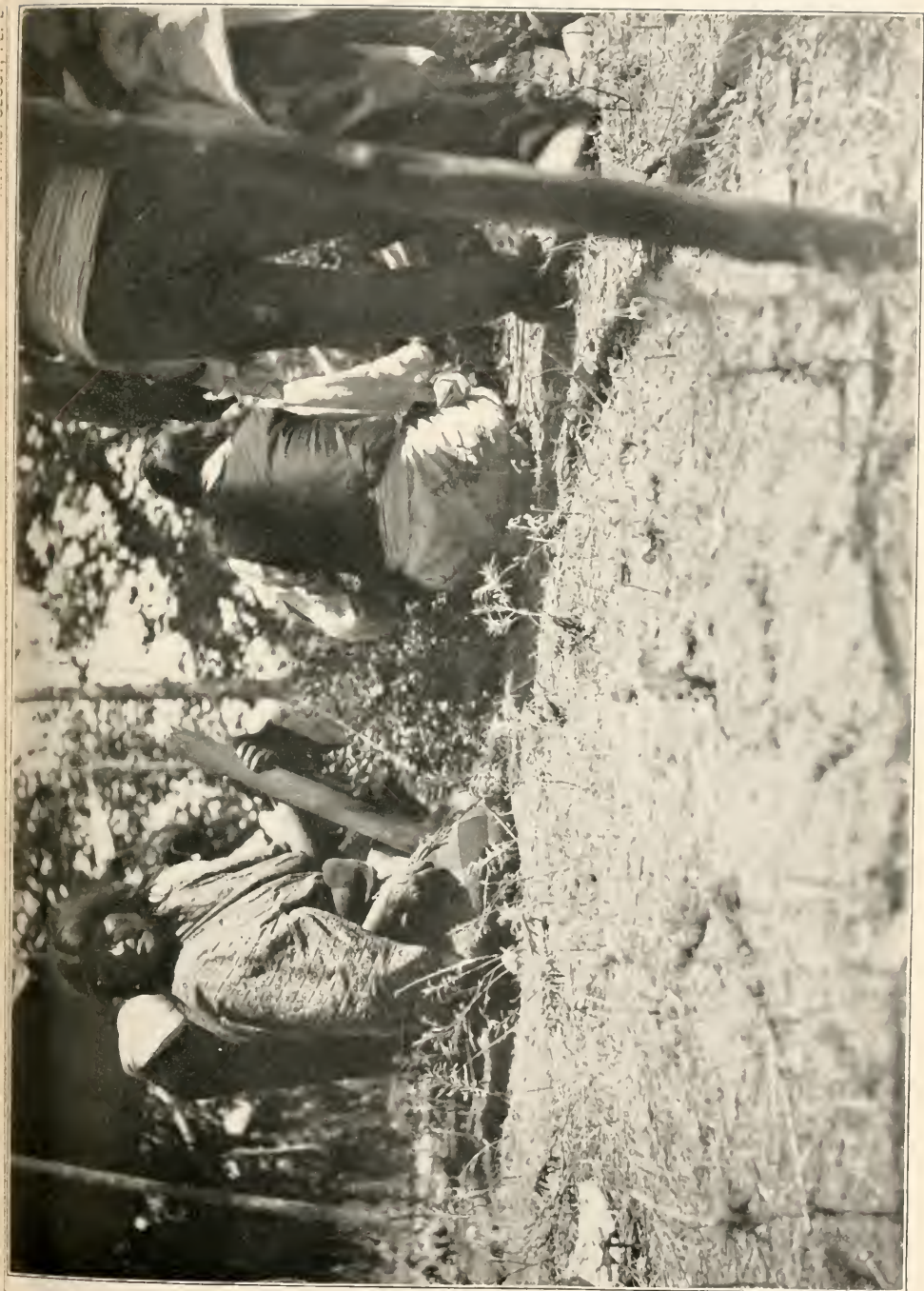
In a semicircular line behind them, the Rabbit-tipi priests.



PL. XLIX. WATÁNGAA AND WIFE, TRANSFERRING THE EARTH CUT FROM THE SODS TO
A BLANKET. FIFTH DAY, 1902.



PL. L. THÍYEH PREPARING ONE OF THE TWO BILLETS TO FORM THE CEREMONIAL BED
OF THE ALTAR. FIFTH DAY, 1902.



PL. LI. RABBIT-TIPI PRIESTS DIVIDING THE RABBIT BUSHES THAT THEY MAY BE PREPARED FOR INSERTION INTO THE SODS. FIFTH DAY, 1902.



THE ERECTION OF THE ALTAR.

When all preparations had been made, Háwkan arose and invoked a blessing upon the buffalo skull and other objects west of the center-pole, whereupon Debíthe arose and removed them all to a position just at the base of the pole.

THE "DITCH" MADE.

Háwkan now took a stand in a position where the skull had been lying, looked up toward the pile, prayed, then touched his forehead and pointed toward the ground. Háwkan instructed Watángaa how to pick up the two cottonwood billets, whereupon the latter placed one of them on the south and one on the north of Debíthe. Háwkan stooped over them, spat upon each one five times, and passed the pipe-stem along each billet.

Watángaa in the mean time knelt down in front of the two billets, gently removed the grass from the end of each one of them, forming a place for them to lie. The object of this performance was to estimate the required length of these two billets, for they were to form the outer boundary of a small rectangular excavation which was soon to be made on the ground, where Debíthe stood, which space was to be occupied by the Lodge-Maker during the ceremony.

The two billets were now taken up again and carried to the place where the old men had been working. Debíthe stepped forward from the place which he had been occupying, turned, and knelt in front of it, and with his fingers indicated on the ground where the excavation was to be made, whereupon Waánibe and Sósoni, with axes, began to cut out the sod, forming a rectangular excavation about twelve inches wide and eighteen inches long, east and west, and about three inches deep.

THE "DITCH" PAINTED.

Watángaa took a sack of black paint, mixed it with water, and painted one of the decorticated billets, while his wife painted the other one red. He then besmeared with black paint the bodies of the two cottonwood boughs, and the willow and cedar trees. The women having loosened the earth so that it was now ready to be taken out, Háwkan went over to that point and made the usual five passes with the pipe-stem, whereupon the earth was removed and carried from the lodge upon the blanket.

THE SKULL REPAINTED.

Chanítóē began retouching the paint on the skull. First he painted the tip of the left horn black and over the left half of the skull he made a number of black dots, drawing a crescent-shaped symbol on the lower edge of the maxillary. The same treatment was applied to the right half of the skull by Watángaa, who used red paint. The skull was then placed in position just behind the excavation, which it faced, as well as the center-pole, and the east.

THE SODS PAINTED.

Chanítóē and Watángaa lifted one of the sods and placed it on the south side of the excavation, and then placed the other on the north. Háwkan took some dry black paint and drew a straight line which equally divided the floor of the excavation. The black paint was then passed to Watángaa, who filled in the left half in fine, close, black lines. The bag of black paint which had been used for this purpose was then tied up and placed on the south side of the south sod. Háwkan then took red, dry paint and poured a stream just to the right of the black line across the excavation. He handed the paint to Waánibe, who filled in the right half with red.

Háwkan took a bunch of the rabbit bushes, handed them to Watángaa, who knelt before the sod on the south side, spat upon the sod five times, and then in the southeast corner of the sod, planted one of the bushes, a second in the southwest, third in the northwest, the fourth in the northeast corner, and the fifth in the center, Hócheni first touching the sods with the pipe-stem. (See Plate LII.) Chanítóē placed in the north sod a similar number of bushes, going through the same performance. Both men, assisted by two or three of the women, now thickly planted the bushes over the top of the sod, until the surface was almost covered. (See Plate LIII.)

THE SEVEN TREES.

Watángaa and Chanítóē now took up the cedar tree and carried it to the south of the south sod, Watángaa making first a hole with the digging-stick, into which the cedar was firmly implanted. Next, Watángaa dug a hole about a foot to the south of the cedar tree, into which he and Chanítóē inserted the willow. Then the two black painted cottonwoods were placed about a foot apart, and still to the south of the willow, the four being in line. These two men then inserted in similar spaces on the north side of the north sod, and in line with the others, the three red painted cottonwoods. Then

PL. LII. HÓCHENI TOUCHING THE SODS WITH THE PIPE-STEM, PREPARATORY TO THE
INSERTION OF THE RABBIT BUSHES. FIFTH DAY, 1902.



PL. LIII. WÁTĀNĀH AND NAKAÁSH, INSERTING THE RABBIT BUSHES IN THE SODS.
FIFTH DAY, 1902.





PL. LIV. PLACING COTTONWOOD LIMBS IN POSITION ON THE NORTH SIDE OF THE
ALTAR. FIFTH DAY, 1902.



PL. LV. PLACING THE WILLOW TREE IN POSITION ON THE SOUTH SIDE OF THE ALTAR.
FIFTH DAY, 1902.



PL. LVI. PLACING THE LAST COTTONWOOD LIMB IN POSITION ON THE SOUTH SIDE OF
THE ALTAR. FIFTH DAY, 1902.



PL. LVII. NAKAÁSH PLACING IN POSITION THE FIRST OF THE SEVEN UPRIGHT STICKS
ON THE SOUTH SIDE OF THE DITCH. FIFTH DAY, 1902.



PL. LVIII. WÁTĀNĀH PLACING THE UPRIGHT STICKS ON THE NORTH SIDE OF THE
DITCH. FIFTH DAY, 1902.



PL. LIX. HÓCHENI TOUCHING THE UPRIGHT STICKS WITH THE PIPE-STEM, PREPARATORY
TO THEIR BEING ENVELOPED IN COLORED EAGLE DOWN. FIFTH DAY, 1902.

Watángaa took the black billet and placed it parallel with and to the south of the excavation and distant from it about three inches. (See Plates LIV., LV., and LVI.)

THE SEVEN UPRIGHT STICKS.

Other priests had carried on the work of decorticating the dog-wood limbs, of which there were now fourteen, seven having been painted black and seven red. The sticks were about eighteen inches in length, sharpened at one point and entirely decorticated, except for the space of about an inch at the upper end. Watángaa now took the seven black sticks and coated them with eagle down which had been rubbed in black tallow. These he then inserted in the ground, at equal spaces apart, between the black billet and the excavation.

The wife of Watángaa handed him the red billet, which he now placed on the north side of the excavation, and in a corresponding position to the black billet. The seven red sticks were then coated with red eagle down, and were placed in a row between the red billet and the excavation and opposite the black sticks. (See Plates LVII., LVIII., and LIX.)

THE WHEEL AND PIPE PLACED IN POSITION.

Watángaa then took up the Wheel, which had been leaning against the center-pole upon its support, and passing around the lodge in a dextral circuit, he placed its willow support near and at the back of the skull and placed the Wheel in a fork, first having inserted a piece of sage so that the Wheel would not come in contact with its support. He then carried a leather bag and the straight black pipe with round stem, and a bundle of sage, and deposited them to the south of the Wheel and just back of the cedar tree.

THE SEVEN CURVED STICKS.

In the mean time the priests had made seven little cottonwood sticks ranging in length from six to ten inches. These were all decorticated except for a short space in the middle, and were sharpened at both ends. These were now taken up by Watángaa, who painted one half of them black and the other red. These were now bent in the form of a semicircle and thrust into the excavation at a distance of one inch apart, beginning at the end near the skull, the center of the semicircle being just above the median red-and-black line. Háwkan now sprinkled dry black paint on the south sod, while Watángaa sprinkled red paint on the north sod.

THE ALTAR, 1902.

The rites followed in erecting the altar of 1902 were quite similar to those of the previous year. A brief résumé of the order of the procedure of the second year is here added for the purpose of comparison with the order on the previous year.

Háwkan, Wátānāh, Watángaa, and Chanítóē, after the ceremonial smoking which followed the bringing of the sods to the lodge, removed the skull and other paraphernalia back toward the western portion of the lodge, and placed them in the same relative position that they had occupied in the Rabbit-tipi. Sage was put upon the ground behind the skull for the Lodge-Maker's bed. With the usual movements with the pipe-stem by Háwkan, Watángaa's wife, Hisénibe, prepared the cedar tree, the hole for which Nakaásh had dug after Hócheni had made the usual passes with the pipe-stem. The latter also made the movements with the pipe-stem for the ditch which was dug by Waakāt'ani and Nishnatéyana.

In placing the cottonwoods and the willow and cedar trees, and in the paint of the ditch and of the sides, etc., there is nothing to be added to the account already given for the performance of the preceding year.

THE SYMBOLISM OF THE OFFERINGS-LODGE.

The Offerings-lodge itself, with its various accessories as they existed at this time, may now be described.

MAN-ABOVE.

The lodge proper stands in the center of the camping-circle. (See Plate LX.) The center-pole (*nawahtaheh*, reach-pole) of the lodge is about twenty feet in height. The pole itself was of cottonwood; for in the dramatization it represents a mythical cottonwood upon which the woman climbed in her chase after the porcupine to the upper regions, and so, consequently, it bears also the prayers of the people to heaven, and is the symbol of the Man-Above. The center fork also typifies the Arapaho and all life-elements.

At equal distances apart, and at a radius of about twenty-two feet from the center-pole, were sixteen uprights of cottonwood, terminating in a fork. These poles are called *něněsunueh* (split-poles). These outer uprights were connected by cross-pieces (*tchebbetúthana*, cross-hanging). Resting on top of these cross-pieces and in the fork

PL. LX. THE OFFERINGS-LODGE. THIRD DAY, 1902.

- Fig. 1. South section of camp-circle.
Fig. 2. The completed Offerings-lodge.



FIG. 1.



FIG. 2.

of the outer upright poles were long, slender cottonwood poles, reaching up to the fork of the center-pole. These are called "hakábuna." Extending entirely around the lodge, except for a single space toward the east, were placed small cottonwood limbs, with their foliage outside, on the ground, their tops leaning against the cross-piece.

THE FOUR-OLD-MEN.

Counting from the first rafter-pole at the south of the east opening, the fourth and the seventh were painted black (watannenithě), while the third and sixth poles, occupying corresponding positions on the north side, were painted red (běňnithě). These are the only two colors used in the Offerings-lodge, although in the lodges of the various other ceremonies paints of other colors are used. The poles painted black are symbolic of the earth and of the victory which comes from the triumph over the enemy when one wears the black paint, as well as happiness which comes from conquering the hardships of life. The two red-painted poles are symbolic of the Indian race offering prayers to the above; the red also typifies cleanliness and the wish to be old and happy.

Collectively, the four painted poles represent the Four-Old-Men or Gods of the Four World Quarters. They cause the wind to blow, and human life is dependent on them for their breath. In fact, all life is dependent on the "breath of the air," which comes from the Four-Old-Men. They are thus prayed to during the ceremony. A similar color symbolism is attached to the red and black bands around the center-pole. They are also said to be the reflection of the sun upon the earth.

The reasons ascribed for the number of the upright poles forming the outer circle of the lodge, viz., sixteen, was that this was the number in the first Offerings-lodge revealed to man. It may be noted here that the number of poles used in an ordinary tipi varies from twelve to eighteen, according to the size of the tipi, while in the Sweat-lodge there are seven primary poles.

NIH'ĀⁿÇAⁿ AND THE ELK SKULL.

The loosely placed upright boughs of cottonwood surrounding the lodge, except at the east door, have already been mentioned. The boughs were especially thick at the west side of the lodge, behind the altar. The reason given for this referred to a certain myth: "When Nih'āⁿçaⁿ came to the Offerings-lodge, he went behind it and peeped through; in doing this he stuck his head forward to see the

dancers, when the ceremony closed, fastening his head. The people who were having the great ceremonial dance were mice. The mice dispersed, and Nih'āⁿçaⁿ went toward the river with the elk skull on his head; hence we think the mice gave this ceremony to the Indians, not the rabbits."

THE THUNDERBIRD NEST.

Placed in the center-pole, as has been noted, were two large bundles of willow and cottonwood boughs, placed end to end. These represent the nest of the eagle, or of the Thunderbird. According to a myth the Thunderbird built its nest on the cottonwood tree. When the female had given birth to young ones she went off and captured a young steer and carried it to her nest for food. There she reared her young. Just as birds fly about overlooking the earth, so does the Father. He is in the form of a bird.

The presence of the digging-stick, which was placed first in the fork of the center-pole, represented the digging-stick used by the mythological woman as she dug up the bush, and thereby obtained a glimpse of the world below which she had left, while the sinew attached to the digging-stick represented her means of escape from the upper world.

Attached to the digging-stick was a bunch of partly braided grass, along with a piece of tallow; these together represent a person, the grass being the hair and the tallow the skin. The tallow is considered potent, for it refers to the body, with the breath of life. It is circular in form, for it represents the head and therefore the mind or thought of the people. The tallow has also a further significance. In a preceding page has been explained the symbolism of the fire of the Rabbit-tipi. In order successfully to kindle a fire, kindling is required. Hence, while the bodies of slain victims are regarded as firewood, the scalp represents the kindling for starting the fire. The tallow also typifies human skin, and also a buffalo-wallow, and in a derived sense, the human wallow, reference being made to the wallow formed during the rite performed by the Transferrer, or Grandfather, and the wife of the Lodge-Maker.

YOUNG-BULL.

It will be remembered also that a buffalo robe was placed in the center-pole. The presence of the robe here is explained by the fact that the paint worn by the dancers during the ceremony was obtained from a buffalo bull seen standing on a hill. Hence it is placed high in the fork, where it may be in plain sight of the dancers. Another

informant stated that according to the story of Blue-Feather's marriage with the cow, Lone-Bull, or Young-Bull, was our father-in-law, because presents for the completion of his body were given by the husband and delivered by the grandchild. Young-Bull is the grandchild of the Sun. When the grandfather puts on the robe to have connection with the wife of the Lodge-Maker, he is purely a buffalo.

In the story of Splinter-Foot, she became the wife of Lone-Bull by captivity, or through elopement. When the husband of the buffalo cow selected the presents for the father-in-law, he procured a moon-shell (*bāyē*, dirt, or sand). For speed he was presented with four moon-shells, to be placed between the joints of the legs, for the reason that there are the representations of the sun's revolution, at the wrists and ankles, and one at the sternum. Young-Bull was the animal who gave seven lodges to the Arapaho, as is related in the story of the origin of the Sun Dance, when various animals chose their position in life. The "moon" discs which were fastened to the robe represented the throat, and thus the noise made by the buffalo, while the eagle feathers which were attached to the robe were symbolic of the feather of the Thunderbird, and represented a prayer for rain, and thus for vegetation. Also by these eagle feathers respect was shown to Young-Bull, and they may also be considered as a gift to the Man-Above. The incisions in the front end of the buffalo robe have already been noticed. Naturally, nowadays, it is not easy to obtain a buffalo robe for this purpose, and in the present instance, the robe was of three pieces sewn together.

STORY OF RESULT IN NEGLECTING YOUNG-BULL.

The idea of the importance of continuing the use of the buffalo robe was illustrated in the following story, obtained from *Wātānāh*, which, although of considerable length, is here reproduced, just as it was obtained, as it contains several interesting references to the ceremony.

In 1879, these tribes, Cheyenne and Arapaho, were to a certain extent troublesome to the authorities, being excited on account of intruders on their borders. Not only that, but these Indians (those especially from the north) were dissatisfied with the country and the climate. Some time after the above year, the Northern Cheyenne made a break to return to their northern home, but they were compelled to remain here (in Oklahoma). Quite a band of them managed to get away, and reached their original home, but some were overtaken close to the agency, and had skirmishes with the military, which caused some bloodshed on both sides.

After these troubles had taken place, an Arapaho Indian, Joined-Together, had vowed to erect an Offerings-lodge for his personal benefit, but the sacred pledge was made and given out in the fall of the year; consequently the Indians looked for the ceremony to take place some time in the spring (May).

Naturally, with the Indians, the forthcoming Sun Dance ceremony draws a number of young men to participate voluntarily. Of course some vowed on account of sickness in their families, others on account of dreams. Usually the young men keep their vows or pledges secret for some time, until a short time before the ceremony.

In the fall of 1879 a small party of young Arapaho men escaped from the Agency and started for Wyoming. At that time the surrounding Indians were still unfriendly to the Cheyenne and Arapaho. The young men who were in the party had the spirit of war (and some of them are still living). Before they started off, one of them, knowing that the Sun Dance was to take place among the Indians, pledged that he would take part in the dance, but kept it secret. On their arrival at the Northern Arapaho camp-circle, there was a war party from here (Oklahoma), which was composed of the best warriors, and the party agreed to go along. In the night they sung war songs, and one day the party went away for black paint (the black paint means a victory). The young man who pledged to fast in the Sun Dance ceremony of Joined-Together, wished, at the time he left his own home, for his safe return. The war party came to a band of Paiute Indians in the west Big Horn Mountains, and a hard fight took place. In this fight two of the Southern Arapaho and one Paiute were killed. The young man who was to fast in the Sun Dance took a prominent part, and again at the General Custer fight, where he struck many soldiers. Everybody that saw him as he charged would be eye-witnesses. After the last fight, he came back to the Northern Arapaho, and told the old people of his luck. So the old men gave him the new name, which was, "Famous," his old name being, "Weed-Boy."

After staying some time with the Northern Arapaho, this young man worried much in regard to his vow. A big camping-circle was near the river (probably a river near Ft. Harrison). One night this young man, Famous, went to an old man ("priest," meaning "strip of buffalo back)," weeping as he went. This young man said to the old priest, "Now, Old Man, I have come over to tell you that I was to fast in the Sun Dance ceremony in the south, but am here, and I don't know what to do. May a young man go to the top of a hill and stake himself to the ground and fast? Will you please tell me what is the

proper thing for me to do, for I want to get rid of my vow." "Well, young man, the Cheyenne stake themselves to the ground on the hill and fast, but it is not so with us. I am an old man and never heard of such a thing. But, young man, you can clear yourself by erecting an Offerings-lodge, and I shall do my utmost duty to hasten it along, and the people will do what I say," said the old priest. So that same night the word was given out that Famous, the Southern Arapaho, would erect the Sun Dance lodge as soon as possible; that the young men should go out early in the morning and catch a jack-rabbit.

The people were glad to hear the news, and prepared themselves with good clothes, etc., for the coming occasion. In the morning there were several parties on horseback, collected on the hills, and they began to look for a jack-rabbit along the ravines all day long, but came home unsuccessful.

In the camp-circle there was a tipi by itself in front, used for a general council, etc., and in that tipi the chiefs and head man had a conference over the Sun Dance. The whole camp-circle was broken up to move to a new site for the ceremony, and the people were informed that the young man was to have a black steer (domestic) for his buffalo bull hide in the fork of the center-pole. So the chiefs and head men went to the Agent in Charge, who told the Indians to select whatever they desired from the herd. When the people were moving to the new site, a jack-rabbit jumped up on the way, and the people of course seized this opportunity, and soon caught the animal. A party of young men was sent out to look for the black steer (substitute), to kill it, and to bring in the hide and beef. Thus the hide was furnished as directed by the old priest.

The ceremony began without much delay. When the two sods of earth were to be searched for, this old priest told the Lodge-Maker and dancers to get ready and put their moccasins on, for the distance was far. This old priest's wife got a pony with a travois and a black blanket and axe, while he supplied himself with a knife. "All those who wish to go along, come, and let us journey for the sods. Sometimes it is necessary for some to put on moccasins for the long journey," said the old priest. (In Wyoming, the sod for this purpose is hard to find, and for this reason they had to go very far.) So the party, consisting of the priest and his wife, who was riding the pony, the Lodge-Maker and dancers, started after the two sods. They finally came to a place where there was a spring, and the ground was slightly wet and had some grass. After a short ceremony they placed these sods on the travois, and away they went to the Offerings-lodge. When the party (geese) got to the outskirts of the camp-circle, they

took the sods off the travois and all took hold, then circled about, imitating the voices of geese, and thus reached the inside of the lodge.

This old priest hastened the ceremony without unnecessary expense to the Lodge-Maker. The Lodge-Maker had left his wife here at home (Oklahoma), and therefore had to have a substitute. After a few hours' consultation, the woman Thiyeh, now of Colony, was chosen as the grandchild of the ceremony. It happened that her brothers were to fast, which made her consent.

The ceremony went on. The black steer hung over the fork, and the fasting Lodge-Maker looked at it, as did also the others. Before the end of the ceremony most of the men went out of the lodge on account of severe heat. Very few stood the fasting. It is said that because the old priest did not carry out the strict routine of the ceremony, it made it hard for the dancers, etc. This old priest conducted the ceremony just like Háwkan, only he went too far, as to the use of the different things. After this ceremony, this old priest became sick and died. The young Lodge-Maker returned to his home in Oklahoma, and went back to his wife with a new name, as a good warrior. Shortly after his return, a Club-Board lodge was pledged for, and he was in the society. When the head men of this society were looking among the young men as to whom the club-boards should be given, this Famous was given one which had notches on the edge, black feathers for pendants; and the rest were given to those who were in the fight with the Paiute Indians. This young man, Famous, became sick and died suddenly. Therefore, the Indians believe that because the Sun Dance ceremony was wrongfully conducted, it was bad luck to the priest as well as to the Lodge-Maker. It is right to do the thing in the right way. That is the reason why the older people are very careful in regard to the mode of speech and doings in the ceremonies. They say that everything in nature looks to them, watching them during the day as well as during the night. This was in 1879, and since that time the Arapaho say that they have always been careful to use only the robe of a buffalo.

The long, narrow piece of rawhide which is used for tying the bundle is, as has been noted, painted half red and half black; it, like the Badger-pack, must be carried or packed, like a live baby.

THE ABIDING-PLACE OF MAN-ABOVE.

The buffalo skull, which occupies such an important position in all Sun Dance altars, is probably looked upon as the dwelling-place, during the ceremony, of Man-Above (Hakhúeah). (See Plate LXI.) Of the painting of the buffalo skull, the color symbolism is in general

PL. LXI. THE ALTAR. (FOR EXPLANATION, SEE TEXT.) FIFTH DAY, 1902.





PL. LXII. DETAILS OF THE ALTAR. FOURTH DAY, 1901.

Fig. 1. The sod for the left side of the altar.

Fig. 2. After the sage floor has been placed in the ditch.

the same as that used on the poles and the center-pole of the lodge. The various black and red dots indicate prayers, while the grass knobs placed in the eye-sockets and in the nasal cavities were said to indicate the times when the Indians used grass garments, before the appearance of the buffalo. The grass balls in the eyes and nose of the skull are also said to represent the Last-Child. This Last-Child is often referred to by the old men in their prayers. He is the owner of the rivers and creeks. He is the water monster that abides in deep places. His name means, "to urinate" last. He is at the outlet of the river or creek, the water runs off first, and Last-Child follows.

When Garter-Snake was being instructed of the various things to apply to the big lodge, the skull was complete, with its natural eyes and nostrils. That was the very first one, but since then, the body of the Last-Child was substituted, which was the water grass, or flat grass. The buffalo then is complete, i. e., the life is restored, when these balls are being annexed, for the animal lives on the grass. The location of these balls of grass corresponds to that of the Four-Old-Men.

THE SKY AND EARTH.

The two circular pieces of sod (bíta, earth) symbolized the gift of the powers above to the human race, the smaller sod representing the present earth, the larger the future earth. (See Fig. 1, Plate LXII.) They are also said to stand for Father and Mother, the sky and the earth, the smaller sod being the Mother, the larger one the Father. They are called the "scalps," the hands of the father and mother for the Arapaho race. In the sod, and represented as growing out of it, were placed, as has been described, large numbers of small rabbit bushes (nakhúwushshi), so-called because the rabbits eat the red berries. These bushes are typical in general of all berries and fruits, plums, cherries, etc., and express the idea that there should be an abundance of fruit, that the people might increase and have plenty.

From another informant this statement was obtained: "When the Creator made the earth for earthly men, he also made another one for Nih'a^oçá. These two sods typify the old woman and the grandchild, or river with stream. Biitaahwu, earth, signifies bare, plain, exposed, without fruit. This was the appearance in the beginning, i. e., there were yet no beings. Sods were made later on, after the big lodge was fully matured for Garter-Snake. It can be better understood in this way: A woman kills a creature and sheds blood and brings the scalp, hide, or skin. For that reason, the tallow, being the skin, bears the blood (red paint) and prosperity (black paint). It is

said that the man then adhered to the woman for the first time; therefore comes the seed, the people."

The bushes on the sods represent the hair of persons. Those bushes are called garter-snake or rabbit weeds, which means the blood, for the reason that they bear red berries, etc. The sods are obtained from swampy places, because the ground or earth sticks together. Generally they are taken out from near springs.

THE TIPI.

In front of the skull was the rectangular excavation known as the "ditch" (haháawuhe); from earth similar to that removed from this ditch were made man and woman. For this reason the Lodge-Maker stands here during the ceremony, as all men spring from the earth. By another informant, this ditch was spoken of as the "lake." The semicircular twigs which extend from the red into the black field of the ditch, were seven in number, and represented the seven poles of the Sweat-lodge, and were also typical of seven periods in the Arapaho creation myth.

The sage which was placed in the ditch, and upon which the Lodge-Maker stood while dancing, on account of its white color is typical of cleanliness, and so, consequently, indicates a feeling of reverence toward the Father. It is also symbolic of the idea of the wish that the tribe may increase. (See Fig. 2, Plate LXII.)

Lying just on opposite sides of the ditch were two cottonwood billets, the one painted black on the left, with one painted red on the right. These billets bear the name "nahutech," which name is also applied to similar but longer billets which are used for defining in the lodges the position of the sleeping mats.

Between the billets and the edge of the ditch were, on each side, seven upright sticks, those on the left being black, and those on the right being red. The color symbolism of these uprights and of the billets is the same as has been given. These sticks bear the name of "thikáéna," which name is likewise borne by the pins used for fastening the tipi. The pins were of dogwood, for it is straight and hard, and was formerly employed in the manufacture of arrows. The number of the pins on each side was typical of the seven periods of creation. The downy feathers which were applied to the pins represented the breath of Man-Above. The "ditch" with its "beds" and tipi pins is referred to collectively as a symbolic tipi.

Another informant gives the following account of this ceremonial tipi: The whole ditch is the fireplace. The four inverted U-shaped sticks at the west end represent the Sweat-lodge, which produces the

heat that cleanses the body and gives subsistence to mankind. In other words, it is the rising of the sun, with its course during the day, the cleared place extending from the inverted U-shaped sticks being the path. Then the seven sticks on both sides and the two lying along the side of the sticks represent a tipi, for the reason that the Lodge-Maker stands inside. The standing sticks are symbols of breastpins, and the two sticks, protectors from the fire, the boundary-line between the people and the fireplace.

The river of life is represented by locating the lake of holy water, to extend to the Wheel, then to the skull, on to the human being, the Lodge-Maker. After the earth, then the rivers and creeks were made; thus the Last-Child.

The Garter-Snake represents the course of the river of life, and it is for this reason that the Wheel is next to the skull. The skull bears the picture of the creation of the earth, together with the symbol of human breath. Garter-Snake is the Last-Child. All the food that is offered goes to him and he eats it. The altar represents a tipi, the word for which means growing, I command, I say, I have camped, I have told it to you. The altar represents a river, with timber, tipi, and a human being, represented by the woman who sits behind the altar, a little to the left of the Wheel. The seed comes from the woman, that gives life to children, just as water comes out from a spring.

When the Lodge-Maker enters the ditch the tipi is made complete. The man takes the lead and the wife follows. In other words, the action of the Lodge-Maker to the ditch points to the intercourse; therefore come the children, the woman sitting behind the Wheel. The ditch is the path. This tipi (altar) was inhabited by an old woman close to a river, and Garter-Snake was her grandchild, i. e., in other words, the big river with a stream. (This old woman made ditches inside of the tipi, extending to all directions, to catch her food—animals.)

The placing of food in the ditch at the ceremonial lodge is giving it to the Garter-Snake. This old woman puts away the food, and her grandchild goes and searches for it during her absence. He finds it in a wooden bowl, for the reason that the wooden bowl is used behind the Wheel in making the holy water, hethathonecha, he reaches the water, I reached the water.

THE SEVEN TREES.

On the left of the buffalo skull, extending beyond the sod, was a small cedar tree. It is always green, keeps its color, is durable, looks good to the eye, and is a gift from the Great Spirit. Its twigs are

used as sacred incense. It stands on the south side of the altar that it may be closer to the sun. Next to the cedar was a small willow tree, which is typical of long life and of cleanliness. It is therefore used by the Arapaho in the Sweat-lodge, as well as in their mattresses and head pillows.

Beyond the willows were two, while on the north side of the skull were three cottonwood limbs, five in all; as the Father had created human beings with five fingers and five toes. The cottonwood is said to grow very fast, looks clean, cool, and shady.

THE WHEEL.

Behind the skull, resting in the fork of the small willow stick, was the Wheel. A bunch of wild sage intervened between the Wheel and the willow. This sage corresponds to the eagle's nest in the center-pole, and it also served to keep the Wheel clean, to prevent it from coming in contact with anything. The Wheel itself has already been described.

THE BADGER-WOMAN.

Just to the southeast of the skull was a bundle hitherto called the "Badger-pack." The symbolism of its paint is the same as already given for the Offerings-lodge in general. It is supposed that the badger skin within its wrappings is like a baby in a cradle, and is thus carried. This skin is used in the ceremony from the fact that the animal is skillful in digging and otherwise has wonderful powers. It is one of the animals which controls the underground. Wherever there is a hole or a crack that is dangerous to the race this animal covers it up. If there were many holes and cracks in the earth there would be many deaths, but because this animal was instructed by the Father to help the Indian race from dropping down, it is revered. The animal itself is a part of the earth. Beating the Badger-pack or using it as a drum is like filling holes or packing the earth solid. The Offerings-lodge therefore reaches from the bottom of the earth to the uppermost part of the sky. This explanation of the presence of the badger is due probably to the myth of the origin of the Buffalo-Women's lodge, in which a badger (some say gopher) rendered material assistance in restoring a woman who had married Young-Bull to her true husband. According to another myth, the Badger-Woman played a very mischievous part in a certain episode. With this myth in mind, the following synopsis of the story was given by one informant, for the presence of the badger skin:

"The badger was killed by the wolves and coyotes, because she

buried her brother-in-law alive, after tempting him to have intercourse with her. Badger-Woman failed to get her brother-in-law's affection, and dug a hole underneath the bed, so that when this young man came home in the evening and took his seat, he fell into the hole, and Badger-Woman covered him up and made the bed again. Any of the Rabbit-tipi people can pack the badger. The beating on the badger during the ceremony punishes the Badger-Woman for her crimes."

Another and more plausible explanation of the Badger-pack is to the effect that it is symbolic of the earth, the beating of which, during the five songs, represents the primal division of the earth and especially the dissemination of vegetation or seeds. These seeds are usually represented by five or seven buffalo chips, symbolic of the gifts of this animal, in this ceremony represented by beads and calico, which at the time of the unwrapping of the pack are given away—scattered among the Rabbit-tipi servants.

The symbol of the buffalo chip as food is explained by the myth where Found-in-Grass gathered buffalo chips over the divide, left them in a heap, looked back, gave a command, and they became a great herd of buffalo.

OPENED-BRAINS' KNIFE.

The knife with double-edge blade, and which occupied a position near the skull, corresponds in its color symbolism to that which has been stated for the lodge in general. The knife typifies a weapon of defense for the tribe, and, as has been noted, is used to mark the center-pole and the four rafter-beams before they are painted. In accordance with a myth this was the "stone knife that Opened-Brains used on the woman's stomach. He was not satisfied with dishes until this pregnant woman lay down in front of him, when he ate his meal, and accidentally (but for a purpose) struck her stomach with his knife." Opened-Brains, or Tangle-Hair, was a supernatural being who was conquered by Found-in-Grass.

A somewhat different account of the knife, obtained from another informant, is as follows: "There were two young men traveling across the ocean on the water monster (Garter-Snake), and before landing on the other side, one of them, who was very foolish, played on the monster. The other one succeeded in getting across, but the foolish young man was pulled down in the water. For some time this young man who was by himself wept over his partner.

"One day, while he was walking along the shore with closed eyes, Thunderbird came up to him and asked him, 'What are you crying about?' 'Well, my partner was captured by the water monster.'

said the young man. 'You may get a good hold of your partner, Grandchild, and pull him out. I shall look after you,' said Thunderbird. So this young man, after getting a good hold, pulled his partner out from the monster. The Thunderbird with his knife, like the one used in the big lodge, jumped upon the monster and stabbed him, killing him instantly. When the Thunderbird lighted on him, it sounded like the shot of a cannon, sharp. This monster was dragged out of the ocean by Thunderbird. The two young men then married the daughters of the Thunderbird. That is the reason that the Thunder is jealous of man. The man and wife are seated at a distance, during the visit of a thunderstorm (rain).

"The knife is the gift of Thunder, and the power for mankind makes things out of the knife."

THE COLOR SYMBOLISM OF THE ORIGINAL OFFERINGS-LODGE.

Finally, it is to be noted that it is believed that the present arrangement of the color scheme employed in the lodge, where red is confined to the north and black to the south, is modern, having been introduced by a mythical priest named Fire-Wood. The story obtained from the informant is as follows:

"Years ago, the painting on the tallow, the center fork, and the four poles, as well as the circular spots for other lodges, was different. Straight-Old-Man or Straight-Pipe, was the priest who conducted or presided over former lodges, when the painting was red on the south side and the black on the north. The painters began on the right with the black paint, and then continued on the left with the red paint. By this symbolism, the people were in sympathy with the sun, and therefore lived in peace and prosperity. The black paint meant victory over all kinds of enemies—people, famine, plague—and typifies the methods and ways of the tribe.

"The fundamental principle of the red on the south and the black on the north was in accordance with the course of the sun and moon—the sun travels, as is seen every day, followed by the moon. Red paint typifies purity, holiness, virtue, meekness, and prosperity; because the sun bears that paint; while the moon's light, being dim, leads to all kinds of mischievous actions and deeds being committed. In the night, the various doings of the people are not known. The black paint relates to temporal blessings.

"This old man or priest got his name from the fact that he was a straight man in ways and actions ("Straight-Pipe"). Following him came a priest named Fire-Wood, who was the oldest of the Sun Dance priests. He had a quiet consultation with his fellow-men regarding

the painting of the Offerings-lodge. Straight-Old-Man, or Straight-Pipe, had died, and had left some good legends and traditions for the tribe; but the original painting was criticised by Fire-Wood. Finally, after long dispute over the painting, Fire-Wood won, giving the reason that the right hand was the protective element of man, that a man strikes with his right hand, shoots with his right fingers, etc.; therefore, whenever the tribe overpowers its foe in war, there is a victory in which the black paint is used. When a man gets to be quite old, he wears the black paint together with the red, to show that he has passed many hardships and has become victorious in that sense; that the left hand, being the gentle part of man, and receiving things when given, was the right and proper side for red paint. Red paint meant good will and a weapon against plagues; therefore the painting was changed to be like this: that red was worn on the north or left side and black on the south or right side, and painters began to paint at the southeast corner and continued to the northeast corner, or in other words, in a sunwise circuit. Since that time, when Fire-Wood altered the painting, it has been kept as he arranged it."

THE DISTRIBUTION OF PRESENTS.

The priests and those who were to fast and dance in the ceremony now formed in line inside the lodge, while Háwkan uttered the following prayer:

HÁWKAN'S PRAYER.

"The Father, Man-Above, has promised his blessings and prosperity. We now feel thankful for this lodge, and pray that the Man-Above will keep these dancers in the straight path, will increase our population, cause us to live in peace."

All those who had assisted prominently at any time during the ceremony, formed in a large semicircle on the southeast side of the lodge, whereupon, Debithe, acting as grandfather of the Lodge-Maker, distributed presents in return for the assistance of the workers in aiding him to erect the lodge.

THE DISTRIBUTION OF PRESENTS, 1902.

After the completion of the altar came the time of the payment of the priests for the work which had been done in the Rabbit-tipi and in connection with the erection of the Offerings-lodge and of the altar.

It has already been related how the Lodge-Maker, Niwaat, and his associate made the round of the camp-circle collecting goods with which to compensate the priests for their labors in preparing the lodge

for them. It has been noted also that the bales and trunks of clothing, as a result of their efforts on that morning, had been kept near the Rabbit-tipi during the daytime, and within at night, and had on the abandonment of the Rabbit-tipi, been removed to the Offerings-lodge, where they remained in the southwest and near the center-pole.

The dancers were at this time all present, occupying their usual positions around the western half of the lodge. The priests formed in one long line in front of the dancers and in the southwest portion of the lodge. Hócheni, at the head of the line, sat just to the south of the buffalo skull. Then came, in order, Nishchánakati, Wátānāh, Watángaa, Wásas (Osage), Nakaásh, Waakāt'ani, Debíthe, Chanítóē, Háwkan, Cheáthea, Waánibe, Watángaa's wife, and Nishnatéyana's wife.

Nishnatéyana took the bales and placed them in line in front of the priests. Stepping up to Háwkan, he prayed over him, that he might be guided aright in the disposition he was to make on behalf of Niwaat, the Lodge-Maker, of this great collection of calicoes and blankets. He then untied the four bales and opened the blankets. Again he spoke, addressing the priests, and said that his grandson, Niwaat, greatly appreciated the kindness of the whole tribe toward him, and that he was satisfied with what they had given him, and that he hoped the priests would feel that they had received some compensation for their labors.

Nishnatéyana now sorted out the goods into piles, which he began to distribute along the line, beginning with his wife at the eastern end. Occasionally he would add a blanket or a piece of clothing to the pile which he began near the center-pole, and which was for himself; while near by he made two additional piles that were to be given to the two messengers or servants, who had assisted so faithfully at the Rabbit-tipi. At the conclusion of the division of the goods, he again turned to the priests and said, "I give you these things for helping my grandchildren and myself." The goods were carried out by the women, who took them to their homes.

It may be added at this place, that shortly before the distribution of the presents, a trunk containing blankets was brought into the lodge. This was part of the payment on the part of Watángaa and his wife, to Háwkan, for instruction and for privileges which he at that time, and during the entire ceremony, was giving them; for it has already been pointed out that Watángaa was desirous of obtaining the power to conduct the rites of the Sun Dance. It may also be noted that all knives, axes, etc., used during the ceremony, became, by custom, the property of Háwkan.



APPEL R. 5011

PL. LXIII. THE FEAST FOR THE GRANDFATHERS. FOURTH DAY, 1901.

Fig. 1. Wives of the dancers bringing food into the Offerings-lodge.

Fig. 2. Niwaat, making the offering of food to Young-Bull.



PL. LXIV. THE SACRIFICE OF FOOD. SIXTH DAY, 1902.

Fig. 1. Niwaat offering food to the first of the Four-Old-Men.

Fig. 2. Niwaat offering food to the first of the Four-Old-Men.

EXPENSE OF MAKING THE OFFERINGS-LODGE.

To form a correct estimate of the total expenses incurred by the Lodge-Maker of the Sun Dance is not easy. It seems probable, however, that it costs him from three hundred to five hundred dollars, in money and goods, before the ceremony is concluded. Of course he is aided by his relatives and especially by the tribe. Payment is made, as we have just seen, to the grandfather, and to the Rabbit-tipi people, i. e., to those who assisted in making and painting various objects and in performing certain rites in the Rabbit-tipi.

THE FEAST AND SACRIFICE OF FOOD.

It was now about half-past three in the afternoon, and all preliminary arrangements had been completed for the beginning of the ceremony proper. The people began to gather in great numbers about the lodge, the female relatives of those who were to fast bringing in large quantities of food, which was placed west and south of the center-pole, the dancers having seated themselves in front of their grandfathers, who were in a row at the south and west side of the lodge. (See Fig. 1, Plate LXIII.)

Thiháuchháwkan, who sat on the end of the line of the dancers nearest the altar, after all the food for the feast had been brought in, took a pinch of food, arose, and looked up toward those beams which bore the black and red paint, beginning first with the one on the southeast, and asked a blessing of each one of the Four-Old-Men, dropping as he did so, a piece of food. Then he leaned over the excavation and passed his hands over it four times, and deposited a piece of food in front of the skull for the Man-Above. He then went to Hócheni and gave him a bunch of sage, whereupon he walked to a spot under the southeast black-painted beam, then in a dextral circuit to the other three beams, where he invoked the aid of each of the Four-Old-Men, and he proceeded to the altar, where he passed the sage up toward the skull four times, and then spread it out in the bottom of the excavation, thus covering the red and black paint. He returned to his position in the line.

One of the dancers arose, and taking a pinch of dog meat, passed beneath each of the four painted beams; under each one he stretched his hand upward and dropped a pinch of food on the ground. (See Plate LXIV.) He then went to the excavation and passed his hand up toward the skull four times, rubbed his hands together, and deposited what remained of the food in under the seven semicircular sticks which stood in the excavation. (See Fig. 2, Plate LXIII.)

Hítantuh, another of the dancers, then went through the same performance.

During this time considerable fervor was shown on the part of the women and among the crowd of spectators, and among those who had brought in the food, by their shouting. The priests, 'grandfathers,' and singers now ate their dinner, which had been so liberally provided, during which time the best of feeling was shown. At the conclusion of the meal, Hócheni cried out, asking the women to come forward and remove what remained of the feast.

CEREMONIAL SMOKING.

Thilráuchháwkan now arose, received from Hócheni a pipe, which he carried to the fireplace and lighted, carrying it back to Hócheni. As the latter received the pipe, he blew puffs of smoke to the four directions, and then passed it on in the line. Then the second of the dancers lighted his pipe and passed it to Hócheni, who smoked it and passed it along. The other dancers now in turn lighted their pipes for the grandfathers, for it is the privilege of the grandfathers to call for a pipe at any time during the ceremony, and it is the duty of the dancer to have a pipe ready for this purpose.

Inasmuch as this preparation of the pipe is performed many times throughout the ceremony, and generally in a uniform manner, a single detailed description will suffice. The dancer takes up his pipe, which he has by his side, and fills it from a buckskin bag with native tobacco. He then passes the pipe to Hócheni, who holds it out in front of him in his right hand, with the stem pointing downward. The dancer then puts his left hand under Hócheni's right hand, and with his right hand makes a downward motion on Hócheni's right arm, from the shoulder to the tips of his fingers. This he does four times.

The same performance is repeated whenever any one of the dancers receives a pipe from Hócheni for the purpose of taking it over to the fire to light it. Whenever the lighted pipe is handed to Hócheni he points the end of the stem toward the earth, then takes a few puffs and blows the smoke upward. Then he points the stem to the earth again, then toward the center-pole, then toward the north, then toward the south, then to the sun, and finally toward the earth.

After the pipe has gone down and back the line of the grandfathers, or at other times, it was passed to Hócheni for cleansing, he removed the contents of the bowl with a hard wooden tamper and placed the ashes upon the ground, by which act he cleansed the faults of the owner of the pipe, and at the same time expressed the wish, by putting his hands over the ashes and by putting them on the ground,

that the young man and his people should live as long as the world should last. He then takes the pipe in his left hand, holding it by the bowl, and rubs his right hand four times from one end of the pipe to the other, beginning with the bowl and ending at the mouth of the stem. He then passes the pipe to his right hand, and with his left hand makes a similar motion four times. Then, holding the pipe straight in front of him, he begins to rub the pipe with each hand from the bowl to the end of the stem, the stem pointing toward him, four times. The pipe is now ready to be returned to the owner. The owner kneels in front of Hócheni, or stands by his side, while Hócheni holds the pipe with both hands, shifting it from his right to his left side twice.

The various participants in the ceremony now place themselves in proper position, ready to make preparations for the ceremony proper. At the southeast corner and near the wall of the lodge were the grandfathers. Just in front and a little to their left, was the line of the dancers with Thiháuchháwkan, the Lodge-Maker, on their right or north end, and nearest the altar. In front of the altar and to the west of the center-pole were the five more prominent priests in a semi-circular line, Hócheni occupying the south end of the line, the other four being Watángaa, Waakātáni, Debíthe, and Chanitoë.

CEREMONIAL SMOKING, 1902.

Although this rite has just been described at some length for the performance of the preceding year, there were yet one or two points noted in the second ceremony, which should be mentioned: Whereas, in the 1901 performance, only Hócheni could perform certain rites incidental to the ceremonial smoking, this privilege this year was possessed also, for reasons already given, by Nishchánakati and Hānakébaah (Bull-Thunder.)

Whereas all the dancers in the performance of 1901 carried pipes, and each had his own grandfather, in the second performance, owing to the large number of dancers, only certain ones or leaders, had pipes. As each grandfather called for his pipe, the leading dancer of that group would take his pipe to one of the three above-named priests, who received it from the dancer and pointed with the bowl upright toward the tree and toward the earth, having first removed from the pipe a small pinch of tobacco, which he placed on the ground in front. He then held the pipe with both hands with the stem on the ground, and held it in this position until the dancer removed it. This the latter did by placing his left hand over those of the priest upon the stem, rubbing his right hand once down the right arm of the priest, grasping the right hand

of the priest as it held the pipe, while the latter motioned it to the dancer four times, whereupon he took it to the fire and lighted it and turned to the priest, who made similar motions with the pipe, which was then passed along the line of priests unsmoked, to the eastern end, where it was smoked four times and was then passed back toward the west end of the line, each man taking four puffs. The pipe was then returned unsmoked to the priest to whom it was originally presented, who tamped it four times after making a ceremonial pass for each of the four directions on the bowl, then in the center; he emptied the ashes and tamped three additional times without, however, making the five passes toward the bowl. The pipe was now reversed with the point of the stem resting upon the ashes. Holding it in his left hand, he rubbed down, from the bowl toward the ground, with his right hand, finally placing the palm of this hand directly upon the ground. The pipe was then transferred to the other hand, and so, back and forth, until each hand had rubbed the pipe twice. The pipe was then held so that the point of the stem was directed toward himself, and he rubbed it with his two hands alternately back toward his body. The pipe was again stood on end with the stem downward, the bowl pointing backward, whereupon the owner received it from the priest, as he did when about to light it; now, however, holding it first on his right side, then on his left, repeating this movement twice, and then directing it at the center of his breast. The owner now carried his pipe with him and sat down in his proper place in the line of the dancers.

THE DANCERS PAINTED.

The time has now come for the grandfathers to paint the dancers. On the removal of the food from the lodge by the wives of the dancers, they returned, bringing with them several buckets of water and many bunches of sage. The sage was placed to soak by the dancers in the buckets of water, in the following manner: Great care was taken to place the first bunch at the southeast corner of the bucket, the second at the northeast corner, the third at the northwest corner, the fourth at the southwest corner, and the fifth they thrust down in the center of the bucket; there were thus five bunches placed in each bucket. The Crier now called for wood, and a fire was soon kindled above the ashes of the fire of the preceding night. Whereupon Wanákayī made his war speech as he added one stick after another. The dancers now completely disrobed except for the loin-cloth and blanket, and one after another resumed his position in front of his grandfather, sitting on sage. With the bucket of water in front of him, the grandfather



FIG. 1.



FIG. 2.

PL. LXV. PAINING THE DANCERS. FOURTH DAY, 1901.

Fig. 1. The dancers receiving the preliminary paint.

Fig. 2. Dancers drying and warming themselves about the fire, after having been painted.



PL. LXVI. BEFORE THE BEGINNING OF THE DANCE. FOURTH DAY, 1901.

Fig. 1. Dancer being painted by grandfather.

Fig. 2. Members of the Star society acting as musicians.

removed the sage from the water, passed it up the side of each leg of the dancer, and on up the sides of his body to the head, and then down to the center of the breast, where he gave the sage a rotary motion. Then the dancers turned their backs to the grandfathers and the tip of the sage was passed up their backs, over their shoulders, to the tops of their heads.

The dancers rose, leaving their blankets behind them, and stepped out in front nearer the center-pole and thoroughly scrubbed their entire bodies, including their faces, with the sage. Several of the dancers, beginning with Thiháuchháwkan, now knelt down in front of Háwkan and Watángaa, with their knees drawn up to their chins. Háwkan then passed the tips of his fingers, beginning at the feet, up the outside of the legs and arms, on up to the head of each dancer, first rubbing his hands together five times. The dancer then turned, and Háwkan made a similar movement up the back of each one. Watángaa, who had been mixing the paint, gave it to Háwkan, who passed it to the dancer, who stepped back and thoroughly rubbed his body all over with the white paint. This operation was now repeated with the second dancer, and with the third and fourth, and so on, the third one receiving yellow instead of white paint.

After each man had given his body the preliminary coat of paint he returned to Háwkan, whereupon the latter rubbed his hands together, and drew a line with the second finger of his right hand in the palm of his left, from the middle of the second and third fingers to the wrist. Then he passed the tips of the fingers of his two hands outside of the body, beginning with the feet, up along the legs and the body, to the top of the head. This he did four times, the second time drawing a line in his right hand with the second finger of his left. The dancer now took the cup of paint and went over by the fire, where he rubbed his body thoroughly, including his face and hair. When this performance had been gone through with for each dancer, and when the body paint had become thoroughly dry, each returned to his individual grandfather, where he received his own appropriate paint. (See Plate LXV.) In general, the manner of procedure was similar to that employed by Háwkan, the dancer squatting or kneeling down in front of the grandfather, who generally began applying the paint on his legs, then on his hands, breast, face, and finally upon his back. (See Fig. 1, Plate LXVI.) As the method of painting was practically the same for each dancer on this and on the following days, there need be no further description of this element of the ceremony. Inasmuch, however, as the character of the symbolism painted on each

man, as well as the color of the groundwork of his paint, had points of individual differences, a consideration of the general subject of the designs may be deferred until later on in this paper, where the subject will be treated in a special section.

THE DANCERS PAINTED, 1902.

After the ceremonial smoke just described, the grandfathers and the dancers went over to the east side of the lodge, where each found a bucket of water and bundles of sage. The sage was placed in the water, as has already been described for the preceding year, and the dancers washed themselves. (See Plate LXVII.) Bundles of goods were then brought by the female relatives of the dancers and were given by the latter to their grandfathers. All who had pipes made the sacrifice of food.

After the feast, the dancers returned to their proper positions, and the grandfathers took their places in front of them, and the painting was begun. Each priest rubbed his hands with the paint, made two lines in the palm of his right hand and one in that of his left hand, held the palms over the incense, and drew the tips of his forefingers over the dancer's body, beginning with the feet. Again he would rub the palms of his hands together, dip them in the paint, rub his palms together, and draw two lines in the palm of his left hand and one in the palm of his right hand, and pass the tips of his fingers up over the body of the dancer. This operation was repeated twice; the third time, the two lines being made in the right hand and one in the left, and at the fourth, two lines in the left hand and one in the right. This rite is termed, "applying the poultice." Each dancer then painted himself, including his hair, with the particular color of the paint which he was to wear on that day. He then sat down in front of his grandfather, who decorated him with proper symbols. (See Plate LXVIII.)

After this rite, each dancer brought a live coal, which he placed in front of one of the three priests, Hócheni, Nishchánakati, or Hānakébaah, whereupon, the one chosen placed cedar-leaves upon the coal, held both of his hands over its rising incense, and passed them over the dancer's head and shoulders, placing his hands finally upon the dancer's feet and pressing them firmly upon the ground. The grandfather then placed the five sage bunches in the belt of his grandchild, first making four passes with the sage before it was placed in position.

PL. LXVII. DANCERS BATHING, PREPARATORY TO BEING PAINTED. FIFTH DAY, 1902.



PL. LXVIII. DANCERS IN FRONT OF THE GRANDFATHERS RECEIVING "POULTICE."
FIFTH DAY, 1902.



THE DANCE.

After each man had received his appropriate paint, he fastened a buckskin kilt around his loins. The folded parfleche which had been brought into the lodge from the Rabbit-tipi, and which had been lying on the ground on the east side, was now placed in front of Hâwkan, while the rattle, which had also been lying by the side of the parfleche, was handed to him.

The Lodge-Maker now left his place in the line, went over to the fire, and returned with a live coal, which he placed in front of him, upon which he sprinkled spruce-leaves. Then he knelt down in front of Watângaa. While he was doing this, the singers and drummers had gathered around a large drum which stood east and south of the center-pole and in front of the south end of the line of grandfathers. They began drumming and started the first song. (See Fig. 2, Plate XLVI.)

The Lodge-Maker took up the parfleche and passed it toward the live coal where the incense was rising, passed it toward the coal four times, and then over the coal, still holding it out in front of him, but to his left side. He carried it around the lodge, continuing to the south, west, north, and east of the center-pole, where he brought it up to the men who were sitting about the drum. Here he made a motion as if he would throw it among them, four times, actually passing it among them on the fourth time. As it fell among them, they beat upon it violently and shouted and began the drumming and singing of a new song.

The five old priests now left their position in front of the altar, and took a place near the fire, where they sat down facing south. The dancers arose, faced toward the north, placed the eagle-bone whistle in their mouths and began dancing and whistling to the time of the drumming and singing.

As has been above noted, the dancing motion consists merely of a slight swaying or swinging of the body, with a slight bend at the knees and at the back. Barely did the heel leave the ground. The dancers stood in a single line, the Lodge-Maker occupying the west end of the line as usual, and now standing, as he will hereafter during the ceremony, with his feet upon the sage in the excavation.

Thus they danced, with slight intermission, on this night until two o'clock in the morning, although the night grew colder. At about ten o'clock in the evening there came a terrible storm of rain and sleet and snow. About midnight the ground was covered with snow and sleet, but the dancers kept bravely at their task, although they were barefooted and entirely naked, except for a loin-cloth, and completely exposed to the mercy of the weather.

THE DANCE, 1902.

All being in readiness, the priests again formed in a semicircle on the west side of the lodge and in front of the dancers. Waátanakashi, the substitute Lodge-Maker, left his position in the line, went to the fireplace, where he obtained a live coal, and returned to the west side of the lodge, where he sat down, south of the skull, placing the coal in front of him. Cedar-leaves were given him by Háwkan, which Waátanakashi held in the fingers of his right hand, the elbow of which rested upon his right knee. (See Plate LXIX.)

Five songs were now sung, during which time Waátanakashi waved his hand back and forth in front of his face, on his right side during the first two songs, on his left during the third and fourth song, and in front of his face during the fifth song. He dropped the leaves on the coal (see Plate LXX.), took up the rawhide and placed it over the incense, carried it in the usual fashion (see Plate LXXI.), and threw it among the drummers, having first motioned toward them four times. During this rite the rattle was not used, nor did any one beat with the pipe-stem upon the Badger-pack.

The musicians now began the Sun Dance songs; each of the dancers arose, having adjusted his kilt, headdress, and whistle, and having a piece of sage in his right hand. The dancing was continued, at intervals, throughout the remainder of the day and far into the night.

FIFTH DAY, 1901; SIXTH DAY, 1902.

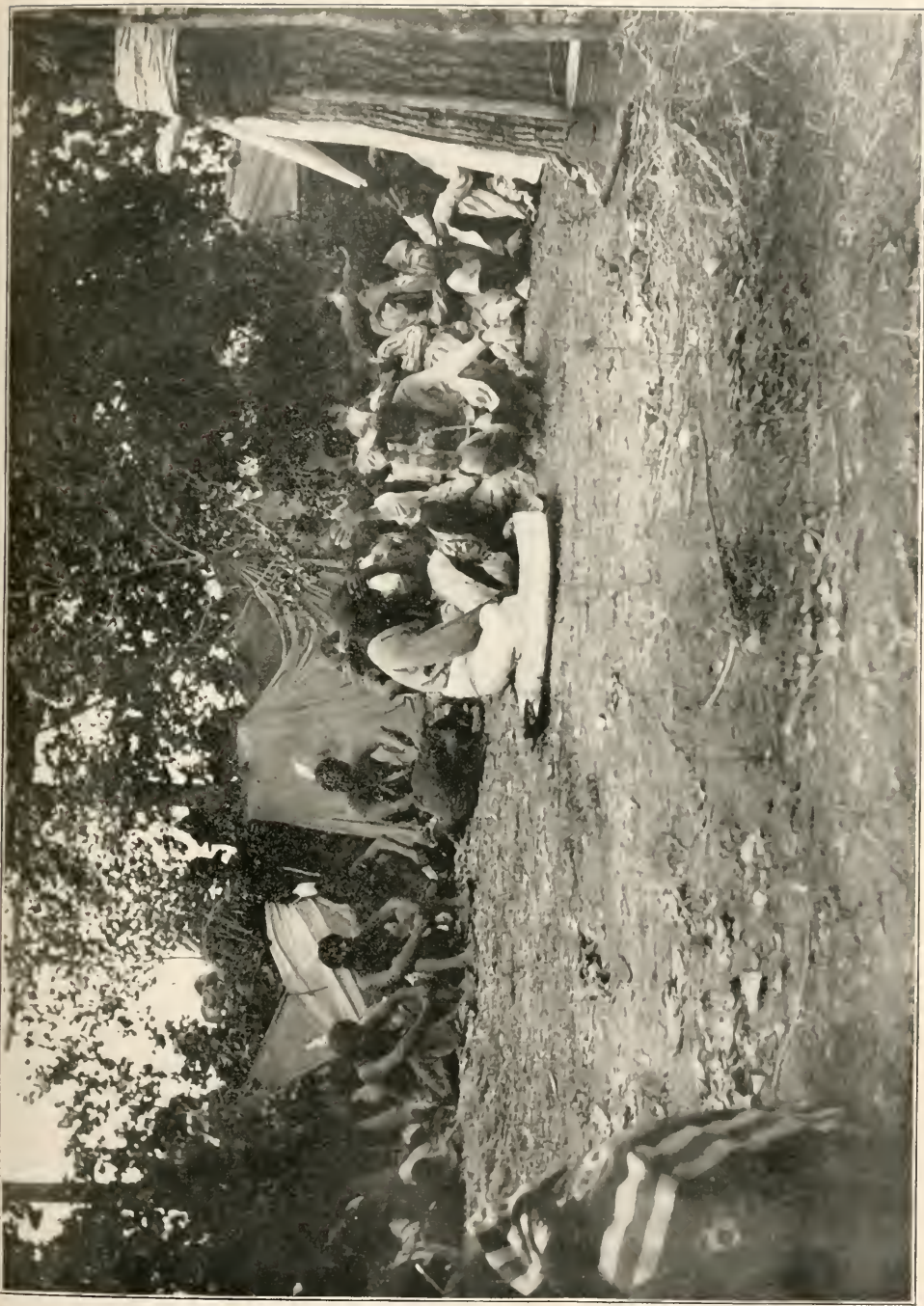
This day corresponds to the sixth day of the 1902 performance. The number and succession of events on the two days were practically the same, except that in the second performance the intrusive dances given in the ceremony of 1901 were omitted. Such intrusive dances do not properly belong to the Sun Dance, and have no regular place in the list of rites.

Under ordinary circumstances, this day is known as "Medicine Day," and was treated as such in the second performance. The dancers had now fasted for about forty hours, and it was supposed that by this time their mind was in proper condition to be susceptible to the influence of the sun. The singing and dancing of this day was of a more serious nature than that of the preceding day. The dancers were exhorted to be of a reverent frame of mind.

It may be mentioned here, though the observation has no direct bearing on the rites of this day, that the preceding day in the performance of 1902 had been excessively hot, as had the weather for many

PL. LXIX. INCENSING THE RAWHIDE. FIFTH DAY, 1902.

Niwaat in position behind live coal and waving the incense in his right hand, back and forth, in front of his face, to the accompaniment of the singing by Háwkan and other priests.



PL. LXX. INCENSING THE RAWHIDE. FIFTH DAY, 1902.

Niwaat depositing the incense on a live coal, at the conclusion of the fifth song.



PL. LXXI. NÍWAAT CARRYING THE RAWHIDE IN SUNWISE CIRCUIT, AFTER BEING
INCENSED, TO THE MUSICIANS. FIFTH DAY, 1902.





PL. LXXII. THE GRANDFATHERS MAKING THE WRIST AND ANKLE BANDS FOR THE
DANCERS. SIXTH DAY, 1902.



PL. LXXIII. GRANDFATHERS PASSING THE WRIST AND HEAD BANDS TO THE DANCERS.
SIXTH DAY, 1902.

days previous, and it was feared by the priests that, should the excessive warm weather continue, the men would not be able to endure until the end. Two or three of the priests, therefore, were heard at different times on the preceding day, offering prayer, that cooler weather might prevail. This fact was known throughout the camp, and great, therefore, was the joy and satisfaction of all when the morning dawned cloudy and cool and so continued throughout the day, thus affording a much needed rest to all the members of the camp.

THE SUNRISE DANCE.

The ceremony continued on this day in a manner similar to that on the previous morning. Just before daybreak the dancers formed in line and accompanied by the singing of members of the Star society they faced east, and danced until after sunrise. Then the spectators scattered to their various lodges for breakfast, while the dancers, wrapped in their blankets, huddled around the fire, for there was two inches of snow on the ground. The Crier called for water, which the women brought for the dancers to bathe themselves with, food was provided for the grandfathers and fresh sage and paint to be used in painting and costuming the dancers. After the painting, they danced at intervals, as on the preceding day.

PRÉPARATION OF THE SAGE WREATHS AND BANDOLEERS.

On this day and the day following, in both the 1901 and 1902 presentations, the majority of the dancers wore certain wreaths of sage, usually around the head, waist, wrists, and ankles. All these accessories to the dancers' costumes were made, in both years, on this the second day of the dance proper.

As a rule, the sage wreaths were made by the grandfathers of the dancers who were to wear them, and their construction was devoid of formality. (See Plates LXXII. and LXXIII.) Attached to the wreath was a small sprig broken from the cedar tree at the side of the altar, and an eagle breath-feather. The wreaths were bound together and held in place by means of strands of sinew.

In the section of this paper which treats of the dancers, it will be noted that in the 1902 performance, certain men wore, in addition to the usual sage ornaments, bandoleers, which passed over the left shoulder and under the right arm. These bandoleers were made on this day, in one of the tipis, and not in the Offerings-lodge. The bandoleers were made by Hanatchawátanī (Black-Buffalo), assisted by Waátannihinān (Black-Man); both priests fasted throughout this day.

Having provided themselves with the necessary material, they placed sage on the ground in the tipi in front of them, upon which they placed calico. Upon the calico they laid the strips of otter hide and certain feathers and other materials about to be required. Each one now touched the forefinger of his right hand to the ground, and then to his tongue, took a piece of sage root, from which he bit off a small portion, spat in his hands five times, and rubbed himself over the head, arms, breast, and body. Then they began the work of preparing the bandoleers.

Having fashioned the otter skin in proper form, seven eagle feathers were attached on the one side, together with eagle breath-feathers stained green and red, and pieces of yellow woodchuck hide. At the lower side of the bandoleer, i. e., at the point which was to hang lowest on the body, was attached a white ring, about two and a half inches in diameter, such as is used on harness.

Having completed the construction of the bandoleers, the two priests passed them over the incense produced by burning sweet grass on live coals. Hǎnǎkenakuwu (White-Buffalo) then made a prayer:

HǎNǎKENAKUWU'S PRAYER.

"Man-Above, we come to you for this holy ceremony, as we wish to fix these objects as your servants used to do. We are poor and humble before you. Remember that we are young, so please help us to make these things to be used to-day for your comfort! May they look good to the eyes of the people. As it was when the originator of these wreaths, paints, and necklaces gave them to us, so now, let it be pleasing to you! May the sun be cool for the dancers. May we go back to our homes in good health! Give us good water and food! Show us some clouds for shade over the dancers!"

INTRUSIVE CEREMONIES.

On the afternoon of this day there was a diversion, in the nature of certain public performances which were held in a large temporary enclosure, made about one hundred yards to the east of the lodge. The dancing here was largely of a social nature, the various participants dancing for the amusement of their societies, and especially for their visitors. (See Plate LXXIV.) Some of the members of the visiting tribes also danced from time to time. There were many exchanges of presents, such as ponies and calico.

PL. LXXIV. INTRUSIVE PERFORMANCES. FIFTH DAY, 1902.

Fig. 1. Group of visiting Cheyenne, in temporary dance structure east of the Offerings-lodge.

Fig. 2. Kit-Fox and Star societies dancing the Crow dance.



FIG. 1.



FIG. 2.



UNIVERSITY OF CHICAGO



PL. LXXV. THE INITIATION OF NEW CHIEFS. FIFTH DAY, 1901.

Fig. 1. Nishchánakati pronouncing Bull-Bear chief, giving him the new name, White-Owl.

Fig. 2. Row-of-Lodges proclaiming Omaha chief.



FIG. 1.



FIG. 2.

PL. LXXVI. THE INAUGURATION OF NEW CHIEFS. FIFTH DAY, 1901.

Fig. 1. Chief Náwalit proclaiming Wátanah chief, presenting him with pipe and tobacco, as he pronounces his new name.

Fig. 2. Chief Yellow-Horse listening to the speech of Chief Row-of-Lodges



PL. LXXVII. NAME-CHANGING CEREMONY. SIXTH DAY, 1902.

Fig. 1. Hócheni about to pronounce the new name.

Fig. 2. The individual just renamed receiving the pipe from Nishchánakati.

INAUGURATION OF NEW CHIEFS.

At this time was also performed the ceremony of the making of chiefs. In this performance, an old chief, and sponsor of the chief-to-be, proceeded to the open space recently occupied by the dancers. The chief-to-be turned and faced the old chief, who addressed to him in a loud voice a speech of considerable extent, whereupon, at the conclusion of the address, he handed the newly elected chief a pipe and tobacco bag, and pronounced his new name, which concluded the ceremony. (See Plates LXXV. and LXXVI.) Some of the speeches made at this time were of unusual interest on account of the sentiment expressed. Such was a bit of a speech of one man, which was somewhat as follows: "My friend, you are about to be made chief. You will no longer be a common man, and every one will look at you; you will stand on a high place, and your faults therefore will be clearly observed. Do not let this dismay you, and even if people should laugh at you, do not be discouraged, but walk straight ahead and do the best you can."

NAME-CHANGING CEREMONY, 1902.

This interesting rite was performed on the afternoon of this day in the Offerings-lodge for several individuals. The candidate took his pipe to either Hócheni or Nishchánakati, who arose, lifted the pipe on high with his right hand and a piece of sage in his left, the candidate standing in front of and with his back to the priest. (See Fig. 1, Plate LXXVII.) The priest then recited the ritual, at the conclusion of which he dropped the sage as he pronounced the new name. The candidate then turned, stooped in front of the priest, who had assumed a sitting posture, and received from him the pipe after the usual manner. (See Fig. 2, Plate LXXVII.)

THE LODGE-MAKER'S PRAYER.

An interesting incident occurred on the afternoon of this day. While the dancers were in line, the Lodge-Maker left his position, walked over to the center-pole, and placing his arms around it, he cried long and earnestly, praying that the Father-Above, and the Four-Old-Men would support him and his fellow dancers and be with them and encourage them in their attempt to purify themselves by their four-days' fast. The dancing continued at intervals almost throughout the entire night.

MEDICINE NIGHT.

It has been pointed out above that on this day, in the 1902 performance, the men were exhorted to direct their thoughts toward the powers above, in order that their vows might be more completely

fulfilled. In connection with this, a speech, made by Hákwan to all those present in the Offerings-lodge (speaking particularly to the grandfathers and the dancers), just before sundown, is of considerable interest:

“Listen, my young people! I am here to tell you that this is Medicine Night. From this time on, until the last moment of the dance, you must do your best to extend your gifted powers to comfort and relieve your grandchildren. Set your thoughts on the Gods in the Heavens. Be careful not to omit any detail of the painting. Tell your grandchildren the particular place that they must look. Help them, and give them things to attract the Supernatural Beings. Let every one come into the lodge and keep up the spirit, and sing the songs which our forefathers used to sing. You know what this Medicine Night means. Make a joyful noise for us. Give music to our Father-Above.

“Give solemn thoughts to your Creator, you dancers, and don't think about water or food, but weep to him by holding the center-pole in your mind. The old folks tell us that this lodge is hard and tedious, but if you have faith you will gain some good. Now, friends, I am going over to drink some water.”

The meaning of Hákwan's last sentence may be better understood when it is stated that he also had kept the fast with the dancers from the night of the feast at the break-up of the Rabbit-tipi.

There is a considerable amount of evidence to the fact that in former times unbridled license prevailed throughout the camp on this night, which was taken advantage of by all, as it was considered one of the rites of the ceremony. In more recent years, however, this has been entirely given up. The occasion is still seized, however, by the younger people as an opportunity for courting, and it is safe to assume that many future marriages have their beginnings on this night.

SIXTH DAY, 1901; SEVENTH DAY, 1902.

This corresponds to the seventh day of the 1902 performance, and with one exception the number and succession of rites during the day were practically the same for both years. The events of the day followed, practically the same as those just described for the preceding day, except that at the conclusion of the day's performance there occurred the interesting rite of dancing toward the setting sun.



PL. LXXVIII. WOMEN ABOUT THE ENTRANCE OF THE OFFERINGS-LODGE, SINGING AND
ENCOURAGING THE DANCERS. SIXTH DAY, 1902.

THE MORNING DANCE.

At about six o'clock on this morning, the Crier was heard calling for wood for the fire, and especially for more women to come to the lodge to assist in the singing. Again the men faced the east, and danced and whistled until the sun was well up. As this performance continued, from time to time, they stretched out one or both hands toward the east, while the beginning song was sung. A second time the Crier called for the women to bring pails of water and sage, while the dancers gathered around the fire and smoked informally. When water and sage had been brought, and the sage had been placed in the buckets in the usual ceremonial fashion, and after the sage had been passed over the bodies of the dancers as on the previous morning, they washed and dried themselves before the fire, and returned, sitting down in front of the grandfathers, whereupon each dancer filled a pipe for his grandfather to smoke.

THE MORNING DANCE, 1902.

The performance in 1902 was practically the same as on the corresponding morning of 1901. It was observed, however, that at this time the Lodge-Maker used the Wheel handed him by Nishnatéyana. As the dancing and whistling continued, the Lodge-Maker, from time to time, extended his arm, carrying the Wheel out in front of him, drawing the hand, finally, up even with the head, and thus making a semicircular motion. This continued until the sun actually appeared. The reason for the performance, so it was claimed, was to hasten the appearance of the sun.

THE FEAST AND SACRIFICE OF FOOD.

Food was brought in large quantities by the women, during the time that the pipes were being passed back and forth among the grandfathers and the priests. During all the time women in increasing numbers gathered about the entrance, and were singing and encouraging the men. (See Plate LXXVIII.) The Lodge-Maker then took a pinch of food and made the various offerings, as on the two preceding days.

It was noticed on this morning, that as he stopped in front of the ditch, he first rubbed the palms of his hands together, crushing food between them, and then placing his hands together, he made four motions upward toward the buffalo skull, and then deposited the particle of food under the arch of the seven semicircular twigs. Then the grandfathers and the chief priests began to eat, while the

dancers gathered about the fire and smoked. By this time the sun had come out and the weather had grown perceptibly warmer, and all were correspondingly happy. The lodge at this time was almost crowded with people, sitting and eating, the whole forming a very busy and happy scene. (See Plate LXXIX.)

THE DANCERS PAINTED.

After the feast the women gathered up such food as remained and went outside of the lodge, where they formed in different groups and ate with their friends. In the mean time, the Criers were calling for this and that, and the scene was indeed a busy one. Then paint was provided by the women for the grandfathers, who warmed it and took up their positions, with the dancers in front of them. Then, as on the previous day, the Lodge-Maker took his position in front of Hócheni. The latter began to rub his second finger on the palm of his right hand, as before, and after warming his hands over a live coal, he passed the tips of his fingers from one extremity of the Lodge-Maker's body to the other. He then rubbed the second finger of his right hand down the palm of his left and again passed his hands over the outside of the Lodge-Maker's body, the same operation being repeated twice again. The Lodge-Maker then turned his back to Hócheni, who smeared the paint here and there over his back. The Lodge-Maker then went over to the fire, where he painted his body from head to foot with white clay.

As fast as the dancers were painted they dried themselves before the fire. In the mean time, several priests began making wreaths and bands of sage to be worn by the dancers. (See Fig. 1, Plate LXXX.) This completed, the dancers returned to the grandfathers for the final paint. At this time also, fresh sage was put in the ditch. After the dancers had been painted they resumed their position in the line, but all in squatting posture, the Lodge-Maker having his feet, as usual, on the sage in the ditch. (See Plate LXXXI.) The paints had now been passed to the women, who had removed them.

The chief priests, including Hócheni, Háwkan, Chanítóē, Waakāt-áni, and Waánibe, formed in a semicircular line in front of the dancers. The Lodge-Maker now went to the fireplace and brought over a live coal, which he placed in front of Hócheni, placing over it some spruce leaves which had been handed him by Hócheni, and then drew about him his buffalo robe, with which he wrapped himself when not being painted or not engaged in active ceremony. Háwkan then uttered a prayer. Hócheni took up a rawhide rattle, which he held in his right hand, and began slowly to shake it. The crowd around the

PL. LXXIX. THE FEAST AND PAYMENT OF THE GRANDFATHERS BY THE RELATIVES OF
THE DANCERS. SEVENTH DAY, 1902.

Fig. 1. Thiyeh directing the placing of the food and presents.

Fig. 2. Thiyeh and the dancers beginning the distribution of the food.



FIG. 1.



FIG. 2.

PL. LXXX. INCIDENTS IN THE OFFERINGS-LODGE. SIXTH DAY, 1902.

Fig. 1. The grandfathers making sage wreaths and head bands for the dancers.

Fig. 2. The Lime-Crazy society acting as musicians.

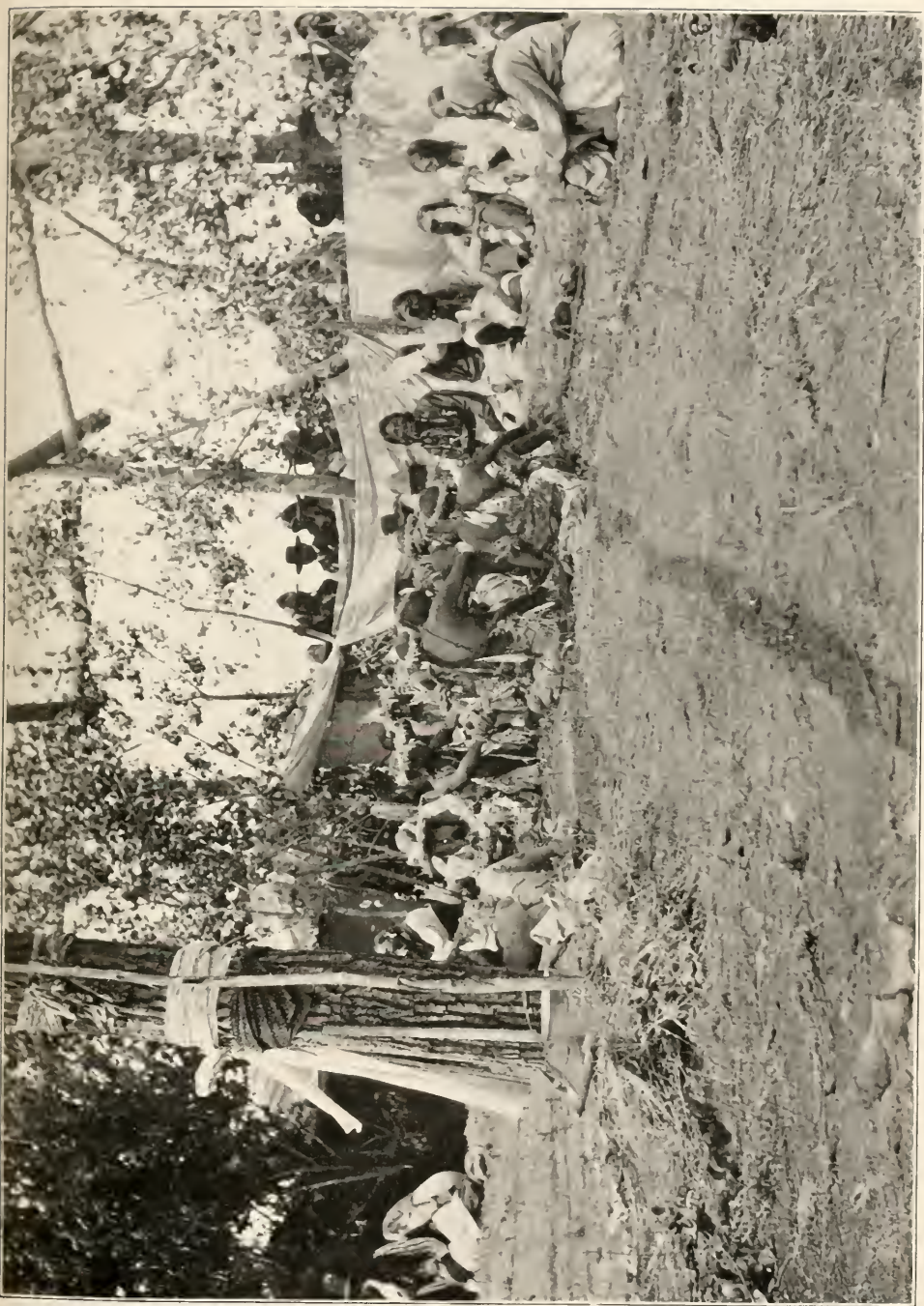


FIG. 1.



FIG. 2.

PL. LXXXI. THE DANCERS RESTING AFTER HAVING BEEN PAINTED, NÍWAAT SITTING IN
FRONT OF THE ALTAR WITH HIS FEET UPON THE SAGE FLOOR OF THE DITCH.
SEVENTH DAY, 1902.





PL. LXXXII. ARAPAHO CHILDREN IN NATIVE COSTUME. SEVENTH DAY, 1902.

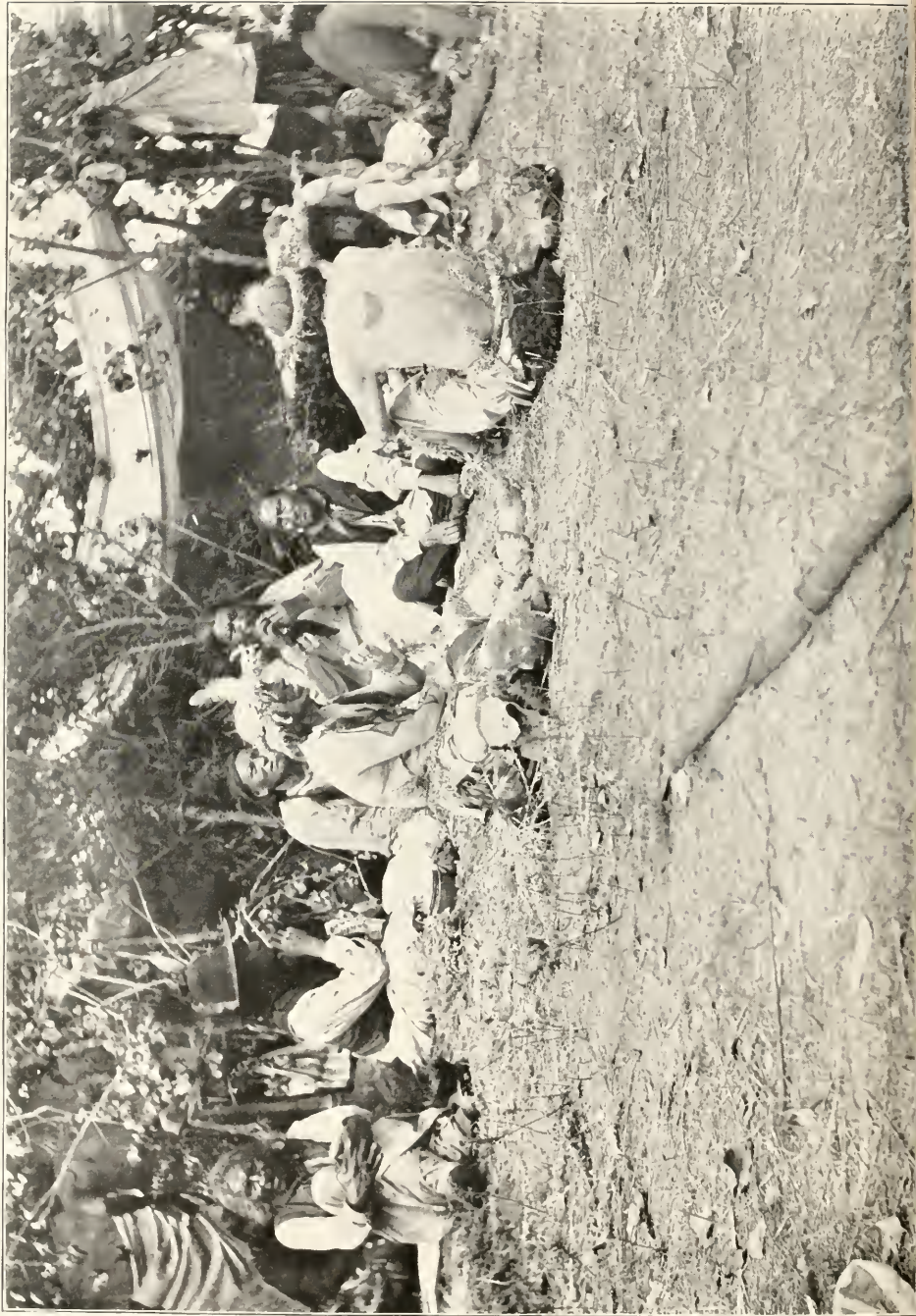


PL. LXXXIII. БАІНОН, ONE OF THE DOG-SOLDIERS.



PL. LXXXIV. PRIESTS RESTING AFTER PAINTING THE DANCERS. SEVENTH DAY, 1902.

On the left, Nakaásh; in the center, Watángaa; on the right, Wátānāh.



PL. LXXXV. NIWAAT AND WAÁTANAKASHI, AFTER HAVING BEEN PAINTED: HÓCHENI ON
THE EXTREME LEFT. SEVENTH DAY, 1902.



FIG. 1.



FIG. 2.

PL. LXXXVI. THE LINE OF DANCERS. SIXTH DAY, 1901.

Fig. 1. The dancers whistling toward the fork of the center-pole; in front of the line is Heniñnit.

Fig. 2. Dancers resting; Hischaseh called to the front of the line to receive a present.



PL. LXXXVII. THE LINE OF DANCERS. SIXTH DAY, 1901.

- Fig. 1. Niehhinitu, dancing toward the center-pole.
Fig. 2. Hiséhaseh, dancing in front of the line.



PL. LXXXVIII. SOUTH OR LEFT HALF OF THE LINE OF DANCERS, WHISTLING TOWARD
THE CENTER-POLE. SEVENTH DAY, 1902.



PL. LXXXIX. NORTH OF LEFT HALF OF THE LINE OF DANCERS, WHISTLING TOWARD
THE CENTER-POLE. SEVENTH DAY, 1902.



FIG. 1.



FIG. 2.

PL. XC. DANCING WITH THE WHEEL. SIXTH DAY, 1901.

Fig. 1. The Wheel, which has just been passed to Tiháuchhákwan, the grandfather.

Fig. 2. Tiháuchhákwan weeping for mercy, to the Wheel.



PL. XCI. DANCERS BATHING, PREPARATORY TO BEING PAINTED. SEVENTH DAY, 1902.



PL. XCII. DANCERS RESTING, AFTER BEING PAINTED. SEVENTH DAY, 1902.

At the extreme left is chief Wátānāh addressing the dancers, praising and encouraging them.

drum had been perceptibly increased in size, and it was now noticed that many of the musicians and spectators wore buckskin shirts and leggings, while the majority of them had their faces painted in accordance with individual privileges. (See Plates LXXXII. and LXXXIII.)

The drummers now struck up a low song, whereupon the Lodge-Maker took the rawhide, and holding it to the right of him and walking in a stooping posture, he carried it in front of the altar to the west and north of the center-pole, and on, around to the drummers, where he made a motion as if to pass it among the drummers, four times, and then threw it among them, whereupon they shouted vociferously, beat upon the rawhide, and began one of the Sun Dance songs. Then the semicircular line of priests retired to various positions about the lodge. (See Plate LXXXIV. and LXXXV.) With the beginning of the singing, the dancers rose, placed the whistles in their mouths, and began dancing. (See Plates LXXXVI., LXXXVII., LXXXVIII., and LXXXIX.) Waakātáni now went to Hiséhaseh, who was standing in front of the line, and who was holding in each hand a bunch of sage. After four passes with his right hand, Waakātáni removed these from his hands. Debítte then went back behind the altar, took the Wheel from its position, brought it around in front, passing to the right, and handed it to the Lodge-Maker. (See Plate XC.)

THE DANCERS PAINTED, 1902.

An interesting variation was noted this day, not recorded in detail heretofore. Before the completion of the so-called "poultice," each grandfather went to Hócheni, before whom he knelt, and placed his hands upon his head. In this position he uttered a prayer, or more properly speaking, supplicated Hócheni to assist him. At the conclusion of the performance, the grandfather drew his hands down the arms of Hócheni, and then held his hands in front of him, palms upward. Hócheni now touched the forefinger of his right hand to the ground, touched his tongue, took a bite of root, and with his finger motioned five times in the palms of the grandfather's hands in the usual ceremonial manner. He then spat five times at these same points. He then spat to the right and left, to the head of the grandfather, and in his hands, which he rubbed upon the man's head. Again he spat in his hands and touched the grandfather's breast. Hócheni next took a root from his mouth and placed it in the mouth of the grandfather. The painting, with accompanying rites then followed, as already described. (See Plate XCI. and XCII.) Before the beginning of the dancing occurred the rite of passing the rawhide over the incense, as has already been described on a previous occasion.

At this time on this day, in the performance of both years, evidence of the prevailing good feeling and generous nature of the tribe was abundantly shown. Thus, several chiefs made encouraging speeches to the dancers (see Fig. 1, Plate XCII.), commending them for the fortitude shown up to the present, and encouraging them to continue during the few remaining hours of the dance.

Many of the old married couples stood up by the side of the drummers, and in the presence of the assembled multitude, embraced and kissed, while Hócheni stood by, encouraging them and calling the attention of the young people to the blessings of married life. (See Fig. 2, Plate XCIII.) The musicians were also praised for their devoted attention throughout the ceremony, and were publicly thanked by Hócheni (see Fig. 1, Plate XCIV.), who also addressed the visiting Cheyenne and other tribes, thanking them for their presence.

Many presents were also given at this time; the customary method of procedure being for the donor to lead into the Offerings-lodge a pony, and through Hócheni, make known that he wished to present a pony to some friend. (See Fig. 2, Plate XCIV. and Plate XCV.) Presents were also made at this time to Náën, who left her seat behind the altar and stood in front of her husband. (See Plate XCVI.)

CEREMONY WITH THE WHEEL.

Now begins the most trying part of the ceremony; for in addition to the pangs of hunger and thirst and exhaustion which the dancers must feel by this time, the performance with the Wheel in the hands of the Lodge-Maker is an unusually solemn moment, heightened by an intense religious fervor, increased by the screaming and shouting of the women and the encouraging cries of the men.

It is the wish of all that no one of the dancers may fall from exhaustion at this time. The singing was much more spirited than at any other time during the ceremony, and more force was put into the movement of the dancers, as well as in the volume of noise produced by the whistles. From time to time the Lodge-Maker would hold the Wheel up toward the center-pole, toward which all now looked. (See Fig 1, Plate XCVII.) Many presents were brought in by the female relatives of the dancers, to be given away at this time. At times the Lodge-Maker seemed overcome with emotion. His breast heaved violently and his face was contorted into violent grimaces. After this had continued for perhaps twenty minutes, Debithe arose and went behind the Lodge-Maker, took the Wheel with both hands, and raised it up over the Lodge-Maker's head, toward which he made four passes, and then placed the Wheel down over his head, where it rested upon

PL. XCIII. PRIESTS ENCOURAGING THE DANCERS. SIXTH DAY, 1901.

Fig. 1. Running-in-Circle addressing the dancers; behind him are Wátángaa and Hócheni.

Fig. 2. Hócheni praising Hanatchawátaní and wife, who are making love as a lesson to the young people.



FIG. 2.



FIG. 1.

PL. XCIV. ENCOURAGING THE DANCERS. SEVENTH DAY, 1901.

Fig. 1. Hócheni praising the musicians.

Fig. 2. Hócheni making announcements for Détenin, who is about to give away a pony.



FIG. 2.



FIG. 1.

PL. XCV. THE GIVING OF PRESENTS. SIXTH DAY, 1901.

Fig. 1. Hócheni making announcements for Little-Raven, Jr., who is about to give away a pony to show love for his child.

Fig. 2. The pony being led away.



FIG. 1.



FIG. 2.

PL. XCVI. NÁÉN, WIFE OF WAÁTANAKASHI, IN FRONT OF LINE OF DANCERS, RECEIVING
A PRESENT. SEVENTH DAY, 1902.



PL. XCVII. CEREMONY WITH THE WHEEL. SIXTH DAY, 1901.

- Fig. 1. Thiháuchhákwan, motioning with the Wheel toward the center-pole.
Fig. 2. Thiháuchhákwan placing the Wheel over his head.



FIG. 2.



FIG. 1.



PL. XCVIII. DANCING WITH THE WHEEL. SEVENTH DAY, 1902.

North half of the line of dancers, with Níwaat, third in line from the left, standing in the ditch, with the Wheel in his right hand.

his shoulders, with the feathers hanging down in front. (See Fig. 2, Plate XCVII.)

All the dancers now had sage in their right hands, which they raised aloft toward the center-pole from time to time, stretching the hand out straight from the shoulder, and with the sage pointed straight toward the right. (See Plate XCVIII.) The Lodge-Maker now transferred to his right hand a buffalo tail, which up to this time he had been holding in his left hand. This he waved and shook, as did the others their sage. Still the singing and dancing continued, and with increased spirit. Debithe then stepped up to the Lodge-Maker, removed the Wheel from his head, and placed it on a limb of the cedar tree, which projected back behind the skull.

By the waving with an outward lifting motion of the Wheel toward the center-pole, the Lodge-Maker calls the attention of the Father, asking him to look down, while the placing of the Wheel over the Lodge-Maker's head, is to say, "My Grandfather, I take on, I receive the good of your gift for myself and for all."

Ponies, calico, and money, still were being given away by the friends of the dancers.

As on previous occasions during the dancing, Biba, the wife of the Lodge-Maker, constantly sat behind and to the north of the altar, being wrapped in a buffalo robe. The grandmother now took something from a little bag which she carried with her, put it in her mouth, spat it upon the palms of her two hands, and rubbed her head, breast, and arms. Behind the buffalo skull was now placed a pile of calico as an offering, on the part of some individual, to the Wheel.

PREPARATION OF THE SWEET-WATER.

One of the women now brought into the lodge a white wooden bowl about two feet in diameter, together with a knife and an axe, whereupon Håwkan, Watángaa, and the Lodge-Maker went around behind the buffalo skull, where Bechéaye joined them. She leaned over Håwkan and uttered a prayer, whereupon they arranged themselves in the form of a circle. Two of the men now cleared away a circular bit of ground, about a foot in diameter, just back of the buffalo skull. Debithe now joined the circle, bringing a bucket of hot water and a long-handled spoon of mountain sheep horn. Debithe passed the stem of the straight-pipe to Håwkan, who arose and asked that the singing and dancing cease, whereupon the dancers sat down. Watángaa passed a bag of red paint to Chanítóē, who opened it and thoroughly mixed a piece of tallow with it. Watángaa then passed to him a bag of black paint, whereupon this also was mixed with tallow. Håwkan

gave to Watángaa a piece of root, which he placed in his mouth, and after chewing it a moment, spat upon his hands, which he rubbed over his head. Some small pieces of this root were passed to the other members of the circle. Háwkan, with his pipe-stem, made four passes toward the earth, and next indicated a semicircular space to Waánibe, then the latter took an axe, and made four passes at each corner of the indicated space, and one in the center. The axe was then passed to Bechéaye, who did the same. They began digging with the axe, loosening the earth. Watángaa and Chanítóē continued the work with knives, making an excavation about a foot in diameter and four inches deep, the dirt being placed in a blanket, which was lying between Waánibe and Háwkan. When they had finished the excavation, Waánibe deposited the dirt at the foot of the center-pole. The bucket of hot water was then passed in near the excavation.

A bag of pounded red berries and one of pounded herbs was opened. Háwkan took the bag of pounded berries, and taking a pinch in his hand dropped a little in the southeast corner, then in the southwest corner, and so on around the edge of the pail, his assistants following his example, until the sack was entirely emptied. Háwkan took up the sack of pounded roots, and as before, gave a pinch to each of the assistants, whereupon all repeated the preceding performance until the pounded root was all placed in the pail.

Watángaa handed Háwkan the large spoon, whereupon the latter told Watángaa how to use it. The latter dipped up a tiny portion of the liquid, thrusting the spoon first on the east side, second on the south, third on the west, and finally on the north side. The spoon was now passed to Waánibe, who did the same, then to the Lodge-Maker, then Chanítóē, and so on around the circle, the spoon being passed in a dextral circuit. As the spoon was dipped in the central portion by each one, after the four corners had been disturbed, it was noticed that considerable more of the liquid was taken up at this point than at the corners. When the spoon finally came to Waánibe, she thrust the spoon to the bottom. All this time the dried berries and herbs were being thoroughly mixed with the water. Watángaa passed Háwkan the wooden bowl, who taking it in both hands made four passes, and then deposited it in the excavation which had been so made as to receive the bowl.

Watángaa gave to Háwkan a sage stem, which he straightened and used as a rule to divide the bowl into halves, by placing it across the rim of the bowl. While he held the stem in this position, Watángaa painted the north half of the rim of the bowl with the blackened tallow, Chanítóē and Debítte, during this operation, holding the

stick. Háwkan and Debithe held the stem and the other half of the rim of the bowl was painted by Watángaa with the red tallow. It was noticed that in holding the stem, care was taken so that it should be directly on a line with the center-pole. Watángaa now made a small circular dot on the outside of the bowl just under one end of the black line. On a corresponding position of the opposite side, outside of the bowl and just under the end of the red line, he made a semi-circular mark in red. These two symbols represented the sun and moon.

Watángaa now handed to Háwkan the spoon, and he dipped up some of the charm liquid and poured it into the bowl, pouring first on the east, then on the south, the west, and the north sides, and then in the center of the bowl. This same operation was continued by Watángaa, his wife, the Lodge-Maker, Chanítóē, and Debithe. Care was exercised in transferring the charm liquid into the bowl to place therein only so much as would fill the bowl on the level with the symbols on the outside. Watángaa now renewed the paint on the south half of the bowl, while Chanítóē renewed the red paint on the north half of the bowl.

All the priests now formed in line along the wall of the lodge on the east; Háwkan and Chanítóē, however, retaining their position. The former now approached the bowl, which he held at its two edges, whereupon Chanítóē took a spoon and stirred the liquid until it was thoroughly mixed. He then leaned over it, made with his mouth a noise resembling that made by a goose just before drinking, and then put his lips in the liquid, taking a little in his mouth. Háwkan took a goose feather and dipped it in the bowl at the four corners and at the center. The wife of Chanítóē, taking the feather from Háwkan, drew it twice through Chanítóē's lips, as he held his head over the bowl, first from right to left, then from left to right. Chanítóē then made the same noise with his lips, and drank from the bowl. Debithe, Watángaa, and others then followed, going through the same performance and drinking from the bowl. During this time and right after the manufacture of the charm liquid, the singing and dancing had continued. Watángaa now sat down just between the medicine bowl and the skull, while opposite and facing him sat Chanítóē.

As may be readily surmised, the color symbolism of the bowl is the same as shown in the skull and other objects of the altar. The bowl itself, with the liquid, was said to represent the great lake above, from which all rain comes. The pounded berries were typical of the food, especially the vegetable food of the earth, while the pounded herbs represented, in general, the earth's fragrance. It is also said,

that, as rain water is "sweet," so this water must be made sweet. The object of drawing the goose-quill through the lips was especially, to cleanse the mouth, thus imitating the habit of the goose. The pooping just before drinking, represented the noise made by the goose before drinking, because these birds drink good, clear water, in regions where there is ice and snow, where, therefore, the water is "sweet." The bodies of the geese are white, and hence the people imitating the acts of the birds make themselves clean from all badness and free from sickness.

PREPARATION OF THE SWEET-WATER, 1902.

According to the statement made by H^áwkan, the charm liquid, or holy water, should not be prepared in the Offerings-lodge, as the rites accompanying the preparation of the water are supposed to be secret. On this year, therefore, when the time came for the preparation of the water, i. e., at about six in the afternoon, H^áwkan and several others left the Offerings-lodge and proceeded to the tipi of Chanítóē, which stood in the camp-circle just north of the eastern opening. (See Plate XCIX.) Proceeding within, they arranged themselves in the following order, beginning with the south side of the tipi entrance and continuing on around to the north side of the door: Chanítóē's wife, H^áwkan, Chanítóē, Watángaa, Nishnatéyana, Wátānāh, Debithe, and Thíyeh.

Within the tipi, certain preparations had already been made. A kettle of boiling water was found hanging upon a crane over a fire in the center of the tipi. After a few moments, H^áwkan left his position next to Chanítóē's wife and sat down between Nishnatéyana and Wátānāh. He took a pipe-stem in his hand and directed the priests in some detail, giving the reason why the medicine water should not be prepared in the Offerings-lodge, and asking the priests, especially those who were present as pupils, to be particularly attentive during the performance, in order that they might perform this rite accurately in the future.

He then pointed out that the kettle should not be suspended upon the crane, and asked that a tripod be provided, saying that only the tripod used with the tipi leanback should be used for this purpose. No tripod being present within the lodge, Chanítóē's wife went outside, and soon returned with an ordinary tripod used over the fire. The proper kind of roots or herbs not being present, Chanítóē left the lodge and soon returned with them. The tripod and packages having been handed to H^áwkan, he uttered a prayer:

PL. XCIX. LINE OF PRIESTS ON THEIR WAY TO PREPARE THE SWEET-WATER.
SEVENTH DAY, 1902.

In line from the left, are Thíyeh, wife of Chanítóë; Chanítóë, Nakaásh, Nishnatáyana and Háwkan. At the end of the line on the right is Cleaver Warden, interpreter.



HÁWKAN'S PRAYER.

"According to your instructions, relative to making this holy water, I will now proceed with these servants. After creating the earth, you made this sweet-water (goose) for us all. You caused vegetables and herbs to grow, in order that mankind might derive some benefit from them. Here are these servants, Chanítóē and wife, before you, my Father, Man-Above, and my Grandfather, Light-of-the-Day, the Center-Road.

"My Grandmother, Old-Woman-Night, we cannot help but call to you, when we come together, for your protection, upon the members of the tribe.

"You Sun Dance priests and Rabbit-people, Dancers-of-the-Past, Former Children of this Lodge, listen to us! Hear our plea! We are young in these rites, and under obligations to call upon you for assistance. May this kettle of water be made to taste sweet, so that all children may drink it and purify their streams of blood! Cause these servants present to witness these rites with solemn hearts! Let this sweet-water be a blessing upon us all to-night, that this tribe may increase in population, just as the geese increase."

The kettle was now lifted from the crane by Chanítóē and placed in front of Háwkan. The former opened a sack containing dried and crushed dog root, or sweet root. Taking a pinch with the thumb and forefinger of his right hand, he motioned four times toward the water in the vessel, while Háwkan made four passes with the pipe-stem and spat toward the water four times. The pinch of root was then placed upon the water in the kettle, in the southwest corner. Again Chanítóē took a pinch of root, motioned his hand toward the surface of the water once, Háwkan pointing with the stem and spitting toward the northwest corner. Then Chanítóē deposited the roots in this direction. This performance was repeated for the northeast corner, and the southeast. A fifth pinch of root was added upon the surface of the water, in the center, Chanítóē motioning four times, and Háwkan ejecting spittle and motioning with the pipe-stem.

The second sack, containing dried red berries, was now opened by Chanítóē, who added five bunches of these to the water, with exactly the same number of passes as before, and accompanied likewise with similar actions on the part of Háwkan. This time, however, the first pinch was added to the west side of the kettle, the second on the north, the third on the east, and the fourth on the south, the fifth, of course, being added in the center. Chanítóē's wife next added a pinch

of the dog root and of the red berries at the four cardinal points and emptied the contents of the sacks into the kettle.

Chanítóē took up a large, long-handled ladle of sheep's horn, with which he made four motions toward the water, each motion being accompanied by a similar movement on the part of Háwkan with the pipe-stem. He dipped the ladle into the southwest corner of the kettle and poured the liquid back into the center. This performance was repeated, but with one motion and with one ejection of spittle and one movement of the pipe-stem on the part of Háwkan, in the northwest, northeast, and southeast corners. Four movements were then made toward the center by both Chanítóē and Háwkan, whereupon the former thoroughly stirred the contents of the kettle.

The kettle was placed over the fire, upon the tripod, where it remained for some time, until the water began to boil. During this time Háwkan continued to discuss the rites of the ceremony and to explain to the priests present, that as the sacred water was taken from this tipi of preparation to the Offerings-lodge, it should be carried in the right hand only, and that it should be "hidden from him." The old priest, Háwkan's informant, did not explain what this meant, but Háwkan supposed that he referred to the sun.

When the kettle began to boil, Chanítóē took a coal from the fire and placed it in front of Háwkan. He also lifted the kettle from the fire and placed it at Háwkan's right. The latter opened a bag of cedar-leaves, a pinch of which he placed upon the coal, making first four passes from each of the cardinal points, beginning with the east and continuing on the south, west, and north toward the coal, and finally motioning his hand from above. He arose, lifted the kettle, and passed it over the incense, with a circular motion, four times, beginning each motion on the north side, and passing the kettle in a sunwise circuit. He set the kettle down on the ground and prayed:

HÁWKAN'S PRAYER.

"Please, Father, Man-Above, do not get impatient at our constant prayers. You caused the cedar tree to grow and from it we get leaves for our incense for this pure water.

"Come and live with us, you Spirits, Supernatural-Beings, and help us in our supplications! We have boiled this water; placed the root and eating-berries upon it, and it is now prepared. Poor and humble as we are in this world, surrounded by white people, please do have mercy upon us! May this cloud of smoke (incense) reach your nostrils, my Father and my Grandmother! Let our circuits (the courses with the sun, during the day) be firm, and free from accidents!

“My Grandfather, Big-Painted-Red-Robe, listen to me! You are the one who directed and instructed me; and whatever I do, may it be pleasing to your sight! I have taken great pains to pursue the way which you gave me. May this woman (Chanítóë’s wife) carry this kettle of sweet-water safely to your holy place! As the geese drank that pure water without difficulty, so let it be with us! My Father, please come and be with us!”

The priests now left the lodge, accompanied by Chanítóë’s wife carrying the kettle, and proceeded to the Offerings-lodge, where they passed directly to the spot between the western wall of the lodge and the buffalo skull. Here a circular excavation was made for the wooden bowl, the sage being first removed, and Háwkan indicating the spot with the pipe-stem by the four motions, where the excavation was to be made. A bowl provided by Watángaa was then placed upon the excavation. Chanítóë opened the two sacks, one containing red, and the other black paint. The paint he mixed with tallow. Nishnatéyana, with the pipe-stem, after four passes with it toward the bowl, made a mark on the west side of the rim of the bowl, and then one on the east. Háwkan placed across the bowl at these two points a stem of sage, being assisted by Watángaa. Nishnatéyana again made four motions with the pipe-stem, ejecting spittle, at the same time touching the bowl, first on the southeast corner, and then on the southwest, northwest, northeast, and finally drawing the point of the stem entirely around the rim of the bowl. Chanítóë applied black paint to the south rim of the bowl, while Watángaa besmeared the rim on the north side with red. Nǎën also applied black paint to the south side, passing her finger from the east around to the west, and then applied red paint on the north rim, beginning at the west. Chanítóë touched with the point of his forefinger the bowl, on the inside near the edge, at two points equidistant and half-way between the east and west diameter of the bowl; and Watángaa went through a similar performance on the north side. Nishnatéyana made the four motions with the pipe-stem on the outside of the bowl, and on the east side, ejecting spittle also. At this point near the rim and edge and south of the east side of the bowl, Chanítóë painted a circular symbol. Nishnatéyana repeated this performance on the west side of the bowl just north of the line of the diameter, at which point Watángaa painted a red crescent-shape symbol. Nishnatéyana made the usual passes near the kettle, which had been standing near by, Chanítóë accompanying the movement of the pipe-stem with the ladle. He then dipped one ladleful from the bowl at the southeast corner, moving it as he passed it to the bowl, in a sunwise circuit. The second ladle of water was taken

from the southwest side, the third from the northwest, and the fourth from the northeast, Nishnatéyana making in the three last-named corners of the bowl, a single movement with the pipe-stem. The latter now moved the pipe-stem toward the center four times, being accompanied with a pass of the ladle by Chanítóē. The latter took up four ladlesful of water from the center of the kettle and added them to the bowl. Watángaa then, without the accompanying movements by Nishnatéyana, dipped from the four corners of the bowl and from the center, and then, without regard to position in the kettle, dipped from it until the bowl was filled as high as the level of the two symbols on the east and west sides outside the bowl. Chanítóē, with a white goose-feather, dipped into the bowl five times, beginning with the southeast and ending in the center. The feather was handed to Watángaa, who repeated the performance. Again Háwkan laid the straight sage stem across the center of the bowl, from east to west. Chanítóē poured from the thumb and forefinger of his right hand dry, black paint, along the south side of the bowl next the sage stem, while Watángaa on the north side of the sage stem poured a line of red paint. Chanítóē covered the entire south side of the liquid in the bowl with black paint, while Watángaa covered the north half of the liquid red. Háwkan removed the stem, and without formality, thoroughly mixed the paint with the liquid.

Háwkan arose, passed around in front of the cedar tree, and took up the small forked stick with the sage symbol of the bird, and thrust the stick in the ground on the west side of the bowl, the sage being so turned that, had it been a bird, it would have looked upon the water. Watángaa now sat down just west of the bowl. Each of the priests, with Háwkan in the lead, approached the bowl from the south side, knelt over it, while Watángaa drew the feather across their mouths, as has already been described. Each placed his lips to the water, first making a peculiar noise in imitation of geese and then took a sip of the liquid from the center of the bowl.

THE SUNSET DANCE.

The wives and relatives of the dancers now removed all clothing, blankets, etc., from the lodge, whereupon the line of dancers and priests (see Fig. 1, Plate C.), turned toward the west, and there began the final period of dancing, to continue until the sun had disappeared in the west. As the dancers faced the west they, with the priests of the ceremony, formed in a semicircular line just back of and to the east of the center-pole and facing west. (See Fig. 2, Plate C.) In this line, beginning at the south, were Hócheni, Debíthe, Wanākáyí,

PL. C. THE SUNSET DANCE. SIXTH DAY, 1901.

- Fig. 1. Dancers in line, resting, preparatory to the final dance.
Fig. 2. Dancers in line, whistling toward the setting sun.



FIG. 1.



FIG. 2.

Henĭñit, Wātānāh, Waātu, Chaūi (Lump-Forehead), Thihāuchhāwkan, Bihātā, Hiséhaseh, Hitantuh, Hĕbĕthnĕnĕn, Niehhĭnĭtu (Howling-Bird), Nisah (Twins), Bĭba, and Nāwaht.

The boughs and other obstructions had just before been removed from the western quarter of the lodge, so that all had an unobstructed view of the setting sun. The spectators were careful not to pass in front of the line of dancers and priests. The sage which the dancers held in their hands was now waved more often than on previous occasions, and was held in an upward position. The Lodge-Maker used the buffalo tail more frequently, holding his arm out in front of him and bending it at the elbow, striking his breast with the tail and waving it from him. Others occasionally went through the same motion, beating their breasts with the sage.

As it was near the close of the day, three dancers, who had worn yellow feathers in their hair, went to the grandfathers to have the feathers removed. As the sun sank lower and lower to the horizon the fervor of the dancers continued to increase, while the volume of noise from the drummers and accompanying female chorus was of the most enthusiastic nature. The effect thus produced was greatly heightened by the shouting and yelling on the part of the friends of the dancers, encouraging them to hold out to the end. In this veritable babel of noise could be heard now and then the shrill whoop of the war-cry, given on the part of certain members of the warrior societies. The dancing continued with renewed vigor, although it had been prolonged without a moment's cessation for over twenty minutes. As an offset to the cheering words spoken by some of the older priests, such as chief Nāwaht's constant calling out: "Dance harder!" "The sun is setting!" "Do not give up!" one or two others cried out, "You may as well give up!" "You can't possibly last any longer!" "There is no water or food left, anyway!"

The long continued strain on the part of both the dancers and the spectators was being more and more felt, and instead of the wild shouting and calling of the men, the great throng became gradually quiet, until at the end, not much was heard except the low singing of the musicians, and the heaving and panting of the almost exhausted dancers.

The dancing, after continuing uninterruptedly for nearly forty minutes, came to a sudden end. Thereupon a great shout was sent up by all; for the ceremony had come to a happy termination without any one falling by the way and without a mishap, and all rejoiced correspondingly. This impressive exhibition of endurance and faith is termed "gambling against the Sun." It expresses, on the part of each

dancer his earnest prayer and an effort to conquer, to survive, to complete his three-days' fast, without falling, in spite of the opposition of the intense heat of the sun. To survive means to win benefit. At the conclusion of the dance all exclaimed, "Thanks! We have attained our desire!"

BATHING AND PURIFICATION OF THE DANCERS.

Water was now brought in buckets and in each were placed bunches of sage, one for each corner and one for the center. Each dancer now stood in front of the bucket, and taking the sage, dipped it in the water and then passed the sage, barely touching their bodies, first about their ankles, then up their legs, rubbing first the right side and then the left, and then up their arms. Then they touched the symbol on their backs and applied the sage to both shoulders and to their heads, each motion terminating at the symbol on the breast. Then the dancers, one by one, approached the medicine bowl from the south side, where they stooped over it, while Chanitoë drew the feather across their mouths, after dipping it in the liquid, from the left to the right side, and from the right to the left. Then, placing the lips close to the water, they produced the sound, such as has already been described, then drank of the water, jumped over the bowl, and returned to their buckets.

By the side of the bowl of charm liquid, between it and the skull of the altar, there should have been a small stick standing just to the east of the medicine bowl. The upper end of the stick is forked, while the stick is so placed that the prongs of the fork stand east and west. On this fork rests a small bird, the common name of which could not be learned, with its head pointing toward the bowl. It is called the "packed" or carried (in a cradle) bird. According to Háwkan, this is the same bird that is represented as being on the back of the goose, as has already been mentioned. The bird is said to be found near ponds and buffalo wallows, and is the apostle of the holy water to the people. The reason for the absence of the bird itself from the ceremony, was due to the fact that the skin which is always used for this purpose had been forgotten, and was at that time at Cantonement, about thirty miles away. The forked stick upon which the bird rests is supposed to be an old man's cane, while the bird itself looks down, telling the people that it wants every one to come up and drink this water, as it is from above. After the ceremony of the charm liquid, the bird is placed in a small sacred bundle and is preserved for use in future ceremonies.

On returning to the buckets, the dancers thoroughly washed

themselves from head to foot. Then each man stooped over the bucket and drank copious drafts of water. This done, each man, either by means of his finger, or by means of a sage stem, tickled his throat to cause violent vomiting. While the dancers were thus washing themselves, after partaking of the charm liquid, each of the great crowd of spectators came up to the bowl, in single file, went through the purification ceremony, one by one, as had the others, and then jumped over the bowl.

BREAKING OF THE FAST.

As fast as the dancers had washed themselves, they passed outside the lodge, where they joined groups of friends, which were now scattered here and there in great numbers all about the lodge, where all indulged in the open-air feast. To give an adequate description of the profusion of food which was supplied on this night, or properly to characterize the feeling of deeply religious good nature which was shown, would be an impossibility. After all had finished, the food was gathered up and taken by the women to their homes, and the ceremony of the day was at an end. The priests and dancers passed the night at their own tipis.

SEVENTH DAY, 1901; EIGHTH DAY, 1902.

This day corresponds to the eighth day in the 1902 performance, the rites of the two days being practically the same. But few more duties remain for the dancers to perform on this the final day of the Sun Dance ceremony; these are, the final dancing out to meet the Sun, the rite of purification, and the smoking of the sacred straight-pipe. There then follows the informal offering or sacrifice of old clothes to the lodge, by any one of the camp-circle who may be so disposed.

EARLY RITES IN THE LODGE.

On going to the lodge early this morning before sunrise, it was found that the dancers had already put in an appearance, together with many of the priests. Within a short time all those who had up to this time been connected with the ceremony were present, and formed north of the center pole in one semicircular line, which extended nearly half-way around the lodge. At one end of the line, and nearest the eastern opening was Waakātáni. Next to him, and in order, were: Watángaa, Chanítóē, Háwkan, Debítte, Bíba, wearing a buffalo robe, the Lodge-Maker, and the remaining nine dancers, the position of the

last one being in front of and beyond the altar. The drummers occupied their accustomed position.

Watángaa now left the line and went over to the altar, where he took up the ceremonial pipe, the Badger-pack, and the goose-quill. Debithe also left the line and got the Wheel. The Lodge-Maker now placed around him the buffalo robe, with the hair side outward. Hócheni took up the rawhide, while Waakātáni followed Debithe and returned with the many wrappings of the Wheel. The dancers now continued to stand in this same line, while the priests from the east end of the line passed in a single file in front of them, and on around to the north, east, and back in front of the dancers, where they sat down. The Lodge-Maker and his wife, Bíba, now left the line and sat down in front of the remaining dancers, and in front of the ditch, the Lodge-Maker being on the south side and Bíba on the left. The rattle, which had been forgotten, was now obtained by Háwkan, who gave it to Chanítóē. Watángaa lighted a pipe and passed it along the line, each priest as he received it, taking a few whiffs. As the pipe was returned to Watángaa, he placed it, together with the feather, on the Badger-pack.

The relative positions of the two lines again changed, the Lodge-Maker and his wife moving forward and joining the line of priests. Two of the dancers also now assumed a position in the forward line. With these changes, the line of the dancers was semicircular in shape, the center of the line being just in front of the altar. The second line, which was five feet in front of the first line, extended from a point between the altar and the center-pole, on around toward the west and north. The position of those in the second line, beginning with the southern end, was as follows: Bíba, Chanítóē, Hitantuh, Wátānāh, and Hócheni.

Bíba now arose, and Debithe handed her the Wheel and the straight-pipe, which he took up from the badger-skin. Both of these objects Bíba held in her right hand, the bowl of the pipe pointing forward. While the entire line of priests now moved a little toward the north, the line of the dancers passed also toward the north until they were immediately behind the former. The two lines now split into two divisions, there being thus formed four short, concentric, curved lines northwest of the center-pole.

THE SUNRISE DANCE.

The crowd around the lodge and within it was now as great as at any time during the ceremony, although care was taken that the movement of the dancers and the priests should not be interfered with, nor



PL. CI. THE BADGER-PACK. SEVENTH DAY, 1901.

Fig. 1. Watángaa with the badger skin.

Fig. 2. Hócheni, with the wrapping from Badger-pack.



PL. CII. SMOKING THE STRAIGHT-PIPE. SEVENTH DAY, 1901.

Fig. 1. Hócheni holding the straight-pipe, preparatory to lighting it.

Fig. 2. The straight-pipe being smoked by the Sun Dance priests and dancers.



FIG. 1.

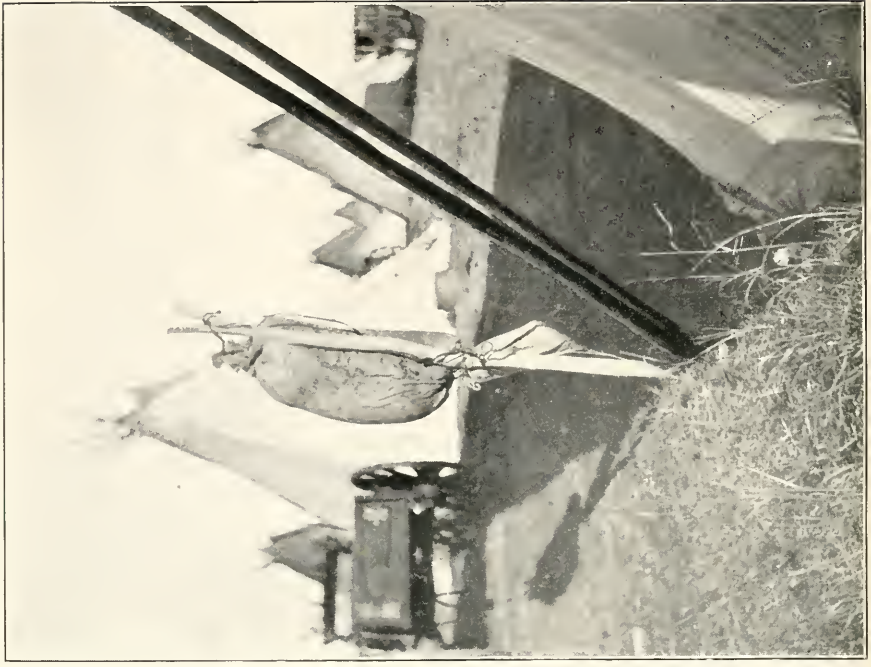


FIG. 2.

PL. CIII. THE WHEEL RETURNED TO ITS OWNER. SEVENTH DAY, 1901.

Fig. 1. Debítthe leaving the Offerings-lodge with the Wheel in its wrappings and the rabbit fur.

Fig. 2. The Wheel in its position behind the tipi of the Keeper.

did any one pass between these lines and the eastern opening of the lodge. The singers now began a song, each of the dancers keeping time with the eagle-bone whistle, the women yelling vociferously from time to time. It was now noticed that while the Lodge-Maker had kept on his buffalo robe, Biba had laid hers aside. After the singing and the whistling had continued for a few moments, all four lines stepped forward toward the center-pole, then backward toward the northwestern corner of the lodge, then forward again, this time proceeding as far as the eastern opening of the lodge, then back again to about the center of the lodge, then forward again, the lines this time passing outside and about twenty feet beyond, to the east of the lodge, where they halted, and all shook themselves vigorously.

SMOKING THE STRAIGHT-PIPE.

Those not actually engaged in the ceremony now departed for their homes. The priests and the dancers then formed themselves in a semicircular line, the opening of which faced toward the east. In the center of the line was Watángaa, Debithe, Háwkan, and the remaining priests, while the two ends of the line were made up of the dancers. To the east, and just in front of Watángaa, were placed the wrappings, upon which was now deposited the Wheel. Watángaa next untied the Badger-pack, retaining the badger-skin, while Hócheni retained the wrapper which had formed the covering of the badger-skin. (See Plate CI.) It was not noted that the anterior portion of the badger-skin was painted black, while the remainder was painted red. The badger-skin, together with the pipe-stem and rattle, were placed on the old buffalo wrapper. After a prayer by Háwkan (see Fig. 1, Plate CII.), the pipe was handed to Hócheni, who lighted it, prayed, puffed on the pipe again, whereupon it was passed along the line to the south, when it was handed back along the north side of the line. (See Fig. 2, Plate CII.) The pipe was then returned to Hócheni. All the priests now left for their lodges, while Watángaa and Debithe remained to wrap the Wheel, pipe, etc., in their proper envelopes. These objects were then returned to their keepers or owners. (See Plate CIII.)

In regard to the ceremony which has just been described, it may be stated that the method of advancing by degrees outside the lodge was a form of asking that the Man-Above and the Grandfather listen to their prayers. It also typified the going after something which is good, the idea being that as they make the final advance at the fourth time, they take it with a good heart. The shaking of the blankets may be regarded as a purification rite whereby sickness and sorrow were shaken off. The smoking of the straight-pipe at this time, on

the part of all, which formed the final performance in the ceremony, was to the effect that all might follow a straight road, that all might be protected, and that the families of those who had fasted and taken part in the ceremony might be protected, inasmuch as they had performed the ceremony according to the orders of Man-Above.

THE MORNING RITES, 1902.

This performance on this year was practically the same as has already been described. As the dancers moved out toward the sun, the wife of Nishnatéyana held the Wheel, while the wife of Watángaa carried the sacred pipe, holding it in her right hand, with the bowl pointing upward. After the purification ceremony, and after the priests had sat down upon the ground, Háwkan and Chanítóē removed the rabbit fur from the Lodge-Maker's robe, which Háwkan tied up in a bundle and placed with it five sprigs of fresh sage. The sacred straight-pipe was given to Hócheni, who pointed with the bowl southeast, southwest, northwest, northeast, and then with the stem toward the sun and ground.

The Badger-pack, after being carried out, was placed in its usual position south of the Wheel. It was unwrapped by Watángaa, who carried away with him the badger-skin, while Hócheni, as on the preceding year, retained the black and red covering. It was noticed when the Wheel was finally wrapped, that it had been lying on a thick bed of sage.

THE SACRIFICE OF CHILDREN'S CLOTHING.

It was now about ten o'clock, and many of the lodges about the great camping-circle had already been taken down, preparatory to the return of the families to their homes in the different parts of their reservation. As soon as the priests had finished their smoking and had left, men and women, singly or in pairs, and generally accompanied by children, began making their way toward the Offerings-Lodge from all points of the circle. Having entered the lodge, the majority of them lifted their right hands toward the sun and offered a prayer, whereupon they proceeded to the cedar tree, or to one of the other trees forming the altar (see Fig. 1, Plate CIV. and Plate CV.), or to the center-pole itself (see Fig. 2, Plate CIV. and Plate CVI.), where they fastened bundles of clothes discarded by their children during the year, the idea thus expressed being that they desired that the children should grow up to be men and women, and should be accompanied by good luck throughout life. One of the prayers uttered just before the offering of the old clothes on this morning is here given:

PL. CIV. SACRIFICE OF CLOTHING. SEVENTH DAY. 1901.

- Fig. 1. The altar, after the sacrifice of old clothing.
Fig. 2. The center-pole, encased by several lines of old clothing.

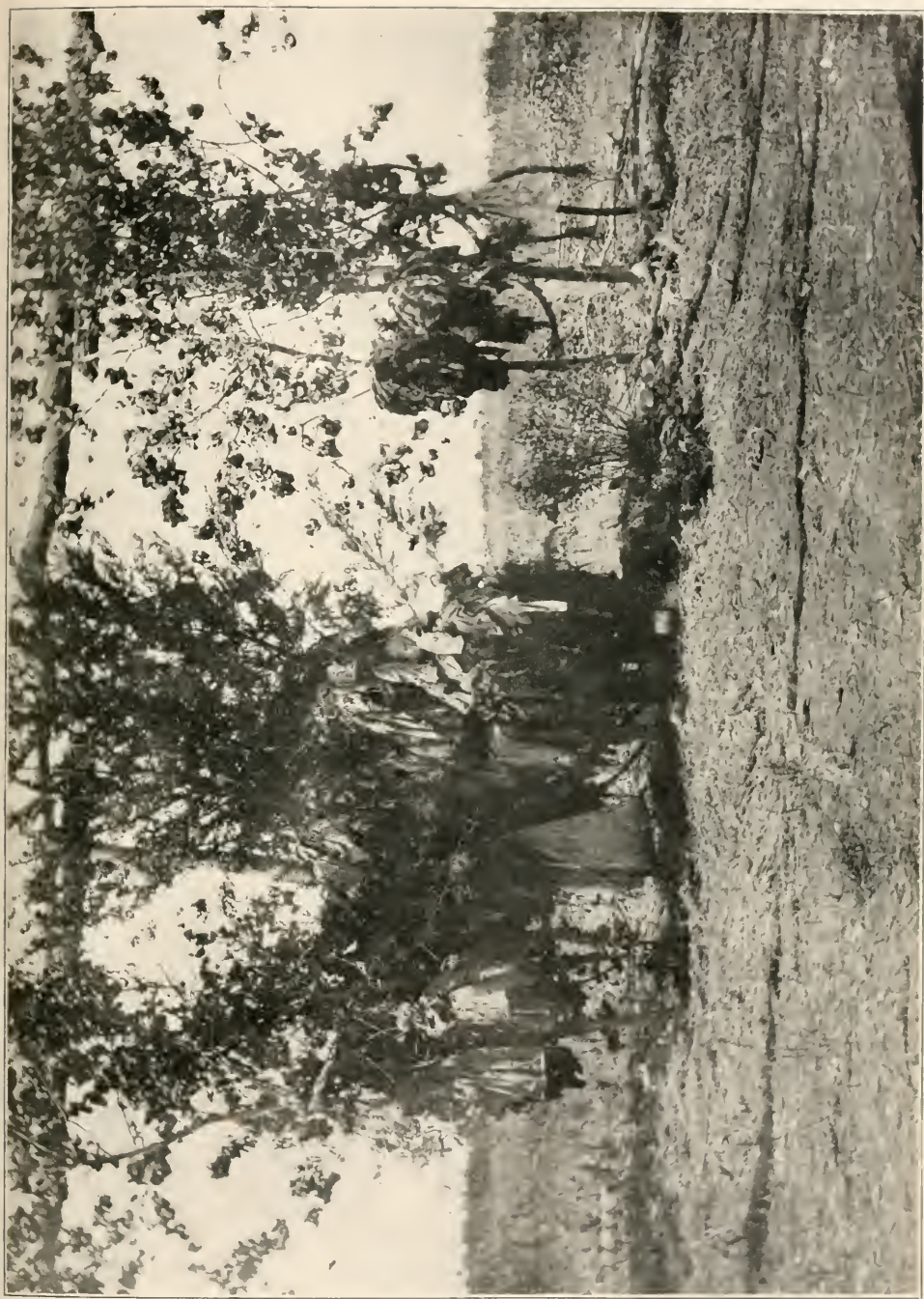


FIG. 1.



FIG. 2.

PL. CV. THE ALTAR, AFTER THE SACRIFICE OF OLD CLOTHING. EIGHTH DAY, 1902.



PL. CVI. THE CENTER-POLE, AFTER THE SACRIFICE OF OLD CLOTHING.
EIGHTH DAY, 1902.





FIG. 1.



FIG. 2.

PL. CVII. THE ALTAR, AFTER THE SACRIFICE OF OLD CLOTHING. SEVENTH DAY, 1901.



FIG. 1.



FIG. 2.

PL. CVIII. THE OFFERINGS-LODGE, AFTER THE CEREMONY. SEVENTH DAY, 1901.

Fig. 1. Parents repairing to the lodge, to offer the worn-out clothing of their children.

Fig. 2. The deserted lodge.

PRAYER BEFORE THE SACRIFICE.

"White-Man-Above, my Father, here are the clothes of my child. I am going to deposit them. They are no longer good for my child. By doing this, I ask you to watch over him from day to day and keep him from temptation. May he grow up to be a man, to understand your teachings which we have just gone through! I hope you will hear our prayer for my child."

By noon all those who desired to make these offerings had done so, the result being shown in the almost covered condition of the altar (see Plate CVII.), and by several bands of clothes which entirely surrounded the center-pole, to a height of two or three feet.

By evening the camping-circle was entirely abandoned, except here and there, where there remained the lodge of one of the chiefs who took this opportunity for discussing more secular affairs which concerned the welfare of their tribe.

END OF THE CEREMONY, 1902.

In 1902 the ceremony ended at noon on Thursday, August 28th. On the two following days were performed several dances of a sociable or semi-religious nature, given chiefly for the entertainment of the visiting tribes. Immediately after the rites at and outside the lodge on this day, the Dog-soldiers repaired to the tipi of one of their members, where they conducted certain ceremonies, as will be noted in a later paragraph.

ULTIMATE FATE OF THE OFFERINGS-LODGE.

The lodge with its altar is, so far as the author is aware, never molested by the Arapaho, nor by any of the neighboring tribes, and remains until it is destroyed by the elements. Inasmuch as the Sun Dance camp-circle is generally in an open plain, where good pasture is likely to abound, the probabilities are that the altar will sooner or later be disturbed by cattle or horses, after the removal of the camp-circle. No attempt, however, is made to protect the altar from such possible disturbances. (See Plate CVIII.) In three instances permission has been given the author to remove the skull and such objects as he might desire from the altar and the center-pole. It is also known that once or twice one of the priests has preserved the buffalo skull for use in future ceremonies. This is due of course to the fact that buffalo skulls are no longer plentiful, and are obtained only with great difficulty.

RITES IN THE DOG-SOLDIERS' LODGE.

The part which the Dog-soldiers play in the ceremony of the Sun Dance has been frequently noted. Perhaps the most important of these rites are connected with the ceremonial spying-out, capture, and erection of the center-pole. The warrior, who in preceding Sun Dances was privileged to lead in this rite, had recently died, and it became necessary therefore that upon another Dog-soldier be conferred the degree, which should give him the same right or privilege. It has also been pointed out in connection with the ceremony of the center-pole, that Hanatchawátanĭ and his wife, Hisséhnihani volunteered their services, and it will be remembered that Hanatchawátanĭ at that time carried a pipe filled with tobacco to Nishchánakati, in order that the latter might present it to the standing fork.

Hanatchawátanĭ was privileged to capture the tree, but it became necessary that the Dog-soldiers meet and confirm this right. This meeting took place on the night of the seventh day of the 1902 performance, in the lodge of Haniit (Long-Hair), where certain preliminary movements were undertaken, after which the Dog-soldiers spent the night in singing sacred songs peculiar to their order. On the following morning, i. e., on the last day of the Sun Dance ceremony, and after the sacrifice of clothing to the altar and center-pole had been made, the Dog-soldiers gathered in the lodge of one of their number on the northeast side of the camp-circle, where they had a feast, and where four of their number were painted, with interesting and instructive rites. (See Plate CIX.) At this time Hanatchawátanĭ's right to officiate in the performance attendant on the capture and erection of the center-pole, presumably, was confirmed. The details of this, however, were not learned by the author, owing to lack of time. A description of the rites performed at that meeting, and of the paint of these men, is deferred until another time.

X.—THE PAINTING OF THE DANCERS.

For the four days' ceremony, when the dancing occurs, the bodies of the dancers are decorated with certain prescribed designs. While no satisfactory account of the painting of the dancers has yet been obtained, the following brief tale is not without interest in this connection: "The paintings which the dancers bear during the Sun Dance ceremony are derived from Young-Bull (Buffalo). This bull was seen on a hill-top during the hot weather fasting for days and nights. One

PL. CIX. DOG-SOLDIERS. EIGHTH DAY, 1902.

Dog-soldier lodge during the rite of conferring the privilege to cut the center-pole upon one of their number: On the left is Buffalo-Bull; in the center, White-Buffalo; and on the right, Spotted-Bean.



day when there was a clear sky and the atmosphere slightly hazy, Young-Bull was seen from the distance vomiting the different colors in long streaks (white, yellow, green, black, etc.)."

In describing hereafter the various paints worn by the dancers, those worn only on the last three days of the ceremony will be considered. These will be spoken of as the second, third, and fourth paint, inasmuch as the first or white paint is uniform for all the dancers, and has been already described. It may be further added, to avoid confusion, that the first paint in the 1901 ceremony was worn on the third day, in the 1902 ceremony on the fourth day; the second paint in 1901 was worn on the fourth day, and in 1902 on the fifth day; the third paint in 1901 was worn on the fifth day, and in 1902 on the sixth day; the fourth paint in 1901 was worn on the sixth day, and in 1902 on the seventh day.

THE MOTHER-EARTH PAINT.

The only paint worn by Biba was on the first day of the ceremony proper, i. e., the day of the erection of the lodge. This paint was described to the author by Håwkan, but as may be seen by a comparison with the paint in the 1902 performance, the description is not quite accurate. Before the priests emerged from the Rabbit-tipi, her entire body was painted red by Sósoni and Waánibe. Over this red paint and on the center of her breast was painted a circular spot in black, about three inches in diameter, which represented the sun. At each side of this spot and above and on her chin were painted four pipes, representing the prayers which she offered during the ceremony, and which, according to Arapaho mythology, are conveyed to the Father through the intervention of a ceremonial pipe. Around her two wrists and ankles was then painted a single band of black, also representing prayers. A black line was then drawn around her face, passing just beneath the pipe-stem on the chin, in front of the ears, and through the middle of her forehead. This also represented the sun. Just between the two eyes was painted a Y-shaped symbol, which corresponded to the forked center-pole of the great lodge. On her nose was placed a black dot, the symbol of the buffalo calf, and on the back of her left shoulder was painted a crescent-shaped symbol, representing the moon. The red paint which covered her entire body, represented, primarily, the color of the Indian race, but as the earth is the mother of all people, it also represented the earth, and in the dramatization, Biba represented the earth.

THE LODGE-MAKER'S PAINT.

This paint in 1901 was worn by Thiháuchhákwan and Bihātā on all three days; in 1902 by Niwaat, Waátanakashi, and Yahúse on all three days, by Hitéhuu (Little-Crane), on the first day, and by Hathániseh (Lone-Star) and Hinénwatani on the first and second days.

Whereas the painting of the other dancers during the ceremony is determined either by their own choice, or by that of their particular grandfathers, the Lodge-Maker of the ceremony always wears a certain paint. Frequently, to add emphasis to and intensify the symbolism thus portrayed, the paint is worn by one or more other individuals, Bihātā being such an one in the ceremony under consideration. A description of the Lodge-Maker will therefore suffice for the latter individual.

The order of procedure followed by the Lodge-Maker's and Bihātā's grandfathers in painting them was uniform throughout the three days' ceremony. (Fig. 1, Plate CX.) After the Lodge-Maker had, on each of the three days, received the first or body coat of white earth paint, and after it had become thoroughly dried, he knelt down in front of the grandfather. The latter then took a moistened cloth and erased the white paint at certain places, leaving the flesh exposed in the form of a diamond. This was done on the front of both upper and lower arms, and on the front of the upper and lower legs. A similar but larger diamond-shaped space was then erased in the center of the breast. The Lodge-Maker then turned his back to the grandfather, who on the right shoulder erased a crescent-shaped space. The diamond-shaped spaces were then outlined in black, while a black line was also extended around the ankles and around the wrists. From each ankle circle a black line was continued up the leg to the first diamond-shaped space, and then from its upper apex on to the base of the figure on the breast, where it was continued along one side, up over the shoulder, and down on the arm to the circular band at the wrist, connecting the two diamonds on the arm. The same line was then drawn on the other half of the body, beginning at the ankle and terminating at the wrist. He now drew a black circle around the face, passing over the center of the chin, through the middle of the forehead, and just in front of the ears. The entire face within this circle was now painted red, while the nine diamond-shaped figures were also painted red. These red surfaces, both on the face and on the body, were now outlined and separated from the black line by means of a narrow yellow line.

The Lodge-Maker then placed his back to the grandfather, while

PL. CX. LODGE-MAKER'S PAINT.

- Fig. 1. Second paint.
Fig. 2. Third paint.
Fig. 3. Fourth paint.

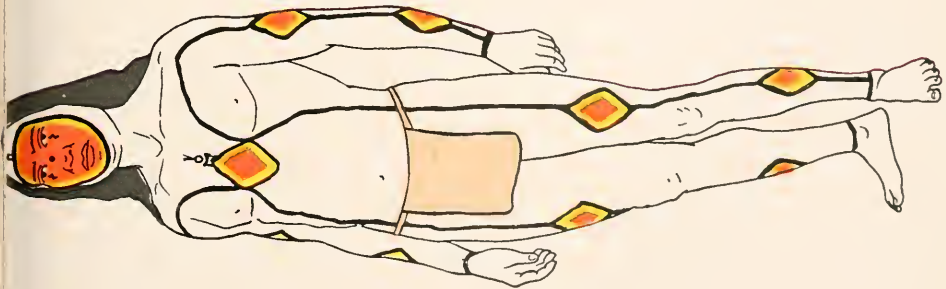


FIG. 1.

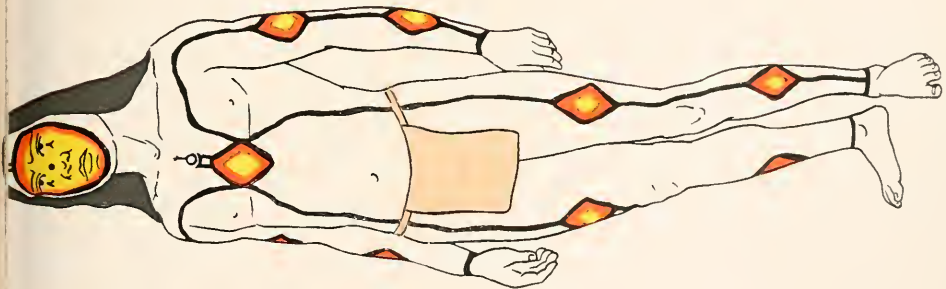


FIG. 2.

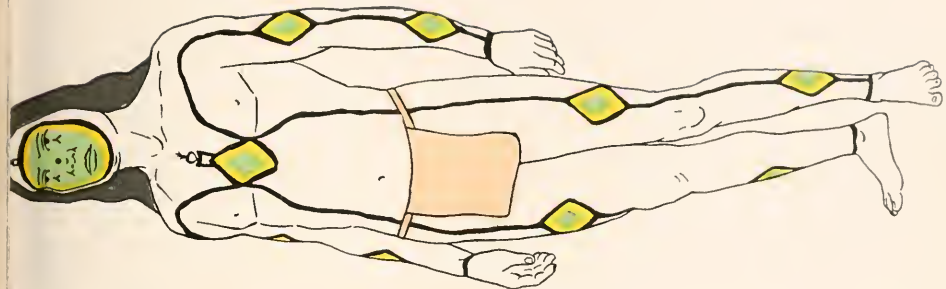


FIG. 3.





PL. CXI. LODGE-MAKERS, 1901.

Fig. 1. Bihāta.

Fig. 2. Thihāuchhāwkan.

the latter filled in the moon symbol with red paint, which was then outlined with a narrow yellow line. A black dot was now added on the middle of the nose, while under each eye was placed a short zigzag line in black. Over the edge of the diamond-shaped figure on the breast was then painted in black a small circle, upon which was drawn a narrow rectangular design which terminated in a plant-like symbol. A somewhat similar symbol was drawn just above the black line encircling the face, on the forehead. Both of these symbols represented a man standing on the sun, while the designs under the eyes represented tears. The design over the forehead is said also to represent the buffalo standing on the hill, fasting. The crescent-shaped object on the back represented the moon, the various diamond-shaped designs representing the sun, while the black lines which connect them represented the paths of rays of the sun.

On this, the second day's paint, the Lodge-Maker wears no head-dress, and only a buckskin kilt, with a flannel loin-cloth, about his lower extremities. In his right hand he carries a bunch of wild sage. He also wore five bunches of sage, in upright position, which were arranged, one at either side and slightly in front of the body, while the other three were arranged about the back, at equal distances around the back of the body. The wearing and arrangement of these five bunches of sage has reference to the grass, while the number five is due to the fact that man has five fingers and five toes, and also as an acknowledgement to Man-Above and the Four-Old-Men.

The paint of the Lodge-Maker for the third and fourth days is exactly similar to that described, with this exception, that on the third day the face and the diamond-shaped figures and the moon symbol on the back are painted yellow, with a red border, while on the fourth day these symbols are painted green with a yellow border. (See Figs. 2, and 3, Plate CX.) Whereas the colored face and diamond-shaped symbols on the second day were symbolic of the rising sun, the yellow surrounded by the red of the third day typified the overhead sun, or daylight in general, while the yellow border of the fourth day typified the sun about to set upon the grass-covered earth. The diamond-shaped designs are also spoken of as the "eyes of the Sun."

On these last two days the Lodge-Maker also wears a sage wreath about his head, to which is attached an eagle breath-feather extending upward, also a few small sprigs of cedar. He also wears wristlets and anklets of sage, and the five bundles of sage with eagle breath-feathers attached about his body. The bundles of sage for the arms are so made, that where the ends of the sage come together they project out to the extent of about eight inches. (See Plate CXI.)

The hair of the Lodge-Maker, as well as that of all the other dancers during the ceremony, is either loosely braided at the sides or is gathered in a bunch on the side of the head and tied with a string. (See Fig. 1, Plate CXII.) On the two last days the tear symbols under the eyes are replaced by inverted Y-shaped designs. The presence of these tear symbols, and the change in their character from zigzag lines on the second paint to Y-shaped designs with the third and fourth paints, was noted with all the other dancers for the ceremonies of both years.

THE PINK-CALF PAINT.

This paint was worn in 1901 by Heniñit (see Fig. 2, Plate CXII, and Fig. 1, Plate CXIII.), Wátānāh (see Fig. 1, Plate CXIV.), Waātu, and Chaui on all three days; in 1902 it was not represented.

The "Pink-Calf paint" is second only in importance to that worn by the Lodge-Maker. It is uniform throughout the three days, and a single description may suffice for the third and for the fourth day. (See Fig. 1, Plate CXV.)

After these men had painted the entire surface of their bodies red, each one returned to his grandfather, while the paint was still moist; the latter drew the finger tips of both hands over the dancer's entire body, thus producing a sort of ribbed or grained effect. Both hands up to the wrist and both feet up to the ankles were now thickly coated with black paint. Then, from both of these black surfaces, extending upward on the lower arms and lower legs was drawn a tree symbol, consisting of a black line of about six inches in length, from each side of which radiated outward and slightly upward short parallel lines. This symbol represented the cedar tree, typical of durability and continuity.

On each side of the tree symbol, and having their bases terminating in the black paint of the hands and feet, was a small black symbol about two inches in height and two inches wide, having straight sides, but terminating above in the shape of a crescent. These two symbols on the side of the cedar tree represented the earth. Over the breast of each dancer was then painted a circle, representing the sun; above it was drawn the symbol of a man standing upon the sun, similar to that already described as on the breast of the Lodge-Maker.

Under each eye of the four men were then painted the usual tear symbols, while over the forehead were placed two similar symbols connected by a black line which extended from one side of the forehead to the other. On the back of the right shoulder was a moon symbol in black.

PL. CXII. DANCERS, 1901.

- Fig. 1. Thiháuchhákwan and companion.
Fig. 2. Niehhinitu and Henfënit.



FIG. 1.



FIG. 2.

PL. CXIII. HENĚNIT, WEARING THE PINK-CALF PAINT. FOURTH DAY, 1901.

Fig. 1. Front view.

Fig. 2. Rear view, showing eagle breath-feathers attached to scalp-lock.



FIG. 2



FIG. 1.

PL. CXIV. DANCERS. SEVENTH DAY, 1901.

Fig. 1. Wátanāh.

Fig. 2. Niehínitu.



FIG. 1.



FIG. 2.

PL. CXV. PINK-CALF PAINT, AND THE PINK PAINT.

- Fig. 1. The second, third, and fourth Pink-Calf paints.
Fig. 2. The second, third, and fourth Pink paints.



FIG. 1.



FIG. 2.

As noted above, this paint is known as the "Pink-Calf paint," in distinction from the "Pink paint" about to be described, inasmuch as the paint of the calf is supposed to be lighter in color than that of the adult. The paint may be said also to be typical of the color of the Indian, while the graining or the parallel lines made by the fingers of the grandfathers over the surface of the body, was said to represent the sun's rays. The black feet and arms are typical of the earth and are also said to represent the black hoofs of the buffalo. The black dot on the nose is symbolic of the buffalo calf.

While these men carried from time to time during the ceremony, as has already been described, a sprig of wild sage in the right hand, they wore no sage bands on the head, waist, or ankles, nor did they wear at any time the five bunches of sage about the loins. These four men throughout the ceremony stood at the eastern end of the line. Heniënit, however, was distinguished from his companions by standing out about two feet in front of the line. The exact significance of this was not learned, but it seems to have been due to the ability of his grandfather, Waakātāni, to confer upon him a more signal honor; for in this position he stood closer to the sun, thereby suffering more, and showing his greater earnestness. On the last day of the ceremony all of the other dancers sat down to rest from time to time, but Heniënit remained standing in front of the line—"standing out."

THE PINK PAINT.

This paint (see Fig. 2, Plate CXV.) was worn in 1901 only by Hiséhaseh; in 1902 it was not represented. The Pink paint was uniform throughout the three days. The color of its body paint was similar to that of the Pink-Calf paint just described, except that it was a deeper shade of red. The sun symbol with the man standing above it was painted on the breast, as above described, except that on Hiséhaseh the sun symbol was painted solid black, while he had a similar though smaller sun and man symbol just over the black line about his face. The left hand as far as the wrist and the right foot as far as the ankle were painted in solid black, and the left foot and the right hand were similarly painted, but with black. Just above the two wrists and the two ankles and extending upward on the arms and legs, was a zigzag symbol about eight inches in length, terminating in a fork, symbolic of the lightning. The inside of a circular line, which was drawn around the face, was painted a deep red, corresponding to the deep red of the left hand and the right foot. Under the eyes were drawn the tear symbols, and on the nose the symbol of the buffalo calf. Back of the left shoulder was a moon symbol in

black. The signification of the difference between the two hands and the two feet was not thoroughly comprehended. It is claimed, however, that the black hand and the black foot were typical of, and corresponded to, the two black-painted poles on the south side of the lodge, while the red hand and the red foot were typical of, and corresponded to, the two red-painted poles on the north side of the lodge.

Hiséhaseh wore neither head nor other sage bands, although he had the five bunches of sage thrust around his waist, placed as above described. Fastened to the scalp, so that it projected upward, was a yellow-stained eagle breath-feather, the base of which had been painted red.

During the time of the dancing on the fourth day, Hiséhaseh also stood out in front of the line, in a position corresponding to that of Heniñit. He also thereby distinguished himself by being closer to the sun, whose observation of the ceremony is on this day supposed to be unusually keen.

THE YELLOW-EARTH PAINT.

This paint was worn in 1901 by Hitantuh (see Fig. 2, Plate CXVI.); in 1902 it was worn by Heniáit, Hiséhaseh, and Náka (White-Tail) on three days, and by Hathániseh and Hinénwatani (Black-Man) on the third day or fourth paint.

The painting on the second and third days was the same. (See Fig. 1, Plate CXVII.) The body was painted in solid yellow throughout. Both hands and both feet were painted black, while above the hands and feet were the zigzag lines, already described, which in this case were said to correspond to the serpent represented on the Wheel, which, as has been seen, played such a conspicuous part in the ceremony. On the breast was the usual sun and Man-Above symbol, which was also repeated, though smaller in size, above the black line which surrounded the face. Beneath the eyes and on the nose were the usual tear and buffalo-calf symbols respectively. On the back of the left shoulder was the moon symbol in black. Fastened to a lock of hair above the forehead, and pointing outward, was a long, yellow-stained eagle breath-feather, with a yellow base. No sage wreaths were worn on these two days. The five bunches of sage, however, were fastened in the waist-band. The paint, as a whole, on these two days may properly be characterized as the "Yellow-Earth paint."

On the fourth day, the paint was entirely different from that of the second and third days. (See Fig. 2, Plate CXVII.) The body was painted a light red, while that part of the face enclosed by the

PL. CXVI. DANCERS. SIXTH DAY, 1901.

Fig. 1. Hébéthěněn.

Fig. 2. Hítantuh.



FIG. 1.



FIG. 2.

PL. CXVII. THE YELLOW-EARTH AND THE FIRST YELLOW PAINT.

- Fig. 1. Second and third of Yellow-paints.
Fig. 2. Fourth of Yellow-paints (first).



FIG. 1.



FIG. 2.



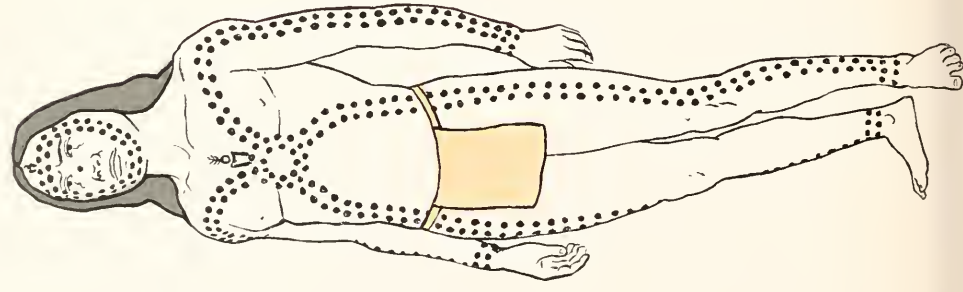
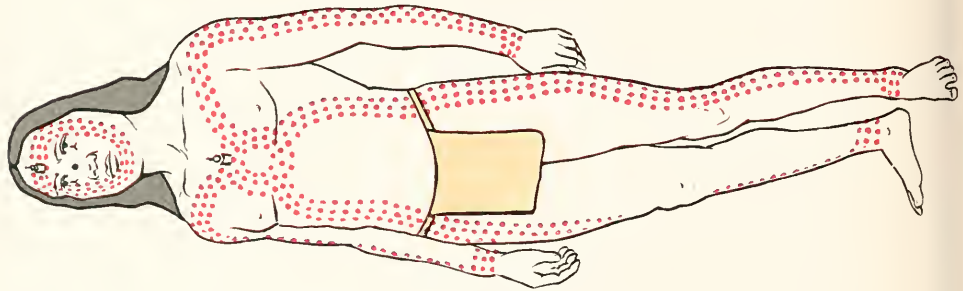
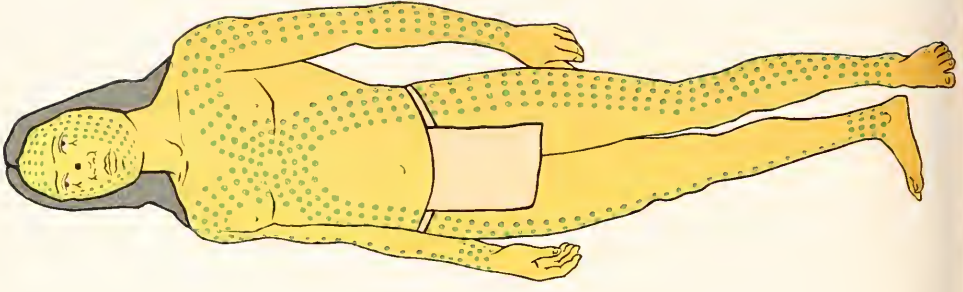


FIG. 1

FIG. 2

FIG. 3

PL. CXVIII. SECOND YELLOW PAINT.

- Fig. 1. Second paint.
- Fig. 2. Third paint.
- Fig. 3. Fourth paint.

circular black line, which extended from the nose to the middle of the forehead and around the middle of each cheek, was painted a solid deep red. On the breast and on the forehead were the sun and Man-Above symbols, the sun symbol in both instances being solid; under the eyes and on the nose were the tear and buffalo-calf symbols. Both hands and feet were painted black, while extending into the red of the arms and of the legs, and taking its origin in the black paint, were the symbols of the cedar tree, which has already been described. Attached to a lock of hair above the forehead was a red-stained eagle breath-feather. On the back of the left shoulder was the usual moon symbol in black. As on the other days, no sage wreaths were worn, though at his sides and back were the usual five bunches of sage.

THE YELLOW PAINT (FIRST).

This paint was worn in 1901 by Hěbėthėnėn (see Fig. 1, Plate CXVI.); in 1902 it was not represented.

The paint was uniform throughout the three days. (See Fig. 3, Plate CXVII.) The entire body was painted yellow, and both the hands and feet were black, above which, and extending into the yellow field, were the zigzag lightning or serpent symbols. On the breast was painted the sun symbol, upon which was the Man-Above symbol. Under each eye and on the nose were the usual tear and buffalo-calf symbols, and on the back of the left shoulder was the moon symbol. Fastened to the hair over the forehead was a yellow-stained eagle breath-feather, the base of which was red. At the sides and back were the usual five bunches of sage thrust under the girdle.

THE YELLOW PAINT (SECOND).

This paint was worn in 1901 by Niehhėnėtu (see Fig. 2, Plate CXIV.); in 1902 it was worn by Hitėhuu, Hinėnibe (Red Man), Hinėnnėtu (Howling-Man), and Bikaánėchu (Smoking-at-Night), but only on the second and third days, or the third and fourth paints.

Throughout the second and third days the body paint was in solid white; on the fourth day it was yellow; the design applied upon the body paint varied from day to day. On the forehead, on all three days, were the tear symbols, and on the nose the buffalo-calf symbol. In spite of the fact, however, that the body is painted white for two days, this paint in general is known as the "Yellow paint."

The additional paint of the second day consisted of two parallel rows of black dots (see Fig. 1, Plate CXVIII.), representing (according to one informant) rabbit tracks, which encircled both wrists, both ankles, and the face, the latter lines passing just over the eyebrows

and above the chin and across the middle of each cheek. From the two rows of dots about the ankles were continued two similar parallel rows of black dots up each leg to the middle of the breast, where they met. Here the two rows on the left side of the body continued in the form of a half-circle, and then passed up on the left shoulder, where they ran downward, following the curve of the shoulder, and so passed down the arm, terminating in the two rows about the left wrist. Similar lines of black parallel dots connected the left ankle with the left wrist. A complete circular sun symbol was thus formed upon the breast, above which was drawn the symbol for the Man-Above. On the back was now traced with two similar rows of black dots, the usual crescent-shaped moon symbol.

On the third day (see Fig. 2, Plate CXVIII.) these two rows of black dots were replaced by three parallel rows of red dots, occupying a correspondingly similar position on the wrists and ankles and on up the arms and legs to the body, and on the breast and on the body. The moon symbol on the back of the left shoulder on this day was of three rows of red dots.

On the fourth day (see Fig. 3, Plate CXVIII.), upon a solid yellow body ground the three rows of red dots of the third day were replaced by four parallel rows of dots in green. To give an idea of the closeness of the dots on the body, it may be stated that in each of the four lines surrounding the face were twenty-six dots, and that in each of the rows forming the sun symbol on the breast were thirty-two dots. The moon symbol on the back of the left shoulder on this day was of four rows of green dots.

On the third and fourth day with this paint were worn a head-band, belt, wrist and ankle bands of sage, all being fashioned in the usual manner, bound with sinew, containing a sprig of cedar and having attached to them an eagle breath-feather.

PAINTS WORN IN THE OFFERINGS-LODGE, 1902.

Owing to the largely increased number of dancers during the ceremony of 1902 over that of the performance of the preceding year, not only were new varieties of paints shown not used in the previous ceremony, but several combinations of paints were used, which made the task of recording the paints for this year an unusually severe one.

For convenience the different paints will be taken up in the order given for the previous year, with a description, finally, of the paints seen this year for the first time.



PL. CXIX. LODGE-MAKER, WEARING THE FOURTH LODGE-MAKER'S PAINT, 1902.

On the left Waátanakashi; on the right Niwaat.



PL. CXX. SECOND LODGE-MAKER'S PAINT. FIFTH DAY, 1902.

Beginning on the left: Hathániseh, Yahúse, Waátanakashi, and Níwaat.



PL. CXXI. DANCERS. FIFTH DAY, 1902.

On the left, Hinénwatani; on the right, Déteniu.



PL. CXXII. DANCERS. FIFTH DAY, 1902.

On the left, Hinénnitu; on the right, Heniáit.



PL. CXXIII. DANCERS. FIFTH DAY, 1902.

On the left, Tépeish; on the right Hiséhasel.



PL. CXXIV. DANCERS. FIFTH DAY, 1902.

Beginning on the left: Wahúbahu, Hinénwatani, Niehhínitu and Waátana-
kashi.



PL. CXXV. BIKÁÁNICHU. SEVENTH DAY, 1902.

THE LODGE-MAKER'S PAINT.

This paint was naturally worn by the Lodge-Maker, Niwaat, and the substitute Lodge-Maker, Waátanakashi (see Plate CXIX.), and for reasons which have already been given, by Yahúse (see Plate CXX.). The paint worn by these three individuals was exactly similar to that worn by the Lodge-Maker and his companion on the preceding year, and hence need not be again described.

Owing to the fact that the Lodge-Maker's paint is supposed to be the easiest and the least arduous of all the paints, and perhaps for other reasons, not fully understood, the Lodge-Maker's paint was worn on the first day, i. e., the fifth day of the ceremony, by Hitéhuu, Hathániseh, and Hinénwatani. (See Fig. 1, Plate CXXI.) The two last-named dancers also wore the second Lodge-Maker's paint on the sixth day.

THE YELLOW-EARTH PAINT.

The second and third of the paints belonging to the Yellow-Earth were worn by Heniáit (see Fig. 2, Plate CXXII.), Hiséhaseh (see Fig. 2, Plate CXXIII.), and Náka (see Fig. 4, Plate CXXIV.). These three individuals, however, with the third, i. e., on the sixth day, bore the symbol of the cedar tree on their arms and legs, instead of the forked-lightning symbol, as did Hitantu on the preceding year. The fourth of the Yellow-Earth paints was borne on the seventh day by the three individuals mentioned, and by Hathániseh and Hinénwatani, who, as has been noted, wore on the second and third days the paint of the Lodge-Maker. According to Háwkan, those painted by him represented the elk, with black feet and a yellow tanned hide.

THE YELLOW PAINT (SECOND).

There were a number of variations used in this paint in the ceremony of this year which were correctly noted down after considerable difficulty. The second day's paint was worn by Tépeish (see Fig. 1, Plate CXXIII.) and by Hinénnitu (see Fig. 1, Plate CXXII.), whose bodies, however, instead of being painted white were painted yellow, while the parallel rows of dots instead of being black were pink.

The third paint was worn during this performance by Hitéhuu, Hinénibe, Hinénnitu, and Bikaánichu (see Plate CXXV.), the painting in each instance being exactly similar to that worn by Niehhinitu on the preceding year, with the exception that the three parallel rows of pink dots were placed upon a yellow body paint, instead of white, as in the preceding year. (See Fig. 2, Plate CXXVII.)

The fourth paint was borne by the four dancers just mentioned (see Plate CXXVI.), and also by Těpeish (see Fig. 1, Plate CXXVII.).

The third paint of Těpeish (see Plate CXXVIII.), not yet described, was in general similar to that of Hinénitu on the third day. The body paint of Těpeish, however, was yellow, and the three rows of parallel dots were black. (See Fig. 1, Plate CXXIX.) He wore the usual wreath about his head and waist, as well as arm bands and ankle bands of sage.

It remains, before passing to the next kind of paint, to describe the second paint of Hinénibe, Hinénitu (see Fig. 1, Plate CXXII.), and Bikaánichu, which was also worn by Détenin. The body was painted yellow throughout, including the face (see Fig. 2, Plate CXXIX.). Around the wrists and ankles were painted the usual black bands, while on the breast and around the face were drawn circular lines. Over the breast and face were placed the two usual Man-Above symbols. Connecting the circular bands of the wrists and ankles with the circular symbols on the breast were black lines, bounded on each side by black dots. On the back of the left shoulder in two parallel rows of black dots was a crescent-shaped moon symbol. These dots were said to represent the tracks of mice, the intervening line to represent the path of a mouse's tail.

The third and fourth paint of Détenin, yet to be described, formed a decided variation from anything seen up to this time. The entire body was yellow. (See Fig. 3, Plate CXXIX.) On the breast and around the wrists and ankles were the usual circular bands in black, radiating up toward the shoulder; down each arm and down the breast, on to within an inch of the ankles, were rudely drawn zigzag lines, terminating just above each wrist and above each ankle. At the termination of the four lines and crossing the lines at the ankles, about two inches above, were drawn crescents in black, the two ends of each crescent terminating in a large circular dot in red. Around the left half of the face was then placed a single line of black dots, while around the right half of the face was a single row of small black crosses. On the forehead, and above the sun symbol on the breast, were two usual Man-Above symbols. On the nose was the black dot or buffalo symbol, and under the two eyes, which were painted red, was the tear symbol. Upon the back of the left shoulder was drawn the crescent-shaped moon symbol.

No satisfactory account was obtained of this paint. The zigzag lines, however, were said to represent the serpent, while the crescent-shaped lines on the arms and wrists were said to represent half-moons.

PL. CXXVI. DANCERS. SEVENTH DAY, 1902.

On the left, Hitéhuu; on the right, Hinénibe.



PL. CXXVII. DANCERS. SEVENTH DAY, 1902.

On the left, Hiséhasch; on the right, Tépeish.



PL. CXXVIII. TĚPEISH. SEVENTH DAY, 1902.



PL. CXXIX. MIXED PAINTS WORN IN 1902..

Fig. 1. Těpeish (third paint).

Fig. 2. Détenin and others (second paint).

Fig. 3. Détenin and others (third and fourth paints).

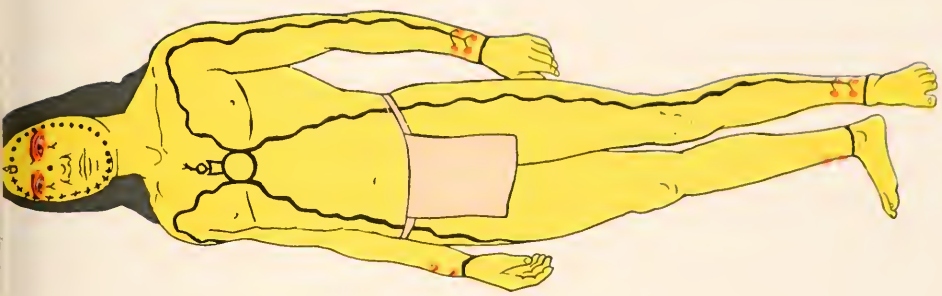


FIG. 3.

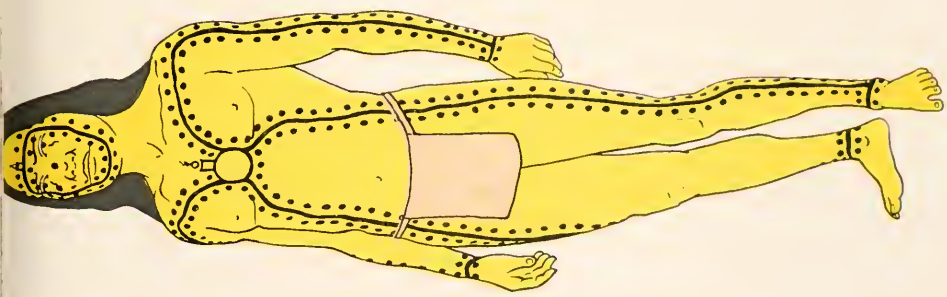


FIG. 2.

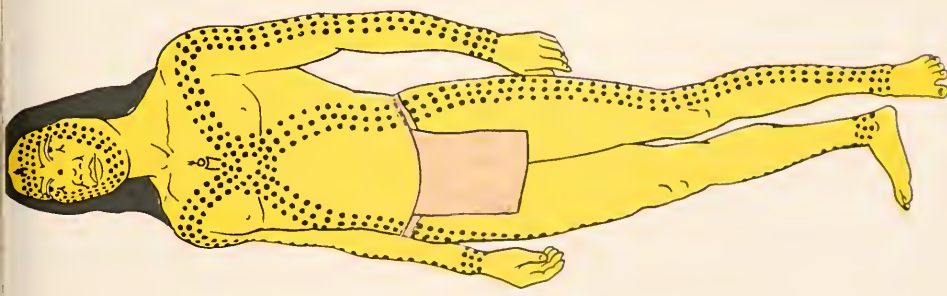
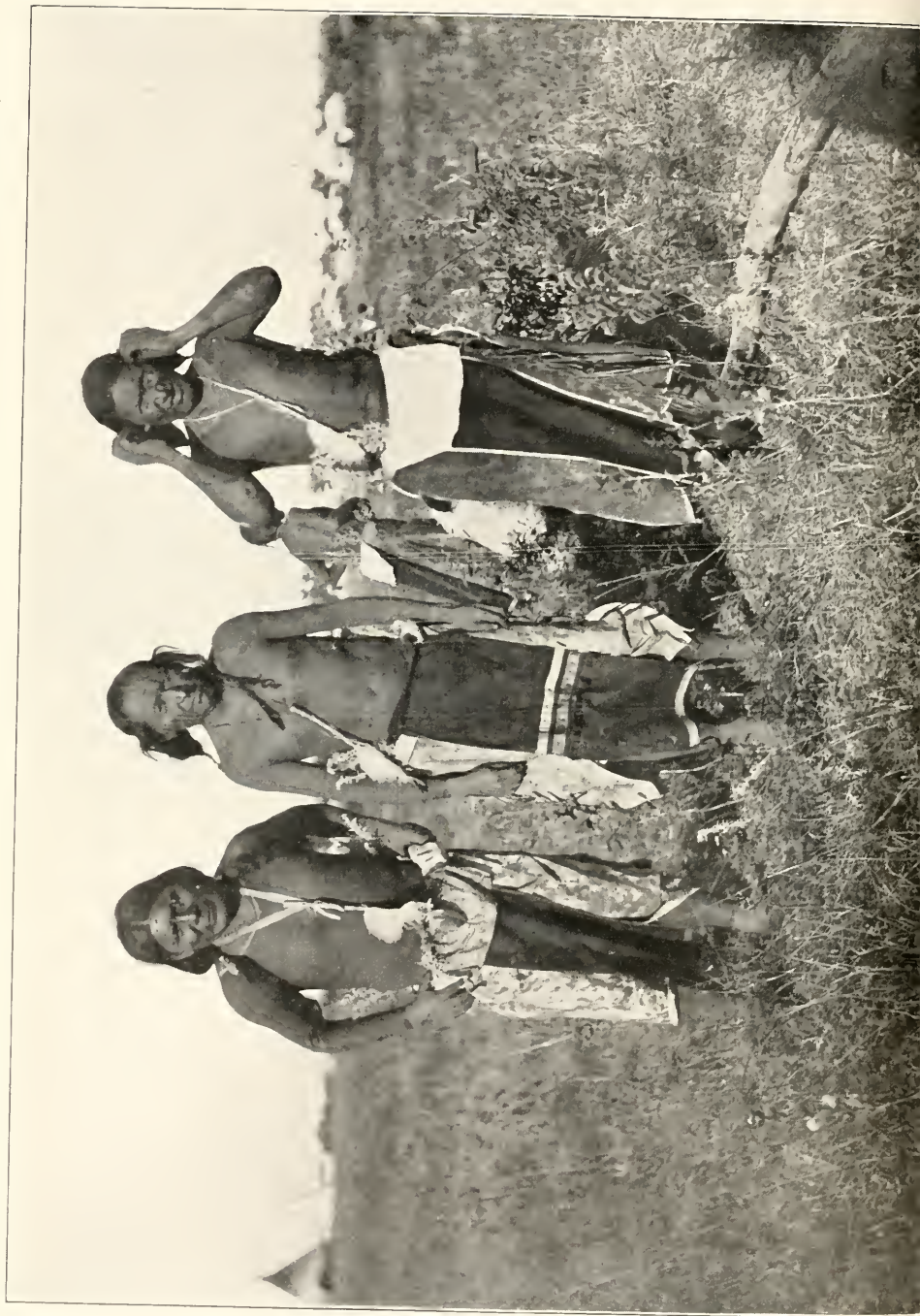


FIG. 1.



PL. CXXX. DANCERS WEARING YELLOWHAMMER PAINT. FIFTH DAY, 1902.

In line, beginning on left, are Walúsa, Besséé, and Hinénbai.



FIG 1

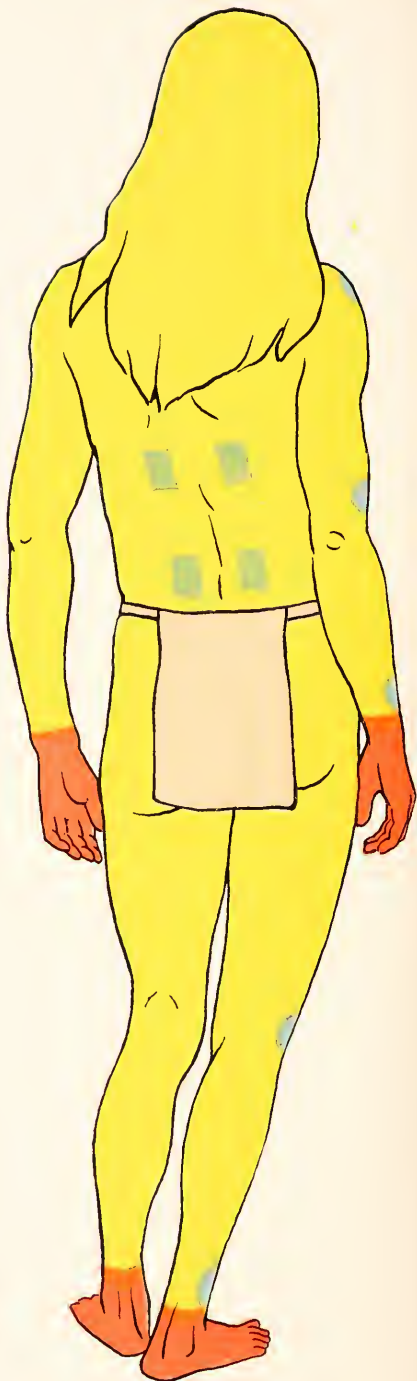


FIG 2.

PL. CXXXI. SECOND YELLOWHAMMER PAINT. FIFTH DAY, 1902

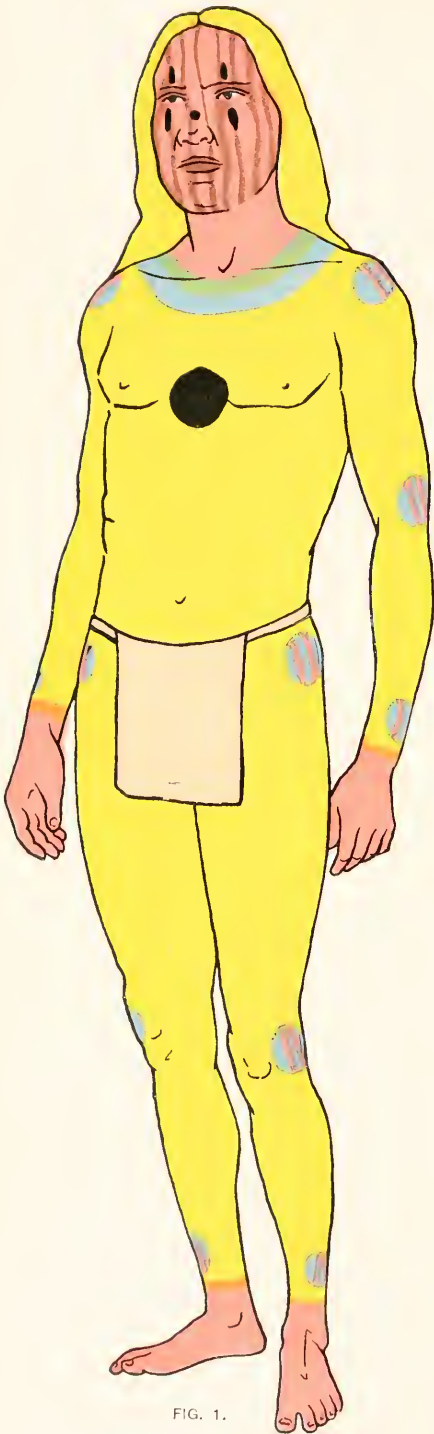


FIG. 1.

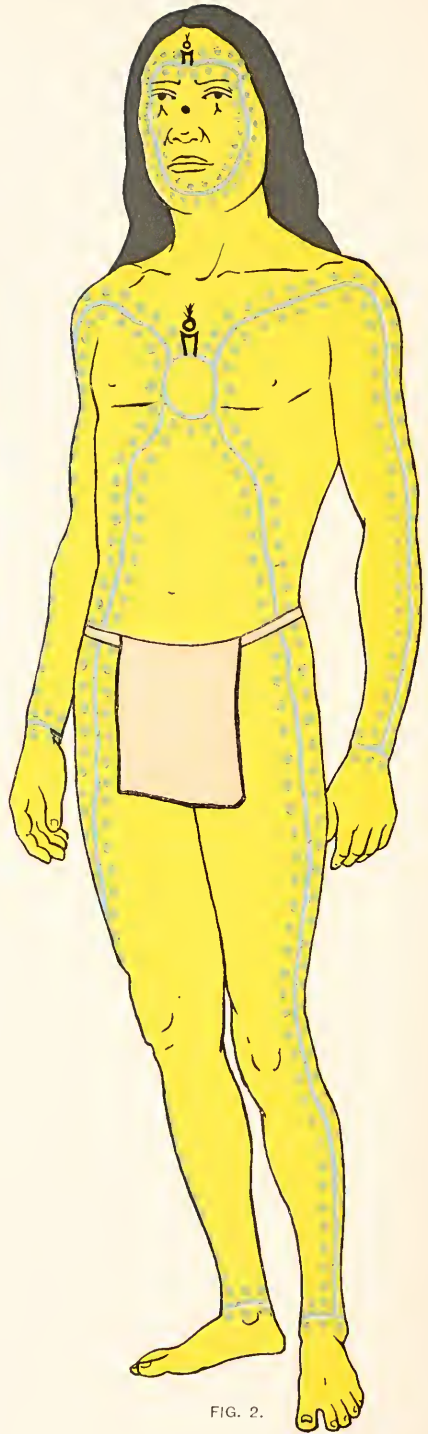


FIG. 2.

PL. CXXXII. YELLOWHAMMER PAINT, 1902.

Fig. 1. Third paint.

Fig. 2. Fourth paint.



PL. CXXXIII. FOURTH OF YELLOWHAMMER PAINT. SEVENTH DAY, 1902.

On the left, Hinénbai; on the right, Bessé.

The red dots terminating the crescents represented pulse-beats. The dots and crosses about the face were said to represent sun rays and lodges.

The costume of this dancer differed somewhat from that worn by others on these days. There were, of course, the five usual bunches of sage at the waist, but he wore neither the head nor waist band of sage, nor the sage wristlets and armlets. Thrust in the scalp-lock and standing above the head was a yellow-stained breath-feather.

THE YELLOWHAMMER PAINT.

This interesting paint, on account of its startling and unusual symbolism is said to be very difficult to wear. It was borne on the three days by Yahúse, Hinénbai, and Besséé (Wood). (See Plate CXXX.) Niehhínitu (see Fig. 3, Plate CXXIV.) also wore the first variety of this paint, but on account of physical weakness was obliged to leave the lodge before the end of the day. Had he been able, he would have made the fourth to have worn this paint for three days.

Throughout the three days the entire body was painted yellow. (See Plate CXXXII.) For the second and third paints the hair also was painted yellow, the face, hands, and feet, however, being painted red. The red face, for the second and third paints, was grained. Above and below each eye was a straight black line, while on the nose was a black dot. Beginning just at the base of the chin and extending slightly down on the breast was a band of green, while just below it was a narrow line in blue. At the shoulders, elbows, wrists, knees, and ankles, and on the center of the breast, was painted a large circle in solid blue. On the back were painted four green rectangular symbols.

The third paint (see Fig. 1, Plate CXXXII.) differed slightly from that just described, inasmuch as the circular symbol on the breast was painted in black, while across each of the large blue dots were two wavy parallel lines, made by drawing two fingers across the dots while the paint was still fresh.

The fourth paint (see Plate CXXXIII.) differed materially from the second and third, while the paint of the body remained yellow, which now included the face, hands, and feet. (See Fig. 2, Plate CXXXII.) Around the face, on the breast, and around the wrists and ankles were circular blue lines. Above the circular line on the face and on the breast were the usual Man-Above symbols. Connecting the circular breast symbol with those of the wrists and legs were the usual straight lines, passing up over the shoulders and down in front of the body. Bordering each side of these lines, including the wrist and ankle bands, were rows of small green dots. On the nose

and under the eyes were, respectively, the buffalo and tear symbols. On the back of the left shoulder was the crescent-shaped black line, bordered on its two sides by blue dots. Sage wreaths for the head, waist, wrists, and ankles were worn on this day.

Concerning the symbolism of the Yellowhammer paint nothing was learned about the fourth day. Of the symbolism used for the second and third paints, however, the following information was obtained: The red face and hands represented the sun, or rather the heat of the sun; while the grained effect on the face symbolized the heat rays, or perhaps it would be more proper to say that the effect represented the effect of fire, i. e., a burnt or charred appearance. The various blue circular designs, as well as the blue band around the neck, represented the holes in trees, or the nests of the Yellowhammer; they were also said to characterize tipi-rosettes which were derived from the sun and moon. The yellowhammer, it was explained, controls the fire, and is particularly influenced by the rays of the sun. The four rectangular designs in green on the back typify the vegetation of the earth in general, and were said to be life-elements, being four in number, to correspond to the Four-Old-Men, who were directly responsible for the breath of life of all living creatures.

THE CIRCULAR OR THUNDER PAINT.

This paint was worn on all three days by Wahúbahu (see Plate CXXXIV.), Chanítóē (see Plate CXXXV.), Hochóawa (Running-Crow), Nehěhěih (Little-Bird), Kakúyanake (Scabby-Bull) (see Plate CXXXVI.), and Watáwateh (Come-up-Hill).

The body (see Fig. 1, Plate CXXXVII.), including the hair, was for the second paint, painted red. Over this on the hair, hands, and feet, was painted an additional coat of red, bright in color. In the center of the breast and on the joints at the shoulders, elbows, groin, knees, and ankles were painted bright red circular spots, surrounded with a black line.

For the third paint (see Fig. 2, Plate CXXXVII.) the body color was yellow, the face, hair, hands, and feet being red, as before, with the same red circular dots at the same places on the body.

The fourth paint (see Fig. 3, Plate CXXXVII.) consisted of a deep black body ground, grained all over the body with red hands and feet, and the red circles at the joints on the breast, as on the two preceding days. Hochóawa on this day held in his right hand a black eagle-tail feather.

On all three days, on the back was painted, just over the region

PL. CXXXIV. WAHÚBAHU, WEARING SECOND CIRCULAR OR THUNDER PAINT.
FIFTH DAY, 1902.



PL. CXXXV. CHAÁTANI, WEARING FOURTH CIRCULAR OR THUNDER PAINT.
SEVENTH DAY, 1902.



PL. CXXXVI. KAKÚYANAKE, WEARING FOURTH CIRCULAR OR THUNDER PAINT.
SEVENTH DAY, 1902.



PL. CXXXVII. CIRCULAR OR THUNDER PAINT.

- Fig. 1. Second paint.
Fig. 2. Third paint.
Fig. 3. Fourth paint.

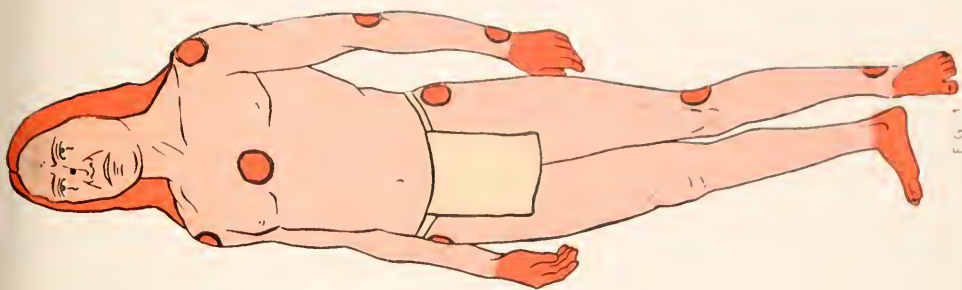


FIG. 1

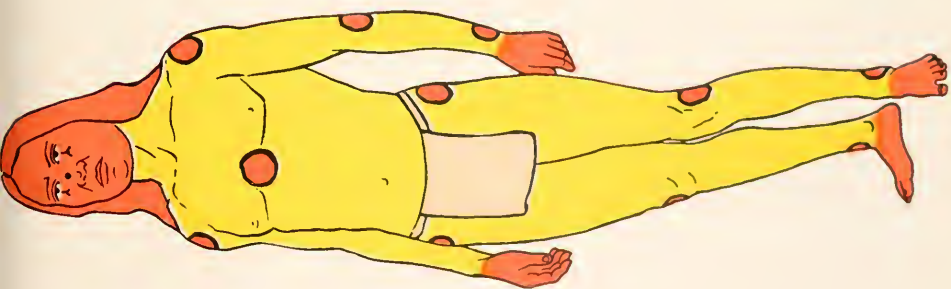


FIG. 2



FIG. 3.

of the kidneys, a large red circular spot outlined in black. With the second and third paints were worn head, waist, wrist, and ankle bands of sage. In the head bands were eagle breath-feathers, standing upright.

In regard to the symbolism of these three interesting paints it was stated that the red spots represented the eyes and nostrils of the sun, and also of Young-Bull, while the black dot of the fourth paint represented the condition of the dancer as having been consumed by fire. Before applying the dots, the grandfather took a bite of root and ejected spittle upon the dancer's body where the dots were to be applied—"to make them cool."

Concerning the origin of this Circular or Thunder paint, the following story was obtained:

ORIGIN OF THE CIRCULAR OR THUNDER PAINT.

When the Sun Dance was taking place years ago, buffalo being plentiful at that time, and the different tribes being on unfriendly terms, a young man made a vow for his own benefit, to suspend himself with rawhide rope from the center fork. So on the second day, his friends provided articles, such as pieces of calico, parfleches, comforts, etc., for him to lie on. His body was pierced at the breast and pins were placed.

The young man took courage and walked about from one side to the other, blowing his bone whistle. The singing was kept up for some time, for it was a hard task for the young man to break loose from the rope. But he kept dancing and pulled back from time to time, until a vision came upon him, which was the Sun Dance, being painted as in an actual Sun Dance. He saw these paints at different times; and after seeing the last one, which was black paint (Thunder), he broke loose.

The people thought that he had some courage to get through; at the same time they praised him because he did not get discouraged. He kept to himself what he had then seen, until another Sun Dance was held. At this time he went to the Sun Dance priests and told them the circumstances of his piercing, and that he wished to be given the privilege of painting himself, on all days, during the ceremony, to which the priests consented, while they welcomed the painting as another element of life to the tribe.

So when the ceremony took place, the first paint was shown, and so on the other days. This paint was charming to the spectators and to others.

After the chief priests and servants saw the new paint they thanked the young man and placed his gift on the left side of the Lodge-Maker's stand. One of the priests did not like the painting, and considered it as a medicine paint, which means, not holy before the sight of the Father. In all the Sun Dance ceremonies that took place, where this paint was worn, one of the priests was jealous of the young man; but in the long run this young man thought best to reverence the priest, so he gave up a pony to the jealous priest, so that he offered no further objections.

Those who heard the story of this young man praised him, and at once welcomed the paint, which was the same as had been used on the young man, for his personal good.

GENERAL OBSERVATIONS ON THE PAINTS.

With all the paints, the dancers wear the five bunches of sage at their waist, one on each "corner of the body" and one at the middle of the back; these are for the Four-Old-Men and Man-Above. Why, with some paints, sage wreaths are worn, and not with others, is not known. Before any of the sage accessions are fastened on the dancers by the grandfathers, they motion them before the dancer four times, and then place them in position.

With all paints is worn a black dot on the nose, for the buffalo calf, and tear symbols under the eyes. The tear symbols with the first paint are short, irregular lines; with the second and third paints they are an inverted Y-shape.

The circles about the waist and ankles, as well as the wrist and ankle bands of sage, are symbolic of the Four-Old-Men. On the breast and left shoulder are respectively symbols of sun and moon, who are grandfather and grandmother of the Four-Old-Men. Above the breast sun symbol, or over the face sun symbol is the symbol of Man-Above, the Father. This symbol is often found on both breast and face, but it should not occur in more than one place, the other symbol being that of the cedar.

XI.—THE RELATION OF THE TRANSFERRER TO THE LODGE-MAKER'S WIFE.

Concerning the subject under discussion on this occasion, great difference of opinion evidently exists among the Arapaho as a tribe. The following account was written after several conversations with Hákwan on the subject during his stay in Chicago. Supplementary

information was also obtained by Cleaver Warden during the winter, from an Arapaho named Black-Hand, and from this it would seem that actual intercourse between the grandfather of the Lodge-Maker and the Lodge-Maker's wife does not take place, although it is admitted that "the temptation is great."

In former times, in accordance with the fixed rites of the ceremony, the grandfather of the Lodge-Maker, i. e., the Transferrer, and the Lodge-Maker's wife, on the night of the day following the erection of the Rabbit-tipi, had intercourse. This usually occurred at or shortly after midnight, the chief priest of the ceremony leaving the Rabbit-tipi first, and calling out the request that all people remain inside of their tipis and that every one be quiet. Then the wife of the Lodge-Maker would leave the Rabbit-tipi with the grandfather, who carried with him the ceremonial pipe. Both of them, with the woman in the lead, would proceed to the distance of about a hundred yards toward the east, where each would offer a prayer, in which both emphasized the fact that they were about to do that which had been commanded at the time of the origin of the ceremony, and that what they were about to do was in keeping with the wish of their Father. The woman, naked, would lie down on her back. The Transferrer stood by her side and prayed to Man-Above and to the subordinate gods for their favor toward all the Arapaho tribe. He then offers her body to Man-Above, the Grandfather, the Four-Old-Men, and various minor gods. During the act of intercourse, the Transferrer places in the woman's mouth a piece of root which he has brought with him from the Rabbit-tipi. On the return of the two to the Rabbit-tipi, the chief priest would again go outside, and would call out in a loud voice, "All go ahead now with your affairs."

Formerly this rite was also performed on the second night following, i. e., on the night of the completion of the Offerings-lodge, with the altar, and occurred before the first dance, but after the dancers had entered the lodge. On this occasion they went to the west of the lodge a few hundred feet. On their return to the Rabbit-tipi, the woman leads, and as they enter she addresses her husband, saying: "I have returned, having performed the holy act which was commanded," whereupon he, together with the other dancers, says, "Thanks!" and they pray for her success.

According to my informant, the Transferrer represents the sacred Wheel or All-Powerful (Man-Above), while the woman represents the mother of the tribe. The root placed in her mouth she hands to her husband on entering the Rabbit-tipi; it represents the seed or food given by the All-Powerful, while the issue of their connection is

believed to be the birth of the people hereafter, or an increase in population. It is also a plea to all protective powers for their aid and care. "If the Transferrer keeps his heart straight and his hands from doing evil to the woman, it is a blessing to the people and means an increase in population and stock and property. But if the Transferrer's conduct is such as to wrong the woman, even in the slightest (the temptation being very great) the connection does not benefit the people, and moreover, the Transferrer's life would be shortened."

It is interesting to compare the above statement, based on Háwkan's and Black-Hand's description, with the following account of observations which the author actually made during the ceremony of 1902.

Just before the departure from the Rabbit-tipi of the grandfather and the wife of the Lodge-Maker, Háwkan turned to the author and made a statement something like the following: "You are now to see this ceremony (the Sun Dance) for the second time. We have kept nothing from you up to the present, and we are anxious that you should see the entire ceremony. You, therefore, now have the privilege of going out with Nishnatéyana, where you will see what actually takes place. You will see that, contrary to common belief, there is nothing wrong in the rite about to be performed." Thinking it possible that some element of the ceremony which the author then witnessed might have been purposely omitted, he determined to see, without the knowledge of the priests, the second performance, which took place two nights later. This he did, but the ceremony was in every detail similar to the first. A description of a single evening, therefore, may suffice:

It lacked but a few minutes of midnight on the night of the second day of the Rabbit-tipi, when one of the Criers was heard outside, commanding the people to be silent and to remain within doors. Immediately after this announcement the drumming and singing, which had been carried on during the evening up to this time by several of the warrior societies in different lodges here and there in the camp-circle, suddenly ceased. Debítte and Nishnatéyana left the Rabbit-tipi for a few moments, soon returning. Presumably the object of this move was, that Debítte, who was grandfather for the Lodge-Maker during the ceremony of 1901, might explain to Nishnatéyana the part which he was to perform in the approaching rite. The wife of the Lodge-Maker left her place behind and to the north of the buffalo skull, which was her accustomed place while on the Rabbit-tipi, and went over to Debítte, who had been seated on the south side near the door. She placed her hands on his head, and uttered a prayer. In a

similar position she prayed over Nishchánakati and Háwkan, and then resumed her position in the circle. Háwkan took a forked stick and placed several live coals to the northwest of the fireplace in the open space to the north and east of the buffalo skull. The Lodge-Maker, followed by his wife, arose and proceeded in a sunwise circuit to a point southwest of the skull, where the Lodge-Maker touched the ground with his fingers and took up the straight-pipe. He then sat down by the side of Watángaa on the south side of the lodge, with his wife outside, Nishnatéyana having taken up a position behind the Wheel. Háwkan put spruce leaves on the coals. He then picked up the rattle lying south of the skull, making four passes toward it. All in the Rabbit-tipi now bit off a small portion of dog root and began chewing on it. Háwkan gave to Nakaásh (Sage) some cedar leaves, which he placed upon live coals, first having placed the latter on the footprint made by the Lodge-Maker and his wife as they passed over the first incense in making the circuit to the south side of the lodge. Chanítóë took up the pipe-stem and began beating the pack containing the badger-hide, in unison to the shaking of the rattle by Háwkan. The light inside the lodge was extinguished, and Háwkan, Chanítóë, and two or three of the other priests began the sacred Rabbit-tipi song.

Nishnatéyana put on the buffalo robe containing the pieces of rabbit-skin with the fur side out, while the wife of the Lodge-Maker threw around her a buffalo robe, the fur side out. With this robe gathered around her she removed her clothing. Debithe left the lodge a moment and brought in their moccasins, for as has already been stated, no one enters the Rabbit-tipi except barefooted. The Lodge-Maker took the straight-pipe to the grandfather, proceeding sunwise.

All preparations for the departure having been made, all remained exceedingly quiet, while the second sacred song was sung, there prevailing in the lodge an air of intense emotion. The grandfather arose, holding in his right hand the straight-pipe, the bowl of which pointed upward. Followed by the wife of the Lodge-Maker, he left the lodge, making a sunwise circuit as they passed out, and stepping over the rising incense placed by Nakaásh. Having gained the outside of the lodge, they proceeded northward to a point about half-way between the lodge and the camp-circle. Here they stood side by side for a few moments facing the north and praying. Nishnatéyana maintaining this position, the woman, with an exceedingly rapid movement, threw her blanket upon the ground and fell, thus exposing her body to the moon. This she did twice, whereupon they started back to the Rabbit-lodge, the woman in the lead, tightly enveloped in her buffalo robe. In their return, they halted four times.

The singing in the Rabbit-tipi had continued. Having approached within about a hundred feet of the lodge, the woman called out in a loud voice the name of her husband. This she did four times, whereupon the Lodge-Maker went out, put his hands on her head, and received into his mouth the piece of root from her mouth. He then went to the grandfather, and also received from his mouth a piece of root. The grandfather taking the lead again, they approached and entered the lodge. He then took from him the straight-pipe and proceeded to the Rabbit-tipi, which he entered, and remained standing near the north door until the singing ceased. He then said, "I have brought back the pipe," whereupon all said, "Thanks!" The pipe was then placed in its usual position. The Lodge-Maker then went to Nakaásh, to Debítche, and Thiyeh, where he placed his two hands upon the head of each. He transferred from his mouth to theirs a portion of the root, which he had received from his wife and from the grandfather outside the lodge.

This same performance was repeated on the second night after this. The time was again about midnight, on the day of the completion of the Offerings-lodge and its accompanying altar. On the return of the two began the dancing of the Sun Dance proper. The following observations are from one of my informants: "The grandfather spat on the ground five times, beginning at the southeast, then southwest, northwest, northeast, and in the center, thus forming a 'wallow.' Upon this wallow is spread the buffalo robe of the woman and here the intercourse takes place, the woman facing the moon. It represents intercourse between sun and moon, bringing strength to the people and increase to the tribe, for thus were created the beings of the world.

"The root given and received by the husband, is the seed of the grandfather. The straight-pipe is the penis or root of man; so the intercourse happens between the sun and moon for a blessing upon the tribe.

"The grandfather takes the lead in going out of the lodge and the wife on returning brings back the word that it was done. The husband, hearing the report, gives thanks for the seed, and goes out to receive it by kissing her. He chews the root and rubs himself with it. The grandfather, being the sun, makes things to grow; and the grandchild, being the moon, gives birth to the beings of the world."

It is interesting to compare with the above the following comments on this rite, obtained from a priest of the Northern Arapaho.

The wife of the Lodge-Maker is looked upon as the mother of the tribe. She ceases to be such when the ceremony is over, after the

people hang the children's clothing on the forks and branches. She obtains temporal blessings for the people, but has no special relationship with the tribe.

The symbolic connection occurs twice, because the people wish to reach old age. There is no difference in the manner of the two occurrences. The giving away of the wife is from the Old-Man of Day to the Old-Man of Night, leaving out two of the four Old-Men. The desire of the Lodge-Maker is to live and prosper to old age. When the connection takes place the buffalo personifies the moon; therefore, she exposed her body to the moon. Moon was married to the human woman, and so the first intercourse happened. The woman gave birth to a boy, called Lone-Star, which is the morning star. The wife represents the human being, Thawwathennetare—Human Being, or Rising (from earth) Person. After she receives the stroke she gives birth to human seed, just as Blue-Feather's son was born. Young-Buffalo is the son of Blue-Feather; but Splinter-Foot did not have any child from Lone-Bull, for the reason that she was soon taken back.

The moon is our mother. She gave birth to a lone star, which is the morning star. When the sun and moon, then children of heaven and earth, courted the creatures below for wives, the moon, being in the form of a porcupine, took up the human woman, by means of the extension of a cottonwood. The sun, having succeeded in enticing the toad, took it up to the Father. The brother hated the sister-in-law on account of her looks and also on account of her habits. The suspension of the wife (eloped with the moon) is imitated by the piercing and suspending of the dancers. The toad got mad at her sister-in-law and jumped to the breast of the moon, and has remained there ever since. That is what is seen on the face of the moon. That picture, visible to the naked eye, is the flow of the woman. The toad's appearance corresponds to that of a pregnant woman. The child which went down with the mother remained on earth for a while, and then ascended. He is that morning star following the mother and father. The rising of the Morning Star tells the origin of the human race. When the grandfather goes out with the woman at night, the woman returns with the root, meaning the gift from him. The grandfather personifies the sun, and the woman the moon.

The first menstruation happened with the woman who eloped with the moon, by their connection. This flow, or menstruation, means the child. For the drinking of blood, note the story of Clotted-Blood. The people, men and women, first drank of the blood when Garter-Snake received the big Offerings-lodge. That sweet-water is the blood that was shed by the woman. That water is made of vegeta-

tion. We eat the animals, drink the tea of weeds, herbs, roots, and barks of trees, and eat the fruits of all kinds, and thus we have the impulse to propagate our kind.

When the Father (heaven or sky) told the moon (son) that he was glad to have a grandchild from his daughter-in-law, it happened unexpectedly. "My daughter-in-law, I think it is not wise for you to give birth in that way; so you shall have ten moons in which you shall have a birth, so that you may know from the beginning to the final occurrence," said the sun; that is to say, from connection to birth. The blood shall be followed by a child. There shall be a discharge of blood for four days, making one month bloody (left out), then eight months counted, as without blood, then the last month (tenth) is very bloody; from the small finger of the left hand to that of the right. To enable her, she was told, to count her husband (moons) by the fingers. So after the flow (one month) the woman counts the moons until the ninth month. If she does not have the flow, she then informs her husband and mother about it. Then the woman is pregnant. The Indians are very fond of boiling the blood of animals to drink, for the fact that they are all descended from it.

XII.—OFFERINGS-LODGE SONGS.

All the songs have similar tunes, in accordance with the noises in nature. They come from different persons, who hear them in their dreams, but do not see the Offerings-lodge. It is the Lodge-Maker who sees the lodge constantly in his dreams, but he seldom hears or knows any song. When some one has made a vow for an Offerings-lodge, one or two songs are introduced. Some of the songs contain words, calling upon some spirits or gods, but most of them are made up by the singers. Some of the songs originated from other tribes, but they are not harmonious. Those that contain the words arouse the feelings of all the people, as well as the dancers. For instance:

"My Father, my Father, surely I am a different man!"

"Look down upon me!"

"The Sun will surely be merciful to us!"

"The Young-Bull stands still!"

But the majority of the songs are almost meaningless, or are intended to try to divert or distract the attention of the dancers, and are of a joking nature. Such are:

"Old-Turkey, now useless, looks across the lodge!"

"That short man struck his wife's face secretly!"

"Secretly, there is good time!"

"Turkey, take him home from here!"

"He is singing, but he is saucy!"

"You are a darkey, don't smile at me!"

"Sleep with him, for he is not married!"

"He smokes twice!"

"Leave your husband, he is ugly!"

"That ugly person is trying to sing; he thinks he is a beauty!"

"The man with a dark complexion laughs at me!"

Formerly, there were a great many songs with serious words, but gradually they have been forgotten.

XIII.—TORTURE.

No forms of torture have for many years been practiced in connection with the Offerings-lodge. This is due, not so much to the decree of the Indian Department forbidding it, as to the fact that the reason for the torture no longer exists. The undergoing of the torture on the part of those who were to dance was strictly a rite and was only undertaken with the idea of war in view, it being supposed that by undergoing this torture they would escape all danger in battle.

In former times, when torture was practiced, it came on the third day of the ceremony, i. e., on the day of the third paint, or on the day following the completion of the lodge and its altar. Those who were to undergo torture danced during the other days of the ceremony in line with the other dancers.

The Lodge-Maker never underwent torture. According to my informant, there was only one form of torture among the Arapaho. By this method the priest inserted two small wooden skewers in the breast of the devotee, which were fastened to the ends of a lariat, the other ends of which were made fast to the two slits, already described, in the buffalo robe in the fork of the center-pole. No special paint belonged with torture, the devotee on that day wearing the paint which he would have worn otherwise as one of the dancers.

PIERCING THE EARS.

In connection with torture should be mentioned a custom formerly much in vogue, and which to-day is practiced in a ceremonial manner. Reference is made to piercing the ears of children by the Sun Dance priests. According to the former custom, all children born since the erection of the last lodge, or who for any cause whatsoever had not before been treated, were brought by the mothers and fathers on the

afternoon of this the third day, where to the east of and near the center-pole their ears were pierced with a porcupine quill, generally by the priest, or by others, who from their position were permitted to perform.

The piercing of the ear typified the striking of the child by a lightning bolt, and thereafter it was supposed proof against arrows of the enemy in times of war. At the present time children are still brought to the center-pole by their parents, who also provide themselves with presents of calico or of a pony, to be given to the priest, who now steps up, and taking the child by the ear, makes a motion as if to pierce it. According to Hákwan, this custom of piercing the ears at the time of the Sun Dance was learned from the Cheyenne, who retain this same custom in a similar form to-day. According to the same authority, the ears of the children of the Arapaho were formerly pierced by medicine-men, but always in the privacy of the lodge, and irrespective of the season of the year.

Of interest in connection with this statement of Hákwan's is the following account of a ceremonial piercing which took place some years ago, the story being given as it was obtained from the narrator:

PIERCING THE EARS, ARAPAHO STORY OF.

“The Arapaho think much of their children, from birth to adult age. Indian children are brought up ‘easily,’ and are therefore very soft. Young men have their pleasures entirely independent of their parents. They are to a certain extent under obligations to attend to the ponies for their parents. They have all the time they wish to sleep, and they get up whenever they wish. Their parents do not disturb their rest. There are some who constantly watch their children in order to make them useful in life.

“It is told by our grandparents that certain young men were very lazy and dirty, and their fathers would criticise them harshly for their conduct. These young people finally made up their minds to be great in the tribe, so they started out voluntarily in search of ‘distant wonders,’ after washing and dressing themselves neatly. All these young men were the children of the chiefs and well-to-do families, but were by nature too lazy to wash themselves or to comb their hair. Some of them were of great annoyance to the tribe, and disgraced their relatives.

“In order that the child may be welcome at strange places by different tribes; that he, though young, may show his good will toward brethren; that he may anticipate going through a battle and receiving a wound, his ears are pierced; thus the whole tribe sees him in pain,

and hence the remainder of his life shall be in peace and joy. Instead of the enemy inflicting a deadly blow, this piercing of the ears answers the child's fate.

"If the young child is unhealthy and of great expense to its parents, the father or mother pledge that its ears shall be pierced at the time of the Sun Dance, or at a special gathering.

"There was a Sun Dance, and many other tribes were present witnessing the ceremony. The visitors were treated well in the way of presents and horses.

"The man who said that his child was to be 'punished' prepares his pony. In the first place, if he himself is not a warrior, he takes the pony to a good warrior, who paints the pony as if about to go to war; he also indicates wounds on the animal. If the record on the pony is a true and clean one, it means good life and prosperity to the child. Sometimes the painting on ponies is recognized by distinguished warriors. The pony (about to be given away) is led back and loaded with all kinds of goods, and the child is dressed in its very best clothing.

"The women (including the mother of the child and other mothers) supply a whole bed, consisting of mattress (willows fastened together), two lean-backs, blankets, beaded bags, painted parfleches, pieces of bright calico, weapons, leggings, moccasins, and pillows, and take them to the lodge, where the bed is at once erected.

"All the spectators see the pony and the goods. The father goes to one of the criers and tells him to call for Black-Coyote, that Two-Babies wants him to pierce the ears of his child. He cries: 'Where are you, Black-Coyote? Come forward quickly and pierce this child's ears!'

"Black-Coyote comes with his wife, daughter, and friends, rubbing the faces of the people (thereby receiving the gracious gift). Before they take the presents, Black-Coyote, if a good warrior, takes the awl, and stepping before the singers, tells his war story: 'It was about this time of day that we started on the war-path. Being one of the young men in the party, I did not have much to say or do, except the necessary chores. As we were going along the valley we came upon a human trail. Our leader ordered us to stop, and at once detailed the spies to go and follow the trail. I was lucky enough to be one of the party. We started, four in number, and soon reached fresh tracks, and ahead of us there was smoke extending up from a camp-fire. After locating the enemy we all started back, feeling happy at the prospect of a fight. Just at a short distance from our companions there was a hill. We went to this hill and made our ponies go in a zigzag manner, and one

of our men howled like a coyote, which meant that we had spied the enemy. They then put on their paint and war costumes and joined us. One of our party told our companions the location of the enemy's camp. Then we divided equally and charged for the enemy, a good run of seven to ten miles. My pony gave out just before we reached the enemy, and my companions warned me of a man in the bush. "Well, friends, have you struck him?" said I. "No, he is a bad one," came the voices. "Thanks! Thanks!" said I. Without listening to my companions, I rode into this bush, and just as this man (a Pawnee) was in the act of pulling his trigger, I struck him [the singers here beat upon the drum as he says he struck the enemy] on his head with the butt of my gun. Toward the last I got all his horses, goods, and food. Brothers and sisters, this is a true story.'

"Black-Coyote then advances to the bed where the child is lying, the parents holding the child so that he may fight. Black-Coyote takes one ear at a time and pierces it with an awl belonging to Two-Babies, and inserts a brass ring or stick.

"After the piercing is done, Black-Coyote's wife takes the pony with the bed out of the lodge. Thus the child is saved from delicate health or from the enemy's weapon. (The ear-piercing is also a token of love to the child on the part of the parents, and of good will on the part of the child, to all other tribes of Indians.)"

SACRIFICE OF HUMAN FLESH.

Having even a more remote bearing on the descriptive account of the Sun Dance are the two accounts which here follow, but both relate to certain phases of sacrifice, which idea is prominent in the Sun Dance and for this reason it has seemed not entirely inappropriate to append them. Both accounts are given as obtained from the interpreter:

When any member in the family is taken severely ill suddenly, one of his relatives makes a vow in the presence of the family. He says to them: "In order that my brother may get well soon let it be known to all spirits that early in the morning I shall cut seven pieces from my skin, and in lieu of my brother I will bury them."

This sick brother, in the mean time, is being attended to by one or more medicine-men. He feels that his own brother thinks of him, and takes courage. Those who heard the vow may express sympathy for the stricken brother. The medicine-men work on the sick man the remainder of the night.

During the night the one who made the secret vow, goes to some one and tells him the circumstances of the trouble and kindly asks

him his services in the morning. The "auxiliary" prepares himself for the task. Just before the sun rises the one who made the vow, or the "pledger," goes to the auxiliary, and he knowing the object, gets up quickly and dresses himself. He takes up his pipe and tobacco pouch. Both walk out from the camp-circle, or beyond the village limits, each praying that their sacrifice may be heard and conveyed to the Sun.

The auxiliary fills the pipe with tobacco and lays it in front of them. While the pledger has an awl and sharp knife in readiness, he prays to the rising sun, saying: "We are meek and lowly in this earth; do not know your holy wishes this day; your children have taught us to do this; we hope that you will extend your sympathy and protection. We know not how to pray to you and to the other sacred beings, so please be merciful to us individually, and above all, when you (Sun) have risen to give light to this earth, let your ray of light shine upon this sick brother! Instead of leaving him in intense pain, please come to him with all your mighty power and remove it. We request you to help us in our daily lives and cause your light to reach us that we may see the 'right road,' that our children may be blessed and grow rapidly, like young birds, and live to be old men and women. Send us plenty of rain for vegetation and please watch us closely, that we may not slide! We are under obligations to call for your assistance, my Grandfather (Sun), on behalf of the sick man. Extend your rays to him, so that he may get well!"

The auxiliary then takes the sharp knife and awl and advances to the pledger. Both face the east, to meet the rising sun. Just as the first rays of light come out from the heat of the sun, the auxiliary, by thrusting the awl with his left hand, slightly raises the skin from the flesh, and with his right hand cuts the skin with a knife. He hands each piece to the pledger, who holds it in his outstretched palm. The auxiliary continues until he has cut seven pieces of skin, all being given to the pledger.

The auxiliary cleans a place in front of them and digs a small hole or "ditch." The pledger then says in behalf of the sick man: "Now these are seven pieces of my skin, which I do hope all of you Supernatural-Beings and Spirits will take, to the end that my dear brother may recover. So all look this way! Here in this hole I bury them." The pledger goes through the motion of cleansing his hands by rubbing them together, while the auxiliary covers the skin. The burying is done before the edge of the sun is seen above the horizon. The auxiliary then lights his pipe and points the stem to the rising sun and smokes it with reverence. He points the same to the east, then over-

head, and to the west, passes the pipe to the pledger, and after both have smoked the pipe, it is cleaned.

Thus the sick man is saved in offering this sacrifice. Both men return to their own tipis. The auxiliary is compensated for his services the same as the medicine-man.

The pieces of skin are sacrificed to the temporal spirits in the presence of the Sun that they may save the man from death. The man buries his own skin in preference to allowing his brother to go under ground. The seven pieces of skin are food to the spirits; hence, if they accept them, this sick man recovers. There are many different figures cut on the skin in these tortures, such as a cross or star, a pipe, and various straight lines, indicating the number in families.

The above tortures are practiced when the Indians are in trouble.

THE SACRIFICE OF A WOMAN'S FINGER, STORY OF.

The tribe had been on a buffalo hunt; therefore, all had plenty of meat. The women felt happy when they had heard that the camp was to remain for several days, for this gave them ample time to dry and tan the hides. Different organizations of men were having their rehearsals at different parts of the camp-circle. The children were playing within the circle very quietly. The warriors (as is their duty) had their best horses staked out near by the tipi, in case of emergency; their war weapons were hung on the lean-backs. The women, knowing that at any time they might be attacked by the enemy, had arranged things in order, but kept on with their usual work. There were no sentinels around the camp-circle; but all young men were supposed to be on the alert. Generally, they are out late at night, dancing with their companies. Some of course are out courting the young women. In many instances, the tribe is saved from being massacred because the young men are continually going from one tipi to another.

One night a man named Powder-Face ordered a feast prepared, and directed the Crier to invite the Lime-Crazy society to come over to his tipi for a smoke. The old man went out, walking around within the camp-circle, and cried: "Come over to Powder-Face's tipi now! You are invited to smoke and eat food. All the members of this lodge are invited, and those head men of this lodge who desire to be present will please come!" The tipi was large, but was filled up soon.

Before there was any question before the society, there were many jokes and hints directed toward the head men, and they, too, would make jokes at their brothers. (When the head men are

selected, the feeling of brotherly love is established, therefore they address each other as brothers.)

After the company had eaten the food and enjoyed themselves, Powder-Face said to them: "Now, my brothers, we have had a delightful time. I am sorry that some of the principal head men are not here with us to discuss an important matter, but I hope they will come soon. We know that our parents love us dearly, that many of you have families, that some of you own many horses, and furthermore, you do not like to leave your handsome tipis and your pretty wives. But, my dear brothers, you have attained to the right age to become great men, and we have a splendid chance to distinguish ourselves in order that our names may be known and remembered hereafter. It is true that your own parents would not permit some of you to go, but let me say to you again, When are you going to be men among your people? If the whole tribe has nothing but 'home-cowards,' who is to face the enemy and protect the children? I want all of you, brothers, to think and decide what is best. You are to die some day. Would you rather suffer by some disease, or be killed for the sake of your lands and people? I, for my part, wish to make a name, and I know that my dear Young-Chief will agree with my proposition. He, too, wants to become a good warrior. See his wounds! Look at him, my brothers! He is inspired by my advice. I know by his actions that he will go along! Will you go, Young-Chief?" "Oh, yes, I will start with you any time," said he. While Powder-Face was talking, his companion would fill the pipe which was being smoked.

"Now, listen, brothers. Who will venture to carry a pipe for a war-party, to start to-morrow?" said the head man, Powder-Face. There was no answer from the society, so he put the same question again. "Well, since there is no one to carry a pipe for a war-party, and because I am getting tired of staying at home, I will take it, and I hope Powder-Face will come along with some of you, brothers," said Young-Chief. "Good! Good! Young-Chief! I had intended to start out and call you for a companion, but I thought I would call our brothers, to get a war-party to start out from the camp-circle," said Powder-Face.

Many men volunteered to go along. Thus, a war-party was made up. The head men who were present spoke some encouraging words to the men. "Well, since the occasion has been a pleasant one, and my friend Young-Chief has volunteered to carry the (war) pipe, and the party is made up, I want all of you who are going along to get ready to-night, and all to come over early in the morning. We will all start together, and follow my friend Young-Chief. Do you think

I had better hold my peace?" said Powder-Face. "Oh, no! Whatever you say to them, I agree with you, and I do hope that to-morrow will come soon," said Young-Chief.

"Well, let us have some war songs ("Comanche songs"), devise some means to meet the enemy, and tell the Crier to call for some women to help us in singing," said Young-Chief to Powder-Face. The head men and young men started with their songs, while the old man cried, stating that Young-Chief, together with his companion, would start to-morrow on the war-path against the Utes, that it was necessary to have women to come over and help in the singing.

Small drums were provided and men and women were enjoying themselves that night. Many old men sang their songs, encouraging the party. It was very late in the night when the people ceased.

Early in the morning the young men of the Lime-Crazy society went over to Powder-Face's tipi, mounted on their best horses in full war costume, i. e., having their war weapons with them. Some rode good, fat ponies and led their best running horses. The people were also up early, and were standing by their tipis, some of them on hill-tops, watching the war-party collecting at Powder-Face's tipi. There was singing by the old people as the men started off. Hairy-Face, the wife of Young-Chief, and Powder-Face led the party out toward the Ute country.

As soon as the party started off, Hairy-Face, the wife of Young-Chief, made a vow that she would have her left finger cut off in order that her husband might be victorious and return home safe.

A few days after the party had gone, Hairy-Face went to a middle-aged woman, who was well known for her ability to perform operations of this kind on the fingers, and told her that she had vowed a "secret" and wished to get rid of it, in order that she might save her husband. The woman set a time for the operation, which was at noonday. She took Hairy-Face to a good open place, where buffalo grass grew thickly, and both sat down facing south, toward the sun. Then the woman who was to perform the operation prayed: "Please listen to me, Grandfather (Sun)! This woman comes before you to offer her last finger as a sacrifice to the Supernatural-Beings and other gods, that her husband, who has just started out in search of the enemy, may come home safe, and that the party that he takes out may return to us, all happy, and that her desire for them to win a big victory may be fulfilled. So please, Grandfather, help me to do my work successfully that this sacrifice be a pleasing sight to you and food to the earthly spirits! Be merciful to us and protect us women from dangers in the world!

"Now since this is the way that our grandmothers used to do in respect and reverence to your daily light, I will now take this knife, root, and tobacco, and perform this operation. Let it not be painful, and let the finger heal quickly!"

The woman then bit off a piece of root, chewed it, and spat upon the finger. She then marked a ring around the finger with the pipe-stem. She called a woman to assist her to hold the arm steady, while she took the small finger of the left hand, and with her right hand cut it off. After the finger had bled a while, she placed a piece of tobacco against the end to stop the bleeding and pain. A fat piece of tallow was then placed over the tobacco and finger, and tightly wrapped, the bandage remaining until the finger healed. Then the woman lifted the piece of the finger which she had cut off upwards to the Sun; then buried it in the ground for the pledger (Hairy-Face).

Both returned to the tipi, feeling much relieved after the painful occasion; but said it was for the good of the war party. Thus the man was saved.

After a long time the war-party returned, parading through the camp-circle, inside and outside, in full war costume. Young-Chief and Powder-Face led the parade, showing that they had each struck one or two men in the fight. The rest of the men returned unhurt, but their horses were shot down. Some of them came home as famous warriors, bringing horses and goods for their folks. Quite a number took scalps from the Utes.

After their return there were scalp dances all night for some days. Those who didn't go along were rebuked by the people.

Some years afterwards, Powder-Face and Young-Chief were wounded so that the people often coaxed them to stay at home when a war-party was going out, but they both always went along. Young-Chief was shot and killed by hay-makers near Fort Riley, Kansas, while Powder-Face was frozen to death in Oklahoma seventeen years ago. Both were leading chiefs at one time, and their names are still spoken of to this day.

XIV.—CHILDREN'S GAMES DURING THE SUN DANCE CEREMONY.

In connection with the more serious rites of the great Sun Dance ceremony occur many interesting minor events among the people at large in the camp-circle, who are not personally connected with the ceremony. The presence of the entire tribe in one camp naturally

furnishes favorable opportunity for certain games and amusements, which opportunity is heightened by the prevalence of much religious fervor on the part of many, and of a feeling of good-natured fellowship on the part of all. While these games and amusements have no direct, or at best only an indirect, connection with the ceremony proper, yet the following accounts of some of the sports of children are deemed worthy of reproduction in this place. All the accounts are recorded as related by the Indians themselves.

When there is a full moon the children within the camp-circle gather together for various amusements. They are permitted to indulge in such amusements when they have reached the age of seven years, and then on until they are fourteen. Generally the older ones watch over and direct the games; for they are supposed to know exactly what is to be done. There may be an indefinite number of players. If some of them are unruly, the crowd disperses; or if the crowd gets too noisy near the old folks' tipi, or any of the Water-Pouring people, they are ordered off.

GAME OF BUFFALO MEAT.

The children (boys and girls) sit in a row, the feet placed forward, looking towards the boys and girls (any number) selected to carry them to another place. The children who sit in a row sing thus: "Come over this way! Come over this way!" They at the same time move their feet in order to be touched by the "Carriers."

The Carriers then start off in search of those who were singing for "help." They of course pretend to be blind, and therefore, naturally will instantly walk toward the singers. The singing is kept up in a high pitch, the Carriers going to touch them with their feet. As each singer is touched, he ceases singing, and prepares to be carried off. The Carriers then pick him up with head upwards or downwards and take him to a place of safety.

When the Carrier reaches the place of safety, he unloads his burden. The above course is followed until all the children are carried off except one who is called the "victim." This last one keeps singing, "Come over this way!" As the children are unloaded they are deposited in a row, where they sit in silence.

The minute there is but one left at the starting-place the song ceases. Any of the Carriers then go for the victim ("the gift from the spirit") and bring it (boy or girl) to the row of children. This child, "victim," is supposed to be dead buffalo, and is laid in the center of the row, on the children's legs. It is then beaten by the children with their hands, while they say in their song (to them-

selves): "Here is my marrow in the bone! Oh! Here is my marrow in the bone!" The song is exciting toward the last part, to attract the giver of the food, i. e., the spirit.

After the children have selected their parts on the person (buffalo), they regard it the same as a blessing for future prospects in the family they belong to. They then get up and chase each other around. Then some will play at leap-frog, while the rest sit down on the ground and chat, making love, or telling stories. The last person is the buffalo, which is brought to the people for food.

During the Sun Dance ceremony, or at the beginning of the dance, the rawhide corresponds to the victim, and is thought of as the blessing given by the Father, and thus is received by the people.

Just as the children beat the last one for choice of marrow in the bone, so with the singers upon the rawhide. The singing and the beating upon the drum dramatized the food or buffaloes, just as the thunder does. When there is a voice from the thunder, the people stir about, and naturally seek for shelter. The cry of the singers upon the arrival of the rawhide answers to the voice from the thunder; so in this respect, it is for the tribal blessing as received.

The singing and dancing then go on, thus showing the gratitude of the people. It is also a prayer to the Father for future care and protection. Some pray that their sins be cleansed, while others wish for longevity and prosperity. In all, it is a general good time—grievances are forgotten, pains are relieved, sorrows in bereaved families are wiped away, and there is a wish that good-will be established with the white people.

GAME OF CHOOSING GRANDFATHERS.

After going through the first play, as just explained, they lie down on their backs, facing or looking at the stars in the heavens. Two or four of the children (the oldest ones) pass in single file behind the heads of the other children, and each asks the boy or girl who his relatives are; i. e., these boys or girls question each other in the line, at the same time touching the center of the forehead of the one addressed. Thus, one asks, "Who is your father?" The answer is, e. g., "Big-Mouth." The next one asks, "Who is your mother?" and receives the answer, "Bitchea," and they continue, "Who is your grandfather?" "Two-Babies." "Who is your grandmother?" "Shave-Head." "Who is your uncle?" "Spotted-Corn." "Who is your brother?" "Lone-Man." "Who is your sister?" "Star-Woman." "Who is your nephew?" "One-Dog." "Who is your

niece?" "Turtle-Woman." "Who is your cousin?" "Running-Much." "Who is your friend?" "Killing-with-the-Stick," etc.

The above questions are used during the play. Then, after they have completed the first act, they go back and begin questioning the children's choice of trees: "What kind of tree do you belong to?" "Cedar." "What kind of tree do you belong to?" "Willow." "What kind of tree do you belong to?" "Cottonwood." "What kind of tree do you belong to?" "Redwood." "What kind of tree do you belong to?" "Oak." "What kind of tree do you belong to?" "Hickory." "What kind of tree do you belong to?" "Black-jack," etc.

After this is done they go along the line again, and begin lifting the children, one by one, until all have risen from the ground. The boys and girls, lying on the ground, stretch their bodies perfectly straight when the others lift or raise them from the ground. If they hold their bodies rigid, their future prospects are considered good, but if not they are considered worthless. The latter has reference to those who do not take part in the ceremonies. Each child does his best to play well; for the mysterious powers are supposed to watch them.

After this play is acted, then comes the game of Grandmother against Wolf. One of the largest girls is selected to be the grandmother, and a large boy is selected for the wolf. All the boys and girls are in a long line, all clinging to the grandmother by holding each other tightly. The boy (wolf) catches the grandmother and wrestles with her, and at the same time tries to catch one of the children for food, but the grandmother protects each one of them by fighting the wolf. If the grandmother throws the wolf down it is a victory over all enemies, but if not, somebody in the war-party gets killed.

The children may now continue in other kinds of games.

When the Indians have formed a camp-circle, the children are likely to get lost by playing away from home. Usually, the different bands camp together to avoid confusion. If the Indians have not gathered for some time, and the children grow up men and women, the other people do not know them. So this play of asking who is your father, etc., is of value. Any child could answer similar questions on other occasions. Also the selections of the grandfathers by the Sun Dancers, etc., are initiated.

In regard to the kind of trees, it will be noticed that cedar, redwood, and cottonwood are mentioned. These trees are used in the

altar where the Pledger stands during the ceremony. The rest of the trees mentioned are used for firewood or other useful purposes.

GAMES WHILE BATHING.

When the boys are playing on a sand-bar, they make a small mound, and then with their elbows they make a hollow place on top of it. Then they kneel down over this small mound and urinate into the hollow place. After the water has soaked in the "sand-bowl" they take it with the right hand and throw it up in the air toward the sun, saying, "Sun, you may have this for your drum." It drops and breaks into pieces. When the boys throw the sand-bowls up in the air they try to get away, because when the sand-bowls light on the ground, they break and scatter in various directions.

This is done by the young men to prevent disease. The young boys play according to this method, when they get older they cease doing it.

When the children are swimming they sometimes plaster the right toe with some clay and then carry it across, swimming on the back and holding the foot up out of the water. If the water is deep, they have to keep the foot with the clay out of the water in order to "save their grandchildren." The foot represents an old man or an old woman, while the clay represents a child. If the clay is washed away from the foot, the "child is drowned." In other words, the future prospects of the child are indefinite.

After they get through with the play, they go on the bank and select a small white cloud in the sky. They swing both hands to and fro, occasionally looking at the cloud, saying, loudly, "An elk with a pointed vulva," until the cloud vanishes. The sentence is repeated by the child or children until the cloud vanishes out of sight; by this time the body of the bather has become perfectly dry.

XV.—SUN DANCE MYTHS.

ORIGIN MYTH.

At one time there was a deluge on the face of the earth. A man with something in his arms was seen for four days and nights walking around on the water.

One time, as he was wandering and thinking of this solitary habitation and also planning secretly how he could preserve his pipe, which was somewhat flat, he said, weeping, "Here I am alone with my

pipe. What shall I do to save it? For I do love it; besides, it is my sole companion." At times this man would fast in order to know what was best to be done, or to get an idea of something. During fasting he gradually got acquainted with small objects. For six days he walked around on the surface, carrying the Flat-Pipe on his left arm, weeping at the top of his voice.

On the evening of the sixth day, after he had fasted, he said, looking around as far as his eyes could reach: "This Flat-Pipe is just and upright and a good counselor. I do wish that there would be a land where I could keep it holy and reverently. Yes, to have a true and peaceable companion excels, therefore a good piece of land is necessary. Since I have been fasting with this Flat-Pipe, I have come to the definite conclusion that for its safety to the end, instead of being alone, there should be an earth with inhabitants, creatures of every description. I hope this desire may become a reality." That night he again walked around on the water in deep thought and at times wept for good results. The water was calm and there was a gentle breeze from all directions.

On the morning of the seventh day he came to a resting-place on the water. "Well! There should be an earth for this Flat-Pipe to live on. He is my sole companion, who has been just and upright with me; therefore, I shall see if it can be done," said he, bracing up, and with much spirit and command.

So he stood off to a place in the northwest, carrying his Flat-Pipe, and coughing a little to clear his throat, with a loud voice (as Hócheni does when announcing the lodge): "Heā—! People! Heā—! People! Heā—! People! Come, all of you! Come and make an attempt to search for earth!" He then walked off to another place, lifted up his head a little, looking very far, took a deep breath of air and cried with a loud voice. "Heā—! Heā—! Heā—! Come all of you! Come over and make an attempt to search for earth!" This was the announcement to the northeast to beings (birds and animals). Again he walked to the southeast, coughing a little to clear his throat, stopped, standing firmly, and lifted up his head and looked a great distance, took a deep breath and cried with a loud voice, "Heā—! Heā—! Heā—! Come, all of you! Come over and make an attempt to search for earth!"

After each announcement at the places specified, there were returns of "thanks" from the distant waters. "May they come with great blessing and peace and good-will!" said he, as he walked off to the southwest. He stopped, took a solid stand (like a foundation), coughed a little to clear his throat, lifted his head, drawing in a deep

breath, and cried with a loud voice, "Hea—! Hea—! Hea—! Come, all of you! Come over and make an attempt to search for earth!" and he returned to his original place.

Then the man said, "Let there be, at short distance from me, seven cottonwood trees of medium height and size!" at the same time taking a deep breath, and looking off over the water. After he had thus commanded, there were seven cottonwood trees standing upright, being healthy in appearance.

He then returned to his original place, when there came forth birds of every kind with songs of praises, and reptiles of every kind, at the same time enjoying themselves in being assembled. They lighted on the tops of the trees, chirping and fluttering in the branches. The reptiles, of course, swam to the gathering, and they, too, uttered their voices of gratitude.

"Now listen to me attentively and think of it seriously," said he, moving a little and with a great deal of dignity. "Since you have come from different quarters of the horizon, it is probable that some of you might know where the land is located. I am unable to locate it, nor have I any idea of the land. So please, I do wish all of you would inform me of any piece of land that you may know of, so I can be satisfied," said he, looking up toward the trees and around him.

"Say, I think I know exactly where it is, for I have heard about it," said the turtle. "Keep quiet," said he, slightly touching him at the knee.

The birds were chirping on the branches relative to the question and the reptiles were in solemn thought and occasionally made sharp noises among them.

Finally, there came an answer from the turtle, that he had heard of it beneath the deep waters. The others of greater faculty did not have any idea of the land being under the waters, so they were greatly astonished at the turtle's answer. All expressed their full gratitude to the turtle.

"Now listen to me! Who can dive in the water and search for the bottom of it? I am sure that some of you are able to accomplish the task, for you have the strength," said he, looking around the interesting crowd. "Say! I will dive first and try to find the bottom," said a little fowl (a bird with long, slender bill, rather short body, long, thin legs, with feathers white from neck to stomach.) "Oh, pshaw! I can beat him in diving," said another water-fowl. "Say, partner, be quiet, let him do it himself; they selected him to do the task," said another water-fowl, wiggling briskly. So the first little water-fowl advanced for orders. The owner of the Flat-

Pipe then said with a loud voice, "You may all know that Turnstone will now dive in search of the bottom of the ocean, for our benefit," The people (animals and others), were standing with anxiety to see the results. So the bird straightened its head, fluttered its wings and dived, leaving circular ripples on the surface. All the rest were of course delighted to see the first attempt, and really put confidence in the bird for good results. Just after the sun had risen, this little water-fowl was seen floating on the surface near the gathering. "Well! Well! Here comes the errand boy, and now we shall hear the report," said the man, moving his head a little. "I cannot find a trace of it. It is quite deep, therefore I could not go farther," said the bird, breathing just a little, as its stomach was well loaded. "You may all know that he has returned and reported that the water is very deep, and he saw no trace of the land," said the man. It being a very important undertaking, there was quite a dispute among the people for another errand or messenger (this means that a man is appointed for an important duty). Finally there came forth two water-fowls, with the same features and size, and took a proud stand before the owner of the pipe. "That is the way to feel, and in the long run you will accomplish a great task," said the man to the young men (water-fowls). "Now it is my duty to give notice. You people may know that these two young men will now dive in search of the bottom. Let us all be united in our prayers for their success," said he, in manly voice and with great gesture. So they took deep breaths and dived, leaving ripples on the surface. For two days these two young men were absent. Just after the sun had risen the young men came up, floating on the surface. "Well, here come those young braves, and now we shall know this day the results," said the man. "We cannot see any signs of land. The water is very deep," said the fowls. These fowls were both exhausted, and their stomachs were quite full of water.

"You all may hear that these two young men have returned and reported that there are no signs of land and the water is still very deep," said he, coughing a little to attract attention, and at the same time looking around the people. Many others ventured to undertake the perilous task, but careful selections were made. After due consideration among the people, three water-fowls, among which was the kingfisher, were appointed, who came forth and stood proudly before the man. "Yes, boys, if you continue with your energy, great joy may follow. I am feeling very proud of your ambition," said the man, smacking his lips together. "You may all know that three young men will now dive in search of land," said he, with much spirit

and clear voice. The people were in their respective places conversing, and were in deep thought with the young men. The birds of every species had then begun building their nests in the cottonwood trees, and others made homes in such a way around the man. These three water-fowls then dived, leaving ripples on the surface and were absent for three days. Just after the sun had risen there came out to the surface from below these water-fowls. Each made an effort to become conscious by breathing all the air that surrounded them. "Well! Well! Here they come, finally, and now we shall hear the report, so please tell me what encouraging news you have," said the man. "We cannot find any signs of land, for we have gone to a considerable depth, and still the water gets deeper," said they, in weak voices.

"You may all know that these young men have arrived and reported that they have seen no sign of land, and the water gets deeper," said the man, turning his face to the interested crowd. All the people dropped their heads in deep thought, and conversed freely relative to the great task. After considerable argument among them, there came forth the otter, beaver, packed bird, and garter-snake, who stood before the man. These people had been appointed and ordered to come forward. "Good! Good! It is the desire that great deeds may be done by some young people. There is no reason why you cannot do much good to your people," said he, as he carefully moved his Flat-Pipe and looked all around with sympathetic appearance. "You may all know that our young men will now dive in search for land for our benefit," said he, swallowing his saliva, which gave a sound as though a stone were dropped in the water. So these young men lifted their heads, raised their hands, uttered a word of prayer, then dived and were absent for four days. After the sun had risen these young men returned, each floating on the surface close to the gathering. "Well, here they come back, bearing good expressions. Now we get the best results to-day, for these men have excellent characters," said he, with signs of faith. All the people responded to the gathering to hear the news and there was tranquillity in the crowd. "We cannot find any signs of land, although we went to a considerable depth," said they. "Yes, I think positively that there is no bottom, for I cannot feel the impulse for success," said the beaver, with signs of despair. At the above remark there was a great stir among the people, and the birds and water animals chatted with much emotion.

The people then selected men of greater strength for the next trial. Finally there came forth five young men well built, and stood before

the man. In this party there was a black snake, two kinds of ducks, a goose, and a crane. "Yes, I have thought many times that an ambitious heart does more good than a poor one. You men are physically strong, and I hope that in spite of the perilous duty before you, you may succeed," said he, winking his eyes and glancing at the crowd. "You may all know that these young men will now dive for our benefit," said the man. So they all looked around, threw out their deep chests, wiggled, closed their eyes, and dived in search of land. The people, after seeing the water ripples left by them, wondered whether or not they would be successful this time. For five days these short, but healthy-looking young men were absent from their companions. After the sun had risen these five young men had returned. Each one was floating on the surface, breathing rather hard from exhaustion. "Well! Well! Here they come, and we are sure to have a good report this time," said he, looking at his Flat-Pipe. "We cannot find any signs of land, although we went together and were gone very deep, still the water looked green," said they, looking very tired. Straightening himself, the man said, encouragingly to the people, "You may all know that these young men have returned and reported that they saw no speck of land, but that there is a continuous green appearance to the water." Again there was quite a stir among the people, and all conversed upon the subject. So finally, after they had a talk and decided, there came word from them that an appointment was uncertain this time, for all those who had strength and flight had failed.

"Say, can I make an attempt alone?" said the turtle, secretly to the man. "Hush! I want all of them to search for it," said he, in low voice. While the turtle had gone back to its place, which was close to the man, he advanced a little and said to the people, who were still talking and singing for better results, "Well! Since you all have failed to make good selections to-day, I think that on behalf of my Pipe and for ourselves, it is a wise proposition for all to seek for the land. So I want all of you to come forward and make a dive around me and bring a good report," said the man, in a clear and manly voice. So all the birds, reptiles, and others came close, with much delight, each expressing a desire to accomplish the task. "For the good welfare and prosperity of my Pipe, I pray you all to seek diligently for the land and I will await for the results," said he, looking at the turtle, which meant that the turtle was to remain with him. So every one then took deep breaths and glanced at each other. All at once they dived for the bottom of the water. After they had dived simultaneously, there were pretty ripples left on the surface; each

made a circular one. The man with the Pipe and the turtle were the only ones left to witness the return. For six days there was a deep calm over the water. During the absence of these animals, the man with the Pipe bowed his head and listened attentively, and winked his eyes softly, and at times coughed a little to attract the attention of the turtle. Some of them returned to the surface in one day, some in two days, some in three days, some in four days, some in five days, and a very few on the morning of the sixth day. The sun had risen and it was nearly noon when all had returned, when the man said to them, "You have been gone in search of land for days and nights and returned by parties, and since this is an important affair I would like to know if there is any prospect to-day," said he, as he straightened his position with the Pipe. There was no answer from any particular one, but all answered that there was no sign of land underneath. "I do not think that there is any land underneath." "Yet, if there was a land under the water one of us would surely have found it, but there is none." "Yet we may have gone by a wrong course." "Maybe, we all came back a little distance from it." These were sentences spoken by some of the thoughtful ones.

"Now, people, since you have failed to find the land underneath this water, and in view of the fact that I have such a good companion and desire to place it on solid earth, I wish to inform you that I will seek for it, that Turtle will accompany me. I do hope all of you will remain on this spot and await for our return. In the mean time you can enjoy yourselves, and be on the lookout all the time. On the seventh day I want all of you to be contented and patiently await for my return. Watch the spots where we dive with good desires and faith." (This man knew where the land was, for he was a part of it, but for the good he had called every fowl of the air and animal in the water to search for it.) The people who had gathered around him listened with respect and honor and each prayed with great reverence. "Now, people, watch us carefully and bear in your minds to watch patiently on the seventh day," said he, moving a little to one side.

So this man took his Flat-Pipe carefully from his left arm and embraced himself with it, first to the left shoulder, then to the right shoulder, then back to the left, then to the right, and lastly to his breast. At this fifth time, the Flat-Pipe became his body, i. e., it adhered to him in the center, having turned into a red-head duck. "Now, partner, get ready," said he. "Come with me," said he, as he dived easily, the turtle doing the same.

There was a big ripple on the surface where they left, and the people wondered at it. There were quite a good many comments

exchanged among them, but at the same time all were in one thought. For days and nights the red-head duck and turtle were gone, and there was a deep calm over the water. Even among the birds and reptiles, etc., there was tranquillity. They bowed their heads, listened attentively, and watched the spots mentioned. The seventh day came, and in the early morning there were no signs of their return. In spite of their having no signs that morning, the birds who had built nests on the trees and others sang songs of praises and exchanged words of cheer, prancing around and enjoying the gentle breeze, and in general, peace prevailed. For a whole day they watched with anxiety at the deserted spots, until just as the sun was about to set in the west, there came bubbles on the surface of the water. The people, seeing the appearance of the water, gathered close together and gazed at one particular spot. Finally there came out to the surface greater bubbles, after which the red-head duck stuck his head out from the surface, shook it, and snorted a little. Swimming gracefully before the rest, the duck gradually got back to its original place, while at this time there came out another sign of bubbles; from them a turtle was seen floating on the surface with spread feet, looking to the man.

The moment the red-head duck returned to its original place on the water, there was a man again, with the Pipe, awaiting the arrival of the turtle. This turtle, swimming to the man, grunted a little from exhaustion and stood near the man. On their arrival there was great rejoicing and thanksgiving. Each brought a small piece of clay for a specimen, but they went after it and brought it to the people. (This has reference to the two sods in the Sun Dance lodge). The owner of the Flat-Pipe then said to the turtle, "Come over and let me see how much of the clay you have brought," at the same time opening its palms. This man (Hinawaye, Arapaho) gathered pieces of clay from the lines of the palms of the red-head duck, just as from the human hand, for the duck was a part of the human being. "Take mine from my sides (at the feet or legs), and you can tell better," said the turtle, stretching its legs. So this man gathered the small pieces from the turtle, compared them, and found them of equal size and weight.¹

This man then placed the two heaps of clay upon his pipe and spread it in thin layers. Taking his pipe, he lifted it easily from him and held it to let the clay get thoroughly dry. While he was

¹ The sods varied in size in the big lodge. In regard to those standing in a row at the altar, they represented a grove of timber with a spring or lake behind it. The ditch is a path. The Lodge-Maker stands there and receives the lesson from the grandfather. In other words, he is traveling the same road that the first man had trodden. From that road all the ceremonial performances in the Offerings-lodge are conducted.

holding his pipe in the air, he bowed his head reverently, and at the same time looked at the clay to see if it was getting dry. Whenever he looked up to see the clay he would then bow his head, closing his eyes, for then he was in deep thought. Finally, the clay was perfectly dried and was very clean. It did not seem to blow away. This man then scraped it together into a heap and protected it from the wind.

"Now, people, listen to me. I want all of you to watch me. Wherever you shall be, remember that you saw me do this (that is, create the earth); whenever you shall undertake to do anything, remember this; and above all, remember me in everything," said this man.

"Please watch me closely that you may follow my footsteps aright," said he, straightening himself, together with his Flat-Pipe, and clearing his voice. So, facing to the southeast, the man then took a small heap of this dried clay and held it carefully. With manly voice he sang four songs which are similar to those used in the Rabbit-tipi and Offerings-lodge. "Now, people, will you please watch, and follow the course of this dried clay as far as your eyes can reach," said he. So this man with his right hand gave a diving motion, holding the clay at his finger tips and letting it go, saying, "See it go far!" The dry land was made in one big strip, which the people saw extended to a great distance.

Then he took another small heap of this dried clay, faced the southwest, held the clay up in the air, carefully sang four songs with clear voice, and said with much spirit, "People, look at the course of this small heap of clay as far as your eyes can reach!" With his right hand he gave a diving motion, and the dry land was made in a big strip, which was clean and broad.

Again he took from the Flat-Pipe a small piece of clay and held it carefully in the air, singing four songs with great emotion. "People! I want all of you to watch the course of this small heap of clay as far as your eyes can reach," said he, breathing lightly. Facing to the northwest, he gave a diving motion which formed a big stretch of dry land. The land was clean and broad in its appearance.

Then he turned to the northeast and stood still for a little while, gathering the remainder of the dried clay. He again took the small heap of dried clay and held it carefully in the air. "Now all of you people, I want you to watch the course of this clay just as far as your eyes can reach," said he, winking a little. While he was holding it, he sang four songs with greater spirit and expression, and then with a diving motion of the hand he let it go. During the time that he was

performing this work, he would raise his hand in the air with his finger spread and pray with it (rub it on his forehead). Thus the earth was made.

He then sat down on the dry land and carefully laid his Flat-Pipe on the ground, facing the sunrise. The placing of the clay at the fifth time was made by the Flat-Pipe, and that is when he sat down.

After the earth was made with every living creature, there was great rejoicing and thanksgiving for some time. So great was the Flat-Pipe that all kinds of birds and animals came to it and saw it. This man who created the earth sat silently by his Flat-Pipe, and in deep thought.

At this time, this man awaited with his Flat-Pipe to complete the creation. So Turtle stepped up before him and said, "Since there is no one that will make the first choice, please take and accept me. I want to tell you that I am a harmless creature, slow to anger, have a quiet disposition, and am very charitable. Again, may I tell you that I want to represent the earth in such a way, and also that my name will mean, to cleanse the sick, to comfort the bereaved, and to paint." (The Arapaho term for turtle is, to paint—blood-egg, or blood-stain). All the others heard that the turtle had made the best choice of life, and this perhaps set them to thinking. Then said the man, "All you people have heard Turtle's remarks to-day, and I am glad that he has made a wise choice; it is very acceptable to me. And in view of the facts brought out for our benefit, his whole body shall represent the creation or earth with all things; that is to say, the markings on the back of Turtle shall represent a path, its four legs typifying the four Old Men or Watchmen; its legs or feet shall be somewhat red; by its shield are represented mountain ranges and rivers. Look at Turtle closely, and you will see that it contains the fulfillment of the desires requested." So the turtle was placed with Flat-Pipe.

Then said Kit-Fox, standing conspicuous in solemn attitude: "Since I am very pretty and charming, and have very quick actions, and since my fur is soft, I desire to place myself next to Flat-Pipe—may it be acceptable to you. I wish to live long on the earth, and that people may respect and honor me. If the people should take my body and offer it for their sacrifices to you, I request that, if it be pleasing to you, you may look upon them and give them four hills or divides of life." "All of you people have heard Kit-Fox's choice, and it is a very good one and touching," said the man. So the body was placed along the side of the Flat-Pipe.

Said Otter-Weed (Yiayanakshi, Fourth-Day-Lodge): "Well, I am very anxious to be a partner with the Flat-Pipe, although I am a

low creature. Nevertheless, I desire to be used by him as a cleaning or packing stick, for my whole body is solid, even at my joints. I wish to say further, I am very quiet and amicable in company; besides, I am very genial and good-natured." "All of you people have heard of the desire of Otter-Weed. You have heard his remarks, which are very good and acceptable to me," said the man. So Otter-Weed was then placed with the Flat-Pipe.

Now Cat-Tail, or Tallow-Weed, said: "Well, how about me? You may know that my entire body is solid and of a healthy glow, besides bearing a soft and generous heart. I am very fond of company and ready to take the last of everything (that is the reason why the cat-tail stands a little distance from the spring), and in all, kind to others." "All you people have heard Cat-tail's remarks, which are very good and acceptable to me. Although there is one already, it can be permitted for good," said the man. So Tallow-Weed was then placed together with Otter-Weed.¹

Then said White-Buffalo: "Well, I cannot help but show myself, for I am meek and humble. Please take and accept my request that I may live long in happiness and prosperity. You may know that I am very quiet and peaceable, besides, have a benevolent disposition. Now in order that I may never be forgotten—and furthermore, I desire to be useful in every way—I want to ask that my body may be utilized as a robe; that in urgent cases I desire to be provident; that if people should take my body for sacrifice they may be pleased to remember me, and give four hills of life; that my body can at any time be used in making a cap, belt, arm bands, knee-bands, pairs of moccasins; and above all, I wish that I may be used on all occasions." (This animal made a good selection or choice for the future, and since that time, its body has become quite useful among the Indians.) "You all have heard distinctly the kindly remarks of White-Buffalo. As far as I can see, his desires are very good and acceptable to me," said the man, looking at his Flat-Pipe. So the white-buffalo robe was then placed with the Flat-Pipe.

Said the eagle: "Well, I wish to be included in this affair, for which I come to give to the Flat-Pipe two of my wing-feathers—the very last one at the shoulder—and hope sincerely that they will be accepted. You see yourself, man, that my body (feathers) is pure and holy. Therefore, I desire that my two corner wing-feathers be used as 'combs,' so that my father (Flat-Pipe) can scratch his head with them instead of with his fingers," said the eagle. "All of you have heard those wise remarks of the eagle, which are good and plain, and

¹ This explains why there are two messengers at the Rabbit-tipi and at other lodges.

acceptable to me," said the man. So the eagle wing-feathers were then placed with the Flat-Pipe.

Then said Garter-Snake (Henegei, At-the-Arrow), as he looked up with tears in his eyes and with pitiable appearance: "Having thought the former choices over and over, I cannot help but make this plea, which I do hope may be pleasing and acceptable to all. Furthermore, I am very low in spirit, and I desire to place myself away from harm and violence. You may know that I am very innocent and delicate in every way. I have a very faithful disposition and am energetic in my ways and reverent toward my neighbors. So, on behalf of these people, I want to make this proposition openly, and with a view to the future welfare of all, that instead of fasting seven days for the accomplishment, the time of fasting and offering of prayers be limited to four days. Furthermore, it will be easier all around and more care and greater respect will be paid to the Flat-Pipe. I also request that I may be given what is necessary for all concerned, and that I shall bear all things for the universe. I repeat again that I desire to be located away from harm, and be a circumference of the earth. Please accept my earnest plea, to the end that I may survive through eternity." "All the people have heard the remarkable request of Garter-Snake, relative to future prospects, which are good and promising. They meet with my approval, for they contain beneficial ideas and at the same time point to solid matters which eventually shall be our temporal blessings," said the man, as he took a good glance at the earth and its people. Garter-Snake was then placed with the Flat-Pipe. During the time that this young man, Garter-Snake, was asking for future blessings, there was great silence, and when he got through, they responded in unison, with prayers, asking that his wishes be granted. The young man, Garter-Snake, had gone for four days in search of land, and failed to get to it, but seeing that this "fast" of seven days meant good things, he decided to request the method, which was granted.

"Now, people, I wish to tell you that I am quite finished with my work, so I wish you would wait patiently until I get ready, so that you can see for yourselves," said the man. So he took the corner wing-feather of the eagle (hathii, onward, or chief weapon) and pointing it toward the southeast he motioned it toward the west, thus forming mountain ranges. "This is the way the rivers should run," said he. He then motioned the feather several times to the east. He then motioned again with the feather, making the rivers to run westward. After this act, because of the mountains, there were beautiful landscapes, and because of the rivers, fertile valleys with trees having

green foliage, and in fact the earth was clothed with an abundance of grass. After he saw what he had made, he was much pleased with the appearance.

While this man was preparing for another important matter, there came Nih'ā'çaⁿ with a staff. The people knew him and called him Nih'ā'çaⁿ, Bitter-Man, from the fact that he reached the gathering toward the last part of the creation, carrying a cane, such as a leader uses.

"Well, I have just arrived, for I didn't hear of the gathering. Nevertheless, I am glad to be here. Is the creation of the earth with all the essential parts finished? If not, I would like to make a plea, although all things may have been mentioned," said he, still panting and in restless attitude. "Oh, no, the gathering is not over yet, and I am still placing objects for guidance in the future," said the man. "Say, Man, can I have a word in the matter, subject to your approval?" said Nih'ā'çaⁿ. "It will be all right for you to give your views, but everything is taken or occupied," said the man. At this time the man repeated what position each man had chosen, his usefulness, etc. Nih'ā'çaⁿ, seeing this man doing wonderful acts with the feather as a pointer, was fascinated with the power. When White-Man had just arrived and stood resting on his staff before the man, he was asked of the article and its meaning. "This is my staff (hagada, payment for service),¹ it is made of the cat's tail, only I have bent it at the top for a handle," said White-Man, taking occasional breaths through his nostrils. "Well, since others have made their choices, and no doubt they are worthy, but being quite late, I want to tell you that my sincere desire would be to have the understanding, intelligence, and wisdom to make and think of things, and that I desire to have a share of this land which has recently been made," said he, looking around with sharp eyes and signs of energy. "I saw you motioning the mountains and rivers with that wing-feather, and those things were actually made. In view of the fact that I desire the ability of doing things, may I lift my staff and motion for mountains and rivers?" said Nih'ā'çaⁿ. "All of you may know that Nih'ā'çaⁿ has arrived and makes the earnest plea for wisdom and a share of this land. We are aiming for the good and it is a good proposition, so it meets with my approval," said the man. So Nih'ā'çaⁿ was told to make the motion for more mountains and rivers, if he desired. Without further plea, he lifted his staff and motioned in every direction, forming hills and creeks of all sizes. All the people stood murmuring against him, for they were much amazed at the choice.

¹ From this can be better understood why the grandfathers obtain payments from others for being teachers

“Now, people, I want all of you to watch and listen to me that you may do these things in your favor and to lighten your footsteps. On behalf of my Flat-Pipe, I want to say that there will be four paints scattered and be sure that you know them perfectly,” said he, as he glanced at the Flat-Pipe. So this man then took up a small heap of earth, and said, with strong voice, “This shall be the black paint (wahtapa, dark blood),” throwing it with a diving motion of the hand, thus locating one Old-Man. Taking another small heap of earth, he said, with strong voice, “This shall be a yellow paint (nehwana, growing blood),” throwing it with diving motion of the hand, thus locating another Old-Man. Taking another small heap of earth, he said with strong voice, “This shall be the red paint (hinawu, man’s blood),” throwing it with a diving motion of the hand, thus locating another Old-Man. Taking another small heap of earth, he said, with a strong voice, “This shall be the green paint (nagawthinash, eagle-feather arm),” throwing it with a diving motion of the hand, thus locating the fourth Old-Man. At the same time the paints were placed at these cardinal points; thus were night, day, summer, and winter announced.

“Now, people, come closer and see how I am going to do for your sake,” said he to all around. So he took up some cottonwood pith (thoksa, boiling-hide, an expression for brittle), and threw it into the water. This pith of course sank into the water when thrown, but came up quickly to the surface of the water. “This is the way all of you people shall live on this earth,” said the man, in solemn voice. All the people saw it come up to the surface and thanked him for the decision, but there was no answer from Nih’āⁿçaⁿ.

Nih’āⁿçaⁿ, stepping closer to the man, requested that he might say a word relative to the life hereafter. “Well, let me know what your ideas are for life hereafter, and the people can hear you plainly,” said the man, looking down at the ground with sympathetic expression. “Say, the earth is not very large. I think, that if we should increase rapidly, there would be no room for the rest, therefore another proposition might be better,” said Nih’āⁿçaⁿ, with eyes rolling briskly. “Well, let us hear the proposition, and we will think about it,” said the man. So Nih’āⁿçaⁿ got a pebble, and threw it into the water, and it sank for good. “That is the way life should be hereafter,” said he. “All you people have heard distinctly of Nih’āⁿçaⁿ’s remarks relative to the life, and it is a plain one,” said he, with low but manly voice.

“Now, since you have requested a share of this earth, I shall make another one at another place for you. Beyond this there will be an

ocean, which will separate us," said the man. So this man took a handful of earth and threw it hard across the ocean and said, "Wherever this earth shall light let there be an earth like this one for Nih'a'ga!"¹ still sitting with his Flat-Pipe. The people conversed with each other in one tongue, i. e., the various kinds of birds and water animals upon the new earth. "Now, people, remember this as long as you shall live upon this earth, and I wish to say yet, that Garter-Snake will be your comfort and aid in the future. So now I will proceed to do a favor for you," said the man, glancing at his Flat-Pipe.

"Come over here, Garter-Snake, and sit down close to me, so that you can see what is to come," said the man. Many people came and offered themselves as material for the Wheel, but many were indirectly unsatisfactory. One young man, Long-Stick, a bush that has a slender body, with dark red bark, and very flexible, came up and said, "Since this occasion is for future good, I therefore come to offer my entire body for a circumference of the Wheel. You may know that I am very quiet and inclined to go out and do good. So please accept my earnest plea, so that my name may live a long time." The offer was accepted and Long-Stick was made into a ring for the Wheel.

Said the eagle, stretching its broad wings: "I am a bird of great flight and besides my body is pure and holy. It is spotless in appearance. You may know that I have strength and power. In view of the facts above-mentioned, I desire to be used for symbols of the Old-Men, and that my whole body may be utilized at all sacred rituals. If the people should take feathers from me and give them to you for honor and respect, please remember me and give them a helping hand." "You may know that this man has this day requested faithfully that his body be allowed to be used for various purposes, being more especially anxious to be attached to the Garter-Snake (the Wheel)," said the man. So the eagle feathers were tied in four bunches and laid by the side of the Wheel.

After the Wheel was nicely shaped, this man in the usual method, painted it, and placed the Four-Old-Men at the four cardinal points. Not only were these Old-Men being located on the Wheel, but also the morning star (cross); a collection of stars sitting together, perhaps the Pleiades; the evening star (Lone-Star); chain of stars, seven buffalo bulls; five stars called a "hand," and a chain of stars, which is the lance; a circular group of seven stars overhead, called the "old-camp"; the sun, moon, and Milky Way.¹

¹ Sun means "snow eye," while moon means "night eye." The path mentioned is that streak which is made across the water in the wooden bowl, also in the center of the skull. The road which the rest of the things bear is the ditch in front of the buffalo skull.

In regard to the two paints on the tallow, it is said that red paint was the starting point

Since there were four distinct paints laid down by the man, two of them were used in order that good may be obtained in the future, i. e., not doing the things beyond the natural law or commandments. Thus, the Wheel was completed and given to Garter-Snake, and he was very happy to be an emblem to the people.

Then said Badger, "I am very anxious to be taken in and to be allowed a privilege in the affair. I want to tell you that it is my sincere desire to be used as material for the undertaking. You may know that I am always on the alert during the night, and my ways are such that they are pleasant; besides, I have strength and endurance against evil. Oh, yes, my habits are meek and humble, and therefore I come forward that you may accept my plea." "All of you people have heard the badger's desire, and I am in sympathy with the request, so you know that its body can be used," said the man to Garter-Snake.

Said the Cottonwood: "Since this undertaking is for the general good, I respectfully request that I may be used as the framework. You may know that I am always happy, for the fact that I grow rapidly and am very clean. I am meek in my ways and always ready to do much good." "You may all know that this young man before us makes this earnest plea, and it is quite satisfactory to me," said the man. So this young man was accepted, and his entire body distributed properly and widely.

Said Cedar-Tree: "May I be taken and accepted without the slightest objection, for I am very faithful and full of vigor. No matter how embarrassing it may be, I am contented to stand solid in my ways. You may know that I am always happy, and ever delighted with everything that makes life sweet. My whole body is pure and everlasting, so please, I desire to be used as material." "All of you have heard of Cedar-Tree's desire. In view of the facts stated by him, I fully concur with him," said the man to Garter-Snake. So Cedar-Tree was then taken. Its usefulness was stated and it was laid with the rest.

Said Willow: "Since there is not one at present to make the next choice, I wish to make this request: That I may be permitted to be used as a part of the material. You may all know that I am just and upright and ready to respond and have a good feeling toward everybody. I think that I should be allowed for the fact that I am a gener-

being on the right side, while black paint was placed on the left, making a division for bad and good. The object of placing the red paint on the right side is to symbolize the fact that the head of the garter-snake protects from injury, as does also the right hand: the right hand represents bloodshed or war, for it strikes for protection. When we have temptations to do wrong we use the right hand for bad deeds, etc. The hind part of the snake is harmless; it means peace, etc. The black paint is an emblem of peace and good-will. It typifies innocence and brotherly love among the people.

ous creature and want company all the time." "You all may know that this young man has requested earnestly before us to be used in the occasion, and his statements are justifiable and benevolent," said the owner of the Flat-Pipe. So Willow was then placed with the rest at the proper seat, and its usefulness pointed out.

Said Red-Bush: "Well, seeing what is going on, and fully understanding the object of this gathering, I cannot help but step forward and make this plea: First, I want to tell you I am an honest man and full of compassion, besides, my whole body is healthy and I have a happy glow in my face. So please take and accept me." "You have just recently listened to this young man's desire, and as his reputation and character are so good and clean, it meets with my approval," said the man. So Red-Bush was then placed at the proper position, and its usefulness stated. (It is used for tipi breastpins, tipi stake-pins, etc.)

Said Water-Grass: "Say, please take me and accept my body for material on this occasion. You may know that I am all right, faithful in my ways, and reverent with everything. I have a very peaceable disposition and am inclined to do good." "You may know that this young man makes this plea to us, and in view of his statements, it agrees with me. He is just in his thoughts," said the man.

Said Rabbit-Weeds, in unison: "Well, we cannot help but step forward and make this request before you: We desire to be used on the occasion. We are good people, with kind deeds and good actions. We are so fond of everything that we want to be conspicuous, in order to be known widely, so please take us, and accept our earnest desires." "You people, listen to me! Having heard the ambitious remarks of these young men, and considering their idea, I am in harmony with them," said the man. So Rabbit-Weeds were then placed with the rest, in their proper position.

Said Rabbit: "Yes, all of my friends have made their choice for one or more purposes, so, seeing that nearly all the places are being occupied, I come forward to make this plea, which I do hope you will grant: You may know that I am innocent, gentle in many ways, soft in my words, happy in company and elsewhere, and in every possible way intend to give kind and sympathizing advice. Furthermore, my entire body is clean and soft, yet strong. So, please, I desire to be used throughout the occasion, so that my name will be remembered eternally and that I may be a useful companion." "All of you people have heard this young man's remarks, which contain many good points; therefore I fully conform to his desire. He shall be a great comfort and an adviser for days to come," said the man.

The eagle and white buffalo, seeing the people engaged in the interesting undertaking, and in view of the valuable lessons outlined and previously given, requested for good points or for better usage, and again requested that they, too, be taken in and accepted in the occasion. Each repeated the same words they gave to the man at one occasion. "You may all know that the eagle and white buffalo have again expressed their desire to be used as the material of the occasion. In view of their thoughts, I am fully agreed with them," said the man, looking at Garter-Snake. Thus the whole thing was directed and made holy, with all the care and much thought.

After the earth was fully made, with the animal kingdom and vegetation, the man who had floated for days and nights on the water made an image of a woman for a companion, and breathed life into her.

Having lived together for some time, enjoying natural resources, the owner of the Flat-Pipe decided that they should have a child to live with them. So one day, while they were out wandering and viewing the beautiful land, the man again made a clay image of a boy child, and put life into him.

For some reason, this boy became sick and became very thin in flesh. Since the father and mother were fond of the boy and did not like to lose to him, the father made a vow that a Sun Dance lodge should be erected for the resurrection of the sick boy. The mother thanked her husband for the kind deed.

So one bright morning the owner of the Flat-Pipe started off, stopping at four different places, and announced it with a loud cry to all the birds and beasts, who were very much pleased at the undertaking. In the course of time the sick boy was made whole and gave thanks for his recovery.

All the various species of birds and beasts of every kind then congregated for the ceremony. The whole lodge was prepared and put up by the man and wife, aided by the birds and beasts. This lodge lasted four days and nights. When it was over, it gave quite a good deal of satisfaction to all, besides healing the boy.

The owner of the Flat-Pipe, with his wife, were the "Givers" or pledgers, for the benefit of their boy.

Time lapsed and the man and wife with their boy multiplied, thus forming a big camp-circle. In one family there was a boy who was suddenly taken ill, and gradually sank. Since he was the only child, his father went to the owner of the Flat-Pipe and requested that a similar lodge be put up immediately for the benefit of the sick boy. The owner of the Flat-Pipe responded in good manner and tone, saying that the pledger had done what was just and upright. So the whole

camp moved into another place and formed in a circle. The owner of the Flat-Pipe then taught the people the proper way to conduct the ceremony by having an old man carry a pipe, buffalo tail, painting himself with natural red paint, and making the announcement of the lodge: "All you members of the Kit-Fox society, members of the Star society, those of the Club-Board, Thunderbird, Lime-Crazy, Dog-soldiers', Buffalo, Old-Men's, and Water-Pouring lodges, listen this day, that all the remainder of our days may be brighter, that there may be an abundance of vegetation, that through the merits of Flat-Pipe we may be protected from plague." So now he called every one to be in one accord, that in the end, they should be prosperous and abide in peace hereafter.

When the old man went out, there were many people standing outside in front of their respective tipis, to see and hear the first announcement. Seeing the old man stopping at four places, and hearing him mention the different lodges and cry with a loud voice, the people uttered words of thanks, such as: "May this cry of mercy be sympathizing unto me, so that I may become an old man!" "Oh! I do wish to be healthy; so with my dear children!" "Thanks! May I overcome trials and hardships and follow a straight path!" "Yes! I want to get well and be able to get around." "May it be pleasant and forgiving in my daily footsteps!" "I do wish that hereafter I may live in peace and harmony!" "Thanks! Joy to me, and also to my relatives!"

Then the Rabbit-tipi, in which all the things are made and painted for the big lodge, was placed within the camp-circle. The owner of the Flat-Pipe made a shallow circular hole back of the skull and ditch, which afterwards contained water that remained until all had taken a good drink for health and prosperity.

When he had caused the water to be in that little hole, there came a flock of geese flying, cackling, and circling as they advanced. Flying in file they came down and drank four times; then the rest of the people followed, doing the same way; but there was a continuous flowing of sweet-water. After all had quenched their thirst there was plenty of it left.

The Lodge-Maker and dancers wore paints alike during the entire ceremony, i. e., they were painted in white clay, decorated with dark circles at the wrists and ankles, also diamonds in black, green, yellow, and pink.

When the lodge was about to be put up, the birds, animals, and trees volunteered themselves for the material of the lodge, so that all those things were admitted, according to strength, purity, and height.

When the Sun Dance was nearly over, it being the last day, there came a Nih'ā'ṣa from a distant land. Hearing the beating of the drum, and the people singing at the top of their voices, he went to the queer-looking object standing in the center of the camp-circle. As he advanced closer to it, he saw quite a crowd of spectators all around the lodge, except a little opening at the back of it. The people did not notice him much, for there was great rejoicing among the men and women. After failing to see the inside of the lodge at both sides and at the door, he walked around it and made his way until he succeeded in getting a glance at the dancers. Since there were continuous noises by the singers, old men and old women, to cheer the dancers, Nih'ā'ṣa gradually pushed forward until he stuck his head into branches of cottonwood, which was an elk skull. After he had stuck his head into the skull a crowd of large and small mice dispersed from the interior. These creatures were the people who had had the Sun Dance lodge. Nih'ā'ṣa was very much pleased with the ceremony, so that he took pains to witness the interior.

Nih'ā'ṣa walked off toward the river, feeling his way as he went. "What kind of weeds do you belong to?" said he, as he felt them. "Well, Nih'ā'ṣa, you may know that we belong to a sage weed," said they. "That will do, I am on the right path to the river, for these weeds grow just a short distance from the river," said Nih'ā'ṣa. He then started off again, feeling as he went, because he had an elk skull for cap. "To what kind of weeds do you belong?" said he, as he felt. "Well, Nih'ā'ṣa, you may know that I am a blue-stem grass," said the grass. "Good! Good! I am still getting closer to the river, for this grass grows in the swampy places along the river," said he. He then started again, feeling as he went along. "Say, to what kind of tree do you belong?" said he, as he was holding the body of a tree. "Well, Nih'ā'ṣa, you may know that I am an elm tree," said the tree. "Oh! that is good, I am so glad to get along nicely, for this tree stands in the open near the river," said he. He then walked off slowly, feeling as he went along. "Well! Well! To what kind of tree do you belong?" said he, holding the body of another tree and embracing it. "Nih'ā'ṣa, I am a cottonwood tree," said the tree. "Oh, yes! I know who you are, that is a good companion. Surely I am going to the river," said he. So he walked away, feeling bushes as he went along. "Well, who are you? What kind of bush do you belong to?" said he, holding some bushes at the tops. "Well, Nih'ā'ṣa, you may know that I am willow, who stands just at the edge of the water," said the willow. "Good! Good for me! I am thankful to you for your kindness and hospitality," said

he, standing impatiently. So he walked off slowly and carefully, until he stepped on a sand-bar, then to the water, throwing himself into it. Instead of being annoyed with the skull, he enjoyed himself, as he floated down the river.

Farther down there was a large company of young women bathing and enjoying themselves in playing bear on the sand-bar, and playing leap-frog into deep water. One of the young girls, looking up the river, saw an elk skull floating conspicuously, and told her companions about it. The young women got out of the water and stood viewing it with amazement. One of them, a mischievous one, went and brought over with her a rawhide rope and lassoed the skull. To the surprise of all, the skull had an attachment of a human body, with white skin.

Finally the women dragged the man with an elk skull on to the dry sand-bar and viewed it carefully. Another mischievous girl brought a stone club and said, "Oh, partners, let us crack the skull wide open and see whose it is!" "All right," said they in one voice, and standing together. "Please strike in the center, and be careful not to hit me," said Nih'ā'ça, inside the skull, as he lay on the sand-bar. Then the girl took the stone club and struck the center of the forehead and broke it into two pieces. "Thank you, sister. Surely you are very kind and courteous," said he, as he got up from the sand-bar.

He continued thus, "Well, sisters, since I am quite tired and sleepy, I would like to have you sit down on this sand-bar and allow me to lay my head on your laps. Then I want you to louse me," said he, smiling pleasantly at them. "All right, we are willing to do that, since we are at leisure. Come over and lay your head on our laps," said they, sitting in a semicircular row. "Thank you, dear sisters, I shall be refreshed to continue my journey," said he, scratching his head and gapping as he walked toward them. He then laid his head gently but timidly on their laps. "Be free with us, just lay your head solidly, and we can search better," said they, touching each other secretly on their sides. "Oh, my dear brother, you have many nits, and they are quite fresh. Brother, here is a fat one, you take it and crush it. My dear brother, you have quite young ones, and fat. Yes, they crack very nicely," said they, as they went through his hair with their fingers. Sometimes they cracked the sand, to make him feel good, and finally he went soundly to sleep.

After Nih'ā'ça had gone to sleep, these women (cockle-burrs) collected so thickly and tightly on his head that his entire face was drawn and quite painful. When he awoke he found himself alone and

his face felt peculiarly. He reached to feel of his head, as any one would do after a rest, and he found it covered with numberless cockle-burrs, tangled thickly. "Oh, my! Such is the luck! I cannot help it, for I am careless sometimes," said he starting off and following the course of the river.

As he was traveling, he ran across a mouse, and said, "Say, partner, stop a moment, will you. I wish you would go out to your kind and tell them that I want you with them to cut my hair closely," said he. "All right, I shall run over quickly," said the mouse, running fast and dragging his tail on the smooth ground. White-Man waited in agony for some time until the mice had come. So he lay down on the ground, and the mice went to work cutting his hair closely. These animals were having a good time—some of them carried his hair to their quarters for some purpose, while others ran a race on his arms and legs. Feeling quite relieved, he got up and walked away in despair.

Before he reached home he was crying unmercifully toward his tipi. "Oh! That crazy Nih'ā'ça", he must have met with an accident, or he must have been misguided," said his wife. "What is the matter with you?" said she, looking angrily at him. He could not say anything, but kept on sneezing, coughing, and weeping till at last he said to his wife, "Oh, my dear, they told me that my whole tipi was massacred, and I went to work and cut my hair to mourn my loss. Oh! I cannot help but weep bitterly, for I do love you dearly, and the children," said he, wiping his tears away.

LITTLE-STAR.

In the sky there is a big camp-circle, controlled by a man and wife, with two boys. This family was innocent, yet very generous in heart and very industrious, manually and mentally.

Their tipi was formed by daylight, and the entrance (door) was the sun. This tipi was fastened by means of short eagle-wing feathers from next to the shoulder.

These young men were on the go all the time, and of course would see many people and animals. They would be absent from home most of the time, while the parents remained at home thinking about them and their belongings.

One night when these two young men were at home they were consulting each other about looking for wives. Finally they agreed to search for their respective wives. So when the next night came, the oldest son, Sun, clearing his throat and seating himself erect, stated their desires to their father, saying: "Say, dear father, we have

been single long enough, and besides we have carefully thought and thought over the matter, not only for our own individual welfare, but to lessen your toils and to make you be more contented. We want to be at home most of the time; and in that way you old people would not worry much about us. We can be made happier and be freer in our speech than by getting out separately. Therefore, in view of the facts mentioned, for your sakes, we would like to start out and search for wives. We are very earnest in this undertaking, and in order to be successful, we respectfully request your consent and advice. My dear brother and I would like to get out and court some women below. Can't you let us go and search for wives?" said Sun, with manly voice, to their father who was leaning against his lean-back with his legs crossed, his wife occupying the other end of the bed, sitting by him and facing the door.

"Well, dear children, it is your pleasure to do what is best and acceptable to all concerned. If you and your dear brother have had private council and decided to get out and search for wives to the end that we may all be happy and contented, I cannot see anything wrong in that pursuit. Do you think so, dear wife?" said the father, respectfully. "Oh, no, it is of no use to keep our children from nature's gifts," said the mother. "Well, then, dear children, mark my word. Your mother has just said that she hasn't the slightest objection, because you are both at your prime of life. Inasmuch as you are energetic for the undertaking, I want to give this caution to you, although you are still young in thought and weak in conscience, remember that both of you have a father and mother to live with. When you leave us, think again that we shall be on the lookout for good results. I want you, my dear children, to be careful on the way, guide your footsteps, and be sure and look ahead. When you reach the place, don't stay too long, but come back early. Be obedient to us, dear children," said the father, still lying on the bed with his head against the lean-back. "Say, dear children, behave before the people. Please remember that you must return soon. Show yourselves before the others to be true men, and above all, be careful in your selections, be honest in your dealings, and bear in mind to come home soon," said the mother, with pathetic voice and much emotion. "All right, we shall try to be good, to come home soon," said Sun.

So both started off independently and with eagerness to succeed. Their home was on the left side of a river called "Eagle River." This river ran from west to east. Before starting off, Sun asked his brother what kind of wife he was going to get. After Moon had looked along his road where he had seen different types of people, he

decided to persuade a human woman, thawwathinintarihisi (resurrected woman). But Sun chose a water animal from the river. "Say, brother, I think you have not made a good choice, for this reason, and it is a fact, too. When I am traveling along and look upon the people below, those people look homely and ugly about their faces. When they look up toward me their eyes almost close with a mean appearance. I cannot bear to see their disgusting faces; therefore, in my judgment, I consider my choice is the fascinating one. In view of the complexions of the people I have found that the toad excels in beauty and form. When the toad looks at me, she does not make faces like the human woman. She gives her attention to me without a single wrinkle about her eyes, and has a very pleasing mouth. She has a disposition to love dearly," said Sun, proudly, referring to the sticking out of its tongue. "Well, dear brother, when I pass the tipis of those human women and they look at me, they are so handsome and benevolent. It is of no use to talk; those women are genuine. Their ways and habits are decent, and they are law-abiding. Of course I don't want to turn you from your choice; it is simply an explanatory statement on my part. Well, dear brother, we must be going," said Moon.

The older brother went down the river, while the younger one took his journey up the river. Their journeys began when the "moon died," or on the disappearance of the moon after the full moon. They went in opposite directions, viz., east and west. On their way they had two days of cloudy weather (dark), two days of "rest" (holy), and two days before new moon. All this time both went on the journey, seeking for their wives, until they reached the place.

Moon, walking up the river, finally reached a big camp-circle. From the distance he heard much noise of people and dogs. The tumult in the camp arose from the games and occupations of the people. To him the atmosphere from all directions, fragrant with vegetables, herbs, and weeds, was pleasant, while the scenery at the horizon was grand. The earth he had trodden was well bedded, and the river he saw mirrored trees and heavenly signs. As he advanced closer to the camp-circle, he was delighted with the sweetness of the melody of the birds and reptiles and insects.

Looking at the natural resources on his way, and thinking what grand and glorious things the people had, he saw two young women coming down the river, carrying lariats. "Now this is what I came down for; it is my great chance," said Moon, taking a good look at them. Seeing that the two young women were still coming and getting closer to him, he then squatted down in the bushes and became a

porcupine. The women each took their trail for wood. This porcupine was near a tall cottonwood tree and watched the courses of the women. Finally, one of them came within a short distance of the porcupine, and the porcupine got up suddenly from the bushes and ran away. "Oh, partner, run over here, quickly! Here is a nice porcupine! Oh, I want to catch it, for its quills! Say, partner! Come and head it off. Oh, pshaw! it is up in the tree now," said one of them, standing and panting at the foot of the tree. "You ought to have hit it before it reached the tree." "I am sorry that I failed to hear sooner. Did you have a stick in your hand?" said the other one, still gazing at the porcupine that was sitting at the forked branch. "Yes, I ran swiftly after him, but he got on the other side of the trunk of the tree and ran up out of my reach. Oh, he is a splendid creature, partner, besides bearing such beautiful and large quills. I am going to climb up and get it; you may be sure! I shall kill it, and I shall be proud to get such a specimen. Look at his long white quills. My mother is out of quills, and I have got to get them for her," said the one who saw the animal first, taking a long stick and beginning to climb the tree. When she had come within a short distance from him, she raised the long stick to poke him off, but the porcupine raised its head and moved up farther, leaving her at a distance again. "Say, partner, I do wish you would run over and get me a longer and stouter stick than this," said the one up in the tree. So her partner did as requested. Climbing up farther, and with the long stick, the girl tried to poke the porcupine off from the tree, but she could not reach him. This porcupine advanced farther, but at such a slight distance as to encourage her to make greater and greater efforts to reach it. The tree had excellent branches, affording easy climbing, because the tree was like a stepladder. "I have got to have you for those long quills and I am going up to get you, too," said the woman, making further steps toward the animal. Stepping solidly on the branches of this extended tree, she raised the long stick and tried to reach him to poke him off, but without success. Her partner then saw that she was up a great height, and began to discourage her and call her to return, but she could not hear the warning.

"Now, woman, you are to know that I came after you. There! Look down below and see your partner. I want to let her know where we are going to," said the porcupine, moving around a little. This woman, hearing the human voice, which meant separation from her partner, turned her head and looked down. "Now, woman, follow me. We are going to my home," said the porcupine, straightening up and turning around, a perfect young man.

This woman, seeing that he was a real young man and greatly charmed by his glorious attire, started off with him without hesitation. The young man was clothed in fine skins, and had a handsome buffalo robe which was nicely quilled and ornamented. His complexion was very fair, and he had long black hair. His footsteps were firm and persevering, and his hands bold and grasping. Reaching the sky, he opened a spot by pushing up a circular object. "Here we are at our father's camp. Come up through this opening," said Moon. The eloped woman hastily climbed up and went into the opening above and landed on another soil.

"Wife, there is the big camp-circle where my father lives with his wife," said Moon, covering the opening. This he did to prevent her from knowing her destination, and that she might forget the position of the entrance.

"Oh, yes, that is a beautiful camp-circle. Surely the life over yonder must be grand; for around it is that gentle hazy atmosphere, besides the magnificent scenery," said the wife. The whole camp-circle was on the left side of the river at a good distance from its source. The parents of Moon camped close to the head of this river, which was called "Turtle River" (turtle painted red, i. e., Red-Looking Water, or Pink River). Turtle River ran from north to south. It did not have much timber, but there were many cat-tails, tall grass, willows, and numberless birds—cranes, ducks, geese, and other species of water-fowl. The current of Turtle River was moderate, but it was deep. The people received their water at the head of it.

Moon, after pointing to the camp-circle, took his wife around to the four main directions of the camp, and showed her the earth below. "See that camp-circle near that big river. You are from that camp. There is another one. See how nicely they look from here. Let us go over there," said Moon. So they both went and stopped. "Say, wife, come here. Look, there is another camp-circle. That is very nice," said Moon. Thus, the eloped wife saw big camp-circles below. The couple did not go to Moon's parents for some time, but occupied their time in viewing the land. Finally they walked to the old folks, who had pitched their tipi in the center of lodges (nāriahtabaa, center-place-of-lodges or camp-circle, meaning, "on red side"), and entered proudly.

The eloped couple seated themselves "on red side" or center of lodge. "Well, dear child, I am glad that you have returned safely. I am very much pleased with my daughter-in-law," said the mother. "Yes, she is beautiful and has very striking features," said the father, quietly. The mother, who had made different wearing apparel during

the absence of her sons, then reached behind their bed and pulled out a nicely ornamented buffalo robe, that is called, "the fortieth (buffalo) robe," and gave it to her daughter-in-law as a wedding gift. This buffalo robe had forty parallel lines from the head to the tail, in fine porcupine quills; at the bottom it had binding pendants.

"Where is your other daughter-in-law? Is she doing some work outside? She must be very timid and bashful," said Moon. Sun had at this time returned (sunwise) and seated himself on the north side of the lodge. It was his own bed. "Well, dear child, your brother has just returned. I don't know what kind of a trip he has made," said the mother. "Well, I would like to see my sister-in-law. Ask your son where she is," said Moon, with a hint. "Say, dear child, where is my other daughter-in-law," said the mother to her son. "She is down at the edge of the river," said Sun. This was Eagle River, and ran by the lodge or camp-circle. "Well, you should have reported the matter sooner. I must go after her," said the mother, taking up her water vessel

Reaching the river and passing through tall grass, she noticed a toad leap toward her. Dipping the water with her pail, she then looked around to find her, but there was no sign of a human woman. Passing the tall grass again, she noticed this toad sitting close to the trail and leaping forward in front of her. Believing that it was her daughter, she said, with an affectionate voice, "Come on, my dear daughter-in-law." The toad made another leap on the trail, then became a real woman, following the mother closely. Both reached the tipi and entered. When the mother saw this toad leap toward her, it left a drop of water behind, which was disgusting. "Old man, I have brought into our tipi a toad woman or frog woman, who is our daughter-in-law; she was waiting impatiently at the river, and responded quickly to my call," said the mother, seating herself by the side of the old man with a sympathetic expression on her face. "Good! Good! Is that our daughter-in-law, Water-Woman, or Liquid-Woman? I am so glad to see her enter with her husband. Stir around, dear, and entertain our daughter-in-law," said the father, with compassion, and at the same time coughing loudly, perhaps to attract attention. "Well, dear, do you call our daughter-in-law Water-Woman, when I told you she was a toad woman?" said the mother, seriously. "Well, just so she has a good name, it matters not how you call her, so long as it is in accordance with nature. Everything is satisfactory to me," said the old man in friendly way. The mother then presented Water-Woman another nice buffalo robe, the same as that of Moon's wife.

Moon was displeased with his sister-in-law. He would look at her with contempt. Water-Woman looked so homely and wrinkled-up in body that she was somewhat timid before her brother-in-law. "Can you make that wife of yours look decent and persuade her to be social?" said Moon to Sun. Sun was unusually silent, for he was fascinated with the human wife; he didn't pay any attention to his own wife, but kept on looking at his brother's wife. This wife of Moon was fair in complexion and had long hair. She also had a pleasing appearance. Every movement that the human wife made Sun would notice.

At this time the life was being discussed, objects of use mentioned, things were planned out, the desires of man and woman were pointed out, precautions were given, and subsistence was named.

After the parents had fully provided their daughters-in-law with necessary articles, etc., they told their sons to search for buffalo, so that their wives could eat the meat. Since both young men were full of adventure, they did not hesitate to go. During their absence, the human wife would help the old woman to do the various chores, etc., but Water-Woman would sit at her bed, solitary; she was so timid that she faced toward the wall of the lodge; but the human woman was so industrious that she did a good deal for the old woman, which pleased her very much. In fact this human woman was learning the way to live and how to do the things about the tipi. "What is the matter with our daughter-in-law, Water-Woman? Did her husband tell her to remain in that position? Can you make things to please her?" said the old man. "I am sure I don't know what to say to her," said the mother. "Yes, you can be sociable with her," said the father. "Well, then, dear daughter-in-law, get out sometimes and sun yourself. See the beautiful land. Perhaps you are feeling homesick. Walk around a little," said the mother.

Finally the young men returned from the hunt and brought beeves for the folks. (Compare the killing of the buffalo bull at the last Sun Dance ceremony, by Tall-Bear and Left-Hand, in front of the Rabbit-tipi.)

"Now, dear wife, I want you to boil that meat ("first meal or taste") and give each of our daughters-in-law a piece of it to eat," said the father. So this mother then soon boiled the meat in a kettle and gave the wives pieces of meat. Both relished the food thus prepared and given. Moon was still watching his sister-in-law, as if to find fault with her, and Sun did the same, but being enticed by the human woman, he did not care much for his own wife. "Now, dear wife, I want you to get that tripe and boil it for our daughters-in-law,

so that they both may eat it. "Get it done quickly," said the father. "All right," said the mother, frankly. So she then proceeded and soon got the tripe boiled. She gave them each quite a big bowl of it. The human woman took her bowl quickly and began to chew the tripe, cracking it nicely. The old folks were very much pleased by her quality of sharp teeth. While the human woman was eating, and the parents were watching her mouth, the frog woman or toad woman slyly procured a small piece of charcoal and put it into her mouth. When she placed the tripe in her mouth she looked around and chewed it, but there were no musical notes from her mouth, because she didn't have the teeth to grind it. While she was chewing away, the black saliva was seen running down from the corners of her mouth. "Oh! Look at her! She has no teeth, poor thing. Say, mother, look at her. Surely she has not the grinders. Laugh at her," said Moon, laughing vigorously. "My dear child, don't act mean to your sister-in-law; speak kindly to her," said the mother.

"Now, dear children, I want you to continue with your hunting expeditions and supply us with beef, so that these women may be contented," said the father, with emotion. So both young men, without the slightest objection, started off in opposite directions.

Shortly after they had gone off, the father got his wife to make two digging-sticks¹ for his daughters-in-law. After the presentation of the stick, the mother of Moon then showed the women the use of them. "When you go out to dig vegetables, strike the ground at the southeast corner of the vegetable, then at the southwest corner, then at the northwest, and then at the northeast corner of it; then receive it by raising it at the west. That is to pry it out from the ground," said the mother. The human woman still assisted her mother-in-law, while the other one was idle.

Finally the young men returned from their hunt, bringing more

¹ The sticks were made of niyahah (camping-near-river) wood. This wood is very solid and grows very tall, standing at the edge of the rivers. It has a red-looking, slippery bark with white dots, and is used extensively for breastpins and stake-pins for tipis. This stick has four notches of bark at the top. It is painted black at the top, and the rest below is painted red. The dark red notches of bark represent the Four-Old-Men. This digging-stick after it was finished represented the earth, day, night, camp-circle, and human being.

When the father-in-law gave the occupation to the women, he made a combination of digging sticks for both women, red and black, making one solid "stake-pin" that binds us all. Each point on the digging-stick bears two of a kind, i. e., Four-Old-Men, being the stake-pins of the father's lodge and also of the people's lodges. There are four digging-sticks stuck in the ground, two on each side, at the bottom of the center fork, but there is only one plain one. This plain stick is used in getting the sods for the Offerings-lodge, and signifies the present temporal life. The painted stick indicates spiritual and temporal beings. Since there was no "blood stain" with our father, the sign for virtue was black paint (wahahshe, black paint—charcoal woman). Therefore the dark or black paint on the stick typifies our father's country, and the stick with red coloring typifies the human blood, the shedding [of blood] or connection of Moon with the human woman, for that it is painted red at the end.

beef for all. While the mother was cooking a meal, the father presented the sticks to his daughters-in-law. "These shall be your instruments every day. You can use them in erecting your tipis and in digging eating-roots and weeds, etc. They will be useful in every way," said the father, giving the sticks to the women. The young men watched and listened attentively to their father, for their wives were being educated.

"Say, come over quickly," said the human woman, as she squatted down with a deep breath from her mouth. "What is it?" said the mother, reaching out to her body. To her surprise, she found a well-formed baby struggling for life under her limbs. "Well, well! Here is my dear grandchild. Say, old man, he is a nice boy. Look at him," said the grandmother, holding up the young baby. "Good! Good! Well, I am so happy to have a grandchild. He is a cute little baby. What delightful features he has," said the grandfather, lovingly. The young baby was wrapped with pieces of buffalo hide (*beksaw*, beloved, or I love you). Moon was still looking at his sister-in-law with a scornful frown on his forehead. The old folks talked pleasantly over the arrival of the baby. "Oh, pshaw, you make me tired of your foolishness; because you hate me and criticise my appearance inhumanly I will be with you all the time. In this way people will see you plainly hereafter," said the frog woman, leaping up and landing on Moon's breast and adhering.¹ "Say, dear child (Moon), I have not yet finished my gifts to your wives, but what I have already given is sufficient. In order that you may know hereafter the conditions of your wives, I want to tell you the signs. I am well pleased with the arrival of your sweet baby, but I don't like the method of your wife in giving it birth; it is without preparation. The time of delivery is unexpected and comes with surprise; therefore I consider that a better method may be adopted, for the ease of all concerned. So I want you to tell me where you got this nice baby," said the father to his son, Moon. "Well, father, I got it after I arrived here," said Moon. "Well, then, let me see. You started here one day— When did you get there, and when did you get back?" said the father to Moon. "We started off at the same time, and I got down the same time as my brother; in other words, the lengths of day and night were about the same. But I came back with her on the same day that I reached the place below, and may you know that those people know of our elopement, for there was a companion with

¹ So the moon bears the picture of Water-Woman, and at the same time typifies the growth of humanity. It also signifies the "seeds of women" thereafter. The appearance of the toad on the belly indicates pregnancy of the woman. The "face of Moon" bears the mark of the first menstruation of the woman.

my wife when I saw her, and both of them were searching for fire-wood," said Moon. "I am very proud of your success, but I want both of you to know this in order that you may be careful, and besides, prepare for delivery. The fact is, I don't like the method of sudden deliveries, and have decided to remedy it. It is not humane for women to give birth unexpectedly. They must know the first sign of the offspring. It would not be justifiable to have improper births. Women do not want to give birth from an insect, beast, or by any other animal; therefore, remember this, my dear son, that you may count that the time for your wife from the time she has menstrual flow to the time of delivery, shall be eight months of pregnancy. In this way the child may be brought to life in nine months. In the beginning the child preceded in the flow of blood, but toward the last, or at the outcome, the greater flow of blood shall precede the child, from the first to the tenth finger. Bear in mind that the time shall be from the last quarter to the first quarter of the moon—from the day you started away from us to the day you finally arrived," said the father to Moon. This was through the kindness and generosity of the father and mother upon the children, Sun and Moon.

The young child was growing rapidly, for his father provided fresh beef for him. The human wife was very industrious and quick to learn. Seeing the old woman at various kinds of work, she soon picked up an extensive knowledge of the mode of life. When her husband started off to hunt she would make sinew thongs for tanning. She would make sinew threads for her mother-in-law and herself. When her husband saw her working on the sinew industriously, she said with anxiety, blowing her nose and placing the things in front of her: "I am making these strings preparatory to tanning the hides that you have brought over. I have already given some to your mother." "When I am gone away from home if you should go out for exercise with your digging-stick, I want you to be careful about yourself. There are good eating foot-potatoes, elk-potatoes, hog-potatoes, and four-potatoes. (The foot-potato is a long pointed root, therefore it is called foot or leg potato; the elk-potato is an oblong plant or root which is somewhat whitish in color. The hog-potato is a black root; it has a dark skin, with real white seed, something like a turnip in shape; the four-potato has on each root or plant two seeds, three seeds, four seeds, five seeds, six seeds, and seven seeds.) But there are some dead withered plants in some localities, that I do not want you to touch. Remember that when you get enough potatoes you are to come home at once. I think you are somewhat lonesome, or worried, so it is best for you to get out and amuse your boy," said

Moon. Sun and Moon were constantly on the alert and in search of something away from home.

At this time the human woman had saved enough sinew strings, knotted together,¹ to serve her purpose. So she went out with her boy, carrying her digging-stick and nicely coiled string of sinew. When she reached a patch of foot-potatoes, she saw a withered plant that attracted her much. When she thought of the restriction given by her husband, she hesitated a little in approaching it. Looking around to see if anybody was in sight, she said, bravely, "I am going to see what this means." So, approaching with a firm attitude, she dug the withered plant, and to her surprise, she found a hole.

Stooping over the hole, she looked into it and saw an earth below. Looking down through this hole, she also spied a beautiful camp-circle along the river. "Well, I am glad to see the way to get down," said the human woman seriously and with energetic disposition. So, talking away about her splendid chance of escape, she uncoiled the sinew lariat (hawtare, standing—camp-circle—plural hawdaha, carried-it-on side, like a woman with a knife scabbard), and attached one end of it to the digging-stick. The other end, after placing her boy on her back, she then fastened securely around her body under her arms. Placing the digging-stick across the hole, facing the pointed end to the east, she then squatted down and slid slowly and carefully down. As she was working herself, untwisting the sinew lariat, she finally got down within a short distance (about the height of the center fork) from the earth, for the sinew lariat was not long enough to reach the bottom.² For some time she was suspended in the air, until she was getting impatient and tired.

There was no sign of her return, and every little hope was expressed by the people. "Well, father, I have again returned," said Moon, unloading himself at the door, and then entering the tipi. "Where is my wife, dear mother?" said Moon, seating himself on his bed. "She has not yet returned. Maybe she will be coming home yet," said the mother. "Oh, no, it is getting too late for her. I told you to watch her and have her come home earlier," said Moon, in despair.

Without much fretting or imposing upon the old folks about her wanderings, he went out and searched for her. Walking around from place to place, he found a digging-stick lying on the ground, and the footprints of his wife leading to it. "Well, well! I declare!" said

¹ Compare the knotted and painted strings of the Dog-soldiers.

² She did not come to the place where she and Moon landed, or else she would have reached the earth below in safety and without trouble.

Moon, stooping down to see the course of the sinew lariat. To his surprise, he saw his wife and their little son suspended just a little way from the earth. "Well, there is only one way to do it. She wanted to get away from me, and therefore ran a risk of meeting with an accident. I shall have to make her return to me,"¹ said Moon, in manly way. So, reaching out from the hole he procured a round, flat stone called "heated stone." Spitting five times on the stone, he said to it, full of faith and desire: "For the benefit of my boy, I want you to light on top of her head, though remember you are not to fall on my boy's head, but on hers. Please do this for me," and as he said this he dropped the stone, which lighted on top of her head, breaking her off from the suspended lariat and killing her instantly. This woman landed with her boy on the south side of the river, at a short distance on a small elevation of ground. This was Eagle River that runs from west to east.

The little boy was so young that he did not know that his mother was dead. For some time he lived from his mother's breast, until she was fully decomposed. By this time the little boy, not satisfied with his mother's milk, was entirely exhausted. He went down to the river to quench his thirst. This trail was a small ravine leading to the small bank of the river. Just as the little boy reached the bank, an old woman (Old-Woman-Night), had come up to the spot on the other side. "Well, well! dear grandchild, I am so glad to see you. Where are you going to?" said Old-Woman-Night, with reverence. "I came over to quench my thirst," said the little boy, hastily. "Where did you come from, dear little boy?" said the old woman. "I came down from above," said the little boy. "Well, well! Are you Little-Star (or Lone-Star)? I am so happy to meet you. This is the central spot where everybody comes to. It is the terminus of all the trails from all directions. I have a little tipi down on the north side of the river, and I want you to come with me. It is only a short distance from here. Come on, grandchild, Little-Star," said Old-Woman-Night, taking him by the hand and leading him toward the tipi mentioned. As they followed the winding course of the stream they finally came to a big thicket along the bend, and just a few paces from the edge of the woods was a well-smoked tipi, the outskirts of which were well trodden. "This is my abiding-place, grandchild. See the dense forest and my surroundings," said Old-Woman-Night, smiling as they slowly approached the tipi.

Entering the tipi, Old-Woman-Night had a bed on the south side of the fire. It had a willow lean-back and many articles strung along

¹ This remark of Moon's shows us that there is another place for dead people.

behind the bed along the wall of the tipi. Shortly afterwards, Little-Star having been directed to the splendor of the timber, the musical notes of the birds, and the pecking of yellowhammers—all affording harmony throughout the forest—asked his grandmother to make him a bow and four arrows. "Well, well! My dear grandchild is very ambitious and full of life," said Old-Woman-Night, taking up her stone knife and going out of the tipi to cut sticks for bow and arrows. The old woman brought in the sticks and began to make a bow and arrows (origin of the so-called "lance," or "coyote-bow"). The stick for the bow was not a choice one, for it had a knot near one end that gave the bow an awkward appearance, throwing the "belly" to one side of the center. The arrows were not exceptionally good either. They were roughly peeled, had short corner wing-feathers attached; the feathers were not sliced, but were yet in parts when placed on the arrows. Two were painted red, the other two black. After the old woman had finished them, she gave them to the boy, who immediately went out and shot at a standing stick that he placed against a mound.

Early in the morning, this old woman said to the grandchild who was about to go out to play in front of the tipi: "Say, dear grandchild, I want you to remain inside, while I go out and see if my traps have caught anything. You see this fireplace? From this there are paths leading out to the ends of these traps. There is always a chance for all of them," said the old woman, starting out from the tipi.

After meal time, and while the boy played about, this old woman would put away something around their lean-back.¹ She kept doing this until the boy suspected her. Finally the old woman came back with a whole buffalo and carried it into their tipi. "I should like to know why you put things away behind the lean-back," said Little-Star to Old-Woman-Night. "Oh, for my lunches," said she. This was done several times, until one morning, after the old woman had gone out to see the traps, Little-Star said to himself: "I am going to see what is behind that lean-back. My grandmother always places something behind there," said Little-Star, in a ridiculing voice.

It was not long before the old woman left for her traps. So Little-Star went around the lean-back, and to his surprise, saw an animal with two horns and blazing eyes, eating or chewing away at the food given him by Old-Woman-Night. "Well! This is the creature that eats all the food that my grandmother puts away for me. If that is the way this creature does, I cannot allow it," said Little-Star, angrily. So, taking his bow and painted arrows, he shot the monster

¹ Compare the placing of food under the skull for sacrifices.

between the neck and shoulder, sending his arrow out of sight; another one he shot at the other place, sending it out of sight, too, killing the animal instantly. This gave a red appearance to the river; because this monster extended into this tipi from the river. He then took up a stone club and beat the horns off from the monster and let it go.

Just then the old woman returned with some more beef for themselves. "Say, grandmother, here are two beautiful horns that you can use for spoons," said Little-Star, joyfully. "Well, my dear grandmother, after you had gone, I saw a big creature eating up our victuals that you had laid away. I then took my bow and arrows and shot him dead," said he, before the old woman had a chance to speak.

"Oh! Did you really kill him? My dear child, he is your grandfather," said Night-Old-Woman. (She was actually married, secretly, to this water monster. She might have told Little-Star before that the monster was her husband, but she had kept this a secret.)

After they had had their breakfast on the morning of the next day, the old woman said to Little-Star, who was amusing himself inside the lodge: "Dear grandchild, I want you to remain at home while I go out into the woods after 'yeaneeshe'" (which means, pitched-tipi, refers to the erection of the Offerings-lodge), a red bush that grows in bunches in river bottoms. Late in the afternoon Old-Woman-Night returned and entered the tipi in gloomy spirit.

"Well, grandmother, what is the matter with your legs?" said Little-Star, looking at his grandmother's legs. "Dear grandchild, my legs got scratched up terribly when I was going through the thicket this morning, and that is why they are somewhat bloody," said Old-Woman-Night, with a sigh. This old woman had tortured her legs by gashing the muscles crosswise, leaving a clotted blood appearance.

For some time Little-Star remained with his grandmother and grew up to be quite a young man. During that time she made his bow into a beautiful lance,¹ using the feathers that she had carefully preserved in her tipi. She caught eagles and other species of birds and various kinds of animals at her traps.

When Little-Star had completed his lance ("coyote-bow"), he said, in manly way and with signs of adventure, to his grandmother, who was in the act of cooking a meal: "Well, grandmother, I am

¹ The lance was like that of Lime-Crazy in appearance. At the bottom were numerous kinds of feathers of small and large birds. The bow was reversed for a lance, the end with the knot being next to the ground; in this position it had owl feathers at the lower end, then just above them magpie feathers, then at the knot bluebird feathers, while near the top was a hawk feather, and at the top an eagle-wing feather.

going away to leave you. I think I have done enough with you. It is better for me to go back to my father. So this day I shall leave you, dear grandmother." So he took his lance and went out of the tipi, starting on the journey toward the east, following the course of Eagle River. For days and nights he walked and walked, until he came to a place well trodden by people.

The ground was smooth and slippery in appearance, and beyond it there was a black tipi painted with black paint. It was about twilight when he ran on to a snake. "Say, get up, you lazy thing. The day has already gone far enough," said Little-Star, poking at the snake with his lance, which made the snake rigid. "Well, are you that sensitive?" said Little-Star, laughingly. As he went on he repeated the same trick with the serpents yet asleep. Amusing himself by killing the serpents with his well-feathered lance, he would laugh very heartily, until he awoke some people at a distance who gave the alarm. "Ah! Get up all of you people! You might all be exterminated by Little-Star. He is very mischievous and very daring. Stir around, you people, and let us obstruct his journey and thus save our kindred. Look at him with that 'crazy' lance," said a man (perhaps a chief), with commanding voice. So the serpents, small and large, woke up and moved about, and soon covered the earth entirely.

Little-Star, seeing that it would be quite an undertaking to pass the people, walked to and fro to find a trail to get to another land, but the whole horizon was thickly covered with serpents. For four days and nights he walked about in search of a passage, but without success. At this time he was getting somewhat tired and sleepy. As he walked about to steal a passage through the crowd, he said to his lance with great faith, "Now, if anybody comes to injure me while I am resting (sleeping), I wish you would fall on top of me." So, stopping on good level ground, he staked his lance, his head at the foot of it, and went to sleep to renew his strength. As the serpent came up to attack him, the lance lighted on his body, waking him instantly. "Get away from me or you will get hurt," said Little-Star, gaping and getting up with his lance and beginning to walk around again. Finding a good level place, he again staked his lance, laid his head at the foot of it, and went to sleep. Shortly after he had gone to sleep, another serpent came crawling slowly for an attack, but this lance lighted on Little-Star again and awakened him instantly. "Oh, pshaw! Keep away from me, you ugly creatures, or you will get hurt!" said Little-Star, gaping, dusting his hair, and getting up with the lance. Wandering to and fro along the vast throng of serpents he finally got sleepy again, and rested on good level ground at the foot of his lance.

During his slumber, another serpent came crawling slowly to him for an attack, but the lance lighted on him, thus awakening him. "Oh, pshaw! You just go back at once! I don't want you about me," said Little-Star, angrily, getting up with the lance. At this time he was getting very sleepy and tired. Seeing a nice soft grass spot on level ground, he staked his lance in the ground and went to sleep right away, and it was about the fifth day. Shortly afterwards there came a big serpent crawling noiselessly for an attack. The lance, as ordered, lighted on Little-Star's body, but he did not awake this time.

"I thought surely at this time I would get you," said the big serpent, advancing behind Little-Star, recklessly. Still Little-Star was sound asleep. So the big serpent crawled slowly into his rectum, up through his spinal column, into his skull, and then completely coiled up within the skull and remained there, which totally disabled Little-Star physically.

Little-Star was conquered for being fast asleep on the open prairie. When the serpent got into his skull, he was made to lie on the ground until his entire body was a perfect skeleton. Little-Star found himself with a heavy burden in his skull, and remained motionless until he was a perfect skeleton. But the ligaments kept the bones together, thus leaving some sense for him. In this condition he gave his image to the people as a cross.

When Little-Star was in normal condition, he said in a somewhat fainting voice, but to the point, "Now I wish there would be two days of pouring rain, and after that, two days of intense heat." After he had so said, there came big black clouds and much thundering. In a short time the rain came down heavily all over him, thus soaking him completely. Then the sun came out, throwing its heat rays on him for two days. About noon the serpent became so restless in the skull that it finally made its way out and stuck its head out of Little-Star's mouth, panting from exhaustion. The serpent was thrusting its tongue out and blinking its flaming eyes, when Little-Star secretly moved his right hand under his chin and suddenly grasped the serpent's neck, and then got up, sat down on the ground, and pulled the serpent out of his mouth.

"Now I have you at last. You know very well that I am all right and possess some wonderful powers. You caught me when I was sound asleep, but you cannot kill me. Here is a fine chance to get even with you," said Little-Star, angrily, regaining his usual robust condition.

Little-Star was holding this serpent's neck tightly as he scolded him. Just as he was about to injure the serpent with his poisonous

lance, the captive spoke, saying to Little-Star with an earnest plea: "You know that I have given myself up to you. For your honor and integrity I give my skin to you to wrap your lance with, and to the end that you may remember me in my supplications." This he said with pitiful expression and signs of fatigue. "All right; it is a good thing that you are willing to give up your skin for my lance; you have saved yourself by your promptness and willingness to me. Well, let me see; if your skin does not obstruct my hand from peeling it off easily, then your assurance of your willingness to be subdued is agreeable to me," said Little-Star, taking the neck of the snake with his right hand, and with his left hand peeling off the skin.¹ "Now, Little-Star, take this skin of mine and wrap it around your lance or coyote-bow and keep it there," said the big snake. The serpent was then turned loose, and went back to his kind, with less power.

Little-Star then continued his journey until he reached the black-painted tipi and entered it with his lance. Reaching the Father, Sun (he was related to him, as Moon was a brother of Sun), at short distance, he advanced recklessly and spied everything in front of him. "Well, well! That mischievous boy is coming. He is a hard case, and therefore he ought not to enter this lodge, because it is pure and holy," said Sun. "Say, young man, I think it is best for you to return, for your lance is a lawless one. So please go back to your grandmother, who made the lance for you," said Sun, in earnestness and much thought. Little-Star, without further approach to his father, returned to the east and went out of this black lodge. Little-Star removed from his lance the attachments, thus cleansing it. Turning around, he placed his lance above the door of this black lodge. Thus he became the morning star, so-called the cross, but really the Little-Star, following his father and mother, Sun and Moon.

That small group of stars early at night, with a row of stars along the side represents the hand of Little-Star with his lance. That was the end of his journey.²

¹ From this time on these snakes shed their skins annually.

² The story relates to the whole Sun Dance ceremony. The center fork signifies the father's home. The unwrapping of this lance corresponds to the people placing children's clothing on the center-pole. The dancing out is the return of Little-Star. The smoking of the Straight-Pipe, and wrapping of the wheel, and other things is the continuation of the Sun and Moon with us. It is the place of holiness and glory.



LIBRARY OF CONGRESS



0 010 614 474 6

