Ceremonies of the Pawnee

PART II: THE SOUTH BANDS

James R. Murie

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Ceremonies of the Pawnee

PART II: THE SOUTH BANDS

Bundles of the South Bands

The organization of the South Band divisions was relatively simple. Thus, while the Skiri were at one time composed of 13 villages, the Pitahawirata had but two villages and the Chawi and Kitkahahki had only one each. However, about 1882 after the removal of the Pawnee to Oklahoma, the Chawi separated and formed two villages. There were, however, some intervillage groups, the nature of which we do not fully understand. Thus, in one of the Kitkahahki villages there were four of these family groups: the Real Kitkahahki, the Little Kitkahahki, the Black Heads (who wore a crow feather headdress), and the Leaders (kariki-su).

Some general differences appear among the ceremonies of the South Band divisions. Thus, whereas among the Skiri all ceremonies are open to the onlooker, who may thus learn all that he can, among the South Bands they are not divulged to anyone other than accepted initiates. Again, these divisions seem to have maintained a system of individual bundles, since after a man had consecrated a raccoon skin, a buffalo robe, a wildcat skin, and the skin of an eagle, he could have a bundle made up from these. In contrast to this, the Skiri consecrate the meat of a buffalo. The ritual for the wildcat skin (not recorded) is peculiar in that certain strings are tied to the skin by a secret knot that is known only to certain priests. These same priests are essential for tying feathers to the pipesticks in the Calumet Ritual.

[In the following discussions of bundles and their owners, the reader is reminded that the description applies to the period between 1910-1920. It has not been possible to up-date most of the information on the status of the bundles.—DRP]

The Chawi

Among the Chawi we have knowledge of at least eight bundles. First is the bundle of the present chief. It seems to have been the leading bundle. Near it was kept a large bundle in which were placed feathers from consecrated eagles. The latter seems to have been lost, but the former is still in existence [1920]. In some of the ceremonies of this bundle, a man received the qualifications to act as the holy man in the buffalo hunt. He sat down before the hunters started to make the surround and by certain waving motions of his hands symbolically swept in the buffalo (p. 99). If it was a joint hunt with the Skiri, the Chawi holy man took precedence over the Skiri holy man. The Chawi also had a special Burnt Offering Ceremony in which the meat from the back of a buffalo was burned, somewhat in the fashion of the North Star bundle ritual of the Skiri, but there are no data for it.

Of the other bundles, there is one owned by Good Fox (Figure 28), one by John Louwalk, another by Blue Hawk, a warrior bundle owned by Real Rider Woman, and possibly the bundle now in care of Riding In.

Doctor Chief's Bundle

Two Chawi bundles are in the American Museum of Natural History. The more interesting one (Figure 29) was secured from Doctor Chief (Kura·ku Rare·sa·ru), a Kitkahahki whose English name was George Beaver. Under the outside cord wrapping is one raccoon skin; one wooden war club and one pipe with separate wrapping; four arrows without
Figure 28.—Good Fox, a Chawi doctor. (DeLancey Gill photograph, 1902, BAE neg. 1211-A; Smithsonian Institution, National Anthropological Archives, Bureau of American Ethnology Collection.)
Figure 29.—Chawi bundle (AMNH 50.2-193): a, front view; b, back view.
points; one stick with broken bone point (use unknown); and one paddle. The bundle proper is wrapped with a thong at each end and is enclosed in a buffalo skin bag. On top is a hoe with separate wrapping (probably new). The remaining contents of the bundle are wrapped in three pieces of cloth.

The contents of the bundle proper are as follows: one small bundle containing two scalps (imitation, probably of horsehair); one bundle containing five ears of corn; one bundle containing a hawk; one bundle, tied at each end with thong, containing four large shells used for mixing paint; one bundle of counting sticks; one separate bundle containing a shell; one large arrow straightener wrapped in cloth; one small cloth package containing three fossil shells; one pebble, unwrapped; one long braid of sweetgrass; one short braid of sweetgrass wrapped in buffalo fur; and six stems of some kind of weed.

Doctor Chief related the following narrative regarding the origin and other data referring to this bundle:

Long ago there was but one Kitkahahki family whose oldest son was so mischievous he seemed beyond the control of his parents. From time to time he even set their grass lodge on fire, necessitating the building of another. The boy continually teased and tormented his sister, who was younger than he. When the boy grew up, he was a good hunter. His father made him a bow and arrows. The arrows were of dogwood decorated with buzzard feathers tied on with deer sinew. The bowstring was of sinew from the back of a buffalo. Each time the boy set out on the hunt he was successful, but one night he found an animal which he could not kill. He went home, where he found everyone asleep, so he crawled under his sister’s covers. When the boy awoke, his father scolded him and sent him away. He remained near the lodge, and during the night his sister provided him with dried meat and arrows. He was at a loss which way to go, but started west.

Meanwhile the boy’s father dreamed that the brother and sister would have to marry, so he left his lodge to follow the boy. He climbed a high hill to rest. He stood looking toward the west when suddenly a wind came up, swung him round, and finally threw him to the ground. He lay down and slept, but before daylight someone spoke to him. He sat up. He could see the Morning Star in the sky; birds were singing and strange animals he had never before seen were moving about. As the sun came up over the horizon, he seemed to see on its face a man painted with red dust and carrying a bundle under his left arm. As the sun rose higher and higher in the heavens, the man apparently floated away through the air and disappeared. The boy’s father could not explain these mysterious happenings and attempted to leave his place on the hill, but something seemed to hold him. He was very much frightened and, as he sat there, he dug a hole with his bow and arrows so that he could hide.

Then he fainted and had a vision in which he saw birds of many kinds fly from the sky and alight in a circle around him. Four large red owls with eagles on each side of them sat in the west; swans (thunderbirds) sat on the north; hawks sat near the eagles. Crows and other birds were also in the circle. Then one of the owls said: “Kurahus and others in this circle, we are here to teach our brother sitting in the center to worship Tirawahat. Four of us, sitting in the west, represent knowledge obtained from Mother Moon; the eagles, Tirawahat; the swans, lightning and thunder; and the rest represent clouds. We must give this man something that he may be reminded that Tirawahat made all things. Which of you will present the proper things to him?” At first there was silence; then they heard a buffalo bellow; finally a buffalo bull and a calf entered the circle and said, “We will furnish the covering and strings to tie the things you will give this man.” Then they sat near the opening on the east side.

A woman entered the circle and said, “I will furnish the thing which is to be kept by this man. He shall call it mother, for it is myself I will give him. I came from Tirawahat and this will be their seed and food. I will sit in front of four kurahus.” She seated herself in front of the four owls. Many others came and promised to give things to make up the bundle. Thunderbirds and hawks came. The hawks promised warclub and scalp, for through their power would the enemy be overcome and scalps be taken and offered to the gods in the heavens. The hawk rose in human form, carrying a warclub. He also had a scalp tied to his wrist. The two thunderbirds promised that the bundle would have thunder and lightning in it.

In the meantime everyone looked at the woman. About her throat she wore some glittering object which looked like a star. Her head was in darkness,
but down feathers stood up straight from it, signifying that she was in reality a comet. The time came to offer smoke to the gods, and the animal people sat and wondered how to do it. A man covered with red dust entered the circle and promised a stone to be used in the smoke offering. Since all things necessary had been promised and daylight was fast approaching, all the animals in the circle disappeared.

The man stood up and looked about him. Where the owls had been sitting, he found four owl feathers; in the woman's place were two grains of corn and a bright stone. He also found feathers of other birds, buffalo wool, and a roll of buffalo hair string. He replaced with stones all the objects he had found, made up a bundle, and set out for his home.

When night overtook him on the road, he slept with the bundle under his head and tried to sing of all he had heard and seen before his dream. Usually he dreamed of the things he had obtained.

Once he dreamed that first he must kill a young buffalo calf and carry it to camp on his back. Then he must skin the calf and cut up the meat, taking four pieces from the base of the tongue and four from the heart. These he was to place at the west side of the altar inside the grass lodge. Then he dreamed that he dug a square hole west of the lodge and took the pieces of heart and tongue to it. He seemed to stand near it and raise the meat diagonally to the west, place it in the hole, cover it, and return to the lodge, where he told his wife to boil the heart and tongue. At daybreak he awoke and continued his journey.

When he arrived at his own lodge, he hung the bundle in one of his robes on the west wall, but did not tell anyone of the visions he had had. One winter day he hunted buffalo and killed a calf, which he carried home on his back, in accordance with his dream. His wife boiled the heart and tongue. Before eating, he cut some fat from the heart and gave it to his wife and child, telling them to be blessed by greasing their hands with it.

That night the man had another vision, in which he saw a circle of animals surrounding a black eagle. Sparks of fire seemed to reach out from it to the other birds. The owls and the woman sat in the same positions as in his earlier vision. The man was frightened, for the sparks of fire seemed to touch him also. But what he thought were sparks of fire was in fact lightning, which helped him understand the significance of the things he saw.

The bird in the center represented Tirawahat (the power and the fire); the owls represented the four gods in the west, each holding a gourd and singing. These men always stand. As they sang the man learned their songs. He learned that Tirawahat was the supreme being, with the exception of Morning Star who is always in the east. In their songs the four gods in the west sang of the woman's wishes, of the moon, and of Tirawahat. If these men failed to stand and sing with the others, the world would come to an end. All these things the man learned in his visions. Finally the animal circle vanished. The man then kindled a fire, while he sang to himself.

The next day they ate more meat from the calf, but jerked and dried the rest in the sun. In the spring he planted the two grains of corn near their grass lodge. These two grains represented the moon and a comet. One of these could appear in the form of a woman at any time to carry out the wishes of Tirawahat. Throughout the summer the man hunted, moving from place to place, but once in a while he returned to his lodge to watch over the growing corn. In the fall, when he had plenty of dried meat, he moved back to his grass lodge. At night he watched over the cornstalks.

One night, as he watched, a woman appeared before him, seemingly enveloped in a yellow cloud. She said, “My name is Cawata-hat (Female Gleam Passes); your descendants shall come from me. They shall worship me and keep me with them always. I shall bring them life and strength. As long as I am with them, disease shall not touch them. The corn you will get from the stalk will be myself. You must put me in your bundle and call me Female Gleam Passes.” She disappeared.

Then another woman appeared before him and said, “Mother Moon promised you many things, but I cannot promise much for I am a comet; that is why I wear down feathers on top of my head. They shall worship me and keep me with them always. I shall bring them life and strength. As long as I am with them, disease shall not touch them. The corn you will get from the stalk will be myself. You must put me in your bundle and call me Female Gleam Passes.” She disappeared.

Then another woman appeared before him and said, “Mother Moon promised you many things, but I cannot promise much for I am a comet; that is why I wear down feathers on top of my head. Mother Moon is second to Tirawahat in power. I have power only to increase your people. My corn is white and has a tassel on the top. This will always be with your people, and my spirit and power will be with them. My name is Cire-su-rahat (Twilight Woman). You must preserve the two ears of corn and place them in the bundle, but you may dry the rest of the corn for the winter. You must keep
some of the seed for next year’s planting.” When the woman disappeared the man lay down to sleep.

He dreamed of the comet woman, who told him that all his visions were true. She warned him to follow all the instructions he had had in his visions. When the man awoke he still lay near the cornstalks; he passed his hands over them and over his body, pressed them to his feet, and prayed for long life.

In the meantime, the man’s wife had prepared coverings for the various objects in the bundle. She wandered over the prairie. Some mysterious influence seemed to guide her to the proper weeds and roots for tanning the skins. She tanned the hide of the calf her husband had killed and plenty of buffalo skins to make a tipi to use when they were hunting game.

When the corn was matured and the crop gathered in, the man found two ears of corn different from the others, one yellow and one white, but both tasseled. These he carefully laid away with the rest of the bundle, the woman meanwhile piling up the corn near the lodge. Occasionally she parched some of it for use; sometimes she boiled it in a skin bucket, while at other times she dried it on heated stones. By this time they were provided with all that was necessary for the bundle except a stone for incense (i.e., a stone pipe). Later, on the hill where he had his vision, the man found a black stone with a small hollow.

All winter he hunted and killed buffalo. He continued to have visions which were always concerned with the bundle. Early in the spring he placed the contents of his bundle on the altar, in readiness for the ceremony. Then one night he dreamed of the thunder. Tirawahat spoke to him through the thunder and told him the time had come to perform the ceremony.

Lightning flashed and thunder rolled as he spread the bundle objects upon the tanned hide in front of him. He burned some sweet incense over the objects and then hurriedly tied up the bundle, that the power of the lightning might remain within. Each time he killed a buffalo he offered four pieces of heart and tongue to the four gods standing in the west and then placed the pieces in a square dug west of the lodge. He continued his offerings for several years and was blessed with many children. One time he had a vision in which he saw a great gathering of people and four men placing a whole buffalo on a big fire. He saw the people go to the fire and allow the smoke to pass over their bodies. Then he too burned a whole buffalo. In another vision he saw a deer placed on a fire while the people let the smoke pass over them, and this he did too. He continued to dream and have visions and added more and more objects and ceremonies to the bundle.

One day he retired to a high hill to think about his son, whom he had driven from home, when suddenly it came to him that it was because he had been mourning for his son that he had had so many visions and dreams. A voice carried by the wind then told him that his son would return. So he went home and ceased mourning. From this time on he thought constantly of the meaning of the bundle, for in spite of his visions he did not yet understand the significance of it all. He observed very carefully everything that grew on the earth—the grass, weeds, and timber—and watched the water, the hills and valleys, and the heavens. A voice always explained the meaning of each. Then the man composed the songs he afterwards sang.

One night his son returned, carrying a skin which the man did not recognize, as well as many eagle feathers, and a small bag. The son had grown to manhood and did many strange things. At daylight he always disappeared, but returned in time to eat. Sometimes he would bring with him ground beans, or artichokes, or potatoes found along the banks of streams. Then he began to bring birds of all kinds. He brought a rabbit, a fawn, and finally one morning he returned with a buffalo calf. He always put the things he brought back with him into the care of his elder sister. Soon he brought a buffalo cow back with him every day. His sister prepared and tanned all the skins.

The brother and sister made a framework of willows over which they spread the skins, making a tipi. The young man went into the tipi and invited his father to come in and said, “Father, it is now time to allow my sister to live in this tipi alone with me. It is the will of the gods that I live in this tipi with my sister as my wife. While I was away I was at the place where rainstorms come from. There dwells Tirawahat and there stand the four gods in the west.”

“On my westward journey I was guided by a mysterious power. We journeyed for many days before we came to the place where the sun sets. I stood upon the banks of a large lake, but everywhere
I turned there was water. My guide seemed to whisper, ‘Close your eyes, we are going through space.’ I closed my eyes; a whirlwind picked me up and carried me on and on until I was set down. My guide whispered, ‘Remember everything you see. This is where the rainstorms come from and where the four old men stand. Listen to their songs, for they are for you. You must kill the first animal coming out, for it is the one who controls rainstorms.’ I was frightened, but went on. As I came nearer an animal ran out, climbed up, and disappeared at the top of the place, and then reappeared. I killed it with my bow and arrow. My guide whispered, ‘Carry the animal into the cave.’ I did as he said, threw it upon the ground near the entrance, and said, ‘This animal is holy or consecrated.’ The cave was dark, but I heard someone say, ‘Rawa.’ Then I was told to sit near the entrance at the north side. Here I heard loud noises and saw lightning and dark clouds, which seemed to move around in a circle and then pass out through the opening at the top. My guide directed me to cut up the animal. The skin I brought with me was from this animal. I placed the carcass of the animal where the fire seemed to be. Then I heard someone say, ‘My son, you must eat all of the flesh, the vitals, head, and paws. First, though, you must take four pieces of flesh, two from each shoulder and two from each hind quarter, which you must offer to the gods who dwell here. Throw these pieces toward the center.’

“As I ate the animal the skin lay in front of me. The bones I was directed to throw to the center of the cave. Then I was told to walk around the cave. As I walked I saw a strange light at the west and four green cornstalks, near which was a parfleche with dried meat. In front of these was the object that radiated the light, but I did not know what it was. Behind the light stood four men, shaking their gourd rattles and singing low, but I understood their meaning. Then a dark cloud rolled toward me; when it disappeared I found this bag at my feet. I picked it up and returned to my place in the cave in darkness. Someone touched me. I reached out and took some pemmican. I ate what I wanted of this and put the remainder in my robe. A voice came from the direction of the light saying, ‘My son, you must return to your father and mother; build a lodge of your own and take your sister for a wife; many people will come from you two. Your bundle will be different from any other, for you have killed and consecrated it here. This animal will always remain with the bundle. Your people can only consecrate this animal. Its color represents dark clouds. You must use its penis in dipping up boiled consecrated meat. The penis of the first raccoon you consecrate when you return to your people you must tie to a stick with thick sinew. Always carry this with the things we give you. The bag contains seeds for you and your people. The two things you must always bear in mind are the powers in the heavens and the powers upon the earth. You must always remember the buffalo and the corn which will strengthen your people. These will be the food of your people. Before eating, always offer these first to the gods in the heavens and then to the gods on the earth, for they come from us and we wish to be remembered by the people. When you have returned to your people we will tell you other things. Now leave this place.’

“My guide directed me to take the raccoon skin and the bag, and leave. As I left I heard a great noise, but did not dare to look back. Outside I was told to circle the place by the south. I saw streams of water pouring down the sides of the hill, while vapor rose from the opening at the top. When I came to the north side of the hill, I saw a beautiful country. I saw my father and mother and brother and sisters. When I came back to the front, the whirlwind seized me again and I knew nothing more until I woke as if from a dream. I was on a high hill. Large flocks of birds flew overhead and, as feathers dropped from them, I picked them up and placed them in the raccoon skin and went east toward home.

“When I came to the side of a hill north of here, my guide whispered to me to look at a tree there. I saw a raccoon sitting on a limb. Now I knew that had been my guide. I have everything ready and want you to allow me to take my sister to my own tipi as my wife. I want you to make a bundle for me and place my raccoon skin on top of it. I myself will consecrate the raccoon skin. This is my story.”

For a long time the young man’s father sat silent; then he said, “My son, I understand all you have said. Do as the gods wish. I will make the bundle for you. Your bag has seeds of corn, squash, and beans. You must in time put an ear of corn from your field into the bundle. You must get the corn yourself, as I did. You must go to your people who
will always be known as *Cakita·ru?*, or Raccoon people.5

"I consent. Set up your tipi, and when you are ready we will sit there." The young man and his sister set up their tipi to the north of their father's grass lodge. The girl placed the things at the altar and went out. The father and son sat in the tipi. They looked at the seed. There were four kernels of each color—black, red, yellow, white, and speckled. There were four squash seeds and four beans. Also in the bag were some black seeds which they afterwards found to be tobacco and which they used when making the meat offerings. The meat was placed on the fire and then the tobacco was burned so the smoke passed over the meat. His father told the young man to place the seeds in the bundle, but to plant them early in the spring.

They built a fire and passed all the things in the bundle through sweet-smelling smoke. Then the bundle was wrapped up with the raccoon skin on top. The young man's father told him to make offerings of the heart and tongue of buffalo to the gods in the west. The girl brought food in and then the bundle was hung on the wall. Her father told the girl to sit near her brother, who was now her husband. Then the father returned to his own lodge.

In the spring they moved a little to the west and planted their seed. These two people had many children, and their crops were always good.

Soon another son and daughter from the man's lodge went to live together at the south, and they also became a great tribe. The old man made their bundle for them. In this way, three independent tribes were founded from one bundle.

The Raccoon bundle was an independent bundle, like which there was no other. One important object in it was a raccoon bone fork, which was used in feasts and also as a warclub. Another was a raccoon skin. Raccoons, which were regarded as water animals, were consecrated to the bundle.

The Skiri, it will be recalled, consecrated buffalo, but the Chawi consecrated raccoons. This animal also falls within the provenance of the underworld powers to which the doctors pray. Thus the distinction between this ritual and those of the Skiri is sharply drawn. Yet from the narrative it is apparent that the bundle had much in common with the Skiri cycle, since the whole corn concept is found here.

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**Eagle Flying Under The Heavens' Bundle**

The following account refers to a warrior's bundle (AMNH 50.1–9664), which contains one pipestem fastened on the outside; one bundle in a woven bag; one bald eagle; a small cane whistle; one bunch of wing feathers; one bunch of braided sweetgrass; one pendant of knotted buckskin; one bone whistle; one ear of corn in buffalo membrane; one ear of corn in buffalo wool; one small bundle wrapped in a flag containing an inner bundle of cloth tied with silk ribbon, in which were one piece of bone, a turtle foot, and one roll of membrane; one large bundle wrapped in a flag containing a bundle representing a bird made of woollen cloth with feathers, contents unknown, but apparently containing a meteorite; one small bundle wrapped in cloth containing one glass bottle-stopper and one prism; one smooth white pebble wrapped in down and paper; one catlinite pipe wrapped in cloth; one bag containing what appears to be an oriole's nest.

The Chawi bundle was obtained from Hiram Jake (*Re·tah̓a·kkac Ru·ʔuhka·wari 'Eagle Flying Under The Heavens'), who was the heir to the bundle.6 He was about 40 years old. His father, Chawi Jake (*Cawi·ʔi), was a noted Chawi doctor, who knew the history and the ceremony of the bundle. The story of the bundle as given by Eagle Flying Under The Heavens is as follows:

Many years ago when my grandfather was a young man, he went on the warpath. The leader of the war party was Big Warrior. One time while on the warpath, the young man fell asleep and so was left behind when the others went on. He was aroused by strange sounds and rose to see the cause. He looked up to the sky and saw a flock of eagles. One bald eagle flew south, and the young man followed its flight. At dusk the eagle lit upon a tall tree. The young man continued to travel until he reached the top of the hill. Here he lay down, for he was very tired. He ate some parched corn, but was unable to go to sleep.

He looked up at the stars in the sky and saw a meteor. The longer he looked at the meteor the more it seemed to resemble the bald eagle. The meteor appeared to make a circuit and fell where the eagle had alighted. The young man rose and began to cry. He was frightened because he was alone and had lost his party. He raised his hands toward the heavens and, addressing the meteor, said,
“Father, I saw you fly from the heavens; now you are on the earth. I am poor in spirit. Father, take pity on me. I am young and do not know where I am.” Then he lay down and fell asleep.

He dreamed that standing near him was a man who wore a buffalo robe, and whose face was covered with red ointment. On his forehead was marked a bird's foot. Through the man's scalplock was thrust a soft down feather and around his waist was tied a buffalo-hair rope. The man walked around. On his back he wore a bald eagle from under which seemed to come sparks of fire, just like the sparks he had seen when the meteor had fallen. The man's pipestem was thrust in his belt and stuck out from the eagle.

The stranger walked around the young man four times, stopped to the north of him and said, “My son, I am the meteor you saw shooting through the skies. I am the child of the heavens. I control the flock of eagles. My favorite bird is the bald eagle. I sent you the eagle you saw. You must return to your people, for your war party will meet the enemy and some of its members will be killed. Follow the eagle's flight and it will guide you to your people. I am on the hillside where the eagle is. You will easily find me; take it and return home. The eagle will return to the skies after you have followed it home. Some day I will give you a bald eagle, whose skin you must always wear on your back when you are on the warpath. I like your spirit and I will be with you always. I will come to you in dreams. I will make you a great warrior. Through me, you will take many scalps, count coup, and capture many ponies from the enemy. When you become a warrior you must dress as you see me now. Do as I have told you and go home.”

When the young man awoke the next morning, he saw the bald eagle flying overhead. He took a few kernels of corn from his moccasins and ate them. He went down the hill while the eagle flew overhead. The eagle continuously circled over one spot. The young man went to the place and in a bunch of burnt buffalo grass found a stone which he took. He started north and traveled for several days, always following the eagle. Finally he came to his village, and the eagle disappeared in the sky. The young man stayed on the hill near his village until dusk and then went down to it.

He entered his father's lodge. The women were glad to see him and took his quiver and moccasins from him and put them away. The young man sat with the other men around the fireplace. His father scolded him for returning alone, for he thought he had turned back out of cowardice. The men were all anxious for news of the war party, but all he could tell them was that he had been lost and returned alone. The young man went to his bed and placed the stone on the ground near the rim of the lodge. The young man was angry at his father.

The next day he asked his mother for a piece of buffalo hide with the hair on.

In the fall the war party returned, but some of its members had been killed. That fall the young man, with some others, went eagle hunting. Each young man dug a hole in the ground and covered it with limbs, grass, and weeds, as a trap. Before daylight the young men went to the holes and after placing fresh meat or even a whole rabbit on the frame, crawled into the holes. They lay in them all day.

The eagles swooped down and hopped about the boy's hole. One eagle settled on the boy's frame: he caught it and wrung its neck. Next came a golden eagle, which he also pulled in; then came a black eagle, which he killed. For a long time no more eagles came; but finally he heard a noise above, and a bald eagle hopped upon the frame. The boy caught it and killed it. He now had the bird he wanted. He started for the camp where the rest of the party had preceded him. They were surprised to see the young man with four birds. He skinned three of them, but hung the bald eagle on a limb. He told the others he was ready to return. They all wanted to use his hole and to know the secret for his catching so many eagles, but he told them he had none.

When the boy returned to his lodge, his father was surprised to see that he had so many birds, but the boy gave him nothing. The boy's mother wrapped the birds in a robe and hung the bundle on the wall of the lodge. The next morning the boy had the three skins hung on poles outside the lodge. He asked his mother to invite a certain priest to their lodge and his father to have the lodge swept and vacated by everyone.

Four cushions were placed at the altar for the priest and his three assistants. The young man placed the bald eagle in front of the cushions. The priest and his assistants came in and sat in their proper order. The young man said, “Old men, I have called you together to skin this bird for me.
I have one pony and four robes to pay you. I want you to take pity on me and help me. I have a parfleche of dried buffalo meat for you to eat; my mother is preparing a kettle of corn."

The old men sat silent for a long time. They did not know what to do. There was not one among them who had ever consecrated a bald eagle. They had always consecrated golden eagles. Finally they sent for Pi-tare-sa-ru? (Man Chief), the head chief of the Chawi, who was the only one who had consecrated a bald eagle. He came into the lodge, was given a place, and told what was wanted. He said, "My son, it shall be as you wish, for I have consecrated seven birds—six of different kinds and the seventh, a bald eagle." The young man's father rose, went to the chief, and passed his hands over his head and down his body, thanking him. Then the young man thanked him.

The chief walked to the north side where the eagle lay. He told the priest to select a stout stick from the pile of wood and hand it to him. When the priest had the stick he said, "Young men and old men, I now lift up this stick and strike the eagle on the head." He struck the eagle. Then he said, "The last eagle I consecrated was a bald eagle. It was the god of our people for that year. We were successful on our buffalo hunts. Our crops were abundant. The enemy attacked us but once; we killed one whose head was decked with bald eagle feathers. I counted coup upon him by striking him on the head before he fell from his horse. The horse I captured from him also had bald eagle feathers upon its mane and tail. Because of this I took the name Pi-tare-sa-ru? (Man Chief). Now I count coup on a bald eagle again, that all the good things I have related may come to you, my son." He returned to his place.

The priest filled his pipe and went through the bundle smoke ritual. He walked up to the bird and blew four whiffs of smoke to it, dumped the ashes in front of the eagle, and after passing his hands over the pipestem and the bird, gave the pipe to his assistant on the north side. The priests skinned the bird, leaving the claws and skull. The skin was then put on a tipi pole and placed outside the lodge. This is the bird now in the bundle.

The young man gave one of the eagles, the robes, and a pony to the chief, who gave the four robes and the pony to the priests and kept the eagle.

It was now late in the fall and time for a buffalo hunt. The young man had no cover for his eagle and stone. His mother had a tanned buffalo hide in which she wrapped up the things and carried them. Once in a while the young man would see in his dreams the strange man, who would tell him what to do. On the hunt the young man killed buffalo and had the meat dried.

After their return from the buffalo hunt in the early spring, the young man had the lodge swept out and mats spread at the altar. The priest and his assistants were invited. The young man placed the meteor, which was still covered with a piece of buffalo skin, in front of the four cushions that were placed at the altar. When the priests were seated, the young man said, "Old men, I again invite you to my lodge. This time I have Father Meteor sitting in front of us. This meteor is to be with the eagle skin that I have. Take pity upon me and teach me how to offer smoke to Father Meteor."

The priest now asked for the eagle and pipe. The bundle, which now contained a pipe, native tobacco, red dust for paint, sweetgrass, and other objects, was handed to the priest. The priest filled the pipe with native tobacco, lit it, and went through the real bundle smoke ceremony. He took the stone, handed it to the young man, and asked him to unwrap it and place it in the position in which he found it. He unwrapped the meteor, leaving the buffalo wool over it. The meteor was placed in a bag filled with bald eagle down, while the other men held a robe over it so that it could not be seen. If anyone but the young man saw the meteor, the luck that was intended for him might pass to the person who saw the meteor. The young man placed the meteor in front of the men, the bag being open toward the south, for the meteor had been pointed that way when the young man found it.

The priest took some native tobacco and said, "My son, you may now rise and come to me." The boy went to the priest, who gave him a pinch of the native tobacco and whispered to the young man, "Take this tobacco and offer it to Morning Star, slantwise to the east. Place the tobacco on the ground outside and return to me." The young man did this and returned to the priest, who gave him tobacco and asked him to offer it to the Evening Star in the west. Again he returned to the priest, who gave him some native tobacco and said, "Take this, walk to the north of the lodge, and offer this by raising your hand to the north, place the tobacco
on the ground, and return to me.” After his return to the lodge the priest again gave him tobacco and said, “Take this around to the south of the lodge, raise your arms to the south, place the tobacco upon the ground, and return to your place in the lodge.”

When the young man returned to the lodge the priest said, “The offering of native tobacco to the leading minor star gods is now ended. I have filled another pipe with native tobacco and the young man will rise and offer smoke to the same stars; standing west of the lodge, facing east, he will light the pipe and blow one whiff to the east, one to the west, one to the north, and the last toward the south. When he empties the ashes, he will return the pipe to me.” The young man went through the smoke ritual. Then the priest said, “The gods in the heavens have received our smoke. All will be well. Whichever of the gods is the father of the meteor before us will watch over its child and its owner. I will now fill another pipe for the young man. This time he must offer smoke to Father Meteor and must make his wishes known to him.” The young man rose, went to the fireplace, and after lighting the pipe, went up to the meteor. The meteor was covered so that only a little of the head was exposed. The young man blew the smoke toward it. He offered four whiffs of smoke and then emptied the ashes on the ground in front of the meteor. He returned the pipe to the priest. He knelt before the meteor and said, “Father, I am poor. Take pity upon me. Give me success when I am on the warpath. Give me many ponies. I will always see that you are seated upon good things. As you are to be with me always, keep disease away from me. I am still young and do not know what to ask, but you know my wants, so pray to your fathers in the heavens that they may grant my wishes through you.”

The young man returned to his place, and other men who were closely related to him were now permitted to approach the meteor and pray to it. The priest prayed last. Finally a feast of meat and corn was served, after which the priest said, “My son, you are favored by the gods in the heavens. You must consecrate two eagles and two wildcats; then you may have a bundle of your own. I will give you two ears of Mother Corn that can be placed in this bundle so that when you consecrate birds or animals you will be provided with Mother Corn.” He placed the corn upon the altar. “This ends our ceremony, as we have smoked and eaten.” The priests and others left the lodge.

The young man was left alone. He took the meteor and closed the bag. He spread out a tanned cowhide and placed on it the eagle, the meteor, and the two ears of corn, and wrapped them up. He placed the pipe outside the bundle, which he tied upon the wall of the lodge.

Sometime after this ceremony the young man had a dream in which he saw the strange being that had appeared to him before. He said, “My son, do not go upon the warpath until you see me. This is all.” He disappeared, and the young man awoke.

Several years passed during which the young man never thought of going on the warpath. He consecrated eagles and wildcats. He dreamed again of the strange being, who this time told him not to try to have a bundle like the old one, but that he would give him things to put in a bundle that would be a medicine warrior bundle. So the young man did not let the priests give him any more. It was well that the two ears of Mother Corn were in the bundle.

One winter he dreamed that in the spring he was to go on the warpath and carry the bundle with him. He saw a beautiful country through which he was to travel. On his journey he was to come to people who had things for his bundle and whom he would attack. When the young man had seen a great deal in his dream, the strange being appeared again, telling him to prepare smoke for him.

The young man arose, took his pipe, and filled it with native tobacco. After lighting the pipe he went outside and blew whiffs in different directions to the skies. He said, “Father Meteor, I have seen you and you have talked to me in my dreams. I now offer smoke to you and your fathers in the heavens. May everything come true, for I am now poor. Other young men have gone into the enemy’s country and have taken new names. Take pity upon me.” He returned to the lodge and went to sleep. Again he dreamed. He saw an eagle swooping down toward him. When the eagle lit on the ground, it became the man he had always seen in his dreams. The man said, “My son, whenever I ask for smoke, fill your pipe and give four whiffs toward the bundle, for I am there in the eagle. I will accept your smoke and will grant whatever you ask. Prepare to go on the warpath at once. You must go south. I will be with you on your journey.”

The young man awoke, but this time he did not
go to sleep again. After eating, he told his father and mother that he wished to make a journey into the enemy's country and that he wanted several pairs of moccasins filled with parched corn and pemmican. He wanted real bows and arrows, for all he had was a bow and blunt arrows. He had previously had to borrow his uncle's bow and arrows to kill buffalo. The women began to make moccasins; his father invited a man who knew how to make a quiver; two priests were invited to make the bow and arrows, for the assistant priest was an armorer.

Meanwhile the young man went where the other young men of the village were playing javelin games. He sat and watched them. Then he told them that he was planning to go on the warpath and wanted only young men to go with him. They agreed to meet that night in the young man's lodge. After all was quiet in the village, one young man went about inviting the younger men to the lodge. When all were seated the leader of the war party said, "Brothers, you have heard of war parties going to the enemy's country and how they have made names for themselves. I have never gone out. I have now made up my mind to go. We will not ask any of the older people, but I will be glad to have any of you younger men. We have four days to prepare provisions. Come to this lodge every evening so that we may discuss what we are to do." They all promised to join.

On the last day the young man had his lodge swept out. After dark the young man took the bundle down, placed it at the altar, and sat behind it. The young men entered the lodge, each one carrying his equipment. When all had assembled the bundle was opened and the covered meteor placed on the bare ground in front of it. To serve as an altar, the eagle was taken out and spread upon the coverings of the bundle; the pipe was placed near the eagle; the two ears of corn were placed on each side of the eagle. Some of the young men saw the things for the first time and wondered at them. Now the young man said, "Brothers and young men, tonight we are here as warriors for the first time in our lives. We shall be known as the meteor warriors. If any of you feel that you are not courageous, stay at home, for I do not know how long we shall be gone, nor do I know that we are to come back. Father Meteor is to lead us and he will protect us. You may tell stories and smoke. We start after midnight."

Some of the young men told stories and smoked, while others went out in pairs and sang war or coyote songs to announce to the people in the village that they were going on the warpath. After midnight all the young men were assembled in the lodge and the leader addressed them as follows: "It is now time that we prepare to start; but first we must offer smoke to Father Meteor and the eagle. I have filled the pipe and will offer the smoke myself."

He lit the pipe and gave four whiffs each to the meteor and the eagle. After he emptied the ashes and passed his hands over the meteor, he said, "Father, we are about to start on a long journey into the enemy's country. Be with us and keep us from danger. Hide us from the enemy. Give us health and send us plenty of game. Take pity on us." He returned to his seat. His father, who sat near the entrance, watching, wished them good luck and hoped that the gods would protect them.

The young man arose, put on his buffalo robe, and tied the buffalo-hair rope around his waist. He put the meteor on his back and covered it with the eagle. He carried the pipe in his left hand. The assistant carried the two ears of corn and their wrappers. One young man carried his quiver; another carried the moccasins and food. The leader moved forward on the north side of the lodge, the others following in pairs, and walked out. By daylight they had left the village far behind. For many moons they traveled south, but did not meet any people. Winter came, but it was not cold. They traveled on. Game was plentiful, and all the young men were in good spirits. They were in a strange country and had begun to see signs of people. One day the scouts reported seeing a camp of Mexicans who had many ponies, burros, and wagons.

The leader hurried to a deep ravine, where a place was cleared and a fireplace made. The bundle wrappers were spread on the ground and the meteor, covered with the eagle, placed upon them. Then the pipe was laid on it. The two ears of corn were placed on each side of the eagle. The tobacco and smoke offerings were made to the gods. Scouts were sent out to spy upon the Mexicans; they reported that the Mexicans were camped for the night. Then the leader said, "Warriors, we came a long way from home. We are not experienced warriors, but I believe we should attack these people, kill some of them, take some of their property, and get away with their ponies and burros. We will do this at
sunset." They showed their assent, saying, "Rawa."

At sunset they surrounded the camp, gave the war whoop, killed some of the men, and captured others. The leader went to a bed and found what seemed to be a medicine bundle, which he took. They captured all the ponies and burros and started back to the place where they had made their offerings, and there stopped for the night.

At dawn they started home. Each day they traveled until they came to a place where there were many buffalo and camped there. Young men were selected to run down the buffalo on horseback. They had plenty of meat now.

They rested for the night. The young man had the altar arranged, placing the meteor under the eagle, as usual. That night they had a big fire. Each member of the war party told how he had killed a man, counted coup, or the number of ponies he had captured. It was now time for each of them to take a new name, but as there was no priest among them to perform the ritual, the young man said he would pronounce their names before Father Meteor. He stood before the altar and said, "Father, you have taken pity upon me and have given me people, their ponies, burros, etc.; tonight I take a new name, one that will be blessed by the gods and feared by men. Re·tahkac Ru·pahka·wari (Eagle Flying Under The Heavens) shall be my name." Each young man thus took his turn and had a new name given him. After this they all lay down and slept.

Eagle Flying Under The Heavens dreamed of the strange man again. He said, "My son, all I told you has come true. You must lay aside the bundle covering. The bundle you now have shall be the covering for your bundle. You must always keep the things in the bundle, for that is what I promised you. When you open the bundle and take the meteor out, place the things under it, for they will shine out and give light. You must do this in a dark lodge. There is an animal's leg inside the new bundle. You may use it in medicine ceremonies, for you are to become a great doctor among your people."

The young man awoke, kindled a fire, and opened the new bundle. He also found other things in it, which he believed were also meteors, for they sparkled before the fire. He quickly took out the meteor and eagle and placed them in the new bundle, after removing the old wrappers. The next day they started for home and arrived there two moons later, a victorious war party. Stories were told by the young men about the powers of Eagle Flying Under The Heavens. Ever after that, when Eagle Flying Under The Heavens wanted to go on the warpath, young men joined him and were always successful.

This man consecrated two bobcats, through the noses of which special strings were made to run. They also made a special tie. He placed these things in the bundle. Years later Eagle Flying Under The Heavens became a great doctor. Through the meteor and eagle he made a pair of medicine leggings decked with scalps and eagle feathers. On the leggings were represented stars. He wore these during his medicine ceremonies.

After his death, his son, Holy Eagle, who was also a doctor, became the owner of the bundle. The last owner, who was known as Chawi Jake, died in Oklahoma at the age of 95; then the present Eagle Flying Under The Heavens became the owner.

The Kitkahahki

The Kitkahahki division had a very large bundle (now lost) with a Creation Ritual and also a ceremony preliminary to corn planting, in which all the participants, men and women, were painted white. Another bundle (Figure 30), for which I could not obtain the song ritual [1920] (it is doubtful if anyone now knows it), appears to have had a burnt offering of a whole deer in which there was a race around the village and to the offering hill, the whole conducted quite like the Skiri North Star offering (p. 100). The winner of the race was supposed to get power for "good fortune." As the deer burned, all other bundles and sacred regalia were brought and held in the smoke.

There seems to have been a third bundle, spoken of as the Black Head (pakska·lit), in which the most venerated object was a large tuft of black feathers. This seems to have been very sacred and associated with it was a lance organization of the same name (Murie, 1914:577).

The bundle in the American Museum of Natural History (AMNH 50.1-9682) is conspicuous on account of the row of five gourd rattles permanently mounted upon it and said to represent the summer months (Figure 30a). This is a feature observable upon the Morning Star bundles (p. 115), though its significance there is not known to me. Such an
arrangement of rattles also occurs upon certain bundles in the Mandan-Hidatsa-Arikara village group.\(^9\)

The outer cover of skin for this bundle is so folded as to suggest the form of a flat box, or a parfleche. On the outside is a wooden warclub similar to the one on the Chawi bundle (p. 183). The use and significance of these objects is unknown. Accompanying the warclub are four rather heavy sticks notched like arrows, which they are said to represent. Finally a pipestem is concealed under a fold of the outer covering. The inner bundle is tied with three buckskin thongs and contains the following: eagle wing fan; one birdskin, probably part of the fan; one wing feather; one duck head, braid of sweetgrass inserted; one ear of corn wrapped in buffalo skin; one small bundle wrapped in red cloth, containing two ears of corn (red and blue grains); one small bundle wrapped in buffalo skin, containing one flint arrow point; one bundle wrapped in yellow cloth containing two ears of blue corn; one arrow-straightener of buffalo bone (?) wrapped in buffalo skin; one small buckskin bag containing plum-seed dice; one bundle of counting sticks for the same; one miniature game wheel; one stick for the same; six sticks wrapped in buffalo
skin; one mussel shell used for mixing paint; one small turtle shell; one small clam shell; one hawk containing an ear of corn; one hawk, of different species from above, containing an ear of corn; one catskin; one catlinite pipe wrapped in buffalo wool. The bundle and the following narrative pertaining to it were obtained from Doctor Chief {Kura·-?u Rare-sa-ru). No other data were obtainable.

I was told by my grandfather that the Kawarakis were the first people and that from them originated the Pitahawirata, Chawi, and Kitkahahki bands. The old people say there was a time when there was but one earthlodge in which lived a man and a woman; in this lodge hung the sacred bundle.

When these first two people were placed on the earth by the kurahus (old men) who stand in the west, all was darkness. Paruksti (Wonderful Being) was with them and gave the man a bow and four arrows, admonishing him to use them for the benefit of mankind. The bow was the rainbow and the four arrows, lightning.

As Paruksti stood upon the shore, he struck the water with a warclub and seven deer came forth. With his bow and red arrow the man shot the fifth deer, which was speckled. This deer was the sun and carried the night upon its back. Thus day and night originated. Other things were given to the man until he had accumulated enough for a bundle.

The children of the first man and woman soon built another lodge for themselves and were given a bundle by the first man. Another boy and girl were born; when they married, they too were given a bundle. The first people stayed at Nemaha, Nebraska; their children, whose descendants are the Chawi, went north. The third couple went south and formed the nucleus of the Kitkahahki people.

When a youth attained manhood among the Kitkahahki, he had to consecrate to the bundle an eagle, a young wildcat, an otter, and a buffalo robe. The young man had to kill and consecrate a buffalo for each bundle ceremony. All the animals were consecrated for Mother Corn.

A warclub, made in imitation of a baby board with a bundle tied upon it, was obtained. The wildcat in which the Mother Corn was wrapped, the otter tying strings, and the eagle feathers with which the ponies were decorated when buffalo were consecrated, were obtained. The man who consecrated the buffalo had to wear feathers in his scalplock. When the buffalo robe was added, the bundle was complete. Each man had to choose a name for his bundle. This particular one was called kati·tawiki (small dark thing).

The original Kitkahahki bundle was buried with the son of Curly Chief, the chief of the Kitkahaki. After the Pawnee moved to Indian Territory, one of the prominent men consecrated things and one of the kurahus asked him what his object was. He told him he wanted the Small Dark Thing bundle. His wish was granted; but he alone had to gather the bundle objects. The only thing which he did not supply for the bundle was its name. The bundle had a staff about 4 feet [1 m] long, covered with crow feathers, and one end bulging into a knob.

The man had great difficulty in killing crows. They seemed to know they were needed and flew away before he could kill them. Because of this staff, the people of this society were known as Black Heads (paksha·tit), for they also wore a bunch of crow feathers in their hair (Murie, 1914:577-578). There is but one member of this society still living. This bundle was the last one made up for the Kitkahahki. The following were the rituals for the bundle:

The women's dance before the planting of the corn was held early in the spring. The bundle was opened in the west of the lodge; the crow feathered staff, which represented a north god, was planted north of the lodge.

In another ritual a burnt offering of a deer was made. A fire was built in the eastern end of the village. Four men from the ceremonial tipi carried the deer to the fire; they were followed by the priests carrying their gourd rattles. All the men gathered on the north side of the fireplace. Men and women who did not care to join in the race remained in the village. Four times the four men passed around the fireplace with the deer and then placed it on the fire. Meanwhile the priests stood at the west, singing. A brave man threw up his robe and everybody raced around the village, the four priests singing and rattling their gourds.

The first man to run around the village and back around the burnt offering had equal prestige with one who had struck an enemy in battle. Men in the village sang the victory songs [not recorded here], and the women gave the war cry for the man who had won the race. After all the runners had passed around the burnt offering, the men and
women in the village followed them, the priests bringing up the rear, carrying their sacred bundles and medicine bags. Children were also taken around the fire. When the priests had gone around the fire four times, they returned to their tipi; and anyone was then privileged to go around the fire and let the smoke pass over him.

A third ritual for this bundle was the offering of the jerked and dried heart and tongue of a consecrated buffalo. The man giving the ceremony went to the south side of the tipi, stood west of it, and raising his right hand with a piece of buffalo heart, placed it in a little hole in the ground. Then he placed a piece of buffalo tongue in the hole, and so on, alternately, until the four pieces were in the hole, which was then covered. The man returned to the tipi.

The next time he left the tipi he carried the entire dried heart and tongue in his arms. One of the errand men followed him with a sacred pipe and a stick with live coals. They marched to the west of the village, where he placed the meat on the ground. The pipe was lighted and four whiffs of smoke offered to the four gods in the west, and the ashes emptied upon the ground. Then he handed the pipe to the errand man. He started a fire, took the pile of dried tongue and heart, raised it toward the west, gradually lowered it, and placed it on the fire. Both men then passed around the meat. When they left, about 50 or 60 men who had been watching rushed upon it. Each man tried to get a piece of the meat or fat, and ran home. After a man had obtained a piece of the meat and entered his tipi, the woman took it and blessed her children with it, passing her hands over their bodies. They believed the meat to be holy and that it would prevent disease and misfortune from coming to their children. This meat was never divided among the people; but rather each man fought for his share.

A pole ceremony was also held for this bundle. When the ceremony was announced, the people gathered outside the village at the west, where a place was cleared, as for the building of an earth-lodge; but only a circular embankment of earth was thrown up. A painted black willow pole was brought in. While waiting for the pole, the four priests sat west of the cleared place. After the pole was planted on the north side, the four priests opened the bundle and placed the gourd rattles on its north side. Then one of the priests walked through the village and announced that all was in readiness. The people were gathered in one of the bundle lodges.

There were four divisions of the Kitkahahki: the Kitkahahki proper, the Little Kitkahahki, the Black Heads, and the Kariki-su, or, "one who stands in the circle to recite the Creation Ritual."

Dressed in their war regalia, the people gathered in each lodge. The war leader of each group carried on his back the eagle he had consecrated and a warclub from the bundle. Each group, led by its war leader, marched to its place in the circle, the Kitkahahki at the northwest, the Black Heads at the northeast, the Kariki-su at the southwest, and the Little Kitkahahki at the southeast. The priests took their gourd rattles and sang, while the people danced in groups, the leader in front, the warriors behind, and the women at the rear. The ceremony continued for three days and was only halted to give the people time to eat. On the fourth day there was no dancing.

The Creation Ritual had to be recited, after which the singing and dancing were resumed, the priests telling the people to dance so that they would shake Mother Earth. They danced all night. The next day the men and women who did not care to stay returned to their homes. Those who had never consecrated anything were not allowed to take part in this ceremony but were allowed to look on. Those who had consecrated an eagle had to present two tail feathers to the mother bundle.

In 1883 Murie saw the bundle with all the feathers that had been consecrated. When Sun Chief, the son of Pi-tare-sa-ru, the head chief of the Pawnee, died, the bundle was placed in a large tree and left there by Walter Sun Chief, the son of Sun Chief.

The bundle was made like the lost kati-tawiki, but the crow feathered staff was never replaced. (Doctor Chief thought he could make it, but was afraid because it was a god. He said that certain objects were taken from the bundle when there was a death in the family.)

The strings inside the bundle are to put through the nose of a bobcat. When a man consecrated a bird or animal or had given a ceremony, he kept count of these with the strings.

According to Doctor Chief, the gourds on the outside of the bundle represented the five summer moons, omitting the moon between summer and
winter, or the five moons in the winter, omitting the moon between winter and spring. In each gourd there are as many stones as there are lunar days.

The bundle was keeper of all games. The ring represents the horizon and the stations of different gods. The white bead represents Tirawahat; it also represents the fireplace in the lodge where Tirawahat sits with great power. The ring and two sticks constituted a game played by old learned men who counted into hundreds. This is how the young men learned to count. Each tie had its own count. The sticks used in reaching the great places were two or three inches [5 to 8 cm] long. When the bundle is hung up, the ring is hung under it.

The Pitahawirata

There were two villages in the Pitahawirata division: the Pitahawirata proper and the Kawarakis. The bundle of the latter seems to be of great historical importance because it claims to be the mother bundle from which sprang all others, except those of the Skiri. There is also a vague idea of a federated relation between it and other bundles, reminding one of the Skiri scheme. Whether the three minor divisions of the Pawnee were ever federated, I do not know, but it is true that they often consorted together.

The Kawarakis bundle contained certain strings as tallies for the consecration of animals, particularly wildcats. In the offering ritual these were run through the nose piece and tied with a peculiar knot. Afterwards these were placed in the bundle as a sign that the offering had been made. Such strings are, however, not peculiar to this bundle, but were a part of certain Chawi bundles and were also used in the Calumet Ritual (Hako) to bind the feathers.

The Kawarakis bundle contained objects suggesting culture history: a bow and arrows standing for the original ones, firesticks, flint for arrowheads and knives, some pottery fragments (symbolizing that the art of making pottery came from the bundle), sacred ears of corn, paints, etc. This is the extent of my data, but I secured the following five objects from this series, which are now in the American Museum of Natural History:

1. A flint knife (AMNH 50.1-9647) kept in the Kawarakis bundle and used when cutting consecrated meat. When a baby board was ceremonially constructed, this knife was used for cutting and thinning the board.

2. A baby board (AMNH 50.1-9628a–3) of uncertain age, made of cottonwood, hewn with native stone. Big Star, an important chief, was the first to be placed upon it; also Shield Chief; Eagle Chief was the last for whom it was used. When Eagle Chief died, the board was stolen from the Pawnee. About four years ago High Eagle found it in the possession of a white man, from whom he obtained it.

3. A grinding stone (AMNH 50.1–8481) was obtained from Woman Count Coup On Enemy With Goods (Cakaruhku). One time many years ago when the Pitahawirata lived in Nebraska, they were all sitting outside their earthlodges when a meteor flew through the skies, lighting up the village. It seemed to drop on a hill nearby. The next day the men and women searched for it, but were unsuccessful.

A few days later a young girl walking up the hill found two stones rather close together, around which the grass was burnt and the ground very smooth. She carried the stones home, as she thought they would make good whetstones. Her mother placed them near the wall of the lodge. Shortly thereafter one of the women in the lodge was in great pain and a doctor was called. He was, however, unsuccessful in his doctoring and departed.

The woman who owned the stones dreamed that she saw a man and woman. The man said to her, "We let your daughter find us, for we like her spirit. Heat the stones and place them where the woman is in pain. She will be relieved, for we are not of this earth. We come from above. The priest will hear of us and will pay you for us. Give the stones to him, for they belong in his lodge."

The next morning the woman placed the stones in the fire. When they were heated she wrapped them in buffalo wool and placed them where the pain was. It soon disappeared.

After a time, when the bundle ceremonies were being held, the priest knew something was missing, though he did not know what. One night in a dream he was told where the stones were and how they were found. The next day the priest sent for the woman. She came and was given a place. The
priest told her about his dream of the stones and that they were to become a part of the bundle. He said he would pay her a pony and four buffalo robes for the stones.

When the bundle ceremony was held, the priest invited two women to the lodge. One was seated at the north altar and the other at the south altar. These women wore buffalo skin skirts and mocassins. Their heads, waists, and legs were anointed with the consecrated red ointment. Their legs were painted up to their knees. After this, the women passed themselves through the smoke of the burning, sweet-smelling ointment. They were each given two stones and told to go to the secondary lodge where the men and women were preparing the feast. There they were to be instructed in their duties.

When they entered the secondary lodge, one was told to sit at the north side and the other at the south. Now two men painted red came into the lodge. Each had four kinds of corn—black, red, yellow, and white. The women sat facing the west. A stone mortar was placed in front of each woman. Each man took a grain of black corn and threw it in the mortar. As each grain was thrown in, the women struck it lightly, so that the spirit of the grain would come forth. The corn was not pounded fine. After the black corn was pounded, then the red, the yellow, and finally, the white corn was pounded. The women then gave the pounded corn to two other women, who were sitting on either side of the lodge, with wooden mortars and pounders. These women pounded the corn fine. The first two women placed the kettles on the fire. When the corn was pounded, they placed it in the kettles to boil, each woman caring for her kettle. The two men returned to the main lodge, where they were given two paddles to stir the mush. They returned to the secondary lodge and gave the paddles to the women. When the mush was cooked, the women placed the kettles near the entrance of the lodge and sat near them. When it was cool each woman dropped it into large wooden bowls. After the ceremony, the bowls of mush were carried into the priest's lodge, the women returning the stones to the priest.

4. Women's stick game. The sticks (AMNH 5.1–7659a–d) could not be obtained from the Kawarakis, but the stone (AMNH 50.1–9660ab) with the skin wrapper was the one in the bundle. Its age is uncertain. It was used for pounding corn for bundle ceremonies and was also kept for use in the woman's stick game. When a victorious war party returned and the victory dances were held, the priests allowed the women to play the stick games. The women threw the sticks on the stone.

5. The bow and four arrows (AMNH 50.1–9630a–f) were obtained from High Eagle, a Pitahawirata doctor. These were formerly kept in the Kawarakis bundle. The bow is very old and is the one used by Shield Chief, a Pitahawirata, when he killed Touching Cloud, a Cheyenne who wore armor during an attack on the Pawnee in western Kansas. The arrows were always kept in the bundle. They were removed only when a boy of the Kawarakis village became ten or twelve years of age and the arrows were borrowed for him to try to kill his first bird. If the boy was successful, it constituted a vow to have a bundle ceremony. The arrows were also exhibited when the bundle was opened, so the priests could use them as a model when making the sacred arrows. From this bundle were taken the sacred red arrow and the bow with which Touching Cloud was killed (Grinnell, 1915:71–78).

An informant adds: “Every sacred bundle had to have four sacred arrows. In one of the Skiri bundles there was a sacred flint 4 inches [10 cm] wide and about a foot [30 cm] long, one side red and black for its entire length, the other white and yellow. From this stone were taken the points for the sacred arrows. It seems that once a keeper of the Kawarakis bundle was a priest, and when old age came upon him he took the sacred arrows from the bundle, and after blessing his four sons, gave each an arrow. The black-arrow man was to bring buffalo when the people were in want of food. The red-arrow man was told to shoot the red arrow at any danger and he would come out all right. The yellow and white arrows were for bringing rainstorms to the fields.”

Two other Pitahawirata bundles have been reported, but we have no data on them. One was owned by Fancy Eagle Woman. The other is known as the wauarak bundle and has a bow and arrows. The preceding three seem to have been leading bundles, for the division had three chiefs. Having three chiefs each, in fact, seems to have been the case with the Chawi and the Kitkahahki, who thus stand in contrast to the Skiri.
Doctors among the South Bands

While each division had its shamanistic performances, these were only generally comparable to the Twenty and Thirty Day Ceremonies of the Skiri. They were of one or two days’ duration and the sleight-of-hand feats were chiefly arrow swallowing demonstrations. The Kitkahahki called them “the Child Doctor Dance”; the Chawi, “the White Beaver Ceremony”; and the Pitahawirata, “the Stone Man Medicine Dance,” or “Morning Star Dance.” The latter seems to have been a rather impressive affair in which the doctors wore elk horns and otter collars, suggesting the *heyoka* of the Dakota (Wissler, 1912b:82–85).

The White Beaver Ceremony of the Chawi

The underlying idea in this ceremony is the renewing of powers as seen in all the spring ceremonies of the Skiri (p. 43). In this case it is not the germination of plants, but the reviving of hibernating animals, particularly those living in the waters. This grand ceremony is the first of several, after which similar rites are held for all doctors and their cults. Thus the position of the White Beaver Ritual is about the same as the Creation Ritual in the Skiri cycle. We have grounds for suspecting, therefore, that all these important ceremonies of the Pawnee were drawn on a definite pattern and were, in the main, attempts to amplify the one idea of spring renewal of life. Further, notwithstanding the usually sharply drawn distinctions between the functions of the priests and the doctors, there are at least some fundamental ideas common to both. The underlying idea of the Chawi ritual is that the hibernating animals must have new life put into them by the gods and that some of this power may pass to the doctors for the benefit of the people in general.

The long account following contains some bewildering details as to the movements of pipes and other objects. While these may be hopelessly vague to the reader, they are very real to the Pawnee. Each movement is deeply significant, and the performance from beginning to end is to him subjectively impressive.

This ceremony, recited in a single day, was observed by the author in January 1911. I have taken special pains to work out the songs given by the several doctors, which may stand as a typical example of doctors’ ceremonies. This was accomplished by separate appointments with the participants after the ceremony was observed. The account could have been greatly abbreviated, but since this is a surviving ceremony, it seems justifiable to give it in its entirety. *Raruhwa·ku*, a prominent Chawi doctor, was the primary leader of this ceremony (Figure 31).

A word may be added as to just what has survived. As the reader will notice, there is no legerdemain. The sleight-of-hand performed at the autumn meeting corresponded to the Thirty Day Ceremony of the Skiri. So far as we know, no one now [1911] living attempts to demonstrate it. What survives then is the empty form of the procedure—the evolutions, the offerings, and the songs. Yet these seem to be as they were. In fact, it is difficult to conceive of how there could be any survival of a song that would not be fairly complete. The presentation of these is the most important contribution.

All Pawnee ceremonies end in the month of October, for all the animals are hibernating and the birds have gone south. Even the stars have changed their places. The two shining stars known as the Swimming Ducks have disappeared. These stars will reappear southeast of the Milky Way. The head of the Snake has disappeared; only his body can be seen southwest of the Milky Way. The sacred White Beaver, which constitutes the altar for the Medicine Ceremony, is wrapped in tanned buffalo hide and laid away at the sacred altar at the west in an earth lodge. The heads of the water drums are taken off, and the drums are set one on each side of the beaver. The gourds, 30 in number, are hung on the wall of the lodge. During the month of December everything is quiet, and there must be no drumming.

In the month of January the animals begin to stir. The beaver and others cut through the ice. Their breath through the ice has come to the people. The two Swimming Ducks again appear in the heavens;
FIGURE 31.—John Rouwalk (Raruhwa-ku 'His Mountain'), Chawi priest. (Photographer and date not recorded, ca. 1900, BAE neg. 1210; Smithsonian Institution, National Anthropological Archives, Bureau of American Ethnology Collection.)
the Snake Star is out in full. The birds begin to migrate north. It is now time for ceremonies. The first ceremonies must be the Medicine ceremonies, for these are connected with animals.

The keeper of the Medicine Ceremony, who is also keeper of the White Beaver used as the altar, has the earth lodge swept out with eagle wings. The rim of the fireplace is the place where the tobacco offerings are placed and where remain the wise sayings of the deceased doctors. The keeper places a mat with two cushions on it west of the fireplace. He then goes to the altar and takes the sacred pipe from the beaver bundle. Then he gets his skunk tobacco pouch and sits down upon one of the cushions. He asks the errand man to approach him and whispers to him to come to his lodge. Later the errand man re-enters the lodge and is told to sit near the entrance. The other doctor now enters; he is greeted with “Rawwa” and told to be seated upon the other cushion. When he is seated, the keeper says, “Brother, we are now seated near the fireplace where rest the voices of our deceased doctors and the spirits of the animals. We must now fill the sacred pipe and give smoke to the animals and to the doctors whose spirits and voices are before us. The animals along the streams are now running; the other animals are out and running. The birds are now flying north. The two Swimming Ducks are now in the pond. The water animals, by their powerful breath, have broken the ice and have made sounds through the valleys. It is now time that the animals and the deceased doctors receive tobacco and gifts from us. We must now prepare to have the Medicine Ceremony. I will now fill the sacred pipe. We will offer smoke to the animals and to our deceased doctors, that they may know that we [doctors] are about to sit down and carry on the animal ceremony or the Doctors’ Ceremony.” Then the bundle keeper also gives four whiffs to the rim of the fireplace, then smokes. When he has smoked, he passes the pipe back to the other man. Then this man smokes and finally scatters the ashes upon the rim of the fireplace. He passes his hands over the pipe four times, holds it with the bowl upward and stem downward, and hands it to the leader. Then they agree to send for their immediate male kinfolk. When these men come in and are seated around the fireplace, the leader speaks: “Brother doctors, the two Duck Stars in the heavens are now swimming in the pond, the power of the breath of the animals has broken the ice, and the water is flowing in the streams. It is now time to make a special smoke offering to the animals. Are you willing to help?” All the other men say, “Yes, we are willing”; each man says, “I have dried meat, which I will donate.” The leader responds, “I am glad; may the errand man go to your lodges and bring the meat here.” The errand man gathers the meat from the different lodges and brings it into the lodge where they are sitting. The meat is piled on the south side of the lodge, and then is placed in a parfleche for safe keeping. The pile of meat now consists of nearly two whole beefs, enough for the animal ceremony. Now the leader speaks, “Brother doctors, we now have the meat for the animal ceremony. Now I have a parfleche filled with dried meat. We will bring this meat and have the secret ceremony of purifying the animal (beaver) and the drums. This ceremony will be attended only by our immediate kinfolk and those who have paid for our ceremony and our medicines. In four days we will meet here in this lodge.” He then instructs the errand man to notify all who have a right to be in the ceremony to be present on the fourth day. Then the people disperse, each going to his own home.

The next day the leader gathers wood for the ceremony. He gathers dry willows, ash, box elder, cottonwood, hackberry, redbud, and oak. He also picks out seven dried poles about 7 feet [2 m] long and about 5 inches [13 cm] in diameter. He takes the wood and piles it in front of his lodge, laying the seven poles to one side. After getting the wood he returns to the timber, where near the water’s edge he finds a young green cottonwood, which he chops down. Then he cuts seven pieces of wood, each 2 feet [0.6 m] long. He breaks up the tree into small chips,18 which he places in a blanket. Now he ties the seven chunks of wood with a rawhide rope. This bundle he slings on his back, while he carries the
chips in his hand, and returns to the lodge. When he enters the lodge he goes to the altar in the west of the lodge. He places the wood chips at the altar. The errand man goes through the village and notifies the immediate relatives of the leader. No outsider is invited. The night before the ceremony is spent at the altar by the leader and his partner, who smoke and tell stories.

The First Day

Making the Altar

Shortly after midnight, when everybody is sleeping, these two men (the leaders of the ceremony) begin to prepare the altar. First they take eagle wings and sweep a place at the altar at the west end of the lodge. Then they mark out a place for the altar with the paw of a beaver that they have for that purpose. The leader mixes buffalo fat and some native tobacco, and strews this mixture along the four marks. Then he places two pieces of wood upon the marks and two more pieces on the first two. Next he places the chips inside of the altar, and the other three sticks crosswise upon the altar.

Now the leader unwraps the Beaver bundle. He first removes the wrapper of tanned buffalo hide and then seven different pieces of calico before they finally uncover the White Beaver. These pieces of calico were gifts to the White Beaver at the last animal dance and belong to the animal. They are placed upon the timber at the altar and then the White Beaver is placed upon them. The remaining limbs are placed on each side of the altar; and over them are placed two skins. The White Beaver has its skull and tail; the otter also has a skull. These animals must have skulls in them; otherwise they are not potent. The water drums, without the drum heads, are placed on each side of the altar.

Just before daylight the leader takes a wonderful bowl, half filled with water, and fills it with a handful of white clay that he takes from his buckskin bag. He stirs the mixture until it thickens and then puts some cottonwood coals into the wooden bowl. He stirs this until the mixture turns blue and then places the bowl at the northeast near the entrance. All this time there is very little fire, although it is very cold. These two men, the leader and his partner, do not sleep all through the night. When everything is prepared they seat themselves behind the altar and tell how their fathers carried on the ceremony. They also smoke, but never offer any smoke to the animals. They are supposed to be dead, and until they shall have become purified they are supposed not to be alive and have power. Near daylight food is brought to the two men. Both must not leave the lodge at the same time, for the altar is now complete and they must guard it. After they have eaten and the dishes are taken out, these two men open their medicine sacks. They take therefrom their mysterious red clay mixed with medicine and smear it over their faces, placing more upon and around their mouths. Then they rise, and going to the bowl with the mixture of clay and coals, dip their hands into it and spread the clay over the upper part of the face, from the nose up, so that the blue is on the upper part of the face and the red on the lower. Again they place their hands in the bowl and smear the blue clay over their bodies. They are both naked except for breechcloth and moccasins. Each man spreads the paint over the other man’s back. When they have spread the mixture over their bodies, they place a little upon their heads and return to the altar and are seated. Each then takes from a bag some soft down feathers and places them upon his head. The soft down feathers stick to the mixture on their heads. Now they are ready for the ceremony, in which each is a leader. The name of the leader on the north side is Beaver; on the south side His Mountain (Raruhwa·ku) is leader. The latter is really the man who knows the ceremony.

The Tobacco Offering

The two errand men come in. One sits at the north and the other at the south of the entrance. The man on the north acts as errand man for the north side, and the one on the south is errand man for the south side. They are told to undress and put the blue clay mixture on their bodies. Dipping their hands into the bowl, they smear the mixture all over their bodies, faces, and heads. Then they return to their places near the entrance. Now the other men begin to come in. As each man comes in, he is given a seat where his forefathers sat. He is told to undress, and the clay mixture is placed before him by the errand man. If he is on the north side, the errand man on the north side is the one who carries the
bowl to him; if on the south side, the errand man on the south side carries the bowl to him. The old men are given seats near the entrance and the chiefs are given seats on the south side, sitting with the old men near the entrance. In this ceremony there were no old men on the south side, so the chiefs sat alone. As each man comes, he is requested to give his pipe to the leader, for there must be no smoking in the lodge until the smoke offering has been made to the animals and the pipes moved in their direction. They pile the pipes behind the altar, the stems pointing north, for the north gods control the winter and all pipes must point in that direction. As each man is seated, his body is daubed with clay and down feathers are placed upon his head. The leader, Beaver, on the south side says: “Doctors, we are now seated in this lodge to cleanse this animal and our mothers [drums] that sit before us. We are to clean and purify the animal so that it will awaken and again receive its power from the animals whose breath has broken the ice and come into our lodge to enter this animal. The mothers [still without their drumheads] sitting before us must also be purified and then receive our breaths, so that when we put the drumheads on them, pour water into them, and beat upon them, their sounds will drive away from the village the diseases that might be among our people. But first we must offer native tobacco to the animals in the waters and also to the birds in the skies; then to Tirawahat and to the stars who watch over the animals and the birds. I now select Fancy Eagle to take the tobacco to the creek.” Fancy Eagle is told to take his moccasins off and approach the altar. He kneels before Raruhwa-ku, who hands him native tobacco and whispers to him, saying: “Wade out to the middle of the creek; then take a little of this tobacco and say, ‘I am poor in spirit; receive this tobacco, you animals upstream.’ Then take seven steps down the stream and taking the rest of the tobacco, say, ‘You animals downstream, I now give you tobacco’. Dipping your hands into the water and scattering the tobacco, continue: ‘I am poor in spirit, take pity upon me’. Then while you stand in the water, speak to the animals that they may take notice of our ceremonies in the lodge and that they may breathe their power into us. Go.” Fancy Eagle goes out of the lodge to the creek. Everybody keeps quiet; and when Fancy Eagle returns, all say “Rawa.”

The leader speaks again: “It is now time for the

birds in the skies to receive the tobacco. I select Proud Rider to offer the tobacco to them.” He is told to approach the altar. Proud Rider kneels in front of Raruhwa-ku, who whispers to him, “When you leave the lodge, go around it by way of the south, stand west of it, facing west, raise this tobacco I now place in your hand up toward the skies and say, ‘You birds in the heavens, I now present this tobacco to you; receive it from me. I am poor in spirit: and when you fly toward the earth, bring with you the winds, that your power may be received by our people and that all diseases may leave them’. While you are there, speak your mind to the birds in the skies that our people and the people in this lodge may be blessed.” Proud Rider leaves the lodge with the tobacco. All are silent. When he returns, all say “Rawa.” He takes his seat.

Raruhwa-ku, the leader, says, “It is now time for the star in the east [not the Morning Star] who watches over the animal kind to receive our tobacco offering. I select Fancy Rider to make the offering.” Fancy Rider is told to approach the altar. He does, and kneels in front of Raruhwa-ku, who places the tobacco in his right hand and whispers. “When you leave the lodge, take 15 steps in front of it and stop; lift your right hand with the tobacco slantwise toward the east and say, ‘Rawa, now father, I offer you this tobacco, I am poor in spirit. Receive this tobacco from the animal lodge, for it is you who made the animals speak with our forefathers who became mysterious and were like the animals. Watch over them and let them give us power as they did to our forefathers. Take pity upon us and watch over us.’” Fancy Rider leaves the lodge and everybody is silent. When he returns to the lodge, all say, “Rawa.” Then Fancy Rider takes his seat again.

Again Raruhwa-ku speaks, “It is now time another power is given an offering. I select War Chief to make the offering.” He is told to approach the altar; he kneels before Raruhwa-ku, who, placing the tobacco in his hand, whispers to him, “When you leave the lodge, go to the south side and stop halfway; then raise your right hand with the tobacco toward the sun and say, ‘Father Sun, you who watch over everything, I offer you this tobacco; receive it; I am poor in spirit; watch over our ceremonies that we may perform them right and that all powers may be pleased with us’. Go!” At that War Chief left the lodge. All were quiet until he returned, when they said, “Rawa.”
War Chief took his seat and then Raruhwa-ku said, "It is now time another power is given an offering. I now select Man Chief to make the offering." He approaches the altar and kneels before Raruhwa-ku, who whispers to him while he places the tobacco in his right hand and says, "When you leave, go south around the lodge, stand southwest of it, lift your right hand with the tobacco, and say, 'Mother [i.e., the moon], I am poor in spirit; receive this tobacco and watch over us, for we are the doctors of the tribe. Give us power that our women may give birth when we wait upon them. Watch over our women and let them give birth to many children, for it is you who have power to make women give birth.' Go!" Man Chief leaves the lodge. All are silent, and when he returns all say "Rawa."

When Man Chief is seated, Raruhwa-ku says: "It is now time another power is given an offering; I now select Flying Eagle to make the offering." Flying Eagle goes to the altar and kneels in front of Raruhwa-ku, who whispers to him, while placing the tobacco in his right hand, "When you leave the lodge, go around to the north; and when you are halfway around, stop and face north. This offering is to the North Star. You must lift up your right hand toward the north and say, 'Father, you who watch everything in the night, I offer you this tobacco. Receive it; I am poor in spirit. Watch over our doctors when they are waiting upon the sick in the night and give them power to make people well.' Go!" When Flying Eagle leaves the lodge everything is quiet, and when he returns all say, "Rawa," and Flying Eagle takes his seat.

Then Raruhwa-ku says, "Brothers, our tobacco offering has been received by the powers in the heavens and animals and birds. Mother Earth each time received her offering. I am sure she is pleased. Now we will make one more offering. I select High Eagle to make the offering." High Eagle goes to the altar and kneels before Raruhwa-ku, who whispers to High Eagle: "You need not go out of the lodge, but walk to the rim of the fireplace and stand west of it, facing east. This offering is to Tirawahat. Speak your mind. I will not tell you what to say." High Eagle then stands west of the fireplace, facing east. He lifts his right hand upward, at the same time looking upward, and speaks so all can hear. He says, "Now, Father, I offer you this tobacco, as we were taught by our fathers. Accept it and send your power to us. Make it possible for the stars, animals, and the birds to watch over us, and for the roots and herbs to grow so we can gather them and make our medicine. We are poor in spirit; take pity upon us and cause the rains to fall upon our fields that we may gather great harvest. Have the gods drive diseases beyond our village, so that sickness will not be known among us. Let our people multiply through your power so that our tribe will increase. Take pity on all of us and watch over our chiefs, so that when they awake they will not hear of any sickness and the chiefs will be glad." As he talks, he lowers his right hand, and at the conclusion of his speech his hand rests on the rim of the fireplace, where he places the tobacco. He then walks to his place and is seated.

Raruhwa-ku speaks again: "Brothers, the animals, birds, and the gods in the heavens have all been offered tobacco; the tobacco offering is over." All say "Rawa."

Selection of Men to Perform the Rituals

Again Raruhwa-ku speaks: "Brothers of the doctors, old men and chiefs, we will now begin to purify the animal and the mothers [drums] before us. I have filled this little pipe with native tobacco, and the man to whom I shall present it and who accepts it will perform the ceremony. If he does not accept the pipe, I will offer it to someone else." He rises with the pipe and walks around the fireplace by way of the south, then around the north side, stopping where Sun Chief sits. He holds the pipe before Sun Chief, who all this time sits with bowed head. For several minutes he sits in this position, for he is thinking very seriously whether he would be favorable to the animals (rahrurahki). He looks up to Raruhwa-ku and reaches for the pipe with his right hand. As he takes it, Raruhwa-ku says, "Rawa, rawa iri [Now, now thanks]." When all hear Raruhwa-ku make exclamation of thanks, they repeat, "Rawa, rawa iri." Raruhwa-ku himself then goes to the fireplace and takes any stick on the fire (except the special seven placed there), returns to Sun Chief and places the coal upon the bowl of the pipe. When the pipe is lit, he returns the stick to the fireplace and takes his seat at the altar. All are now quiet while Sun Chief smokes the little pipe. When he has finished smoking, emptied the ashes upon the ground, and passed his hands over the pipe, he says, "Here is the pipe." Raruhwa-ku rises, walks around
the fireplace by way of the south, then north to Sun Chief, and takes the pipe. Then he steps back about three steps, stands facing west, and passes his hands upon the stem of the pipe and upon his head and body. After this he returns to his seat.

Again Raruhwa-ku speaks, “Doctors, I have again filled this little pipe, and the man I present with this pipe will be the one I select to help Sun Chief carry on the ceremony. As one man has already been selected from the north side, I will go to the south side.” He rises with the pipe in his hands, walks to the south side, and stops where Walking Sun is sitting. He holds the pipe out to Walking Sun, who is sitting with lowered head. For several minutes he sits thus, and at last looks up at the man before him and takes the pipe. Raruhwa-ku speaks, “Rawa, rawa iri.” When Raruhwa-ku makes the exclamation of thanks, all say “Rawa, rawa iri.” For they all now know that the man accepted the pipe and is willing to go through the tiresome ceremony. Raruhwa-ku gets fire from the fireplace and lights the pipe for Walking Sun, who now smokes by himself. Raruhwa-ku replaces the coal in the fireplace and returns to his seat. All is quiet while Walking Sun smokes. When he has finished and emptied the ashes from the pipe in front of him and passed his hands over the pipestem, he says, “Here is the pipe.” Raruhwa-ku rises, walks to Walking Sun, and receives the pipe. He passes his hands over the pipestem, then over his head and body, walks to his seat, and sits down.

WASHING THE ANIMALS AND THE DRUMS

Raruhwa-ku then speaks, “The errand man on the north side will now place wood upon the fireplace. Let it be placed crosswise upon the fire, pointing north and south. After the errand man on the north side has placed his wood, let the errand man on the south side place wood upon the fireplace in the same way. I will place the seven poles upon the fire myself. We place the wood upon the fireplace to give the fire new life, new power, for everything is about to take on new life and power.” The errand men do as they are requested, each taking wood from his pile and placing it upon the fire. Raruhwa-ku then rises, goes to the wood pile on the north side, takes the four poles and places the first pole upon the fire, extending west. Next he places one northwest upon the fire; the second, north; the third, northeast. Then he goes to the wood pile on the south side and takes the three poles. The first of these he places southeast and the second southwest. Now he takes his seat. Then the director, Raruhwa-ku, speaks, “The two men, Sun Chief and Walking Sun, will now be seated on the south side of the lodge where the mat is.” He continues: “The errand man on the north side will take this wooden bowl, run down to the stream, dip the bowl into the water, bring it into the lodge, and place it before the two men on the south.” The errand man takes the bowl, runs down to the creek, and returns to the lodge, placing the bowl of water before the two men, who are seated on the mat, facing north.

Raruhwa-ku says: “Errand man on the south side, come to the altar.” The errand man goes to the altar, and Raruhwa-ku hands him a large clam shell that contains a mixture of red clay. He tells the errand man to place the shell by the bowl of water. After the errand man is seated, Raruhwa-ku rises, takes the beaver from the altar, and goes to the south by way of the north around the fireplace; he passes Sun Chief, hands the beaver to Walking Sun, and sits down with them, for he is to tell them what to do. He tells Walking Sun to hold the beaver about the neck with his left hand, the tail with his right hand, and to hold the beaver upward and toward Sun Chief. Then Raruhwa-ku tells Sun Chief to dip his right-hand fingers into a bowl of water. When Sun Chief has done this, he tells him to pass his hand in front of and about 4 inches [10 cm] from the beaver. (These people believe that if the man were to touch the beaver with his wet fingers it would cause storms.) This Sun Chief does. Then he is told to pass his hand over himself from his head down. Again Sun Chief is told to dip his fingers into the bowl of water; as he does, he is told to pass his hand down close to the beaver’s back, then to pass his hand over his own head. Now he is again to dip his fingers, this time with his left hand, and to hold the beaver upward and toward Sun Chief. Then Raruhwa-ku tells Sun Chief to dip his right-hand fingers into a bowl of water. When Sun Chief has done this, he tells him to pass his hand in front of and about 4 inches [10 cm] from the beaver. (These people believe that if the man were to touch the beaver with his wet fingers it would cause storms.) This Sun Chief does. Then he is told to pass his hand over himself from his head down. Again Sun Chief is told to dip his fingers into the bowl of water; as he does, he is told to pass his hand down close to the beaver’s back, then to pass his hand over his own head. Now he is again to dip his fingers, this time with his left hand, and to pass his hand down on the right side of the beaver. This he does; then he is told to pass his left hand down on his own right side, to dip his left-hand fingers into the bowl of water, and to pass his hand over the left side of the beaver. This done, he is told to pass his hand down upon his left side. Raruhwa-ku tells Sun Chief to repeat the performance, only getting closer to the animal and to himself. This is done.
three times, but the fourth time Raruhwa·ku tells Sun Chief to touch the animal with his wet fingers. Sun Chief goes through the same performance as before, only touching the animal; and after the four movements on each side, he takes some more water and washes the beaver. After Sun Chief finishes he is told by Raruhwa·ku to take the shell and paint the animal upon the nose and around the mouth with the red paint. This he does. Then Raruhwa·ku carries the beaver around the lodge by way of the north to the altar.

Raruhwa·ku now tells the errand man to place the north drum near the two men, Sun Chief and Walking Sun, in the south. When the north errand man has placed the drum near the men, Raruhwa·ku tells the south errand man to take the south drum to the men in the south. The south errand man takes the south drum and places it by the other drum. The drums still have no heads. Now Walking Sun takes up the first drum and Sun Chief makes the same motions as on the beaver. Finally at the fourth time he washes the drum all over. The drum is set upon the ground and the north errand man takes the drum by way of the north to the altar. Walking Sun takes up the other drum and repeats the same motions. The fourth time he washes the drum all over and then sets it down. The south errand man takes the drum directly to the altar.

Raruhwa·ku calls the north errand man, who takes up the otter on the north side of the altar and hands it to the errand man, telling him to take it to Walking Sun. The errand man takes the otter skin and carries it around the fireplace by way of the north, then south to Walking Sun, who goes through the same maneuvers with the otter as with the beaver. The fourth time the otter is washed, as was the beaver. When this is done, the errand man returns the otter to the altar, and Raruhwa·ku places the otter at its place. Now Raruhwa·ku calls the errand man in the south and hands him the south side otter, which the errand man carries to Walking Sun, who holds the otter as he did the beaver. The hand motions are performed, and the fourth time the otter is washed all over. This done, Walking Sun hands the otter to the errand man, who returns it to the altar, Raruhwa·ku receiving it and placing it in its proper position.

Then Raruhwa·ku calls the north errand man and hands him two of the sacred pipes and the small pipe belonging to the beaver at the altar. He tells the errand man to carry the pipes to the two men, Sun Chief and Walking Sun, in the south. The errand man places the pipes in front of them. Walking Sun picks up one of the larger pipes, and Sun Chief goes through the hand movement over the pipe and himself. The fourth time he washes the pipe all over and lays it on the ground. Then he takes the next pipe, and Sun Chief goes through the hand movement upon the pipe and himself, the fourth time washing the pipe all over. This being done, Walking Sun lays the pipe down upon the ground with the other one, takes up the little pipe, and holds it up to Sun Chief, who goes through the hand movements upon the pipe and upon himself and the fourth time washes the pipe all over.

Walking Sun now takes up the other two pipes and hands the three to the north errand man, who carries them to the altar by way of the north and around the fireplace. The errand man hands the pipes to Raruhwa·ku, who places them behind the altar, laying them crosswise, stem pointing north, the bowl toward the south. Raruhwa·ku then calls the south errand man and hands him all the pipes. This errand man takes the pipes to Sun Chief and Walking Sun, and they go through the same motions with each pipe until all the pipes have been washed. Then Walking Sun hands the pipes to the south errand man, who carries them to the altar and hands the pipes to Raruhwa·ku, who places them with the others. Sun Chief and Walking Sun are now told to take their own seats. (The shell with paint is returned to the altar. The bowl of water is taken out and emptied into the creek by the errand man. The bowl is returned to the lodge and placed with other wooden bowls.)

**Blowing Breath into the Drums**

Raruhwa·ku then unties a bundle and from it he takes a small meteor, which he places in a bundle of soft down feathers that he has opened. These soft feathers with the meteor he places with the beaver. He also puts a bag of native tobacco into the beaver.

Raruhwa·ku now speaks, "Brothers, it is now time to blow our breaths into our mothers [drums] sitting before us. I will arise and so will my
brother [Beaver], sitting on my left. I will go around the fireplace by way of the south and on around the north side, then west to our mothers. This man to my left will go around the fireplace as I do; then he will go to our mother. Now brother doctors, all will do as I do. The chiefs are not to take part, for they do not know how to kiss the bodies of the sick. Everybody must wear his black blanket [modern substitute for buffalo robes] when he goes to our mothers [drums]. All those who have waited upon the sick and have kissed their pain [i.e., sucked blood] have a right to go to our mothers. Remember your fathers blew their breath into you and gave you animal power. Now you are to go to our mothers, and as you blow your breath into them and give new life to them, you are also receiving new power from them, for the animals have sent into the lodge their breath and powers that were received by our mother drums. This blowing and inhaling from our mother drums gives you power, so that if you wait upon the sick and kiss their bodies you can make them well. We will now walk to our mothers and all will keep quiet. We will each go to the mother drum on our side, and when we are through we will each go around the fireplace to the opposite mother and blow our breath into it. When we are through and are seated, the second man on each side will go to our mothers and do as we do. The third couple and the fourth will go through the same performance. Now we rise and do what we are told. Everybody keep quiet."

The two men, Raruhwa-ku and Beaver, arise and they go around the fireplace by way of the south, then north, then west, to the drums. Each man kneels by the drums. They both pull up their blankets and cover their heads as they take hold of the drums; then with their heads in the drums they begin to blow into them, making peculiar guttural sounds. At the same time they inhale from the drum. They continue in this manner for about three minutes, for this is as if they were sucking a sick person. When they are through they arise, and Raruhwa-ku goes to the north drum by way of the south and around the fireplace, west to the north drum. The other man goes to the south drum by way of the north around the fireplace, west to the drum. Again they kneel by the drums. They cover their heads with the blankets and cover the drums; then they begin to blow their breaths into them, making the peculiar noises. When they are through, Raruhwa-ku returns to his seat by way of the north around the fireplace, south to west, and sits down. Beaver goes west by south around the fireplace, north to west and he sits down. Now the second two men on each side arise and go through the same performance as the first two. When they are seated, the third pair, one from each side, goes through the same performance, and so on, until all the doctors are through. Then the errand men are told to do the same thing.

**PUTTING LIFE INTO THE ANIMALS**

When they are through and are seated, Raruhwa-ku says, "Brothers, now we are through with our mothers; our breaths are in them and we now possess power from them. When their voices are sounded, the diseases in our village will be driven away. We will now proceed with the ceremony by offering smoke from our pipes to the gods in the heavens, to the animal lodges upon the earth, and to the deceased doctors whose talk and voices are before us [refers to the rim of the fireplace]. I will first make the smoke offering to the animal." He fills the little pipe with native tobacco, rises, walks to the fireplace, going around by the south, then as he comes around by the northeast, stops. He approaches the fire, takes a stick with a coal on the end, places the coal upon the pipe, and smokes. When the pipe is lit, he lays the stick back into the fire and walks back (west) to the altar. He now kneels before the animal and blows four whiffs to its mouth. As he blows each whiff, he holds the mouthpiece of the pipe to the mouth of the animal. He prays to the animal silently, for he does not speak out. When he has given four whiffs, he empties the ashes from the bowl of the pipe under the head of the beaver. He takes in his right hand some of the ashes from the bowl and spreads them upon the animal's head. He also takes some of the ashes in his left hand and spreads these upon the animal's head. He then passes his hands over the pipestem, twice with his right and left hands, and then passes his hands over the beaver in the same manner. He passes his right hand over the pipestem, then places his right hand over his mouth and inhales. Then he takes the pipe in his right hand, passes his left hand over the pipestem, places his hand again over his mouth and inhales, believ-
ing he is inhaling power from the animal. He takes his seat behind the altar, then places the pipe crosswise behind the animal. (The pipe must lie crosswise, for someone might walk in front of it and cut off the spirit from the pipe.)

Now Raruhwa-ku says, "Brothers, the animal now lies before you with power. It is looking around the lodge, its looks resting on each one of you. Whatever the animal feels like doing for you, it will do. It now has power to help you and your roots and herbs cure people. If it so desires, you will be blessed with many presents. If any of you doctors are waiting upon the sick, this animal will help you call upon it. I will now leave it with you." As Raruhwa-ku stops speaking, several men arise and go to the altar with presents of calico. As they near the altar, Raruhwa-ku reaches for the beaver and lifts it up. They place the presents upon the wooden altar and then he places the animal upon it. The men stand in line. The first man kneels before the beaver and says: "Now, father, I am poor; take pity upon me. I want your help to cure the sick. Keep sickness from our village. Give me good gifts and long life." He arises and takes his seat. Other men do the same thing, each praying to the animal that they and their children may be blessed.

When all (except the chiefs) have prayed to the beaver, Raruhwa-ku speaks again: "Brothers, something is at hand now. The gods in the heavens have received our tobacco; the water animals and animal lodges have received our tobacco; the birds in the heavens have received our tobacco. Now they are awake in their power. It is time to make the smoke offering our fathers were taught by the animals. We will also make a smoke offering to our deceased doctors. I have filled the first pipe, which will be offered to one of the seven animal lodges at Pa-haku (Mound Sitting In Water) and to the gods in the heavens that watch over them. I take the pipe and select a man on the north side who will make the first smoke offering. I select White Horse (Figure 32), who will rise and give forth his voice to the gods in the heavens and to the different animal lodges dotted here and there." White Horse throws off his blanket, rises, walks to the altar, and receives the pipe. He walks east, going along on the south side, and when opposite the entrance he stops. He is now facing east. He holds the bowl of the pipe with his left hand, the stem pointing away from him; he then points the pipe slantwise toward the east and with his right hand takes a little of the tobacco from the bowl of the pipe and offers it (slantwise) toward the east; then he drops the tobacco upon the ground. He turns about and goes to the west of the fireplace by way of the north, where with his left hand he holds the pipe straight up toward the heavens; and with his right hand he takes a little of the tobacco and lifts it to the heavens, then lowers his hand and places the tobacco upon the rim of the fireplace. He points the pipe west and takes a little of the tobacco; he holds it toward the west and then places the tobacco upon the rim of the fireplace. Now he points the pipe upon the rim of the fireplace, takes a little tobacco from the pipe bowl, and places it upon the rim. He faces about and walks to the altar, stopping at it and pointing the stem of the pipe toward the animal. With his right hand he takes a little tobacco and places it upon the ground near the altar. Now he faces about, goes northeast of the fireplace by way of the south and around the fireplace to northeast. Here he is seated and holds the pipe with both hands, the mouthpiece in his mouth, and is ready to smoke. The south errand man now rises, takes the first stick on the fire, and places the coal upon the bowl of the pipe. White Horse now smokes, and as the smoke rises from the pipe, the errand man replaces the stick in the fireplace. White Horse rises, faces about, walks around the fireplace by way of the west and south to the east. Still smoking, he stops between the entrance and the fireplace; he faces east and gives four whiffs to that direction. As he draws the smoke from the pipe, he points the stem toward the east, then blows the smoke east along the pipe. Four times he does this. He goes southeast of the fireplace and blows one whiff of smoke upon the rim; to northwest and blows one whiff upon the rim; then to the west of the fireplace, and points the pipe upward to Tirawahat, giving one whiff to the heavens; then he faces west, points the pipe west and gives one whiff to that direction. He points the pipe to the fireplace and gives one whiff to the rim of it. He faces west and walks to the altar, giving four whiffs to the animal. Returning to the fireplace, he blows one whiff southwest upon the rim of it, one whiff south, and one whiff southeast.

From his position in the southeast, White Horse proceeds around the fireplace, going by way of the
FIGURE 32.—White Horse (Asa-ta-ka), Pitahawirata doctor. (Photographer and date not recorded, ca. 1869, BAE neg. 1299-A; Smithsonian Institution, National Anthropological Archives, Bureau of American Ethnology Collection.)
east and north to the west side. He offers the pipe to the first man on the north side, who takes a few whiffs; then offers it to the second man, who also smokes, taking a few whiffs, after which he takes the pipe, going around the fireplace by way of the north, east, south, then west to the altar on the south side and offers the pipe to the first man on the south side. After the latter takes a few whiffs, he offers the pipe to the second man on his right, who also takes a few whiffs; then he goes around the fireplace by the south, east, and north to the west to the fourth man (High Eagle), who takes a few whiffs; then White Horse goes around the fireplace by the north, east, south, then west to the fifth man (White Horse), who receives the pipe. (There should be another man here with White Horse, but there was none, so only one man smoked.) After White Horse takes a few whiffs, he goes to the seventh and eighth south men (Blue Hawk and Flying Eagle); and after Flying Eagle takes a few whiffs, Blue Hawk takes the pipe and smokes. Now White Horse goes to the northeast entrance, where the eighth and ninth men each receive the pipe and smoke; he goes to the southeast entrance, where, there being no old men at the place, the ninth and tenth men each receive the pipe and smoke a few whiffs; he goes to the northeast entrance, to the errand man, and offers him the pipe. After this errand man takes a few whiffs, he goes to the southeast to the other errand man, and offers him the pipe. The south errand man receives it, smokes, and gives the pipe back to the man again.

White Horse now goes by the north side around the fireplace and hands the pipe to Raruhwa-ku, the first man on the north side, and then sits down at his place. Raruhwa-ku draws a few whiffs and hands the pipe to the man on his left. The pipe goes on down the line until someone says: "The pipe is empty." White Horse rises, takes the pipe, walks toward the fireplace, sits down, and draws a few whiffs; then he rises and walks west to the fireplace. He stirs the ashes in the bowl of the pipe, raises it toward the heavens, lowers it, and drops some of the ashes upon the rim of the fireplace. Now he turns to the west, points the pipe in that direction, and drops some ashes upon the rim of the fireplace; then he points to the rim of the fireplace and drops some ashes upon it. Now he wheels about, walks to the animal, and drops some ashes upon its head. He takes some of the ashes from the bowl of the pipe and spreads them upon the head. He takes a few steps from the altar and faces the west. He passes his right hand over the pipetem, then over his head. Holding the pipe in his right hand, he passes his left hand over the pipetem, then passes his hand over his head; again he takes the pipe in his left hand and passes his right hand over the pipe; then he passes his right hand upward upon his left arm. Now he takes the pipe in his right hand, passes his left hand over the pipe and upward upon his right arm. He starts east, taking three steps; then he whirls around suddenly and walks to the altar with the bowl of the pipe downward. Holding the pipe in his right hand, he hands the pipe to the first man on the north side [Beaver], who on receiving it places his right hand upon the elbow of the man with the pipe. Beaver passes his right hand down White Horse's arm until he reaches his hand and with three distinct grips of the hands, he receives the pipe and says, "Rawa." All repeat "Rawa." Everybody knows by this exclamation that White Horse has gone through the smoke ceremony.

Raruhwa-ku says, "The second pipe is now filled and now the second animal's lodge, which is at Kicawi-caku (Spring On The Edge Of A Bank), will receive the smoke offering. I select Flying Eagle on the south side to go through the smoke offering. He will go through the same performance except that the north errand man will place the coal, taking the second stick on the fireplace." This man goes through the smoke ceremony as did White Horse.

When this offering of smoke is over, Raruhwa-ku again says: "I have filled the third pipe and this smoke will be offered to the animals' lodge at Paksu-ktu (Head Covered With Soft Down Feathers), to the gods in the heavens, and to our deceased doctors. This ceremony will be gone through like the others. I select Fancy Eagle on the north side to make the smoke offering. The errand man must take the third stick to light the pipe." Fancy Eagle arises, takes the pipe, and goes through the same ceremony.

Raruhwa-ku says, "Brothers, I have filled the fourth pipe and this smoke will be offered to the animals' lodge at Pa-hu-?a (Swimming Mound), to the gods in the heavens, and to our deceased doctors. I select Blue Hawk on the south side. He
will go through the smoke offering as before. The errand man will remember to take the fourth stick from the fireplace to light the pipe.” Blue Hawk rises, takes the pipe, and goes through the smoke offering as before. When he finishes, Raruhwa-ku says, “I have filled the fifth pipe and the smoke from this pipe will be offered to the animals’ lodge at Ahkaʔiwa-waktiku (River Bank Talking, or Echos From The River Bank), to the gods in the heavens, and to our deceased doctors. I will select High Eagle on the north side. He will go through the smoke offering just like the first man; the errand man will remember to take the fifth stick from the fireplace and light the pipe.” This smoke offering is gone through as before.

Raruhwa-ku says, “Now, I have filled the sixth pipe and the smoke from this pipe will be offered to the animals’ lodge at Kutawikuću Raka-wa-wi (Hawks’ Nest), to the gods in the heavens, and to our deceased doctors. The smoke offering will be gone through as before. The errand man will remember to take the sixth stick upon the fireplace and to light the pipe. I will now select White Thunder on the south side.” White Thunder goes through the smoke offering just like the others. The errand man takes a spoon from bowl No. 1 and dips some corn from that bowl; then takes the same spoon and dips into the other bowl, so that now he has a spoonful of corn. He walks a little east from the kettle, holding the spoon with corn in his left hand. He stands erect, facing east. Here he makes a corn offering to the star in the east, who watches over the animals and birds. In making the offering, he takes a few kernels of corn from the spoon with his right hand, lifts the corn (slantwise) toward the east, then drops the kernels upon the ground. He walks to the fireplace on the northeast and places a few kernels of corn upon the rim; then to the west of the fireplace and places a few more kernels; stepping around to the west, he stands erect, facing east, and holds the spoon with both hands, lifting it toward the sky and gradually lowering it. When it finally reaches the rim of the fireplace, he places the last spoonful of corn upon the rim; he goes to the southwest of the fireplace and here he places a few kernels; then south, where he places most of the corn; then to the southeast, where all of what is left in the spoon is placed. He walks to the north errand man and hands him the spoon. He turns to the west of the fireplace, places his hands upon the kernels of corn, then walks to the east with his hands closed, and as he comes opposite the entrance, makes a motion to the east with his hands. He goes around the fireplace on the north side and again stands west of the fireplace. Here he makes four motions with his
hands toward the heavens and four motions to the rim of the fireplace; then he turns and walks to the beaver. He passes his hand over it four times; he stands at the altar and makes seven motions over the pipes; he turns and passes his hands over the drums; then he stands and makes a movement with his right hand over the north side and a movement with his left hand over the south side. All say, "Rawa." The corn offering is over.

Now Fancy Eagle returns to the bowls of corn and tells the two errand men to be seated near by. As they are seated Fancy Eagle takes bowl No. 1, places it in front of the two errand men, and tells them to eat. The two errand men begin to eat, each taking four dips of corn. When they are through, Fancy Eagle returns the bowl to its place, takes bowl No. 2 to the errand men, and again they eat four spoonfuls. Fancy Eagle takes the bowl back. The errand men are still seated. Fancy Eagle then takes the first bowl and carries it west around the fireplace to the first and second men on the north side. They take the bowl and place it in front of them. They must not eat until all the bowls have been placed at their different stations. Fancy Eagle then takes up the second bowl and carries it west, going on the south side, and places it before the first and second man on that side. He goes back, takes the third bowl on the north side, and carries it to the fourth and fifth men on the north side; then the fourth bowl and carries it south to the fourth and fifth men; the fifth bowl he carries to the fifth man in the north side and places the bowl before him. Now he goes back and carries the sixth bowl south to the sixth and seventh men, placing it before them. Now he returns, takes up the seventh bowl and carries it northeast to the eighth and ninth men. Then he returns, takes up the eighth bowl, and carries it to the ninth and tenth positions at the southeast, to the two chiefs. As this bowl is placed in front of the two chiefs, the errand man on the north side speaks: "It is all done now; reach with your hands to the spoons and eat." Everybody then takes a spoon. They begin to eat. The bowls are at the altar and are to be exchanged by the two first men. All the bowls (except the two near the entrance) are to move toward the entrance; but the two bowls near the entrance must move toward the altar. The two bowls at the altar are to be moved faster, for the people must not eat all the corn but save some for the two errand men, who all this time are keeping up the fire. First the north errand man places wood upon the fire; and when the fire goes out, the south errand man makes the fire. The bowls are not to be moved until the men at the altar exchange their bowls of corn. Everybody has eaten of the corn, and the bowls are exchanged. The first man on the north side says, "Now, doctors, we have given one to another," meaning that they have exchanged the bowls of corn. All say, "Rawa." The bowls are passed on, and as each bowl becomes empty, the errand man takes it up. The two bowls from the altar move on until they reach the errand men, who then eat all the corn that remains. When the bowls are all empty, they are gathered up and placed at the place for the kettle. The first kettle was removed when the bowls were passed around. As each kettle was emptied and the bowls given out, the corn offering was made.

**The Meat Offering**

While they are eating from the last kettle, Raruhwa-ku says: "Old men, men who watch over their people [i.e., chiefs], men who are sitting in animals' places, those of you who are sitting at particular places, and doctors, let something come to hand; let what is there before us [i.e., the meat] be now cut up in pieces. I select Walking Sun and Fancy Eagle to cut up the meat." The two men arise, walk to the altar, and receive two knives, one from Raruhwa-ku, the south leader, and one from Beaver, the north leader. Then they go to the meat, which when brought in was placed on the southeast of the fireplace; Fancy Eagle, the north doctor, walks round through the north and east to reach the pile of meat and sits east of it, while Walking Sun, the south doctor, walks directly through the south to the meat and sits west of it. When they have finished cutting up the meat, they must return the knives to those at the altar from whom they received them, taking reverse pathways i.e., the north doctor going west by way of the south side and the south doctor taking the north side route. They cut up the meat and the fat into pieces of portion size and make separate piles of each, the pile of fat east of the pile of meat.

While they are cutting the meat the south leader tells the south errand man to get the great kettle for cooking the meat. The north errand man brings the great stick on which the kettle is lifted onto the
fire. The kettle is filled with water before it is brought in and is put into the fireplace from the southeast. The leaders call to the errand men to make sure that they have the two sticks ready, the one to stir the meat when it is cooking in the pot, the other to rake up the fire under the pot. The errand men reply that they have them. Then the leader Raruhwa-ku calls to the errand men to begin cooking the meat, cooking all the meat first, then the fat.

As each kettleful of meat is done, the kettle is lifted out of the fireplace from the northeast and placed on the ground. A skin or canvas has been stretched at the northeast. One errand man, standing west of the kettle, dips up the pieces of meat with the cooking stick, while the other errand man, squatting east of the kettle, picks these off the stick with his fingers and puts them on the canvas. Then the kettle is returned to the fire and more meat put in from the southeast. After all the meat is cooked the same procedure is carried out with the fat.26

The meat has now all been boiled and the errand man on the north side says, "Leaders of the doctors, here is the meat," Raruhwa-ku says: "Now, doctors, you who are sitting in animals' places, old men, chiefs, and doctors, something is now at hand. It is now time that we eat. I select Fancy Eagle on the north side and Walking Sun on the south side to distribute the meat." Fancy Eagle and Walking Sun rise, look around the lodge, and count the people on each side. They take a piece of an old tent, about 10 by 12 [feet?], which they spread on the ground, and they place a stick across the tenting so that each man can place his meat on his side. After they spread out the meat and are through, Raruhwa-ku says: "Old men, chiefs, doctors, sitting in animals' places, and those of you sitting in particular places, something is at hand. Let us hasten and offer the meat to the animals, birds, and our deceased doctors. Now we shall eat." Fancy Eagle is called and is given eight small pieces of buffalo meat and one piece of fat. Fancy Eagle then goes east and, halfway between the fireplace and the entrance, takes one piece of buffalo meat, offers it to the east, and places the meat upon the ground; then he goes to the fireplace to the northeast rim and places another piece of meat there; next he goes to the northwest rim of the fireplace and there places another piece of meat; he goes west, stands erect, offers another piece of meat to the heavens, and places the meat upon the rim of the fireplace; then he wheels around, and goes to the animal and places a piece of meat upon the ground under the head; he walks to the fireplace, again to the southwest rim, and places meat there; he steps directly south and places meat upon the rim; then goes southeast and places another piece there. He goes around the fireplace, northeast, and stands there, while the errand man goes for the stick used in dipping up the meat and hands it to him. Placing the fat upon the stick, he lifts it upward, and with four distinct motions places it with the fat upon the fire. Now he walks west of the fireplace and there places his hands upon the meat he left there; he walks east and throws his hands toward the east; he goes to the altar by the north side, comes to the animal, places his hands upon the nostrils, and moves his hands over the animal four times. Now he stands upright and moves his hands over the sacred pipe, but not touching it; then he makes four motions toward the north; passes his right hand over the north side and with his left hand moves toward the south side. All say, "Rawa." This ends the meat ceremony.

Fancy Eagle then takes the first meat portion on the north side and gives it to the first man on the north side. Next he goes to the first portion of meat for the south side and gives it to the first man on the south side. Now he goes back to the second portion of meat for the south side, and gives it to the fourth south man. He takes the second meat portion on the north side and gives it to the fourth man on the north side. He goes back, takes the third north side meat portion and gives it to the fifth man on the north side. He gives the third meat portion on the south side to the fifth man on the south side. Then the fourth meat portion on the north side is given to the sixth man on the north side; the fourth meat portion on the south side to the sixth man on the south side; the fifth meat portion on the north side to the seventh man on the north side; the fifth portion on the south side to the seventh man on south side; the sixth meat on the north side to the ninth man on the north side; the sixth meat on the south side to the third man on the south side; the seventh meat on the north side to the tenth man on the north side; seventh meat portion on the south side to second man on the south side; eighth meat portion on the north side to
second man on the north side; eighth meat portion on the south side to ninth man on the south side; ninth meat portion on the north side to third man on the north side; ninth meat portion on the south side to eighth man on the south side; tenth meat portion on the north side to eighth man on the north side; tenth meat portion on the south side to Sun Chief, second man on the north side, who is the keeper of the earthlodge. Now Fancy Eagle takes up eleventh meat portion on the north side and gives it to the errand man on the north side. He then takes up twelfth meat portion on the north side and gives it to the first man, *Raruhwa-ku*, on the south side. This now ends the distribution of meat; the north errand man says: “Now, doctors, reach out your hands to your meat and eat.”

**Speech of the Leading Doctor**

They eat for about ten minutes. *Raruhwa-ku* then speaks: “Now, doctors, the animals are gladdened; they have received tobacco. Now then, doctors, the heavens, with the flocks upon them and the flocks beneath them, are gladdened; they have received tobacco. Now then, doctors, those whose teachings endure among the living are gladdened; they have received tobacco.

“Now, doctors, the animals are gladdened; they have smoked. Now then, doctors, the heavens, with the flocks upon them and the flocks beneath them, are gladdened; they have smoked. Now then, doctors, those whose teachings endure among the living are gladdened; they have smoked.

“Now, doctors, the animals are gladdened; they have eaten food. Now then, doctors, the heavens, with the flocks upon them and the flocks beneath them, are gladdened; they have eaten food. Now then, doctors, those whose teachings endure among the living are gladdened; they have eaten food.

“Now, doctors, have we not been gladdened; we have smoked with the animals! Now then, doctors, have we not been gladdened; we have smoked with the heavens, the flocks upon them and the flocks lying against them. Now then, doctors, have we not been gladdened; we have smoked with those whose teachings endure among us.

“Now, doctors, have we not been gladdened; we have eaten meat with the animals. Now then, doctors, have we not been gladdened; we have eaten meat with the heavens, the flocks upon them and the flocks beneath them. Now then, doctors, have we not been gladdened; we have eaten meat with those whose teachings endure among us.

“Now, doctors, have we not been gladdened; we have eaten meat with the animals. Now then, doctors, have we not been gladdened; we have eaten meat with the heavens, the flocks upon them and the flocks beneath them. Now then, doctors, have we not been gladdened; we have eaten meat with those whose teachings endure among us.

“Well now, doctors, that’s the way it is. Now we have drunk. Now we have smoked. And now we have feasted.”

The above is a close translation of the formal speech necessary to this occasion. At its conclusion all leave the lodge. It is now night.

**Texts of Offering Rituals**

The texts of the fixed rituals for the various offerings are given below in Pawnee with a literal English translation. They are the concluding speech of the leading doctor (p. 201) and are chanted by him.

Tobacco Offering

**First Verse**

*rawa kura-?u*

Now doctors,

*rahruahki*

the animals

*cikste-hu-ru wekuhrira-ka*

happy spirits they now have.

*ra-wiska-ru tiweritakta-wicata*

Tobacco they have now received.

**Second Verse**

*rawa e-ri kura-?u*

Now then doctors,

*itra-ua-hat a tirakususu-rikita*

the heavens and these flocks sitting upon and

*tirakusa?ukhatasa*

these flocks lying against
Third Verse

rawa e·ri kura·"u"
Now then doctors,
tiritpaku·rirahkataku a iriracihru·ra·wa·"isu
these voices sitting and we who are left behind
before (us)
cikste·hu·ru wekuhri·ka
happy spirits they now have.
tiwerira·wisa" They have now smoked here.
ra·wiska·ru tiweritakta·wicata
Tobacco they have now received.

cikste·hu·ru wekuhri·ka
happy spirits they now have.
ra·wiska·ru tiweritakta·wicata
Tobacco they have now received.

Smoke Offering

First Verse

rawa kura·"u"
Now doctors,
rahrurakki
the animals
cikste·hu·ru wekuhri·ka
happy spirits they now have.
tiwerira·wisa" They have now smoked here.

Second Verse

rawa e·ri kura·"u"
Now then doctors,
tira·wa·hat a tirakusu·riritaku a
the heavens and these flocks sitting upon and

tirakusu·uhkata
these flocks lying against
cikste·hu·ru wekuhri·ka
happy spirits they now have.
tiwerira·wisa" They have now smoked here.

Third Verse

rawa e·ri kura·"u"
Now then doctors,
tiritpaku·rirahkataku a iriracihru·ra·wa·"isu
these voices sitting and we who are left behind
before (us)
cikste·hu·ru wekuhri·ka
happy spirits they now have.
tiwerira·wisa" They have now smoked here.
ra·wiska·ru tiweritakta·wicata
Tobacco they have now received.

Meat Offering

First Verse

rawa e·ri kura·"u"
Now then doctors,
rahrurakki
the animals
cikste·hu·ru wekuhri·ka
happy spirits they now have.
tiweririhtaku·ci
They have now bitten them (i.e., eaten meat).
Second Verse

rawa e-ri kura·’u
Now then doctors,
tira·wa·hat a tirakusu·rikitaku a
the heavens and these flocks sitting upon and
tirakusu·uhkatasa
these flocks lying against
cikste·hu·ru ukekhu·rika·ka
happy spirits they now have.
tiwesiirihaku·ci
They have now bitten them.

Third Verse

rawa e-ri kura·’u
Now then doctors,
cikste·uhratuhkawi·u karaci·ra·ka
exceedingly happy spirits we do have,
tiritpaku·rirakhataku a irirachru·ra·wa·’isu
these voices sitting and we who are left behind
before (us)
tiwerci·rakta·wiskhruru·ratawi·tit
since we have smoked among theirs here.

People’s Smoke Offering

First Verse

rawa kura·’u
Now doctors,
cikste·uhratuhkawi·u karaci·ra·ka
exceedingly happy spirits we do have,
rahrurahi
the animals
tiwerci·rakta·wiskhruru·ratawi·tit
since we have smoked among theirs here.

Second Verse

rawa e-ri kura·’u
Now then doctors,
cikste·uhratuhkawi·u karaci·ra·ka
exceedingly happy spirits we do have,
tira·wa·hat a tirakusu·rikitaku a
the heavens and these flocks sitting upon and
tirakusu·uhkatasa
these flocks lying against
tiwerci·rakta·wiskhruru·ratawi·tit
since we have smoked among theirs here.
Second Meat Offering

First Verse
rawa kura-'u'
Now doctors,
cikste-'uhratuhkawi'yu karaci-ra-ka exceedingly happy spirits we do have,
rahruakhki the animals
tiweraci-raktaku-cisahlawi·tit since we have now bitten them among theirs (i.e., have eaten with them).

Second Verse
rawa e·ri kura-'u'
Now then doctors,
cikste-'uhratuhkawi'yu karaci-ra-ka exceedingly happy spirits we do have,
tira-wa·hat a tirakusuhe·rikitaku a the heavens and these flocks sitting upon and
tirakusu'uhkatasa these flocks lying against
tiweraci-raktaku-cisahlawi·tit since we have now bitten them among theirs.

Third Verse
rawa e·ri kura-'u'
Now then doctors,
cikste-'uhratuhkawi'yu karaci-ra-ka exceedingly happy spirits we do have,
tiri·paku·rirakhatuku a irirhaci·ra-wa·?isu these voices sitting and we who are left behind before (us)
tiweraci-raktaku-cisahlawi·tit since we have now bitten them among theirs.

Closing Ritual
rawa kura-'u' rawa iriwera-?ut Now doctors, now that is the way it is:
were-cihki·ka we have now drunk;
were-cihra-wisa? we have now smoked;
rawa were-cihra·kawac now, we have now eaten.

The Second Day

PROCEEDINGS OF THE DAY
After all the people have gone out of the ceremonial lodge, the two leading men, Raruhwa·ku and Beaver, remain behind the altar to guard it. They sleep then, for they may have dreams of the beaver. Early the next morning they go to their houses for breakfast. While they are out the errand men sit on guard at the altar. After the two leading doctors return, the errand men go to their homes. When the errand men return they are told to go through the village and invite the doctors and the chiefs of the Chawi. They do so. As the men enter the lodge they are given their proper places. The Chawi chiefs are given seats at the south, near the entrance. After the errand men enter the lodge they take their seats near the entrance. Raruhwa·ku says: “Now, doctors, we are gathered here to decide when to have the doctor dance. I will now leave this with the chiefs.” All say, “rawa.”

There are three chiefs sitting near the entrance. They are Young Chief, Sun Chief, and Roaming Chief. Roaming Chief says: “Doctors, old men, and chiefs: What our leading doctor has said is good. In olden times chiefs were not allowed to sit among you doctors, for the doctors did not wish the chiefs to know their secrets. Today we are sitting with you. You now ask us to decide when to have the dance. Now we will decide for you, but I will not decide myself. I will let Young Chief decide.” All say, “rawa.”

Young Chief then speaks: “Now this is left with me. I will decide. Since the animal is now in its place, the meat prepared, and the wood hauled, I will select the day for the dance. Tomorrow the errand men will go forth to the other villages and tell the doctors to come to this place the day after tomorrow. That will be the day to have the dance. That is all.” All say, “rawa.” They now eat the food before them.

After eating, Raruhwa·ku says: “Chiefs, you have decided on the day for us. We are well pleased. The animal before us has heard what you have said and it will watch over you. The gods in the heavens will watch over you. The deceased doctors will watch over us during the ceremony. They will see that we still hold to their ways which they left with us. We will now eat.” The two errand men gather
the food and without any ceremony the food is distributed to each man.

After eating, Raruhwa-ku says: "Doctors and chiefs, we have eaten. We will now rise and move toward the entrance." All say, "Rawa." Then they begin to move out, the two leading doctors, Raruhwa-ku and Beaver, remaining behind the altar.

After all have gone out, one of the leading doctors fills the little pipe belonging to the animal and hands it to the other man. The man who filled the pipe now rises, goes to the fireplace and takes a stick with a live coal at the end, and brings it to the man with the pipe. The man with the coal places it upon the bowl of the pipe, the other puffing until the pipe is lit. Then the man returns to the fireplace and places the stick upon the rim. He now returns to the altar and seats himself behind it. The other man with the pipe rises, takes three steps forward, and then stands in front of the animal. Now he kneels before it and offers four whiffs to it; he takes his seat again and hands the pipe to the other man to smoke. After the smoking, the man who receives the pipe arises with it and kneels before the animal and empties the ashes. Then he passes his right hand over the pipe-stem, upon the animal's head, and down the back; then he passes his left hand over the pipe-stem and upon the animal; then again his right and left hand. This done, he rises and hands the pipe to the other man. The errand men are now called to the altar and each told to bring a drum and place it, one on the south side of the altar and the other on the north side. They are told to place the two drums so that the holes in them would face east (The drum heads are not on yet. Raruhwa-ku and Beaver, the two men sitting behind the altar, and the errand men are the only ones who can remain, this being a secret ceremony. The two errand men are permitted to witness everything, for some day they are to take their places as leaders of the ceremony.) Raruhwa-ku asks the south errand man to bring a dry cow hide; Raruhwa-ku tells the north errand man to go into the timber and cut six green willow sticks, about 4 feet [1.2 m] long and about 2 inches [5 cm] in diameter. The south errand man comes in with the dried hide with the hair scraped off. The hide is cut in half, and each piece is placed by a drum. Now the north errand man comes in with the sticks, which are placed behind the altar. Raruhwa-ku tells the south errand man to bring two new butcher knives, never previously used. The knives are brought in and placed with the sticks. Raruhwa-ku calls up the two errand men and tells them to be seated by the drums.

After they are seated, Raruhwa-ku rises, gathers up the sticks, and places three in front of the south errand man, and then three before the north errand man. Then he gives each a knife. He tells them each to cut five sticks, each about a foot [30 cm] long. After cutting them, they are told to peel the bark off and to shave some of the sticks down so they will all be of the same size. When through, the errand men lay the sticks near the drums. Now they are told to cut six sticks about 4 inches [10 cm] long. Again they are each told to cut a stick about 14 inches [35.5 cm] long. This they do, and then shave the sticks so that one end is large and the other small, the small end being the handle. These are the drumsticks, one for each drum. This done, they are told to cut strings from the hide, the strings to be one-half inch [1.3 cm] wide. The strings are cut from around the hides until the remainder are the proper size to form drum heads. This done, the errand men are told to put the hides for the drum heads and the strings into the drums, and then to pour water into the drums, so that the wooden staves would swell and the strings and drumheads soak. So each drum is half filled with water. The north errand man now takes one of the sticks, shaves it off, and cuts it to about 3 feet [0.91 m] long. This stick is to be used in dipping up meat and is laid with the others. The shavings and the remaining sticks are then gathered up and placed on the fire.

This done, Raruhwa-ku tells the south errand man to go into the timber and cut four dogwood sticks, each to be about 2 feet [0.61 m] long. The south errand man takes a knife and goes out. Raruhwa-ku then tells the north errand man to go to the creek and dig white clay. The north errand man arises and goes out. The south errand man now comes in with the dogwood sticks and is told to take a seat by the drum at the south. As he sits down he is told to make 16 sticks with which to stir the ashes in the pipes. So the errand man begins to shave the sticks. He makes four from each stick, sharpening them at each end. When all the sticks are made, the south errand man hands them to Raruhwa-ku, who selects several, telling him
to place them west of the rim of the fireplace. This the errand man does. Then Raruhwa·ku tells him to place the other sticks near the altar, so that if any of the doctors need more sticks for their pipes they can get them.

The north errand man now comes into the lodge with the white clay. He is told to place it on the ground near the altar. Food is now brought in by the women. There is one kettle of corn. Raruhwa·ku arises and going to the string of buffalo horn spoons, he takes one, goes to the kettle of corn, and dips some corn from the kettle. He then goes to the altar, places the corn in front of the animal, lays the spoon down, presses his hands upon the corn, then moves his hands upon the animal, from its mouth down its back. This he does four times. He arises, still facing west, and waves his hands on the north side; then he waves his left hand on the south side. Those in the lodge say, "Rawa." The food is then divided. After eating, the errand men take the kettle and dishes and place them outside so that the women can get them. After the errand men come in, Raruhwa·ku tells them each to get a pony and ride to the different villages to invite the doctors to come to the ceremony and ask each to bring his medicine bag and his medicine clothing. The errand men arise, go out, and get their ponies. One goes to notify the Skiri doctors, while the other goes to notify the Pitahawirata and the Kitkahahki people. After they are gone, Raruhwa·ku tells Beaver to go to the woodpile, select cottonwood limbs and place them upon the fire. He then tells him to watch and save charcoal. After Beaver has quite a pile, he quits and places the charcoal near the white clay at the altar.

THE ORIGIN MYTH

After Beaver has taken his seat at the altar, Raruhwa·ku begins to tell how they got the White Beaver and why it is placed on the altar. (Visitors may now enter.)

One time a party started out on the warpath. After they had journeyed many days toward the south, one man strayed away from the others. Toward evening as he walked along he saw many birds flying overhead. He became scared and walked faster, for now he saw trees. When he got into the timber he noticed that the birds seemed to swoop down upon a high hill. He walked on until he came to a stream of water. As he stood upon the bank he noticed that there was a commotion in the water. He was standing upon the bank of a beautiful river. He sat down.

As it grew darker he saw different lights, like fire, here and there in the water, and he heard strange noises. He sat there for some time until the lights and the noises died down. Then he lay down upon the bank. After he had gone to sleep he again heard a strange noise and yelling, as if there were many people. The ground seemed to shake and he woke up. He sat up and looked around. Across the river he saw what looked like a flash of light gushing out from a hill. The noises were like sounds of drumming and people screaming. He heard water splashing and again saw what seemed to be fire. All these lights seemed to disappear at the foot of the hill. He lay down again and listened to the drumming and noises. At last he made up his mind and said to himself, "I am poor in spirit. I will see what all this means. If I am killed, it will be all right. I have lost the war party; I am alone. I do not know the country and I might get lost anyway." So he took his moccasins and leggings off and placed them in his buffalo robe. Then he walked down into the river. As he walked through, the river seemed to get deeper, but he continued on. As he neared the other side, the drumming and noises seemed to grow louder, and there was screaming and yelling "Ha wa wa." It sounded like many people making a noise. The man never lost courage, but kept right on. After he crossed the river and landed, the fires and lights in the water began to disappear. The noises subsided. The fire coming from the top of the hill began to go down. He walked to the top of the hill and found that water was running down the hillsides. He also stepped upon many clam shells. When he reached the top of the hill, he stopped and gathered up some mud and said, "Rawa, rahruhahki. Now, animals, I pick up some of your mud. I place it upon my head and body." As he said this he placed the mud upon his head and body. "I will stand here; I am poor in spirit. Take pity on me." Then he took some native tobacco from a pouch that hung from his belt, and dropped it into the hole upon the top of the hill and said, "I now give you tobacco. Take pity upon me, and listen to my crying." Then he
began to cry out; all through the night he stood upon the hill, crying. He noticed nothing, but continued crying. He heard no more noises.

The next day he saw where the water had been running down the sides of the hill. He looked down on the river and saw what seemed to be fish swimming up and down. He could see their backs. He stood still. Again he began to cry out. In the afternoon he stopped crying and began to look around. Then he began to think why he was there. He thought of the war party—that he could go away and try to find it. As he walked down the hill, he thought someone spoke to him. He turned, looked up the hill, and saw a man standing over the hole holding a buffalo robe with outstretched arms. The man was covered with blue mud and his head and buffalo robe were covered with soft down feathers. As the stranger drew his arms together, this man seemed to be drawn to him. He tried to get away but could not. Only when he walked toward the man upon the hill could he move. So he walked up, and as he came near the top the mysterious man kept disappearing. The man reached the top of the hill again and stood where he had been before. He seemed to be rooted to the spot. He began to cry. He stayed at the same place until night.

When it became dark the hill seemed to shake. He looked at the river, and the fire in the water appeared again. Here and there he could see splashes of water. He became scared. He wanted to go but could not move. After some time everything became quiet. He listened, and all at once he heard a shout of "O . . . ho . . . o," and again, "O . . . ho . . . o," and again, "O . . . ho . . . o," and again, "O . . . ho . . . o." Four times he heard this outcry, which started with a high pitch and was gradually lowered. After the last yell he heard drumming, whistling, birds cackling, screeching, and yelling, "Ha wa wa." He heard singing and began to cry louder. While the noises were going on he became tired and lay down to rest.

As soon as he lay down he fell asleep. In his sleep he again saw the man, who said, "You spoke to the animals in this lodge and said you were poor. I know you are poor. That is why we led you to this place and now you want to go away. I came to you; I made you come back, for I want you to stay here. These animals like your spirit and they are going to take pity upon you. Do not go away." Just then someone seemed to touch him. He woke up and found himself lying down at the opposite side of the hill where he had lain before. He did not know how he came to be there. He stood up and tried to cry out, but he could not, for he was sleepy. He lay down again. The mysterious man appeared to him in a dream and said, "My son, do not be scared. Be brave." Just then someone seemed to touch him. He sat up and looked around. Again he was on a different side of the hill. He stood up and cried again, but in a short time he became sleepy. He lay down again and at once went to sleep. The mysterious man appeared to him again and only said, "My son, be brave," and disappeared. This time the man awoke and stood up. He walked to the top of the hill, and as he stood by the hole he said, "Animals and people of this lodge, I am yours. Do as you wish with me. I will stay here, if I die." Then he began to cry.

As he cried he heard a strange noise at a distance. The noise sounded like that of some wild animal. The noise came closer, but the man cried louder. The man took courage and was not frightened. The noise came closer. He thought it was a bear. He looked and it was close to him. He closed his eyes and cried louder. The animal grunted loudly, went around him, and disappeared. The man cried louder and again he heard another noise. It was a scream. The man thought it was a mountain lion; the scream came closer until the thing seemed to be upon him, but he did not care. The animal went around him and left. The man kept on crying, and then he heard another noise. It was the growling of wolves that seemed to come closer. The man did not open his eyes to see where they were going, for he knew they were coming to him. They came and growled at him, some even jumping at him. They circled around him and then went off. The man stopped crying. He looked about him; he looked to the east and saw the dawn. Then he began to cry again. For some time he cried. When he opened his eyes, he looked toward the east and as the sun was coming up he saw, so he thought, a buffalo come out from it. He closed his eyes and began to cry again. The buffalo came on; the man could hear its hoofs rattling. It seemed to come closer and the man continued to cry. The buffalo was now close to him. He looked and saw it lower its head to the ground to charge him. He
closed his eyes, and the buffalo charged, but only the wind struck the man. The buffalo went by. The man turned around to see where it had gone, but could not see it; he could only hear its hoofs rattling.

It was now daylight. He walked around the hill, crying; in the afternoon he fell down, for he was now very weak. He lay there for some time, then stood up again and began to cry. In the evening he fell down unconscious. When he awoke he was lying in the animals' lodge. He sat up and looked around. At the west sat the two leading animals, a black beaver on the north side and a white beaver on the south side. The otters were next to the beavers. On each side of them were owls, the black owl on the north side and the white owl on the south side. On each side there were little screeching owls; next were wolves; near the wolves were dogs; buffalos were next, followed by eagles, bears, and hawks on each side; jackrabbits were then on the north and ravens on the south, followed by muskrats on the north and water dogs on the south. On each side of the lodge was a circle of other small animals. At the other side of the rings on the north were geese sitting around a pool of water. At the entrance sat a muskrat and on the south side was perched a magpie. These two were errand men. Near the entrance on the north side was a large catfish. At the south entrance sat the mysterious man whom he had seen upon the hill and who had spoken to him in his dreams. There was a great commotion in the lodge, each animal making its noises. The geese and loons flapped their wings upon the pool of water, making the sound of drumming. The eagles whistled, the owls hooted, the wolves howled, the buffalos bellowed, while the bears grunted.

When all was quiet the magpie spoke and said, "Leaders of this lodge, do you not see this man in our lodge? We must take pity upon him for he sits there with our medicine upon him [meaning the mud he had placed upon his head]." All the animals were quiet now. The muskrat said, "The man is now in our lodge; he gave himself to us, and we brought him into our lodge. We will not eat him but will take pity upon his spirit. I ask you, leaders of this lodge, to take pity upon him." Then the grizzly bear spoke, "Our errand men have asked that we take pity on this man. We cannot refuse their request. They do what we command them to do. I tried to scare this man, but he was not frightened. He will keep our ways to himself." (The two beavers remained quiet.) Then the mountain lion said, "I, too, am willing to keep this man. I tried to frighten him, but I could not. Let us take pity upon him." Then the leader of the wolves said, "Our errand men are right. Let us help this man. He is brave." Then the buffalo said, "Our errand men have asked us to take pity upon this man. My spirit is with him now, for when I came upon him, my breath covered him so that he now sits there like an animal. So let us take pity upon him." Then all the animals said, "Rawa."

All this time the mysterious man sat near the entrance, wrapped in his buffalo robe. Now he spoke to the man, "My brother, I am of your people. I was lost in a snowstorm and these people took me in. I am satisfied with these people. I will always stay here. It was through me that you were brought here. Be thankful to the animals and wave your hands over them that they may know that you are thankful." The man rose and walked around the lodge, waving his hands over the animals, continually saying, "Rawa, rawa iri [Now, now thanks]." Then he sat down.

The two beavers now sat up on their haunches. The white beaver spoke, "Errand men, we will do as you wish. We will take pity upon this man's spirit. He will be taught our mysterious ways. I will begin my power upon him." All the animals said, "Rawa." The white beaver then performed sleight-of-hand tricks upon the man. Each time the white beaver performed a sleight-of-hand trick upon the man, he received power to do the same thing. After the white beaver was through, it went up to him and took hold of him and, as it placed its mouth to the man's mouth, blew its breath into him, giving him power to possess animal magnetism.

Now the white beaver told the muskrat to find his younger brother. The muskrat went out and brought in another white beaver. The white beaver then spoke to his brother, "My brother, this man now has our power and spirit. He now possesses all my power. I want you to be with him all the time. I want this man and his people to offer smoke to you. If your spirit should at any time return to this lodge, then this man will die. Are you willing to be with him?" The white beaver said, "I am willing to be with him." The first white beaver then said, "It is well for you to go."
Then he went around the second white beaver, struck it upon the head with his tail, turned quickly, and blew his breath upon it. Then all the animals stood up and began to make their different noises. They gathered around the dead white beaver, and began to move it upon the ground, raising a great dust. When they quieted down and the dust cleared away, there lay the skin of the second white beaver. The white beaver arose, took the skin, and blew its breath upon the mouth and breast. He then handed it to the man and said, "This you shall take with you; you must wrap it up so that the sunlight does not touch it, except when you go through the ceremony that we will teach you. It is dead, but its spirit is there. It knows and can see; if you care for it and watch over it, it will hear your talk and will keep you from harm. When curing the sick, let this animal know of it and it will help you." The man took the skin.

The black beaver went through the same performance, only some of the sleight-of-hand performances were more wonderful than those of the white beaver. It also gave a black beaver skin to the man and told him that the beaver was alive and would know whatever he wanted.

"Rawa," said Raruhwa·ku, "do you now understand why we have the White Beaver for the altar? The last keeper of the Black Beaver died and the black beaver skin was buried with him. It was never replaced, for a black beaver was never found. I think that this skin is not the original. I believe it was changed for the old one, which wore out. I will now stop telling this story, for it is getting dark and we have other things to look after."

Women again brought in some food for the men in the lodge. The errand men also returned. Among the food was a kettle of pounded corn; Raruhwa·ku arose and went to it. He took up a buffalo horn spoon, went to the kettle, dipped into it, and took a spoonful. Walking to the altar, he knelt before the animal, poured the pounded corn in front, laid the spoon down, then pressed his hands upon the pounded corn, and passed his hands over the animal four times. He arose, faced west, and waved his right hand on the north side and his left hand on the south. The others said, "Rawa." As he sat down behind the altar, he told the two errand men to distribute the food to the different men in the lodge. After everyone had eaten, the dishes and kettles were placed outside.

At night the men came into the lodge and took seats on their proper sides. Different animal stories were now told, each man telling his own story. When the story telling was over, each man went to sleep.

The Third Day

Daytime Ceremonies

THE SUNRISE CEREMONY

By dawn, Raruhwa·ku was up and awoke Beaver and the two errand men. He filled a small pipe belonging to the animal. Arising with the pipe, he went to the fireplace and placed a coal upon the bowl. He puffed on the pipe until it was lit, then rose and went to the altar. He blew four whiffs to the animal and said, "Now, animal, eat the smoke I have offered to you. Daylight is approaching. This is the day when people will look upon you and offer you presents. They will also place upon you good presents. I want you to show your power to the outsiders. We believe in your power. Take pity upon us that I may go through the ceremony correctly and, if I make any mistakes, make it right for me. Rawa, rawa."

Then he poured the ashes from the pipe and placed some in front of the animal. He passed his hands over the pipe and the animal four times, alternating with his right and left hands. After doing this, he passed his right hand over the pipe, then held his hand to his mouth. He passed his left hand upon the pipe and placed his hand over his mouth. He then stepped up to Beaver and gave him the pipe. Beaver also went through the hand movement upon the pipe, then laid it at the altar. Raruhwa·ku went out and soon re-entered. As he seated himself, he called the two errand men to the altar. When they were seated there, he said, "Beaver, you must follow me; the north errand man will follow you, and the south errand man will come last. Father Sun is about to come up and he must see this animal. Now rise, follow me as I have said. Leave your blankets; we will not freeze."

Then Raruhwa·ku rose and took the animal and the large pipe from the sacred bundle. He walked toward the entrance, the others following. As he
reached the end of the entrance he stopped, looked to the east, and saw the sun coming up from the horizon; he held the animal in a slantwise position toward the sun. As the light rested upon it Raruhwa-ku spoke, "Rawa, rawa iri [Now, now thanks]." He then led out of the lodge, the others following. They walked in a circle by way of the north, west, south, and east and re-entered the lodge. Beaver passed Raruhwa-ku as they walked inside of the lodge and stood at the altar. Beaver received the animal and pipe and placed them upon the altar. They took up their blankets and returned to their seats.

Raruhwa-ku then said, "Doctors and errand men, we do this as our forefathers were told by the animals. Since the animal was put away for the winter as if dead, it must now receive its life and power from the sun. Some of you will paint with the red paint, for red paint is from the sun. Others will paint with white clay, for this animal is white. We will now prepare for the ceremony. The north errand man will take a wooden bowl, go to the creek, dip some water, and place the bowl at the altar." The errand man rose, took the wooden bowl, and went out. In a short time he came into the lodge and placed the bowl of water at the altar. Raruhwa-ku then arose and took up the bowl of water. He stood in front of the altar. Then he dipped his fingers into the water. He said, "Now, animal, your fields are still covered with dry foliage. I sprinkle this water before you so that through your powers, when everything changes, you will send the rains upon the fields that we may have plenty of corn, for your spirit requires us to offer corn to you." Then he took some soft feathers from an eagle wing and placed them around the wet ground. This done, he sat down behind the altar.

**Putting the Heads on the Drums**

Raruhwa-ku now told the two errand men each to place wooden bowls at the altar. Then Raruhwa-ku told Beaver to place some of the white clay and charcoal in the bowl before him and that he would do the same to the other bowl. They each put white clay, charcoal, and water into the bowls, until the mixture became sky blue. After the mixture was ready they each placed some of it upon their heads; then soft down feathers were stuck there. The wooden bowls were then placed on each side of the entrance so that each doctor would notice the mixture as he entered. Raruhwa-ku then told the errand men to place the hide and strings in the drums and to pour water into the drums until half full. This they did.

The first men to arrive were Fancy Eagle and Walking Sun. As they entered the lodge they were greeted with "Rawa" by Raruhwa-ku and told to be seated on the south side near the altar. Then came Flying Eagle and Sun Chief, who were told to be seated on the north side. Raruhwa-ku then said, "I am glad you men have come. I want you to fix these drums." The men arose and the two south side men seated themselves by the drum on the south side; the two north men, by the drum on the north side. Flying Eagle on the north side did the work while Sun Chief held the drum for him. On the south side Fancy Eagle did the work while Walking Sun held the [water] drum. First they got the hide out and cut six slits around it. At each place they made four cuts, so that the "shoot sticks" could be put through where the strings must pass around the sticks. After the places were cut the drum head was placed. When they saw that the drum head was correct, one of the men took the drum outside, poured the water out, then returned the drum to the lodge. The strings were now cut at one end. (The cut was about 4 inches [10 cm] long so that it would loop over one of the sticks that was now passed through the cuts on the drum head.) These strings were to hold the heads upon the drum. (There is a precise way for placing these strings, but the description is omitted.) When the strings were all in place, the drumstick was taken up and the drums struck four times. The drums were now half filled with water. Then small sticks were made and placed in the holes. The drums were now placed one on each side of the altar.

**The Preliminary Feast**

People were now beginning to arrive, so Raruhwa-ku told the errand men to order the women to prepare food. The people who arrived did not enter the lodge at once but stopped outside. In the afternoon the women took the food into the lodge. The two errand men were told to go out and invite all people, since they were now ready to eat. When the people entered they sat anywhere in the lodge, for there was no regular form of
eating. When the people were seated Raruhwa-ku said, "Brother doctors, we are now seated in the lodge of the White Beaver. We are to go through the White Beaver Ceremony. The food you are now to eat was brought to my tipi by Echo Hawk, who knew that this was the day for the ceremony and that people would come. He brought the food for you to eat. Now we will eat." The two errand men distributed the food among the people and everybody ate.

After eating, Raruhwa-ku said, "Those of you who are doctors will prepare at once by dressing for the dance. When you leave the lodge, return as soon as you can with your clothing. We are all thankful to Echo Hawk for the food." Everybody left the lodge for his home, some to dress, others to get their outfits and medicine bags.

The two errand men now walked up to the drums, took up the drumsticks, and struck the drums seven times together. The seven strokes were for the men who were to come in and sit at their stations. There were seven lodges through the land, hence the seven stations.

**Painting and Dressing of the Doctors**

Now the doctors begin to come in, each in a black blanket, wearing black moccasins, and carrying his costume and medicine bag. (They wear black blankets in place of buffalo robes.) Each man is given a seat either on the north or on the south side. As each takes his seat he unties his costume and also the medicine bag. After he has taken out his paints, sweet-smelling herbs, and roots, he places the bag to one side. He begins to mix his own paints; if he has no paints of his own, he obtains them from the bowl with the white clay mixture, according to his side. He dips his fingers into the mixture, which he smears over his whole body. Then he places some of it upon his head and walks up to the altar to sit in front of one of the leaders. If he is on the north side he sits in front of Beaver; if on the south side, in front of Raruhwa-ku. Then the leader takes his bag of soft down feathers and places some upon the head of the man, who rises and walks to his seat. He then puts on his costume.

*Raruhwa-ku* smears his own body with red earthen dust. He makes several long streaks of red paint upon his arms and body. Taking otterskins decorated with ribbons and small bells, he ties them around his legs, the ends hanging in front. He takes up a buffalo-hair rope decorated with small soft down feathers and places it about his neck. He places upon his head a bunch of soft down feathers with two eagle feathers stuck through them, and through this a sharp stick is passed by running the stick through his scalplock. His costume is complete. Beaver wears the same head-dress and buffalo rope around his neck, but is daubed with the white clay mixture.

The second man on the south side, Fox Chief, smears his body with white clay. He has a bunch of soft down feathers upon his head, with a red painted feather stuck slantwise through the soft feathers. His face is painted black, with red paint smeared upon his mouth. This red paint is to show that he can suck blood from the pains of the sick. The red feathers through the bunch of soft feathers signify that in sleight-of-hand performances he can take a hewn cottonwood stick about a foot and a half [46 cm] long and about 2 inches [5 cm] wide and shove it down his throat. The soft feathers are to show that he can make soft feathers from leaves and ashes. He then places the skin of a woodpecker around his neck, the body of the bird hanging down upon his breast. He takes a beaver hide and runs its head through his belt on the right side. This completes his costume.

The second man on the north side is Sun Chief. He is an owl dancer, as well as a beaver, or otter, dancer. His body is smeared with red paint. He ties otter hides around his shins, the ends hanging in front; then he places an owlskin upon his breast, tying it back of his neck, the head upon his breast and the legs and claws hanging down his back. He then puts on a beaver cap, the front decorated with ribbon, and places armlets of brass upon his arms. The costume he wears signifies that he is a sleight-of-hand performer and is a mesmerizer. He also understands how to cure people.

The third man on the south side is Fancy Eagle. His body is smeared with white clay; his head is covered with soft down feathers, with two feathers stuck through his scalplock. He is a sleight-of-hand performer and a mesmerizer who understands how to spray water upon the sick and cure them.

The third man on the north side, Flying Eagle, is also smeared with the white clay mixture. He also has the otterskins tied around his shins and has the soft down feathers upon his head with the
two eagle feathers stuck through them. His face is painted black, except his mouth, chin, and throat, which are painted red. He also understands how to suck blood from patients.

The fourth man on the south side is Thief, who is a beaver, or otter, dancer. His body is smeared with white clay and he has a black silk hankerchief around his neck; from this we know he is a snake charmer and a mesmerizer.

The fourth man on the north side is Young Bull. His body is covered with red paint, and he is smeared with buffalo urine mud at the elbows and shoulders, three places on his back, three on each side—on the back of the shoulders and halfway down, near the hips, and upon the knees. On his head he also has soft down feathers and wears part of a buffalo tail, with two long pieces of buffalo wool, which hang down his back. He wears a buffalo tail with hanging feathers. On the strings around his waist are attached two large sleigh bells that sound like buffalo hoofs rattling. The mud upon his joints was picked up where buffalo bulls had urinated; it smells strong. The decorations upon his body show that he represents a buffalo bull just after rolling upon the ground. He is a great doctor who has power to mesmerize as well as power to tell when a man is sick and what animal power the patient should come under.

The fifth man on the south side is Walking Sun. He paints himself all over with red dust. Then taking some of his mud and placing it upon his left hand, he pours water upon it, rubs his hands together, and makes some marks upon his joints and sockets and puts some of it on each of his cheeks. Over his left shoulder he puts a buffalo-hair rope which, when he stands, reaches the ground; it is decked with soft down feathers. He ties the head of a rattlesnake skin to his scalplock so the snakeskin hangs down his back.

No. 7 on the north side is Cheyenne Chief. He is a dog dancer, so he smears his body with red paint mixed with dog grease. He represents a red dog. He wears a collar around his right shoulder. This sash is decked with soft eagle feathers. Now he places a bone whistle around his neck. He ties a bunch of owl feathers upon his scalplock. For a rattle he has a stick about a foot [30 cm] long covered with deer hoofs.

No. 8 on the south side is White Thunder. He is an owl dancer as well as a beaver. He smears his body with the white clay, ties otterskins around his shins, and places an owlskin upon his breast, tying it back of his neck so that the owl’s head rests upon his breast. He takes a skunk-skin and puts the head through his belt so that it hangs on his right side. This man, from his appearance, is one who understands animal magnetism better than anyone. He is a man who knows the secrets of a doctor when he is struck by lightning. That is why he wears a skunk hide at his belt.

The eighth man on the north is White Eagle. He paints himself black, making white spots upon his back. He is a deer dancer and paints himself like a fawn. He places a buffalo-hair rope with deer tail pendants around his neck. He has a fawnskin, on the back of which are hung an oriole nest and the tail feathers of a woodpecker and bluejay. The fawnskin is to show us that he can perform sleight-
of-hand tricks with the skin. The nest upon it could also be set afire by his blowing his breath upon it. He can also perform tricks with the feathers.

No. 9 on the south side is Little Sun. He is a buffalo dancer and belongs to the Small Society of the Buffalo Ceremony. He opens his medicine bag and takes from it a buffalo bladder, from which he takes buffalo urine mud mixed with medicine and a pounded cud ball. With water he mixes fresh mud, which he smears over his entire face. He also places the mixture upon his joints, at the elbows, shoulders, and on the back. He now puts on his leggings and moccasins, places upon his head a bunch of tassels with buffalo wool attached, then puts on the buffalo tail and places his whistles, buffalo hoof rattles, and a young buffalo calf hide in front of him. From his appearance we know that he is a man of mystery. He is good to wait upon the sick.

No. 9 on the north side is High Eagle. He is a black-tail deer dancer. He paints his face red; he smears his body with the white clay mixture. He places soft down feathers all over his head, then sticks two white eagle feathers in his scalplock. The feathers are spread out so that they look like the ears of a deer. Around his right shoulder he places a buffalo rope, and all the way down the rope are tied black-tail deer hoofs. This man is mysterious. He represents a small deer who can transform itself into a woman. He understands animal magnetism and in his doctoring uses the power of mesmerism upon patients to bring them back to health.

No. 10 on the south side is Good Eagle. He is the head doctor of the Skiri and represents a water monster. He covers his body with white clay and places soft down feathers all over his body. He is a great doctor who understands how to cure people when they are wounded or have broken bones. The white clay upon his body is his medicine. He is the keeper of the Loon Medicine Ceremony among the Skiri. This ceremony, carried on in the daytime, is the one the Skiri learned from the animal lodge at Pa-haku, now Fremont, Nebraska (Dorsey, 1906a:254–261).

No. 10 on the north side is Skidi Jake. He is a Skiri and a beaver dancer. He smears the white clay all over his body and places soft down feathers upon his head.

No. 11 on the south side is Leading Fox. He is an owl dancer. He smears the white clay all over his body, places an owlskin upon his breast, tying it back of his neck, and large soft down feathers upon his head. He understands how to make these soft feathers by sleight-of-hand, and for that reason they are upon his head. He ties the skin of an eagle’s leg with claws around his wrist.

No. 11 on the north side is Dog Chief (Figure 33). He is a black-tail deer dancer. He understands sleight-of-hand performances. He smears his body with white clay and places soft down feathers upon his head. He does not have his costume, for he lives many miles away.

Mad Bear, No. 12 on the south side, paints his face with black mud and his body with white clay. He then places before him a tanned deer hide, dyed black and decked here and there with soft down feathers. This man, although the last dancer, is a great doctor. He not only represents the owl family, but he knows the power of the moon, sun, and the cedar trees, and really represents a spider woman.

No. 12 on the north side is Seeing Eagle. He is an elk dancer. He paints his body with red paint and places around his neck a collar made from the skin of an elk. Around his waist he ties a strip of elkhide with the dew claws.

A small circle of men sits on each side. In the south are twelve [ten] men. Little War Chief in the lead. The others are young men who have no right to dance, for they have not learned the secrets of animal magnetism and have not waited upon the sick. They are learning the secrets of the doctors. They are to help sing and make all sorts of animal noises, as if they were animals running after one of their kind in the water. These men smear their entire bodies with white clay. Their heads are covered with the mixture, and soft feathers are placed upon their heads. On the north side all ten are young men, except White Horse, who leads them. White Horse is one of the leading doctors, but is paralyzed on his right side and therefore cannot dance. These two circles are really the choirs for the ceremony and here the young men can learn how to sing the songs. Before each of these circles are placed dry scraped cowhides and sticks for each man to strike on the dry hide.

Raruhwa-ku takes his bag of soft down feathers, goes to the north side where the chiefs sit, and places the soft feathers upon their heads. Then he goes
FIGURE 33.—Simond Adams (Asa-kisure-sa?a 'Chiefly Dog', also called Dog Chief). (Photographer and date not recorded; before 1929, BAE neg. 1219; Smithsonian Institution, National Anthropological Archives, Bureau of American Ethnology Collection.)
to the south side and places feathers upon the heads of the chiefs there. He then goes to the old men and places feathers upon their heads.

THE ANIMALS' SMOKE OFFERING

When Raruhwa-ku saw that all were dressed, he said, “Now, doctors; my brother, Beaver; my nephew, Fox Chief; my brother, Sun Chief; my uncle, Young Bull; and brother, Sun Eagle; my brother, Good Chief; old men and doctors: The time is approaching when something must be done. I have filled the pipe belonging to the animals. It is now time that someone take this pipe and send his voice through the land where the animal lodges are and to the gods in the heavens who made it possible for the animals to talk to men. I now select Flying Eagle to rise and take the pipe.”

Flying Eagle laid his blanket on one side, rose, walked to the altar, and received the pipe. He went through the full routine of the smoke offering (p. 210). He went east by way of the south, then east, and stopped, facing east. He took a little tobacco from the bowl of the pipe. Then placing the pipe in his right hand, stem upward, he handed it to Beaver, who received it, saying, “Rawa.” All then said, “Rawa.” The smoke ceremony now being over, Raruhwa-ku said, “Now, doctors, we will pass out of the lodge, for the ceremony is nearing.” They all leave the lodge after these preliminary activities.

The All-Night Song and Dance Ceremony

The all-night ceremony is typical of all doctors’ rituals. As Murie (1914:602) has stated, all doctors have definite seats assigned them when admitted to the profession, and at this time they are called upon in turn to sing and demonstrate two songs each. Usually the singing goes around the lodge four times, but in any case, it must make at least one full circuit. In addition to the accredited doctors, the young men who are under instruction are given seats as indicated in Figure 34 and may, at certain intervals, sing their songs in the same order. These are their own individual songs and comprise the several rituals by which the doctors accomplish their wonders. The following texts and annotations and therefore of unique value. In fact, I know of no other equally fully published collection of doctors’ songs.

After their exit from the lodge upon completion of the Smoke Offering, they all return in about ten minutes. Then one of the errand men speaks, “The sun has disappeared. It is now time to begin the dance. It is now a little dark, kura-kitawi?u? [leading doctors].” Then the two leading doctors, Raruhwa-ku and Beaver, pass the gourds around; the north errand man makes the fire. He takes up seven sticks and places them upon the fireplace, sticks pointing north and south. Each time that two men dance, one of the errand men renews the fire, alternating with each “intermission.” This is the way a big fire is maintained throughout the ceremony.

As all are now seated, Raruhwa-ku says “Rawa” to Beaver. Both Raruhwa-ku and Beaver rise. Beaver takes up several gourds, gives one to each doctor on the north side, takes up more, and gives them to the young men. Raruhwa-ku gives gourds to the men in the south. As a man receives the gourd, he places his hand upon the elbow of the giver and passes his hand down the giver’s arm until it touches the gourd, and so gradually receives it. As each man receives the gourd, he passes his hand over it, places his hands, one after the other over his mouth, and draws his breath. These gourds are sacred. It is believed that they have curative power and that is why they inhale from their hands after they have passed over the gourds. After each man has received a gourd, Raruhwa-ku and Beaver take up the drums and place them in position, calling out the name of the third man on each side, designating each as a drummer, to whom they each hand a stick. This makes Flying Eagle the drummer on the north side and Fancy Eagle drummer on the south side.

Everybody then takes up the whistles and hoof rattles. The buffalo dancers have no gourd rattles, but use their own buffalo hoof rattles. The wild horse dancers have rawhide rattles. They fasten their dress and fix their whistles around their necks. All are now ready and Raruhwa-ku says, “Doctors, we are about to strike upon mother drum. Do your best singing. You are now to mention the different animals’ lodges through the land. You are to speak of your dead forefathers in your song. Do well. The animal whose paws are lying upon our altar is looking around this circle, and through its power you will receive good presents. Now we are about to strike, yes, will now strike upon mother drum.
"Rawa." So Flying Eagle (No. 3 on the north side) cries out, "O. . . ho. . . o," followed by Beaver (No. 1 on the north side); Fancy Eagle follows with the same cry. Then they all begin to yell, whistle, rattle, and drum, most of the noise being made by shouts of "Ha wa wa."

As they quiet down, Beaver begins to sing and outside people begin to come in. They are now pushing and elbowing. The women come in first, for each woman carries a present to the altar, either a shawl or blanket, or pieces of calico, eagle feathers, or anything she wishes to give. Several of these women stand at the altar, for they wish to place their presents under the animal. Beaver continues the singing, all the others helping him. Raruhwa·ku lays down his gourd and eagle wing, and takes up the animal. The women begin to place calicoes, blankets, shawls, handkerchiefs, etc., upon the frame of the altar. Then Raruhwa·ku places the animal upon the presents, steps in front of the animal, touches its head, then turns to the women, passes his hands down their heads, blessing them and telling them that he has no power, but that the animal has and will remember these presents. The women seat themselves behind their husbands.

Beaver now jumps from his place and dances in front of the altar. The song he is singing is a story with steps and a chorus. While he is dancing, imitating the beaver by crawling and sitting down, the outsiders walk up to him and give him presents of money, feathers, blankets, or anything they have.

**Beaver's Songs**

**First Song**

**First Stanza**

A a·ki raratiwa·ka
Here I do say (i.e., tell it),

Refrain: raha· ra·raka·wi
See, yonder is a lodge.

b rakura· yi·tawe’ha
The vision he told of.

Chorus:

c raha· ra·raka·wi
See, yonder is a lodge.
There yonder is a lodge.
See, yonder is a lodge.
See, yonder is a lodge.
There yonder is a lodge.
See, yonder is a lodge.
There yonder is a lodge.
See, yonder is a lodge.
There yonder is a lodge.
See, yonder is a lodge.
There yonder is a lodge.
See, yonder is a lodge.

Second Stanza

A wekuiri-racikstat [a]
Now they are happy in spirit,

Refrain

B tiwerihra-wisa [ki]
Since they have smoked.

Chorus

Third Stanza

A tikutpakara-ruat [a]
He spoke out to (i.e., told) me (of it),

Refrain

B ruriki-cawi-caku
A certain spring.

Chorus

Fourth Stanza

A wetahra-i-taui-a*
Wetahra-i-taui
I am telling of it,

Refrain

B raku-waka-rawi
A loud noise.

Chorus

Fifth Stanza

A ka-ka-taka-pa-kis [u]
Oh, I was indeed pitiable,
Second Stanza

A ta-taka-ri-tawi-hu [a]
I am telling of the lodge,

Refrain

B rahuwaści-ra-ka-wi [i]
The animal lodge.

Chorus

Third Stanza

A tatura-ri-tawi-hu? [a]
I am telling of the place,

Refrain

B rahuwaści-rikasa-ru [u u]
The place of the vision.

Chorus

Fourth Stanza

A tihura-ru-siksat [a a]
The place (of my vision) has disappeared,

Refrain

B rahuwaści-ruksti-’u [u]
The place that is sacred.

Chorus

When the words "Now the lodge has disappeared" occur in the eighth stanza of the first song, the four men who are to give out the cry take notice, so that at the end of the song one of them cries out "O . . . ho . . . o," and the song is ended.

The second song Beaver sang is also a part of the story told by Rarukwa-ku about the man who went to sleep on the mound and found himself lying at a different place when he awoke. He says as he sings, "I tell again of the same place." In the second stanza he sings, "I tell you of the lodge, the animal lodge." When he tells about the lodge he sings alone, but all join in the chorus. These two songs are sung first, for they are sitting in a lodge similar to the animals' lodge. In the fourth stanza, when the words "Now the lodge disappears" are heard by the four yelling men, one of them cries out "O . . . ho . . . o." Beaver then sits down.

Raruhwa-ku's Songs

Story.—The song Raruhwa-ku sings refers to the origin myth (p. 221) he told and to the man as he walked along and first saw the birds flying over the mound. In the first stanza of the first song, he sings of standing where his father stood when his father taught him the mysteries of the animals' lodge. The flocks of birds bring wind toward the mound, and so it seems the birds had something to do with the animals' lodge. In the third stanza, he sings about the flock flying toward the point of the mound taking the winds to the mound. In the fourth stanza, when he sings about the flock hovering about where its lodge is, he is indicating that it is not an ordinary flock, but a part of the animals' lodge and hence wonderful, carrying with them winds to the lodge. In the fifth stanza, when he sings, "The flock has disappeared," the four criers take notice, for the song is to end. It seems that the flock while flying over the mound were dropping their soft down feathers to the animals in the lodge, for the man who was on the mound saw that it was covered with soft down feathers.

First Song

First Stanza

A a·ki ra·tu·te·rik [a a a]
There as I stood,

Refrain: sirehrutu·ru·’u
They fly this way, the wind coming with them.
Second Stanza

A  
wekukri-racikstat [a a a]
Now they are happy in spirit.

Chorus

B  
trukusu'uhtuka-wa [a]
The flock has disappeared.

Chorus

Second Song

First Stanza

A  
asku[r]u  re·ri-a·ku?
The same I do say,

Refrain:  sirehuru·rawa
They come, bringing the wind.

B  
asku[r]u  ti·ura·ru?
The same it is the place.

Chorus:

C  
sirehuru·rawa
They come, bringing the wind.

D  
tirahatu·rawa
These winds which come.

Chorus
NUMBER 27

Fourth Stanza

A tatkusuhu-ri-tawi-’a* [a]

I am telling of the flock,

Refrain

b rakusu’uhwa-ruksti-’u

The wonderful flock.

Chorus

Fifth Stanza

A rawa-riki cu:’at [i i]

You, my daughters,

Refrain

b witira-wa-ruksti’ [u u]

It is a wonderful way (i.e., a sacred happening).

Chorus

Sixth Stanza

A tikusuhu.ru-rik [a a a a]

The flock has disappeared,

Refrain

b [a] ka’uktu ru-ri-ki [i i]

(The flock with) downy feathers being.

Chorus

As Raruhwa·ku starts to sing, the onlookers walk up to the altar and place their presents south of the animal. At the second stanza he rises and dances. He has an eagle wing and otter hide in his left hand, and on his right hip is also hung an otter. He has a large gourd in his right hand. The otter hide, which Raruhwa·ku has in his left hand, has red and green ribbons hanging from its mouth to show that it was an animal that swam in the river, blowing fire with its breath. Hence Raruhwa·ku could also perform sleight-of-hand with the otter-skin by making the otterskin spit fire. He also had around his neck a buffalo-hair rope decked with soft down feathers, with which he could perform sleight-of-hand. The rope could be cut by anyone, and Raruhwa·ku could join the pieces together by passing his right hand over them. Again the rope is used to tie a horse, which he receives as pay after he has waited upon the sick. This rope also can attract horses to it. (He has a secret ritual of his own when he receives presents from the sick.) Raruhwa·ku is the son of the old Chawi Raruhwa·ku, a great doctor and soldier of the Chawi.

Raruhwa·ku is a young man, but is a man of ceremonies, having learned them from his father. He is also keeper of two sacred bundles, the rituals of which he alone knows. He uses in this ceremony the pipe on one of these sacred bundles, for in olden times it used to be borrowed from the bundle by warriors.

Sun Chief's Songs

Story.—Sun Chief sings an eagle song, for his story is connected with Raruhwa·ku's story. It is this: A few months after the man came home, another man visited the spring mound. He saw an eagle flying overhead, far up in the skies. This eagle flew downward to the river, and when it came up it had a large catfish. The bird flew up and along the top of the trees, disappearing. The man slept near the spring mound and dreamed of diving into the river himself and getting a catfish. The next day he found that he could dive into the river and take out a fish. Every time he did this he had to offer smoke to the fish; then he would put the fish into the river again. He composed these two songs, and, although he is an owl man, he sang eagle songs, but danced the owl dance. Some of the doctors knew what he was singing about, but the onlookers did not know, believing he was singing owl songs. He sings the verses by himself and all join in the chorus.

First Song

First Stanza

A a·ki ra·tu·re·rika

Here where I stand,

Refrain: ha· ri·hi?

See, the place!

B atipat ruksariki [ri]

My grandfathers used to stand.

Chorus:

C ha· ri·hi? [hi]

See, the place!

D rakispakuhu.ru·ka·wi [i]

A whistle came forth (from the ground).

E heru atira?

Then my mother (the owl),

F rutawikiru-rikus’u a

She fluttered toward me.

G ha· ri·hi? [hi]

See, the place!
Second Stanza

A  wekuhi-racikstat [a]
    Now they are happy in spirit,
Refrain
b  tiwerira-wisa [ki ri]
    Since they have smoked.
Chorus

Third Stanza

A  tu·ruhu·ritieciaŋ* [u]
    She came flying,
Refrain
b  asku [r]u  re- tiwa-ka-ku''
    The same I am saying,
Chorus

Fourth Stanza

A  tu·tu'uhwi?u·ʔa
    She flew toward it,
Refrain
b  irirakictara·ru·ʔata [ri]
    The edge of the stream.
Chorus

Fifth Stanza

A  [tə-tuku·ri-tawi·ʔa*]
B  [tə-tuku·ri-tawi]
    I am telling of the flight of it,
Refrain
b  re·tahkac  ra·wakiravi*
    An eagle spotted (i.e., wonderful).
Chorus

Sixth Stanza

A  wete·wiwu·ru·sik [u]
    Now it has vanished, flying,
Refrain
b  [a]  rikuc  ra·wakiravi*
    The bird who is spotted.
Chorus
Fourth Stanza

A  
\textit{weta·ti·tawi·"a"}  
Now I am telling of it,

REFRAIN

B  
[a] \textit{etkit} \textit{aratku·ta}  
Well that I may do.

CHORUS

Fifth Stanza

A  
\textit{tu\textasciitilde{u}htaka·haksa·ri}  
It is descending toward (it),

REFRAIN

B  
\textit{tiraki·cuha·k} [i]  
This stream.

CHORUS

Sixth Stanza

A  
\textit{wete·wiku·ru·sik} [a]  
Now it has vanished, flying,

REFRAIN

B  
\textit{weruhra·rukuku}  
As he was catching (fish in the stream).

CHORUS

As Sun Chief, No. 2 on the north side (Figure 34), sings the second stanza of the first song, he jumps up from his seat and begins to dance like an owl. He has an otter cap on, the owl upon his breast, a gourd in his right hand, and an eagle wing and a reed whistle in his left hand. As he dances around he waves his arms as if flying, and once in a while he whistles, to show the onlookers how the owl screeches. Sun Chief dances as two things, the owl and the elk. The real dance is the horned owl, but he can also dance the elk on account of the horned owl. As he dances he sings, telling how his grandfather-in-law learned the powers of the horned owl, the elk, and moon. He is the leader of the Horned Owl Medicine Lodge.

As he dances, people walk up and give him presents of blankets, shawls, feathers, and money. In the sixth stanza of the second song, he sings about the eagle disappearing, for it now has taken hold of its prey. The disappearance of the eagle gives the sign, and one of the four men yells “O... ho... o.” Sun Chief quits dancing, places his presents at the altar, and divides the money given him between \textit{Raruhwa·ku} and the old men or the errand men. Then he takes his seat, thus ending his dance.

FOX CHIEF’S SONGS

First Song

First Stanza

A  
\textit{a·ki} \textit{ra·tu·re·rika} [ha]  
Here where I stand,

REFRAIN: \textit{iriri·[-hi?]  
It is there.

B  
\textit{ati\textasciitilde{u}as} \textit{rukari} [hi]  
My father where he used to stand.

CHORUS:

Second Stanza

A  
\textit{wekuhr\textasciitilde{u}rakstat} [a ha]  
Now they are happy in spirit,

REFRAIN

B  
\textit{tiwerihi\textasciitilde{u}s} [ki hi]  
Since they have smoked.

CHORUS

Third Stanza

A  
\textit{ati\textasciitilde{u}as} \textit{rukari} [hi]  
My father where he used to stand.
Fourth Stanza

A  tiwakara-ru'at [a ha]
He called out (i.e., told of it),

Refrain
B  ka·tuha·ru  tira·sa [ha]
Valley this.

Chorus

Fifth Stanza

A  tahra·kitawira [ha]
I am controlled by it,

Refrain
B  [a] rikuc  ka·tuha·ru [ri]
A bird (of) the valley.

Chorus

Sixth Stanza

A  tatara·kitawira [ha]
I am dependent upon you,

Refrain
B  [a] cikstit  raraku·ta [ha]
Well that I might live.

Chorus

Seventh Stanza

A  tirabra·'i·tawi[ra]ha
This (vision) that I tell of,

Refrain
B  ustrira·wa·ruksti? [u ku]
It is a sacred thing.

Chorus

Eighth Stanza

A  wetura·wi?u·sik [a ha]
Now the sound (of the woodpecker) has ceased,

Refrain
B  [a] rikuc  ka·tuha·ru [ri]
(The sound of) the bird (of) the valley.

Chorus

Second Song

First Stanza

A  asku[r]u  ratiuwa·ka
The same I do say,
REFRAIN

b rikuc ka-tuha-ru ti?
The bird (of) the valley it is.

CHORUS

Sixth Stanza

A wete-wiku-ru-sik [c]
Now it has disappeared, flying,

REFRAIN

b rikuc ra-wakira’u
The bird that is spotted (i.e., wonderful).

CHORUS

Fox Chief, No. 2 on the south side (Figure 34), is a woodpecker dancer who also has beavers’ power. He wears black moccasins and very old leggings of black-tail deerskins, painted somewhat dark. The sides are beaded and fringed with small scalplocks and eagle down feathers. He has a beaver skin in his belt. His body is smeared with the white clay mixture, except for his throat, which is painted red. This red paint is to show that he can take a stick about 2½ inches wide and about 2 feet or longer and run it down his throat; when he pulls the stick out, the blood oozes out and runs down his neck. The paint also represents the blood sucked from patients. (The onlookers can tell by the dress of the different doctors what sleight-of-hand tricks each can perform and what kind of sickness he can doctor.) As soon as the drumming resumes he begins to sing.

The second stanza is usually the time for the dancers to rise and dance. Now this dancer rises and dances in front of the altar. He inclines his body forward and moves forward, swinging his arms as if flying, for he is imitating the woodpecker.

In the second stanza of the first song he sings, “Their spirits are made glad for they have now smoked,” referring to the smoke ceremony before the dancing began. As he sings the eighth stanza, “Now they have ceased making noise,” one of the four men yells “O . . . ho . . . o.” By this they all know that he has sung the last step in the song. At the end of the chorus he walks to his seat. If he has received any presents, he places them on the south side of the animal at the altar and then takes his seat.

For the second song he rises and dances as before, for he is still imitating the woodpecker. He moves forward, bending over and waving his arms as if flying. In the first stanza he sings, “I will now stand where once stood my father,” referring to the dancing. “There into the timber flew a bird”: The meaning is that this bird led a person through the timber and took him to a place where there were many timber birds. From these birds—such as different kinds of woodpeckers, yellowhammers, and blue jays—this man learned the mysteries of the timber birds. He also became a witch, for these birds gave him their feathers and taught him to throw the feather through the air with his breath and pierce the hearts of those he wished to kill. But he could cure people by placing the skins of these birds upon their pains.

In the sixth stanza he sings, “The bird has now disappeared,” indicating the end of the song. This ends the dancing and singing, for one of the criers has yelled “O . . . ho . . . o.” Drums and rattles are used all the time. When the song ends, all yell. Drumming is resumed when another man begins to sing.

**FLYING EAGLE’S SONGS**

**STORY.**—A man was out hunting. He went far away from the village and when night overtook him he kept on. As he walked along he heard a strange noise which seemed to attract him. He went toward the place whence the sound came. He came to a large pond, sat down close to the water, and listened to the sound. He thought he could hear what the strange sound was saying, but when he looked into the water, he could see nothing. After sitting there for a while the sound came toward him. He looked into the water, he could see nothing. After sitting there for a while the sound came toward him. He looked and could see light in the water. It was like fire. He watched the fire until it was close to him. The fire seemed to be under the water. The man then pulled off his moccasins and leggings and placed them in his robe. The quiver with his bow and arrows in it he also placed in the robe; then he took up the robe with the things in it. He stood up and said: “Whatever animal you are, here are these things for you. Have pity upon me.” As he said this he threw the robe and the things into the pond. All at once the pond began to shake and he could hear many other strange noises coming from it. All at once he had
a great desire to go into the water. As he stepped into it, the water and land seemed to shake and he could hear more noises. He kept on wading into the pond, but all at once he felt some power pulling him into the water. As he was being pulled in, he closed his eyes. He landed on the ground and someone said, “Now look.” He opened his eyes and looked around. He saw men sitting around in a circle. The altar was of a large bullfrog. One of these men said, “This is a lodge of the bullfrog. We knew you were coming this way and we made you come this way. The errand man was the one who sent his voice out to you so you could come here. You saw it swimming toward you and the fire you saw was the red streaks upon its back. You threw your things into the pond and gave them to us. We have them here. We wish to be remembered in your ceremonies by giving and offering us smoke. We will now teach you our mysteries.”

The man looked at the people and they were all daubed with blue mud. When the men began to sing and make noises he saw that they were all bullfrogs. When they had taught him the mysteries, they gave him back his things, and told him to cover himself with the robe. This he did, and then there were great noises and the land seemed to shake. When the noises had quieted down, he looked, and he was again on the top of the ground. He became a great doctor and composed these two songs.

First Song

First Stanza

A  
akiraratiwa-ka
Here where I do say it,

REFRAIN:  were-wakta-hu?
Now he is croaking.

B  
tatpaku-ri-tauw-hu?
I am quoting his words.

CHORUS 1:
C  
were-wakta-hu?
Now he is croaking.

C  
were-wakta-hu?
Now he is croaking.

D  
rakihuahwakta-hu
A croak comes from the pond.

CHORUS 2:
G  
were-wakta-hu?
Now he is croaking.

C  
were-wakta-hu?
Now he is croaking.

Second Stanza

A  
wekuhi·racitstat [a]
Now they are happy in spirit.

REFRAIN
B  
tiwihi·wisa [ki]
Since they have smoked.

CHORUS 2:
C  
were-wakta-hu?
Now he is croaking.

C  
were-wakta-hu?
Now he is croaking.

D  
rakihuahwakta-hu
A croak comes from the ground.

C  
were-wakta-hu?
Now he is croaking.

C  
were-wakta-hu?
Now he is croaking.

Third Stanza

A  
tirikuhriwaki [a]
This is what they said,

REFRAIN
B  
[sirihi·i-tauwi·a*]
When they told him of the vision.

CHORUS 3

Fourth Stanza

A  
rakuwakara·ruata
When he spoke out (i.e., told of),

REFRAIN
B  
[a] tiraki·cuha·ki [i]
This stream.

CHORUS 2

Fifth Stanza

A  
tirikuhri-taku-ki
This is the way they are,

REFRAIN
B  
[a] rahu·kaha·rawara
(In) the ponds.

CHORUS 2

Sixth Stanza

A  
wetihattu·sik [a]
Now it vanishes in the water,

REFRAIN
B [a] ka-watusipakuhtu?
The old bullfrog.

**Chorus 2**

**Second Song**

**First Stanza**

A askuru re-tiwa-ka-hu?
The same I am saying,

**Refrain:** were-ura-ru?
It is a (special) place.

B askuru ti-hura-ra*
The same it is the place.

**Chorus:**

**Second Stanza**

A askuru tihura-ra*
The same place,

**Refrain**

B [tahra-"i-tawi-"at]
I am telling of it.

**Chorus**

**Third Stanza**

A tiriwetihura-ra*
This is now the place,

**Refrain**

B rakura-kitawiha
To recount the way (i.e., when the dance should be performed).

**Chorus**

**Fourth Stanza**

A tikutpakara-ru-at [a]
He spoke to me,

**Refrain**

B rakura-"i-tawiha
To tell of (i.e., explain) the vision.

**Chorus**

**Fifth Stanza**

A wetiha'i-tu-sik [a]
Now it has disappeared in the water,

**Refrain**

B [a] rakura-wa-ruksti-"at
The mysterious vision.

**Chorus**

Flying Eagle, No. 3 on the north side (Figure 34) jumps up and dances, imitating a beaver, sometimes dancing sitting down, and again crawling, waving the eagle fan with his left hand while he holds the gourd high in the air as if about to strike something. He does this to let the audience know that when he waits upon the sick he can strike the sickness with either his eagle wing or the gourd. Although he sings a beaver song and dances like a beaver, he really is dancing something else, and will let the audience know in the last stanza that he represents the bullfrog.

The third stanza of the first song signifies that when he was learning, the doctor who taught him told him all the secrets and also explained the songs. He dances on as before. At the fourth stanza, he leads in the song, and at the chorus he dances. When he sings, "Now it vanishes in the water," in the sixth stanza, all know the dancer is now through. One of the four men who listen for the song's end, yells "O ... ho ... o," the drumming ends and they all yell, making sounds of different animals. The dancer stops and sits down at his place. If he has received any presents while dancing, he places them at the altar. Then Flying Eagle sings again. (Flying Eagle is the drummer, so when he is to dance he gives the drum to No. 2 on his right, who drums for him while he dances.)

When he sings the second stanza of the second song he jumps up and dances again as before. As each stanza is sung, he leads out the song.

The second song ends when one yells out "O ... ho ... o." Flying Eagle then sits down and all yell as the drum ceases. He now takes the drum again, giving up the gourd to the man who was drumming for him.
FANCY EAGLE'S SONGS

STORY.—The man who visited Spring Hill made up this song and Fancy Eagle's father purchased the two songs from Raruhwa-ku's father, so he could take part in this particular ceremony. The first man, when he was standing on the banks of the river, saw great commotion in the water. He could see fires in the water. The other animals seemed to yell and give way to the white beaver which was swimming down the stream. It seemed to be covered with fire. This man afterwards found out that the animals were in a great procession in the water, and the white beaver led, finally leading into the hill, the other animals following. When this man was taken into the lodge of the animals all this was explained to him. The animals told him that in the fall the doctors should prepare an animals' lodge and have a Twenty Day Ceremony, where they must go through the animals' grand march, going out of the lodge, one man to carry the white beaver in the lead, the doctors following in the order of the animals and all dancing according to their kind of animal. When they should return into the lodge, they should perform animal magnetism upon one another.

First Song

First Stanza

A  a·ki raratiwa·ka [ri]
Here I do say,
Refrain:  ha· wetahu·a
See, now it swims this way.
B  [a] iririhwaki'a
What they told.
Chorus:
C  ha· wetahu·a
See, now it swims this way.
C  ha· wetahu·a
See, now it swims this way.
C  ha· wetahu·a
See, now it swims this way.
D  wesiri·ri·tawihu [ri]
When they are telling of the vision.

Second Stanza

A  irikubrihwaki'a·hu
That is what they are saying (i.e., I have been told),
Refrain
B  kurirawa·kahu
That it seemed to be speaking.
Chorus

Third Stanza

A  wekuir·racikstat [a]
Now they are happy in spirit,
Refrain
B  tiwerira·wisa [ki]
Since they have smoked.
Chorus

Fourth Stanza

A  tikutpakara·ru'at [a]
It spoke out to me,
Refrain
B  tiraki·cuha·k [i]
The stream.
Chorus

Fifth Stanza

A  rawa·riki tikis [i]
Those (i.e., you), my sons,
Refrain
B  witira·wa·ruksti' [u]
The way is wonderful.
Chorus

Sixth Stanza

A  wetiha'it·u·sik [a]
Now (the vision) vanishes in the water,
Refrain
B  isira·wi'u
The one that he imitates (i.e., the beaver),
Refrain
SECOND SONG

First Stanza

A askaru ratiwa-ka [ri]
The same I do say,

REFRAIN: tahu-qa
It swims this way.

B tatpaku-ri-tawu
I am quoting him (i.e., telling his story).

CHORUS:

c ha- tahu-qa
See, it swims this way.

c ha- tahu-qa
See, it swims this way.

c ha- tahu-qa
See, it swims this way.

d wesiri-ri-tawihu [ri]
When they are telling of the vision.

Second Stanza

A askaru

[tihura-ra*

The same it is the place.

REFRAIN

B [a] tiraki-cuha-k [i]
(At) this stream.

CHORUS

Third Stanza

A irikuhrikwaki'a-hu
They were saying,

REFRAIN

B rakura-kitawiha [ri]
One should be controlled by
(this vision of the beaver).

CHORUS

YOUNG BULL'S SONGS

STORY.—The people were upon a buffalo hunt. The men went out to charge; when all were in line waiting for the signal to be given by the chief, one man's horse became unruly and ran away, going in another direction. The man could not hold the horse back. The horse went over ridges and jumped over ravines, when all at once it stumbled, throwing the man. He fell into a buffalo wallow and lay there stunned. When he revived his horse was gone. He stood up and looked around. There was no sign of people or buffalo anywhere. He now looked at the place where he had lain in the buffalo wallow. He did not see his body's marks upon the ground, but the marks of a young buffalo bull. It was like
a picture. It being evening, he sat down in the buffalo wallow and watched the picture. When it became dark this man still sat where he was. He filled his pipe and gave a few whiffs of smoke to the picture upon the ground and said, “Father, take pity on my spirit; I am poor.” After he had emptied the ashes from the pipe, he thought he heard a buffalo snorting. He looked up; there on the other side of the wallow stood a young bull, its horns straight up. He first saw the picture, then the real buffalo. The buffalo charged, but the man was not frightened. There stood before him a man wearing buffalo regalia. He invited the real man to sit down in the buffalo wallow with him. Then the strange man began to tell him about buffalo power and gave him the buffalo regalia, as well as some roots to chew when waiting upon the sick. This same root he was told to chew when in battle. The man filled his pipe, and after they had smoked together the buffalo man disappeared. Then the man gathered up his things and went home. Some time afterwards he made up these two songs and sang them in the Medicine Ceremony. These songs are never sung in the Buffalo Ceremony.

First Song

First Stanza

A a·ki rara·tiwa·ka
   Here I do say (i.e., tell),
B rakura·kitawiiha
   A vision that failed him. 26
CHORUS:
C ra·rasu·ru·'ata
   Those tracks yonder. 27
C ra·rasu·ru·'ata
   Those tracks yonder.
C ra·rasu·ru·'ata
   Those tracks yonder.
D tu·hirahua·hwa·ru
   Yonder where the imprint is.
C ra·rasu·ru·'ata
   Those tracks yonder.
C ra·rasu·ru·'ata
   Those tracks yonder.
C ra·rasu·ru·'ata
   Those tracks yonder.
D tu·hirahua·hwa·ru
   Yonder where the imprint is.

Second Stanza

A iruu·hiru·waki a
   This is what they said,
B rakura·kitawiiha
   When the vision failed him.
CHORUS

Third Stanza

A te·kru·ri·rakstet [a]
   Now they are happy in spirit,
B tiweriha·wisa [k]
   Since they have smoked.
CHORUS

Fourth Stanza

A ra·kuwaka·ru·'ata
   When one would speak of it,
B tirahura·rawara
   This earth hereabout (i.e., certain places).
CHORUS

Fifth Stanza

A ti·iri· hawa tiwa·ku a
   This again he spoke (of),
B rakura·kitawiiha
   A vision that failed him.
CHORUS

Sixth Stanza

A ha· weti·u·re·rik [a]
   See, now it has stopped,
B tiwerati·tawiha
   This that I describe.
CHORUS

Second Song

First Stanza

A asku[r]u ra·raku·wiwa·ka
   The same I do say,
B [a] ratpaku·ri·tawiha
   I tell of his teachings.
Chorus:
C ra-rasuku-ru-'ata
Those tracks yonder.
C ra-rasuku-ru-'ata
Those tracks yonder.
C ra-rasuku-ru-'ata
Those tracks yonder.
D irineraha-'isa-ru
Yonder where the imprint is.
C ra-rasuku-ru-'ata
Those tracks yonder.
C ra-rasuku-ru-'ata
Those tracks yonder.
C ra-rasuku-ru-'ata
Those tracks yonder.
D irineraha-'isa-ru
Yonder where the imprint is.
C ra-rasuku-ru-'ata
Those tracks yonder.

Second Stanza
A cututika-pa·kis [u]
I am so pitiable,
B [a] tatpaku-ri-tawi-hu
(As) I tell of his teachings.

Chorus

Third Stanza
A ka-kasta-wa-ruksti? [u]
It was indeed wonderful (or mysterious),
B ratukra-‘e-rika
What I saw (i.e., the vision I saw).

Chorus

Fourth Stanza
A [tawetiu-re-rik] [a]
Now he has stopped,
B tiru-rariktahowi
These horns sticking up (i.e., the buffalo).

Chorus

Young Bull, No. 4 on the north side (Figure 34), wears the buffalo regalia. Before he rises to dance he whistles four times on his reed. Then he rises and walks majestically toward the open place between the altar and the fireplace. When he sings the second stanza and the chorus is taken up by the others, he begins to walk and then dance by loping. For each stanza he dances in the same fashion. People from the outside begin to walk in and give him many presents. When the last stanza is sung one of the men yells “O...ho...o.” He continues loping toward his seat until the song ends, then sits down.

When he sings the second song, he dances as before, and when the last stanza is sung and the second “O...ho...o” is shouted, he lopes toward his seat. When the yelling ceases, he places the gifts at the altar; the money he gives to the old men, to the two errand men, and to Raruhwa·ku; then he takes his seat.

Thief’s Songs

Story.—A doctor joined a war party. They were gone for some time. This man made up his mind that he would go home, for it was now summertime. When the war party had left home, it was winter. So this doctor left the war party and started for home. After he had journeyed for several days, he came to a big stream of water. Here he lay down, for it was now night. In the night he heard noises as if someone were breaking limbs and dragging them. He became scared. He watched and listened and made up his mind that some kinds of animals were about. When he woke up in the morning, he looked along the stream and saw beaver dams and lodges, limbs with leaves upon them sticking out. He stood up and saw these dams all along the river. He then went to the bank of the river and there, where the grass hung down from the banks, lay a big beaver. The beaver would now and then move away where the grass hung and again would swim toward it. Finally it disappeared under the bank. This man then filled his pipe and smoked, giving a few whiffs to the beaver. After he emptied the ashes from the pipe, he started for home. When he lay down in the night, he had a dream. He saw in his dream a man covered with soft down feathers. This man said to the dreamer: “I thought you were poor. You did not follow me into my lodge. Therefore I will not give you any power. But when you wait upon the sick or dance, put mud all over your body, as you see me, and I will help you.” This was all that was said to him, and he woke up. As he lay upon the ground he began to make up these two songs—how he saw the beaver dams and how the limbs
stuck out; also the grass hanging over the bank and how the beaver swam around the hanging grass.

First Song

First Stanza

A a-ki raratiwa-ka
Here I do say,
Refrain: ra-karahka-wa-wi
Those dwellings within.

B iririkspaki*a
What they said.

Chorus:
C ra-karahka-wa-wi
Those dwellings within.

Second Stanza

A asku*rux ratuwa-ka
The same I do say,
Refrain: raki-ri-tiku
Grass on the bank, dipping in and out.

B ratpaku-ri-tawika*
As I quote the words.

Chorus
C raki-ra-rawi
Grass on the bank, dipping into the stream.

Third Stanza

A tiwakara-ru*tat [a]
He spoke of it,
Refrain
B [a] ka-tuha-ru tira-ka
Field this.

Fourth Stanza

A te-kara-ru-sik [a]
The lodges have vanished,
Refrain
B [a] ka-tuha-ru tira-sa
Field this.

Chorus
Fourth Stanza

A  usuwiti-ratku-ku?
    Now they hear their own (teachings),

Refrain

B  ratkaha-ru ranica
    The night that has arrived (i.e., tonight).

Chorus

Fifth Stanza

A  wewita’i-tu-sik [a]
    Now (the vision) has vanished in the water;

Refrain

B  taku ru-tetkawa-wu-ku’?
    Here he is listening.

Chorus

Thief, No. 4 on the south side (Figure 34), sings his two songs while dancing the beaver dance. As he approaches the open area, he gets down on his knees and dances. As he sings the last stanza of each song, the yell “O...ho...o” is given, at which points each song ends and Thief rises and walks to his seat.

BUFFALO CHIEF’S SONGS

Story.—A war party went out into the enemy’s country. Three men were sent out to scout. In the evening they came to fine bottomland and here they sat down to smoke. While they were sitting down, they heard the neigh of a horse. They all got up and walked to where the neighing came from and there they found an old gray horse dying of old age. Two of these men went away while the other man stayed with the horse. He would pull grass and feed it to the horse, but the horse died in the night. The man lay down by the animal. When the man went to sleep, he had a dream, in which he saw a man standing by him. This man had a buffalo-hair rope around his left shoulder and was daubed with white clay all over his body. He had a bunch of eagle feathers on the top of his head and wore a horsetail. This man said, “I am the horse that you fed and were so kind to, and I am thankful to you. I will make you a great man. I will always be with you. Take the tail of the horse lying there and also part of the mane. Take them home and keep them wrapped and tied tightly, for my spirit will be in them. I will also give you a horse that you must keep for yourself. I will appear to you in your dreams and will tell you what you must get to have power to overcome your enemies. I am gone.” The man woke up, so he stood and cried by the horse.

The next day he cut the tail and the mane as he had been told to do. Then he started for home. Two days after he got home he had a dream that a fine white horse came to the village and that it came to his door. When he woke up he went outside the village and stood there crying. As the dawn showed in the east, he heard the neigh of a horse. He saw a white horse coming toward him, neighing as it loped along. The horse went around the man, then started off again, neighing as it went. When it came back, the man caught it. He kept his horse and through it was able to kill buffalo and consecrate them to Tirawahat. Also he could kill the enemy, taking scalps and offering them to Tirawahat. He made up these songs about this horse coming to him.

First Song

First Stanza

A  a·ki raratiwa·ka
    Here I do say,

Refrain:  were-ra     were-ra
    Now he is coming; now he is coming.

B  werahra·i·tauhiha
    As I tell of the vision.

Chorus:

C  were-ra     were-ra
    Now he is coming; now he is coming.

D  rakiskatukakta·hu
    The one that is neighing.

E  were-ra
    Now he is coming.

F  ise·rure·a
    Clearly he comes.

G  were-ra     were-ra
    Now he is coming; now he is coming.

H  rakiskatukakta·hu
    The one that is neighing.

I  were-ra
    Now he is coming.

Second Stanza

A  tirikutriksipaki·a·hu
    This they used to say,
Seventh Stanza
A rau-riki ru-tu [a]
You my daughters,
Refrain
B [a] titira-wa-ruksu [u]
This is a sacred way.
Chorus

Sixth Stanza
A rau-riki cu-rat [i]
You my daughters,
Refrain
B [a] titira-wa-ruksu [u]
This is a sacred way.
Chorus

Fifth Stanza
A rawa-riki cu-ruksu [a]
You my daughters,
Refrain
B [a] pi·ta ire·cari·su
The man that is angry (i.e., a valiant stallion).
Chorus

Refrain
b [a] taku kurakura-waku-ru
(Of) someone's vision.

CHORUS

Third Stanza
A rakuwakara-ru?ata
As he speaks out (he tells of it),
Refrain
b iitaha-ru tira·sa
(On) the outskirts (of the village) these.
CHORUS

Fourth Stanza
A taweta·ti·taawi·hu
Now I am telling of him,
Refrain
b [a] pi·ta irata·ka·ru
A man that one who is white.
CHORUS

Fifth Stanza
A raweti?u·rei·rik [a]
Now he has stopped,
Refrain
b aru·sa rata·ka·ru
The horse that is white.
CHORUS

Second Song
First Stanza
A asku[r]u ratiwa·ka
The same I do say,
Refrain: wera·ta wera·ta
As he went away, as he went away.
D rakiskatawakta·hu
The one that is neighing.
E wera·ta
As he went away.

Second Stanza
A wehiru tiwa·ka·hu
Now thus he was telling (me),
Refrain
B [a] ckara raku?abra
Alone (i.e., himself) (this) being.
CHORUS

Third Stanza
A ka·ka·taka·pa·kus [u]
Oh, I am indeed pitiable,
Refrain
B ati?as tu·rakuku·ku
(As) my father is listening (to my song).
CHORUS

Fourth Stanza
A iritaruhkita [wi]
It is because of him,
Refrain
B [a] ciktiti raraku·ta
Well that I now do.
CHORUS

Fifth Stanza
A rawa ruksu·rei·rik [a]
Now let him stop.
Refrain
B [a] pi·ta ire·cari·su
The man that is angry (i.e., a valiant stallion).
Chorus
Buffalo Chief, No. 5 on the north side (Figure 34), is a horse dancer. He wears the horsetail and a bunch of feathers on his head to represent the top mane. As he sings the second stanza of the first song, he jumps and trots out to the open space, whistling as if neighing. When the chorus is repeated he lopes, and at the end of the song he again trots along, whistling. He is a fine dancer, receiving many presents. When the last stanza is sung and the yell "O . . . ho . . . o" given, he dances to his seat, sits down, and is ready to sing the second song to the same tune. As the drumming ceases and the yelling quiets down after the second song, he walks to the altar and places the presents on the north side of the animal. The money he hands to Beaver, who receives it and gives it to Raruhwa·ku.

**Walking Sun's Songs**

**Story.**—On a buffalo hunt one man looking for buffalo saw some horses roving about in a valley. They ran and roamed about on the tops of hills. He returned to the village and told a few men among his own relatives. These men went out on horseback and captured the wild horses. Among these was a stallion, which the finder kept. This stallion was a mean horse and no one could handle it but the owner. Then people found out that the horse and man talked together.

**First Song**

**First Stanza**

A a·ki ratu·re·rik [a ri]

Here I stood,

Refrain: rahruri·wi

Those roving about.

B ati"as rukariki 46

My father where he stood (before me).

Chorus:

C rahruri·wi [i]

Those roving about.

D hiru irahruri·wi

There those roving about yonder.

E ra· [a] rahruri·wi [i]

See, those roving about.

F hiru rahruri·wi [ri i]

There those roving about.

G rahruri·wi [i]

Those roving about.

Second Stanza

A wekuhri·raeikstat [a]

Now they are happy in spirit,

Refrain

B tiwerira·wisa [ki ri]

Since they have smoked.

Chorus

Third Stanza

A twakara·ru'at [a]

He tells of it,

Refrain

B rahuhrara·raapa·ru

This earth hereabout (i.e., these fields).

Chorus

Fourth Stanza

A rutati'yu-re·rik [a]

There I stood,

Refrain

B rakukura·rap a·ru

(In) a concealed place. 41

Chorus

Fifth Stanza

A rawa·riki tikis [i]

You (standing), my sons,

Refrain

B kiriku wetapa·ku7

Something (sacred) I now tell of.

Chorus

Sixth Stanza

A wetaiwa'yu-re·rik [a]

Now they have stopped,

Refrain

B ra·surahkuhuri·wi

(The wild horses) merely roving about over yonder.

Chorus
Second Song

First Stanza

A  asku[r]u  ratiwə·ka [ri]
The same I do say,

Refrain:  rahru·wi
Those roving about.

B  asku[r]u  [ti  hura·ru]*
The same it is the place.

Chorus:

C  rahru·wi [i]
Those roving about.

D  iru  irahruri·wi
There those roving about yonder.

E  rakruri·wi [ri]
Those roving about on the plains.

F  rakruri·wi [i]
Those roving about.

G  rakruri·wi [i i]
Those roving about.

H  iru  irahruri·wi
There those roving about yonder.

I  rahru·wi [i i]
Those roving about.

Second Stanza

A  ka·ka·taka·pa·ki [u]
Oh, I am indeed pitiable,

Refrain

B  ati?'as  tu·ratku·ku*
(For) my father is listening (to my song).

Chorus

Third Stanza

A  wetakra·ki·tawi·'a* [ri]
Now I tell of the incidents,

Refrain

B  ra· hurahacis  pakuhtu?
A lost way (i.e., vision) old.

Chorus

Fourth Stanza

A  wetiwa'u·re·rik [a]
Now they have stopped,

Refrain

B  [a]  ra·rurakhu·wi
As they merely rove about yonder.

Chorus

Walking Sun, No. 5 on the south side (Figure 34), jumps up and dances when he sings the second stanza of each song, trotting out into the open space. When the chorus is repeated he lopes, and he trots when the song is ended. He dances as a bay horse. He is painted red over his body, but is daubed with mud on the joints. He dances harder than the other men, for he represents a stallion. He receives presents, and at the last stanza of the first song, when one yells out “O . . . ho . . . o,” he trots along to his seat. After the second song he trots to the altar and leaves the presents there.

Good Buffalo’s Songs

Story.—While on a buffalo hunt, one man wandered away from the main party. He came to a small hill. As he ascended it, he saw many eagle feathers scattered around. He picked up some of the feathers; then he looked around to see where they could come from. He began to mourn, but before sunset went home. Later, when the people were returning to their village, they camped close to the hill where this man had found the feathers. He went to the hill and there found more feathers. He picked up many of them, then went to the top of the hill, and there found a big hole. He looked down into the hole and saw two old eagles sitting in the den. Toward evening, while he stood there, he saw flocks of eagles coming from all directions. He became scared and went home. When the people arrived at their permanent village, this man went out to a hill, taking with him his robe and the feathers that he had picked up. He sat down on the hill and stuck the eagle feathers through the wool of the robe, so that when he finished, the robe was covered with eagle feathers. He then walked down the hill wearing the robe. He sat down at one end so that the men might look at him. After that, every day he always sat at the same place where the men were playing. Men who saw him thought he was wonderful because of the many feathers stuck through his robe.

In the fall the people again went on a buffalo hunt. When they had reached the place where the eagle den was and made camp, this man stole his 3-year-old nephew and carried him to the eagle den. When he arrived at the top, he threw his nephew into the den and said, “Eagles, I give you
my nephew that you may eat him. I want you to take pity on me. I will not stay, but will return at some future time, when I will stand here and mourn." He returned to the camp as soon as he could, went to his tipi, and lay down. There was great commotion in the camp, for the mother was hunting for her child. She went to her brother and asked if the boy was with him. The man said that he had not seen the child.

The child was considered lost. The people broke camp and journeyed on, but the parents of the child stayed behind. A day later, they moved on and caught up with the main party. Some time later they returned to their village. When they were close to the den, the man went there and stayed for several days and nights, but the eagles would pay no attention to him. He finally went home.

When the boy had been thrown into the den, all the eagles were there. They looked at the boy and some of them were ready to claw him. One of the elder eagles said, "Brothers, this little boy was thrown in for us to eat. We have plenty. We feed our father and mother; they have plenty. The child is poor, and we do not want to feast upon him. His own uncle brought him here. It is wrong. Let us leave it to our father and mother, and whatever they say we will do." There sat, at a place by themselves, two old eagles, with scarcely any feathers upon them. The mother eagle said, "My son spoke well. That man stole his own nephew and threw him to us to eat that we might take pity upon him. He needs no pity from us. We will save the child and take pity upon it. We will call it our child and you, my children, will call it your brother. Take him and lay him to one side that he may sleep."

The eagles were glad to hear this, so they laid the boy on a lot of feathers. Every day the eagles flew out of the den; in the afternoon they would return with fish, rabbits, and other game, which they threw into the den. Some of the eagles fed the boy with raw meat.

When the eagles flew off from the boy, he sat there, a young eagle. They had turned him into an eagle. For a long time the boy eagle did not try to fly out. Then one time the eagles tried to help him fly. When he did fly out the other eagles began to yell: "Now he flies," "Yonder he flies," "There yonder he flies on." This is what the boy eagle heard and used in composing his songs after he became human again.

When the boy eagle grew to be a large bird, the eagles gathered together and planned to get the man who had brought the boy to the den. So all the eagles flew out of the den, the boy eagle taking the lead. They flew up into the skies and toward the east. When they were over the place where the men were playing the javelin game, the eagles saw the man sitting by himself. They swooped down toward him. The players felt the wind; they looked up and there in the skies they saw a great flock of eagles, and they ran away. The eagles took the man up and flew away with him. When they came to their den, they dropped him into the hole and killed him. The two old eagles feasted upon his carcass for many days. A few years after this happened, the eagles sat down and agreed to let the boy go home, for now he knew all their mysteries. They also wanted him to go home so that he might offer them smoke. The boy composed many songs.

First Song
First Stanza

A ha·tiwakara·ru·at [a]
Hear, he shouts (i.e., tells),

Refrain: we·ru·ata
Now he flies (away).

B atipat rakwana·ka 42
My grandfather saying it.

Chorus:
C we·ra·ru·ata
Now he flies (away).

D hiru ra·ru·ata [e e a]
There he goes flying.

E ta·tu·tuku·re·rik
I see him as he flies.
Now he flies (away).

There he goes flying.

Now they are happy in spirit.

Since they have smoked.

I tell of it,

My grandfather said,

I am describing his flight,

The eagle spotted (i.e., wonderful).

Now he vanishes in his flight,

Now it has caught it(s prey).

The same I do say,

Now it has caught its prey.
Good Buffalo, No. 6 on the north side (Figure 34), is an eagle dancer. Before singing, he takes a bone whistle and whistles. He has two eagle wings and holds them in his hands, fixes his eagle cap upon his head, tail hanging down, and sings the first song.

As he sings the second stanza he jumps up and walks into the open space, waving his arms as if flying. He holds the two eagle wings in each hand, so that it seems that he is flying. As soon as the chorus is repeated, and the drums beat faster, he gets down upon his feet and moves along fast, whistling as he goes. Then he again stands and walks as if flying along. He receives many presents. When the yell “O... ho... o” is given, he sits down and gets ready to sing the second song. The second song he dances as before, but the time is faster. When he sings the last verse and the criers notice that the flying is ended, one of them yells “O... ho... o.” He quits dancing and walks to his seat.

**Big Crow’s Songs**

**STORY.—** A doctor was sitting in his lodge when a woman came in crying. She went up to him, passed her hands over his head, and told him that her husband was very sick. The woman returned to her lodge. The doctor then took up his medicine bag and went to the patient’s lodge. When he got there the ill man was rolling around with a great pain in his stomach. The doctor took some herbs in his mouth and began to suck the patient’s stomach. Then he placed his hand upon the man’s stomach and pressed down hard; and when he removed his hand someone had to strike it, for it was drawn up. When the hand was struck, a small stone dropped from it. This revived the patient and he became well. The next day the woman moved the flap of the entrance of the doctor’s lodge and told him that she had brought a pony for his fee, because her husband was now well. The doctor received the pony and then made up these two songs.

**First Song**

**First Stanza**

A a·ki ratu·re·rik [a]
Here I stood,

Refrain: rati·ra rati·ra
I come, I come.

**Second Stanza**

A ruta·ti?q [a]
I then went there,

Refrain

B sirakukut·wi·sa
When they came and touched me (i.e., called me).

**Chorus**

C rati-ra rati-ra rati-ra
I come, I come, I come.

D wera·ri·hi?q rati-ra [ha]
Now there is the place (to which) I come.

**Third Stanza**

A rukuha·tuhtawi·q[u]
Although it is very difficult,

Refrain

B [a] cikstit ratatu·ta
Well I have done.

Chorus

**Fourth Stanza**

A rutukwa·riqika
When I aimed at it,

Refrain

B [a] cikstit ratatu·ta
Well I did.

Chorus

**Fifth Stanza**

A weiti·tu·siksat [a]
Now it (i.e., his illness) has disappeared,

Refrain

B a cikstit rawitu·ta [a]
And well he lives.

Chorus
Second Song

First Stanza

A  asku[r]u  ratiwa·ka
   The same  I do say,
Refrain:  rasi-ra  rasi-ra
   You come, you come.

B  asku[r]u  \[tihura-ra^*]
   The same  it is the place.

Chorus:
   c  rasi-ra  rasi-ra  rasi-ra
      You come, you come, you come.

   d  wera-ri·hi\[a]  rasi-ra  [ha]
      Now there is the place (to which) you come.

   c  rasi-ra  rasi-ra  rasi-ra
      You come, you come, you come.

   d  wera-ri·hi\[a]  rasi-ra  [ha]
      Now there is the place (to which) you come.

Second Stanza

A  ka·ka·taka·pa·kis [u]
   Oh, I am indeed pitiable,
Refrain

B  cahriks  ratu·te·rik [a]
   The person when I saw her.\[a]

Chorus

Third Stanza

A  wetiwakta·hu
   Now he was groaning,
Refrain

B  weratkuwarika
   When I aimed at it (i.e., tried to extract the pain).

Chorus

Fourth Stanza

A  weti'ri·tu·siksat [a]
   Now it (i.e., his illness) has disappeared,
Refrain

B  rahi·watu·raue·wari
   And the door at the entrance (to the earth lodge) is flapping.

Chorus

Big Crow, No. 6 on the south side (Figure 34), sings the first song. From the song the people know that he must have been doctoring, and that is what he will tell them about. When he dances he sits around in the open space waving the eagle wings over the ground and lifting the gourd high, as if he had a patient lying on the ground. When he sings the final stanza of each song and the yell is given, he sits down. The second song is sung to the same tune.

Cheyenne Chief's Songs

Story.—A long time ago when the Skiri lived in their old village of earthlodges on the banks of the Loup River, there was a man who thought a great deal of dogs. He built an earthlodge by himself and there he lived with his wife. They had no children; but they had many dogs. This man would not let any family live with him. What the family had in the lodge to eat they shared with the dogs. When the people went on a buffalo hunt, the man took the dogs with him. When the people killed buffalo, he gathered scraps of meat people threw away, as well as the buffalo meat he had killed himself. When he arrived home he would feed the dogs from the scraps.

One winter when they returned home and the man had settled in the lodge, he noticed that two of the sluts were about to have pups. So he took some hay and made beds for them in the lodge. Whenever his wife prepared food for herself and her husband, she cooked plenty of buffalo meat to feed the dogs. The dogs ate at the same time the man and woman ate. Some time later the sluts had pups. The man was glad of it. Every day he patted the young pups, of which there were five. One slut had two and the other had three. They were all males. At every meal the man fed the sluts and gave soup to the young pups. When the pups were about three months old, they would run out of the lodge in the night and stay out for some time. The man did not like this, so he cut rawhide strings and tied the pups every night. One night the man had a dream in which he saw a fine-looking young man who told him always to let the pups go out at night and not tie them up, but leave the strings on them. The next morning he untied the pups and let them go. The next night the pups went out of the lodge and stayed out all night. In the morning only four dogs returned. After the dogs were fed, the man went out and looked for the missing one. He could not find it, so he returned to his lodge. The man was very much disliked by
the people, for he would feed dogs but would not notice people. In the night the other dogs went out, and about midnight there was noise in the entrance. The man woke up and heard someone whistling. When he listened he found that the whistling was the screaming of one of the dogs. He arose from his bed and made a fire. When the dogs came in, he saw among them the missing one. Somebody had struck the dog on the head with a club. The blood was running down on the side of the dog's head and the string was covered with blood. The man took up the dog and carried it around the lodge. After a while he took him and placed him among the other dogs. Then he went to bed. He was restless and could not go to sleep, for he was thinking of his dog being hurt. He also knew that someone had intended to eat it. At that time Indians were great dog-eaters. When he went to sleep, he saw his dog in a dream. He saw a man hit the dog on the head and knock it down. When the dog-killer went to gather weeds to scorch it, the dog got up and ran away. Again the man saw his dog come into the lodge, and when it stood in the entrance the dog screamed; it sounded like a whistle. When the man looked where the scream came from, he saw a young man standing there with a string over his left shoulder. The string was red with blood. The young man said, "My father, I am one of your children. Someone tried to kill me, but I have power and the people cannot kill me. See how I stand. Some day you will stand as I stand, and will have great power."

Just then the man woke up. He heard the dogs whining. They were licking the dog that was hurt. The next day the dogs all stayed in the lodge, but at night the five pups disappeared. East of the village the people heard strange singing. The singing went around the village by way of the south to the west, then west to the north and from the north to the east. This singing continued until the singers had gone around the village five times. Then the singing seemed to go to the man's lodge, where it stopped. The man was sitting on his bed. The dogs came in and went to their beds and lay down. For four nights this singing was kept up. The fifth time the singing came into the lodge, and there were six of them: five young men and one mature man. They went around the fireplace and stood west, facing the east; then they began to sing. The mature man was the only dancer. One of the young men who was singing walked over to where the human man was sitting. He took him by the arm and led him out to where the man was dancing. The human man was placed on the south side, while the dancer was on the north side. The boys now sang louder. They had rattles of buffalo hoofs attached to a stick about a foot [0.3 m] long, and these they shook as they sang. As they sang, the north dancer danced toward the man in the south, and finally the dancer on the north side placed a bone whistle around the man's neck. Next time a piece of rawhide rope was placed upon his left shoulder. When this was done the boys began to sing, "We now see our father dragging the string; we now see our father making dust where he goes." When they sang, "Yonder there he comes" they all began to dance, imitating dogs. When they were through dancing the leader said, "Father, you must watch this dance, for it is your dance. You have been kind to the dogs and so we will give you this dance. We will dance with you for several days; then we will turn the dance over to you." Now the young men began to sing and went out of the lodge. The man lay down and soon the dogs came in. Then he knew it was the dogs who were singing and dancing in his lodge. When he went to sleep he had wonderful dreams. In this way the man received this song and the Young Dog Dance.

First Stanza

A ha· tawa·ku [a]
Hear, he speaks,

Refrain: ati'as [i i]
My father.

B rakura·?i·tawiha
Telling of his vision.

Chorus:
C ati'as [i i]
My father.

D were·hasta·rustawari·?usa
Now he comes, dragging a string that moves to and fro.

C ati'as [i i i a]
My father.

E ati'as tata·te·rik [a]
My father I saw.

C ati'as [i i]
My father.
Second Stanza

A wekukri·raceikstat [a]  
Now they are happy in spirit,
Refrain
b tiwerira·wisa [ki i]  
Since they have smoked.
Chorus

Third Stanza

A rahi·ri? weta·tarik [i]  
Finally I now stand (i.e., occupy the position in the dance),
Refrain
b ait?ar ruksariki [hi]  
My father where he stood.
Chorus

Fourth Stanza

A wetakra·’i·tawi·hu”  
Now I am telling of the vision;
Refrain
b tirahpaha·’at kitu [u]  
He is painted red all (over).
Chorus

Fifth Stanza

A wetakra·’i·tawi·hu”  
Now I am telling of the vision,
Refrain
b ra·hure ta·tarik [i i]  
Far (from the scene of it) (as) I stand.
Chorus

Sixth Stanza

A weti’u·re·rik [a a]  
Now he has stopped,
Refrain
b tirahasta·rastahra  
The one dragging the string.
Chorus

Second Song

A ha·ira·’a ha·ira·’a  
See, yonder he comes; see, yonder he comes;
ha·ira·’a ha·ira·’a  
see, yonder he comes; see, yonder he comes.
B ha·ira·’a ha·ira·’a  
See, yonder he comes; see, yonder he comes;
ha·ira·’a ha·ira·’a  
see, yonder he comes; see, yonder he comes.
C ha·ira·’o [hu a] ira·’a [he i i i]  
See, yonder he comes; yonder he comes.

Cheyenne Chief, No. 7 on the north side (Figure 34), is a dog dancer. When he sings the second stanza of the first song, he jumps up and dances. He is painted red all over and has a red sash decked with down feathers over his right shoulder. He has a bunch of owl feathers on his head and a bone whistle on his breast. He dances around the open place imitating a dog. When one of the criers calls, "O . . . ho . . . o," he stops dancing and walks to his seat. He then gets ready to sing the second song, which is different from the others. It is a Young Dog Dance song, which is sung four times to complete the song. All through the song he dances in a kind of whirl, leaning over and whistling all the time. When line c is sung for the fourth time, completing the song, one of the men yells, "Oh . . . ho . . . o," and Cheyenne Chief then takes his seat.

Sun Eagle’s Songs

Story.—He had just cured someone and it was his right to sing these two songs. These songs are not of animals but about the doctor’s power. This man was sitting in his lodge, smoking, when a man entered and went up to him, passed his hands down his head, and said, “I am poor, I want you to take pity on me; the bay horse I own came after you to wait upon my sick wife.”

When the man had left the lodge, the doctor told his wife to take down his medicine bundle. The doctor then changed his blanket, took his buffalo rope, opened his medicine bundle, and smeared himself with the blue mud. He also placed soft down feathers upon his head. He then took up his
gourd, eagle wing, and his small medicine bag and walked to the lodge where the sick woman was. As he entered and saw the sick woman, he felt his weakness, but thought of his grandfathers’ saying. He took courage and doctored the patient. As he doctored her, the woman recovered. Another man in the lodge spoke, “Truly you came along and our patient was made better.” The man went home. For two days he waited upon the sick woman, and the patient herself said, “I am now well.” So the doctor left and went to his home. The next day the woman’s husband took the horse to the doctor. He tied the horse outside and moved the door flap and told the doctor that he had brought the promised horse. The doctor made up the two songs.

**First Song**

**First Stanza**

A a·ki rariwaka [hu ha]  
Here I do say,

Refrain: rati-ra  
I come.

B atipat rikspaki [a ha]  
My grandfathers what they said (i.e., told).

Chorus:

C rati-ra  
I come.

D hawa ti’iri-rati-ra  
Again I come.

E hawa ti’iri-rati-ra  
Again I come.

F hawa ti’iri-rati-ra  
Again I come.

G hawa ti’iri-rati-ra  
Again I come.

**Second Stanza**

A wekuhri-racikstat [a ha]  
Now they are happy in spirit,

Refrain

B tiiweira-wisa [ki i]  
Since they have smoked.

Chorus

**Third Stanza**

A wetriha-ki-tawi-*a* [ha]  
Now I tell of their teachings,
Second Stanza

A rutati?at [a a ha]
Then I went there,

Refrain

B wesirikutawi sa [a ha]
When they came and touched me (i.e., called me).

Chorus

Third Stanza

A ka-ka-taka-pa-kis [u u ku]
Oh, I am indeed pitiable,

Refrain

B atipat ruratku-ku [a ha]
(For) my grandfather is listening (to my song).

Chorus

Fourth Stanza

A a ciksit ratatu-ta [a ha]
And well I did (i.e., succeeded),

Refrain

B weratkuwarika [a ha]
When I aimed (i.e., tried to extract the pain).

Chorus

Fifth Stanza

A wetira-hu-rawe-t [a a ha]
Now (her illness) has ended;

Refrain

B rahi-watu-rawe-t [a a ha]
The door at the entrance is flapping.

Chorus

Sun Eagle, No. 7 on the south side (Figure 34), dances as an otter. He carries an otter and eagle wing in his left hand and a gourd in his right. The otterskin has red and white ribbons in its mouth to breathe through the water and make its breath appear like fire. When the last stanza is sung and “O . . . ho . . . o” is given, he walks to his seat and sits down. The second song is sung to the same tune as the first. He again dances as before, but this time he squats down and waves the eagle wing and the otterskin over the ground, as if a patient were lying upon the ground, while he holds the gourd high as if to strike. These two songs are different from others; they are about the doctors and not the animals. When the “O . . . ho . . . o” is given the man sits down in his place.

WHITE EAGLE’S SONGS

STORY.—A young man was out hunting with his bow and arrows. He went into thick timber. First he saw a magpie that he shot at many times, but never hit. The bird led him on until the boy found himself upon an island in the Platte River. The young man was lost. He slept on this island. The next morning he got up and walked on. He saw a strange being. Sometimes it would be a woman and then again a small deer. This deer we call cta- taciks. This is a small deer and has wonderful ways. The young man then tried to shoot the deer. Every time he shot at it, it would only wave its tail and walk along. The boy would then hunt for his arrow, and again the deer would come through the timber toward him. He would again shoot at the deer, but would never hit it. The young man became scared. Nevertheless he followed it around until night, when he was led to a pond with bulrush reeds and flag root. Here the young man lay down. The deer also sat down. When the young man went to sleep, he saw a strange woman standing by him singing these songs. The young man stayed on the island for several days following the deer around. The deer led him out of the timber and let him go to his home. The young man remembered the songs and sang them to himself. When the doctors had their mysterious sleight-of-hand performances, the young man went in and performed some tricks that the older doctors could not understand, for the young man was not a doctor. While performing the tricks, he sang these two songs that were also new to the people. The young man became a great doctor and cured many people, always singing these two songs when doctoring.45

First Song

First Stanza

A tiwaka - hu?
He was saying,
REFRAIN: raka-hu [ri]
She comes dancing from the woods.

b rakura-'i-tauhuha [ri]
Telling of his vision.

CHORUS:

c raka-hu
She comes dancing from the woods.

c raka-hu [ri]
She comes dancing from the woods.

d a hirikutati-warik [a ri]
And there I aimed at her.

c raka-hu [ri]
She comes dancing from the woods.

e tikahurikititi [ra a ri]
It is different timber (i.e., she is a strange animal).

c raka-hu
She comes dancing from the woods.

c raka-hu [ri]
She comes dancing from the woods.

d a hirikutati-warik [a ri]
And there I aimed at her.

c raka-hu [ri]
She comes dancing from the woods.

Second Stanza

A wirikutih9 [u]
Now this is the place,

REFRAIN

b raruraka'ahisata
Where she merely lives.44

CHORUS

Third Stanza

A tatkahuri-tauhu9 [ri]
I am telling of (the one in) the woods,

REFRAIN

b capat ru-ktiwa [a ri]
The woman strange.

CHORUS

Fourth Stanza

A ka-kaskuriru'9a [ra ha]
Oh, how frightened I became,

REFRAIN

b [hi] ratuwarika [a ri]
When I aimed at it.

CHORUS

Fifth Stanza

A witika'u-rik [a ha]
Now she stands in the woods,

REFRAIN

b ta wiitiu-siti capat ti9 [ri]
The deer has vanished; a woman it is (i.e., has become).

CHORUS

Second Song

First Stanza

A asku[r]u ri-tiwaka-hu9
The same I am saying,

REFRAIN: raka-hu [ri]
She comes dancing from the woods.

b asku[r]u ti hura-ru [ri]
The same it is the place.

CHORUS:

c raka-hu
She comes dancing from the woods.

c raka-hu [ri]
She comes dancing from the woods.

d a hirikutati-warik [a ri]
And there I aimed at her.

c raka-hu [ri]
She comes dancing from the woods.

e taka-hu rikasa-ru [ri]
It comes in the woods the dream (i.e., I dreamed in the woods).

c raka-hu
She comes dancing from the woods.

c raka-hu [ri]
She comes dancing from the woods.

d a hirikutati-warik [a ri]
And there I aimed at her.

c raka-hu [ri]
She comes dancing from the woods.

Second Stanza

A tatpakara-ru'at [a ha]
I tell of it,

REFRAIN

b ru'iri-rawa-haku [si ri]
A certain island.

CHORUS
Third Stanza
A tatpakari-tawukuri [ri]
I am telling of the one in the woods,
Refrain
b ti capat ru-kiwira [a ri]
It is a woman strange.
Chorus

Fourth Stanza
A wistikahurik-ha [a ha]
Now she has vanished in the woods,
Refrain
b [a] etarakutkasa-ru [ri]
In (my) wonderful dream.
Chorus

White Eagle, No. 8 on the north side (Figure 34), dances like a deer. He is painted up like a fawn, and carries a fawnskin. At the nostrils of the fawnskin is tied a wooden whistle which makes a noise like a fawn. There are several black-tailed deer tails as well as a bird's nest tried to the skin.

When the last stanza is sung and the "O . . . ho . . o" is given, the man hops toward his seat. The second song is sung to the same tune.

WHITE THUNDER'S SONGS

STORY.—A man in olden times had a dream that he was taken into an animal lodge. Some time later he was out alone and came to a big lake where he lay down on dry bulrushes and went to sleep. When he woke up he was in an animals' lodge again. He saw that the lodge was the same lodge he had seen in his dream, for it was made of willows and cottonwood and was partitioned in many places, so that each kind of animal had a place to itself.

After he was taught their mysteries, he was placed upon the bank and was told to watch the lake. It was dusk. He stood upon the bank and saw a great commotion in the water. He could hear great noises and yelling. There were many fires, it appeared to the man, and he saw a procession swimming along with a beaver toward the animals' lodge. This beaver had a sharp stick stuck through the body, and was taken into the lodge. The man was again taken into the lodge too, so that he could see the trick of sticking a sharp willow stick through the body of the beaver. He saw the trick and learned how to do it. So the man made up the two songs: first of the lodge; then the trick upon the beaver, the noises being in the water.

First Song 47

First Stanza
A a-ki rariwa-ka
Here I do say,
B wetahra-ri-tawi-hu?
I am telling of the vision.
Chorus
C iriwekata-[ra]
There seems to be a lodge there.
D ha-ra-ka-wi rariwa-ka
See, a lodge, a lodge! There seems to be a lodge there.
E iriwekata-[ra]
There seems to be a lodge; see, a lodge!

Second Stanza
A wetahri-racikstat [a]
Now they are happy in spirit,
B tiwerira-wisa [ki]
Since they have smoked.
Chorus

Third Stanza
A tatpakara-ru?at [a]
I tell of it,
B [a] tiraki-cua-k [i]
This stream.
Chorus

Fourth Stanza
A tataki-ri-tawi-ku
I am telling of the lodge,
B [a] kituks aka-ru?
The beaver lodge.
Chorus

Fifth Stanza
A wets-ka-ru-sikhat [a]
Now the lodge has disappeared,
B ruta-ka-ruktawa-ru
The lodges that are connected,
C rahaku-vi kitawi
Those with sticks protruding from them.
Chorus
Second Song

First Stanza

A  a·ki  raratiwa·ka [ka]  
Here I do say,

REFRAIN:  sire·rahu·ʔa [ha hiri hiri]  
They are bringing it through the water.

B  aliʔas  rukatsiri  
My father where he used to stand  
(i.e., his position in the dance).

CHORUS:

C  sire·rahu·ʔa  sire·rahu·ʔa  
They are bringing they are bringing  
it through the water; it through the water.

D  rawaka·rawihasa  
Shouting in the water.

E  sire·rahu·ʔa [ha hiri! hiri hiri hi]  
They are bringing it through the water.

Second Stanza

A  tirirerari·ʔu·ta  
Now at this time,

REFRAIN

B  tatpaku·ri·tawi·hu*  
I am telling his teachings.

CHORUS

Third Stanza

A  ka·ka·taka·pa·kis [u]  
Oh, I am indeed pitiable,

REFRAIN

B  aliʔas  tu·rahu·ku*  
(For) my father is listening.

CHORUS

Fourth Stanza

A  wetataʔi·tawi·ha*  
I am telling of you,

REFRAIN

B  [a] ciikstit  rarahtu·ta [ha]  
Well that I may do.

CHORUS

Fifth Stanza

A  wetitaʔi·tu·sik [a]  
Now it has vanished in the water,

REFRAIN

B  [a] kituks  rahrura·ru  
The beaver’s place (i.e., lodge).

CHORUS

White Thunder, No. 8 on the south side (Figure 34), is a beaver and owl dancer. He wears the otter cap, has an owl upon his breast, otter bands around his shins, and a skunk tobacco pouch hanging from his right belt. The skunk pouch shows that he understands how to cure people if they are struck by lightning. He selects two beaver songs instead of owl songs, so he dances as a beaver. When he sings the second stanza of the first song and all join in the chorus, he rises and dances. In his dancing he moves forward and then backward, all the while imitating the beaver. When he sings the last stanza, the “O . . . ho . . . o” is given and he dances to his seat. When the noises and yelling have quieted down, he sings the second song. As he sings the last stanza, he dances toward his seat; and when the “O . . . ho . . . o” is given, he walks toward his seat and sits down.

HIGH EAGLE’S SONG

STORY.—A man was out on the plains alone when he felt strange. He looked around expecting to see an enemy coming to kill him; but on looking up a ravine, he saw an animal approaching. As it came near the strange feeling increased. He found himself trembling and shaking. He looked at the animal and knew it to be an antelope. As the antelope came nearer, the man began to imitate it. After a while the antelope started off in a lope, the man following. The antelope led the man around the prairie (for now the man did not know anything) and took him to where there were plants with different kinds of roots. The antelope did not speak to him, but something within his bosom told the man what each plant and root was good for. The whole day the man followed the antelope around the prairie. Toward evening the antelope led the man to a ravine and there he lay down, for he was very tired. The antelope also squatted down upon the ground. When the man was asleep, he dreamed that a woman stood by him and said, “I am the woman
who led you around. All the plants I took you to are good for you. Remember them and do not forget them. I brought you to this place for I like your spirit. My spirit will always be with you." The man awoke and sat up. He saw that the antelope was still sitting at the same place. When day came the antelope got up and began to tremble all over. So did the man. Then the antelope started off again, the man following. For several days they roved over the prairie together. At last the queer feeling wore off from the man and he saw the antelope he had been following standing there. It was a female antelope. The antelope started off and disappeared. The man then started for home; on the way he made up several songs. The first two songs follow.

First Song

First Stanza

A  a-ki  raratiwa-ka
   Here I do say (i.e., tell),
Refrain:  kiri(ru)  re-ra
   Trembling, she comes.
B  atipat  rikpaki?a
   My grandfathers what they said (i.e., told).
Chorus:
C  kiri(ru)  re-ra
   Trembling, she comes.
D  ha-  re-ra [a a]
   See, she comes.
C  kiri(ru)  re-ra
   Trembling, she comes.
D  ha-  re-ra [a a]
   See, she comes.
C  kiri(ru)  re-ra
   Trembling, she comes.
D  ha-  re-ra [a a]
   See, she comes.
C  kiri(ru)  re-ra
   Trembling, she comes.
D  ha-  re-ra [a a]
   See, she comes.

Second Stanza

A  wekukri-racikstat [a]
   Now they are happy in spirit,
Refrain
B  tieweria-wisa [ki]
   Since they have smoked.
Chorus

Third Stanza

A  tikutpakara-ru?at [a]
   She spoke to me,
Refrain
B  tiruhura-rawara
   (As I wandered on) these plains.
Chorus

Fourth Stanza

A  tirahra- ?i- tawinha
   As I tell of the vision,
Refrain
B  atipat  tu-ratku-ku?
   My grandfather is listening (to my song).
Chorus

Fifth Stanza

A  rutihura-ri-tauwi-ha?
   He is telling of the place,
Refrain
B  rurikatu-save-ia
   At the end of the ravine.
Chorus

Sixth Stanza

A  wetaika?u-re-rik [a]
   Now she has stopped among the trees,
Refrain
B  arikatus  capat
   The antelope female.
Chorus

Second Song

First Stanza

A  asku[r]u  raratiwa-ka
   The same I tell of,
Refrain:  h-  ira-?a  ira-?a
   See, yonder she comes; yonder she comes.
B  asku[r]u  ti-tihura-ru*
   The same it is the place.
Chorus:
C  ha-  ira-?a  ira-?a
   See, yonder she comes; yonder she comes.
D  ha-  ira-?a  ira-?a
   See, yonder she comes; yonder she comes;
i\-ra\-'a
yonder she comes.

E  ha\- ire-ra
See, yonder she is coming.

c  ha\- i\-ra\-'a  i\-ra\-'a
See, yonder she comes; yonder she comes.

d  ha\- i\-ra\-'a  i\-ra\-'a
See, yonder she comes; yonder she comes;
    i\-ra\-'a
    yonder she comes.

E  ha\- ire-ra
See, yonder she is coming.

c  ha\- i\-ra\-'a  i\-ra\-'a
See, yonder she comes; yonder she comes.

d  ha\- i\-ra\-'a  i\-ra\-'a
See, yonder she comes; yonder she comes;
    i\-ra\-'a
    yonder she comes.

E  ha\- ire-ra
See, yonder she is coming.

Second Stanza

A  tirahra\-'i-tawih\a
While I tell of his vision,

Refrain

B  atipat  ru\-ratku\-'ku'
My grandfather is listening.

Chorus

Third Stanza

A  ruwiti\-'u-rawe\-'riku
Then she would stop,

Refrain

B  wa\?-ahri\-'te\-'rika
When she saw him.

Chorus

Fourth Stanza

A  withiruhakku?
She frightened him,

Refrain

B  ahra\-'cu\-sawu\-'hu
She who snorts.

Chorus

Fifth Stanza

A  wetu\-'u-re\-'rik [a]
Now she stopped,
itself into a man and talked with this man. An eagle also helped the buffalo to talk with this man.

First Song

First Stanza

A. \(a\cdot ki\) \(rara\cdot wi\cdot ka\) [a]
   Here I do say,
   Refrain: \(sirikutu\cdot ri\cdot a\)
   When they summoned me.

B. \(a\) \(tipat\) \(ri\cdot kp\cdot a\cdot ri\cdot a\)
   My grandfathers what they said (i.e., told).

Chorus:
C. \(sirikutu\cdot ri\cdot a\)
   When they summoned me.

Second Stanza

A. \(we\cdot ku\cdot ri\cdot r\cdot r\cdot a\cdot ki\cdot st\cdot a\) [a]
   Now they are happy in spirit,
   Refrain:

B. \(ti\cdot we\cdot r\cdot a\cdot wi\cdot ki\cdot t\cdot a\)
   Since they have smoked.

Chorus:

Third Stanza

A. \(t\cdot r\cdot i\cdot w\cdot e\cdot r\cdot a\cdot ri\cdot a\cdot ki\)
   Now at this time,
   Refrain:

B. \(t\cdot a\cdot p\cdot ku\cdot ri\cdot t\cdot a\cdot ki\)
   I am telling his story.

Chorus:

Fourth Stanza

A. \(ru\cdot c\cdot ki\cdot st\cdot a\cdot wi\cdot ki\)
   The wonderful things that happened,
   Refrain

Fifth Stanza

A. \(we\cdot t\cdot a\cdot ra\cdot t\cdot i\cdot t\cdot a\)
   Now I am telling of the vision,
   Refrain

B. \(a\) \(ci\cdot ki\cdot st\cdot r\cdot a\cdot ta\)
   Well (so) that I may do.

Chorus:

Sixth Stanza

A. \(we\cdot t\cdot a\cdot ka\cdot ri\cdot s\cdot ki\cdot st\cdot a\) [a]
   Now the lodge has disappeared,
   Refrain

B. \(ra\cdot r\cdot a\cdot ka\cdot wi\)
   (With buffalo) tails (on it) the lodge.

Chorus:

Second Song

First Stanza

A. \(as\cdot ku\cdot r\cdot i\cdot w\cdot e\cdot r\cdot a\cdot ka\)
   The same I do say,
   Refrain: \(ke\cdot ci\)

B. \(i\cdot h\cdot u\cdot re\cdot t\cdot a\cdot ki\)
   The same it is the place.

Chorus:

Second Stanza

A. \(we\cdot t\cdot a\cdot ra\cdot t\cdot i\cdot t\cdot a\)
   Now I am recounting the way of them,
Refrain
b rarahkirakwakta'-hu
(Of) those that rattle (i.e., buffalo hoofs).

CHORUS

Third Stanza
a ta-taka-ri-tauwi'-hu
I am telling of a tipi,
Refrain
b aka-ra-wiskati-tu
A tipi painted black.

CHORUS

Fourth Stanza
a tiriwerari-‘u-ta
Now at this time,
Refrain
b tatpaku-ri-tauwi'-hu
I am telling his story.

CHORUS

Fifth Stanza
a sitihruh-rawe-1 [a]
Now they have disappeared,
Refrain
b ra-wira-rukatasa
The images, one on the other (i.e., consecutive visions).

CHORUS

Little Sun, No. 9 on the south side (Figure 34), is a young man who has buffalo wool upon his head and a buffalo tail upon his back. He is a buffalo dancer and sings at the beginning of each stanza of the old man from whom he learned the secrets. He dances like a buffalo, first walking in the open space; then as the song is repeated, he lopes along. When the last stanzas are sung and the cry “O . . . ho . . . o” is given, he lopes along to his seat. The end of each song is followed by drumming and the noise. At the end of his singing, he sits down, takes off his regalia, and places them upon the ground in front of him.

SKIDI JAKE’S SONGS

STORY.—A man had been in a strange land. He had been in swamps and timber. He had been in the animals’ lodge where the beavers were leaders, and was led out of the lodge by one of the beavers, who taught him many strange ways. One of these was the gnawing of timber. The beaver gnawed at a young cottonwood. While the beaver was gnawing at the tree, the man saw that the tree was wavering and that it was a young girl. The tree seemed to scream when it was about to fall. The man noticed that as the tree was about to fall, instead of wavering it began to move backward and that it was turning into a real woman. When the woman fell the man could see that she was falling upon her back, but when she fell she was a tree. The beaver then taught the man how to cut green timber with his teeth. In the night the man had a dream. He saw the woman he had seen in the tree. She spoke to him, “Brother, the timber you see are like people. Some are men and some are women. Be careful how you cut timber. You must first talk to the tree before you cut it. Some trees become angry at the people and send a lot of trouble to them. They either cut their fingers or feet, or some accident befalls them. Sometimes the timber sends sickness among the people.” When the man went home he made up these two songs about the trees. Trees are called “mothers” by Indians rather than “fathers.”

First Song

First Stanza
a ta-ki raratiwa-ka [ri]
Here I do say,
Refrain: i [h]atira
Yonder, my mother.

b rakura-ti-tauha [ri]
Telling of his vision.

CHORUS:
c i [h]atira
Yonder, my mother.

d ruha-ka’itiwu
There the tree is shaking.

c i [h]atira
Yonder, my mother.

c i [h]atira
Yonder, my mother.

d ruha-ka’itiwu
There the tree is shaking.

c i [h]atira
Yonder, my mother.
Second Stanza
A  *uskua·raikstat* [a]
    Now they are happy in spirit,
Refrain
B  *tiwira·wa* [ki]
    Since they have smoked.
Chorus

Third Stanza
A  *tatpaka·ru̞at* [a ri]
    I tell of it,
Refrain
B  *ka·tuka·ru̞at* [ri]
    A valley extending.
Chorus

Fourth Stanza
A  *tatura·raciktis* [i]
    I was suspicious,
Refrain
B  *rakuka·pakau* [ri]
    (As I heard) the sound the tree made.
Chorus

Fifth Stanza
A  *witika·ku·ru·sik* [a ri]
    Now the tree has vanished,
Refrain
B  *rakuka·kisakacu*
    The tree that is cut (i.e., felled).
Chorus

Second Song
First Stanza
A  *asku[r]u*  *ratia·ra·ka* [ri]
    The same I do say,
Refrain:  *i*  *
    Yonder, my mother.
B  *asku[r]u*  *ti·hura·ra* [ri]
    (It is) the tree that is cut.
Chorus:  *i*  *
    Yonder, my mother.

Good Eagle's Songs

Story.—The man who made up these two songs saw the serpent in the Missouri River, through the
magpie. The magpie, the errand man for the animals’ lodge, was sent to the man to guide him to the river where he should see the serpent. The man followed the magpie until it took him to the banks of the Missouri, where he saw it. The serpent, with its powerful breath, drew the man into the river and into the animals’ lodge. There the man was taught the secrets of the animals.

This is a Skiri story. It seems to have been the original of all animals’ lodges, and other peoples seem to have copied the Skiri. The Skiri used to have a serpent in their Medicine Lodge (p. 174).

First Song 49

First Stanza

A ta\-ki rari\-tiw\-a\-ka
Here I do say,

Refrain: rahu\-\?a [ra]
He swims this way.

B tirikurikspaki\?a [u]
Of what they said.

Refrain

Chorus:

c wira\-\?a wira\-\?a rahu\-\?a
Now he comes, now he comes, he swims this way.

d aha\- wirahu\-\?a [a a]
See, now he swims this way.

c wira\-\?a wira\-\?a rahu\-\?a
Now he comes, now he comes, he swims this way.

c wira\-\?a wira\-\?a rahu\-\?a
Now he comes, now he comes, he swims this way.

d aha\- wirahu\-\?a [a a]
See, now he swims this way.

d aha\- wirahu\-\?a [a a]
See, now he swims this way.

c wira\-\?a wira\-\?a rahu\-\?a
Now he comes, now he comes, he swims this way.

d aha\- wirahu\-\?a [a a]
See, now he swims this way.

Second Stanza

A ti\-wira\-ri\-\?u\-\?a
Now at this time,

Refrain

B tatpaku\-ri\-\?au\-\?u
I am telling his story.

Refrain

Chorus

Third Stanza

A tatpakara\-ru\-\?at [a]
I tell of it,

Refrain

b tiriki\-cuha\-\?k [i]
This stream.

Refrain

Chorus

Fourth Stanza

A witati\-tau\-\?u
Now I am telling of it,

Refrain

b ratara\-\?uiskari\?u
The one of many colors.

Refrain

Chorus

Fifth Stanza

A wita\-\?i\-tau\-\?u
Now I am telling of the vision,

Refrain

b [a] ciksit\-i rarat\-\?a
Well that I may do.

Refrain

Chorus

Sixth Stanza

A wita\-\?i\-\?u\-\?sik [a]
Now it has vanished in the water,

Refrain

b raki\-\?akuskati\-tu
The one who has a black mane.

Refrain

Chorus

Second Song

First Stanza

A ta\-ki rari\-tiw\-a\-ka
Here I do say,

Refrain: ri\-\?u\?a
It flies this way.

Refrain

b tirikurikspaki\?a
This that they said.

Chorus:

c ri\-ru\?a
It flies this way.
Second Stanza

A  ka·ka·taka·pa·kis [u]
   Oh, I was indeed humble,
Chorus

B  raturahurakuku
   As I heard the story.

Third Stanza

A  witi·tawuhu9
   Now I am telling of it,
Chorus

B  [a] rikuc ra·wakira
   A bird peculiar (i.e., wonderful).

Chorus

Fourth Stanza

A  tu·tuhu·wi'?u? [a]
   It flew toward it,
Chorus

B  [a] iriratariki
   Where I stood.

Chorus

Fifth Stanza

A  witi·wihu·ru·sik [a]
   Now it has vanished, flying.
Chorus

B  ti?iri·raki·cuha·k [i]
   There where the stream is (i.e., in the stream).

Chorus

Good Eagle, No. 10 on the south side (Figure 34), represents the water monster. When he sings the second stanza, he rises, gets into the open space, and there dances in a crawling manner, as if he were swimming. When he sings the last stanza and the cry "O . . . ho . . . o" is given, he goes to his seat. His second song is of a magpie; therefore, his gestures imitate a bird. Good Eagle is a Skiri and his animal lodge was in the Missouri River. He was the errand man for the Skiri Medicine Lodge where the monster was kept. At the time of this ceremony (early 1900s), he was the keeper of the Skiri Medicine Ceremony and had the right to sing any song. Since Good Eagle is a Skiri, his songs are in that dialect.

Dog Chief's Songs

Story.—This man while hunting came upon a deer in a marshy place. He was finally led up a hill densely timbered and in the center was a group of cedar trees. Here he stayed with the deer until he learned its secrets. While there among the cedars, after the deer had left him, he made up these two songs.

First Song

First Stanza

A  ta·ki  raratiwa·ka [u a a]
   Here I do say,
Chorus

B  [a] riwu·ra·wakira
   Where I stood.

Chorus

Chorus

Chorus

Chorus

Chorus

Chorus

Chorus

Chorus

Chorus

Chorus

Chorus
Now there was a sound in the timber.

Second Stanza
A a tiwirari·’u·ta
And now at this time,
Refrain
B tatpakuri·ri·tawuku [a]
I am telling his story.
Chorus

Third Stanza
A tiraha·’i·tawuku [a a]
Here I tell of the vision,
Refrain
B rakuri ta·tarik [i i i]
(Though) far off I stand (from where it happened).
Chorus

Fourth Stanza
A tatkahuri·tawuku [a a]
I tell of the one in the timber;
Refrain
B ati’as tu·ti·rik [a a a]
My father saw it.
Chorus

Fifth Stanza
A witika?u·ri·rik [a a a]
It stood in the timber,
Refrain
B ta·wa?us ti? capat ti [i i]
A female deer it is; a woman it is.
Chorus

Second Song

First Stanza
A asku[r]u ratiwaka·ka [a u hu]
The same I say,
Refrain: wiciru riwaka·ta
Still there was a sound in the timber.
B asku[r]u ti hura·ru [u u u]
The same it is the place.

Chorus:
C wiciru riwaka·ta [+] Still there was a sound in the timber.
C wiciru riwaka·ta [+] Still there was a sound in the timber.
C wiciru riwaka·ta [+] Still there was a sound in the timber.
D ratawahe·ku·ta [a a]
(Among) the cedars.
C wiciru riwaka·ta [+] Still there was a sound in the timber.
C wiciru riwaka·ta [+] Still there was a sound in the timber.
C wiciru riwaka·ta [+] Still there was a sound in the timber.
Dog Chief, No. 11 on the north side (Figure 34), is a deer dancer, who describes the gestures of a real deer, not the mysterious little animal referred to previously (p. 258). When he sings the second stanza of each song, he jumps out into the open area and dances like a deer. Every time the chorus is repeated he jumps and looks around. When the “O . . . ho . . . o” is given, he dances to his seat. Each song is followed by drumming and noises. The second song is sung to the same tune as the first song. Dog Chief is a Skiri; therefore, his songs are in that dialect.

**LEADING FOX’S SONGS**

**STORY.—** A man was out in a timbered country and became lost, for it was night. The moon was very bright. When he looked at it, he saw a red owl sitting on it. A strange feeling took possession of him, and when the feeling wore off he again looked at the moon. This time he saw a black owl sitting there. Again the queer feeling came over him. After it left him, he heard owls hooting through the timber. He looked through the timber and saw a big red light flying. He watched the fire until he could see that it was a big red owl. Again he saw another owl flying through the timber; this was a black one. He went where the owls flew and in the timber he saw a lodge. He went inside; and sitting at the altar were the two owls he had seen before. The red owl sat on the south side, the black owl on the north. He also saw many owls sitting around in a circle. He was put into a trance and was taught their secrets. This man learned the power of hypnotism from these owls and everybody feared him in their contests of hypnotizing one another. These songs he composed after he came out of the timber.

**First Song**

**First Stanza**

A *ta·ki rariwa·ka [ri]*
Here I do say,

Refrain: *hiru wiru(huru·)ka [a]*
Then she flew into (the lodge).

B *atipat rikspaki'a [ri]*
My grandfathers what they said.

**Chorus:**

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<tr>
<td>c</td>
<td>[h]*atira hiru wiru(huru·)ka [a]</td>
<td>My mother then flew into (the lodge).</td>
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<tr>
<td>c</td>
<td>[h]*atira hiru wiru(huru·)ka [a]</td>
<td>My mother then flew into (the lodge).</td>
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<tr>
<td>c</td>
<td>[h]*atira hiru wiru(huru·)ka [a]</td>
<td>My mother then flew into (the lodge).</td>
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**Second Stanza**

A *a tiuirari·u·ta [ri]*
And now at this time,

Refrain:

B *tatpakuri·tawuhu [ri]*
I am telling his story.

**Chorus**

**Third Stanza**

A *tatpakara·ru'at [a ri]*
I tell of it,

Refrain:

B *ka·tuha·ru tira·sa*
Field this.

**Chorus**

**Fourth Stanza**

A *pihkawi'u tatu·ku [ri]*
Sleight-of-hand I am (i.e., I perform),

Refrain:

B *tiratu·taku·ki [ri]*
When I wear (this costume).

**Chorus**

**Fifth Stanza**

A *witikahuru·sik [a ri]*
Now she has vanished in the timber,

Refrain:

B *pahuru rapaha·tu [ri]*
The owl that is red.

**Chorus**

**Second Song**

**First Stanza**

A *ask[u]ru rariwa·ka [ri]*
The same I say,

Refrain: [h]*atira riruhuka·'a*
My mother flew into (the lodge).
n asku[r]u ti hura-ru [ri]
The same it is the place.

Chorus:
C [h]air(a) atira riruhuka-'a
My mother, my mother flew into (the lodge).
C [h]air(a) atira riruhuka-'a
My mother, my mother flew into (the lodge).
C [h]air(a) atira riruhuka-'a
My mother, my mother flew into (the lodge).

Second Stanza
A ka-ka-takapa-kis [u ri]
Oh, I am indeed pitiable.

Refrain
B rahirit wiatapaku [ri]
At last (as) I tell (of it).

Chorus

Third Stanza
A tiraha-'kiantawua [ri]
Here I tell of his vision,

Refrain
B atipat rihwicu-ru [ri]
My grandfather the place where he stood
(i.e., where he had his vision).

Chorus

Fourth Stanza
A witikakuru-sik [a ri]
Now she has vanished in the timber,

Refrain
B pahuru rakati-tu [ri]
The owl that is black.

Chorus

Leading Fox, No. 11 on the south side (Figure 54), is an owl dancer and, when he rises to dance, he jumps around waving his arms as if he were flying. At the end of each song, when the cry "O . . . ho . . . o" is given, he dances toward his seat. After the second song he takes off his things and places them in front of him. Leading Fox is a Skiri; therefore, his songs are given in that dialect.

Seeing Eagle’s Songs

Story.—A poor ugly boy fell in love with a young maiden. Knowing that he was young, he had no chance ever to marry her. So he made up his mind to go away from his people. For many days he wandered until he got to thick timber. He thought of the young girl and of his ugliness, and he began to cry. He heard a whistle, which seemed to come from the skies to the earth. He looked, and there in an open space stood an elk. After a while a female elk came and stood by the male. Then they went through the timber. After a while they came back through the timber and stopped where the boy stood. Then they started off. The boy heard the whistling and he followed. Finally he became exhausted and fell. He went to sleep, and in his sleep he had a dream in which he saw a young man all painted red with red dust. He also saw that the man had a whistle. This man spoke to him, "My son, I give you this red paint and also this whistle. Go to your home and do as you saw me in the timber, and you will get the girl you want. This is my way. When I want a woman I whistle and they come to me from everywhere. The boy woke up and went home. He did as he was told and got the girl he wanted. Then he made up these two songs.

First Song

First Stanza
A ta-ki raratiwa-ka [ri]
Here I do say,

Refrain: sirawara-kawara
They (dual) wander about in the timber.

B ati'as rakuwa-ka [ri]
My father what he said.

Chorus:
C sirawara-kawara
They (dual) wander about in the timber.
C sirawara-kawara
They (dual) wander about in the timber.
C sirawara-kawara
They (dual) wander about in the timber.
C sirawara-kawara
They (dual) wander about in the timber.
C sirawara-kawara
They (dual) wander about in the timber.
D arikara-ru'
The elks.
C sirawara-kawara
They (dual) wander about in the timber.
Second Song

First Stanza

A asku[rj]u rauwa·ka [ra]
The same I do say,

Refrain: sirawara·kawara
They (dual) wander about in the timber.

B asku[rj]u ti huru·ru [ri]
The same it is the place.

Chorus:
C sirawara·kawara
They (dual) wander about in the timber.

D arikara·ru?
The elks.

C sirawara·kawara
They (dual) wander about in the timber.

Second Stanza

A tatpakuri·tawuku?
I am telling his story,

Refrain:
B ati'as rauwa·ka [ri]
My father what he said.

Chorus

Third Stanza

A situtakururi·rik [a]
I saw the two in the timber,

Refrain:
B sirakahukwa·ruksi·'u
The two wonderful ones in the timber.

Chorus

Fourth Stanza

A a cikstit ratatu·ta 52
And well I now do,

Refrain:
B wiratkurahpaka·tu
When I am painted red.

Chorus

Fifth Stanza

A sitiwa'ur·ri·rik [a]
Now they (dual) have stopped,

Refrain:
B arikarahkapitta?
(The elks with) fine horns.

Chorus
Third Stanza

A tiraha·i·tawuhu [ri]
Here I tell of the vision,

Refrain
B ati?as rihwicu·ru
My father where the place (of his vision) is.

Chorus

Fourth Stanza

A sitiwa·u·ri·rik [a]
Now they have stopped,

Refrain
B asarikuspakuhtu?
The experienced mate (and his mate).

Chorus

Seeing Eagle, No. 12 on the north side (Figure 34), is an elk dancer. He has a reed whistle and a piece of elkhide as a collar around his neck. Seeing Eagle is a Skiri; therefore, his songs are in that dialect. He rises as the song is sung and dances slowly along, now and then bending over the whistles. This whistling is done to imitate elks when they hunt females. He dances on until he sings the last stanza and the cry "O . . . ho . . . o" is given, then dances toward his seat. After the second song he takes off his things and places them in front of him.

**MAD BEAR’S SONGS**

First Song

First Stanza

A ta-ki ratu·ri·rik [a]
Here I stand,

Refrain: ru·irivahahu [a]
[ru·irirawattahu]
There it is hooting.

B ati?as ira·riki
My father where he stood.

Chorus:

Second Stanza

A tirikuruwawa·ka
This is what he said (i.e., is his story),

Refrain
B ati?as irawa·ka
My father what he said.

Chorus

Third Stanza

A tatpakara·ru·at [a]
I tell of it,

Refrain
B ru·irirawahawa·ka·kaku [si]
A grove of cedars.

Chorus

Fourth Stanza

A witaha·a·i·tawuhu?
I am telling of the vision,

Refrain
B ati?as rikspaki?a
My fathers what they told.

Chorus

Fifth Stanza

A witakahuru·sik [a]
Now it has vanished in the timber,

Refrain
B wahuru rapaha·tu
[pa]huru
The owl that is red.

Chorus

Second Song

First Stanza

A asku[r]u ratiwa·ka
The same I do say,
Refrain: [uhu] ra'iwu
It is quivering.

b askaru ti hura-ru'
The same it is the place.

CHORUS:
[c] [uhu] ra'iwu
It is quivering.

c [uhu] ra'iwu
It is quivering.

Second Stanza
A a tiwira-tariki
And here where I stand,

Refrain

b ati'as ruksariki
My father stood.

CHORUS

Third Stanza
A ka-ka-takapa-kis [a]
Oh, I am indeed pitiable,

Refrain

b tatpakuri-tawuku'
(As) I am telling of his vision.

CHORUS

Fourth Stanza
A witi-wihuru-sik [a]
Now it has vanished, flying,

Refrain

b pahuru rakati-tu
The owl that is black.

CHORUS

The last dancer to perform is Mad Bear, No. 12 on the south side (Figure 34). He is an owl dancer and his songs are said to be derived from the Arikara, not the Pawnee. This "sleight-of-hand" performance was not always included in this ceremony. Since Mad Bear is a Skiri, his songs are in that dialect. He begins dancing for each song when the second stanza is sung. He moves around, waving his arms as if flying. When the last stanza is sung and the cry "O . . . ho . . . o' is given, he walks toward the altar and sings, for he is the last man to dance and is far away from the drums.

The Interval

It will be noted that the doctors have now sung two songs each, or once around. Now while they rest the young men who are being instructed in the doctor's art are allowed to sing. (Their places are shown in Figure 34.)

Now Raruhwa-ku says, "Errand men, come to the altar and place these drums, one on each side by the men sitting in circles." Each errand man then goes to the altar and takes the drum on his side and carries it to the circles. Gourds are given to the men in the circles. They do not sing right away, for Raruhwa-ku and Beaver now each fill their pipes with native tobacco. The pipe Raruhwa-ku takes is the pipe from the sacred bundle, while Beaver has the pipe belonging with the White Beaver. They now rise, Raruhwa-ku leading and Beaver following. They walk toward the east by way of the south. Raruhwa-ku now takes a little of the tobacco from the bowl (he now stands east of the fireplace, facing east), lifts up his right hand with the tobacco, slantwise, toward the east, then places the tobacco upon the ground. Then walking to the west of the fireplace, he points the pipestem to the fireplace, takes a little of the tobacco, and places it upon the fireplace rim. He points the pipe to the west and again takes a little tobacco, placing it upon the rim. Then he walks toward the altar where the White Beaver is and places some of the tobacco there under the head of the beaver. Now he walks again to the east and sits down northeast of the fireplace. The errand man on the north side places the coal upon the bowl of the pipe; when it is lit Raruhwa-ku goes to the northeast, gives one whiff of smoke here, then moves up and gives one whiff directly north of the fireplace. He moves up and gives one whiff northwest. He moves west of the fireplace and gives four whiffs of smoke upon the rim, then four whiffs to the west; going to the animal, he gives four more whiffs. Walking to the fireplace at the southwest, he gives one whiff; ther
moving to the southeast, he gives one whiff. Now he goes to Sun Chief in the west, by way of the north. When Sun Chief has smoked, Raruhwa·ku carries the pipe to Fox Chief on the west, by way of the north side, to the chiefs on the north side, and lets each chief smoke, each taking a few whiffs, and passes on down toward the entrance. Beaver follows up Raruhwa·ku, only he goes to the south side where the chiefs are sitting and passes the pipe on down toward the entrance. With the pipes Raruhwa·ku and Beaver now go outside the lodge and offer the pipe to young men who smoke with a glad heart. They feel that the animal's blessing will be bestowed upon them. These two men go around the crowd, offering the pipe to each man and boy.

When they are through with the crowd they return to the lodge, going along the north side of the fireplace. They stand west of the fire, facing east, and empty some of the ashes upon the rim of the fireplace. Then they walk to the animal and here they empty all the ashes from their pipes. They return to the fireplace and pass their hands over the pipistem, then over the rim of the fireplace, twice with the right hand and twice with the left. Next they go to the beaver, pass their hands upon the pipistem, then upon the animal. Each does this twice with the right hand and twice with the left. Now they each stand upright, pass their hands upon the pipistem, then upon themselves. Raruhwa·ku then gives his pipe to Fox Chief, and Beaver gives his to Sun Chief. Raruhwa·ku and Beaver then take their seats at the altar.

Now they call the errand men. The errand men are told to gather up all the pipes to place before them. The pipes are gathered as requested. These two men and Sun Chief and Fox Chief now begin to fill them. The pipes are to be given to the people who gave presents to the animal and to the different dancers, because these givers are believers in animal power. They also believe that by approaching the altar with a pipe the animal will see them and pour out its blessing to them. Some are women.

Now the errand men are again called to the altar. They are told to call two men, one on each side of the altar, to come and receive a pipe to smoke to the animal. The errand men now go out of the lodge and call out the names of two men. "Rara-hikucte-sa·ru, rakta-wiska·ru tasirihrakca (Brave Chief, the pipe is lying there for you)." The other errand man says, "Pi-raski Re-sa·ru? rakta-wiska·ru tasirihrakca (Boy Chief, the pipe is lying there for you)." Both of these men now enter the lodge, Brave Chief going on the south side and Boy Chief on the north. Each is given a pipe with which he goes through the tobacco and smoke offering as did Raruhwa·ku and Beaver. Then each goes out of the lodge to the onlookers, to whom the pipes are offered. They sit down among the men and the pipe is passed around. When the pipes are empty they rise, re-enter the lodge, and go to the fireplace and the animal, where they go through the same motions as did the two doctors. When each has given the pipes to the man at the altar, he goes out.

Now the errand men begin to call other men and also the women to receive a pipe from the two men at the altar. When a woman receives a pipe she gives it to one of her male relations, who goes through the smoke ceremony for her. There are about fourteen women to receive pipes, and only six men.

While this smoke ceremony is carried on there is singing by the two circles of young men on each side of the lodge.

Each doctor has two songs. In the proceedings which follow, a doctor from the north side takes his turn first in performing to his pair of songs. After he has finished, a doctor from the south side takes his turn. The performances thus continue to alternate back and forth between the two sides, north and south. These men sing songs of butterflies, birds, insects, clam shells, javelin sticks and rings. The first song is by White Horse, who sings about Kirikcici, a prairie bird.

At the end of the last stanza of each song given below, one of the singers cries "O . . . ho . . . o," and then the circle of singers cries "Ha! Ha! Ha wa wa!" This is the standard way of concluding a song.

**White Horse's Songs**

**STORY.**—It was in the summertime when a poor young man wandered away from the village. In his travels he would always lie down in ravines; if
he did not happen to find a ravine, he would lie down upon the prairie. Every morning he would be awakened by the singing of a bird. It sang ‘‘kirik, ci, ci.’’ He tried to leave the place, but some power held him there. He remained several days. At times he would hear the bird singing in the bottomland and at other times he would hear it singing upon a hill. One night he had a dream in which he saw a man wearing a buffalo robe; his face was black and around his eyes were white spots. This man spoke to the sleeper, ‘‘My brother, you must not lie down here. It is the home of my mate. Go up the hill and there you may lie down at night. That is my home. I go to the bottomland where we have our children and I help to take care of them. Tomorrow night you must go up on the hill and I will come to you. Do not come to this place any more. I like your spirit and I want to be with you.’’

When the man woke up he saw it was morning. He got up and walked around. While walking he heard the bird singing in the ravine, ‘‘ci, ci, ci.’’ He looked toward the ravine and saw the bird fly up to the top of the hill. He heard the singing up there until about noon when it stopped. The man sat down upon the side of the hill. In the afternoon the singing began again, and he knew the bird was on the hill. In the evening the man arose and went to the top of the hill and there lay down and went to sleep. He saw again the strange-looking man standing by him. This time the man said, ‘‘Brother, I want to be with you. You see how I am painted and dressed. These are all yours. I give them to you. Tomorrow go to the stream of water. There you will find blue mud and white clay. Spread over your face the blue mud and sprinkle the white clay around your eyes. Then you must stand upon this hill for four days. Whatever you see in these four days you must remember, so you can repeat what you have seen after you have gone home. On your way home you will find my kind of a bird. Kill it, take the skin and dry it. Put some dry white clay inside the skin and then put in some wild sage leaves. This bird skin you are to keep in a buckskin, but when you go on the warpath, keep the bird about you. When in battle, paint yourself as I am and place the bird upon your head, tying it through your scalplock. My spirit is then with you. The enemy will shoot at you, but will not hit you until I am hit. Now do as I have told you. I am gone.’’

The man woke up and did as he was told. He stood upon the hill and began to mourn. Every time the bird began to sing, the man forgot everything. Some mysterious power took possession of him and guided him around the prairies. Whenever he came to plants he stopped; for while under the influence of this strange power he could see the strange man standing by him and telling him what the plants and roots were good for. After wandering around the country this way for four days, the man fell down upon the ground and went to sleep. He again saw the strange man, who said, ‘‘Brother, I am now through with you. All that you saw while with me is true. You must now return to your people and gather the things I have shown you. These you will make into a bundle and the bird you must place inside. In the medicine ceremonies you must never dance. You can sit among the others and sing the songs I shall teach you.’’

When the man woke up he was himself. He then started for home. On his way he made up these two songs, which are now sung only at the circles, either at the north or south side.

First Song

First Stanza

A a-ki raratiwa-ka
Here I do say,

Refrain: ura-ru [ri]
The earth.

B airas rikspaksa
My fathers what they said.

Chorus:

c ura-ru [ri]
The earth.

d rawaku-hakawari
There is a voice in the valley.

c ura-ru [ri]
The earth.

e tirawaku-hakawari
Here there is a voice in the valley.

c ura-ru [ri]
The earth.

d rawaku-hakawari
There is a voice in the valley.
C  ura-ru [ri]
The earth.

Second Stanza
A  tiriverari-ruta
Now at this time,
Refrain
b  tafuku-ri-tawhu*?
I am telling his story.
Chorus

Third Stanza
A  tikupakara-ru?at [a]
He spoke to me,
Refrain
b  tirahura-rawara
There on the plains.
Chorus

Fourth Stanza
A  rutate-cikstat [a]
I became sure in spirit,
Refrain
b  weratu-ratku-ku
When I heard (the voice).
Chorus

Fifth Stanza
A  rutatiwicka?a-hu [ri]
Then I was thinking,
Refrain
b  ra-hure karehrasi-hi*?
Far away the place was.
Chorus

Sixth Stanza
A  a  cikstit ratatu-ta
And well I now do,
Refrain
b  weratu-ratku-ku
After I heard (the voice).
Chorus

Seventh Stanza
A  wete-wihu-ru-sik [a]
Now he has vanished, flying,
Refrain

B  wiriwara-hisasku
The one naming himself (i.e., the bird chirping his own name).
Chorus

Second Song
First Stanza
A  asku[r]a  ratiwka-ka
The same I say.
Refrain:  ura-ru [ri]
The earth.
Chorus:
B  asku[r]a  [t]ihura-ra*
The same it is the place.

Chorus:
C  ura-ru [ri]
The earth.
D  rawaku-kitawari
He chirps in the tree top.
Chorus

Second Stanza
A  tirahra?-i-tawhu
As I am telling of the vision,
Refrain
b  ati?as  tu-ratku-ku?
My father is listening.
Chorus

Third Stanza
A  rutiku-cikspi-tik [a]
Then I took thought of it,
Refrain
b  rakuwaka?-usakra
As (the bird) chirped.
Chorus
Fourth Stanza

A tirawaka′wiku [si]
This chirping,

REFRAIN

B [a] cikstit rawitu′ta
Well he did.

CHORUS

Fifth Stanza

A wete′wiku′ru′sik [a]
Now he has disappeared, flying,

REFRAIN

B [a] rikuc ra′wakira
The bird that is peculiar (i.e., wonderful).

CHORUS

White Horse, No. 1 on the north side circle (Figure 34), represents a prairie bird. When the last stanza of each song is sung and the cry "O . . . ho . . . o" is given by one of the men, the circle of men cries "Ha! Ha! Ha wa wa" and begins to push around one young man who represents a beaver man. This is done as if they were sending him down the stream. After each song, both sung to the same tune, they rattle their gourds and drum.

WAR CHIEF'S SONGS

STORY.—A long time ago the Pawnee had villages upon the banks of the Platte River, the Loup River, and some others. The different games could not be played among the villages, for one woman, who was looked upon as a witch, had her mud lodge between the Loup River and Beaver Creek. She lived by herself and kept all of the games. Every day men traveled to the old woman's place and there they played the games. There were several games, but the one with which these songs originated was that of the two sticks covered with tanned buffalo hide, with two sticks tied across and one crooked stick at the end. Only middle-aged men played with these sticks. While this game was being played one day, a man sat at one end of the playing ground, watching the ring. Whenever the ring was thrown, two men with sticks ran after it and threw their sticks at it; the sticks struck it, causing it to fall over, rise again and roll along, and fall, rise and roll along, etc. This man sat there and looked on. Sometimes when the man looked at the ring it would turn into a beautiful woman. Again the man noticed that the ring would fall down, then rise and roll along slowly. One time the ring was thrown and the sticks thrown after it; when the ring was hit, it rolled fast and ran like a woman into the weeds. When it stopped at a plant, the man saw a woman standing there also. After the ring was taken up, the players saw that it had stood up by the weed. It was a bad omen for the ring to stand, for by its doing that the players knew that some of them were to be killed by enemies or die with sickness. So the players took the sticks and ring to the old lady, and then dispersed to their homes.

This one man stayed upon the grounds. In the night he went to the weed that had looked like a woman in the daytime. He lay down and went to sleep. In his sleep he dreamed that a woman stood by him and said, "Brother, I am the ring the men played with. I am not dead. I get tired, then I go to this weed that is standing here. By its touch I get strength again. She is also alive. Look, she is standing there." When the man looked he saw another woman. Now this second woman said, "Brother, this woman comes to me for help. She is another kind of woman. I help her kind when her people (buffalo) roam over the prairies. When the women are ready to give birth they come to me and eat of me. That is why her people have no trouble when they are giving birth. This day that woman ring came to me, and I stood as a woman and helped her. You saw me. I shall now be with you tomorrow. You must dig me up and carry me with you wherever you go. When the women get sick and are about to give birth, give them the medicine that you will dig up; and if it is time for them to give birth the child will come. If it is not time and she takes this medicine the pains will leave her." Then the ring woman said, "Brother, I want to be with you when you go to your people and they hunt my people. Kill a young cow and take the vulva off. Take nothing else; leave the cow. Take the vulva home and make a ring; cover the ring with a tanned buffalo cowhide. Always wear the ring upon your left arm. I will help you to fight your enemies. I will be with you when you want to capture ponies. Both of us will make you a great
man. You must do what we have told you. You must then return to your people."

When the ring woman stopped speaking, the man woke up and it was daylight. He got up and went to the lodge of the mysterious woman. When he entered the lodge the old woman was sitting by the fireplace stirring mush in a pot. She turned around and said, "My son, you stayed behind. So you have seen some of my people. You must do what they told you in the dream." She then dished out some mush in a wooden bowl and gave it to him. After he had eaten he looked around in the lodge and saw games of all kinds hanging upon the walls. He thanked the old woman and went out.

He went to the weed and sat down. Taking his tobacco pouch, he drew his pipe from it and filled it with tobacco. After he lit the pipe he blew one whiff to Ati"as Ahrakitaku (Our Father Above). Then he blew four whiffs of smoke to the weed and said, "My sister, here you stayed with no troubles. Now I am about to dig you up. Do not be angry with me, for I am going to do as you told me. Let all your power remain with you as I dig you up. Let me cure people with you. I now place the ashes where you are standing." Then he emptied the ashes. He passed his hands over the pipestem, then upon the weed. After he did this he took his butcher knife and began to dig up the roots from the ground. He left the sprouts upon it so he could tell the weed. The weed and root he tied upon his belt and went home. On a buffalo hunt he also got the vulva and made a ring with it.

In the wintertime the people went on a buffalo hunt. Now this man was poor. He had no horses and no family. He always went last so that he could travel upon a good road; for the people had trodden the snow down. He had never tried the medicine, for nobody knew him to be a doctor. One day he was traveling alone when he saw someone going ahead of him. The person ahead of him would sit down and after a few minutes would get up again and go on. Sometimes the person would fall down, but would get up again and go. As the man neared this person he saw that it was a woman. Now she began to sit down, rest for a while, and rise again to walk on. He thought of the ring that did the same thing when they were playing with it. Then he began to make up these two songs. When he caught up with the woman he found that she was about to give birth; her people had left her behind. This man, talking kindly to her, told her that he would stay by her until she should give birth. Then he gave her some of his medicine, and in a few minutes she shook all over and was with pains. She gave birth and the man took the child and placed it in his buffalo robe. When the woman revived, the man placed some medicine in her mouth and told her to chew it and swallow the juice. Here they sat for some time; then the woman said she thought she could walk. On the way they met her people coming back for her. She told her story to them and how the man had given her medicine that helped her. This man was paid with a buffalo robe, knives, and arrows. Thus he became a doctor and made up songs about the game and the woman.

First Song

First Stanza

A  a·ki  raratiwa·ka
   Here I do say,
Refrain:  wera·?a
   Now she comes.
B  rakura·?i·tawia
   As he tells of the vision.
Chorus:
C  wera·?a
   Now she comes.
D  ra·wuwa·hakusa [a]
   The one staggering.
G  wera·?a
   Now she comes.
E  o . . . ra·wuwa·hakusa [i i]
   O . . . the one staggering.
F  rule·wuwa·hakusa
   There she comes, staggering.
G  wera·?a
   Now she comes.
D  ra·wuwa·hakusa [a]
   The one staggering.
G  wera·?a
   Now she comes.
E  o . . . ra·wuwa·hakusa [i i]
   O . . . the one staggering.
Second Stanza

A  \( \text{ka-ka-taka-pa-kis} \ [u] \)
Oh, I am indeed pitiable;

Refrain

B  \( \text{atipas} \  \text{tu-ratku-ku?} \)
My father is listening.

Chorus

Third Stanza

A  \( \text{tatpakara-ru?at} \ [a] \)
I tell of it,

Refrain

B  \( \text{cihtaha-ru} \  \text{tira-sa} \)
Outskirts this one lying (i.e., the game ground).

Chorus

Fourth Stanza

A  \( \text{ka-kaskuriru?} \ [ra] \)
Oh, I became frightened.

Refrain

B  \( \text{capat} \  \text{ratu-te-rik} \ [a] \)
The woman when I saw her.

Chorus

Fifth Stanza

A  \( \text{ru-} \text{tiku-cikspi-rik} \ [a] \)
It gave me a (strange) feeling,

Refrain

B  \( \text{rawi-ru-rikusata} \)
As she went along, sitting down (to rest) from time to time.

Chorus

Sixth Stanza

A  \( \text{weti'u-re-rik} \ [a] \)
Now she stops.

Refrain

B  \( \text{tiriwerari}'u-ta} \)
Now at this time.

Refrain

B  \( \text{tatpakuri-tawi-hu}'' \)
I am quoting his words (i.e., telling his story).

Chorus

Second Song

First Stanza

A  \( \text{asku[r]u} \  \text{ratiwa-ka} \)
The same I say,

Refrain: \( \text{wera-'}a \)
Now she comes.

Second Stanza

B  \( \text{asku[r]u} \  \text{tihura-}'a \)
The same it is the place.

Chorus:

C  \( \text{wera-'}a \)
Now she comes.

D  \( \text{ra-wirus-tikusa} \)
The one staggering and falling as she comes.

C  \( \text{wera-'}a \)
Now she comes.

E  \( \text{ra-wirus-tikusa} \)
The one staggering and falling as she comes.

F  \( \text{rute-wirus-tikusa} \)
There she comes, staggering and falling over.

C  \( \text{wera-'}a \)
Now she comes.

D  \( \text{ra-wirus-tikusa} \)
The one staggering and falling as she comes.

C  \( \text{wera-'}a \)
Now she comes.

E  \( \text{ra-wirus-tikusa} \)
The one staggering and falling as she comes.

F  \( \text{rule-wirus-tikusa} \)
The one staggering and falling over.

C  \( \text{wera-'}a \)
Now she comes.

E  \( \text{U . . . ra-wirus-tikusa} \)
O . . . the one staggering and falling as she comes.

G  \( \text{wera-'}a \)
Now she comes.

E  \( \text{U . . . ra-wirus-tikusa} \)
O . . . the one staggering and falling as she comes.

C  \( \text{wera-'}a \)
Now she comes.

E  \( \text{U . . . ra-wirus-tikusa} \)
O . . . the one staggering and falling as she comes.
Fifth Stanza

A wetiwa’u-re-rik [a]
Now they stopped,

Refrain

B rutkawi’uktawa’we
The things that are joined (i.e., the game spears).

Chorus

War Chief is No. 1 on the south side circle (Figure 34). When the last stanza of the first song is sung, the screamers all yell “O . . . ho . . . o” and then scream and push one young man, as if they were pushing him down the stream. Then they drum and rattle their gourds, and War Chief sings his second song to the same tune as before, but the words are different. When the shouting ceases after the second song, the north side circle begins to drum and prepares to sing.

Fancy Rider’s Songs

Story.—A war party went out on the warpath. They came to the enemy’s camp. It was decided to capture ponies instead of attacking the camp. The next day, after having captured some, they were overtaken. The ponies were taken from them and several members of the party were killed. Among the warriors was a young man who was surrounded. His co-warriors thought he had been killed, but this young man fought the enemy until sundown, when they let him go. The young man then ran all night until he came to thick grass, where he fell down and lay. When he woke up it was daylight. He arose and went along, not knowing where he was going. For some time he noticed something overhead. It was a large yellow butterfly, which seemed to fly ahead of him; he followed it. After a while they came to where there was timber. When they had gone far into the timber the butterfly flew up to a tree and disappeared. The man stopped. After a while he saw a flock of butterflies fly up toward the heavens from the tree where the first had disappeared. He watched them and saw the butterflies flying toward another place. The young man went on. After a while the drove of butterflies disappeared. The man went on until he came to a steep bank. The bank had fallen and in it were many holes. He sat down, for he was very tired and hungry. He saw one large but-
When he got up he went to the bank and there found several dried butterflies and some dust of different colors sticking out of the bank. The butterflies he picked up and stuck through his scalp-lock. The different colors of dust he gathered into leaves and tied them with bark strings. He then started for home. When he got there the people were surprised to see him, for they thought he had been killed. On his journey the same big butterfly guided him. When he was near the village the butterfly flew around him four times and left. In later years he became a doctor and sang butterfly songs.

**First Song**

**First Stanza**

A a·ki rara·tiwa·ka

Here I do say,

Refrain: ruri·hiʔu

A certain place.

B atipat rihwokiʔa

My grandfathers what they said.

Chorus:

C ruri·ʔu

A certain place.

D iritiku·raka·ru [ri]

That is his lodge.

Eaka·ruʔ

The lodge.

Chorus:

**Second Stanza**

A tirahra·ʔi·tawiha

Here I tell of the vision,

Refrain

B atipat tehwicu·ru

My grandfather the scene of his vision.

Chorus

**Third Stanza**

A tikutpakara·ruʔat

He spoke to me,

Refrain

b ka·tuha·ru tira·sa

The valley this one lying.

Chorus

**Fourth Stanza**

A weta·taki·tawi·ruʔ

Now I am telling the incidents of them,

Refrain

B awi·taka·rihukuʔ

Only (i.e., the flock of) butterflies.

Chorus

**Fifth Stanza**

A tubkusuʔuhauʔa

The flock comes flying in a column,

Refrain

B awi·taka·rahkata

The yellow butterflies.

Chorus

**Sixth Stanza**

A tikusuha·ru·sik [a]

The flock vanishes,

Refrain

B awi·taka·rahkata

The yellow butterflies.

Chorus

**Second Song**

**First Stanza**

A asku[r]u ratiwa·ka

The same I say,

Refrain: ruri·hiʔu

A certain place.

B asku[r]u [ʔi hura·ru*]

The same it is the place.

Chorus:

C ruri·hiʔu

A certain place.

D iriʔahrahura·ru [uri]

That is probably the place.

E ura·ruʔ

The ground.

C ruri·hiʔu

A certain place.
Dirahura-ru [uri]
That is probably the place.

Second Stanza

A tirahra-i·tawihaka
Here I tell of the vision,

Refrain

B atiap tayica-ru
My grandfather the scene of his vision.

Chorus

Third Stanza

A wetuhkusuheawi
Now the flock forms a column,

Refrain

B aw·taka·rihuku
Only butterflies.

Chorus

Fourth Stanza

A a iriti aka-ru?
And there is a lodge,

Refrain

B raʰahkwatawiwhaksu
(In) the wall of a bank.

Chorus

Fifth Stanza

A wetikusu·ru·sik [a]
Now the flock vanishes,

Refrain

B raʰahkwatawiwhaksu
(In) the wall of a bank.

Chorus

Fancy Rider is No. 2 on the north side circle (Figure 34) and performs his singing and dancing in the usual manner.

These songs are the first taught to beginners in the medicine ceremony. The story is also told to them to instill into their minds the power of the animals, birds, butterflies, and insects of all kinds.

COMING WITH THE SUN'S SONGS

STORY.—It was the custom of the Pawnee years ago, when the women received kernels of corn taken from the sacred bundles by the priests, to plant these kernels in the center of the field. Now one woman who had received these kernels planted them in the center of the field. When the corn was about 3 feet [0.91 m] high her husband went to the field, and, as he neared it, he noticed that the cornstalks waved, although the wind was not blowing. He watched for some time, then went home, told his wife about it, and thought no more of it. Later he went to the field where the corn was on the stalks. Again the stalks seemed to be in the wind, for they waved back and forth; but there was no wind. When the corn was gathered the woman went to the field to cut some stalks for the horses; she heard a woman crying. She looked everywhere, but could see no woman. She became scared and went home. She told her husband, who went to the field, and he too heard a woman cry. After a while the crying turned into a song:

A rataʰ-i·wara
The one which waves back and forth as it hangs.

A rataʰ-i·wara
The one which waves back and forth as it hangs.

A rataʰ-i·wara
The one which waves back and forth as it hangs.

B tirasirihaʔ-i·wara
Yours waves back and forth as it hangs,

C atiraʔ
My mother.

The man looked all around for the singing and crying. No woman was around. Finally he went into the field to look around for the woman, but found no one. The crying and singing continued. He stayed around the field until the wind stopped blowing; then the crying and the singing stopped. He went home. That night when he lay down and went to sleep he saw a woman. This woman’s hair was loose, covering her body. She said, “Brother, I was taken from a sacred bundle and shelled and the kernels were given to the women to plant. Your wife put the kernels in her field. She took care of one hill where she had placed me. I let her know by the way the wind was always in the field, for I am watched by the rain gods in the west. (Then the woman began to cry and her crying turned into a song: That is how the man got the first two songs.) I was left hanging on the stalk and I am Mother Corn. I am the leader of all the corn. You must go into the field and take me home. You will notice
that there is a tassel at the top, as if I had soft eagle down feathers there. While I am in the field I cry all the time because I am left alone there. I also sing and tell how you people left me on the stalk. Take me home, wrap me up, and hang the bundle on the wall. I will appear to you in your dreams and show you many wonderful things which you must perform in the medicine lodge. Now I am gone.”

The man woke up. It was now daylight. He went into the field and again he heard the song Rata?i・warra (Corn which waves back and forth as it hangs). He went into the field and walked to the center. He heard the singing. The singing stopped as he walked up to the stalk, and there he saw the ear still on the stalk. He took it and carried it home. When he went into the lodge he sat down upon his bed. He pulled the husks back from the corn, but left them upon the stem. He noticed the tassel and left that also. Then taking some buffalo wool, he wrapped the ear of corn in the wool; and taking a piece of tanned buffalo hide, he placed the corn in it and hung the bundle on the side of the lodge wall. After several years this man walked into the doctors’ lodge and asked permission of the leading doctor to give a sleight-of-hand performance. This was granted him. He brought out the ear of corn and began to sing Rata?i・warra. The ear of corn was put into the fire and the man began to run around the fireplace. He placed his hand in the fire and took out the ear of corn. Not a spark of fire was upon it. This performance the ear of corn taught the man in his sleep.

First Song

First Stanza

A a-ki raratiwa・ka
Here I do say,

Refrain: ratahra・rutawi
Corn stalks waving in the wind.

B rata・hu・ratku・ku
The song I heard.

Chorus:
c ratahra・rutawi [i]
Corn stalks waving in the wind.

c ratahra・rutawi [i i]
Corn stalks waving in the wind.

Second Stanza

A a tiwerari・ru・ta
And at this time,

Refrain

B tatpoku・ri・tawi・hu?
I am quoting his words.

Chorus

Third Stanza

A tiwakara・ru・tawi・u
He told of it,

Refrain

B kakaha・ru tira・sa
A field this one lying.

Chorus

Fourth Stanza

A ruwituci・rik [a]
There suddenly he saw her,

Refrain

B ruti reksicapat
It was Corn Woman (i.e., Mother Corn).

Chorus

Fifth Stanza

A weta・ravi・ru・sik [a]
Now she has ceased singing,

Refrain

B capat ru・rikiewira
Woman the wonderful one.

Chorus
SECOND SONG

First Stanza

A asku[r]u ratiwa·ka
The same I say.

Refrain: ratahrahui·wari
Corn stalks waving to and fro.

B asku[r]u
The same it is the place.

Chorus:
C ratahrahui·wari [i]
Corn stalks waving to and fro.
C ratahrahui·wari [i]
Corn stalks waving to and fro.
C ratahrahui·wari [i]
Corn stalks waving to and fro.
C ratahrahui·wari [i]
Corn stalks waving to and fro.
C ratahrahui·wari [i]
Corn stalks waving to and fro.
C ratahrahui·wari [i]
Corn stalks waving to and fro.
C ratahrahui·wari [i]
Corn stalks waving to and fro.
C ratahrahui·wari [i]
Corn stalks waving to and fro.
C ratahrahui·wari [i]
Corn stalks waving to and fro.

Second Stanza

A tirahra·'i·tawihu
Here as I tell of the vision,

Refrain:
B ati?as tu·ratku·ku?
My father is listening.

Chorus:
Second Stanza

A ka·kaskuriru′a
Oh, how frightened I became,

Refrain:
B capat ratu·te·rik [a]
The woman when I saw her.

Chorus:

Third Stanza

Fourth Stanza

A capat tatu·ratku·ku?
A woman I heard her,

Refrain:
B raku·uhtawi·tika
When the wind would stir.

Chorus:

Fifth Stanza

A ratitahra·ru·sik [a]
The (corn) plants stopped waving,

Refrain:
B werahutukaka·ata
When the wind died down.

Chorus:

RIDING IN′S SONGS

Story.—These two songs, which tell of the eagle swooping down upon a man and carrying him away (p. 251), belong to the eagle songs taught by the young man who was raised by the eagles (p. 250).

First Song

First Stanza

A a·ki raratiwa·ka
Here I do say,

Refrain:
B atipat rukhari
My grandfather where he stood.

Chorus:

Third Stanza

A ka·kaskuriru′a
Oh, how frightened I became,

Refrain:
B capat ratu·te·rik [a]
The woman when I saw her.

Chorus:
SMITHSONIAN CONTRIBUTIONS TO ANTHROPOLOGY

Second Stanza

Second Song

First Stanza

A asku[ru]a raiwa·ka
The same I say,

REFRAIN: hiru re·ru'a
There it comes flying.

B asku[ru]tu tihura·ra*
The same it is the place.

CHORUS:

Third Stanza

A tatpaku·ri·tawi·hu*
I am quoting his words,

REFRAIN

B ati?as ru·ratku·ku
My father as he listens.

CHORUS

Fourth Stanza

A tatuku·ri·tawi·hu''
I am describing its flight,

REFRAIN

B [a] rikuc ra·wakira
The bird strange.

CHORUS

Fifth Stanza

A ti?ukatawe·re·tik [a]
It flew upward,

REFRAIN

B ackat tira·wa·hak [i]
Above the heavens.

CHORUS

Sixth Stanza

A we·wehu·ru·sik [a]
Now it vanished as it flew,

REFRAIN

B re·tahkac ra·wakira
The eagle wonderful.

CHORUS
Fourth Stanza

A  wete-wiku-ru-sik {a}
   Now it vanished as it flew,
Refrain
B  re-tahkak  rakati-\*tu
   The eagle the black one,
C  weruha'\*u-rukuku {b}
   The one that is now capturing (its prey).
Chorus

Little Yellow Calf’s Songs

Story.—A boy was out hunting birds with his bow and arrows. While in the timber he heard great noises at a distance. He went toward them, walking through reeds and bulrushes and finally reaching a pond where many ducks and wild geese were swimming around and making a great noise. He saw that there were groups of ducks and geese and that each group was making balls of soft down feathers. Each bird seemed to take so many of the feathers and help to make the ball. After the balls of feathers were completed the birds began to play with them. When the boy appeared the birds flew away, leaving the balls upon the water. The pond was covered with soft down feathers. After the birds had flown away the boy noticed that the pond was covered with little black bugs, swimming in every direction. He stayed in the bulrushes watching the bugs.

In the evening the birds returned. Even the loons were among them. The loons flew up on trees and hung by their bills upon limbs along the pond. Early in the evening there were great noises again on the water. Even the frogs croaked. The black bugs seemed to have disappeared but the noises continued. The boy became sleepy, so he went into the bulrushes and lay down. In his sleep he had a strange feeling, he went into the bulrushes and lay down. In his sleep he had a dream of the black bugs. He saw them swimming around upon the pond; then the water seemed to part in the middle, and from there ascended a dark man, covered with mud and soft down feathers. This man spoke to the boy in the dream and said: “My son, we brought you to this place. My people have no connection with the doctors’ ceremony, and we have brought you here to teach you our mysteries. My people are the black bugs you saw swimming upon the water. Stay here a few days and you will be taught our mysteries.” The man disappeared.

Again the man appeared and told the boy to gather all the soft down feathers and that he would be taught by the birds how to form the ball. When daylight came the boy walked along the pond and gathered the soft down feathers; later he learned the mysteries of the swimming bugs; then he went home, carrying the feathers. On his way home he made up these two songs. In later years these feathers were used in the medicine lodge. He became a great doctor and taught the songs to those who wanted to learn his mysteries. Good Eagle, who is the last doctor of the line to carry on this medicine or power, still [1911] has the soft down feathers.

First Song

First Stanza

A  (t)a-\*ki  raratiwa-\*ka
   Here I do say,
Refrain:  [iki]  rara-ra\*i-\*i-\*ta
   Those in the water.
B  rakura-ri-tawuha
   As he tells of the vision.
Chorus:
C  [iki]  rara-ra\*i-\*i-\*ta
   Those in the water.
D  [iki]  rawaka-rawika\*i-\*ta
   The voices in the water.
G  [iki]  rara-ri\*ta
   Those in the water.
D  [iki]  rawaka-rawika\*i-\*ta
   The voices in the water.

Second Stanza

A  tatura-racihtis {i}
   I had a strange feeling,
Refrain
B  wiratu-katu-kuk {a}
   When I went to the bank.
Chorus

Third Stanza

A  ratahi-watira
   I was just looking around.
Refrain
B  ka-ka-tu-takiriku
   I did not see it.
Fourth Stanza

A  rutura·hiwihcu
   It seems to appear

Refrain

B  tirawaka·rawi
   These voices

C  tiraki·cuhak [i]
   (From) this stream.

Chorus

Fifth Stanza

A  witira·ritu·sik [a]
   Now they have vanished in the water.

Refrain

b  tirara·rikkati·tu
   These black water insects.

Chorus

Second Song

First Stanza

a  asku[r]u  ri·tiwaku?
   The same I do say,
Refrain:  ihi rara·ra?i·ta
   Those in the water.

b  asku[r]u  ti  huru·ru?
   The same it is the place.

Chorus:

c  ihi rara·ra?i·ta
   Those in the water.

d  ihi raracapacu·sa?i·ta
   Those that move in the water.

c  ihi rara·ra?i·ta
   Those in the water.

d  ihi raracapacu·sa?i·ta
   Those that move in the water.

Second Stanza

A  taipakara·ru?at [a]
   I tell of it,
Refrain

B  ti?riraki·cuhak [i]
   This (certain) stream.

Chorus

Third Stanza

A  witataki·tawuha?
   Now I am describing them,
Refrain

B  tirara·rikkati·tu
   These black water insects.

Chorus

Fourth Stanza

A  :atura·raichts [i]
   I had a strange feeling,
Refrain

B  tirara·rikkati·tu
   (As) these were moving about on the water.

Chorus

Fifth Stanza

A  witira·ritu·sik [a]
   Now they have vanished in the water.

Refrain

b  a  kura·ru·riki
   And doctors they are.

Little Yellow Calf, No. 3 on the south side circle (Figure 34), is a Skiri; therefore, the songs are in that dialect. When the last stanza of the first song is sung and the cry “O . . . ho . . . o” given, the young men begin to shout and scream, shoving and pushing around one young man as if they were pushing him down the stream.

WHITE ELK’S SONGS

STORY.—A man was out in a strange country when one evening he came to a swampy place. As he neared the place he saw a strange animal that seemed to be first a deer, then a buffalo. He became scared. The ground shook, and he saw that the reeds, bulrushes, and other weeds were shaking. Nevertheless he went on until he came to the ponds; he noticed that they too were shaking. Being scared, he squatted down in the thick of the bulrushes and went to sleep. When he woke up he was in the animals’ lodge. He had been taken in while he was sleeping. He learned their secrets, and after he went home he made up these two songs about the shaking of the reeds and the ponds.

First Song

First Stanza

A  a·ki  raratiwa·ka
   Here I do say,
**First Stanza**

A  *rutiwaka-raui·rik [a]*  
Suddenly they shouted.

**Refrain**

B  *tatikaka·hu cahrika kuhra·siki [i]*  
I was thinking people they must be.

**Chorus**

---

**Second Song**

**First Stanza**

A  *asku[r]u rutiwaka·ka*  
The same I say.

**Refrain**

B  *asku[r]u [i]hura·ru*  
The same it is the place.

**Chorus**

---

**Third Stanza**

A  *tatura·raui·hu*[ ]  
I am telling of the place,

**Refrain**

B  *rakuraha·rauksi·ru*[ ]  
The wonderful place.

**Chorus**

---

**Fourth Stanza**

A  *tatura·rachihi [i]*  
I had a strange feeling,

**Refrain**

B  *rakupa·ta·tu*[ ]  
When the bulrushes shook.

**Chorus**

---

**Fifth Stanza**

A  *rutiwaka-raui·rik [a]*  
Suddenly they shouted.

**Refrain**

B  *tatikaka·hu cahrika kuhra·siki [i]*  
I was thinking people they must be.

**Chorus**

---

**Sixth Stanza**

A  *wetirahu·raue·t [a]*  
The shouting has ceased.

**Refrain**

B  *a cikstit ratatu·ta*  
And well I do (i.e., live).

**Chorus**

---

**Second Stanza**

A  *ra·tatuhra·we·riku*[ ]  
I saw these things

**Refrain**

B  *rakuwaAhkata·ri·ta*[ ]  
On the shores of the pond.

**Chorus**

---

**Third Stanza**

A  *tatura·ri·taui·hu*[ ]  
I am telling of the place,

**Refrain**

B  *rakuraha·rauksi·ru*[ ]  
The wonderful place.

**Chorus**

---

**Fourth Stanza**

A  *tatura·rachihi [i]*  
I had a strange feeling,

**Refrain**

B  *rakupa·ta·tu*[ ]  
When the bulrushes shook.

**Chorus**

---
Second Stanza

A  a  tiweari  
And at this time,

Refrain

b  tatpaku  
I am quoting his words.

Chorus

Third Stanza

A  cahriks  tatu-te-rik  
A person I saw,

Refrain

b  cahriks  ru-kiwira  
A person strange.

Chorus

Fourth Stanza

A  rutisaka-rawi-tik  
There was a shouting,

Refrain

b  rahura-rapa-ru  
(From) a hidden place.

Chorus

Fifth Stanza

A  kaskuriru"a  
Oh, how frightened I became,

Refrain

b  tiriraki-cuhak  
There at the stream.

Chorus

Sixth Stanza

A  wetura-wu-sik[a]  
Now the sound has disappeared,

Refrain

b  werasaku-ra  
As the sun comes (i.e., rises).

Chorus

Second Round of the Doctors

The smoke ceremony now being completed, the young men stop their singing. The errand men take up the drums and return them to Fancy Eagle and Flying Eagle (No. 3 men on each side; Figure 34). The drumming is now resumed and Beaver starts the second round of singing by the doctors. All sing fewer stanzas this time because they are nearing the end of the ceremony.

During this second round there are only seven stations, or doctors' seats, that are performing; hence there are seven singers, the last of whom is Young Bull. When Young Bull has finished, the singing and dancing for this round ends. After the end of the singing and dancing, there is the smoke offering and then the corn offering. Finally the presents, which were previously donated during the first round, are counted and distributed to the doctors and others present. Once this is completed, the singing moves on to the young men who are learning the ways of the doctors.

Beaver's Songs

Story.—In a village there was a man who had strange dreams. He went away from the village and made for himself a grass lodge in which he stayed. He had many dreams. One night in the summer he dreamed he saw a mysterious thing in a stream of water. The next day he thought of the dream. One minute he wanted to go east and the next he did not want to go; but there was a mysterious power drawing him to the east. He finally made up his mind to go, and started. On the fourth day he arrived at the Wonderful River (i.e., Missouri River) and stood upon the bank. Looking down the river, he saw a mysterious being coming up it. Its head was partly out of the water. The head had hair upon it, the feelers were of many colors, and on top of the head was sticking up a soft down feather. As the thing passed by he was drawn by the breath of the serpent. He fell over the bank, and when he revived he was in an animals' lodge. He saw that the mysterious thing which he had seen swimming upstream was a water monster. He learned the mysteries of this animals' lodge and was taught these two songs. These songs are sung when telling of the origin of the doctors' lodge.

First Song

First Stanza

A  a·ki  raratiwa·ka  
Here I do say,
REFRAIN: rahu-?a
The one swimming this way.

raturahu-ratku-ka* [a]
What I heard (i.e., another’s vision).

CHORUS:
c irirari-ki rahu-?a
There is the place (where) the one swims this way.

c irirari-ki rahu-?a
There is the place (where) the one swims this way.

c irirari-ki rahu-?a
There is the place (where) the one swims this way.

c irirari-ki rahu-?a
There is the place (where) the one swims this way.

c irirari-ki rahu-?a
There is the place (where) the one swims this way.

c irirari-ki rahu-?a
There is the place (where) the one swims this way.

c irirari-ki rahu-?a
There is the place (where) the one swims this way.

c irirari-ki rahu-?a
There is the place (where) the one swims this way.

c irirari-ki rahu-?a
There is the place (where) the one swims this way.

c irirari-ki rahu-?a
There is the place (where) the one swims this way.

Second Stanza

A wekuhr-i-raciikstat
Now they are happy in spirit.

CHORUS:
A weta-ti-tawi-hu''
Now I am describing it,

B ratara-wiskari?u
The one of many colors.

Fourth Stanza

A wetih?i-tu-sik[a]
Now it has vanished in the water,

B raki-cakuskati-tu
The one with a black mane.

Second Stanza

A asku[r]?u ratiwa-ka [a]
The same I say,

B asku[r]?u [ti hura-ru?]
The same it is the place.

CHORUS:
A ka-ka-taka-pa-kis [u]
Oh, how pitiable I am.

B ati?as tu-ratku-ku?
My father is listening.

Third Stanza

A tatpakara-ru?at [a a]
I tell of it,

B tiraki-cuhak [i]
This (certain) stream.

Fourth Stanza

A wetih?i-tu-sik [a]
Now it vanishes in the water,
**Raruhwa·ku's Songs**

**STORY.**—The man who was taken to the beavers' lodge was walking along one evening by himself, when he heard great noises along a stream. He could hear the splashing of water, which seemed to come near him. When he reached the stream, he heard noises along the bank. He listened; the noises sounded like clubs striking the bank. He found that the beavers made these noises with their tails, striking along the bank. Afterwards he was taken into the beavers' lodge and taught their secrets. When he went home he made up these two songs.

**First Song**

**First Stanza**

A * a·ki raratiwa·ka
   Here I do say,

**REFRAIN:** raki·riwa·ka
   The sound of water (splashing).

B rakura·?i·tawiha
   As he tells of the vision.

**CHORUS:**

C raki·riwa·ka
   The sound of water (splashing).

C raki·riwa·ka
   The sound of water (splashing).

D rawaka·ra
   That sound.

C raki·riwa·ka
   The sound of water (splashing).

C raki·riwa·ka
   The sound of water (splashing).

D rawaka·ra
   That sound.

C raki·riwa·ka [i i i]
   The sound of water (splashing).

**Second Stanza**

A wekuhi·racikstat [a]
   Now they are happy in spirit,

**REFRAIN**

B weri·raku·ruksa·ra
   Now that they have received them (gifts).

**CHORUS**

**Third Stanza**

A [tahra·ki·tawi·?a*
   I am telling of them,

**REFRAIN**

B o kituks ruri-ki
   And beavers they are.

**CHORUS**

**Fourth Stanza**

A wetirahu·raue·t [a]
   Now the sounds have ceased.

**REFRAIN**

B a cikstit ratatu·ta
   And well I do (i.e., live).

**CHORUS**

**Second Song**

**First Stanza**

A asku[r]u raratiwa·ka
   The same I say,

**REFRAIN:** rati·ra
   I am coming.

B asku[r]u ti kura·ru"'
   The same it is the place.

**CHORUS:**

C rati·ra
   I am coming.

D irisiirakahk'ipiru
   They are striking the ground (with their tails).

C rati·ra
   I am coming.

C rati·ra
   I am coming.

D irisiirakahk'ipiru
   They are striking the ground (with their tails).

C rati·ra
   I am coming.
Second Stanza

A  irikukri·taku·ki
That is the way they do,

Refrain
B  tira'ũ·kaha·rawara
Along these banks.

Chorus

Third Stanza

A  tatpakara·ru'at [a]
I tell of it,

Refrain
B  ti'iriraki·cuha·k [i]
This stream.

Chorus

Fourth Stanza

A  wetira·wi'u·zik [a]
Now the sound has disappeared,

Refrain
B  rakara·wa·ruksti·'u
A wonderful way (i.e., vision).

Chorus

SUN CHIEF’S SONGS

STORY.—A man who had been shown pity by an elk thereafter watched the movements and ways of the elk whenever he hunted. One time while out hunting he saw an elk standing with its head downward. It stood still for some time, never lifting its head up. All at once it began to run, its head still down. It kept on running, and the man followed. The elk came to a ravine, out of which ran a female. The male elk pursued the female. The man knew that it was after the female, and that is why the song is spoken of as “the passionate old animal.” The man stood a while and began to make up these songs. As he was alone, he danced as he sang, imitating the elk.

First Song

First Stanza

A  a·ki  raratiwa·ka [ha]
Here I do say,

Refrain:  ra·riki
The one standing.

Refrain
B  atipat  rutiwa·ka·hu
My grandfather said that (i.e., told his vision).

Chorus
C  ra·riki
The one standing.

D  akaha·-  ra·riki
Oh, the one standing.

E  ra·rikara·rurahu·riki
The one with his horns close to the ground.

CHORUS

Second Stanza

A  wekukri·racikstat [a ka]
Now they are happy in spirit.

Refrain
B  weri·raku·ruksa·ra [ka]
Now that they have received them (gifts).

Chorus

Third Stanza

A  tatpakara·ru'at [a ha]
I tell of it,

Refrain
B  tirahura·rawa·hat
This expanse of the earth.

Chorus

Fourth Stanza

A  weti'ũ·re·rik [a ha]
Now he stops,

Refrain
B  asarikus  pakuhtu [hu]
The passionate old.
Second Song

First Stanza

A asku[r]u ratiow ka [ha]
The same I say.

Refrain: ra·rata
The one that is going.

B asku[r]u tihura-ra*
The same it is the place.

Chorus:

C ra·rata
The one that is going.

D asku[r]u ra·rata
Oh, the one that is going.

E ra·rikara·rurahwi'ata
The one going with his horns close to the ground.

Second Stanza

A wetati·tawi·'aha*
Now I tell of it,

Refrain

B ra·rikarariku·ru [hu]
The one with large horns.

Chorus

Third Stanza

A ka·ka·taka·pa·kis [u hu]
Oh, how pitiable I am.

Refrain

B aipat tu·te·rik [a hu]
My grandfather saw it.

Chorus

Fourth Stanza

A weti'ulu·re·rik [a ha]
Now he stops,

Refrain

B ra·rikarahuike·cu [hu]
The one with the long horns.

Chorus

Sun Chief, No. 2 on the north side (Figure 34), is an owl man, but he dances like an elk. When he finishes the second song and the drumming ceases, the screamers make loud noises, pushing one boy around, making fun of him.

Fox Chief's Songs

Story.—A man led a war party, but before going he witnessed the White Beaver Ceremony. In the night, after the ceremony, he went to the lodge where the altar was. He approached the keeper of the White Beaver. After passing his hands over the head and body of the White Beaver, he said: "My brother, I am poor in spirit, I want to go on the warpath and wish that you would take pity on me and let me take the sacred ear of corn and the Beaver's pipe. Let the powers be with me when I go into the enemy's country, that I may be successful." This request was granted him. The ear of corn and the pipe inside the beaver were taken out and given to him. He went to his lodge with these things, sat down, and called a young man to go through the village and invite some of the men. The young man went, and subsequently men came into the lodge and sat down in a circle. This man told of his intended trip and that he had before him the Mother Corn and pipe from the White Beaver. The men all agreed to join the party. They went to their lodges and brought their mocassins and quivers. By dawn they started out.

For many days they journeyed into the enemy's country. When they saw signs of the enemy, the leader with the Mother Corn and the pipe chose himself to scout around the country. Along a stream of water he found tipis of the enemy. He started back to where the warriors were; and when they saw him coming, they started to meet him. On the way they sat down and waited for him to signal to them. Again they would rise and walk toward him. When they met he told them to walk to the timber and there they must make an altar and a
fireplace. This they did. Then the ear of corn was placed west of the fireplace. This was the altar. The leader filled the pipe with tobacco and offered smoke to the earth and to the animals. After he was through smoking and had laid the pipe down, he sat down and told what he had seen. He told that the enemy's camp was close and that they must decide whether to attack the village or capture the ponies. It was agreed by all that they capture the ponies. In the night several men were selected to go into the camp and get all the ponies they could. These men went and came back with many. Each man now caught a pony, mounted it, and away they all went. The next day the leader saw a fine horse among the ponies and said, "Yonder pony is for Mother Corn and the pipe," meaning that the pony was to be given to the man who was keeper of the White Beaver. After this they went into a thickly timbered place and there divided the ponies. Upon arriving in the main village, the leader gave the pony and returned the corn and pipe to the keeper. The leader, after he became a doctor, made up these songs and dances.

First Song
First Stanza

A a·ki  raratia·ka
   Here  I do say,
Refrain:  rati·ra  [a ra]
           I come.

b wetahra·'hi·tawi·hu  [ri]
   Now I tell of the vision.

Chorus:

c  rati·ra  [a ra]
   I come.

d  rara·riri·tiku  [ri]
   Those (i.e., the enemy) who stopped to camp.

c  rati·ra  [a ra a a a]
   I come.

c  rati·ra  [a ra]
   I come.

d  rara·riri·tiku  [ri]
   Those (i.e., the enemy) who stopped to camp.

c  rati·ra  [a ra]
   I come.

d  rara·riri·tiku  [ri]
   Those (i.e., the enemy) who stopped to camp.

c  rati·ra  [a ra a a a]
   I come.


Second Stanza

A  wekuhr·racikstat  [a]
   Now they are happy in spirit.
Refrain

b  we·raku·ruksa·ra  [ri]
   Now they have received them (gifts).
Chorus


Third Stanza

A  weta·ti·tawi·*a*
      weta·ti·tawi·hu?
   Now I tell of it,
Refrain

b  atira  rata·ka·ru  [ri]
   My mother who is white.
Chorus


Fourth Stanza

A  weti?u·re·rik  [a]
   Now it stops,
Refrain

b  tiraha·pe·raraha
   The one with the pipe held upward.
Chorus

Second Song
First Stanza

A  asku[ri]u  raratia·ka
   The same I say.
Refrain:  rati·ra  [a ra]
           I come.

b  asku[ri]n
ti·hura·ru'
   The same it is the place.
Chorus:

C  rati·ra  [a ra]
   I come.
D  ra?u·kate·wara
   There is a valley.
C  rati·ra  [a ra a a a]
   I come.
C  rati·ra  [a ra]
   I come.
D  ra?u·kate·wara
   There is a valley.
C  rati·ra  [a ra]
   I come.
C  rati·ra  [a ra a a a]
   I come.
C  rati·ra  [a ra]
   I come.
ra\textsuperscript{2}u-kate-wara  
There is a valley.

c rati-ra  [a ra]  
I come.

---

Second Stanza

A wetahra\textsuperscript{2}i-tawi-hu  [ri]  
Now I tell of the vision,

\textbf{Refrain}

B at\textsuperscript{2}ar ruksariki  
My father where he stood.

\textbf{Chorus}

---

Third Stanza

A tatpakara-ru\textsuperscript{2}at  [a]  
I tell of it,

\textbf{Refrain}

b tirahura-rawara  
This land going about (i.e., valley).

\textbf{Chorus}

---

Fourth Stanza

A wetiwa\textsuperscript{2}u-re-rik  [a]  
Now they stop,

\textbf{Refrain}

b cikstit weraku-ta  
And well now it does.

\textbf{Chorus}

Fox Chief, No. 2 on the south side (Figure 34), is a woodpecker man, but he is now dancing a warrior's dance. With his right leg he stamps the ground and waves his right arm back and forth, as if trotting. He stamps his right leg and moves his right arm four times; then he changes, stamping with his left leg and moving his left arm.

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\textbf{FLYING EAGLE'S SONGS}

\textbf{STORY.---}At one time when the doctors met and were about to have the Beaver Doctors' Ceremony, this man was leader of the ceremony and had to go out and get the timber for the altar. He would not send anyone, for he did not want anyone to learn his secret. As he neared the timber he heard noises of falling trees. He stood upon the bank and saw many beavers gnawing the trees. After a while he saw some beavers swimming down the stream, and looking at them he saw that they were swimming down with a chunk of wood they had gnawed. He followed the beavers downstream where they stopped at a place where they were building a dam. Here he gathered what timber he needed for his altar. This made him glad, for now the timber he got was cut by the beavers themselves. So he made up the two songs and dances as a beaver.

---

First Song

First Stanza

A a\textsuperscript{ki} ratariw\textsuperscript{2}a-ka  
Here I do say,

\textbf{Refrain:} hawa rati-ra  
Again I come.

B wetahra\textsuperscript{2}i-tawi-hu\textsuperscript{2}  
I am telling of the vision.

\textbf{Chorus:}

C hawa rati-ra  
Again I come.

D rahaktiwa-ka-\textsuperscript{a}uica\textsuperscript{2}  
The sound of cracking wood arrives (i.e., I hear).

C hawa rati-ra  
Again I come.

D rahaktiwa-ka-\textsuperscript{a}uica\textsuperscript{2}  
The sound of cracking wood arrives (i.e., I hear).

C hawa rati-ra  
Again I come.

Second Stanza

A wekuhi-\textsuperscript{2}racikstat  [a]  
Now they are happy in spirit,

\textbf{Refrain}

b weri-\textsuperscript{2}raku-ruksa-ra  
Now they have received them (gifts).

\textbf{Chorus:}

---

Third Stanza

A tatpakara-ru\textsuperscript{2}at  [a]  
I tell of it,

\textbf{Refrain}

b ka-tua-ru tira-\textipa{sa}  
Valley this.

\textbf{Chorus}
Fourth Stanza

A wetira wi'u sik [a]
Now they have vanished.

REFRAIN

B a cikstit ratatu-ta
And well I do (i.e., live).

CHORUS

Second Song

First Stanza

A asku[r]u ratiwa-ka
The same I say,

REFRAIN: hawa rati-ra
Again I come.

B asku[r]u ti hura-ru
The same it is the place.

CHORUS:
C hawa rati-ra
Again I come.

D raha kiriviwa-'a
The stick that rolls this way.

C hawa rati-ra
Again I come.

D raha kiriviwa-'a
The stick that rolls this way.

C hawa rati-ra
Again I come.

D raha kiriviwa-'a
The stick that rolls this way.

C hawa rati-ra
Again I come.

Second Stanza

A wetabra 'i' tawi-ku'
I am telling of the vision,

REFRAIN

B ati?as rawa-ka
My father what he said.

CHORUS

Third Stanza

A tatpakara ru'at [a]
I tell of it,

REFRAIN

B tiraki cuha 'k [i]
This (certain) stream.

CHORUS

Fourth Stanza

A wetika kuru sik [a]
Now the stick has vanished in the water,

REFRAIN

B a cikstit ratatu-ta
And well I do (i.e., live).

CHORUS

FANCY EAGLE’S SONGS

STORY.—These songs were made up by the man (p. 260) who stood upon the banks of the Solomon River when the fishes, otters, and beavers were swimming around with sparks of fire in their mouths. These water animals went into the animals’ lodge where Spring Hill (kicu wicaku) is. The last to disappear was the big beaver, who seemed to have the greatest light in its mouth.

First Song

First Stanza

A a ki ratiwa-ka
Here I do say,

REFRAIN: a irirati-ra
And I came there.

B ati?as rawa-ka
My father what he said.

CHORUS:
C a irirati-ra
And I came there.

D ra wata-ра rasa
Glow lying on the water.

C a irirati-ra
And I came there.

D ra wata-ра rasa
Glow lying on the water.

C a irirati-ra
And I came there.

D ra wata-ра rasa
Glow lying on the water.

C a irirati-ra
And I came there.

Second Stanza

A wekuhi racikstat [a]
Now they are happy in spirit.

REFRAIN
YOUNG BULL’S SONGS

STORY.—When Young Bull’s father had received power from a buffalo, he was told to get a buffalo skull, to keep it decorated with red paint, and to keep it in his lodge. The old man always slept by the skull. One night in a dream he saw a buffalo bull standing alone pawing at the ground and throwing dust over its back. This buffalo, when it stopped throwing up dust, looked at the man and said, “My son, I am your father; my spirit is with you. Now look yonder and you will see your brothers in rows. They also watch over you. When in battle be not afraid; we will be near you and will protect you.” The man looked and far away among the hills he saw rows of buffalo all pawing the ground and dust flying. He woke up and began to sing. And this was the way he got these two songs.

There is, however, another narrative accounting for these songs: The people went on a buffalo hunt, and when signs of buffalo had been seen, the chiefs sent scouts out into the country. Among the scouts was one man who was fond of the Buffalo Society. These men journeyed on until night overtook them. They made camp and stayed all night. The next day they went on, but could see no buffalo. On the third day they found several bulls but no cows. They killed one of the bulls, for they were now very
hungry, having had nothing to eat all the time they were out. The next day they went out again, and this time they saw many buffalo bulls, cows, and calves. They made their camp and stayed there all night. The next morning they started for home, to carry the news to the people. In the evening they stopped and cooked their meal. After the meal they again started on, for they were anxious to carry the news to the people. It had clouded, and as they started it began to mist and fog. They kept on, keeping close together. But the scout who liked buffalo ceremonies stopped to fix his saddle. When he started again he could not catch up with the others. He shouted, but no one answered him. So he just continued until he came to some timber. Here he stopped and lay down. Before daylight he got up and went on. He did not know where he was, for it was still very foggy. He kept on until he came to a stream of water. He did not know the stream, so he stopped, unsaddled his pony, and sat down. He filled his pipe and smoked. Here he sat for some time; then it began to clear up. When the sun came out he saw a lone bull at a distance. The bull was throwing dirt into the air with his hoofs and horns. He looked beyond, and there in all directions were rows of buffalo. He did not know where he was, so he stayed there. When he lay down to sleep he heard someone coming. After a while he could hear hoofs rattling and he knew that a buffalo was coming. He sat up and looked around but could see nothing. So he lay down again. Again he heard the rattling hoofs of a buffalo. He sat up and looked around. He wanted to get away, but someone spoke, "My son, do not be afraid. I have come to smoke with you." The man said, "Rawa." He took his pipe and filled it. After he lighted the pipe he handed it to the unseen, who took it and smoked. When the man received the pipe, he felt around by his side and there was no one. After a while there was a sound of buffalo hoofs rattling. The man then lay down and went to sleep. In his sleep he had a dream of the buffalo. The buffalo spoke to him and said: "You must stay here for several days, for I wish to smoke again with you. Tomorrow you must go to the buffalo wallow and there you must roll. Get some mud and smear this over your mouth and you will not get hungry." The next day when he awoke he saw the lone buffalo, and at a long distance he saw rows of buffalos. The next night the buffalo came and they smoked together again. After the man went to sleep he saw himself dancing the buffalo dance. Someone was singing these two songs. The next day he could sing them. The buffalo took pity on this man and taught him the secrets of the buffalos.

First Song

First Stanza

A a·ki raratiwa·ka
Here I do say,

Refrain: ra ha· ra· riki
Now, look, there he stands.

B rakura·'i·tauha
As he tells of the vision.

Chorus:

c ra ha· ra· riki
Now, look, there he stands.

c ra ha· ra· riki [i i i]
Now, look, there he stands.

d ruta·rika·ruha·ku?
The dust flies by,

e ati?as ra· rariki
My father (where) he stands.

c ra ha· ra· riki
Now, look, there he stands.

c ra ha· ra· riki [i i i]
Now, look, there he stands.

Second Stanza

A wekuhri· racikstat [a]
Now they are happy in spirit.

Refrain

B weri· raku· ruksa· ra
Now they have received them (gifts).

Chorus

Third Stanza

A weta·ti·tau· hu?
I am telling of it,

Refrain

B ati?as rati· ru?
Father mine (i.e., the buffalo).

Chorus
Fourth Stanza

A weti'yu-re-rik [a]
Now it stops,

Refrain

B [a] cturakutkasa-ru
So to dream (i.e., a wonderful dream).

Chorus

Second Song 80

First Stanza

A asku[r]u ratiwa-ka
The same I say,

Refrain: ra ha· ra·wara
Now, look, those extending in a row.

B asku[r]u ti hura-ru?
The same it is the place.

Chorus:

c ra ha· ra·wara
Now, look, those extending in a row.

c ra ha· ra·wara [i i i]
Now, look, those extending in a row.

d runarita(rau-ra·wa
The dust is flying around.

Second Stanza

A tiriwerari-"u-ta
At this time,

Refrain

B tatpaku-ri-tawu·ha?
I am quoting his words.

Chorus

Third Stanza

A wetiwa'yu-re-rik [a]
Now they have stopped,

Refrain

B ati?as ra·ti-ra·ru
Fathers mine.

Chorus

Young Bull, No. 4 on the north side (Figure 34), is a buffalo dancer. When the "O ... ho ... o" was given and the screamers finished yelling, the two drummers struck four times upon the drums, which was to let the people know that the dancing was ended. As he sang the others took up the chorus. He danced as he did before, imitating the buffalo and, when the cry was given, danced to his seat.

Offerings

THE SMOKE OFFERING

As the last singer, Young Bull, takes his seat, the drummers strike the drums four distinct blows to let the people know that the dancing is ended. The two errand men arise and take up the drums and place these by the southwesternmost post, laying the drumsticks upon the ground. After the errand men take their seats near the entrance, everyone remains quiet. "Raruhwa-ku speaks, "My brothers, something is at hand; see that none go out yet. We will soon be through; then all who wish can go out." He then makes the following ritual speech.

kurahus ras ara·piwa·hat u kusa·ru
Old men you sitting about, and the seats
tisirasta?iwa·hat a irahwiha·ru akita·ru tira·sa
these you occupy, and those sit- the tribe this (lying) ting there
kurehku-ki a kura·?u tatuhr·ra?i?ku rawa
whatever they and doctors I mean, now may be,
kiriku wetara·wica rakta·wis pa·ru rahrurahki
something now the way The pipe the animals has arrived.
a tiritpaku·riakhataku tire·ruhraka
and these voices sitting this lying (here)
before us belongs to them.
rawa kura·?u wis Cute·hu·ru riksa·ka
Now, doctors, hurry, happy in spirit let them become
rahrurahki riha·wisa u tiritpaku·riakhataku
the animals when they smoke. And these voices sitting before us here,
wis kucu·?u cikste·hu·ru riksa·ka riha·wisa
hurry, happy in spirit let them when they smoke. become
rawa wetahaktu ca·?ista wetiwa'kara·rawa?uhta
Now, now he is going to raise the pipe upward; to the directions.
Now you must arise, Flying Eagle.

Free Translation: Old men here present, and men at the special places, and tribal leaders, and doctors, what I have to say is, now is the time for something holy. This pipe lying here belongs to the animals and to the voices which abide with us here. Now doctors, let us hasten. Let the spirits of the animals be made glad when they smoke. And these voices that abide with us here, let us hasten, let their spirits be made glad when they smoke. Well, now one is going to offer the pipe, now one is going to communicate with the various powers. Now, you must arise, Flying Eagle!

Flying Eagle, being on the north side (Figure 34), arises and walks clockwise to the altar by way of the east and south of the fireplace. He receives the pipe from Raruhwa-ku, then walks to the east by way of the south, stops between the fireplace and the entrance, holding the bowl of the pipe with his left hand, the pipestem pointing from him. He now takes a little of the tobacco from the bowl with his right hand, lifts it to the east, then places the tobacco upon the ground. Walking to the west of the fireplace by way of the north, he points the pipestem to the rim of the fireplace and takes a little tobacco and places it upon the rim. Then he walks to the altar where the animal is and there points the pipestem to the animal, takes a little tobacco from the bowl and places it upon the ground right under the mouth of the animal. He walks to the northeast of the fireplace by way of the south; there he sits down. Being a north side man, the south errand man rises and takes a stick with fire at the end and places the fire upon the bowl of the pipe. Flying Eagle then rises; walks east and stops where he first placed tobacco upon the ground and gives four whiffs from the pipe toward the east, each time pointing the pipestem toward the east. Now he walks northeast of the fireplace and here gives one whiff; then he steps toward the east and gives one whiff directly south of the fireplace; mov-
men, which are to be exchanged by the No. 1 men; then they are passed along their respective sides towards the errand men; each man along the way eats very little of the corn, saving it for the two errand men at the entrance. The bowls are not passed until notice is given.

Now everybody is eating. They eat for several minutes, when Beaver says, "Rawa, kura-?u weswititahra-ru?" ("Now, doctors, we have given to one another"; i.e., they have exchanged bowls). All the bowls are passed up to the next two men. The bowls are passed thus toward the altar until some of them become empty; then one of the men says, "Taru-ci?us tiwe-ra-sa rakara·ki" ("Fire-maker, here now lies the bowl"). The errand man rises and carries it to the place where the kettle was. The two No. 1 bowls move on down until they get to where the errand men are. They eat from the bowls, and when there is little corn left they exchange the bowls and finish the corn. As each errand man finishes the corn, he places the empty bowl with the others. Then the north errand man says, "Werutucira-ru?" ("Now it is all ended"; i.e., the eating is over).

Now Flying Eagle again rises, walks east of the fireplace, and tells the north errand man to bring the second kettle. The errand man brings the kettle and places it east of the fireplace; then both errand men arrange the bowls around the kettle as before and also dip into them as before. When the kettle is empty, Flying Eagle goes through the corn offering as previously. When the eating is over, the third kettle is placed east of the fireplace and the same performance repeated. When the bowls are gathered again and the fourth kettle of corn is placed east of the fireplace, the bowls are placed again at the same places; but when the bowls at the altar are exchanged, they are given to the women who sit behind the men, although the bowls are passed in the same manner as before. As each kettle is emptied it is placed near the entrance on the south side. The bowls and spoons are now placed with the kettles.

COUNTING THE PRESENTS

Beaver then says, "Re·tahkac Ti·?at suci·hu·ra ti·ru·ta" ("Flying Eagle, you may now do this before us"). Flying Eagle arises and counts the presents placed before the altar. There are eighteen in all. Now the animal is lifted up by Beaver, and all the calicos and shawls that were placed underneath it are taken off. Flying Eagle selects two new blankets, two new shawls, and four pieces of calico, which he again places under the animal. The rest he counts. There are eight presents. These he places with the other pile; there are now 26 presents in all. Now Flying Eagle walks up and tells Beaver that there are 26 presents and $13.00 in money.

Beaver speaks, "Now old men, chiefs, you sitting at stations, and doctors, the presents given to the animal number twenty-six. These are the things that were presented to us." All say, "Rawa," and Flying Eagle again arises and walks to where the presents are piled. He places his hands upon them and goes through the same performance as in the corn offerings—that is, by walking to the fireplace and placing his hands where the corn is placed, and also at the altar to the animal and pipe. When through with this performance, he picks up one piece of calico, folds it, and hands it to Beaver (No. 1 on the north side; Figure 34). Beaver receives the calico and holds it in his left hand upon the ground; then he raises his right hand and takes the calico in his right; with his left hand he presses upon the earth. Then he takes the calico again in his left hand. Grasping the calico with his right hand, he raises his right hand and presses his head, then passes his hand down upon his head. Taking the calico in his left hand, he touches it with his right hand, then passes his right hand up his left hand. Taking the calico in his right hand and touching it with his left hand, he raises his left hand and passes it upon his head, then passes his hand down upon his head. Now he takes the calico in his left hand, touches it with his right hand, then passes his right hand up his left hand. Taking the calico in his left hand and touching it with his right hand, he raises his right hand and draws a few breaths from his hand. Then taking the calico in his right hand, he touches the calico with his left hand, presses his left hand upon his mouth and draws a few breaths; then taking the calico in his right hand he hands it to Sun Chief (No. 2 north; Figure 34), who also goes through the same performance.

Flying Eagle now takes another piece of calico and folds it. This he gives to Raruhawa·ku (No. 1 on the south side), who also goes through the same
movements as before. Now each man passes the calico to the next man in order. Flying Eagle takes his seat while the calico passes on down, each man going through the whole routine. When each errand man receives the calico on his side he also goes through the performance, then arises, carries the calico to the altar, and places it at the animal's right and left side.

Flying Eagle arises and walks again to the pile of presents. He first picks up the calico that was passed around the north side and gives it to Beaver (No. 1 on the north side). Then picking up the calico on the south side of the animal—the calico that was passed around on the south side—he gives it to Raruhwa·ku (No. 1 south). He picks up one piece of the goods, which he gives to Buffalo Chief (No. 5 north); then he picks up another piece, giving it to Skidi Jake (No. 10 north). Thus Flying Eagle proceeds to all of the seven stations. After the stations have been given presents, he gives the balance of the presents to anybody he feels like giving to. After he divides the presents Raruhwa·ku hands him the money and Flying Eagle divides this among the people at the stations, giving the most to the two errand men. Now he takes his seat.

**Songs of the Young Men**

It is now time for the young men who are learning the doctors' songs to sing. Only four sets of songs are sung; those of White Horse, Overtakes The Enemy, Riding In, and White Elk, three of whom are on the north side (Figure 34). The men with the drums now take up the sticks; the others take up the gourds. White Horse then begins with his set of songs.

**White Horse's Songs**

**STORY.**—One time a war party went out into the enemy's country. While trying to capture ponies they were discovered and started to run away. They traveled all night toward the north, running along ravines. Toward morning some of the young men became exhausted. The leader, seeing this, selected a deep ravine with timber around it and ordered them to hide. They all lay down and were soon asleep. Presently one young man woke up. He took his quiver and left the ravine. He then started out on a run, thinking that the party would be overtaken. He ran and ran, never stopping. When daylight came he was upon the prairies. He did not stop to rest, but kept on. By noon he became tired and could go no farther. He lay down in the thick grass and went to sleep. In the afternoon when the sun was about two hours high he awoke, hearing strange noises. He thought the noises were made by crows and coyotes. He lay still. After a while the shouting and yelling came closer and closer. They seemed to be upon him. He pulled his bow from the quiver, strung it, and took a few arrows from the quiver. Then all at once he jumped up and ran. The enemies on horseback saw him. They shouted and yelled at him, but he kept on running. He saw some men on horseback heading him off. He could not go on, so he stopped. He was soon surrounded. He ran right, then left, shooting at them with his bow and arrows. He kept them at a distance and at dusk they let him go. The enemy went west to thick timber and made their camp. He went on until he came to a valley with thick grass, where he lay down.

When he woke up he was cold. He got up and began to pull grass to lie on. While pulling the grass he heard a strange noise coming toward him. He stopped and looked; there in front of him was a big white wolf, growling at him. He became scared at first, then thought, "I will die at the hands of the enemy, and if I get away from them I will starve; I might as well give myself to this animal and die." So he lay down upon the grass. The animal came up to him, growling as if to bite. The man lay still. After a while the wolf stopped growling and quietly walked up and sat down by the man. The man lay quiet, for he was not himself. Some mysterious influence possessed him. He went to sleep.

In his sleep he saw a man standing by him wearing a wolf robe. His face was smeared with white clay and the mouth and nose were painted red. This man in the dream spoke to him, "My brother, you did not scare when I attacked you. Tomorrow you will again be attacked by the enemy. I have placed some of my hair in your throat and you will act like me when I am mad. When you wake up you will find me sitting by you. Please put your hands into my mouth, then take your hands and rub them into your mouth and around your nose. Then you must start and go
your way. I will be with you in spirit." The man woke up and found the wolf still sitting by him. He patted the wolf, placed his hands first into its mouth and then into his own mouth, and placed some of the wolf foam about his nose. After that the wolf started off, the man following. It was now daylight. They had gone but a short distance, when the man heard shouting and yelling. He looked around and there the enemy was coming after him. The wolf disappeared. The man was alone. Now he was not himself: He was like one blind and ran right into the warriors. Before shooting, he would bite off the arrowhead. When his arrow struck any of them they fell dead. They became afraid. One man among the enemy shouted out while the others stood back. This man jumped off from the pony and charged at the man. The lone man, seeing the enemy coming at him with an uplifted bow, also charged. He was the first to strike. The enemy fell. He ran up, took his knife and stabbed him in the breast. Then he thrust his hand into the wound and smeared his mouth and nose with the blood. Then taking up his bow, he made motions to the others to come on. But they were frightened and left him.

The man then started for home. He climbed a high hill and found the wolf sitting at the top. The wolf, seeing the man, started on a trot and the man followed it. In the night, where the man lay down, the wolf came and again lay down by him. Each day the wolf led him through the country, and each day the wolf stopped at a buffalo carcass. The man would make a fire and roast some meat. After eating they would start again.

One night when they were sleeping together the man had another dream of the wolf-man. The wolf-man said, "Brother, you must get a wolfskin when you get home and keep it always. You will also get the nose of another wolf. This you will dry and place upon your scalplock. As long as you have this, you will live and have my power. When I die, you will die. My spirit will always be with you. In dreams I will tell you of the different herbs and roots and their uses. You are near your people. I will now leave you." When the man woke up the wolf was not there. The man returned to his people and found that the war party had already returned. In after years he became a great doctor and a great warrior; he made up these two songs, and used to dance the wolf dance. He died of old age. I myself saw him when an old man.

First Song

First Stanza

A a·ki raratiwa·ka
   Here I do say,
Refrain: rara·wi·ra
   He comes charging.

B atipat riwhaki?a
   My grandfathers what they said.

Chorus:

C rara·wi·ra
   He comes charging.

D wetikura·wi·ra
   Now he comes charging at me.

C rara·wi·ra
   He comes charging.

C rara·wi·ra
   He comes charging.

C rara·wi·ra
   He comes charging.

D wetikura·wi·ra
   Now he comes charging at me.

C rara·wi·ra
   He comes charging.

Second Stanza

A tiriwerari?u·ta
   At this time,

Refrain

B tatpakuriratu·tau·ha?
   I am quoting his words.

Chorus

Third Stanza

A 'a·kaskuriru?a [ra]
   Oh, how frightened I became;
Refrain

B cahriks tatu·te·rik [a]
   A person I saw.

Chorus
Fourth Stanza

A rututura·karu·ku?
Then I imitated his ways;

Refrain

b rusiratilara·'yu
Then he and I went about together.

Chorus

Fifth Stanza

A weta?u·re·rik [a]
Now he vanished,

Refrain

b ruti·custahpah-hei·'i·hat
The one with his snout red.

Chorus

Second Song

First Stanza

A asku[r]u ratiuwa·ka
The same I say,
Refrain: rara·wi·ra
He comes charging.

b asku[r]u \(ti·hura·ru\)
The same it is the place.

Chorus:

c rara·wi·ra
He comes charging.

D were·tira·wi·ra?
Now I come charging.

c rara·wi·ra
He comes charging.

Fifth Stanza

A weta·ti·tawi·ha?
Now he is telling of him,

Refrain

b cahriks ru·kiwira
A person different (i.e., an enemy warrior).

Chorus

Fourth Stanza

A rututura·wi·ras [i]
Thereupon I charged,

Refrain

b wera'*u·re·rik [a]
When he stopped.

Chorus

OVERTAKES THE ENEMY'S SONGS

Story.—Before the Pawnee had any horses, a fine black horse ran into their camp. The Indians were horrified. The old men filled their pipes with tobacco and offered the smoke to the horse, believing it to be a god. After the horse had gone around the village, it ran over the hills and disappeared. The next day a young man went in the direction the horse went. After he had gone some distance he saw the horse, which was coming toward him. The man stopped. The horse came to him and stopped. Then the man took a buffalo-hair rope, walked up to the horse and said, "Now, father, have pity on me." The man began to pass his hands over the horse. He finally put the rope on the horse and led it to a high hill. The man sat down, filled his pipe, and offered smoke to the horse and again prayed to
it. When he emptied the ashes from the pipe, he took some of the ashes from the pipe bowl and began to pass his hands upon the horse. The man sat on the hill all day holding the buffalo-hair rope. He did not know what to do with the horse, for it was something new.

At night the man, after tying the rope to his wrist, lay down. In his sleep he had a dream. He saw himself riding the horse, and woke up. In the morning he got up and put a loop around the horse's jaws, then got upon its back. The horse then trotted toward the south, the man giving way to the horse, the horse neighing as it went along. As they reached the top of a hill the horse began to neigh louder. As the horse went down the hill it began to lope and neigh. The man looked; in the bottom along a stream of water, he saw horses, some sitting, others standing. As they neared the horses his horse moved its ears. It rounded up the others, biting them, and drove them toward the north. There was one other horse that he did not bother, for wherever this horse with the man on went, it followed. It was a sorrel horse. The horses were driven into the camp. There was much excitement. People crowded around the horses and wondered what they could be. The people also wondered at the man riding the horse. The man on horseback was invited into the chief's lodge. He was questioned by the chief about the horses; he told the chief that he had gone where the horse went and that he had found the other horses. The chief then wanted to take all the horses, but the man told him that he, the chief, could have all except the black and sorrel ones. The chief was glad of this. The man took the black and sorrel horses.

In later years this man became noted because of the sorrel horse, and through his dreams became a doctor. When the sorrel horse died the man took the hide and had it tanned. In one of their medicine dances this man danced the Reckless Horse Dance, wearing the horse rope upon his body. This horse rope was kept by a man who had learned the secrets from the old man, and when this last man died he was wrapped up with the horse rope and buried. The feathers, mane, and tail, are still [1911] kept by White Horse, a descendant of the old man. Over-takes The Enemy bought the following two songs from White Horse and, therefore, has a right to sing them.

First Song
First Stanza

A  a-ki raratiwaa-ka
Here I do say,

Refrain: riku-rata
He bore me away.

B rakura-?i-tauwha
As he tells of the vision.

Chorus:
C riku-rata
He bore me away.

D weriku-rata
When he bore me away.

E ritikiskatawakua?
He was neighing.

F riku-rata
He bore me away.

G riku-rata [i i i]
He bore me away.

Second Stanza

A tiriwerari-?u-ta
At this time,

Refrain

B tatpaku-ri-tauwha''
I am quoting his words.

Chorus

Third Stanza

A iriutpaku-ra-ra
These are his words,

Refrain

B rakura-?i-tauwha
When he told of the vision.

Chorus

Fourth Stanza

A weti?u-re-rik [a]
Now he stops,

Refrain

B pi-ta rarahkata-ru
The male the yellow one (i.e., sorrel horse).

Chorus
Second Song

First Stanza

A  asku\[r\]u  ratiwa-\[ka\]
The same I say,

Refrain:  riku\cdot rata
He bore me away.

B  asku\[r\]u  \[s\]ihura-\[ra\]*
The same it is the place.

Chorus:
C  riku\cdot rata
He bore me away.

D  weriku\cdot rata
When he bore me away.

E  werikurawihu\[ku\]
When he loped with me.

Second Stanza

A  tikupakara\[ru\]\[\at\] [\a]
He spoke to me,

Refrain
B  tirahura\cdot rawara
(On) the plains.

Chorus

Third Stanza

A  weta\cdot ti\cdot tawi\[hu\]
Now I am telling of it,

Refrain
B  aru\[sa\]  re\cdot cari\cdot su
The horse, the ferocious one.

Chorus

Fourth Stanza 65

A  Now I tell of the vision,

Refrain
B  That I may prosper.

Chorus

Fifth Stanza

A  Now he has stopped,

Refrain
B  To teach me his power.

Chorus

Riding In's Songs

STORY.—A war party started out into the enemy's country. One man was selected to go ahead to see what was before them. He strayed off and was traveling in the night when he saw a meteor shoot out from the heavens. He could see plainly, for the meteor made a bright light. He saw it shooting downward. It seemed to shoot slantwise when it struck the earth. The ground shook. The man stopped, and when he looked it was dark again. He went on to where the meteor dropped; when he came close to the place he stopped, lay down, and went to sleep. In the morning he got up and walked around looking for the meteor, but could not find it. In the afternoon he saw eagles flying around in a circle; some of them flew downward toward a stream. He walked on and, when near the place where the meteor had fallen, he saw many eagles sitting down near the stream. He stopped. Some of the eagles flew up; others flew down. Late in the evening the eagles all flew away. The man then went to the place and there he saw many feathers scattered around. In the center was a pile of soft down feathers in a circle. The soft feathers were so placed as to make the picture of a man's face. The man removed the soft down feathers and began to dig in the sand, and there he found the meteor. He dug it up and found it to be the size of a man's fist. It was heavy and still warm. He took a piece of sheeting he had around his head and placed it upon the ground. On it he placed the soft feathers, then the meteor. He then gathered all the feathers and placed them upon the sheet. He made a bundle of it and then started back to find his friends. He did not find them, so he started for home. On the way, at one time when he lay down, he placed the bundle under his head. He dreamed he saw a man who was decked with eagle feathers. Upon his head were some soft down feathers; his face was painted with red dust. He noticed that he had an eagle's claw marked upon his forehead. This man said to him, "My son, I came down upon this earth so you could
find me. I wish to be with you. I will make a great man of you. When you have become great you will dress as I am and all men will know you. The eagles will also take care of you and they will teach you their mysteries. When you get home, have your lodge swept out and place me upon the ground. Fill your pipe and offer smoke to me. I will smoke. After smoking, place me in a buckskin bag filled with the soft down feathers you have and wrap me up. Hang the bundle upon the wall of the lodge. When a nice day comes, tie me upon a pole set up in front of your lodge. When it rains or is windy, leave me upon the wall of the lodge and wrap robes over the bundle. After four days invite some of your friends to sit with you in your lodge and open the bundle so they can also pray to me and offer me their smoke. When through, wrap me up again. You must then lead these men into the enemy's country and carry the bundle with you."

The man woke up and hastened home. He did as he was told in the dream. He led many war parties and always was successful in either capturing ponies or killing people and taking scalps. In later years he entered the medicine lodge and sang these two songs, while he did sleight-of-hand. He became a great man among the people. He also made a buckskin face of a man surrounded by soft down feathers. For the eyes he placed two peculiar stones, while in the mouth was the meteorite. The border of the face was beaded with Hudson Bay Company's blue beads, with the eagle claws upon the forehead. When this man died the image was placed among the rocks on a high hill, that the meteorite might return to the heavens. The man had told his people to do this.

First Song

First Stanza

A  a-ki  raratiwa-ka
Here I do say,

Refrain:  were-rawitaka-haksa
The one that is flying downward.

B  atti'as  rikspaki'a
My fathers what they said.

Chorus:
C  were-rawitaka-haksa [a]
The one that is flying downward.
C  were-rawitaka-haksa [a ya a]
The one that is flying downward.

Second Stanza

A  tiriwerari-"u-"ta
At this time,

Refrain
B  tatpakari-te-tawi-ku"*
I am quoting his words.

Chorus

Third Stanza

A  tatpakara-ru'at [a]
I tell of it,

Refrain
B  eckat  tira-"u-"h-a-"k [i]
Above the heavens.

Chorus

Fourth Stanza

A  wetakra-"i-tawi-ku"
Now I am telling of the vision,

Refrain
B  aekstir  raiatkata
Well that I may do (i.e., prosper).

Chorus

Fifth Stanza

A  wetata'itawi-"a
Now he comes among us (i.e., down to earth),

Refrain
B  ra-wikihraraha
The one carrying lights as he flies (i.e., the shining meteor).

Chorus
Second Song

First Stanza

A  asku[r]u  ratiwa·ka [a]
The same I say.

Refrain:  were·rawihurahwi?a [a]
Now it comes flying down close to the ground.

B  asku[r]u  [tihura·ra*[a]
Ti hura·ru?
The same it is the place.

Chorus:
C  were·rawihurahwi?a [a]
Now it comes flying down close to the ground.
C  were·rawihurahwi?a [a]
Now it comes flying down close to the ground.
C  were·rawihurahwi?a [a]
Now it comes flying down close to the ground.
C  were·rawihurahwi?a [a]
Now it comes flying down close to the ground.
C  were·rawihurahwi?a [a]
Now it comes flying down close to the ground.
C  were·rawihurahwi?a [a]
Now it comes flying down close to the ground.
C  were·rawihurahwi?a [a]
Now it comes flying down close to the ground.
C  were·rawihurahwi?a [a]
Now it comes flying down close to the ground.
C  were·rawihurahwi?a [a]
Now it comes flying down close to the ground.
C  were·rawihurahwi?a [a]
Now it comes flying down close to the ground.

Second Stanza

A  tirakka·i·tawiha
Here I tell of the vision,

Refrain
B  ati?as  tehui·cu-ru
My father his special (i.e., holy) place.

Chorus

Third Stanza

A  tatura·ra·cihtis [i]
I had a strange feeling,

Refrain
B  rakuriha·ru?ata
As this light flew along.

Chorus

Fourth Stanza

A  tu·tu'uhwi?u·ru [a a]
It flew toward it,

Refrain
B  tirakki·cuha·k [i]
The stream over there.

Chorus

Fifth Stanza

A  wete·wihuru·siksot [a]
Now it has vanished in its flight,

Refrain
B  u·pirit  rarihu·ru
The star, the big one.

Chorus

WHITE ELK'S SONGS

STORY.—While the Pawnee were living upon the bank of Platte River at Pa·haku (now Fremont), a man went hunting. As he neared a ravine a doe jumped up and ran. It stopped in the bushes. The man went towards it. As he neared the ravine he watched, and in the center of the bushes stood a woman he knew in the village. He went up and embraced her. The woman pressed her mouth against his and blew her breath into him, putting something into his mouth. The thing went down to his stomach. This was animal power from the deer woman. The man then lay with the woman. When he arose the woman jumped up and ran away, a deer again. A mysterious power possessed the man. He followed the deer, for he could not help it. The power of the deer was in him. He followed the animal and, as each night came upon them, they lay together. For many days the man followed the deer, and at the end of the year the deer gave birth to a fawn. The man was proud of it. When the fawn could walk, they moved on to another thick timbered country. When they had made their home in the timber, the deer and the fawn turned themselves into human beings. The child was a boy. Here they stayed for some time. The woman taught many wonderful things to the man.

In the fall the woman and child turned into deer again and started off on a run, followed by the man. They ran into a thick timber and there they came to the lodge of a deer. As they neared the lodge the wind blew and shook it. The deer with the fawn
ran into the lodge, the man right behind them. There was shouting and yelling and whistling inside. The deer in the lodge did not like his presence. However, on account of the child they taught the man their powers and secrets.

The deer lodge would not keep them. They told the woman that she had to go with her child among the man's people. They (man, deer woman, and deer child) left the lodge. Every night they returned to the lodge and slept close to it, and here the man had dreams of the animals' lodge and of the animals' ceremonies. When the deer lodge ceremonies ended and the deer had scattered, the man, the deer woman, and their child left the place.

During the winter the man made a grass lodge for himself. Here he stayed, the deer woman and deer child staying close by. In the spring they again began to wander through the country. In the fall the woman told the man that she wanted to return to his people. The man refused to go. One day the deer woman transformed herself into a human being. She took hold of the man and drew his breath, taking the animal power from him. When she did this the man came to himself and all seemed like a dream to him. The boy also turned into a human child. Then they started for their home.

On the way the woman told the man that his people were having their animals' lodge ceremonies and that was why she wanted to go there. One day they neared the village, and the woman snorted and ran around. She did not want to enter it. The smell from the village was bad for her. They hid in a ravine until sundown, when they started in. The woman stopped on the edge of the village, and the man went on alone. When he entered his lodge, the people were surprised to see him. He told them that he had brought his wife and child and that they must put out the fire so that he could bring his wife in. This they did, and the man went out and got his wife and child. He took them in, but the woman kept snorting and blowing her breath. They had to cover her bed with buffalo robes. After she and the child were hidden they made the fire again. Here they stayed. Every night the woman and child would leave the lodge and before morning they would come back.

The fourth night the woman told the man to take the boy into the Medicine Lodge where the sleight-of-hand performance was going on. So the man took the boy and went to the lodge. As he entered, he stood before the doctors and asked permission to sit among them. He took a seat near the entrance on the north side, his boy sitting by him. The doctors sat quietly, for this strange man was not a doctor and had been lost to the people. The leader of the ceremony asked the man to perform some wonderful tricks so that they would see what powers he had. The man thanked them and asked the doctors to help him. He rose and took the boy with him. Several men got up and stood by him, while he sang these two songs. As the other men caught the song and sang it, the man took the boy by the hand and ran around the fireplace four times; then the man pushed the boy forward and there he stood, a fawn. The fawn walked around the fireplace four times; then the man ran up to it and caught one of its forelegs, lifted him up, and the fawn turned again into a boy. The doctors were mystified. They did not know what to do. The man and boy left the lodge and went to their own lodge.

The deer woman had become ill, and as they entered the lodge the man ran to her. He caught her, but could not hold her. She was turning into a deer. He took her out and turned her loose, for she asked that she be turned loose for good. When loose, she ran away from the village. The boy cried for his mother, but the man had learned certain kinds of roots, which when put on the hot coals produced smoke that seemed to drive the animal power away from the boy. This he did, and the boy quieted down. However, the boy lived but a few days, for he just dried up and died. As long as the deer lived, it visited the man, teaching him the mysteries of the deer family.

First Song

First Stanza

A a·ki raratiwa·ka
Here I do say,

Refrain: ra·raka·wi
Yonder is a lodge.

[a] iririkwaki'a
That which they say (i.e., another's vision).

Chorus:

c ra·raka·wi
Yonder is a lodge.

D (ti)taku (i)rikute-kahrutawi·tik [a]
Here is where the wind blew upon the lodge.
When the wind came.

Yonder is a lodge.

Yonder is a lodge.

Here is where the wind blew upon the lodge.

When the wind came.

Second Stanza

That is the first (thing that happened).

My brother is listening.

I tell of it.

A valley extending.

My voice is on top (i.e., this is my purpose),

Well that I do (i.e., prosper).

Now the lodge has vanished,

The same I say.

Second Song

First Stanza

The same I say.
Closing Rituals

The Meat Offering

As the singers stop singing, Beaver, the leading man on the north side (Figure 34), fills his pipe and gives it to the singers, who smoke. While they are smoking Raruhwa·ku says, “Old men, chiefs, and doctors, with haste let two men now slice and cut the meat for the errand men. Let the errand men now make preparation and place the kettle over the fire to boil the meat.” Flying Eagle on the north side of the tipi and Fancy Eagle on the south side of the tipi are selected to cut the meat. Raruhwa·ku tells these two men to approach the altar. Reaching under the altar, he takes two new butcher knives and gives one to each man. They then walk to the pile of meat. The south man, Fancy Eagle, sits down on the west side of the meat, while Flying Eagle sits down east of it; and each begins to cut up the meat, each piece the width of the hand and about a foot long. While the men are cutting the meat, the two errand men bring in a large brass kettle which, after filling it with water, they place upon the fire. After the two men finish cutting the meat, each rises and returns his knife to the altar. The errand men gather handfuls of meat and place them in the kettle. After filling the kettle they make a fire and stand around it to watch the boiling of the meat. Once in a while one of them takes a long stick, which they have for the purpose, and dips it into the kettle, turning the meat around. For several minutes the meat boils; then they take the kettle from the fire. They place two wooden bowls by the kettle, and with the stick they begin to serve the meat. (They are not allowed to dip the meat from the kettle with anything but the stick and their fingers.) After taking the meat from the kettle they spread a dried rawhide and place the meat upon it. Again the errand men place the kettle upon the fire and fill it with meat. When the meat is cut they place the fat in a separate pile, so that it can be boiled last. Four times the kettle is filled with meat. The fifth time it is filled with fat. When the fat is cooked it is taken out from the kettle and placed in a separate pile.

The north errand man speaks, “Leading doctors, here is the meat. We are through.” All say, “Rawa.” Beaver, the leading man on the north side, then selects two men on the north side, Flying Eagle and High Eagle, to place the meat upon a canvas. Raruhwa·ku on the south side also selects two men, Fancy Eagle and Little Sun. Beaver selects Buffalo Chief to count the people on the north side, while Raruhwa·ku selects Walking Sun to count the people on the south side. When the women on the outside find out that they are about to count the people, they begin to come in. Each man has his wife sitting behind him, for as each man sings his song his wife is supposed to help sing. There should be 50 people on the south side, but more women come in, so there are 64; on the north side there are 65.

Now the four men selected to divide the meat take a $10 \times 12$ foot [$3 \times 3.6$ m] canvas and spread it on the south side of the fireplace. One of the men takes the dipping stick and places it upon the middle of the canvas to divide the north from the south people. Each errand man then takes a wooden bowl and places two buffalo horn spoons in it. Now each takes the mountain goat horn spoon and dips soup, putting some in each bowl. The north errand man places his bowl before the north men to drink, and the south errand man places his bowl before the south men; and then the men begin to drink the soup. After drinking it, each man takes a wooden bowl and places dried meat in it. The two south men place their meat in a pile on the west side of the stick, while the two north men place their meat in a pile on the east side of the stick. One man on each side counts the pieces of meat, placing the meat in a pile. The other two men on each side count the fat. There is not as much fat as there is meat, so these men manage to give the fat to the men. First the two men on each side take a piece of meat and fat and place the two pieces of meat and fat on the west side of the canvas upon the ground by themselves. The first pair is for the animal and the second for the owner of the earthlodge, Sun Chief. Now the two north men who are on the east side of the stick first place four pieces of fat near the top edge of the canvas. They place four more pieces of fat on the same row and place one big piece of fat at the southeast of the canvas. They then place ten pieces of fat in a row right beneath the others. They place ten pieces of fat in a row underneath the other row; then ten pieces of meat instead of fat; again they place another row of ten pieces of meat underneath the other; and then another row of ten pieces of
meat. Now they place three pieces of fat underneath the other rows, and near them three pieces of meat. Now they place meat underneath the fat, and where there is meat they place meat upon the other meat. The two men place more meat upon the southeast corner of the canvas. They continue piling meat upon each pile until they have no more. The first four piles are for the north side stations. The three piles at the bottom are for the chiefs, the other three being for their wives. The largest pile at the southeast corner is for the errand men. The south men on their side place three pieces of fat in one row and four other pieces in another row. Now they place ten pieces of fat in another row. Again they place ten pieces of fat in a row. The next ten rows are only meat. Again they place another row of ten pieces of meat. The fifth row also is only meat. Underneath they place three pieces of fat, and on the same row again three pieces of meat are placed. At the southeast corner of these piles is placed a large piece of fat. After this is done they place meat on each pile again. The first three are for the stations on the south side. One of the north side men announces, "Leading doctors, we are now through."

Beaver then says, "Now old men and chiefs, those of you at stations, and doctors, something is now approaching; let us make haste and make glad the spirits of the animals by offering the meat to them that they may take a bite of it. Also let the spirits of our departed doctors be made glad by offering the meat that they may take a bite. Now doctors, we will prepare to eat. Flying Eagle, you may bring the meat placed upon the ground."

Flying Eagle takes the first piece of meat on the ground and carries it to Beaver (No. 1 north; Figure 34); Beaver takes the meat, but hands it to Raruhwa-ku, who places it on the ground in front of him. Raruhwa-ku takes one of the knives and cuts three small pieces of meat. Raruhwa-ku then calls Flying Eagle, hands him the meat, and tells him to offer it. Flying Eagle goes around the fireplace by way of the south, east, and north. Standing west of the fireplace, facing east, he places one piece of meat upon the fireplace rim; he takes another piece with his right hand, and making a motion toward the west, he places the meat alongside the other on the rim of the fireplace. He then turns around, he walks to the fireplace, where the meat is. He stoops down, places his hands upon the meat, then closes them, walks to the east by the south, around the fireplace. When he reaches the opposite side of the entrance, he lifts his hand slantwise to the east and continues to go around the fireplace until he reaches the west of the fireplace. Here he places his hands upon the meat four times; then he makes four motions toward the west, each time placing his hands upon the meat. This done, he walks to the altar and passes his hands over the animal, from head down the body, four times. Now he stands erect and makes one movement of the hands toward the west. The main pipe is then placed near the animal by Raruhwa-ku, and for that reason this man passes his hands over the pipe four times, but not touching it. Now he stoops and touches different objects about the altar: the gourds, the north drum, and the south drum. He stands erect, still facing west, and makes four swinging motions with both arms toward the south. Lifting his right hand, he makes a sweeping gesture down the north side; then with his left hand he repeats the motion down the south side. All then say, "Rawa."

Flying Eagle then walks to where the meat is spread, takes the meat from the ground and carries it to Sun Chief (No. 2 north), who is owner of the earth lodge. Flying Eagle (No. 3 north) takes up the first piece of meat on the east side of the stick and carries it to Beaver (No. 1 north). Fancy Eagle (No. 3 south), now takes up the first piece of meat on the west side and carries it to Raruhwa-ku (No. 1 south). Flying Eagle now takes up the second piece of meat and carries it to Buffalo Chief (No. 5 north). Fancy Eagle takes up the second piece of the meat on the west side and carries it to Raruhwa-ku (No. 1 south). Flying Eagle now takes up the third piece of meat on the east side and carries it to Good Eagle (No. 10 south). Flying Eagle now takes up the fourth piece of meat on the east side and carries it to Skidi Jake (No. 10 north). Fancy Eagle then takes up the fifth piece of meat on the north side and gives it to the old man, Good Heart, who sits on the north side near the entrance and who also sits at a station.

All seven stations have now received their meat. The chiefs are served next. Flying Eagle takes up two piles of meat and carries them to Brave Chief and Eagle Flies High (A and B north; Figure 34). Fancy Eagle, for the south side, takes up two piles of meat at the bottom on his side and gives the meat
to Coming Sun and Young Chief (A and B south). Flying Eagle then takes up one pile and gives it to Popular Chief (C north), while High Eagle goes to Nos. 5 and 6 (north) of the young men. Fancy Eagle and Little Sun take up two piles of meat for the south side and Fancy Eagle gives meat to Fox Chief and himself (Nos. 2 and 3 south), while Little Sun gives to Nos. 6 and 10 (south) of the young men. Again Flying Eagle and High Eagle each take two piles of meat, and Flying Eagle gives meat to Young Bull (No. 4 north) and Good Buffalo (No. 6 north), while High Eagle gives meat to Nos. 7 and 8 (north) of the young men. Fancy Eagle and Little Sun each take two piles of meat and Flying Eagle gives meat to Big Crow (No. 6 south) and Sun Eagle (No. 7 south), while Little Sun gives meat to Nos. 4 and 2 of the young men on the south side. Flying Eagle and High Eagle each take two piles of meat and Flying Eagle gives meat to Cheyenne Chief (No. 7 north) and White Eagle (No. 8 north), while High Eagle gives meat to Nos. 9 and 10 (north) of the young men. Fancy Eagle and Little Sun each take two piles of meat and Fancy Eagle gives meat to Beaver’s wife. High Eagle gives meat to Nos. 2 and 4 of the north young men. Now Fancy Eagle and Little Sun each take two piles of meat; Fancy Eagle gives meat to Good Eagle (No. 10 south) and Leading Fox (No. 11 south), while Little Sun gives meat to Nos. 5 and 7 and of the south young men.

After serving all the men, Flying Eagle and High Eagle each take up a pile of meat and serve the women on the north side, while High Eagle gives meat to the women, beginning at the entrance and on up. Little Sun takes one pile and gives it to Mad Bear (No. 12 south). Then Little Sun and Fancy Eagle each take a pile of meat: Fancy Eagle gives meat to the women at the altar and on down, while Little Sun gives meat to women near the entrance and on up.

The north errand man, seeing that all the men have been served with meat, speaks, “Now, doctors, you may reach out with your hands; it is all over.” All say, “Rawa,” and each man reaches for his meat and begins to eat. Soup is then dished out to them in pairs, one bowl coming down from the altar on the south side and another on the north side.

Roaming Chief now rises to give the first of two closing speeches for the third, and last, day of the White Beaver Ceremony. Although he is a chief, and not a doctor, and in former times would not have participated in the ceremony, he has been asked to give this speech. Raruhwa·ku follows him with the final speech.

ROAMING CHIEF’S SPEECH

Kura·kitami’u irasara·pihat a kurahas
Head doctors those of you old men sitting there,

Iirisutpi·ta’tuwa·hat a kura·u irasara·piwa·hat
those two sitting at and doctors those of you sitting about there,

Ha·rasu·tasku karatiri·ra·ti·tauwa karaahruksu
hear, your doings Formerly it would not be

Titiratutkusu·twa iri·u·ta herara·te·hat
the way I am seated; it would be there

Titi werura·he ahrasicka’u rikuci·hu·kiriku
Today it is good your wanting it for him to look at me

Tekskuri rikuru·ta tira·wa·hat cahriksicahriks closely. That is what he did the Heavens the Indians

Wetirahuka’iwe·rista tira·wa·hat re·sa·ru
when he was going to put the Heavens the chief them down below (i.e., create them),

Ahrita·kikskatashiwa raktu·weiska·ru cikus ka·suci
he placed the stick the pipe. “Thoughtful you must be

(i.e., pipe) in his hand
Free Translation: You leading doctors sitting there at the west, and those two old men sitting there near the door, and you doctors sitting about, hear me! What you have carried on here I do not fully understand. In former times it was not the custom for me to sit here this way throughout your ceremony. I would have had to sit outside at a distance. Today I am pleased that you wanted me to observe your ceremony closely. When Heaven put the Pawnees upon earth, he gave the chief the pipe, saying, "Whatever you do, when you lead the tribe, let this pipe be a token that you must be mindful of heaven." Then he made a certain way that you people must follow if you want to accomplish something. Chiefs and doctors in former times did not understand each other's ways. Today the ways of both are familiar to us. Today I am observing your ways closely.

He who originated these places you occupy [i.e., the original visionary] had faith in the beaver. It is a law that Heaven made the animals intimate with man. [Heaven told the animals] "You must communicate with the Pawnees, you must bless and help them, and you must listen to them even when they pray to you from a distance."

See! Here is this beaver hide before us! This is the one who understands and who has been watching you. There must be one among you for whom he has truly made a way. Soon the way will affect you and you will realize what his way is.

Now the beaver will make a way for us. That is how it will be: he will make a way for us to live in health and prosperity.

Now, doctors, that is what I wanted to say.

**Raruhwa-ku's Speech**

Now, doctors you sitting about, and chiefs, and old men those two sit- and (special) places ting there,

iriraticka'"a ise-ru rakuru-ki rahurakahki as I wanted it, clearly for that purpose the animals

rikkura-wisa iriracikru • rawa - ru wekaru-ut clearly the animals for them to smoke. Now it is not

ise-ru rahurakahki rikku-wisa wekaru-ut those you (plural) and doctors, now, now it is occupy,

kiwiru-ru • tiku ciru kura-"u Those are what you when you sit down Yet, doctors, must use holding them.
we must not be weak; these stories that you each have,

these things you have that which it the one who touches originated it.

And those doctors whose ways they are

tiweksikuru-ruciksta-kirika’i-tecia’a tiwekuhrisuk-kahka’u?
now they have probably come here to they were probably
look on the ways; outside.

Now it is being my way, and well

done

let us do. He will look after us, the one whose
way it is.

And these who used that is what they taught one another
to be

tirekstaru-ta rekstahkawi’u e wi-te-sutki a
these paws the paws that And young men and
are the main ones.

cu’at iri-rasta-kuki sirasku-taciksta-pa-kisu
daughters, you are the ones you who blessed me.

What can one do? Because it was not back yonder;

And my mothers since their (dual) echo goes over
against (the walls of the drums),

these sitting about this different day as the sun is in a bow
here shape (i.e., sun coming up).

These paws however he did well he did for himself

These paws the paws that And young men and
are the main ones.

I wonder if that yours that I am now seeing
is why

tiwekuhrisuk-hat tirasku-rikiteira tiwerasukhikatawe-re-ti
these sitting about this different day as the sun is in a bow shape (i.e., sun coming up).

These paws however he did well he did for himself

the one going about in the water,

that which it the one who touches originated it.

And those doctors whose ways they are

tiweksikuru-ruciksta-kirika’i-tecia’a tiwekuhrisuk-kahka’u?
now they have probably come here to they were probably
look on the ways; outside.

Now it is being my way, and well

done

let us do. He will look after us, the one whose
way it is.

And these who used that is what they taught one another
to be

tirekstaru-ta rekstahkawi’u e wi-te-sutki a
these paws the paws that And young men and
are the main ones.

cu’at iri-rasta-kuki sirasku-taciksta-pa-kisu
daughters, you are the ones you who blessed me.

What can one do? Because it was not back yonder;

And my mothers since their (dual) echo goes over
against (the walls of the drums),

these sitting about this different day as the sun is in a bow
here shape (i.e., sun coming up).

These paws however he did well he did for himself

the one going about in the water,
He whose way it is will look after us. What more can I do? Why should I not feel glad?

Those who took pity on me gave me money so that the doctors who were going to be present would not be hungry. In former times this is what the doctors taught about this beaver here on the altar. And, sons and daughters, you are the ones who have pitied me (with contributions). What more can I do (than carry out the ceremony)? In former times (in Nebraska) they did not do so, but today those sitting around have done good deeds (i.e., have contributed).

And, daughters, I am not myself the source of power. The beaver here is what I depend on. That must be the reason why I see your children assembled here this morning. This beaver here who did well for himself—the one going about in the water—will want this for you: that your children will all grow up well. I am confident of it, especially since the animal powers have now smoked here. And doctors, the animal powers have here exhaled their breath.

Just as their echoes beat against the walls, our mothers (the two drums) will beat back disease farther and farther beyond the outskirts of the village. The wool of the animals is upon the fields in order for everything to develop well, so that we will all eat.

Now, doctors, you are also going to benefit yourselves when you gather herbs: the animal powers will cause the chief and his whole tribe to live in good health, and so your repose at night will not be disturbed by the sick summoning you.

Now, doctors, the stories are finished. Now, doctors, that is what I wanted to say.

**Chants**

The following ritual chants are now chanted by *Raruhwa·ku*. There are two closing chants for each ritual—smoke, corn, meat, and offerings—followed by a concluding chant. Each chant consists of two "verses" of four lines each, except the concluding chant which consists of three. After the concluding chant, all those present say "*Rawa,*" arise, and leave the lodge.

**First Smoke Chant**

`rawa kura·?u`
Now, doctors,
`cikste·hu·ru wekuhira·ka`
Happy in spirit they are,
`rahurahki`
The animals.
`tiwerira·usu`
Now they have smoked.
`e·ri kura·?u`
Now, doctors,
`cikste·hu·ru wekuhira·ka`
Happy in spirit they are,
`tiritpaku·rirahkatakutu tire·ru·ra·ku iriracihurawa·?isu`
These voices sitting in theirs those of us that are left behind
`tiwerira·usu`
Now they have smoked.

**First Corn Chant**

`rawa e·ri kura·?u`
Well, now, doctors,
`cikste·hu·ru wekuhira·ka`
Happy in spirit they are,
`rahurahki`
The animals.
`tiweririkstahkawi·tit`
Now they have put their paws upon (i.e., have received food).
`e·ri kura·?u`
Now, doctors,
`cikste·hu·ru wekuhira·ka`
Happy in spirit they are,
`tiritpaku·rirahkatakutu tire·ru·ra·ku iriracihurawa·?isu`
These voices sitting in theirs those of us that are left behind.
`tiweririkstahkawi·tit`
Now they have received food.

**First Meat Chant**

`rawa e·ri kura·?u`
Well, now, doctors,
`cikste·hu·ru wekuhira·ka`
Happy in spirit they are,
`rahurahki`
The animals.
`tiweririkstahkawi·tit`
Now they have taken a bite (i.e., have eaten meat).
`e·ri kura·?u`
Now, doctors,
`cikste·hu·ru wekuhira·ka`
Happy in spirit they are,
`tiritpaku·rirahkatakutu tire·ru·ra·ku iriracihurawa·?isu`
These voices sitting in theirs those of us that are left behind.
`tiweririkstahkawi·tit`
Now they have eaten meat.
First Offerings Chant
rawa e • ri kura • ʔu
Well, now, doctors,
cikste • ha • ru wekuhrira • ka
Happy in spirit they are,
rahrurakki
The animals.
tiwerira • kuruka • ra
Now they have received our gifts.

Second Smoke Chant
rawa e • ri kura • ʔu
Well, now, doctors,
cikste • ʔuhratuhkawi • ʔu ka • cira • ka
How exceedingly happy we must be,
in spirit
rahrurakki
The animals.
tiweraci • rakta • wiska • ruhrahtawi • tit
Since we have partaken of smoke with them.

e • ri kura • ʔu
Now, doctors,
cikste • ʔuhratuhkawi • ʔu ka • cira • ka
How exceedingly happy we must be,
in spirit
tiiripaku • riirakhataku tire • ru • ra • ku iriracihurawa • ʔisu
These voices sitting theirs those of us that in front (of us) are left behind.
tiwerira • kuruka • ra
Now they have received our gifts.

Second Corn Chant
rawa e • ri kura • ʔu
Well, now, doctors,
cikste • ʔuhratuhkawi • ʔu ka • cira • ka
How exceedingly happy we must be,
in spirit
rahrurakki
The animals.
tiweraci • rakta • wiska • ruhrahtawi • tit
Since we have partaken of smoke with them.

e • ri kura • ʔu
Now, doctors,
cikste • ʔuhratuhkawi • ʔu ka • cira • ka
How exceedingly happy we must be,
in spirit
tiiripaku • riirakhataku tire • ru • ra • ku iriracihurawa • ʔisu
These voices sitting theirs those of us that in front (of us) are left behind.

Second Meat Chant
rawa e • ri kura • ʔu
Well, now, doctors,
cikste • ʔuhratuhkawi • ʔu ka • cira • ka
How exceedingly happy we must be,
in spirit
rahrurakki
The animals.
tiweraci • rakta • cisahtau • tit
Since we have taken bites with them (i.e., have eaten meat with them).

e • ri kura • ʔu
Now, doctors,
cikste • ʔuhratuhkawi • ʔu ka • cira • ka
How exceedingly happy we must be,
in spirit
tiiripaku • riirakhataku tire • ru • ra • ku iriracihurawa • ʔisu
These voices sitting theirs those of us that in front (of us) are left behind.
tiweraci • rakta • cisahtau • tit
Since we have eaten meat with them.

Second Offerings Chant
rawa e • ri kura • ʔu
Well, now, doctors,
cikste • ʔuhratuhkawi • ʔu ka • cira • ka
How exceedingly happy we must be,
in spirit
rahrurakki
The animals.
tiweraci • ra • kuruka • ra • tit
Since we have received gifts with them.
We have here an incomplete account of the ceremonies of the bear doctors, an organization that seems to have existed among all the divisions, but exists now as a revival ceremony of the Pitahawirata alone. Like the bear doctors of other tribes, they were specialists in the treatment of wounds.

The Bear Society had its ceremonies in the months of May and September. For the past ten years [ca. 1900–1910] only the Skiri held this ceremony, for it seems that at the death of Bear Chief of the Pitahawirata, the main bearskin and other paraphernalia belonging to the Bear Society were buried with him. He had not taught the secret ceremony to anyone; so it was supposed that the Bear Society ritual was lost.

At a recent meeting of the medicine society, when the ceremony had ended, a woman named Yellow Corn Woman arose and said, “I had a vision. I saw Bear Chief wearing the bear robe over his shoulders and the bearclove necklace around his neck. He was painted with yellow earthen clay and had black streaks from each eye down the face. He said, ‘My sister, Father (Bear) and Mother (Cedar Tree) have not had any smoke for many years. We (dead people) are watching for our people to have the ceremony. The people think the ceremony is lost. It is not, for one of the Bear men who knows the secret ceremony is still with you. I ask you to tell the people so they can have the ceremony, for it is time.’ I woke up and the last few days I have been crying to think that I should be the one to tell you. I have a cow which you can have so you can have the ceremony.” Then she began to cry.

The leaders of the Bear Ceremony each in their turn arose, went to the woman and blessed her, passing their hands over her head, down her arms, and clasping her hands. They said, “My sister, this is very hard. None of us knows the ceremony, but Father (Bear) and Mother (Cedar Tree) will plan a way themselves so we can have the ceremony. Father and Mother will take care of you and give you long life.” When all had blessed her, the medicine ceremony was ended and the people were dismissed.

Some days later, the members of the Bear Society met and compared their knowledge of the ceremony. When all had spoken, a man named Big Star came into the meeting. When he was seated, he questioned the others as to their knowledge of the ceremony. He found that none in the meeting knew the ceremony. So he said, “Brothers, this is hard. You see I am paralyzed, and I could not sit and carry on the ceremony. But if you all agree, I will try it. Before we do anything we must select men to be leaders. You and I know that there are some men here who are descendants of deceased men who were leaders in the Bear Society. I want to select the four men who will act as leaders. Are you willing?” All said, “Yes.” So he selected Little War Chief as No. 1 on the north side; Little Sun, No. 1 on the south side; Good Buffalo, No. 2 on the north side; Roaming Chief, No. 2 on the south side (Figure 35). He now told Sky Chief to place the men at the altar in their order. Sky Chief then arose. He carried the eagle wing in his right hand, showing his authority to place the men in their places. He told Little War Chief to stand; and when the latter stood up, he went to him and said, “Little War Chief, you are now to be seated in place of your forefathers. You may follow me slowly and step in my steps.” They went around the fireplace once, then to the altar; and Little War Chief was told to be seated. Sky Chief went and stood again at his place, telling Little Sun to stand up. He led him.
to the altar also, and told him to sit down and that he was No. 1 south. Sky Chief followed the same procedure with the other two men, and this ended the placement of the four men at the altar. They could not just walk up to the altar, sit down, and be leaders. They would have no authority.

When the men were seated, Big Star arose and told Little War Chief and Little Sun to make room for him to sit between them. Five men now sat at the altar, Big Star in the center, for he was the leader of the ceremony. This done, Big Star told the men that the cow would be killed the next day and asked all to come there again. He also told them that each man must furnish a buffalo horn spoon when he should come the next day. He told Sky Chief to furnish a large wooden ladle with a long buffalo hide string, so that the spoons could be strung together. He also told the four leading men each to furnish a wooden bowl; each leader at the four stations was also to furnish a bowl, making eight bowls altogether. He now dismissed the others, telling the four leaders at the altar to remain.

When all the others had gone, Big Star told the four men to watch as he performed the ceremony for them. He also told them that Tirawahat had planned through the woman for them to have the ceremony, so he was willing to carry it on for them without pay; that in olden times men paid to learn the secrets of the Bear Ceremony, especially in going after the Mother Cedar Tree; that he himself did not purchase the right to carry the ceremony on, but that Bear Chief, who was the last man to know the ceremony, had given him the right to sit near him and watch; that Bear Chief took pity on him, so teaching him the ceremony and songs without pay. He then told them to go to their homes and that on the morrow when they entered the lodge, each one was to take his seat. With the exception of Little War Chief, they were then dismissed.

When they were alone Big Star questioned Little War Chief about the songs and asked him if he knew them. Little War Chief said, “Yes, I know the songs.” Big Star was glad, for although he could carry on the ceremony, he was afraid that he would not be able to sing the Cedar Tree songs. These two men remained in the lodge all night talking about the ceremony.

Early the next morning Yellow Corn Woman’s husband, with two other men, went to kill the cow. After these men killed it, they began to skin it. When the skin was removed, they took the meat off by seams; the forelegs and the hindlegs were taken off. The important part was to get the meat off in chunks, for it was to be jerked and dried for the final dance. The ribs were taken off the backbone and cut into three pieces. The entrails were put aside and cleaned. Now they loaded up the meat and took it to the lodge. In the meantime, Yellow Corn Woman, with other women, had gone to the timber for long light poles, and built a scaffold for the jerked meat to rest upon. The meat was now placed upon the ground, and the women were told to jerk the meat. As each piece of meat was jerked, it was placed upon the poles to dry. Yellow Corn Woman’s husband built a fire, and he and the other men took the ribs and began to barbecue them for the men who now were gathering in the lodge.

The five leading men were now in the lodge. Those who belonged to the Bear Society, as they entered, walked to their places. The outsiders were the only ones whom the leaders gave places and these were on each side of the entrance. When all were in, Big Star said, “You who are sitting at the altar and those of you at the stations, old men and chiefs, today we sit in this lodge as men of the Bear Society. We are gathered together here through Yellow Corn Woman, who had a vision of one of our departed relatives and who asked that we have this ceremony, that Father (Bear) and Mother (Cedar Tree) might receive our smoke. The meat is now being jerked. It will be dried and put away until we have the final dance. The first thing to do is to set a day when we can send men into the timber to bring Mother Cedar Tree to her people. This being our ceremony, these four men sitting at the altar will select the day to go after Mother Cedar Tree. I will now select Little War Chief to set the day.”

Little War Chief made a short talk and left it with Little Sun to name the day. Little Sun then told the people to return to the lodge on the fifth day. He told them they would meet on that day, and in the evening would sing of Mother Cedar Tree. Then men would be selected to go into the timber to bring Mother. On the sixth day the men would go, bringing the tree in the afternoon, and the ceremony of setting up the tree could take place
that afternoon. In the night all should come into
the lodge and sing of Mother Cedar Tree, and on
the seventh day they would have the final dance.
All said, “Rawa.” Big Star then selected three men
to go to the other three bands to invite all men who
belong to the Bear Society. He told each man to be
sure to inform the men who had bearskins to bring
them.

The ribs were now brought in and placed upon
a dry hide that was spread on the east side of the
fireplace. The ribs were sliced and handed to each
man. Big Star told all of them that they must not
use their knives to cut their meat, but each must
use his hands and mouth. After eating, they were
dismissed by Big Star, who told them all to come
early on the fifth day.

The Fifth Day

On the fifth day people began to come with their
families; in a short time there were many tipis
around the earthlodge. Men went into the lodge
and sat down at their places. They now took their
leggings and shirts off. Each station leader took his
bundle of regalia, untied it, and spread it in front.
The five men at the altar took their bundles, untied
them, and took out bear robes, and hung them
upon the pole stretched across the wall over their
heads. The bearclaw necklace was also placed upon
the pole. The sacred pipe was placed upon the altar.
Toward evening, everything was in readiness.
Big Star said, “You who are at the stations, old
men and chiefs, and men of the Bear Society, we are
now seated in this lodge as the Society of the Bear
men. We are here to go through the ceremony that
was carried on by our forefathers. There is not one
in this lodge who understands this ceremony, nor
has the right to it. But some of us were with them
in life, so we will try and do what they did in
olden times. This is the night when we are to decide
who shall go to yonder timber, where Mother Cedar
Tree stands with thoughts, with dreams, and say-
ings for us, that they bring her from the timber into
this lodge, that Mother Cedar Tree may bring bless-
ings to our people. Before we do anything we must
fill our pipe and offer smoke to the gods in the
heavens, to Father (Bear) and to Mother (Cedar
Tree), that they may know we are about to do what
they planned for our people years ago; that if
what we do here is not just right, they may make
our ceremony good. I will now select Good Buffalo
to go through the smoke offering.”

Big Star, having filled the pipe, told Good Buffalo
to rise and take it. Good Buffalo arose and took it;
he performed the smoke offering as described on
page 210. When the offering was completed he
walked to the altar and handed the pipe to Big Star,
who said, “Rawa”; then all said, “Rawa,” and Good
Buffalo took his seat at the altar.

Big Star told the others that they could go out
for a while. When all returned into the lodge and
were seated, Big Star said, “Now those of you at the
altar and those of you at stations, old men, chiefs
and men of the Bear Society, it is now time that
we select men who are to go into the timber after
Mother Cedar Tree. None can go except those who
are descendants of those who had the right to go
and understand. I see men sitting among us who
have been to the timber and are descendants from
those who in their time did go into the timber after
Mother Cedar Tree. I will select Good Buffalo
No. 1, Raruwha·ku No. 2, Running Fox No. 3,
and Horse Chief No. 4. I will also select four chiefs
who will wait upon these men before they start:
Roaming Chief for No. 1, Coming Sun for No. 2,
Little War Chief for No. 3, Young Bull for No. 4.
All the men whose names I have mentioned must
remain and sleep in the lodge, for you are to start
before dawn. Now it is time that Mother should
hear of herself, for we will now sing about her.”
(Each man at the altar now took up the drum in
front of him.) “Now we sing.”

BIG STAR’S SONG

STORY.—Some years ago, when the Pawnee lived
in Nebraska, a party of men went on the warpath.
They journeyed south for many moons, until at
last they came to a village. Men were selected to
go into the village to capture ponies. The leader
and others stayed behind. Soon the leader and his
companions heard the coming of ponies upon the
frozen ground. When the captors arrived and had
turned the ponies over to the leader, the leader
told each to catch a pony and help drive the herd.
When all were mounted they began to drive the
ponies toward the north. The leader had turned
over his bundle to one of the men for safe keep-
ing. As they were running, the man lost the bundle.
The bundle contained a fine buckskin coat fringed with scalps, a pair of fine buckskin leggings fringed with scalps, eagle feathers, and also some sacred things. The next day when the leader asked for his bundle, he was told that it was lost. The man was whipped.

The leader became downhearted and led his men slowly. The next morning they stopped to rest, which was unusual. Early that morning they were attacked by the enemy. Those who had their ponies nearby jumped upon them and ran away. Some were surrounded and others ran afoot toward the timber. Many were killed.

Among the Pawnee was a young man named Mad Bear. He was surrounded, and fought the enemy. His quiver was filled with good arrows. He fought as long as he could, but at last he was shot in the back with an arrow and fell to the ground. It was then evening, and although he was down, the enemies were afraid to go near him, so he was not cut up or scalped. The next morning, at dawn, Mad Bear revived. He looked about and saw a bear alongside of him. The bear had kept him warm during the night. Now the man was afraid to get up, for a new enemy was near him. The bear got up and walked around the man. The man still had the arrow through his body. The bear stopped where the arrow protruded and began to chew it. After a while the arrow broke off and dropped to the ground, while a piece of it, together with the arrow point, was still in him. The bear began to lick the wound; then it would start off, but would again return to the man. The man took courage and crawled to the water, and began to look into the water. When the man crawled to the water, he did as the bear did; that is, he looked into the water to see his likeness. The bear then drank some water, went to the man and began to bathe his wound with water, afterwards licking it. The wound softened so that the man could stand up. The bear started off and the man followed. Now and then the bear would lead the man into plum bushes, and here the man would pick up dried plums and eat them. Every night when the man made a bed of grass, the bear would lie down by him to keep him warm.

One night as the man slept, he dreamed of a man who was painted with yellow dust and who had bearclaws about his neck and a bear robe over his shoulders. This strange man said, "My brother, I want to be with you. I like your scent. I am not a man, but a bear who is near you. You are a brave man, and although you are wounded bodily, I will cure you. The sore on your left wrist will soon be well. It was caused by your bowstring. Do not be afraid of me, for I am to take you to the Bear Lodge, where we will take care of you and teach you our mysteries so you can have a bear society among your people. We will also make you a great man among your people. When the sun rises I will carry on some ceremonies that you will follow. This is to help cure your wound. The piece of arrow in you will be taken out after we have entered the Bear Lodge."

The man woke up. It was dawn and the bear was gone, but it soon came back. As the sun appeared on the horizon, the bear sat upon its hind legs and looked toward the sun. Then as the rays of the sun struck them, the bear began to breathe. The man did the same thing. By inhaling the rays of the sun the man seemed to ease his wound. Now the bear began to grunt and throw out his breath, and the man saw that the bear's breath was different colors. The bear then jumped toward the sun, whirled around and began to breathe the colors into the man's wounds; and finally it jumped at the man and began to lick his wounds. The man felt refreshed.

Then they started on their journey. On the way they came to a plum bush; the bear shook the plum bush, and although the plums had fallen off, the man found many plums on the ground. In this way they journeyed; each day the two inhaled the rays of the sun. Several days later they came to a mountainous country covered with cedars. Here the bear made the man crawl under a young cedar tree. The bear took some of the cedar berries and gave them to him to eat. The man then lay down and went to sleep. The next day he was awakened by the bear, who led him to a ravine where he found a pile of plums and grapes. The man ate these, and gathering some in his hands, they returned to the cedar tree. When the man crawled under the tree the bear left him again. In the evening the bear returned and began to lick the man's wounds. The bear stayed with him that night.

As the man slept he had a dream. He saw a handsome woman standing by him; she was singing. The man saw that she was a stranger and had a
limb of a cedar tree upon her head. She sang about Mother Cedar Tree, and the man learned to sing the two songs. After the woman had finished singing, she spoke to the man, “My son, I am Mother Cedar Tree. The bear family understands us. They can destroy us by pulling us up by the roots. They use limbs of our trees to cure their sick. You are now under me. I will teach you my songs; and when the bear family have taught you their mysteries, then you can sing about me.” The man woke up and began to sing the two songs. For this reason the bear people sing these first two songs first.

The bear again licked his wounds; and eating plums and grapes, the man felt strong. The bear disappeared and the man was alone during the day. Toward evening the man walked through the timber; finally he came to the ravine where he had found the plums and grapes. While gathering the grapes, he heard a woman singing. He listened and could hear the singing very plainly. When he had gathered what plums he needed, he walked toward the singing and saw the woman he had seen in his dream standing by the cedar tree; she was standing in its shadow. Now and then, as she sang, she would look herself over. He learned songs three and four about Mother Cedar Tree, for it was she. The man stopped and waited for the woman to disappear; then he would go to his hiding place. The woman stood there until the moon came up. The Cedar Tree (the woman) then sang song five. The man listened to the song. It was not of the tree but of the moon. The man was taught by this song that the bear family also looked to the moon for help in their powers, and although the woman singing had appeared there by the cedar tree, she came from the moon; that is, the moon gave power to Mother Cedar Tree to transform herself into a woman. Cedar Tree also had a spirit, and this spiritual power was from the moon.

Mother Cedar Tree, Mother Moon, and Sun, all held power for each other, and all were for the bear family. So when the woman sang, she sang first about the moon, that it brought the night from the east and placed the night upon the earth, for the moon herself was covered with night. The sixth song she sang for the man, although the sun had not appeared; yet it was her right to sing the song about the sun, for when the night would pass away the sun would appear in the east, where all the bear family had to look to; for from the sun they received their power of animal magnetism and also inhaled the rays of the sun so that no harm would come to them. Thus Big Star sang songs five and six, that Mother Moon and Father Sun be in readiness to watch over the Bear Society while they carried on their ceremony.

The seventh song returns to the story of the wounded man watching Mother Cedar Tree the next day. There in the shadow of the tree stood the woman. As the shadow moved around the tree, the woman moved also, so that she stood in the shadow all the time, making the man feel better by watching her.

The man, watching the woman standing in the shadow of the tree, saw that the shadow was moving on beyond, while the woman came out and stood outside of the shadow and moved slowly toward the man. As she moved, the woman changed to many colors, which made the man feel strange. As he saw the woman performing in the shadow, the man composed the seventh and eighth songs. When the man lay down and slept he dreamed of the woman, who said that she was the cedar tree, that he would get well, that a great ceremony was to be given him, and that he must make up the songs as he saw her, for the woman changed color, but she ended in the form of a tree. In changing colors, she would form the different changes of the moon, first small, then larger and larger, then full moon. Finally it disappeared, and stood as a cedar tree.

The man was the first to be at the place where the cedar tree stood. The hill was high and projected out toward the west, and right under it the hill was level. There were hills around this place covered with cedar trees. The man, having seen strange things going on at this place, made up the ninth song, and it was afterwards known to all people as the place where the bear family had their lodge. The level place or plateau had, it seemed to the man, been covered with cedar trees that had been either taken up by the roots by the bears or were eaten down by the bears and the trees carried to their lodge, which was right under the one cedar tree, the entrance being on the west side of the plateau. It is that particular cedar tree they sing about; in their songs they mention the place and tree, so that the tree would give wisdom and send dreams to the Bear Society among the people.

Though the man stayed under the tree at night, during the day he wandered around. One day as he
approached the tree, he saw a fog and entered it. When the fog rested upon him, he felt better. When he first entered the fog, he was scared, for he heard strange guttural sounds. In his dream he saw the woman, who told him that the fog belonged to the cedar trees and the bear family, about which he composed the tenth song.

First Song

First Stanza

A  
_and he says (i.e., tells),

REFRAIN:  
_ra-riki [i i]

There she stands.

B  
_atipat  
My grandfathers what they said.

Chorus:

C  
_ra-riki ra-riki

There she stands; there she stands.

D  
_ 
Now here she stands in the woods.

E  
_ra-riki [i a]

There she stands.

Second Stanza

A  
_I tell of it,

REFRAIN

B  
_A valley extending.

Chorus

Third Stanza

A  
_weta-ti-tawi*

Now I am describing it,

REFRAIN

B  
[cikstit]  
Well that he might do (i.e., prosper).

Chorus

Fourth Stanza

A  
Now they hear themselves (i.e., their songs).

REFRAIN

B  
_ratkaha-ru ra-wica*

The night has come.

Chorus

Fifth Stanza

A  
Now she vanishes in the woods,

REFRAIN

B  
 Alone the long-lived one (i.e., one who lives eternally).

Chorus

Second Song

First Stanza

A  
The same I do say,

REFRAIN 1:  
_ra-riki [i i]

There she stands.

B  
_ 
The same it is the place.

Chorus

C  
_ra-riki ra-riki

There she stands; there she stands.

D  
_ 
Alone (with) the wind (she stands).

E  
_ra-riki [i a]

There she stands.

Second Stanza

A  
_I tell of it,

REFRAIN

B  
_A valley extending.

Chorus

Third Stanza

A  
_weta-ti-tawi*

It depends upon the coming of the wind.

C  
There she stands; there she stands.

C  
There she stands; there she stands.
D ekara rahutawi
   Alone (with) the wind (she stands).
E ra•riki [i i a]
   There she stands.

Second Stanza
A ciksu tatu•ta
   Thoughtfully I did (i.e., prayed),
Refrain 1
B atira ra•kuwica
   My mother that she might come.

Third Stanza
Chorus
A [wetata•i•tawi•a*]
   Now I am telling you,
Refrain 2: ra•riki atira?
   There she stands my mother.
B [a] cikstit raraku•ta
   Well that I might live.
Chorus

Fourth Stanza
A wetika•u•re•rik [a]
   Now she has stopped among the trees,
Refrain 2
B [a] turakuhuire•ra
   (The woman) of exceeding beauty.
Chorus

Third Song
First Stanza
A tiwa•ka?
   He said,
Refrain: raka•riki
   She stands in the woods.
B ati?as irawa•ka
   My father the one who spoke.
Chorus:
C raka•riki
   She stands in the woods.
C raka•riki
   She stands in the woods.
D ra•ukatawika•riki
   She who stands in the shade.
E capat rara•ru•kuska•riki
   A woman standing in the woods singing.

Second Stanza
A tirahra•qi•tawi•ha
   As I tell of his vision,
Refrain
B ati?as tu•ratku [ka]
   My father is listening.
Chorus

Third Stanza
Chorus
A [wetata•i•tawi•a*]
   Now I am telling of it,
Refrain
B capat ru•kiwira
   The woman who is unusual.
Chorus

Fourth Stanza
A [wetahra•qi•tawi•a*]
   Now I tell of the vision,
Refrain
B [a] cikstit raraku•ta
   Well that I might do.
Chorus

Fifth Stanza
A wetika•u•re•rik [a]
   Now she stops in the woods,
Refrain
B [a] ka•uktu ru•ri?u
   Down (feathers) the one (covered with).
Chorus
Fourth Song

First Stanza

A  asku[ŋ]u  re-티와-ku^9
The same  I do say,

Refrain:  raka-riki [i i]
She stands among the trees.

B  asku[ŋ]u  tihura-ra^*
The same  it is the place.

Chorus:
C  raka-riki
She stands among the trees.

D  capat  티라-위라루-kuska-riki
A woman  here in the woods she stands singing.

E  weitu-내-istikuska-riki
Looking at herself as she stands in the woods.

Second Stanza

A  tatpaku-ri-tawi ?a
I tell of his vision,

Refrain
B  atipat  i-rati-ru
Grandfather  mine.

Chorus
C  atira
Mother.

Third Stanza

A  tiwakara-ruat [a]
He told of it,

Refrain
B  ka-tuha-ru  ru-нata
A valley  extending.

Chorus

Fourth Stanza

A  ka-kaskwiru^9a
Oh, how frightened I became,

Refrain

B  capat  ratu-ратku-k [a]
A woman  when I heard her (singing).

Chorus

Fifth Stanza

First Stanza

A  티와-ka^9 [a a]
He said,

Refrain:  atira [i i i]
Mother,  Mother.

B  ratu-티와 [a]
When he recounted the story.

Chorus:
C  atira
Mother.

D  hu  i-ra^9  atira [i i i a]
Look,  yonder comes  my mother.

E  ratakahaht-e-rica
She who brings the night.

F  ratakaha-rukuksa
The night that falls.

Sixth Stanza

A  ratu-रतक [a a]
Now  let it stop,

Refrain
B  [i]capat  cturuhrs-re-라
The woman  who is exceedingly beautiful.

Chorus

Fifth Song

First Stanza

A  티와-ku?
He said,

Refrain:  atira [i i i]
Mother,  Mother.

B  ratu-티와 [a]
When he recounted the story.

Chorus:
C  atira
Mother.

D  hu  i-ra^9  atira [i i i a]
Look,  yonder comes  my mother.
Sixth Song

First Stanza

A asku\textsuperscript{[r]}u \textsuperscript{[re\textsuperscript{-}ti\textsuperscript{w}a\textsuperscript{-}ka\textsuperscript{*}}
\textsuperscript{[re\textsuperscript{-}ti\textsuperscript{w}a\textsuperscript{-}ku\textsuperscript{?}}
The same I do say,

Refrain: \textsuperscript{att\textsuperscript{?}as [i i i]} \textsuperscript{att\textsuperscript{?}as [i]}
Father, Father.

B asku\textsuperscript{[r]}u \textsuperscript{[ti\textsuperscript{-}hura\textsuperscript{-}ru\textsuperscript{?}}
The same it is the place.

Chorus:
G \textsuperscript{att\textsuperscript{?}as}
Father.

D \textsuperscript{hu \textsuperscript{i\textsuperscript{-}ra\textsuperscript{*}} \textsuperscript{att\textsuperscript{?}as [i i i i a]}
Look, yonder comes my father.

E \textsuperscript{raratkaha\textsuperscript{-}ruhta\textsuperscript{-}ta}
The The night that goes forth.

F \textsuperscript{hu \textsuperscript{i\textsuperscript{-}ra\textsuperscript{*} \textsuperscript{att\textsuperscript{?}as [i i i i a]}
Look, yonder comes my father.

Sixth Stanza

Third Stanza

A asku\textsuperscript{[r]}u \textsuperscript{[re\textsuperscript{-}ti\textsuperscript{w}a\textsuperscript{-}ku\textsuperscript{?}}
The same I do say,

Refrain: \textsuperscript{att\textsuperscript{?}as [i i i]} \textsuperscript{att\textsuperscript{?}as [i]}
Father, Father.

B asku\textsuperscript{[r]}u \textsuperscript{[ti\textsuperscript{-}hura\textsuperscript{-}ru\textsuperscript{?}}
The same it is the place.

Chorus:
G \textsuperscript{att\textsuperscript{?}as}
Father.

D \textsuperscript{hu \textsuperscript{i\textsuperscript{-}ra\textsuperscript{*} \textsuperscript{att\textsuperscript{?}as [i i i i a]}
Look, yonder comes my father.

E \textsuperscript{raratkaha\textsuperscript{-}ruhta\textsuperscript{-}ta}
The The night that goes forth.

F \textsuperscript{hu \textsuperscript{i\textsuperscript{-}ra\textsuperscript{*} \textsuperscript{att\textsuperscript{?}as [i i i i a]}
Look, yonder comes my father.

Second Stanza

A \textsuperscript{tatutsarik [i i i]}
There I stood,

Refrain

B \textsuperscript{raratkaha\textsuperscript{-}rata [i i a a]}
As the night went on.

Chorus

Sixth Stanza

A \textsuperscript{weti\textsuperscript{-}u\textsuperscript{-}re\textsuperscript{-}rik [a a]}
Now she stops,

Refrain

B \textsuperscript{[a] \textsuperscript{chara \textsuperscript{ra\textsuperscript{-}wike\textsuperscript{-}ru}}
Alone, she who lives long.

Chorus

Third Stanza

A \textsuperscript{tata\textsuperscript{tu}\textsuperscript{-}pi\textsuperscript{-}u\textsuperscript{-}\textsuperscript{?}a [ra a]}
I turned toward him,

Refrain

B \textsuperscript{ati\textsuperscript{?}as i \textsuperscript{saku\textsuperscript{-}ru \textsuperscript{re\textsuperscript{-}ra [a a a]}}
My father, there, the sun, as he came.

Chorus
Fourth Stanza
A  

tatu-te-rik [a a a]
I saw him,
Refrain
B  
apa ikis rakurpa-ta
A man painted red.
Chorus

Fifth Stanza
A  
rawa rucksu-re-rik [a a]
Now let him stop,
Refrain
B  
a?isat [i] sakur [u u u]
My father, the sun.
Chorus

Seventh Song
First Stanza
A  
ka-
Hear, he says,
Refrain: weraha-ku-ka'-ta-we-riki
When the tree casts its shadow.
B  
a?irikspakir [a]
And this is what they said.
Chorus:
C  
weraha-ku-ka'-ta-we-riki
When the tree casts its shadow.
C  
weraha-ku-ka'-ta-we-riki
When the tree casts its shadow.
D  
ra'u-ka'-ta-we-riki sahra
Shadow that moves about.
E  
re-ra [i i a]
She comes.
C  
weraha-ku-ka'-ta-we-riki
When the tree casts its shadow.
C  
weraha-ku-ka'-ta-we-riki
When the tree casts its shadow.
D  
ra'u-ka'-ta-we-riki sahra
Shadow that moves about.
E  
re-ra [i i a]
She comes.

Second Stanza
A  
tatukisika'-hu [ri]
I was thinking,
Refrain

Third Stanza
A  
a cikstit ratatu-ta
And well I did,
Refrain
B  
atira rakur-riki
My mother as she stood there.
Chorus

Fourth Stanza
A  
atira tatu-te-rik [a ri]
My mother I saw,
Refrain
B  
werasaku-rawica [ri]
As the sun came close (i.e., climbed upward in the heavens).
Chorus

Fifth Stanza
A  
a cikstit rakustu-ta [ri]
And well may I do,
Refrain
B  
atira itu-te-rik [a]
My mother if I see her.
Chorus

Sixth Stanza
A  
rawa rucksu-ra-rik [a ri]
Now let it stop,
Refrain
B  
[a] turakahwiro-ra [ri]
(The song of) exceeding beauty.
Chorus

Eighth Song
First Stanza
A  
asku [ri]
The same I do say,
Refrain: rikururu-ka'-ta-we-riki
Shadow that shades me.
B  
asku [ri] ti hura-ru [ri]
The same it is the place.
CHORUS:
c rikururu·ka'a·ta·ue·riki
Shadow that shades me.

D rahu·ka'a·ta·ue·wi·ata [a ha a]
Shadow that reaches out.

E re-ra [i i i a]
She comes.

C rikururu·ka'a·ta·ue·riki
Shadow that shades me.

Chorus

Second Stanza

A tirahra·ti·tawihia [ri]
I tell of the vision,

REFRAIN
b ati'as tikspaki [a ri]
My fathers (what) they said.

CHORUS

Third Stanza

A tiwakara·ru'at [a ri]
He tells of it.

REFRAIN
b ka·tuha·ru ru'ata [ri]
A valley extending.

CHORUS

Fourth Stanza

A [ruti'mi·tiwitiwi·a* [ri]
He describes her,

REFRAIN
b [i]capat ru·kiwira [ri]
The woman who is different.

CHORUS

Fifth Stanza

A tatura·racihtis [i ri]
A strange feeling came over me,

REFRAIN

Sixth Stanza

A raua ruku·ri [a ri]
Now let it stop,

REFRAIN
b [a] eturu·ritaka·ru [ri]
(The song of) the wonderful dream.

Chorus

Ninth Song

First Stanza

A ka· [tiwa·ka*]
Hear, he says,

REFRAIN: atira [a] ira·rariki
My mother standing yonder.

B raku·ti·tawihia
When he told the story.

Chorus

Second Stanza

A tatpakara·ru'at [a]
I tell of it,

REFRAIN
b ka·tuha·ru ru'ata
A valley extending.

CHORUS
Third Stanza

A \[ wetata^i·tawi·a^* \]
B \[ weta·ta i·tawi \]
Now I tell of you,

Refrain

B \[ [a] cikstii raraiku·ta \]
Well that I may do.

Chorus

Fourth Stanza

A \[ we?isihura·riwica \]
When you arrive here,

Refrain

B \[ tika·sira·wisa [ki] \]
Here you shall smoke.

Chorus

Fifth Stanza

A \[ rawa atira rata·a^*v \]
Now, Mother mine,

Refrain

B \[ [a] cikstii rakustu·ta \]
Well may I do

Chorus

Sixth Stanza

A \[ rawa rkuw·re·rik [a] \]
Now let it end,

Refrain

B \[ atira ruhiwire·ra \]
My mother, whose song is beautiful,
C \[ atira ra·wike·ru \]
My mother, whose life is long.

Chorus

Tenth Song

First Stanza

A \[ asku[r]u \]
[re·tiwa·ka^*]
[re·tiwa·ka?] \]
The same I do say,

Refrain: \[ kerati?ihiwa^* [a a a] \]
[kerati·i·ra \]
Now I come.
B \[ asku[r]u ti hura·ru? \]
The same it is the place.

Chorus:

C \[ kerati?ihiwa^* [a a a] \]
Now I come,

D \[ ise·ruhriwa·r] \]
(To) a special place.

C \[ kerati?ihiwa^* [a a a] \]
Now I come.

E \[ kutiurahpiku·u \]
The place seemed foggy.

C \[ kerati?ihiwa^* [a a a] \]
Now I come.

F \[ karatiri·hura·ri·tawi \]
It was a strange place.

C \[ kerati?ihiwa^* [a a a] \]
Now I come,

D \[ ise·ruhriwa·r] \]
(To) a special place.

C \[ kerati?ihiwa^* [a a a] \]
Now I come.

B \[ kutiurahpiku·u \]
The place seemed foggy.

C \[ kerati?ihiwa^* [a a a] \]
Now I come.

Second Stanza

A \[ rutikuriw·a [ra] \]
Then I became frightened,

Refrain

B \[ tatpihu·ka^*[i·sat [a] \]
(When) I entered the fog.

Chorus

Third Stanza

A \[ i·ctutura·he [i] \]
Oh, it was wonderful,

Refrain

B \[ ratpikuhe·rahra \]
The fog that enveloped me.

Chorus

Fourth Stanza

A \[ ku?isehpiku·u \]
The fog belonged to her,

Refrain

B \[ atira raku·riki \]
My mother standing there (i.e., the cedar).

Chorus
Fifth Stanza

A \[weta \cdot ti \cdot tawi \cdot \text{"a"} \]

Now I am describing it,

REFRAIN

b tiku \cdot siru \cdot wisu [ki]

Here she will smoke.

CHORUS

Sixth Stanza

A \[wetaci \cdot te \cdot riksta\]

Now we are going to see her,

REFRAIN

b atira

Our mother;

c [a] cikstii ra-ka-ci-ta

Well we shall now do.

CHORUS

Seventh Stanza

A \[rawa ruksu-re-rak [a]\]

Now let it end,

REFRAIN

b [a] tiraratkasa-ru

This wonderful dream.

CHORUS

Offerings

THE SMOKE OFFERING

After the singers were through with the tenth song, the drummers put the drums down. Now Big Star said: “Little War Chief, Little Sun, Good Buffalo and Roaming Chief, and those of you at stations, old men, chiefs, and the Bear Society, we have sung a few songs about Mother Cedar Tree. We also sang of the heavens and the powers there. The heavens will watch over our doings and will bless us. Mother Cedar Tree has listened to her songs, and she will know that we are about to carry out the ceremony given us by the Cedar Tree. In our song we promised smoke to the powers in the heavens, to Father (Bear), Mother (Cedar Tree), and the deceased people who were members of the Bear Society. I have filled the pipe with the mixture of sumac leaves and tobacco. I hold the pipe in my hand. I will select Good Buffalo to go through the smoke ceremony.” Good Buffalo arose, went to the altar, and received the pipe from Big Star. Now Good Buffalo with the pipe in his left hand went east around the fireplace; between the entrance and fireplace he stopped. He went through the regular routine of the offering (p. 210). When the pipe was empty, Big Star told him to empty the ashes. He arose, went north of the fireplace, and here emptied the pipe; then he went around the fireplace to the entrance, where he passed his hands over the pipestem, twice with his right hand and twice with his left. Now he moved up to the north side of the fireplace, where he passed his hands over the pipestem four times, upon the rim of the fireplace, twice with his right hand and twice with his left hand. Now he moved up to the west of the fireplace, and passed his hands over the pipestem toward the heavens, twice with his right hand and twice with his left hand. He took three steps north and stood upright. Now he passed his right hand over the pipestem, then upon his head; then he gradually passed his hand down upon his right side down to his right foot, then pressed his hand upon his foot three times. All said, “Rawa.” With his left hand he did the same thing, and all said, “Rawa,” when he pressed his foot. Now the right hand, then the left. Then he handed the pipe to Little War Chief, who upon receiving it said, “Rawa”; then all said, “Rawa.” The reason why Good Buffalo passed his hands over the pipe was that in offering the smoke to the gods in the heavens and to the bears and the deceased Bear people, they all (gods and others) have taken notice of the pipe. By passing his hands upon the pipe, then over his body, all the powers would take notice of it and would send them good presents and give long life to the Bear Society. Good Buffalo then took his seat at the altar.

THE CORN OFFERING

It was announced that a kettle of corn was in Big Star’s tipi, so Little War Chief instructed the south errand man to fetch the kettle and place it on the south side of the lodge. Some dried meat was also brought in and placed on the south side near the kettle of corn. Now Big Star spoke, “Old men, chiefs, those of you at stations, and men of the Bear Society, it is now time that we offer our
corn to the heavens, to Father and Mother, and to the deceased Bear men. Good Buffalo will again arise and offer the corn."

Good Buffalo then arose, walked to the altar, and received a buffalo horn spoon from Big Star, who whispered to him, telling him what to do. Good Buffalo then took up the kettle and placed it between the fireplace and the entrance. The south errand man brought the wooden bowls and buffalo horn spoons and placed them around the kettle. He placed two horn spoons in each bowl. The errand man then handed Good Buffalo a large mountain goat horn ladle. With this ladle he dipped corn (Figure 35) and placed it in bowl No. 1 on the north side; then he dipped another spoonful and placed this corn in bowl No. 1 on the south side; the next spoonful he placed in bowl No. 2 on the north side; the next spoonful in bowl No. 2 on the south side; the next spoonful in bowl No. 3 on the south side; the next in bowl No. 4 on the north side; the next in bowl No. 4 on the south side. Then he continued to dip corn alternately as before until all the corn was poured into the eight bowls. Good Buffalo handed the kettle and big spoon to the south errand man; then he took the horn spoon given him by Big Star, and dipped some corn from bowl No. 1 on the north and also from bowl No. 1 on the south. With this horn spoonful of corn he went around the fireplace to the east offering place; here he raised the spoon toward the east, then dropped a few kernels of corn upon the ground. Going west of the fireplace, he raised the horn spoonful of corn toward the heavens, gradually lowered the spoon, then finally reached the rim of the fireplace and placed some kernels of corn upon it. Then he went north of the fireplace by way of the south around the fireplace. Here he stopped, facing south, poured out all the corn from the spoon, and placed it on the rim. The north errand man went up and took the spoon from him. Now Good Buffalo placed his hands upon the corn, then went around the fireplace to the entrance; here he lifted his hands toward the east; then he went west, where he again lifted his hands to the skies; then he placed his hands upon the rim of the fireplace. He turned around, walked to the altar, and passed his hands over the pipestem four times. Then he passed his hands over the four drums. Now he went around the north side of the fireplace to the pile of corn. He placed his hand again upon the pile, stood erect toward the east. This he did four times. Each time he stooped lower; the fifth time he stooped lowest; then he swung lower, turned completely around, and swung his arms toward the entrance. All said, "Rawa."

Good Buffalo went to bowl No. 1 north side and placed it before Little War Chief (No. 1 north). Then going back to the bowls, he took up No. 1 in the south, carried it to the south side of the altar, and placed it before Little Sun (No. 1 south). He went and took up bowl No. 2 on the north side and carried it to station No. 3 north before Fancy Eagle. He took up bowl No. 2 south and carried it to station No. 4 south before Young Bull. Bowl No. 3 north he carried to station No. 5 north, placing it before Coming Sun. Then he took up bowl No. 3 south, carried it to station No. 6 south, and placed it before Riding In. Bowl No. 4 north he placed before the north old man, He Gladdens Spirits. The fourth bowl on the south side he placed before the south old man, Fighting Bear. When he was through, he went to his seat. The south errand man then said, "This is all."

Big Star told the people at the stations to circle around the bowls, and all ate. He called the south errand man and told him to eat with them, and Little War Chief called the north errand man to

**Figure 35.**—Corn offering preceding the Bear Dance (solid circle = kettle of corn, open circle = bowl of corn).
eat with them. They all had to eat fast. The third station on the north side ate more quickly than the others because they were supposed to represent white bears and wolves. These people always must eat their food first. So the two leaders, Little Sun and Little War Chief, would eat with spoons while the others ate with their hands.

The Night of Watching

After the bowls were gathered together and the spoons strung on a leather string, they were put away. There being no meat, Big Star said, "Those of you at stations, old men and chiefs, and you members of the Bear Society, we are in this lodge for a purpose. Our sister gave us a cow to carry on the old ceremony of the Bear Society. We supposed all who knew anything about the ceremony were dead. Through visions and dreams Tirawahat let our sister know that we ought to have the ceremony. We have sung about Mother Cedar Tree; she has heard the songs and is reminded that she promised help and protection to our people in times when diseases enter our village. She, Mother Cedar Tree, stands in the timber for our good. She stands there with dreams for us. She stands there with our thoughts, for our spirits have touched her. She stands there with the sayings of our people, and we will receive those sayings as she approaches our village. We have spoken of her. We have sung about her. We will grant our wishes, and especially will she take notice of our sister, who gave us the beef to carry on this ceremony. Now I want all of you to know that we have other things to do. What we have done, we did to awaken the spirit of our Mother, for this is the night when our spirits go out to her. We have sung about her. We have asked her blessing. She will grant our wishes, and especially will she take notice of our sister, who gave us the beef to carry on this ceremony. Now I want all of you to know that we have other things to do. What we have done, we did to awaken the spirit of our Mother, for this is the night when our spirits go out to her. Those whose names I mentioned may remain when the others go out. The heavens are thankful for the smoke and corn. Father and Mother are glad for the smoke and corn. Our deceased ones are glad, for they have received our smoke and corn. Now we have eaten. Now we have smoked." All said, "Rawa."

Those who were to take no part in the coming ceremony left the lodge and went to their homes. Those who remained were men who were to take part in gathering things together for the men who were to go into the timber after Mother Cedar Tree. These men gathered around the altar. Little War Chief, Good Buffalo, and Big Star sat together whispering as to what Good Buffalo was to do when he went after Mother Cedar Tree.

Several of the men arose and fixed a pole across the top of the wall of the lodge, tying it fast. One old bearskin was taken and placed under the pole, the head and forearms hanging in front. Four bear-claw necklaces, two eagle tail feathers, and two caps were also tied to it. These caps are of a peculiar kind. There is first a band of bearskin about an inch [2.5 cm] wide, made into a ring; it is covered with tanned buckskin; then seven woodpeckers' heads are tied to the ring; a bunch of owl feathers are tied opposite the woodpeckers' heads. This cap is used only by men who understand it. (There are now [1912] but two of these caps among the Pawnee.) The band to fit the head is of bearskin; the woodpecker heads and owl feathers are to show that these two bird families are birds of wisdom and understand the cedar tree, its mysteries, and its standing with firmness and solidity against storms.

Now the things are all on the pole.

Little War Chief brought in a homemade Indian saddle with long buffalo-hide strings. This saddle was placed against the wall on the north side of the lodge. The three men kept whispering, for they were talking of what should be done on the journey to the timber.

After they had planned everything, all sat in a circle, for Big Star wanted to tell the story of the man who saw how the bear people went for the first time to get the cedar tree for their lodge. It is the same Mad Bear, who has, in the story, arrived at the cedar tree and is making his home there (p. 322). Big Star said: "Brothers of the Bear Society, we will have to sit up until dawn, so I will tell you why we must have the cedar tree."

STORY.—A man was wounded in battle. He was brought to a hilly country by a bear, who gave the man a home under a cedar tree. Sometime afterwards, four strange-looking men came to the cedar tree and found a real human being. They put him to sleep and laid him to one side. The bear men then began to chew the bottom of the tree, and finally getting it down, they lifted the tree upon their right shoulders. They took up the man on their left side and carried him. When they entered the bears' lodge, the bear grunted and snorted so that the four men dropped the man near the entrance;
the cedar tree they carried to the altar. The cedar tree was left alone, for a human being was in their lodge. There was quite a disturbance. The four men who took him in and who were like human beings were now seated among the bears. While the man slept, the bears grunted; it seemed as if the bears were about to fight. The lodge was filled with dust. The man was awakened by the noise and saw different colors of dust made by the bears' breathing. He became scared and was about to run out; but when he saw the bears who had brought him to the entrance, he took courage and thought that he might as well be killed as roam over the country and die of starvation. He still had the arrow in him. During all of the commotion the bears began to jump over him. He became drowsy and went to sleep.

His brother bear woke him, and the man saw that his belly was wide open. The bears were feasting upon his liver. He went to sleep again, and later when he woke he was well. He was then turned over and the arrow shaft was taken out piece by piece, but the arrowhead with part of the shaft was never taken out. He was then rolled over and told to sit up.

Again the bears began to grunt and make great noises, so that the lodge was filled with dust. The bears seemed to circle around the place where the tree lay. Where the dust lay, the tree was set up. It seemed to be a rooted tree, but really was not. Now the leader of the bears spoke to the man and said: "Brother, one of our number took pity on you and brought you to our lodge. Our four men found you at the tree. You could not be left there, for you have been protected by one of our men and also the tree. For these reasons, we have taken pity on you. We performed upon you the taking of a piece of liver from a human being. It is done with quickness and the changing of the eyesight of the onlookers. This you shall do when you go among your people. You are now to remain with us for a few days, for you are to witness other performances which you will learn." The man stayed in the den with the bears. During the daytime they would transform themselves into people and perform sleight-of-hand tricks, sometimes shooting one another with arrows, while the younger would take limbs off the tree and thrust them down their throats. Now and then they would work mysterious feats upon the man's body. On the fifth day the man was told that he was to return to his people and that one of their number would go with him. The bear leader told the man to stand up. The leader then attacked him, but the man did not become frightened. The man was told to open his mouth. Then the leader began to grunt, and all at once a stream of yellow dust came from its mouth and touched the man's mouth, and he in turn inhaled the dust. All colors of dust entered his mouth and he inhaled all, so that he was filled. When this was done, the leader bear told him that now he could do the same thing; whenever he wanted to replenish the dust he must get it from the sun at dawn by inhaling its rays. The man was given one claw which was strung on a long string. This he was to wear around his neck all the time. He was now told to return to his village.

The man felt stronger, and although the wound was healing, he still had pain inside. The bear who brought him to this place now led him out of the cave. It was daylight; they stopped, looking at the sun. Now they journeyed north. Every night when they lay down, the bear would lie where the wind was blowing, so that the man would be warm. Whenever they would arrive where there were cactus the bear would eat the tops, then lick the man's wound. In one of the dreams the bear told the man that cactus was their medicine; that when he should be among his people and become strong again, he must dig these cactus and that under the tops he would find small white balls, like potatoes. He was told that if he or someone else should ever be wounded, he could use the pounded balls upon the wound and it would soon heal. He should get the white balls and dry them in the sun, then pound them to powder. He was told always to carry these.

One day the bear acted strangely on their journey. Sometimes it would stop and snort, then grunt aloud and stand upright on its hind legs. That night when they were asleep, the man dreamed of the bear. He thought the bear was trying to choke him and he was trying to get the bear off by pushing. When, so he thought, he had pushed him completely off, there stood a man. This man was painted red all over; two black streaks extended from the eyes slantwise down on each side of the face. He wore but one bear claw around his neck.
This man said, "My brother, I am the bear that is with you. I took pity upon you and brought you to our Mother Cedar Tree, so that the bears could find you, which they did. You know our mysteries. You have inhaled our breath. Inside of you are now different colors of dust. You are now possessed with our magnetism, so that you can control other men. You have my claw. It is my spirit. As long as you keep the claw, no diseases will trouble you. In battles no harm will come to you, and if it does, my power will be with you, so that you will again get well. If I should be killed or die of old age, then you must also go. We are now near your people. I can smell them; that is why I snorted. Tomorrow we will approach your village; then I must leave you. I will remain among the hills so that when you get strong you can come to me. Then I will teach you more of our mysteries."

The man woke up; the bear was sitting by him. When the sun appeared, both turned toward it and began to inhale, for the rays of the sun were upon them. When the sun was up, they began their journey. The man walked very slowly, for he was very weak. Finally they got on top of one high hill and sat down. They now could see the village. The man was very weak, so he lay down. The bear went around him four times, then began to lick his wounds. All at once the bear snorted and started down the hill. The man sat up and looked at it. Soon he heard shouts, and he lay down. He had fainted.

When he revived, he was surrounded by boys who had gone out to look for ponies. The boys were afraid, for he was very thin. He called the boys, but they would not come near him. One man came up and asked who he was. The man said, "I was with a war party and we were attacked. All were killed but me, and I am wounded. I have been on the way for a long time. I am now tired out and can go no farther." He gave his name, and they knew him.

The man told the boys to stay, that he would get his people to take him home. The man started for the village; when he was near, he began to shout. People came out of their lodges, while some climbed their lodge to see what it was about. Men ran out to meet the man. When he was surrounded by men, he shouted and told the people that Kuowa's war party were all killed, that upon the hill was White Faced Wolf, and that he was very thin and could not walk. So this man was told to go to White Faced Wolf's lodge and there tell the story over again. The whole village mourned. 69

The wounded man's folks went after him. They took him into the lodge and laid him down. They washed him and then anointed him with buffalo fat. They saw the wound, and he told them not to trouble about it, for a part of the arrow was in him. His people wanted doctors for him, but he would not have them. He told them to feed him, for he was starving. His mother took some buffalo fat, placed it upon a stick, and held the stick over the fire; when the grease began to drip from the fat, she placed the fat upon a dry skin. When it cooled off, she placed it in the man's mouth so that he could swallow the grease. In about four days he was strong.

People went into the lodge to see the man and to hear the story of the attack by the enemy. The man would tell them and show his left wrist, where there was a scar extending from his elbow down to his wrist, caused by the bowstring. A few days later, the man was missing. The people did not know what to do. They were afraid that he was only a ghost. But the man had gone to the hills, where he knew the bear would be. The man did not find the bear the first night; but the next morning, bright and early, he was walking down a ravine when he saw the bear sitting by a lake. The bear would look into the water, then would take mud and spread it on its face. So the man went down to the lake and did as the bear was doing; that is, the bear was looking at his image in the lake and spreading mud on its face. When both faces were covered with mud, the bear led the man up on a high hill. Here they sat down and both looked at the sun.

The bear then looked at the man until the man fell over in a trance. The man in this condition saw a stranger, the same man he had seen in his dreams. This man said, "My brother, again you see me. I was at the lake looking at myself. This the bear man did before they could touch the tree where you were. I did this so you will know what to do before you can get the tree. I am to teach you how to do these things. I will teach you two songs that you must sing when you are near the tree (p. 337). We will stay among these hills for
several days, for I am to tell you many things that you have to do when you carry on your ceremony.” The man woke up. The bear was going down the hill, so he followed. They came to a deep canyon and then a cave, which they entered and here stayed together for several days. The bear planned everything for the man and then told him to return to his home.

The Sixth Day

The errand man in the lodge had gone out, and when he returned he said, “Leaders of the Bear Society, the Morning Star is up. It is near daylight.” Big Star then told Good Buffalo, *Ra-ruhwa-ku*, Running Fox, and Horse Chief, the four men he had selected, to take seats at the altar. When they were seated, Big Star took the bearskin, the bear claws, and feathers and caps, and placed them in front of the men. The bear robe and claws and one eagle feather were placed in front of Roaming Chief; bear claws and caps, in front of the other men. The four men at the altar took the things and stood up. Roaming Chief handed the bear robe, claws, and eagle feathers to Good Buffalo, who received them. The other men also handed the other things to the other men, and each giver made a speech as he handed the things to the men.

Roaming Chief said: “My brother, I hand you these things. You are to wear them upon your journey. Father (Bear) and Mother (Tree) will take notice of you and will remember their promises to our forefathers. Mother stands in the timber with our spirits, dreams for us, and sends the stories for us. The gods in the heavens and upon the earth will watch over you. If you make any mistake, the gods will help you and will make your ceremony good. Take this new knife, use it as our people used it in olden times, so that when Mother shall come through the country she will drive all diseases away from us. Take also this tobacco pouch and pipe, and make smoke to Father and Mother. In the pouch you will find a smaller bag with native tobacco and another with consecrated buffalo fat. Use it as we have told you. Mother will bring happiness and long life to our people. Speak to Mother before you touch it, for you know the feeling of our sister who planned for us to have this ceremony. Pray to Mother that she bless our sister and give her long life. Go, and the gods in the heavens and the gods on the earth be with you.”

Each man made a speech to the man to whom he handed the things. When all had received the things, the four men placed the bear claws about their necks. The two errand men had gone out and saddled up each man’s horse. One extra pony was also saddled with the Indian saddle, for this pony was to carry Mother Tree. Good Buffalo placed the pipe upon his back, with the stem upward; then he drew his blankets over his shoulders. Then they went out and each man got on his horse. Horse Chief, the youngest of the four men, acted as errand man, so he led the extra pony. As dawn was now in the east, the men could see where they were going. Good Buffalo was in the lead, *Ra-ruhwa-ku* next, Running Fox, then Horse Chief with the pony. They rode in a gallop through the country south toward the Cimarron River. It was 18 miles [29 km] to the cedar country.

Selecting the Cedar Tree

When they reached the edge of the timber they stopped. Good Buffalo alone entered the timber and, when he came to a group of trees, he saw one young tree in the center. He touched the tree with his hands, saying, “Mother, this day I have come to you, and although I shall cut you down, let your spirit still dwell in the tree, so your spirit can be with my people, for you are to remain in our lodge for two moons, when we will again return you to your place among the timber.”

He then returned to the men, and the four of them started to where the tree stood. There being no lake or ponds, after tying their ponies, they seated themselves upon the ground and began to paint themselves by looking at a mirror instead of looking at themselves in the water. When they were painted with red dust and mud, they arose and marched single file to the tree. When they were near the tree, Good Buffalo told the other men to walk up and stand by him. Now they sat down. The first thing they did was to sing so that Mother Cedar Tree would listen.
GOOD BUFFALO’S SONGS

STORY.—The first song is about the bear men when they first approached the tree, then went to the lake, and, looking at their likeness, muddied their heads. The man did not see them, but the bear alone did this for him.

The second song is about the man himself. Father Bear told him to do as he had seen his brother bear do. The man was taught the ceremony and was taught to ask blessings for his people in the songs. By imitating the bear in all his ways and actions he became a great man, was not afraid of anything, and was brave in battle. All these things came to him, because he did as the bears told him to do. They sang this song because he was now to call upon the bears to help him to make the tribal spirits glad. Thus the first song is about the bear muddying itself, and the second song about the man muddying himself.

First Song

First Stanza

A ha· tiwa·ka* tiwa·ku?
Hear, he says,

REFRAIN: he·ra?
He comes.

B irirakwa·ka [a a a]
(And) this is what he said.

CHORUS

C he·ra?
He comes.

D hu· ahra·?u ira·?(a)
See, he is the one who comes yonder.

E hu· ahra·?u ira·?(a)
See, he is the one who comes yonder,

ira·?(a) re·ra
(the one) who comes yonder, the one who comes.

F rawa hiru kuti·?u ut
Now here he is (located).

Second Stanza

A wetahra·?i·tawi·?a*
Now I tell of the vision,

REFRAIN

B ati?as rikspaki?a
My fathers what they said.

CHORUS

Third Stanza

A tatpakara·ru?at [a]
I tell of her,

REFRAIN

B atira ira· riki
My mother standing yonder.

CHORUS

Fourth Stanza

A atira irata·?u
Mother mine,

REFRAIN

B [a] cikstii raraku·ta
Well may he do.

CHORUS

Fifth Stanza

A rawa ruku·re·rik [a]
Now let it stop.

REFRAIN

B ruuchihrakwa·wi
(The song of) the one with branches touching the ground.

CHORUS

Second Song

First Stanza

A asku[r]u re·tiwa·ka*
The same I do say,
REFRAIN: **he-ra**
He comes.

B **asku** ti **hura-ru**
The same it is the place.

CHORUS:

C **he-ra**
He comes.

D **hu-ahra** u **ira** *(a)*
See, he is the one who comes yonder.

E **hu-ahra** u **ira** *(a)*
See, he is the one who comes yonder,

F **rawa** **hiru** **rikuhri** *(i i a)*
Now here he is the one.

G **[a] witirakuru-ku**
As he decorates himself.

H **kicu-ka** *(t)awe-a*
(His) reflection in the water.

I **he-ra**
He comes.

J **hu-ahra** u **ira** *(a)*
See, he is the one who comes yonder.

K **hu-ahra** u **ira** *(a)* **hiru re** *(e)*
See, he is the one who comes yonder; there he comes.

L **rawa** **hiru** **rikuhri** *(i i a)*
Now here he is the one.

---

**Second Stanza**

A **ati** *(a)* **irati** *(u)*
Father mine,

REFRAIN

B **[a] cikstit raraku-ta**
Well may he do.

CHORUS

---

**Third Stanza**

A **iriithwaki** *(a)*
This is what they said,

REFRAIN

B **ati** *(as)* **rihuwaki** *(a)*
My fathers when they spoke.

CHORUS

---

**Fourth Stanza**

A **rawa ruku-re-rik** *(a)*
Now let it stop,

---

**Cutting the Tree**

After the first two songs, Good Buffalo arose with a bag of native tobacco. He approached, stood west of the tree, took a pinch of tobacco, went south around the tree, and stood about 3 feet [0.91 m] from it, facing east. He then lifted the tobacco toward the east with his right hand and said, "You gods who are sitting in the east, here is native tobacco as my offering to you. I want you to know that I have come for Mother. Take my offering and let me take Mother to my people with your blessing." Then he placed the tobacco upon the ground and covered the place with dust. He returned west and stood; again he took a pinch of tobacco, and this time went south to north around the tree, stopped, and said, as he lifted his hand toward the north, "You, chief [North Star], who stands still up in the heavens, here is an offering of tobacco to you. Watch over Mother and let her go up to our village with your blessing; let her stand in our lodge with uprightness and solidness, just as you stand."

He went back to the west. He again took a pinch of tobacco, went and stood on the south side of the tree, and lifting his hand toward the sun, said, "Now, Father, you who watch over all things for Tirawahat, here is an offering of tobacco to you. You have watched over Mother for many days; today I take her to my people; let your blessing go with her to my people." Now he placed the tobacco upon the ground and covered it with dust.

He again went around the tree to the west, took another pinch of tobacco, went south of the tree again, and stopped about a foot [30 cm] from it. Here he lifted his hand to the southwest and said: "Now, Mother Moon, you who watch over all things, over night for Tirawahat, I offer you this tobacco, for I came after Mother. She is a part of you. She stands never-changing, and I ask that you watch over Mother so that when she stands in our lodge the people may increase through you and Mother's power." He placed the tobacco upon the ground and covered it with dust.
Now he went around the tree and stood west. He took a pinch of tobacco, lifted the tobacco straight up to the heavens, and said, "You, Father, who sit above the heavens, you who made the earth, the timber, the streams of water, and placed seeds upon the earth; you who made the birds and all animals; you who made the people and placed speech in their throats, that we should throw our prayers up to you, I now make my wishes known to you through my prayers to you as I hand out to you an offering of tobacco. For you placed Mother among other trees to keep our spirits, our sayings, and dreams. I came after Mother, and although I shall cut her spirit, let it remain in the tree that she may watch over my people and keep diseases away, and that she may give long life to our people and bless them with many children. You placed the seeds in the hands of our women; they have been to their fields and with their hands have placed seeds in the ground. Let Mother watch over the fields and make the rains come down from the heavens upon our fields, that we can gather in a great harvest, so that our people will have plenty to eat. We are poor, Father; watch over us and always make our spirits glad. This is your offering; accept it." He lowered his hand until he reached the ground and placed the offering there, covering it with dirt. He now took a pinch of tobacco, went up to the tree, and said as he lifted his right hand toward the top and scattered the tobacco upon the tree, "Mother, this day I come for you. The bear family taught our people to come for you every spring and to place you in our lodge so that you can watch over the people. The gods in the heavens have received my offering; I also have offered you tobacco. We are poor, Mother; come to my people, let your spirit dwell with my people, and bless them." He then returned to where the others sat. Here Raruhwa-ku handed Good Buffalo the pipe, which was filled with tobacco. Good Buffalo squatted down with the pipe, while Horse Chief struck a match and lighted the pipe for him. Good Buffalo arose and offered puffs of smoke to the different places where the tobacco was placed. When he had offered smoke to Tirawahat, he emptied the ashes from the pipe and handed it to Raruhwa-ku.

Good Buffalo then sat down and said: "My brothers, it is now time for us to take Mother. I am to go to the tree alone, and when you see the tree wavering and about to fall, then come up and hold the tree, so that it shall not fall. I will now get ready." So Good Buffalo laid his blanket to one side and crawled into the bearskin. He put his head through the head part and his arms through the forearms, so that he was clothed with it. Going to the tree, he sang the first song.

**GOOD BUFFALO'S SONGS**

**STORY.**—The man in the story saw the bears take a cedar tree up by the roots and carry it to the lodge. Another time he saw a bear gnawing at the bottom of the tree, finally getting it down, then carrying the tree to the lodge of the bears. When this man first gave the ceremony and went after the tree, he felt also that he would like to do as the bear did, by gnawing at the tree and so getting it down, and he made up this song.

A  
**FIRST SONG**

**FIRST STANZA**

A  
ha  
[tiwa-ka* [ri]  
Hear, he says,  
Refrain:  
hawa  re·ticka  a·tu·ta·ra  
Also I want to do it.

B  
ati’as  rikspak’o  
My fathers what they said.

Chorus:  
c hawa  re·ticka  a·tu·ta·ra  [a a]  
Also I want to do it.

c hawa  re·ticka  a·tu·ta·ra  [a]  
Also I want to do it.

c hawa  re·ticka  a·tu·ta·ra  [i i a]  
Also I want to do it.

d  ati’as  i’ahru·ta  [a]  
My father as he did it.

c hawa  re·ticka  a·tu·ta·ra  [a a]  
Also I want to do it.

c hawa  re·ticka  a·tu·ta·ra  [a]  
Also I want to do it.

c hawa  re·ticka  a·tu·ta·ra  [i i a]  
Also I want to do it.

**SECOND STANZA**

A  
a  tiwere·tarik  [i]  
And here I now stand,
REFRAIN
b atiʔas rukarıki [i]
My father (where) he stood.

CHORUS

Third Stanza
A a tiwere-tarik [i]
And here I now stand.

REFRAIN
b tirikwa-kasa-ru
Here where the sayings are.

CHORUS

Fourth Stanza
A wetatikwica?
Now I have arrived,

REFRAIN
b atira raku-rikitiʔa
My mother (where) she stood.

CHORUS

Fifth Stanza
A wetiʔu-re-rik [a a]
Now it has stopped,

REFRAIN
b wurakku-rawe-ta [a]
(The song of) her life is ended forever.

CHORUS

Second Song
First Stanza
A ha· [tiwa·ka* [a]
Hear, he says,

REFRAIN: ira·ʔa ha· ira·ʔa
Yonder he comes; see, yonder he comes.

b atiʔas rikspakiʔa [a]
My father(s) what they said.

CHORUS:
c atiʔa ha· ira·ʔa
Yonder he comes; see, yonder he comes.
c atiʔa ha· ira·ʔa
Yonder he comes; see, yonder he comes.
c atiʔa ha· ira·ʔo
Yonder he comes; see, yonder he comes.
d wera·ʔa ha· wera·ʔa [i i a]
Now he comes; see, now he comes.

e ku·ruks tiku-виʔa [ra]
A bear I became.

Second Stanza
A iriweti-hiʔa [u ka a]
That is the place,

REFRAIN
b atiʔas rekwicu-ru
My father’s special place (i.e., place of his vision).

CHORUS

Third Stanza
A wetaspicat [a a ha]
Now you have arrived,

REFRAIN
b atira ira·ʔa
My mother there (where) she stands.

CHORUS

Fourth Stanza
A rakurickukkiriru
Now the tail is shaking;

REFRAIN
b atira [i] rata·ʔu
Mother mine (it is).

CHORUS

Fifth Stanza
A wetiwaku·rukaciʔa
Now her voice is being cut (i.e., they silence her).

REFRAIN
b atira
My mother;
c a cikstii ratatu·ta
And well may I do.

CHORUS

As he sang the second song, Good Buffalo jumped at the tree, making motions as if he were gnawing. He had a new knife in his belt that had
been handed to him by Little War Chief when they started. He removed the knife and with it took off chip after chip. These chips he held in his hands until the tree wavered and was about to fall and was then held by the men. Then Good Buffalo divided the chips into four parts. The first chips he buried northeast of the tree; the second, northwest; the third, southwest; and the fourth he buried southeast. Then he smoothed the places with his hands. The other three men did not know what he did with the chips, since Good Buffalo had the bearskin over him. These men thought that he was eating the chips, for he grunted around the tree as if he were gnawing. Now Good Buffalo jumped sidewise and sat up with his arms raised toward the sun, imitating the bear. Two men held the tree while *Raruhwa·ku* broke a limb from another tree and began to brush or whip down upon Good Buffalo's back. By doing this, Good Buffalo was cooled down. The other men thought that Good Buffalo was possessed with the bear spirit and was scared. The tree was now laid upon the ground. During all of this performance the singing was kept up by the others.

The second song is sung while Good Buffalo is at the tree with the bear robe upon his body. In cutting the tree he is possessed with the bear's spirit; and as he sits about the tree, he grunts and makes an awful noise, feeling that he is imitating the bear. When Good Buffalo first went into the timber, he jumped at the tree and was in a mysterious mood. Afterwards he made up the two songs that others who would go after the cedar tree should sing before cutting into it.

**Bringing in the Tree**

The tree lay, the top toward the west and the base toward the east. Good Buffalo told Horse Chief to bring the pony with the native saddle upon it. The pony was placed west of the tree. All the men now went to different trees and began to break off the limbs. They placed a pile on each side of the tree. The pony was led to the east side of the tree, and Good Buffalo stood on the right side, while *Raruhwa·ku* stood on the left. Horse Chief held the pony while Running Fox stood west of the tree with the regalia. Now Good Buffalo and *Raruhwa·ku* took up the limbs and tied them on the saddle; they put broken limbs in the center. Good Buffalo took the bear robe and spread it upon the cedar limbs; and the four men, two on each side, took up the tree and laid it upon the bearskin, then tied the tree to the saddle. The skin they now drew in on all sides so that all the cedars showed plainly, the skin not showing. Good Buffalo took up his blanket and wrapped himself in it, then took a buffalo lariat rope and tied it around his waist. He placed the pipe, stem upward, upon his back. Finally, they got on their ponies, Horse Chief taking the rope to the pony with the tree and the three men following. They started out in a walk; and after going out of the timber they began to trot their ponies, then to gallop, for they had many miles to go. They knew that someone was on a high hill near the village looking for them. They must not go slowly, for the people would think that something was wrong.

When they are about 3 miles [4.8 km] away, the man on the hill sees them and runs toward the village. When the people see him running, they all turn out. Some climb the lodge; others stand in a group near the entrance. The women in the village now gather up gifts of shawls and calico, and gather in front. There are as many as want to race. Sometimes there will be fifteen, sometimes eighteen women, mostly young ones. Middle-aged women also join in for the fun of it, for people laugh at them. It is a time of merriment for the women, for Mother Cedar Tree is coming to bring blessings for all the people, but more for the women. The men are now about a mile [1.6 km] away; they cannot be seen because the hill is in the way. As soon as the men come up over the hill, the women stand ready to run when the alarm is given. When the word is given for the women to start, the young women begin running in a group; the middle-aged women are left far behind. Men and women are laughing and shouting at them. Now one young woman is in the lead; now another catches up with her, and another, until there is a close race. When they near where the men are coming, the women run harder, for it means something to them. The men now stop. The woman in the lead gets to Mother Cedar Tree, takes her present, and ties it to the tree. The next woman gets there and ties her present to the tree; the third woman also ties her present. Finally the
fourth woman also arrives and ties her present. They each touch the limbs of the tree and pass their hands over the limbs and down their bodies. Now they are blessed by Mother. As they come up, the other women throw their presents upon the tree. The four tied presents are to remain with Mother Cedar Tree; when she has stood in the lodge for several moons [months], she is again taken to the timber with these four presents upon her. The other presents are to be divided among the bear people after the ceremony is over. Now the men start up again in a lope while Good Buffalo then sings this first song.

GOOD BUFFALO'S SONGS

STORY.—A similar version of Good Buffalo's first song was sung earlier by Big Star (p. 324). Good Buffalo's first song tells about the journey to the timber, how they found the tree standing among other trees, and how they are now bringing it to the village. The entire village is looking to the coming of the cedar tree. Good Buffalo is singing, for he is the leader and understands the secret part of the ceremony. As he nears the village, he sings the second song, in which he sings of himself who has acted as leader in the journey of going to and returning with the tree. As he approaches the village the people all look toward them. They are all glad, for Mother is nearing the village.

First Song
First Stanza

A  ha- [tiwa-ka*
   [tiwa-ka
Hear, he says,

REFRAIN:  ra-riki [i i]
There she stands.

B  ati?as  rikstapa?a
My fathers what they said.

CHORUS:
C  ra-riki  ra-riki
There she stands, there she stands.

C  ra-riki  ra-riki [i i a]
There she stands, there she stands.

D  wehiru  rika-riki
Now here she stands in the woods.

E  ra-riki [i i a]
There she stands.

Second Stanza

A  ka-ka-taka-pa-kis [a]
Oh, I am indeed pitiable,

REFRAIN
B  atira  ratus-te-rik [a]
My mother when I see her.

CHORUS

Third Stanza

A  u  cikstit  raka-ci-ta
And well shall we do,

REFRAIN
B  atira  tiwera-?a
Our mother when she comes.

CHORUS

Fourth Stanza

A  atira  tu-te-rik [a]
My mother sees it,

REFRAIN
B  akita-ru  ru-?ata
The tribe extending (i.e., the entire tribe).

CHORUS

Fifth Stanza

A  rawa  ti?u-re-rik [a]
Now (the song) ends,

REFRAIN
B  atira  ra-kuwica
My mother when she has arrived.

CHORUS

Second Song
First Stanza

A  ha- [tiwa-ka*
   [tiwa-ka
Hear, he says,
Refrain: ra-ti-ra [a a]
I am coming,
B ašku'ru ti hura-ru? [u]
The same it is the place.

Chorus:
C ra-ti-ra ra-ti-ra
I am coming, I am coming.
C ra-ti-ra ra-ti-ra [a a]
I am coming, I am coming.
D rutu-rihwa?u -?a
They turn this way.
E ra-ti-ra [a a]
I am coming.

Second Stanza
A wetitihurariwi -ca?
I am approaching the place,
Refrain
B akita -ra ru -?ata
The tribe where it extends.
Chorus

Third Stanza
A a ciktit raka -ci -ta
And well shall we do,
Refrain
B atira tirawica
My mother when she arrives.
Chorus

Fourth Stanza
A a ciktit raka -ci -ta
And well shall we do,
Refrain
B atira were -rik [i]
Our mother now (that) she is here.
Chorus

Fifth Stanza
A rawa ruku -re -rik [a]
Now let him stop,
Refrain
B tirah -pe -rarahra
The one who holds the pipe upward.
Chorus

Preliminaries to the Public Ceremony
The song ended. Now they whipped their ponies, rode to the entrance, and when about 25 feet [7.6 m] from it they stopped. The men who were sitting in the lodge had gone out. Now they all ran to the leader, still on horseback, and all placed their hands upon each man, thanking him and calling upon the gods in the heavens, Father, and Mother, to bless these men for bringing Mother Cedar Tree to them.

Now the four men—Roaming Chief, Coming Sun, Little War Chief, and Young Bull—entered the lodge and stood at the altar. They dismounted and began to untie the tree. They took the tree from the pony; Good Buffalo, taking the bearskin, entered the lodge, and carried the tree four times around the fireplace; then they went to the altar and laid the tree down upon the ground, the top to the west and the base to the east. Then each went to the man who had given him the regalia he wore, and returned it; Roaming Chief (Figure 36) received the bearskin, the claw necklace, and the feather. Then these men returned the things to the wall of the lodge. The two errand men had untied the limbs and placed them in piles on each side of the tree. All the men now entered the lodge and each took his seat. The four men who received the things took their own seats. Big Star again took his seat at the altar, as did Little Sun, Little War Chief, Roaming Chief, and Good Buffalo. The other three men likewise took their seats. Big Star now said, "Brothers at the altar, and those of you at stations, old men and chiefs, and you of the Bear Society, early this morning we sent these men into the timber to bring our Mother Cedar Tree to us. They went and they found her standing among the timber. There she stood with spirits about her for us; there she stood with speeches or sayings for us; there she stood with dreams about her for us. All these things Mother has brought to us, and we will be blessed by her. She is present.
Figure 36.—Roaming Chief (Siri-re-saru-ku 'They Are Making Him A Chief'). (DeLancey Gill photograph, 1902, BAE neg. 1208-B: Smithsonian Institution, National Anthropological Archives, Bureau of American Ethnology Collection.)
with us; let us hasten and offer our smoke to her, for we have a great deal to do yet. I will now select Good Buffalo to offer the smoke to Mother.'"

Good Buffalo arose, took the pipe, and walked west, then to the east and northeast by south and east, then he squatted down. The south errand man arose and placed a coal upon the bowl of the pipe. When the pipe was lit, the errand man returned the coal to the fire. Good Buffalo arose and went around the fireplace between the entrance and fireplace to the east. Now he walked to the west; here he stood facing east, and gave one whiff of smoke to the heavens and then went around the fireplace to the north side; here he gave four whiffs to the ground. He moved up to the west again and gave four whiffs to the rim of the fireplace. Then he wheeled around and went to the tree; he gave one whiff of smoke at the base of the tree three times more; he moved up and gave whiffs to the tree, the last whiff near the top of it. Thus he gave four whiffs of smoke on one side. Now he went to the north side and gave four whiffs on that side. Then he went to the altar and let Little Sun and Roaming Chief smoke; then he went around the fireplace to the north side of the altar (Figure 35)." Going around the fireplace to the southwest station 4, he let Young Bull and White Elk smoke. He then went around the fireplace to the northwest station 3 and let Fancy Eagle and Horse Chief smoke; again he went around the fireplace to the southeast station 6 and let Riding In and Running Fox smoke. Next he went to the northeast station 5 and let Running Scout and Coming Sun smoke. He now went south of the entrance and let old man Fighting Bear smoke; then the south errand man. Now he went to the north side and let the old man He Gladdens Spirits smoke; then the north errand man.

After this he went to the north side of the fireplace and emptied ashes, then moved up and stood west of the fireplace, and here emptied the remaining ashes. Then he placed his right hand upon the ashes, passed his hand upon the stem toward the heavens, took the pipe in his right hand, and, placing his left hand upon the ashes, passed his hand over the stem toward the heavens. He went east near the entrance and there passed his hands toward the east; he went north to the fireplace and there passed his hands over the pipestem upon the ground. He then stood west again. Now he turned the stem toward the rim of the fireplace and passed his hands over the stem four times: two times with his right hand and two with his left hand. He turned the pipestem upward; then he went to the tree, passed his right hand over the stem, then touched the place where he had offered smoke; he did this at all the places where he had given smoke. He also touched the skins, the claws, caps, and feathers; then he went to the north side of the fireplace and there passed his right hand over the pipestem, then upon his head and on down until he pressed his feet. Then all said, "Rawa." Then he took the pipe in his right hand and passed his left hand over the stem; then upon his head and on down to his left foot. Again all said, "Rawa." He did this twice with his right hand and twice with his left hand. Each time all said, "Rawa." He now walked up to the altar and handed the pipe to Little War Chief, who said, "Rawa," and then all said, "Rawa."

Big Star now said: "Leaders of the Bear Society, and all of you who belong to the Bear Society, the four men can now leave the lodge and go to their homes, and after eating may return when they are told to return. We have some work to do, and we just want those who have a right to be with us."

The men who had no right to stay now left the lodge. Big Star, Little War Chief, Little Sun, and Roaming Chief seated themselves in a circle so that others who were in the lodge would not see anything. Coming Sun [Murie] was the only one who was allowed to see what they were doing. Big Star had unwrapped a bundle and from it took buffalo fat. This he placed on one side. Then he took a bag of native tobacco from the bundle and also placed it on one side. Now they brought out a wooden lariat peg that had been used for some time. This peg they placed with the others. They also got a short buffalo-hair lariat rope. All the things needed were now there, so Big Star opened the bag of tobacco. From it he took a pinch of native tobacco and placed it at the place selected for the tree. Then he took the peg and set it where he had placed tobacco. A little hand ax was brought, and with it Big Star hit the top of the peg; then he gave the ax, still holding the peg, to Little Sun, who also struck the top of it. Little Sun then handed it across to Little War Chief, who also struck its top. Little War Chief handed
the ax to Roaming Chief, who also hit the top and who then handed the ax to Coming Sun, who also struck at the peg. The two errand men were called and they also struck the peg. The peg was being driven quietly and slowly, for they did not want the others to hear. The pounding of the peg went around several times until now it was about a foot [30 cm] deep. It was then taken up. The hole was made a little larger with a new knife so that a man could thrust his hand in. The bottom of the hole was pounded so it would become level. The hole was complete. Big Star then told three men sitting down with him to go, raise up the tree, and carry it upright. He told Coming Sun to stay, that he wanted his help.

While the men went to the tree, Big Star made a round cake of buffalo fat, the size of the hole. He put this cake into the hole and pressed it down with the peg. The fat was at the bottom of the hole; then Big Star took a pinch of native tobacco and dropped it upon the fat. Now the tree was brought and dropped into the hole, which each man helped to fill. When the tree was firmly set, Big Star took the peg and stood it up alongside the west side of the tree. He then took the buffalo-hair rope and tied the tree and peg together. Thus the onlookers could not see the peg. This was done so that Mother Cedar Tree would catch ponies for the people and tie them to the peg, and someone would receive a pony from onlookers. The presents tied upon the tree were left on while the other presents were placed at the bottom of the tree. The limbs were piled on each side of the tree. Everything being complete now, they all took their seats and waited for the others to come in. Each man now filled his pipe and smoked.

The Public Ceremony

It was now evening and people were coming in. There were four men at each station. The two old men were seated one on each side of the entrance. There were four chiefs in the lodge, two on each side (Figure 37). Big Star told the two errand men to get some of the dried meat and place it on the south side. Some women had prom-
ised the Bear Society kettles of corn and mush. These kettles were brought in and placed on the east side of the meat.

Big Star now spoke: "Brothers of the Bear Society, old men and chiefs, our sister planned for us to carry on this society. The purpose of this is for Father and Mother to eat our smoke, that their spirits may be made glad so they can bless our people in all things. My sister, I am poor. I cannot give you anything. Father Bear was placed upon the earth and knows no diseases among his people, and the young grow. I place my spirit upon Father Bear that he may take notice of you and your children, that they may grow to be women and men, as do the bear family. Mother Cedar Tree is placed upon the earth and knows no harm, but stands always in the timber, always green, always good to see. They are the ones who can give you blessings, for they are under the protection of the powers in the heavens. We will offer no smoke until Father and Mother have heard their own songs. [The drums are now taken up by singers.] We will now sing about Father and Mother. The songs we must sing tonight must be of Mother Cedar Tree. Now we sing."

**Big Star's Songs**

**Story.**—When the man was very poor in spirit and also poor in flesh, the bear took him to the cedar tree where he made his home for a time (p. 322). The bear seemed to revere the tree, and ate cedar berries. The man also ate berries and felt refreshed. The bear would stand on his hind-legs and hold his paws to the tree, as if praying to it. So likewise the man walked to the tree and prayed to it. Then he made up the songs. He found that when he was ill and had bad breath, he felt better and had a freshened breath after eating the berries. The wound smelled bad, but the cedar smell made him feel better and not smell the wound.

**First Song**

**First Stanza**

A  
\[
\text{ha} \quad \{\text{tiwa-ka}\} \\
\text{Hear, he says,}
\]

**Refrain:**  
\[
\text{hu} \quad [a] \quad \text{we-ra} \\
\text{Oh, now he comes.}
\]

B  
\[
\text{werahra} \quad \text{t'i-tawiha} \\
\text{As I now tell of the vision.}
\]

**Chorus:**

C  
\[
\text{hu} \quad [a] \quad \text{we-ra} \\
\text{Oh, now he comes.}
\]

C  
\[
\text{hu} \quad [a] \quad \text{we-ra} \\
\text{Oh, now he comes.}
\]

D  
\[
\text{aha} \quad \text{we-ra?a [i i a]} \\
\text{Ah, now he comes.}
\]

E  
\[
\text{ta-rutikstahui? u} \quad \text{a-ri} \\
\text{He who is pointing his paws toward it,}
\]

F  
\[
\text{raha} \quad \text{pi [i i a]} \\
\text{That tree.}
\]

C  
\[
\text{hu} \quad [a] \quad \text{we-ra} \\
\text{Oh, now he comes.}
\]

C  
\[
\text{hu} \quad [a] \quad \text{we-ra} \\
\text{Oh, now he comes.}
\]

D  
\[
\text{aha} \quad \text{we-ra?a [i i a]} \\
\text{Ah, now he comes.}
\]

Second Stanza

**A**  
\[
\text{cakriks tatu-te-rik [a ri]} \\
\text{A person I saw.}
\]

**Refrain**

B  
\[
\text{ati} \quad \text{irati-ru [ri]} \\
\text{Father mine (it was).}
\]

**Chorus**

Third Stanza

**A**  
\[
\text{ka-ka-taka-pa-kis [u]} \\
\text{Oh, I am indeed pitiable.}
\]

**Refrain**

B  
\[
\text{ati} \quad \text{tu-te-rik [a]} \\
\text{My father saw it.}
\]

**Chorus**

Fourth Stanza

**A**  
\[
\text{ati} \quad \text{tu-te-rik [a]} \\
\text{My father saw him.}
\]

**Refrain**

B  
\[
\text{cakriks ru-kiwira} \\
\text{A person (who is) different (i.e., wonderful).}
\]

**Chorus**
Fifth Stanza

A  rawa  ruksu·re·rik [a]
Now let it stop,

Refrain

B  ati"at  irati·ru
My father, mine (his song of),

C  rarahpihakati·tu
The one who is colored a foggy black.

Chorus

Second Song

First Stanza

A  asku[r]u  [re·tiwa·ka*]
The same I do say.

Refrain:  hu· [a]  we·ra
Oh, now he comes.

B  asku[r]u  ti  huru·ru?
The same it is the place.

Chorus:

C  hu· [a]  we·ra
Oh, now he comes.

C  hu· [a]  we·ra
Oh, now he comes.

C  hu· [a]  we·ra
Oh, now he comes.

D  aha·  we·ra' [i i a]
Ah, now he comes.

E  weratkutuheuʔu·ʔa·ri
Now I walk toward it,

F  raka·pi [i i a]
That tree.

C  hu· [a]  we·ra
Oh, now he comes.

C  hu· [a]  we·ra
Oh, now he comes.

C  hu· [a]  we·ra
Oh, now he comes.

D  aha·  we·ra' [i i a]
Ah, now he comes.

Second Stanza

A  tiriwerari·ʔu·ta
At this time,

Refrain

B  tirahura·rawara
This land.

Chorus

Third Stanza

A  tatpakara·ruʔat [a]
I tell of it,

Refrain

B  tirahura·rawara
This land.

Chorus

Fourth Stanza

A  rawa  ruksu·re·rik [a]
Now let it end,

Refrain

B  cahriks  raka·pa·kisu
The man who is pitiable.

Chorus

Little Sun’s Songs

Story.—Several years after the man had returned to the village, he carried on this Bear Ceremony and had a pipe of his own at the altar. He himself took the Bear Society pipe and led a war party, always carrying the pipe on his back. Now and then he would take the pipe and offer smoke and prayers to Mother Cedar Tree to give him success. He achieved it. The man who was with him saw all of this, and another man made up these two songs.

First Song

First Stanza

A  ha·  [tiwa·ka*]
Hear, he says,

Refrain:  [h]atira [i i i]
Mother.

B  rakura·ʔi·tawika
As he tells of the vision.

Chorus:

C  [h]atira [i]
Mother.

C  [h]atira [i]
Mother.

C  [h]atira [i i i]
Mother.

D  e·ru  atira [i]
Oh, Mother.
NUMBER 27

LITTLE WAR CHIEF'S SONGS

STORY.—A long time ago the Skiris went buffalo hunting, and journeyed toward the mountains. Four men were sent out as scouts to find buffalo. These men seem to have gone toward the Rocky Mountains, and did not see buffalo or any other kind of game. So they went on and on until they were near the bottom of the mountains. They had been gone several days, were tired and hungry, and had nothing to eat. After warming themselves by a fire they had built, they tied their ponies and sat by the fire telling stories.

Near midnight they heard a great noise that sounded like a donkey braying. The sound came nearer, and the men took up their bows and arrows and ran to where their ponies were tied. It was a bear, bluish gray in color. The ponies became scared and were trying to break loose. The bear seemed to attack one pony, which broke loose. The owner being close, he tried to catch his pony, but it got away. The other men shot at the bear with their arrows; but instead of hitting the bear, one of the arrows hit one man above the heart, the arrow going completely through him, for they could not see since it was very dark. The wounded man told the others that he was hit by one of their arrows. He did not run; he stood still. The other three men continued shooting at the bear. The bear growled, made a leap at the wounded man, and caught him. But because the man clung close to the bear, the animal did not claw him.
He shouted to the other men that he was being held to its bosom. When the other men heard it, they quit shooting; then they caught their ponies and went away.

The wounded man fell unconscious, and when he revived he was lying upon dry leaves by a small stream of water. The other men had left, believing that the man was killed by the bear. Sitting up, the man saw the bear sitting by the stream licking up the water with its tongue. The man was scared to lie down again, believing that the bear would come and kill him. The bear came to the man and licked the wound with its tongue. Then it sniffed around the man's mouth. The man took courage; and when the bear left him, he arose and walked on. He came to a plum bush, and here found ripe plums, which he began to eat. When he was filled, he looked around to see where he should go. He saw the bear also eating plums. This time the man did not get scared but went to it. When the man got near the bear, the animal started on a trot and the man followed. They came to where there were many cedar trees. The bear ran to one tree and stood up. Waving its paws over the cedar tree, it took some cedar berries and ate them. The bear grunted around, then stood up, waved its paws to the sun, and struck its sides with its paws, blowing different kinds of dust through the air. The man then rushed to the tree, held out his arms toward it, took some berries, and ate them. He also faced the sun and waved his hands toward it, striking his sides, blowing his breath, and he also blew different kinds of dust from his mouth. The man felt good; he felt no pains from his wound. The bear lingered with the man until night. Then it started off, and the man followed. They came to a thicket and here the man lay down. The bear crawled to him and lay by him all night. At sunrise the bear was up sitting toward the sun; then he came to the man and licked his wounds. The man got up and started off, the bear following. When the man found a plum bush, he stopped to eat plums; the bear also ate plums. Here they separated, the bear going west and the man south.

When night overtook the man he lay down in a ravine. He dreamed of the bear, which told him what to do for his wound and how the bear's spirit would always be with him. The bear then sang a song which the man learned in his dream. These are the two songs of the man imitating the bear on their journey.

First Song
First Stanza

A ha·
Hear, he says,
Refrain: ha· ́ira·? (a)
See, yonder he comes.

B weraha·? i·ta·tawa [ri]
As I now tell of the vision.

Chorus

C ha· ́ira·? (a)
See, yonder he comes.
C ha· ́ira·? (a)
See, yonder he comes.
C ha· ́ira·? (a) [hi i a]
See, yonder he comes.

D taru·tikstahsu·? a·ri
He who points his paws toward it,

E ra·ha·pi
That tree.
C ha· ́ira·? (a)
See, yonder he comes.
C ha· ́ira·? (a)
See, yonder he comes.
F ira·? (a) [i i a]
Yonder he comes.

Second Stanza

A tiriwerari·? u·ta
Now at this time,
Refrain
B [latpak·ri·tawi·? a*]
I tell his story.

Chorus

Third Stanza

A [weta·ti·tawi·? a*]
Now I tell of him,
Refrain
B rarahpihukati·tu
The one colored foggy black.

Chorus
Fourth Stanza

A  \( \text{weta}^2u\cdot \text{re} \cdot \text{rik} \) [a]
   Now it has stopped,

REFRAIN

B  [a] \( \text{ciksu} \) \( \text{rurati}^u \)
   Thoughts mine (i.e., the song of the one I have faith in).

CHORUS

Second Song

First Stanza

A  \( \text{asku} \cdot \text{ru} \) \( \text{re} \cdot \text{tiwa} \cdot \text{ka}^* \)
   The same I do say,

REFRAIN:  \( \text{ha} \cdot \text{ira} \cdot ?(a) \)
   See, yonder he comes.

b \( \text{asku} \cdot \text{ru} \) \( \text{ti} \) \( \text{hura} \cdot \text{ru} \)
   The same it is the place.

CHORUS:

C  \( \text{ha} \cdot \text{ira} \cdot ?(a) \)
   See, yonder he comes.

C  \( \text{ha} \cdot \text{ira} \cdot ?(a) \)
   See, yonder he comes.

C  \( \text{ha} \cdot \text{ira} \cdot ?(a) \)
   See, yonder he comes.

D  \( \text{weratkutukwi} \) \( \text{u}^* \cdot \text{a} \cdot \text{ri} \)
   I walked toward it,

E  \( \text{raha} \cdot \text{pi} \)
   That tree.

C  \( \text{ha} \cdot \text{ira} \cdot ?(a) \)
   See, yonder he comes.

C  \( \text{ha} \cdot \text{ira} \cdot ?(a) \)
   See, yonder he comes.

F  \( \text{ira} \cdot ?(a) \) [i i a]
   Yonder he comes.

Second Stanza

A  \( \text{ka} \cdot \text{ka} \cdot \text{taka} \cdot \text{pa} \cdot \text{ki} \) [u]
   Oh, I am indeed pitiable.

REFRAIN

B  \( \text{tatpaku} \cdot \text{ri} \cdot \text{tawi} \cdot ?(a)^* \)
   I am telling his story.

CHORUS

Third Stanza

A  \( \text{ruwi} \cdot \text{iri} \cdot \text{wi} \cdot \text{rat} \) [a]
   Thereupon he charged,
The man watched her, for he thought that she was a woman, but when he looked where she was standing, she had disappeared; and now the singing came from the tree. It made him feel good. His spirit was glad. He did not care to eat: he was satisfied to listen to the singing. Sometimes the singing came from the shadow of the tree, where there was no woman; then again she would be standing there, only to disappear, and again the singing would come from the tree. At last he was in some kind of spirit that enabled him to understand what was going on. It was the tree, the spirit of the tree, and in this spirit he was guided through the land. Now and then the man would find artichokes, which he would eat. Other times he was guided to plum bushes where there were plums, which he also ate.

One night as he lay in a ravine, he had a dream of this mysterious woman. She told him that she was going to leave him, for now he knew the country; that he should continue his journey toward the south; that he would come to some cedar trees, to one of which he must talk, and then take a few cedar berries and a small limb that he should carry. When he should find the enemies' camp, he must tie the cedar limb on his head to his scalplock; that in so doing he would be able to find food in camp, capture ponies, and return home safely. When thus talking she began to sing again, and the man learned the songs in his dream. He went on, doing as he was told; and when he became hungry he would take a few cedar berries, which relieved his hunger. When he came to a camp he waited until night, then tied the cedar limb through his scalplock and walked into the village. He found meat hanging upon poles outside the lodges and took a quantity of it. He then took three ponies, rode out of the camp, and returned to his own home. The other men had returned home unsuccessful. Here this man came with three ponies. He had a small cedar limb tied to his scalplock.

In the Bear Ceremony when the men went after Mother Cedar Tree, this man was one. When they returned with the tree, his face was painted with red dust and black streaks down from his eyes, and a small cedar limb was tied to his scalplock. That night in their singing this man sang songs that were new and beautiful. He sang many songs about the cedar tree, and the members of the Bear Society were surprised. After some years he became leader of the Bear Society and carried out the ceremony of going after the tree. It was through him that the tree was returned into the timber after having stood in the lodge for several months. These two songs were his first songs.

First Song

First Stanza

A ha [tiwa-ka]*

Hear, he speaks,

REFRAIN: hiru te-rik [i i i a]

There she stands.

B rakura *i-taweika

As he tells of the vision.

CHORUS:

c hiru te-rik [i i i a]

There she stands.

c hiru te-rik [i i i a]

There she stands.

d raha-ku-ka'a-ta-uki-riki

She who stands in the shadow of the tree.

e tiwere-tu-te-rik [a]

Now I do see her here.

c hiru te-rik [i i i a]

There she stands.

c hiru te-rik [i i i a]

There she stands.

d raha-ku-ka'a-ta-uki-riki

She who stands in the shadow of the tree.

Second Stanza

A tatpakara-ru [a]

I tell of it,

REFRAIN

B ka-tuha-ru ru-7ata

A valley extending.

CHORUS

Third Stanza

A ka-kaskwiru' a

Oh, how frightened I became,

REFRAIN

B capat satu-ratk u [ka i]

The woman when I heard her (singing).

CHORUS
GOOD BUFFALO’S SONGS

Good Buffalo’s songs are based on the same story that Roaming Chief’s songs are based on.

First Song

First Stanza

A ha·
Hear, he says,

REFRAIN: raka-riki [i a]
She who stands in the woods.

C raka-riki
She who stands in the woods.

D capat tire·wira·ru·kuska·rik [i i a]
The woman standing here in the woods singing.

E witiru-te·rikuska-rik [i i a]
She stands in the woods looking at herself.

C raka-riki
She who stands in the woods.

Second Stanza

A ka·kaskurira?a [ra]
Oh, how frightened I became,

REFRAIN

B capat rara·ru·ku
The woman (when I heard) her singing.

Chorus

Third Stanza

A ratu·rahu·ratku·[ka]
The song that I hear,

REFRAIN

B ise·rawa·raksti·’u
Truly is a wonderful song.

Chorus

Fourth Stanza

A rawa ruku·re·rik [a]
Now let it stop,

REFRAIN

B capat ru·kiwira
(The song of) the woman who is different.

Chorus

Second Song

First Stanza

A asku[r]u [tiwa·ka*
The same I do say,

REFRAIN: hiru te·rik [i i a]
There she stands.

B werabra·?i·tawika
As I tell of the vision.

Chorus:

C hiru te·rik [i i a]
There she stands.

D raka·ku·ka”a·ta·wira·ru·ku
She who sings in the shade of the tree.

E tiwere·tu·te·rik [a]
Now I do see her here.

C hiru te·rik [i i a]
There she stands.

C hiru te·rik [i i a]
There she stands.

D raka·ku·ka”a·ta·wira·ru·ku
She who sings in the shade of the tree.

Second Stanza

A cikstit ratatu·ta
And well I now do,

REFRAIN

b capat rara·ru·ku
The woman (after I heard) her singing.

Chorus

Fifth Stanza

A rawa ruku·re·rik [a]
Now let it stop,

REFRAIN

b capat ru·kiwira
The woman who is different.

Chorus
Second Stanza

A tatpakara·ruʔat [a]
I tell of her,

Refrain

B ruritawahea·kuʔata
There in the grove of cedars.

Chorus

Third Stanza

A [ʃe-ta·ti-tawi·ʔa*]
Now I am describing it,

Refrain

B i ctawaha·ku tiʔ [u]
Oh, a female cedar it is.

Chorus

Fourth Stanza

A tatukahure·rik [a]
I see her in the woods.

Refrain

B ti ckara ra·wike·ru
She, alone, who is long lived.

Chorus

Fifth Stanza

A rawa ruksu·re·rik [a]
Now let it end,

Refrain

B ti [a] cturakutkasa·ru
She (of) the wonderful dream.

Chorus

Second Song

First Stanza

A askuʔ[u]
\[re·tiwa·ka*\]
The same I do say,

Refrain: raka·ikki
She who stands in the woods.

B werakra·ʔi·tawika
As I now tell of the vision.

Chorus:

c raka·ikki
She who stands in the woods.

Second Stanza

c raka·ikki
She who stands in the woods.

d raʔu·kaʔa·ta·wika·ikki [i]
She who stands in the shade of the tree.

e capat runa·ru·kuska·ikki [i i a]
The woman who stands in the woods singing.

c raka·ikki
She who stands in the woods.

d raʔu·kaʔa·ta·wika·ikki [i]
She who stands in the shade of the tree.

e capat runa·ru·kuska·ikki [i i a]
The woman who stands in the woods singing.
The five leaders having sung, they now pass the drums to the four men on the north side (station 3), Horse Chief being the first to sing (Figure 37).

**Horse Chief’s Songs**

**STORY.**—On a buffalo hunt a man strayed from the village and came to a thick cedar timber. At night he lay down and slept. He had a dream of someone singing. He listened, trying to learn the song. But close to where he was standing he heard a growl that drew his scalp up. He became frightened, woke up, and discovered that the growling was coming toward him. When near him the growling ceased. It was a bear, who came to him and began to sniff and snort about him, and then went off. The man lay still and began to sleep. Again he dreamed of the bear—that the animal again came to him, growling. But when it came near it was a man. The bear man told him, “I like your spirit and therefore had you come here so I can teach you my ways. You must not stay here but go to your people. When you return and your people stop near here, come here and I will teach you my power.” So the next day when the man woke up, he started off to find his people.

On their return the people found many buffalo near the cedar hills and made a great killing. The chiefs ordered that the people stay there four days. This suited the man; he went to the hills and at dusk, while walking, he heard a man singing. He went to find the man, and there under a cedar tree stood a bear singing. The bear was standing with its arms outstretched toward the tree. When the bear stopped singing, it came to the man, hugged him, then turned him loose and trotted through the cedars, the man following. When they had gone into thicker timber, the man heard a woman singing. They continued, and there under a cedar tree stood another bear, which was the one singing. The two bears got together, and the man sat down under the trees. Where they went he did not know, for they had disappeared. He lay down and slept, and again he had a dream. He saw the same bear man, who told him to make a bed in one of the cedar trees and to remain there, where he would come and talk with him.

On the following morning the man found a large tree with many branches and made a bed in it. The second day the man stayed in the tree, and when night fell the growling came. He got down from the tree and went to the growling. The bear and the man walked together through the cedars. Now and then the man would hear the singing. But on the third night, before the growling came, the man heard someone coming; this person came right up to the tree, and it was a real woman. They lay together all night. The growling never came. While the man slept, he dreamed of the bear man, who looked sad and told him to leave the place at once and to never come back there any more, since he thought more of women than he did of the bear family. The man woke up and tried to get the woman to leave, but she would not go. So when daylight came, the man climbed down with the woman and together they returned to the village, the woman going to her home and the man to his. The man was sad and lay down in his tipi. He lay there all day; and when night came, he arose and went to the cedar hills again. As he neared the tree, he heard the growling; he became frightened and tried to run, but could not. As the growling came toward him, he took courage and managed to trot along. The growling came up and passed him, and turned out to be a stray donkey. So the man returned to his tree; when he got there, as he tried to climb, he heard a real bear growl. This scared him and he ran home. He got to the village, stood a while, and when he rested he went into his tipi and lay down. In his sleep he saw the bear man, who told him that he was a coward and that he would not come to him in dreams any more, but he could sing the songs in the Bear Dance Ceremony. Although the man learned only the songs, he became a great man among his people.

**First Song**

**First Stanza**

A  ha·  [tiw·ka]*
Hear, he says,

Refrain:  ha·  [twa·ku°]  ha·  [u]  ra·riki
See, now he comes; see, here she stands.

b  iririhwaki°
What they said.
Chorus:
c  ha· wera·ʔa [a a]  ha· [u]  ra·riki
   See, now he comes; see, here she stands.
d  ku·rucks  tira·wira·ru·kuska·riki
   The bear that stands in the woods singing.
e  rikukuta? [a a]?
   That which is his.
f  ha· [u] [a]  ha· [u]  ra·riki
   See, see, here she stands.
g  sira·ura·ru·ku
   The one you are imitating.

Second Stanza
a  tatpakara·ruʔat [a]
   I tell of it,
Refrain
b  tirahura·rawara
   This land.
Chorus

Third Stanza
a  cakriks  taturas [i]
   A person I found,
Refrain
b  rarahpihukati·tu
   One who is painted foggy black.
Chorus

Fourth Stanza
a  ciksu  isaru·ta
   Thoughtfully he did (i.e., he believed in),
Refrain
b  tiʔiriraha·pi
   This tree.
Chorus

Fifth Stanza
a  rawa  ruku·r-r-r-r-ik [i]
   Now let it stop,
Refrain
b  atiʔas  irati·ru  rarahpihukati·tu
   Father mine, who is painted foggy black.
Chorus.

Second Song
First Stanza

Chorus:
a  askuʔu
   [re·tiwa·[se]ka*
   The same I do say,
Refrain:  ha· wera·ʔa [a a]  ha· [u]  ra·riki
   See, now he comes; see, here she stands.
b  irirakuwa·ka
   What he said.
Chorus:
c  ha· wera·ʔa [a a]  ha· [u]  ra·riki
   See, now he comes; see, here she stands.
d  capat  tira·wira·ru·kuska·riki
   The woman who stands in the woods singing.
e  rikukuta? [a a]
   That which is his.
f  ha· [u] [a]  ha· [u]  ra·riki
   See, see, here she stands.
g  cira·ra·ru·ku
   Thus the one we are imitating.

Second Stanza
a  ruta·tiʔu·re·rik [a]
   Thereupon I stopped,
Refrain
b  capat  ratu·te·rika
   The woman when I saw her.
Chorus

Third Stanza
a  ciksu isaru·ta
   Thoughtfully he did (i.e., he believed in),
Refrain
b  tiʔiriraka·pi
   This tree.
Chorus

Fourth Stanza
a  rawa  ruku·re·rik [i]
   Now let it stop,
Refrain
b  atiʔas  irati·ru  rarahpihukati·tu
   Father mine, who is painted foggy black.
Chorus.
Fifth Stanza

A wētika' u - rē - rik [a]
Now she stops in the woods,

Refrain

B ti atira atira ru - kiwira
It is my mother, my mother who is different
(i.e., wonderful).

Chorus

COMING SUN'S SONGS 76

STORY.—A long time ago, when the Skiris lived in
their old village west of Fullerton, a young Skiri
girl began to find a strange man where they dipped
their water. At this time the doctors were having
their Thirty Day Medicine Ceremony. When the
girl went to dip water, this strange young man was
there. When she came up from the creek, the young
man would meet her and ask her for a drink.
He always managed to get on her side where the
wind came from, so that she would notice his odor,
which she thought was fine. When she would go
home, her spirit was troubled about the young man,
and she wanted to hunt for him. In the Doctors'
Ceremony she looked for him but could not find
him. One day the women and girls got together
to go after wood. The girl's grandmother took
down her pack strings and gave them to her grand­
daughter and told her to go with the women to
the woods after wood. She went, and when the
women scattered out in the timber gathering wood,
the girl strayed away, not realizing it, and there
she saw her man. He had the odor on him. He led
her away and took her to a clump of pine trees
and cedars. The pleasing odor that he had came
from the trees. The girl stood as if she were
rooted: She could not move. She wanted to get
away, but also wanted to stay because of the odor
from the trees and man. They stood together until
the man touched the girl, and she came out of her
trance. They then gathered wood, which she placed
on her back; then she went to where the other
women were waiting for her; then they all started
for home.

The next time the women went after wood, the
girl took her pack strings and went with them.
When they got to the timber, the girl walked
right on to where the pine and cedar trees were. She
looked over the largest pine tree and found gummy
stuff running from it. She picked some of it off.
The same feeling she had experienced before came
over her again after she picked the gum. It was a
passionate feeling, and she wanted to see her man.
When he spoke to her from the trees, she stopped.
He came out as if he had come from within one
of the trees. After talking to the girl a while, he
sent her to where the women were.

When again they went after wood, the girl went
to the trees; and on her way back she heard some­
one singing. It was a song about the pine tree. The
gum running from it is called "urine" in the song.
These two songs the woman learned from this
strange man at this time.

First Song

First Stanza

A (t)a - ki raratiwa - ka
Here I do say,

Refrain: wihiruha - ka - riki
Now there a tree stood in the woods.

R rakura - 'i - tawuka
As he tells of the vision.

Chorus:

C wihiruha - ka - riki
Now there a tree stood in the woods.

C wihiruha - kisuriska - wi - riki
Now there in its urine stood a tree in the woods.

D wihiruha - ka - riki [i i a]
Now there a tree stood in the woods.

Second Stanza

A tiwakara - ru' at [a]
He tells of it,

Refrain

B tirahura - rawara
This land.

Chorus

Third Stanza

A cahiks tatu - ti - rik [a]
A person I saw,

Refrain

B [i] cahiks ru - kiwira
A person who is different (i.e., wonderful).

Chorus
RIDING IN'S SONGS

STORY.—These two songs are songs about the cedar tree. When the young girl in Coming Sun's songs finally left the village and went off with the bear man, she was taken to a bear's den, inside of which there was a cedar tree. The girl was told that she must have a ceremony and must have a cedar tree inside, for the cedar tree was a mother to
all beings. So it was that when she started the ceremony she had a cedar tree, which was really the altar, brought and planted inside the lodge. She taught her father to sing these two songs to the tree. In the song he was to ask for anything he wished. When his son was taught the songs he felt that he was poor, for he did not know the real meaning of them and so trusted to both the deceased ones who knew, as well as to the tree now standing before them. And so he asks that his spirit be made glad, that all his people be blessed by Mother Cedar Tree, by driving diseases out of their village, making the sick well, and sending good gifts to the people; also that they be given long life and that their crops be watched, so that they will have plenty to eat. This they knew: Since these Bear and Cedar Tree ceremonies were carried out, the people were in good health and had plenty to eat. They also conquered their enemies, for the spirit of Mother Cedar Tree was with them.

First Song

First Stanza

A  ha*[tiwa-ka] [a a]  
Hear, he says,
REFRAIN:  wera-riki [i] 
Now she stands.

B  rakura*tetiwa-ka* 
As he tells of his vision.

Chorus
C  wera-riki [i i] 
Now she stands.
C  wera-riki [i i] 
Now she stands.
C  wera-riki [i i] 
Now she stands.
D  rika-kastu-kiwira 
Oh, it was indeed a different way.
C  wera-riki [i i] 
Now she stands.
C  wera-riki [i i] 
Now she stands.
C  wera-riki [i i] 
Now she stands.

Second Stanza

A  tiriwerari*tu-ta 
Now at this time,

REFRAIN
B  [tatpaku·ri·tau·ha]*  
[tatpaku·ri·tau·hu]
I tell of her vision.

Chorus

Third Stanza

A  [weta·ti·tau·ha]*  
[weta·ti·tau·hu]
Now I tell of her,
REFRAIN
B  taku*ruetaka(wa·wu·ku)* 
Someone is listening to (my song).

Chorus

Fourth Stanza

A  tataika*[ci]kstik rataatu·ta  
I want well that I may do,
REFRAIN
B  atira  rata*·tu  
Mother mine.

Chorus

Fifth Stanza

A  rawa  ruku·re·rik*[a]  
Now let it stop,
REFRAIN
B  atira  raku·rik 
My mother standing.

Chorus

Second Song

First Stanza

A  asku[r]u*[re·tiwa·ka]*  
The same I do say,
REFRAIN:  wera-riki [i] 
Now he stands.
B  asku[r]u ti kura-ru* 
The same it is the place.

Chorus:
C  wera-riki [i i] 
Now he stands.
C  wera-riki [i i] 
Now he stands.
C  wera-riki [i i] 
Now he stands.
He who stands in the fog.

Now he stands.

Now he stands.

Now he stands.

Second Stanza

I am pitiable.

As I relate (his, i.e., my father's) vision.

Now they are listening to themselves (i.e., their own story).

The night that has arrived (i.e., tonight).

Now it has ended,

Now it has ended,

The very wonderful dream.

By request of Big Star, the last three men were told to sing about the moon, the Morning Star, and the sun. So Eagle Chief, whose turn it was to sing, sang the following two songs.

**EAGLE CHIEF’S SONGS**

**STORY.**—A young man went into a den of grizzly bears. The male was the leader of all the bears and had great powers. Through the youngest of the bears, the young man was saved from being eaten up. These bears kept the young man for some time and taught him their mysteries. He was taught that the moon gave its power to Mother Cedar Tree, who represented her upon this earth. The bear himself was the father and received his power from the sun. The sun gives magnetic powers to the bear family, and so it is the custom of the bears to sit facing the east for the sun to come up. When the sun would appear, the bear would draw long breaths from it and then would stand and strike with its paws upon its breast, blowing with its mouth, causing different colored dust to go out from its mouth. This same dust is what the members of the Bear Society paint themselves with before dancing.

The cedar tree is called Mother because she transforms herself into a woman and sings songs about herself, and people who heard her learned the songs. So the young man afterwards, in his dreams, found that the woman could give power to the people through Mother Cedar Tree. Now there are many kinds of cedar trees, but there is one kind of cedar tree that is Mother Tree.

It is the belief that Mother Moon and Cedar Tree have power to bless those who cannot have children and that through their power women can bear children. Hence in these two songs they call on Mother Moon, as well as the tree, to make glad their spirit, that is, to give them an increase in fertility, both in family and in crops.

These two songs the young man learned from the male bear who told him all these things. The songs are sung when the moon is very bright in the night, for really they are a prayer to the moon, Mother Cedar Tree, and the sun. In olden times, when any people who belonged to the Bear Society were sick, these two songs were sung to them to arouse their spirits, and people say the patient would get better when he heard these songs; for the moon comes with the night, and night comes with many strange spirits that touch people and make them well.

**First Song**

**First Stanza**

Hear, he says,

My mother, my mother.
As I now tell of the vision.

CHORUS:

- [h]atira hu· weru (a)ti·ra [i i]
  My mother, oh, there my mother.

She comes bringing the night.

See, there my mother.

When the night is falling.

My mother, oh, there my mother.

She comes bringing the night.

See, there my mother.

My mother who lies up against the sky.

The same I do say.

My father standing.

And well may I do.

Her song alone,

who is long-lived.

(The song of her) alone, who is long-lived.

Second Stanza

First Stanza

The same I do say.

My father, my father.

The night that is gone.

My father, see, yonder he comes, my father.

The night that is gone.

My father, see, yonder he comes, my father.

Second Stanza

I am telling of her.

My mother who lies up against the sky.

Now she is listening to herself (i.e., her song),

Now let it stop,

As I tell of the vision.

See, yonder he comes, my father.

See, yonder he comes, my father.

Well that I may do.

Now I am telling of him,
C ați?as [j]aku-ru [a]
   My father, the sun.

Chorus

Fourth Stanza

A rawa ruku-re-rik [a a]
   Now let it stop,

Refrain

B ați?as rahpakatkitu [u]
   (The song of) my father, painted red all over.

Chorus

WHITE ELK’S SONGS

Story.—Many years ago another young man was taken into a den of bears. While he was being taught their mysteries, he was mystified and was not in his own spirit, but was in the bear spirit, and heard the bears singing certain songs. These songs were about the Morning Star. All the bears were up now, having risen from their beds. It was toward morning and, after singing, the bears took him out of the den. They were all looking at the Morning Star. The young man looked at other stars, and it seemed to him as if the stars had also risen from their beds and were dancing about, for they were twinkling. After they returned into the den, the young man was told to sing the songs only in the night when the Morning Star came up and that he was to ask in the songs for anything he wished from the Morning Star.

These songs are sung very solemnly, so they will have a deep meaning to those who are listening. The bears made the young man see their dance. While under the influence of the bears, he saw the stars while they played in the heavens. This was to let the young man know that the stars gave powers to the bear family. It was also for this reason that this young man had paintings of the Morning Star on the back of his tipi and two cedar trees on each side. A bear was standing on each side of the cedar trees. These songs are very sacred.

First Song

First Stanza

A a-ki raratiwa-ka
   Here I do say.
Fifth Stanza

A rawa ruku-re-rik [a]
Now let it stop,

Refrain
B [a] cahriks rawa-ruksti-\'u
(The song of) the person who is wonderful.

Chorus

Second Song

First Stanza

A asku[\(r\)]u [re-\(ti\)wa-\(k\)a\*]
The same I do say,

Refrain 1: re-ra ha-ira-\(\theta\) (a)
He comes, see, yonder he comes.

Chorus:
c re-ra ha-ira-\(\theta\) (a)
He comes, see, yonder he comes.

d ha- ha- ha-re-ri [i i a]
See, see, see, he comes.

e rute-rakwata-\(\theta\)-sa\'a
There they come twinkling.

Chorus:
F re-ra ha-ira-\(\theta\) (a) re-ra [i i a]
He comes, see, yonder he comes, he comes.

Second Stanza

A rure-tuci\'e-rik [a]
There I saw it,

Refrain 2: re-ra ha-ira-\(\theta\) (a) re-ra
He comes, see, yonder he comes, he comes.

Chorus

Third Stanza

A iriweti-hi\* [u ka]
There at that place,

Refrain 2

Fourth Stanza

A wewiti- ratku-ka*
Now they are listening to themselves (i.e., their songs),

Refrain 2

B ratka\(\alpha\)ru wera-\(\alpha\)
The night now gone.

Chorus

Fifth Stanza

A weti\(\alpha\)-re-rik [a]
NOW it has stopped,

Refrain 2

B ti cahriks rawa-ruksti-\'u
It is (the song of) the being who is wonderful.

Chorus

Big Star, the leader, now spoke and said, “Let the drums pass on.” The drums were passed. Young Bull, the last man, taking the last drum; and Big Star said, “Now, brothers, we have been singing all the time, and we have not offered any smoke. We have sung about Mother Cedar Tree, Mother Moon, and Mother Earth, and we also have sung about Father Bear and Father Morning Star. Our friend Young Bull will now sing about Father Sun, and while singing he must promise smoke to the sun and all the minor gods. After singing we will place the drums at the altar and then we will smoke. Now sing.” So Young Bull and others began to drum and sing the following two songs about the sun. (This was done so that different deities would hear their songs and be gladdened. They should have sung every time the drums went around four times, then smoked, keeping this up until daylight, when the sun songs should be sung and then the ceremony stopped.)

Young Bull’s Songs

Story.—One time a man had a dream to stand upon a high hill to mourn. When he woke up before daylight he arose and took from his paint bag a bag of white clay. He placed some of the clay in his left hand, put some saliva on it, and smeared his face with it. He then put on his robe, walked
out of the lodge, and went to a high hill. He sat down and waited for the sun to come up. As the sun appeared he sat and watched it, at the same time praying to it, believing that the rays of the sun touched him. He raised his hands to it, then passed his hands over his head and down his body. When the sun was up high he stood up and began to cry out. As the sun moved around he also turned that way, until the sun finally disappeared; then he faced east again. For several days he stood this way. On the fifth day people became anxious about him, so they sent a boy up on horseback to see if he was still standing. He was, and the boy so reported. On the seventh day the man was exhausted, hungry, and thirsty. He saw a strange vision in which strange animals came to him and tried to scare him away, but he would not scare. On the eighth morning he had a wonderful experience. He was again facing east, and as the sun appeared he watched it. He saw a black spot in the center, and as the sun came up the black spot grew larger, until it seemed to come out from the sun and come to the man. The black spot had turned into a bear and was coming to him. The spot had grown into a large darkness, which fell in front of the man; the bear walked on its haunches to the man, and as the bear placed its paws upon his shoulders, he fell. He lay there for some time, until he was found by a boy who was herding ponies. The boy rode home and told his folks. Late in the afternoon his people went after the man and found him lying as if dead. Some of the men thought it best to leave him, and so they did. The next day as the sun appeared the man revived, rose, and walked to the village. He met his people on the way and they helped him to walk, for he was very weak. When he was taken into his lodge, he was seated on a cushion, and his brother put a bowl of water before him. The brother had dipped wild sage into the water and placed the sage in his mouth. Then he let him chew some buffalo fat, until he was able to swallow.

After he regained strength, he would sit on top of the earthlodge and look at the sun. In one of his dreams he dreamed of a man who was painted red all over and who told him that he was the sun. He told the man not to look at him when he was high up in the heavens, but that he must look at the sun early in the morning.

One time when the doctors had their Thirty Day Ceremony, he went in and asked permission to do some sleight-of-hand. His wish was granted, and he performed some wonderful sleight-of-hand and sang beautiful Bear songs. Thus the people found out that he belonged to the Bear Society. He also waited on sick people, especially those wounded in battle, and made them well. In battle with other tribes he was brave; when he was wounded he told the people to seat him so that he could see the sun. In time he got a bear robe. He told his mother that if he should be killed, she should wrap him in the bear robe and leave him upon the prairie. Once he was killed. His mother did as he had told her, and he came back. The last time he was killed was in the water and he remained dead. He had, however, become a great man among his people, for the sun's power had been with him.

First Song

First Stanza

A a·ki raratiwa·ka
Here I do say,

Refrain: ha·ira·ʔ(a) ha·re·ʔa
See, yonder he comes; see, he lives.

b rakura·ʔi·tauwha
As he tells of the vision.

Chorus:
c ha·ira·ʔ(a) ha·re·ʔa
See, yonder he comes; see, he lives.

c ha·ira·ʔ(a) ha·re·ʔo
See, yonder he comes; see, he lives.

C ha·ira·ʔ(a) ha·re·ʔo
See, yonder he comes; see, he lives.

c ha·ira·ʔ(a) ha·re·ra [i i a]
See, yonder he comes; see, he lives.

D atta`as rutiuwa·ku?
My father said,

e rutikuhraka·ku
There he sits inside,

f iri`irasaka·kaku
Where the sun passes by.

c ha·ira·ʔ(a) ha·re·ra [i i a]
See, yonder he comes; see, he comes.

C ha·ira·ʔ(a) ha·re·ra [i i a]
See, yonder he comes; see, he comes.

Second Stanza

A [wewititi·ratku·ka*]
Now they are listening to themselves (i.e., their songs),
REFRAIN:

b ratakaha · ru we · ra · ta
The night as it goes by.
CHORUS

Third Stanza

A ciksu taci · ta
Thoughts we make (i.e., we are mindful of the fact that),

REFRAIN

b ati"as tuhra · ru'
My father made a way for you.

CHORUS

Fourth Stanza

A wetata · i · tawi · ?a*
Now I tell of you,

REFRAIN

b ati"as [i] rata · ?u ati"as [i] saku · ru
Father mine, my father the sun,

c [a] cikstit raraku · ta
Well that he may do.

CHORUS

Fifth Stanza

A weta · ti · tawi · ?a*
Now I have told of him,

REFRAIN

b tika · siira · wiisa [ki]
(And now) you shall smoke this.

CHORUS

Sixth Stanza

A rawa ruku · re · rik [a]
Now let it stop,

REFRAIN

b ti cahriks rarahpaha · tu
It is (the song of) the person who is painted red.

CHORUS

Second Song

First Stanza

A asku[r]u re · tiwa · ka*
The same I do say,
When Young Bull finished the songs, Big Star had the drums placed in front of the altar and said, "Leaders of the Bear Society, and those of you at stations, and members of the Bear Society, we will end our singing here, as there is something coming tomorrow. Although we have sung few songs, Father Bear and Mother Cedar Tree will make our words come true, for they are at this time looking around. If we have made any mistakes, Father and Mother will correct them in their power. As the night came upon us, our deceased Bear people came also and they are present, listening to us, and they will see that we yet carry on their sayings and doings. Mother Cedar Tree is now with us, standing there with dreams, with thoughts, and with sayings for us. Our fathers are present with us, their paws outstretched toward us in all our needs. I will hand this pipe to Young Bull, who promised smoke to Father and Mother and the gods in the heavens and Mother Earth."

The pipe was passed to Young Bull. A coal from the fire was brought to him by the south errand man and placed upon the bowl of the pipe. Then the errand man returned the coal to the fireplace. The singers were still seated in a circle. Young Bull offered smoke to the tree, sun, moon, stars, bears, and Mother Earth, where dwell now the deceased members of the Bear Society. When he was through, he passed the pipe on, so that each man who had been singing now smoked. After Young Bull emptied the ashes and passed his hands over the pipe-stem and over his body, he handed the pipe to Big Star. Then the singers returned to their stations.

There were some kettles of corn in the room, brought in by women. Big Star spoke up and said, "Leaders, and those of you at stations, old men, and members of the Bear Society, let something draw near. There are some things before us belonging to Father and Mother. So I say, men of the Bears, we will offer smoke to Father and Mother and to the gods, and I select Good Buffalo to offer the smoke." Good Buffalo arose, approached the altar, received the pipe, and made the offering. He went around the fireplace on the south side and sat down northeast of it. After the smoke offering came the customary offering of corn. When the corn was distributed, they began to eat. They sat around each bowl, and each station tried to eat faster than the others. This was done because they believed that the people who ate all the corn first would be favored by Mother Cedar Tree. When this corn was eaten, the errand men gathered up the bowls and placed them around another kettle. At this time there were four kettles, and the offering of corn was carried on as written (p. 331).

When the corn from all four kettles was eaten, Big Star spoke again and said, "We will again eat what is before us belonging to Father and Mother, but there will be no ceremony, for it is meat, bread, and coffee. The errand men can dish out the meat and bread to the people." The two errand men then served so that everybody got bread, meat, and coffee. After the dishes were gathered up, Big Star said, "Leaders and those of you at stations, old men and members of the Bear Society, we have sung a few songs to Mother Cedar Tree and to other gods through our father. Our deceased brethren have heard their doings, for they have been with us ever since night fell down upon us. Our friends who made it possible for us to carry on this ceremony gave us things to eat, and we are now filled. We offered smoke and corn to Father and Mother and other gods. They are pleased. They will send blessings to us, for they have the power. I have none. We are not done. There's something else coming tomorrow, so I will now say we have eaten smoke and corn."
They were dismissed, and Big Star told the men to prepare early for the dance. All went out except Big Star, Little War Chief, Coming Sun, and several others. Big Star then told the following story, which is of Skiri origin. (This story helps one to understand some of the songs sung here. We were sitting behind the tree, for we had to stay up all night. Ordinarily when someone wanted to learn songs from some older men, the young men promised them a little tobacco or some small presents and the old men would take up the drums and sing. However, because there was no one to be taught songs, we were seated with a pipe and tobacco pouch before us.)

Big Star's Narrative

There are many stories told of how a man learned the ways of the bear family, the songs and everything connected with the bears. This story I am to tell is about a young girl who learned the ways of the bears and who was the one to start a new Bear Society among the Skiri band of Pawnee.

When the Skiris lived in the old village west of Fullerton, a young girl when going after water met a strange man. The man would always manage to get on the side where the wind blew, and the girl would smell a fine odor which she would try to catch more of. It happened that the man came to her every time and would take a drink of her water. Finally, whenever she went after water she would ask another girl to go with her. The strange man came anyhow and drank from the girl's water. Because of the sweet odor she thought of him and wanted to see the man, for he was handsome and also dressed well. She tried to find him in the village but could not. In all the gatherings she would look for the man but she could not find him.

One time when the girls were getting ready to go to the timber after wood, this girl's grandmother gave her her old pack strings and told her to go after wood with them. This was her first time to go after wood, and she was glad to go. She joined the party and went into the timber. The girl seemed to know that she was going to see the strange man. When they got to the timber she kept on going farther in, and there stood the strange man under the cedar tree. She was glad to see him and they talked a while; then he told her that the girls were waiting for her. They gathered the wood together, and after she tied her wood she placed it on her back and went to join the girls.

After several meetings with this strange man, she met him one day; he told her that when she got home she was to get married; however, she should not consent to marry the man since he was old and ugly. The girl did not believe it. The strange man then told her that he was not a human being, that he liked her, and for that reason he had transformed himself into a man. Then he said, "Now you must go, and when you get married remember me." The girl rejoined the other girls, and they went home.

As soon as the girl unloaded her wood her grandmother took her aside and quietly told her that a man who wanted to marry her had come to their lodge. She said at once that she did not want the man. But her grandmother told her that the matter would be for her uncles and brothers to decide and that her father had sent a man through the village to invite them to the lodge. The girl became angry and wanted to run away; but being watched she could not. When her uncles and brothers came into the lodge, they decided that the girl should marry the man. The girl cried when she heard of it and made up her mind to run away in the night. She slept with her grandmother but never fell asleep. She wanted her grandmother to go to sleep, and then she would run away. Finally it was day and she arose. Her grandmother was right with her.

When they had prepared food, they sent for the man. A buffalo robe was spread upon a mat, and a cushion was placed upon it for him. The grandmother then took her cushion and placed it by the man's. When the man came in, he was told to sit on one of the cushions. When he was seated the girl was ordered by her father to sit upon the other cushion. She obeyed, although she did not want to sit by him. The man ate the food that was placed before him and the girl, but the girl would not eat. In the night she was forced to lie in the same bed with him, and all through the night she fought him. The third night she gave in; and after the man's passion was satisfied, she came to herself, and the smell of the bear man came to her. She got up, gathered her clothes and moccasins, and went out of the lodge as if to be excused.

She went straight to the woods and reached the
The bear man was there. The bear man spoke to the girl and said that she did not smell good, since she had lain with the man who he said was to marry her. Then he told her that he was not a human being, but that he was a bear; that he had liked her spirit and for that reason had transformed himself into a man; and that the smell of cedar and pine upon him was intended for her. He was sorry that she had lain with a man and that human smell was upon her, for he was afraid his father and mother would object to her; but since he cared a great deal for her, he would take her home, and if there was any trouble he would take the blame. The bear man tried to send her home but she would not go, for her whole soul was to stay with him. So they started off and walked through the woods, which were mostly cedar and pine. Once they stopped and the bear man told her that they were close to his home; that when they should arrive at the place they would have to stop; and that whatever he would do she must also do. They started again, and when they came to a clump of trees and rocks they stopped. The bear man came to the woman, hugged her, and blew his breath into her; then he gave her some cedar berries and pine and told her to chew them and swallow the spit. This, he told her, was to cover her human smell.

When the bear man turned her loose, he grunted and turned into a bear. The girl followed it. It jumped over a rock and then slid downward into a hole. The girl did the same thing, and after she fell she was in a den of bears. There were a large male and a large female bear, the father and mother of the bear man. There were several good-sized bears, brothers and sisters to him. There were also young cubs. When the girl fell into the den there was an uproar: The bears grunted and sniffed and seemed to be angry at the bear man for bringing a human girl who was already married and had the smell of human intercourse. When they quieted down, the bear man told the girl that his father and mother did not approve of his bringing her there on account of the smell and that they could not consent to their marriage. The bear man told the girl that they were to go to his uncle's den for consent.

That same night they left the den and went on to another place. They came to the uncle's den; and when they went in they were also rejected because of the smell. They were told to go to the bears' medicine den to get consent. They went there, and when they entered the place the bear people were glad. When they tried to help the couple, however, they learned that the girl had lain with a human being. The leading bear told the couple that they could not give them their consent to marry and that they would have to go to the bear man's grandfathers to decide. They were told to leave at once.

They left and went on to the grandfathers' den. When they entered the den the girl noticed that the bears were bony and the hairs were only on their paws and heads. The bears growled and made the dust rise up in the den. One took no part but lay with its paws extended; he growled at them and said, "What is this smell! I cannot give you permission, my grandchild, to marry this girl, for she has human smell. We are glad, however, that you brought her, for she will make good eating. We know how you have been meeting this girl and how you made her smell the roots and leaves to arouse her passion, when it was only intended for us. We also know how you took her to your father's den and to the bear medicine den. You are now here; we ought to turn you into a human being and let you go among the girl's people and stay there. I want to hear what you have to say." The bear man then told them that he liked the girl's spirit and wanted her. He had made a mistake in not taking her home before she was forced to marry and lie with a man. It was against her wish and she fought the man, but was over-powered. He then told them how she came to him and would not return to her husband and people. Since she was now with him, he thought it best to let her stay with him and he wanted his grandfathers to take pity on him. The old bears were sad, and for a long time they sat in silence. At last the oldest one said, "Grandchild, this is the first time such a thing has happened. It is something new. I do not know what to do. But we will take pity upon you, for you are now possessed with human breath and spirit. But before anything can be done, you two must first wash yourselves and change your breath." The old bear then called the young bear and whispered to him what to do.

The bear man then took the girl, and they went out. First they came to a cedar tree and there picked the berries and ate them. When they were
filled they began to blow their breath. First came out what seemed to be dark smoke dust. The dust seemed to turn white, gradually turning into what seemed soft goose down feathers; but they were in fact the ground berries. Taking some of the powder, they spread it over their bodies. After this they went to the pines, took the gum from the trees, and chewed it. Then taking some pine burrs and two cedar limbs, they went to a pond. The bear man broke some of the burrs and gave them to the woman, telling her to put them into her mouth and chew. He also took some. He also gave her some of the cedar to chew. He also took some. Now they went to the pond, sat down on the bank, and looked at themselves in the water. The bear man then dipped some water and passed his hand over his face without touching it. He told the girl to do the same thing; she did. He put his paw into the pond, took some mud, and smeared it on each side of his face. The girl did likewise. Then they went into the water. They dived once, and when they came up each had a cedar limb with which they began to whip each other. Four times they dived and four times they whipped each other. After this, they sat down in the water and began to drink all they could hold, drinking until they began to vomit. Subsequently they went out of the water and returned to the den.

The smell she had in her had not quite left her, so the strongest of the male bears now stood up and growled, striking its breast; then it embraced her, holding her to its bosom, at the same time blowing with its breath, until red earthen dust came from its mouth; then it began to blow the red dust into the girl's mouth. The dust turned into powdered cedar berries and pine burrs, then into chokecherries, then plums. When it turned her loose, the girl began to growl around like a bear. Her spirit was now that of a bear, so they were told to go to the bear medicine den, where she would be taught the wonderful ways of the bear family.

They left and went to another place where they entered a large cave. Here were many bears of all colors. The bear man's family was there, as well as other families. There were many cubs seated in front of the circle. The leaders were seated at the altar in the west; two grizzly bears were on the north side and two cinnamon bears on the south side. On the north side were mostly grizzly bears, while on the south side were mostly cinnamon and black bears. While they were thus seated, the leader of the bears spoke and said, "My children, you have come into our lodge where we perform mysteries. It was not by my say-so that you were allowed to come in here. You should have stayed away, for the woman is not of our kind and was also known by a man. This young man cared for you and did not marry you. He should have brought you here when you were a young girl. Young man, you must promise us that you will return this woman to her people, and we will be pleased and will then teach this woman a few of our wonderful ways." The young man thanked the leaders and promised that he would send the woman to her people. The male bears were glad to hear this, for they did not like to have a human being, a woman, among them.

They at once prepared to go after the cedar tree. She was now in a trance, seemingly possessed with a mysterious spirit which told her everything that they did, and she understood the meaning. [At this point Big Star told of the going after the cedar tree (p. 333) and also the planting of the tree (p. 334).] Now the bears prepared for a dance. The two leading bears arose and grappled as if to fight, then would turn each other loose, each moving as far as he could from the other. Then they would stand and growl, blowing different kinds of dust at one another from their mouths. Again they would jump at one another sidewise, still blowing dust, until they were covered with different kinds. At last they were seated at their places, their faces covered with red-yellow dust and streaks of black down each side of their noses. The woman was called up to the altar and told to gather up dust of different colors, which she was to take to her home. Other bears got up and began to jump around in the circles, blowing their breath until dust came from their mouths and they became covered with it. When all were covered with different colors, each his kind, it was time to dance.

The leader said, "Bear Society, you are now gathered here to teach this woman our secrets. She comes in here with a young man of our kind. This is not good; but she has promised to return to her people. We will teach her very little of our secrets. She has not paid us anything, but we will be paid. I will now tell her what our pay will be. When we first dance, all the cubs in this cave will arise and dance with us, and as many cubs as this woman
will catch and hold on to, that will be the number of children she will raise. All others whom she may give birth to shall die, but they will come to us and will become a part of us. Now, woman, you may dance with us and catch all the cubs you can catch."

The growling began among the bears; it turned into singing, and the bears began to dance. The woman got up and began to dance with them. The cubs danced in a group and the woman danced toward them. She began to catch the cubs but they would get away. When the dance was over, all she had was two cubs. There was rejoicing among the bears, for all she had was two. She was told to turn them loose, but she turned only one loose. There was silence among the bears, until the cub itself spoke and said it wanted to go with her. The father of the cub consented to let it go with her, and the woman turned it loose. The dance continued for some time, and between dances the bears did sleight-of-hand by cutting up one another with their claws and some taking limbs of cedars and swallowing them. The trick of planting plum seeds was also taught to the woman; the seeds sprouted and grew to a tree and bore plums.

When the dance was over, the woman was told that she should go home. She would teach the ceremony to the man she would later marry. In time she should have a tipi, and it should have pictures upon it that would represent the bears' doings. The tipi was to be black at top and bottom, and in between it was to be reddish yellow. At the back were to be pictures of two bears and two cedar trees, and around it were to be pictures of cedar trees. This, the bear told the woman, would be the tipi of the Bear Ceremony.

Now each bear arose, hugged the woman, and blew its breath into her, each putting its power into her. The ceremony was thus over, and the two were told to remain; the woman had to wait for her cub. A few days afterwards the bear leader presented the hide of the cub. The flesh part was painted red and had soft red down feathers upon the head. "This," said the bear, "you shall keep at the altar. Its spirit is not dead. When you have a ceremony, offer smoke to it and pray to it, for we will watch over it, and what you ask of it we will grant and bless you and your people. The smoke to the cub will be for us. The cub requested to be with you, so its spirit will always be with you. You must now return to this young [bear] man's people."

The woman took the hide and other things she received and made a bundle, and she and the bear man returned to his people's cave. Here they stayed a while. Every day the woman, under mysterious influence, would leave the cave and would be guided over the prairie, and every plant she came to she would dig up and would know what it was good for, for the spirit in her would tell her. Several days later she had a large bundle.

The time now came when the two should start for home, so she placed her bundle upon her back and they started out. All this time the woman had lived upon grapes and plums and roots; hence she looked strange and ugly. When they neared the village, they stopped. It was nighttime. The bear man hugged the woman and promised that he would visit her often until she should marry. Then he gave her one of his claws and told her to keep it; that was his spirit. When she should marry she should give it to her man, who would become a great person. The bear man then returned into the woods, growling. The woman walked toward her home, and as she neared the village she could smell humans and could not stand the odor. She lingered around the village until everybody was sleeping, and then went to her lodge and entered. She went to her grandmother's bed and found it empty, for the old lady had died. She walked to her bed and found it empty. She hung her bundle upon the wall and lay down. Early in the morning when the fire was made and people were sitting around the fire drinking their warm water and washing their faces, they noticed the girl lying upon her bed. The father was told about it, and he hastily got up and sat down by the fire. He asked for his pipe and began to smoke. He was surprised to see the girl, for she had been gone three years, and they had mourned for her as dead. The girl awoke and sat up in her bed. She told her father that she was back and that they would have to be careful with her, not making any more noise than they could help. The father arose and went to her. The girl would not let him touch her, but gave him a place to sit down. She told him that there would be times when she would be in a strange spirit, but that they should not be alarmed; that all they had to do was to have live coals near the altar and to place cedar leaves upon the coals so she could smudge through the smoke. The smell would quiet her down. If she were to
become worse, they must take cedar limbs and tap her upon the back, and she would quiet down.

Just then she took a spell, and the father made cedar smoke for a smudge. While she was growling and acting like a bear, they noticed her mouth foaming and two tusks sticking out on each side. When the cedar smoke was made she smelled it and went to the place, and when the smoke passed over her she quieted down. Consequently, the father ordered a young man to go after cedar limbs, so they could have them in the lodge. Any noise or any excitement caused the woman to get into the spirit. She became worse. Finally one night she told her father that she would have to return to the woods so that she could break the spell. She was careful not to tell her father about the bears. She went away, although her father did not want her to go. On the first day of the girl's return, the people wanted to go into the lodge to see her, but the father would not let them come in. The people talked about the girl and her strange ways. The man who had married her tried to return to her as her husband, but he was driven away and was told to stay away.

When the girl went off, she went directly to the den of the bear man, who was there waiting for her. They went into the den and stayed there all night. The next day the girl told how she was frightening people by her bear ways and for that reason had returned. The old bears were angry with her for returning, but she was taken back to the medicine bear den and there the bears removed her bear spirit. Being well now, she returned to her people. (The bears had forgotten to do this when they first sent her home.) When she arrived home she was all right. But every day before daylight she would go into the woods to meet the bear.

At this time the doctors were having their Thirty Day Ceremony. One night she told her father that she wanted to go into the Medicine Lodge to play, and for him to ask the Bear people to let her come to their den. Permission was granted her, so she made arrangements for her father to accompany her to the lodge. During the day she took her father into the woods, and there she performed sleight-of-hand upon him so that he learned the secret and learned what to do during the performance. In the night they went in and sat with the Bear people. When others had performed their tricks, a time was allotted to her. So she and her father arose and ran around the fireplace four times, the man carrying a cedar limb shaved down except for its end. They stopped on the west side of the fireplace, and the woman told her father to swallow the limb. He put the shaved stick into his mouth and began to shove it down his throat. The top was all the people could see when the woman began to wave her hands at the man and told him to stamp with his feet. When the man did this the top disappeared. The trick was done. The woman then said, "Doctors and others who are listening, my father shall keep the limb inside for his companion and it shall be his protector from evil doctors who might try to shoot him with medicine." Then they took their seats. After they were seated the woman told the Bear men to help her sing. She began to sing the following:

The Woman's Song

First Stanza

A a-ki ratu-te-rika [ri]
Here I saw him,

Refrain: ku-rucks hawa wita?
The bear again comes.

w tirehwa-kasa-ru
This place where he said it (i.e., in my vision).

Chorus

C k u-rucks hawa wita?
The bear again comes.

D hawa wita? [ri]
Again he comes.

D hawa wita? [ri]
Again he comes.

D hawa wita? [a ri]
Again he comes.

Second Stanza

A tirakra-"i-tawika
My telling of this vision,

Refrain

B tuhra-"uhtawi? [u]
It is very difficult.

Chorus

Third Stanza

A kira kustuci?a-ri
Let me see if I can do it (i.e., follow)
When the bears sang the song, they came out from their hiding, the woman in the lead, the others following. The woman carried in her hands the young bear skin. As she led around the fire-place, she stretched the skin, then pressed it to her bosom. She would start the songs, the man joining in the chorus. When she sang the fourth stanza, she threw the skin upon the ground and there stood the cub. When the cub began to run around, the onlookers ran out of the lodge and doctors ran to their hiding place. Then she sang the fifth stanza, telling the doctors that the trick was done. When she sang the last stanza she ran to the cub and grabbed it by the hind legs, and then she hid the skin and went to her hiding place. The woman wrapped up her things in the skin, and she and her father left the lodge.

During the Thirty Day Ceremony the woman was invited to the medicine lodge every night and did many tricks. After people saw her do many wonderful things they talked about her. When somebody became sick they sent for her, and she cured the person simply by blowing her breath upon the pain. If it were a serious illness she also used herbs and roots.

In later years she married a man of high standing, so that she then had to have a tipi of her own. Her husband brought in buffalo skins every time they had a killing, giving her fourteen. She tanned them and made them into a tipi, which was painted. When the tipi was set up the people called it “Tipi With Belt Around It” (Figure 38). She had many children, but they died young. Only two lived, a boy and a girl. The boy became a man and was taught everything the mother knew.

**Figure 38.—Decorated tipi of the bears.**
He too became a leader in the Bear Ceremony and was known as Imitator Of Bears (Kuꞌruks Witiꞌyaꞌruꞌku). The woman died of old age and was known as Bear Woman. The story ends here.

A pipe filled with tobacco was handed to the storyteller, Big Star, who before lighting the pipe raised it toward the heavens, took a pinch of tobacco from the bowl, and said, “Father, you did these things for we Indian people; yet now they are dying out.” He pointed the pipe to the east, took a pinch of tobacco from the bowl, and placed it upon the ground, and said, “Mother Cedar Tree and Father Bear, Tirawahat made you to be with people. Today we are carrying on your ceremony; take notice of us and do many good things for us.” The pipe was lit and passed around. After emptying the pipe everyone left the lodge, for it was daylight and everyone had to eat.

At the close of the ceremonies here rehearsed, the object of which is to install the cedar tree in the lodge, the whole set-up is left in the care of the leading doctor. It remains here all summer. This is the meeting place of the organization. As cold weather approaches (i.e., the time when the bear hibernates) the four leading doctors will perform a secret ceremony in which the old tree is taken out and placed among the trees (p. 383).

### The Seventh Day

At the end of this long series, four men go out through the village to call at every lodge or tipi for the members who may be absent. Two of these wear bear skins, their faces streaked in black, with horizontal feathers in their hair. The other two wear bearclaw necklaces, headbands covered with scalps of the woodpecker, and a bunch of owl feathers at the back with two erect eagle feathers. Each carries a rawhide rattle fringed with feathers.

### Final Dance of the Bear Society

We returned to the lodge, where Big Star, Little War Chief, Little Sun, Roaming Chief, and Good Buffalo were seated at the altar. Other men then came into the lodge, bringing their Bear Dance clothing, and took their seats. The errand men were told to sweep out the lodge. After sweeping with hyssops tips, the errand men spread mats upon the ground around the circle. The bear skins were taken down and placed on top of the pile of cedar limbs on each side of the tree. The sun had not risen yet, so Big Star sent one of the errand men to the creek with a wooden bowl in which he was to bring water. After the water was brought, it was placed in front under the cedar tree. Big Star now offered the water in the same way as in the smoke offering (p. 331); and when through, he sprinkled water over the skins and two piles of cedar limbs, then upon the ground in front of the tree. This done, he placed the bowl of water as well as his paints in front of the altar, and he told those in the lodge to paint themselves. He himself arose and began to paint himself all over with red dust, using the water in the bowl to mix his paint. The other leaders now did the same thing, using only their paints; but the two errand men painted themselves with Big Star’s paint. When the leaders were seated, they used their own dark paint in making two streaks on each side of the nose. Big Star took one black eagle tail feather and placed it through his scalplock slantwise—this to show his high office as the ceremonial leader and as one who knew the secrets of the Bear Ceremony. The others wore down feathers painted red or yellow. Big Star now told Good Buffalo, Horse Chief, Raruhwaꞌku, and Eagle Chief to paint. Two on each side were selected. Good Buffalo and Horse Chief were on the north side; Raruhwaꞌku and Eagle Chief, on the south side. When these men were painted they were placed two on each side of the lodge. Good Buffalo was No. 1 on the north side and Horse Chief was No. 2. Eagle Chief was No. 1 on the south side and Raruhwaꞌku No. 2.79

Big Star now said, “Leaders and members of the Bear Society, it is now time that the members be notified that the bear people are gathering in their timber. I have selected these men to go through the village and enter each lodge to notify the men to come hastily where we are gathering in the timbers of the bears. But before going, you must put things upon you so that people will see who you are and receive you in reverence.” He stooped down and took the leading bear skin, which was that of a grizzly. He walked to Good Buffalo and placed the skin upon his back sidewise, with the head part hanging on his right side, the other end of the skin on his left side. Then he tied a cedar branch
through his scalplock. As he placed the branch and skin upon Good Buffalo, Big Star said, “My son, I place Mother and Father upon you. They are now with you. You are to notify the people to come into the timbers of bears. The spirit of Mother and Father go with you. You will carry these spirits with you, so do not miss any of the lodges or tipis, for these spirits will drive away diseases from each lodge or tipi. You carry luck to each lodge or tipi, and the women will be blessed by Mother and Father with increase, as are the bears. They lead their young through the forests and they know no diseases. So you shall go through our village and there will be joy in it.” Little Sun on the south side took up the cinnamon bear skin, placed it upon the shoulders of Eagle Chief (Figure 39), and made a speech like that of Big Star. Little War Chief on the north side took up a woodpecker’s cap, rose, and walking to Horse Chief placed the cap upon his head and made a speech. Roaming Chief on the south side rose and took up another woodpecker cap, walked to *Raruhwa-ku*, placed the cap on his head, and made a speech.

Big Star took up four died skin rattles and gave one to each man. He told Good Buffalo to face toward the entrance, Eagle Chief to stand behind Good Buffalo, Horse Chief to walk up behind Eagle Chief, and *Raruhwa-ku* to follow up. Big Star then said, “Now, go through the south side of the village and come around by north and enter the lodge again.” The four men left. When they entered the first lodge, everybody was seated. They stood near the entrance in file, and Good Buffalo spoke: “Now men of the Bear Society, I come into your den to notify you to hastily come to the place where you are to sit in the timbers of the bear family. We are to have joyful doings.” (He referred to the dance.) Then they left the lodge, and as they entered each subsequent one, the same words were spoken to invite the men to the dance. When they had visited every lodge, they returned to the ceremonial lodge. They returned to the altar the skins and other things they wore; each leader received the things and placed the skins upon the cedar limbs. Caps, claw collars, and rattles were placed upon the altar.

Men now entered the lodge, each carrying his clothing. When each man arrived at his station, he spread a mat and blankets, placed his things upon them, and sat down behind the things. The leader at each station placed his bag of red or yellow dust paint, and the men at the stations painted themselves. The four water drums were placed two on each side of the tree; the two errand men walked up to the drums, beat together four times, and stopped. They were satisfied, for there was not much water in them. Had there been, they would have emptied some of the water. Now all were painted either red or yellow, except for those at the second station on the north side, who were painted white. The latter men were the ones who had the woodpecker caps. Some of these men represented white bears and some white wolves. In addition, there were two medicine men invited to dance with the Bear dancers; they were seated between the chiefs and the dancers, and were clothed with their medicine costumes. White Thunder sat on the south side and Medicine Sun on the north side. This seating was unusual, but done anyway.

Everything being now ready, Big Star said, “Old men sitting yonder and you leaders at stations and members of the Society of the Bears, something is now at hand. The woman giving this ceremony wants us now to hasten and offer smoke to Mother and Father, and also to the gods whom Father and Mother lean upon and where they have their spirits; not only to these but also our deceased keepers of the Bear Ceremony whose sayings are before us. Let them all now eat our smoke. Good Buffalo is the one who will now throw his voice to different places where dwell the gods. Good Buffalo will now rise and take the pipe.” Good Buffalo arose and took the pipe. The same smoke ritual was carried out as when the tree was planted (p. 345). When the pipe was handed to Big Star they all said, “Rawa.” Big Star then told the people that they should all be excused.

All went out of the lodge and in five minutes they returned. When all were seated Big Star for the north side and Little Sun for the south side arose, and each took skins that were spread upon the cedar limbs. Big Star first spoke: “Leaders of the Bear Society, I now hold Father in my hands. Some of them wore him in ceremonies, in sickness, and in the line of battle, where they counted many coups. They became great men through Father. Now I will ask Sun Eagle to take the skin and wear it through the dance. He alone can wear it, for he is
FIGURE 39.—Eagle Chief (Chaha Rare-sa-ru ‘Lone Chief’). (DeLancey Gill photograph, 1900; BAE neg. 1906-A; Smithsonian Institution, National Anthropological Archives, Bureau of American Ethnology Collection.)
descended from the deceased keepers. In wearing it Father will be with him and will give him and his children long life.” Sun Eagle arose and accepted the skin, which he now threw over his shoulders. Little Sun made a similar speech and gave the skin to Hawk, who took it and placed it upon his back. These two men with skins now took seats next to the leaders, one on each side. The leaders at stations who also had skins took them up and offered them to those who had a right to wear them by heritage. The little boys ranging from 4 to 6 years of age were dressed with badger claw collars around their necks.

Everything being ready now, Big Star and Little Sun rose, took up bunches of the cedar limbs, and gave each one to leaders on their side, and then on down the circle to the errand men. Those who could perform sleight-of-hand with the branches wore upon their heads small limbs tied to the scalplock so that the limb hung down upon the head. When all were provided with limbs and each had trimmed his, each man held the limb in his left hand and over his face, so he could not be seen. It was done thus to make it appear like timber or a grove of cedar trees.

Big Star told the men sitting at the altar with him to pick up the drums. They sat with the drumsticks in their right hands, ready to begin. Then Big Star said, “Leaders, and you men at stations, two old men sitting yonder, chiefs and members of the Bear Ceremony, we are ready. We are about to repeat the songs our forefathers sang long ago. Father and Mother are both in the lodge. They will hear the songs; then we will dance. Now we will sing.” They began the drumming. The spectators pushed their way into the lodge. Then the men at the different stations and the dancers arose, walked around the fireplace, and began to dance.

**Big Star’s Songs**

This song is about the Bear Dance singers. When they sing they think of the bear as if it were coming to bring them its spirit, as it is given by the bears to men who have died. That is why they sing, “I wish I could do what they (the bear people) did.” The second song is sung in the same time as the first and tells what Father Bear does for them when his spirit is present in the ceremony. That is why the dancers growl and dance like bears.

**First Song**

**First Stanza**

A  ha  tiwa-ka* [a]  
Hear, he speaks,

**Refrain:**  he-ra  ira-*a*  [a]
Yonder he comes; he comes.

B  rakura* ni-i-tawiha
As he tells of the vision.

**Chorus:**

C  he-ra  ira-*(a)  [a a]
Yonder he comes; he comes.

D  he-ri-ri-ri-ri
Yonder he comes; yonder he comes; yonder he comes.

E  he-ra  ira-*(a)  [he e e e e e]
Yonder he comes; yonder he comes.

F  ati?as  tuku-ku-ta
My fathers I would do as,

**Second Stanza**

A  wekuhr-raciksta(t) [a]
Now they are happy in spirit,

**Refrain**

B  tiwerira-wisa [ki i i]
Since they have smoked.

**Chorus**

**Third Stanza**

A  tatara-ka-tawi-*a*
I tell of you,

**Refrain**
B [a] cikstit ra·ku·su·ta
Well that he may do.

Chorus

Fourth Stanza

A siihraka·rawe·ta
They have stopped the song,

Refrain

B [i] cahriks rakari?u
(Of) people many.

Chorus

Second Song

First Stanza

A asku[r]u [re·tiwà·ka* [a]
The same I do say,

Refrain: irà·(a) he·ra
Yonder he comes; he comes.

B asku[r]u ti hura·ru [u]
The same it is the place.

Chorus:
C irà·(a) he·ra [a a a]
Yonder he comes; he comes.
C [i] irà·(a) he·ra [a a a]
Yonder he comes; he comes.
C [i] irà·(a) he·[e]ra [a a a]
Yonder he comes; he comes.
D [he] irà·(a) irà·(a) [hu a i]
Yonder he comes; yonder he comes;
irà·(a)
yonder he comes.
E hu· irà·(a) irà·(a) he·[e]ra
See, yonder he comes; yonder he comes; he comes;
irà·(a) [e e e e e a]
yonder he comes.
F ati?as [u e e a] tiwere·tu·ta [a a ta a]
My fathers now I do as,
G [hi iri?ahi·ta a a u hu*]
Siri·abri·taku irà·(a)
The way they do; yonder he comes;
irà·(a) hu· [i] irà·(a)
yonder he comes; see, yonder he comes.
H hu· irà·(a) [a]
See, yonder he comes; he comes; yonder he comes;

Second Stanza

A tiriiwari·(u·ta
Now at this time,

Refrain

B tatpaku·ri·tawi·?a* [a]
I tell his story.

Chorus

Third Stanza

A ta·ta·ki·tawi·?a* [a a]
I tell of them,

Refrain

B siihraka·kiska·raha
They who have a lively dance.

Chorus

Fourth Stanza

A wèti·raku·ru·(sit)
Now they have stopped dancing,

Refrain

B [a] cikstit raru·ta [a a]
Well that one may do.

Chorus

Little Sun’s Songs

Story.—Once, many years ago, a man went hunting. He climbed up a hill and saw a buck grazing in the bottomland. He aimed at it, but before the man could pull the trigger the buck jumped into the air and fell. He soon saw a mountain lion crawl away from the buck with the buck’s tongue in its mouth. The man went to where the buck lay and saw that the tongue was gone. He thanked the lion, cut the meat, and carried it home. He told the people a mountain lion had killed the buck for him. Later the man composed these songs. He had not seen whence the lion had come and thought it very strange that the buck should jump up as he was about to kill it.

First Song

A ha· tiwa·ka*
Hear, he says,

Refrain: rati·ra [he ri]
I am coming.
Second Song

First Stanza

A asku[r]u  
[re-tiwa-ka* [a]]

The same I do say,

Refrain: rasi-ra  he-ra

You come; he comes.

B asku[r]u  ti  hura-ru?

The same it is the place.

Chorus:

c rasi-ra

You come.

d ha· [u a]  [ira·][a]  ha· [u a]  [ira·] [a]
See, yonder he comes; see, yonder he comes;

ha· [u a]  [ira·] [a]
see, yonder he comes.

E [kiru rasi-ri* [i i i]]

Where did you come from?

tiru-ra-ra

You come; he comes.

d ha· [u a]  [ira·] [a]  ha· [u a]  [ira·] [a]
See, yonder he comes; see, yonder he comes;

ha· [u a]  [ira·] [a]
see, yonder he comes.

E kiru rasi-ri* [i i i]

Where did you come from?

Second Stanza

A weku-bri-raciakstat [a uh]

Now they are happy in spirit,

Refrain

b tiwerira-wisa [ki]

Since they have smoked.

Chorus

Third Stanza

A tiwakara-ru?at [a a]

He tells of it,

Refrain

b tirakura-tawara [a]

This land (i.e., a certain place).

Chorus

Fourth Stanza

A weti?u-re-rik [a a uh]

Now he has stopped,

Refrain

b weruha?u-ru-kuk [a a uh]

The one who catches them.

Chorus
Fourth Stanza

A  rawa  rukuṣu·re·rik [a a]
      Now let it end,

REFRAIN

B  werakuʔi·sauhuha
(The song of) his vision.

CHORUS

GOOD BUFFALO’S SONGS

STORY.—A man went on the warpath wearing around his neck a single bear claw, which was the cause of his success. He stole many ponies, and the bear claw seemed to have something to do with his good luck. Therefore he composed these two songs, in which he sang about himself.

First Song

First Stanza

A  ha·  [tiwa·ka*]

Hear, he says,

REFRAIN:  ira·ʔ(a)  ira·ʔ(a)
      Yonder he comes; yonder he comes.

B  rakura·ʔi·tauha
As he tells of the vision.

CHORUS:

C  ira·ʔ(a)  ira·ʔ(a)  hu·  we·ʔa
      Yonder he yonder he see, here he comes.
      comes; comes;

D  ira·ʔ(a)  ira·ʔ(a)  we·ʔa
      Yonder he yonder he here he comes.
      comes; comes;

E  hu·  ira·ʔ(a)
      See, yonder he comes.

F  he·ra  ira·ʔ(a)  ira·ʔ(a) [e e e]
      He comes; yonder he comes; yonder he comes.

G  hu· [a]  ira·ʔ(a)  ira·ʔ(a)  ira·ʔ(a)  ira·ʔ(a)
      See, yonder he yonder he yonder he yonder he comes;
      comes; comes; comes;

H  hu· [a]  ira·ʔ(a)  he·ra  ira·ʔ(a)
      See, yonder he comes; he comes; yonder he comes.

I  ira·ʔ(a) [i i i a]
      Yonder he comes.

Second Stanza

A  wekuhrri·raciksta(t) [a a]
      Now they are happy in spirit,

REFRAIN

B  tiweiri·uwa [ki i a]
      Since they have smoked.

CHORUS

Third Stanza

A  tatpakara·ʔaʔat [a]
      I tell of it,

REFRAIN

B  tirahura·rawara
      This land (i.e., a certain place).

CHORUS

Fourth Stanza

A  rawa  rukuṣu·re·rik [a a]
      Now let it stop,

REFRAIN

B  [a]  eikstit  raraku·ta [a]
      Well may he now do.

CHORUS

Second Song

First Stanza

A  ha·  [tiwa·ku]

Hear, he says,

REFRAIN:  hu· [a]  ira·ʔ(a)
      See, yonder he comes.

B  rakura·ʔi·tauha [a a a]
As he tells of the vision.

CHORUS:

C  hu· [u u a]  ira·ʔ(a)
      See, yonder he comes.

D  hu·  we·ʔa [hu u u u a]  hu·  ira·ʔ(a)
      See, now he comes; see, yonder he comes.

E  hu· [u u uhu a]  [ira·ʔ(a) [i i a]]
      See, yonder he comes.

F  hu· [a]  ira·ʔ(a) [ra]  hu· [u u a hu a]  ira·ʔ(a)
      See, yonder he see, yonder he comes.

G  hu· [a]  ira·ʔ(a) [hu a a hu a i i a]
      See, yonder he comes.
ROAMING CHIEF'S SONGS

STORY.—A man killed a bear of a bluish color. He carried the skin home and placed it on a pole laid across two forked sticks. During the night he dreamed of the bear. He went to where the skin hung, and there was a high wind, which seemed to make all kinds of sounds as it blew over the skin. It even seemed to growl. The man was frightened and returned to the lodge. Later he found that the noises were made for his own good. He wore the bearskin during battle and heard the same sounds as before. He felt strange, then he growled like a bear, rode right into the enemies' lines, and scattered them. Afterwards he composed the first song. In the second song, a wounded man was led through the country by a bear, which took him to a cedar tree and told him the spirit of the bear was in the tree and that whenever the people had the Bear Dance they must bring in the cedar tree. The bear people use the limbs of the cedar tree in their sleight-of-hand performances. They use the cedar berries to make soft down feathers. The man composed the songs about the bear and the cedar tree.
Number 27

Refrain: ha· ira·°(a) ha· iraha·pi [i]
See, yonder he see, yonder stands a tree.

B asku[r]u ti hura·ru?
The same it is the place.

Chorus:
c ha· ira·°(a) ha· iraha·pi [i a]
See, yonder he see, yonder stands a tree.

d ku·ruks ciks(u) titahura
The bear's spirit touches it (i.e., is in the tree).

c ha· ira·°(a) ha· iraha·pi [i a]
See, yonder he see, yonder stands a tree.

c ha· ira·°(a) ha· iraha·pi [i a]
See, yonder he see, yonder stands a tree.

c ha· ira·°(a) ha· iraha·pi [i a]
See, yonder he see, yonder stands a tree.

d ku·ruks ciks(u) titahara
The bear's spirit touches it (i.e., is in the tree).

c ha· ira·°(a) ha· iraha·pi [i a]
See, yonder he see, yonder stands a tree.

Second Stanza

A wekuhri·raciks(t)at [a a]
Now they are happy in spirit,

Refrain

B tiwerira·wisa [ki]
Since they have smoked.

Chorus

Third Stanza

A weta·ti·tawi·°a*
Now I tell of him

Refrain

B taku ruteka(wa)·wu·ku°
Someone is listening (to my story).

Chorus

Fourth Stanza

A rava ruksu·re·rik [a]
Now let it stop,

Refrain

B rurikati·turahwi
(The song of) the one whose blackness is close upon the ground (as he walks).

Chorus

War Chief's Songs

War Chief's songs will usually be sung first because they are the first dance songs. However, Big Star, who took War Chief's place, sang his own dancing songs first (pp. 347-348). The idea in War Chief's songs is that the people hope the spirits of the bears will come to the singers and dancers as they dance, so they may be able to imitate all the ways of the bear. Again, they hope that the spirits of the deceased bear people may be with them to teach them to carry on the ceremony properly.

The second song had its origin with a man who was caught in a cornfield by a bear. The bear had been in the field before it was planted and had helped a woman clear a place for her corn. After the corn was planted, the bear stayed there and seemed to guard the woman's field. Sometimes during the night, people would hear the bear growling and making noise.

Finally the bear was killed and the skin given to the man. The skin hung over his bed and the man dreamed of the bear during the night. He was always frightened by its growling. In his dream he would see its hair bristling as if it were ruffled by the wind. He composed the song because he thought the dreams were good. Afterwards he told the people that each time he dreamed of the bear he knew that the enemy was near and would attack the village. Indeed, every time he so dreamed, the enemy attacked the village.

First Song

First Stanza

A ha· \[tiwa·ka° [a a u]
Hear, he says,

Refrain: [hu ya ha a a] ha· ira·°(a) [h]ira·°a ha·
See, yonder he comes; yonder he sees!
As he tells of the vision.

CHORUS:

C ha [a a a a a a a] ha ira a [a a a]

See, yonder he comes;

[k] ira a ha.

yonder he comes, see!

D ra [a a a a a] ha ira a [a a a]

Now, yonder he comes;

[k] ira a ha.

yonder he comes, see!

D ra [a a a a a] ha ira a [a a a]

Now, yonder he comes;

[k] ira a ha.

yonder he comes, see!

Chorus

Fourth Stanza

A wetirakuru sik [a]

Now they have vanished,

REFRAIN

B siri ra kiskarabra

Those that have a lively dance.

Chorus

Second Song

First Stanza

A ha [tiwa ka] [tiwa ku]

Hear, he says,

REFRAIN: hiru re ra

There he comes.

B atias irawa ka [a]

My father what he said.

Chorus

Second Stanza

A wekuhi raiks t [a a]

Now they are happy in spirit,

REFRAIN

B tiwerira wisa [ki]

Since they have smoked.

Chorus

Third Stanza

A tatara ki taiwi [a]

I am telling of them,

REFRAIN

B kure ra waku ru

Their words (i.e., teachings).

Chorus
Fourth Stanza

A  uwti*uru-re-rik [a a]
    Now it has stopped,

Refrain

B  rarapihukati-tu
    (The song of) the one who is colored foggy black.

Chorus

When War Chief ended his song the drums were placed in front of the singers. Then Big Star said, “Leaders, chiefs, old men, and those sitting at the altar, we have sung of Father and Mother and of our forefathers. They have listened to our singing and they will help us. This is the end of the dance.” The dancers returned to their seats.

Big Star continued, “Now we will make the smoke offering so that Father and Mother may receive our smoke. Horse Chief will go through the smoke ceremony.” Then Horse Chief went through with the smoke offering (p. 331), after which the corn was served and the corn offering (p. 331) also made by Horse Chief. The dried meat was cut up and cooked. Horse Chief made the meat offering (p. 312) and then the meat was divided up. The errand man said, “The meat has been apportioned. Everyone may eat.”

Big Star rose and, gathering his blanket about him, said, “You old men sitting yonder, you chiefs and men at the stations, you leaders sitting with me, and members of the Bear Society, this is the end of the Bear Ceremony. It was through the dream of our sister that we had this ceremony. From the timbers we brought Mother into our lodge. She stands before us with thoughts of us and with dreams of us. Her spirit is present with us. She will remain in our lodge until fall. Then we will return her to the timbers. We have sung the songs of our forefathers and have performed the ceremonies left to our care by them. They have been among us in spirit. We have offered smoke to Tirawahat and made him glad thereby. We have offered him our corn and our meat. Our forefathers have received our offerings, and they are glad. It is time for us to go. We thank all those who helped us with the ceremony. We rise and leave the timbers, for we have smoked and eaten.”

Returning the Cedar Tree to the Timber

At the completion of the Bear Dance, all but those in charge of the ceremony left the lodge. The lodge was swept out; the broken cedars scattered about were gathered in a pile and placed on the fire. The leader of the ceremony placed two drums on the north side of the tree and two on the south. He was the owner of the main bearskin, the pipe, and the bear claws. He spread out the bearskin, placed his leggings, bear claws, and the pipe on the skin, tied it into a bundle, and finally wrapped a dark blanket around the whole. Then he hung the bundle on the west wall of the lodge.

Sitting down west of the fireplace, he filled his pipe with tobacco and smoked. At this time any young man who had joined the Bear Dance ceremony had the privilege of going into the lodge and placing two drums in front of the keeper, a signal that the young man wished instructions in the songs of the ceremony. The keeper would ask the boy to be seated, and they would sing, using the drums. Usually they sang only four songs, because the keeper was tired and wished to rest.

Early in the morning, before eating anything themselves, these people would place food in front of the cedar tree, raising their hands to the tree as they did so; only then would they eat. As long as the tree remained in the lodge the offering had to be made. When they had eaten, they swept out the lodge. These people lived in the lodge about a month. Young Bull wanted to give the Buffalo Ceremony, which, however, could not be performed while the tree was in the lodge nor in the presence of a buffalo skull. Hearing that Young Bull wished to give the Buffalo Dance, War Chief went to the keeper and told him that he had bought a beef and they would soon meet to return the cedar tree to the timber. They decided to kill the beef the next day. The following day the errand men were sent out to notify the members of the Bear Society to be at the lodge by noon. At the appointed time the members began to arrive; the beef had been killed and the keeper’s family was busy cooking the feast.

When all the members had assembled, the cooked meat and bread were placed between the fireplace and entrance. Good Buffalo, the keeper, said, “Leaders and members of the Bear Society, I have called you here to tell you that you now see the meat brought for Mother Cedar Tree by War Chief, who wants to return Mother to the timber.
Return here in two days so we can sing of Mother Cedar Tree during the night. The meat that is being jerked will then be dry enough to fold up. The food prepared is now before us. It is time to eat. We will make the meat offering to the powers in the heavens and to Mother Cedar Tree."

He handed Horse Chief a wooden bowl, which he carried to the food. He took a piece of meat, placed it in the bowl, which he took to Good Buffalo, who cut the meat into eight small pieces. These he handed to Horse Chief, who made the meat offering. After this the men were served with bread and meat. Then Good Buffalo said, "Keeper of the Bear and Cedar Tree Ceremony, you have heard what I said about your coming here in two days. We have the meat; the wood has been hauled; everything is ready. We have smoked and we have eaten. Let us rise and leave the lodge."

Two days later, the Bear Society met at the lodge. Those who wished to sing entered the lodge that evening and, with no ceremony, took up the drums and sang. First they sang the Cedar Tree songs, then the night songs, and last the Bear songs. The young men sang all night. As dawn approached, Good Buffalo came in and stopped the singing. He sent the errand man to summon the other members. When they were all in their proper places, Good Buffalo said, "Keepers of the ceremony and members of the Bear Society, it is now time to return Mother Cedar Tree to the timber. You remember, she used to stand in the timber. We brought her into our lodge, as our fathers told us, that her spirit might be with our people. She has stood in our lodge for some time; her thoughts and dreams are for us; her spirit is ever present with us; but we must return her to the timber. I have selected and cleared a spot where we will place her with all her gifts. There she will stand, with her sayings, her dreams, and her thoughts, all for us. When we first brought her to our lodge, she came with the powers of speech, thoughts, dreams, and of her spirit. Her spirit has been with our tribe so that there is no sickness among our people now. We have been watched over by her powers. Now we will proceed. I have filled this pipe with native tobacco, and I will myself offer the smoke to Mother."

He arose with the little pipe which he had for this purpose, walked to the fireplace where he lighted it, and then went to the tree where he blew a few whiffs of smoke to the ground at its base. Then he blew several whiffs of smoke to the tree and said, "Now, Mother, I offer you this smoke for the last time. You have been in our lodge for several moons; you have seen our needs; your spirit was present with us. I ask that your spirit remain with us. Though we will return you to the timber, we will always remember you and our prayers shall go to you. Your dreams went forth to our people and we were blessed by them. I have selected the place where you are to stand. Listen to my talk and give us your blessing. This is what I want to say."

Good Buffalo went to the fireplace and poured some ashes on its rim; he returned to the tree and emptied the pipe at its base. Then he took his seat. He laid the pipe upon the altar. He said, "Now Horse Chief for the north side and White Elk for the south side, it is time for Mother to be taken down and laid before us. You two may take her down." These two men sat down near the tree and untied it from the stick to which it was fastened. Horse Chief handed the rope to Good Buffalo. The tree was then lifted up and gradually lowered to the ground, the base toward the east and the top to the west. These two men were told to stand at the base, one on each side; four other men were stationed, two on each side of the tree. The six men were to carry the tree.

Good Buffalo arose and stood beyond the tree. He turned around and told the men to take hold of it. They lifted it and Good Buffalo led off, walking slowly around the north side of the lodge and out. All the others stayed in the lodge. Those outside watched as the six men walked along. As they neared the timber, they walked faster until finally they arrived at the cleared spot. Good Buffalo stopped and stood on the east side of the hole. He told the men to set the tree upright and move away while he filled in the hole so that the tree stood firmly. The men had not known of the cleared place; no ceremony was carried on there. On the previous day, Good Buffalo had selected the place and cleared it. He made the hole with a picket pin and an ax, and he placed in the bottom some buffalo fat with some native tobacco over it. Then he laid another layer of buffalo fat and tobacco. This is considered by the Pawnee as making for solidity. Good Buffalo gave each man a pinch of
native tobacco; then they fell in line and walked around the tree four times. The last time, each man tossed the native tobacco at the base of the tree; and then they returned to the lodge. When they entered, all sitting there said, "Rawa."

Each man took his seat. Good Buffalo filled the large pipe and appointed Horse Chief to go through the real smoke ceremony (p. 210). He did so, returning the pipe to Good Buffalo. Now the food was brought in by the two errand men. While the errand men were gone, War Chief filled the hole where the cedar tree had stood and spread cedar limbs over it.

Good Buffalo then told the south errand man to place live coals on the north side of the lodge and go around the fireplace by the south to the north and stand near the coals. He carried some broken cedar limbs and placed them upon the coals. Taking an eagle wing from his belt, he waved it through the smoke four times each—to the east, to the north, to the west, to the south. He returned the eagle wing to his belt. Then he let the smoke pass over him, and told the other men to do as he had done. When all had smudged themselves, the errand man returned the coals to the fireplace. Good Buffalo announced it was time to eat.

A kettle of corn was placed near the entrance and was surrounded with bowls and buffalo horn spoons. Horse Chief was called to go through the corn offering (p. 331). The bowls were placed around the lodge, and Good Buffalo told the men to sit around them in circles so they could eat. When the bowls were collected, the meat offering was made (p. 312). The meat was then served and Good Buffalo said, "Leaders and members of the Bear Society, we have returned Mother to the timber. The powers in the heavens have watched over us; so have the animals and trees. They will all send their blessings to us, so that our people will know no sickness and will not want for food. The people were good to help us in this ceremony. We have held the final ceremony, the Bear Dance ceremony; we have returned Mother to the timber where she will always stand with our prayers, our sayings, and our spirits. Through her, Tirawahat will watch over us in all things. Our speeches are ended. We have eaten smoke; we have eaten food. Let us rise from this timber and go to our homes. Now we rise and go out."

Making the Bearclaw Necklace

In olden times every chief and member of the Bear Society owned a bearclaw necklace. In 1892, Sky Chief, a Kitkahahki chief, led some Pawnee on a buffalo hunt. They found buffalo when they arrived at the Republican River. When the hunting party had scattered out to follow them, they were attacked by the Sioux.

As soon as Sky Chief, who had remained in camp, saw the attacking Sioux, he donned his war regalia and the bearclaw necklace. Since he was chief it was not proper for him to run away; he mounted his pony and started toward the battle line, where he found that the Sioux far outnumbered the Pawnee. He rode between the Pawnee and the Sioux and addressed the Pawnee; finally they retreated into a ravine. Sky Chief, however, was surrounded by the enemy whom he fought single-handedly and afoot. His younger brother, Dog Chief, seeing his predicament, rode up to him through the Sioux line, entreatting him to flee; but Sky Chief refused, saying that he could not go while the Pawnee women and children were being killed.

He took off the bearclaw necklace and handing it to his brother said, "I know I will be killed. Take the necklace and try to escape. I want you to have it and do not want the Sioux to gain possession of it."

Sky Chief was killed, but his brother returned with the bearclaw necklace. Because he was still young and thought some of the more powerful men would attempt to take the necklace from him, Dog Chief gave it to the son of the Indian agent, Burgess, for safe-keeping. When the Pawnee discovered who had the necklace, they tried to regain possession of it, but in vain. However, early in 1920, Lone Chief, chief of the Chawi, visited Burgess in Chicago and found he still had it, though it was quite worn out. He succeeded in having the necklace returned and took it back to Pawnee, where he hung it on the wall, and the incident was forgotten.

One night Lone Chief dreamed of Roaming Chief, who was now dead. He saw him standing, wearing his costume and the bearclaw necklace. Roaming Chief said, "Brother, you are now the owner of the bearclaw that Sky Chief, one of our great chiefs, once owned. You can see him standing there, wearing the claws. You must assemble the members of the Bear Society and have them renew
the necklace. The fortune of Sky Chief will be yours and you will become great among your people." Then Lone Chief saw Sky Chief standing there with the bearclaw necklace around his neck.82

Lone Chief called in the Bear Society and told them of his dream and that he had purchased a new otterskin. Good Buffalo said, "Lone Chief, your dream is good. Look at these young men; none of them know the ceremony for renewing the bearclaw necklace. Let us ask the leaders of the Bear Society—Little War Chief, Little Sun, Riding In, Coming Sun, and Hawk—whether they know the ceremony, and then we can have it."

Lone Chief replied: "Leaders of the Bear Society, I am glad to hear what you say, but in my dream Roaming Chief told me to leave it all with Good Buffalo, War Chief, Little Sun, and Coming Sun, because they know the ceremony. He told me to select Riding In to renew the necklace, since he was the one who had helped old people make several sets of claws."

When the men heard this they were glad. The leaders of the Bear Ceremony told Lone Chief to move to the earthlodge and that they would begin renewing the claws the next day. Then Little Sun asked Yellow Fox and Blue Bird to serve the food. When they had eaten, Little Sun dismissed them and they returned to their homes.

The next day the Bear Society leaders met in the earthlodge. They told stories until about midnight. When they were about to go to their homes, Good Buffalo told Lone Chief to have the claws brought to the lodge and hung on the west wall.

Early the next morning the lodge was swept and the drums placed in front of the altar. Soon the leaders came in and took their proper places: War Chief and Good Buffalo on the north side; Little Sun and Coming Sun on the south side. Other people came into the lodge. New Rider was given a prominent seat on the south side.

Then Lone Chief said, "You leaders and members of the Bear Society, you know what I said about the claws and my dream. The claws are before you. In my dream Roaming Chief told me to select Riding In to be the one to place his hands upon the collar." Good Buffalo called Lone Chief and told him to take the pipe that Good Buffalo had filled with native tobacco and give it to Riding In. If Riding In refused to take the pipe, they would know that he did not know how to renew the bearclaw necklace. Riding In accepted the pipe, smoked it, and asked Lone Chief to return it to the altar. He was told to get a blanket and cushion. The drums were placed in front of the four leaders.

Lone Chief placed a mat in front of the altar, then a blanket, and a cushion on that. Lone Chief told Riding In that his place was ready for him. After Riding In had taken his seat, Lone Chief placed the bearclaw necklace before him. Good Buffalo said, "Never having seen a bearclaw necklace renewed, I know nothing about it. I will leave this to War Chief, who will carry on the ceremony."

War Chief instructed the errand men to make a fire and the other men to take the drum. Then he said, "Members of the Bear Society, our brother must not touch the collar until we have sung the songs about the destruction of our enemies. Our songs must refer to the killing of our enemies who claim to be possessed of the bear spirit because they wear the bear claws or robe. If the enemy had none of these things, then it must be one whom our people would scalp, for the scalp is sacred to the gods in the heavens. Sing any songs that refer to the destruction of our enemies. Our brother is about to take the bearclaw necklace apart, but first we must sing the songs."

**GOOD BUFFALO'S SONGS**

**STORY.**83—Once, when the Pawnee were on a buffalo hunt, one of the men called together the Bear Society, so that he could have a bear collar made. Just as the collar was completed, an alarm was raised that the camp was being attacked by the enemy. The men ran out of the tipi with their bows and arrows. The attacking party was not very large, and some of the Pawnee on horseback ran them off into the timbered country. All the enemy escaped except for one man whom the Pawnee surrounded and shot at. He growled and acted like a bear and seemed immune to the Pawnee's bullets. His attackers were frightened.

The man for whom the bear collar had just been made put it around his neck, jumped on his pony, and rode up to where the enemy was surrounded. He began to sing a bear song. When the men heard him, they shouted, "You, bear man, come quickly; here is a bear, your brother." He rode up to the
thicket; the man came out, raising his arms toward the sun. He also wore a bear collar. The Pawnee became angry, charged the enemy, and struck him on the back of the head with his bow. The enemy fell; the Pawnee dismounted and took his scalp, mounted his pony, and rode off, singing. The other Pawnee rushed upon the enemy and cut him up.

On another occasion an alarm was raised in the village that the enemy had been seen in the hills. The Pawnee rode out to the place on their ponies. When they surrounded a plum bush where they had seen the enemy, they found a bear, which they shot at but could not hit. Soon they heard the man who had the bear collar singing. They shouted to him to hurry since his brother was there. The man jumped from his pony, walked to the plum bush, and as the bear stood up, he thrust his spear through its heart, killing it. The songs are based on these two episodes.

First Song

First Stanza

A ha. 
Hear, he says,

Refrain: ra-waki*a
ra-wakira*u
The strange one.

B sirihra-*i-tawiha
As they tell of the vision.

Chorus:
C ra-waki*a
The strange one.

D ku-rucks [i i]
The bear.

E tiweraka-riki [i i i a]
The one that stood in the thicket.

F ara haua tiweraka-riki [i i i a]
Your brother, too, now stood there in the thicket.

Second Stanza

A irisipa-ku9
That is what he said for him,

Refrain

B kure-ra-waku-ru
Those who own the words (i.e., teachings).

Chorus

Third Stanza

A rutativicka-hu9
Then I was thinking,

Refrain

B ku-ruks kuhra-su-ku9 [ri]
A bear he was being (i.e., acting like).

Chorus

Fourth Stanza

A wetikahu-ru-sik [a]
Now he has vanished in the thicket,

Refrain

B ruraku-hu-rawe-ta [ri]
He that went down (i.e., was struck down).

C tirawaku-kiwira [ri]
He that speaks strangely (i.e., a different tongue).

Chorus

Second Song

First Stanza

A asku[r]u re-tiwa-ka*
I do say,

Refrain: sirehwira-rikusi*
They who have surrounded him.

B asku[r]u ti hura-ru9
The same it is the place.

Chorus:
C sirehwira-rikusi*
They who have surrounded him.

D iri-rati-ra rati-ra
There I came; I came.

E sirehwira-rikusi* [i i]
They who have surrounded him.

F werariwakta-va-hu
Now there are the noises (of battle).

C sirehwira-rikusi*
They who have surrounded him.
bear. He carried a shield and, therefore, could not be a bear man. The Pawnee bear man attacked the Cheyenne, who ran toward him, raising his shield. However, the Pawnee struck the Cheyenne on the head with his war club and he fell. The Pawnee wore the bearcloak necklace around his neck, and his war club was his only weapon. He composed these two songs to commemorate this event.

**First Song**

**First Stanza**

A  
\[ \text{ha·} \]
\[ \text{tiwa·ka}^* \]  
Hear, he says,

**Refrain**

B  
\[ (a)ti?as \]  
My father.

C  
\[ (a)ti?as \]  
My father.

D  
\[ raktakcu \]  
A shield he raised as he came.

E  
\[ \text{ra·kurucu·}^*\text{usa} \]  
A shield he raised as he came.

**Second Stanza**

A  
\[ \text{tirirera·}^*\text{u·ta} \]  
Now at this time,

**Refrain**

B  
\[ \text{tatpakus·ri-ta-wa·}^*\text{a} \]  
I tell his story.

**Little Sun's Songs**

**Story.**—During a battle with the Cheyenne, the Pawnee noticed one Cheyenne who grunted like a
Third Stanza

A
\[ \text{weta-\text{-}ti\text{-}tawi* [ri]} \]

Now I tell of him,

REFRAIN

B
\[ \text{[i] cahriks ru\text{-}kiwira} \]

The person who is different (i.e., wonderful).

CHORUS

Fourth Stanza

A
\[ \text{rutiwa\text{-}wa\text{-}ka\text{\text{-}hu\text{-}a}} \]

He was speaking,

REFRAIN

B
\[ \text{raku\text{-}wa\text{-}eiks(a\text{-})ra} \]

In anger.

CHORUS

Fifth Stanza

A
\[ \text{wetikah\text{-}ru\text{-}sik [a u]} \]

Now he has vanished in the woods,

REFRAIN

B
\[ \text{ruraku\text{-}hu\text{-}rawe\text{-}ta [ri]} \]

He who went down.

CHORUS

Second Song

First Stanza

A
\[ \text{asku[r]u [re\text{-}tiwa\text{-}ka* [ri]} \]

The same I do say,

REFRAIN:
\[ (a)\text{ti}^\text{\text{-}as [u si i a]} \]

My father.

B
\[ \text{asku[r]u ti kura\text{-}ru [ri]} \]

The same it is the place.

CHORUS:

C
\[ (a)\text{ti}^\text{\text{-}as [u si i a]} \]

My father.

D
\[ \text{weratira\text{-}ui\text{-}ra} \]

As I charged at him.

C
\[ (a)\text{ti}^\text{\text{-}as [u si i a]} \]

My father.

E
\[ \text{raka\text{-}ksu ratiru\text{-}ca^\text{\text{-}usa}} \]

(My) war club I raised as I came.

C
\[ (a)\text{ti}^\text{\text{-}as [i i]} \]

My father.

F
\[ \text{ruratikaksai\text{-}hu [ri]} \]

As I shouted the war cry.

Second Stanza

A
\[ \text{wetikah\text{-}ru\text{-}sik [a u]} \]

There he stood in the thicket.

REFRAIN

B
\[ \text{ruratu\text{-}ku\text{-}wasi} \]

And then I charged at him (running).

CHORUS

Third Stanza

A
\[ \text{rutiku\text{-}ku\text{-}ra [a]} \]

Then he charged at me,

REFRAIN

B
\[ \text{tirawaku\text{-}kiwira} \]

The one speaking strange words.

CHORUS

Fourth Stanza

A
\[ \text{rute\text{-}wakahtawa\text{-}a\text{-}hu} \]

They shouted again and again,

REFRAIN

B
\[ \text{weratikaksai\text{-}sika} \]

When I struck him on the head.

CHORUS

Fifth Stanza

A
\[ \text{wetikah\text{-}ru\text{-}sik [a u]} \]

Now he has disappeared.

REFRAIN

B
\[ \text{[i] cahriks ru\text{-}kiwira} \]

The person who was strange.

CHORUS

War Chief’s Songs

STORY.—Some years ago the Pawnee were attacked by the enemy, but they routed them and the enemy dispersed in a stand of thick cottonwood. One of
the enemy hid in a bush, but he was soon surrounded. From time to time he raised his head above the bush and was soon killed. He was scalped, and the scalp was hung on Mother Cedar Tree that stood in the lodge. The man who scalped him was the one who composed these songs. The first song tells of the routing of the enemy and how the reports of the guns echoed through the timber. The second song tells of the man who hid, but was discovered and killed.

First Song

First Stanza

A  ha.  
    tiwakara*ru*at [a]
    Hear, he says,
    Refrain: rariwa-ka* katu
    Echoes in the woods.
B  rakura. *hi- tawika
    As he tells of the vision.
Chorus:
C  rariwa-ka* [ha a ha u]
    Echoes in the woods.
D  rariwa-ka* [i i a]
    Echoes in the woods.
E  rariwa-ka* [u a a u]
    Echoes in the woods.
F  rariwa-ka* [a u a ha u]
    Echoes in the woods.
G  rariwa-ka* [i i a]
    Echoes in the woods.

Second Stanza

A  tiriwera-ri* u* ta
    Now at this time.
Refain
B  tatpaku-ri* tau* (hu")
    I am telling his story.
Chorus

Third Stanza

A  tiwakara*ru*at [a]
    He tells of it,
Refain
B  raka* tawika* ka* ru
    A white meadow.
Chorus

Fourth Stanza

A  ratira* wi* rawari
    He charged this way and that,
Refain
B  tiweriku* te* rika
    When he saw me.
Chorus

Fifth Stanza

A  wetikahu* ru* sik [a]
    Now he has vanished in the woods,
Refain
B  ruahkahuawe* ta
    Those woods (extending) yonder.
Chorus

Second Song

First Stanza

A  asku*ru* [re * tiwakara* ru*]
    The same I do say,
Refain: tira* riki
    Here he stands.
B  asku*ru* ti hura* ru*
    The same it is the place.
Chorus:
C  tira* riki [i i a]
    Here he stands.
D  [h] irikuhr*u* ta [ri]
    He who did that (i.e., acted so).
E  ra* riki [i i]
    He is the one.
F  (a) ti* *as [i i a]
    My father.
G  rutira* wi* rawari
    He charges here and there.
C  tira* riki [i i]
    Here he stands.
He came, raising his head (above the bush).

He that stood in the thicket.

My father.

Second Stanza

Now at this time,

I am telling his story.

Third Stanza

Then he was charging here and there,

When he became frightened.

Fourth Stanza

Now he has disappeared in the woods;

They felled him as he went.

COMING SUN’S SONGS

The last man to sing was Coming Sun [Murie], who had to select two songs that were appropriate to end the singing. He had to close the singing by promising to smoke to Father Bear and Mother Cedar Tree. The songs must refer to some power: to animals, the cedar tree, the stars, the sun, or the moon, but not to an enemy, especially one who had been scalped. If smoke were offered to the enemy, the good fortune of the tribe would pass to them. Since he was a Skiri, the songs were sung in that dialect.

These two songs end with a promise of a smoke offering to Mother Cedar Tree, signifying a smoke offering to the powers in the heavens who allow the spirits of the dead, the sun and moon, the bear family, and the cedar, all to travel.

One time a man who belonged to the bear family promised to give a Bear Dance with all of its attendant ceremonies. He prepared for the ceremony: The tree was brought in, the leaders with the ceremonial regalia were in the lodge, the dancers were painting themselves; but just when the leader began to speak, the alarm was given: “The Sioux are coming.” At this everyone rushed from the lodge. The leader, however, walked to the altar where the bearskins hung and, placing his hand upon them, said, “Father, hear the noises; the enemy are attacking my people. I must take you. I want you to be with me that I may have your spirit, be brave, and accomplish something.”

He placed the robe about his shoulders and went out to his pony, which had been brought. He mounted and rode off to the battle. Just as he arrived, one of the enemy was shot down between the lines. The bear man rushed upon the fallen enemy and scalped him. He returned to his own side, the scalp hanging upon his belt. Soon the enemy retreated, pursued by some of the Pawnee. Among the Pawnee who came back to their village was the bear man, who returned to carry on the interrupted ceremony. He ran up to the cedar tree, tied the scalp to it, and said, “Mother, now Mother, through your wonderful power I was able to obtain this scalp. I tie it upon you, and it shall remain with you always. I thank you. I thank you for making me brave.”

He sat down and began to tell the men what Father and Mother could do for them. He told them that during the attack the two had watched over them and made them brave; that Father and Mother had watched their lodge in their absence. Then he composed these two songs, for it was he who had made an offering of a scalp to Mother Cedar Tree.

First Song

First Stanza

Hear, he says,

My father.
As he tells of the vision.

CHORUS:

C [h]ati"as [i i]
My father.

C ra [h]ati"as [i i]
Now, my father.

D (a)ti?as wuiuha?ra?a
My father, they are coming (to attack).

C [h]ati"as [i i a]
My father.

E rawaka?rawi?tika
The shouting came forth.

CHORUS:

C [h]ati"as [i i]
My father.

C ra [h]ati"as [i i]
Now, my father.

D (a)ti?as wuiuha?ra?a
My father, they are coming (to attack).

C [h]ati"as [i i a]
My father.

Second Stanza

A rakura?hu?wicaksu
An unexpected event (i.e., a battle),

REFRAIN

B isi?ru rakuru?ki
Plainly to be (i.e., was planned).

CHORUS

Third Stanza

A rutaira?wi?ru?t [a]
Thereupon I charged,

REFRAIN

B ati?as irti?ru
Father mine.

CHORUS

Fourth Stanza

A tatpakara?ra?at [a]
I tell of it,

REFRAIN

B cihtaha?ru irti?sa
Outskirts (of the village) this.

CHORUS

Fifth Stanza

A witira?wi?u?sik [a]
Now our ceremony has ended,

REFRAIN

B u cikstit ratatutata
And we shall do.

CHORUS

Second Song

First Stanza

A askur[u] [ri?tiwaka?]
The same I do say,

REFRAIN: [h]atira [i]
My mother.

B askur[u] ti huru?aru
The same it is the place.

CHORUS:

C [h]atira [i i]
My mother.

D ra [h]atira [i i]
Now, my mother.

E (a)ti?a wuiuha?ra?a
My mother, they are coming (to attack).

C [h]atira [i i a]
My mother.

F rutaira?wi?ra?t [a]
Then I charged.

C [h]atira [i i]
My mother.

D ra [h]atira [i i]
Now, my mother.

E (a)ti?a wuiuha?ra?a
My mother, they are coming (to attack).

C [h]atira [i i a]
My mother.

Second Stanza

A tiwakara?ra?at [a]
He tells of it,

REFRAIN

B rakurasu?hu?rata
The line of battle.

CHORUS

Third Stanza

A tatara?wi?ras [i]
I ran charging;
When these songs had been sung the leader said, "Leaders of the Bear Society and you leaders who are sitting with me, we have sung a few songs to Father and Mother. They will take notice and will watch over us. The songs we have sung belong to men who were great in our society. Now we will smoke to the heavenly powers, to Father and Mother." The pipe was given to Horse Chief, who went through the smoke offering for the bears.

Then Good Buffalo arose, went to the fireplace, and lit a small pipe. Going to where Riding In sat with the claws, he blew a few whiffs of smoke to the bearclaw necklace, sat down in front of it, and talked. Then he arose, let Riding In smoke, and emptied the ashes near the bearclaw necklace. He passed his hands over the pipestem and the necklace, handed the pipe to Little Sun, and when he was seated, said, "Leaders, chiefs, and members of the Bear Society, we are sitting here in the places of our forefathers trying to carry on a ceremony held by them. There is none among us who know this ceremony, but our deceased fathers will watch over us and correct our mistakes. Riding In now has the claws; he has smoked the pipe of our forefathers, and now he will place his hands upon the claws. First, though, he must stand at the west, make four movements toward the necklace, and growl like a bear. After he has placed his hands upon the collar, he must then be seated and unwrap it."

Riding In unwrapped the otterskin, removed the white beads strung on the bear claws, and placed them on the mat with the other things. All the other wrappers were removed and the claws placed to one side. Now Lone Chief placed a new otterskin before Riding In. The inner foundation roll of the necklace, which consisted of a strip of bear skin folded over to make a roll in which were scattered native tobacco and dry cedar leaves, was also taken apart and the contents set to one side.

Good Buffalo told Riding In to use everything inside the collar, but first to make a smoke offering to Father Bear and Mother Cedar Tree. Riding In filled his pipe, went to the fireplace, and lit it. He walked around the fireplace by the south, stopped there, and hung the bear skin on the lodge wall. He blew four whiffs of smoke to the bear skin, returned to the other spread-out objects, blew whiffs of smoke to them, and then emptied the ashes on the rim of the fireplace. He returned to his seat.

First he trimmed the otterskin. Then he opened the inner roll of bear skin, scattered native tobacco and dry cedar leaves over it, lapped it over, and bound it round with buckskin strings, about 4 inches (10 cm) wide. Bear fur was then tied on the roll, and the claws, strung on a stout elkskin string, were wound around the roll at equal intervals from each other. Next the otter hide was wound around the roll, beginning at the head end. Two elkskin tying strings were fastened at the ends of the roll. The otterskin was bound so that the head and tail would hang down the back of the wearer. Finally white beads were strung from one claw to the other to hold them in place, thus completing the necklace.

Riding In placed the necklace on the ground between his seat and the fireplace, returned to his seat, filled his pipe with native tobacco, arose, and went to the fireplace, where he lit his pipe. He passed around the fireplace by the south to the necklace, squatted in front of it, and gave a whiff
of smoke at each of four places. At the fourth place, he said, ‘Father, smoke, and take notice of this smoke. I have clothed you and placed you upon Mother Earth. Now then, Father, smoke with me. Take pity upon me. Hear my prayers and give long life to him who will hereafter keep you and place you in a prominent place in his home. Once you were owned by Sky Chief, a prominent chief. It was through your power that he was great. I have placed new clothing upon you. Another man will now care for you and be with you always. Show your powers to him and make him a good, wise chief and a great man, as you did to the others. May the men of the Bear Society have long life.’ He went to the fireplace and on its rim emptied the ashes from the pipe.

He passed his hands over the pipestem, over the pile of ashes, and again over the stem, walked to the necklace, and touched it at the places where he had offered the smoke. He placed the pipe near his cushion, rose, and said, ‘Now, leaders of the Bear Society, the bearclaw necklace is complete. You have heard me speak to it. It will give us long life and watch over us. Now I ask Lone Chief to come to me.’ Lone Chief stood in front of Riding In, who continued: ‘I now take up these claws and place them around your neck. Father (Bear) and Mother (Cedar Tree) will always be with you in spirit. Since you have come into possession of these, I hope that you will be watched over by the animal power and will become a great chief as was he whose necklace you now own and whose place you will now occupy.’ Riding In led him twice around the fireplace, then to the altar, and seated him near Coming Sun.

Riding In continued: ‘Leaders and members of the Bear Society, our spirits have added a bearclaw necklace to our gathering and a new member in our society who now sits among you. That is all.’ He then picked up his cushion and other things and returned to his own seat. Lone Chief was told to hang the claws on the wall of the lodge. That he did, and while he was standing, said, ‘Leaders and members of the Bear Society, since you have completed my bear claws, I have been considering what to do for you. I will give you a beef to have the bear singing. This is all.’

The leaders thanked Lone Chief, who went on to say, ‘Now, leaders of the Bear Society, I thank Riding In for what he has done for me. The claws are in good shape and are hanging on the wall. I will give Riding In a pony. That is all.’

Good Buffalo said, ‘Leaders, old men, and members of the Bear Society, we are now through. The claws are completed; they have heard your speeches, and it is now left for Lone Chief to care for them. We will end our speeches here. It is time for us to eat.’ He selected Horse Chief to go through first the smoke ceremony and then the corn ceremony. After the corn was eaten, the meat offering was made by Horse Chief and the meat divided up among the people.

Then Good Buffalo said, ‘Leaders and members of the Bear Society, we have done as Lone Chief wished. We have made many speeches and sung the songs our forefathers sang. We are about to end our ceremonies. We have gladdened the spirits of Father and Mother by our offering of corn, meat, and smoke. Our speeches are ended. Gather up your blankets and prepare to leave this lodge. We rise and stand in the timbers; we leave the lodge; all now go through the timber to his den. We have eaten, we have drunk, and we have smoked. We rise and walk out of the lodge.’ Thus ended the ceremony.

About a month later Lone Chief again called in the Bear Society leaders and told them he had a beef for them to kill for the singing of the bear songs. Everyone thanked him, and a day was set for the singing. They sang of the bear claws.

The Buffalo Dance of the Pitahawirata

I (Murie, 1914:604-605) previously gave an account of the Buffalo Doctors’ organization (Kura-tavaha’), which has an important historical relation to the Bull Society of other Plains tribes. In 1902 I took part in the ceremonies of the Pitahawirata band and wrote a very full account of the songs and speeches. Those familiar with the characteristics of the Bull Society elsewhere will recognize its affilia-
tions through the members' impersonations of old bulls, covered with mud and with birds perched on their backs.

The times for the ceremony were in the autumn and in the spring, when the buffalo were casting their long hair. The one described herein is the spring renewing ceremony.

In my other paper (1914: 604–607) attention was called to the seating scheme for the Buffalo Doctors' ceremonies. There are first four main leaders who usually, but not always, sit at the west side. Then there are four sets of four each who sit at the four (semicardinal) world quarters and alternately receive the drums or rattles, as the case may be.

The leader of the Buffalo Doctors is Young Bull. Once in the White Beaver ceremony, he sang his Buffalo Doctor's songs (p. 244), and, wearing the buffalo tail and other regalia of the organization, he danced about, imitating the buffalo. When he had finished, a woman named Ctikstahkata (Yellow Corn Woman) went up to him and said, "My uncle, Young Bull, I will give you a beef if you will perform your Buffalo Dance." He laid down his regalia and went up to the altar where White Beaver lay, and placing his hands upon his head said, "You are my father. I am glad you still have power, for through you I will carry on a ceremony. Now I thank you. I have no power to bless this woman, so I place my hands upon you that she may be blessed through me." He placed his hands on her head, passed them down her arms, and holding her hands said, "My niece, why do you wish me to give my ceremony? I have no powers except those I receive through the animals, who will bless you and grant you many children. I thank you for what you have done for me tonight." As he concluded, all the doctors said, "Rawa, rawa iri (Now, now, thanks)." Young Bull's three assistants, White Horse (also called Big Star), Overtakes The Enemy, and Fancy Rider, also blessed the woman.

In about ten days Young Bull killed the beef and hung the meat on a frame to dry in the sun. When the ribs were cooked he called in the members of the Buffalo Society. When the men had all taken their places in the circle, the cooked ribs were placed on a hide a little east of the fireplace, and Young Bull said, "Friends, and members of the Buffalo Society, you see what is before me. A woman pitied me and gave me a beef so we could have our Buffalo Dance. We are here as Little Horned Buffalo Doctors [the native name for the organization]. We will have a dance. I have prepared the ribs that you may eat." They replied in chorus, "Rawa, rawa, rawa, rawa."

Then Fancy Rider, who was learning the ceremony from Young Bull, spoke: "Grandfather, the old ways have changed; we can no longer obtain buffalo meat for our ceremonies. Our old songs of living have been forgotten. I will present a beef that we may have a skull in the lodge." Young Bull then asked that the men provide the paraphernalia for the ceremony. Coming Sun offered black eagle tail feathers, sweetgrass, red earthen paint, blue beads, native tobacco, and deer fat. After the offerings Young Bull said, "My friends, we are through; you will be notified when the meeting with the skull takes place. Now it is time for us to eat." Two men were selected to serve the food. When they had eaten, White Horse said, "Our preparations are made; you must come early on the appointed day." They all responded with "Rawa" and left the lodge.

Three days later Young Bull killed the second beef. He sent a runner through the camp to notify those members who were descendants of Buffalo people to appear early the next morning. That afternoon the buffalo skull and wand were placed at the altar. All night Young Bull sat in front of it, smoking, and related the origin of the Buffalo Dance to Coming Sun, who was learning the ceremony. They smoked together as Young Bull took up the narrative.

STORY.—Long ago a man traveled west as he hunted. One night when he came to some mountainous country, he lay down on the side of a hill, where a strange being soon appeared before him. It proved to be a buffalo man with a buffalo tail and buffalo wool on his back. On his head were soft down feathers, and through his scalplock were thrust some crow feathers. His body was daubed with buffalo urine mud.

The buffalo man said, "My son, I came for you, for the buffalo people want you in their lodge; but before you go, smear your body with this mud." The man rubbed the mud over his body and they went south to a big lake. The buffalo man walked into the lake, snorting, and disappeared. The man followed him, dove, but rose to the surface after having seen nothing unusual. He waded around for
some time before he noticed a bright light in the water. As he watched and waited, the light was merged into a woman with black eagle feathers in her flowing hair. She seemed to be standing on the water. She said, “I will show you the entrance to the buffalo lodge. When I have disappeared, dive down where you saw the light and you will find the entrance. I am Mother Moon who helps your people.” Then she disappeared.

The man dove and then fell. When he awoke he saw a circle of men dressed to impersonate buffalo, the leader of whom said, “My son, we sent for you to come to our lodge. When Tirawahat planned this world, he omitted smoke offerings to our people. We were buffalo once, but died, though our spirits still live. We want you to learn this ceremony so that you may teach it to your people. Bring an old buffalo bull here, and tomorrow we will teach you the ceremony.” The man knew that when the leader said “buffalo bull” he meant a buffalo skull.

He left the buffalo lodge and wandered over the prairie in search of a buffalo skull. He stood on a knoll, overcome by some mysterious feeling that he could not explain. Just as he was losing consciousness he heard a buffalo bellow. As he was running off with fright, the woman appeared before him again, saying, “Fear not, for I am with you. Go where you hear the buffalo and you will find the skull.” As he neared the spot the bellowing became louder and louder, and the buffalo seemed to be hooking each other. He could see nothing, for he was surrounded by a cloud of dust; so he crawled around on his hands and knees, groping until he touched a skull with horns on it. Holding it to his breast, he walked toward the lake, waded in, and finally reached the lodge. He was told to lie down on the north side of the fireplace with the skull at his head.

The man slept and dreamed of the things he would need before he could learn the secrets of the Buffalo people. These things were: red dust, a certain kind of grass, sweetgrass, native tobacco, blue beads, some sinew, and eagle feathers. He dreamed of the woman he had seen before. When he awoke, the Buffalo people were still sitting in their places. They told him to return to his people and bring back certain objects, but that the skull should not be moved from its position.

He waded through the water and went north to his home. He climbed a high hill, and as he neared the summit he saw soft eagle feathers on the ground. At the top he found a golden eagle lying dead. He climbed down into the valley with the eagle. When he found a good resting place, there he placed a buffalo skull he had picked up, facing south, with the eagle at its right. Then he lay down with his head near the skull and his feet toward the east. While he slept, he dreamed that the woman stood near the skull and said, “My son, I will be with you. The eagle will tell you how to prepare the eagle feathers and tie them to a stick. It will tell you what the stick and feathers represent. When you have learned the secrets of the Buffalo people, you must follow their instructions. You must always have a buffalo skull in your lodge. In your dreams I will appear before you so that you may know that I am watching over you. You will be a great man.”

When he awoke at about daybreak, he saw no one. He spread some sage on the ground, placed the skull on it, but took the eagle with him as he went east in search of food. He came across a porcupine and killed it. He built a fire to singe the hair on its back, and cooked and ate the flesh. What remained after he finished he placed on the limb of a tree. Then he cut off the wing and tail feathers of the eagle and discarded the body.

Again he set out on his homeward journey, and every evening he hunted for a buffalo skull, placed it on a bed of sage, with the wings and tail that he had kept, and lay down. Each night he dreamed of the woman. When he finally arrived at the village one night, he went directly to his earthlodge, where he awakened his mother. She called the other people into the lodge and built a fire, around which they sat. His mother served him buffalo meat and corn. When he had satisfied his hunger, he said, “I want many things from you. I want red earthen dust, native tobacco, blue beads, deer fat, sweetgrass, and sinew. I also want a pony, a saddle, and two parfleches of dried buffalo meat.” The people appeared to be reluctant, but the men realized that some mysterious power was prompting the man to ask for these things, and they hastened to gather them. Then he asked for a small pipe and a pouch.

Before daylight he departed. He traveled west, stopping only at night. Finally he reached the place, watered and hobbled his horse, and started
toward the lake with the gifts. When he arrived, there was a great turmoil under the water, but the reflection of the moon on the water reassured him, and he waded in. When he entered the lodge with his gifts, there was great rejoicing, but when he placed them at the altar, there was a silence. Then the leader said, "You have done well. We will teach you our ceremony that your people may have it. You must perform it twice every year: in the spring when our people are shedding; and in the fall when our hair is grown and the crops are matured. Fill your pipe and let us all smoke."

A voice seemed to whisper to him, "My son, I brought you here. I watch over these people. Go to the altar and place the skull, sweetgrass, deer fat, and sinew on the black handkerchief. Put the beads, native tobacco, and eagle feathers on the right of the skull. Give four whiffs of smoke to the skull and spread the ashes in front of its mouth. Pass your right hand twice alternately over the pipestem and the skull and four times over your body. Sit in front of the altar and fill your pipe again. When you light the pipe this time, let the people smoke."

After he had carried out his instructions, he went to sleep near the lodge, but woke up when he heard singing. He was instructed to place the skull where the rays of the sun would strike it. When he returned it to the altar, he noticed that it was streaked with red. Then he was told to go home, where he would receive his future instructions through dreams. He was told, however, that the skull and wand decked with eagle feathers should always rest close to his head when he slept. He dreamed of people dancing, of the songs, and of the woman who had led him to the buffalo lodge.

The First Day

As sunrise approached, Young Bull said, "My son, the dawn is near; you must help me prepare for the purification of the skull. Take this buffalo calfskin and this hoe, and scrape the dirt from two corn hills into the skin, and bring it here." Coming Sun placed the dirt before the altar, west of the fireplace. Then Young Bull went for the stick—the wand which he cut with a knife he had never used before. He sent Coming Sun for water from a stream and grass that grows in the buffalo wallows, both of which he also placed on the altar.

They continued their preparations. Coming Sun sat between the fireplace and the altar and built a rim for the fireplace with the earth he had brought from the two corn hills, which represent a woman's breasts. He stood east of the fireplace and waved his eagle wing toward the south over it; on the south he waved it toward the west; on the west he waved it toward the north; at the north he waved it toward the east. Standing east of the fireplace, he placed soft down feathers from the eagle wing on the eastern rim. Then he successively placed the down on the south, west, and north sides, moving to the corresponding side of the fireplace as he placed the feathers. Then he waved the eagle feather over the fireplace from each of the four directions, as before. Young Bull explained that the whole fireplace represents the breast of a woman, the soft white feather being symbolic of the milk. He instructed Coming Sun to cut the sweetgrass into bits and roll it into a cake with the deer fat, which he placed at the altar. Then he smoothed down the stick and covered it with red earthen paint. He tied some native tobacco in a piece of the dried covering of a buffalo heart and fastened it to the wand, as well as two strings of blue beads about a foot long and twelve black eagle feathers strung on a string. The decorated wand represented the woman he had seen in his visions.

When the sun rose Young Bull carried the buffalo skull out so the rays could strike it. He then brought it back to the altar and removed the door flap so the sun could shine upon everything in the lodge. He took his place, and one of the errand men brought in food.

As the sun rose higher in the heavens, the men came in and took their places in the circle (not illustrated): White Horse (No. 1 north) sat at the left of Young Bull (No. 1 south), and Fancy Eagle (No. 2 north) and Fancy Rider (No. 3 north) sat at the left of White Horse. Overtakes The Enemy (No. 2 south) sat at the right of Young Bull. These four men were the leaders and drummers for the ceremony. The two errand men now placed a drum on each side of the altar.

Young Bull unwrapped a large medicine bundle that hung on the wall and spread on the calfskin in front of the buffalo tail, buffalo hoof rattles,
reed whistle, and wool. The leggings decorated with scalps and eagle feathers he placed on the altar. The other three men also placed the contents of their bundles upon the altar. The four men sitting at the northwest of the lodge (Nos. 5–8 north) and those at the southwest (Nos. 5–8 south) also made altars at their positions in the lodge. Now the Buffalo people mixed buffalo urine mud with water and covered their faces and bodies with the mixture. The four leading men at the western altar stuck feathers through their scalplocks and hung buffalo wool down their backs. Meat was brought in and placed to the southeast of the entrance, and four kettles of corn were placed east of it.

Then Young Bull said, “Leaders, we are sitting here with our father, the skull, that we may remove the dust and power from it and give it new paint and power received from the gods in the heavens and the buffalo people. We are here as Little Horned Buffalo Doctors. We are here because a woman took pity upon me and gave me a beef for the Buffalo Dance, and Fancy Rider gave me one for the purifying of the skull. My grandchild, Yellow Owl, has donated a pot of corn for us. The gods in the heavens and the buffalo have a claim upon the corn.” They replied in unison, “Rawa, rawa iri.” He continued, “The second was sent us by Yellow Corn Woman, the third by Meteor Woman, and the fourth by Blackbird.”

Young Bull directed the south errand man, The Hawk, to place the skull between the small fireplace and the north drum. Before this, the skull had rested behind the four men at the real, or main, altar. (When moving the skull the errand man always held the wand in his right hand and the skull by the horns.) When it was time to offer the native tobacco to the gods in the heavens, Young Bull said, “My friends, I select Fancy Rider to offer the tobacco so that the gods may know who donated the meat for the ceremony.” Fancy Rider sat in front of the altar and put on the leggings decorated with scalps and feathers, and the black moccasins that had no bead decorations. To his scalplock he tied half a buffalo tail with the wool hanging and the tail standing upright. Around his body he wrapped a buffalo robe, which he tied about his waist with a buffalo-hair rope.

Passing around the fireplace he knelt before Young Bull, who scattered some native tobacco before him and placed some in Fancy Rider’s right hand, whispering to him as he did so, “Take this tobacco outside the lodge about fifty steps from the entrance. Raise the tobacco toward the east and address the Morning Star; then place the tobacco on the ground and return here.” He came back to the lodge and again knelt before Young Bull, who gave him tobacco to offer to the Evening Star. He directed him to go west and there leave the tobacco. He returned to the lodge by the north, completing the circuit around the lodge, and knelt before Young Bull. This time Young Bull whispered to him to direct his prayers to the North Star. Then he was given tobacco to offer to the mysterious being called Wind of Fortune at the same place where he had left the North Star offering. This tobacco he placed east of that for the North Star. Then Young Bull gave him tobacco, saying, “Go to the same place; hand this to Breath, the wind that used to send buffalo to our people in winter. Say your prayers and put the tobacco east of the other two piles.” Then he went out and stood southeast of the lodge and left tobacco for Mother Moon, who helped the people to get this ceremony. When he had done this, Young Bull gave him some more tobacco and said, “Stand erect west of the fireplace, raise this tobacco to the skies and pray to Tirawahat, who will bless you and help you carry on this ceremony.” Fancy Rider walked to the west of the fireplace, faced east, and raising his hand toward the sky said, “Rawa, att’as (Now, Father), sitting in the heavens, I hand you this tobacco. Take it, for I am poor in spirit; help me. May my people have good health and long life. See that we do not forget what is necessary for this ceremony, so that all the gods in the heavens and on the earth may be pleased. Remove all disease from our village, that our doctors may have their sleep. May the wishes of the woman who gave the beef for our ceremony be granted. May her health be good and her life long. May the men here live to old age. I will now place the tobacco on the rim of the fireplace for you.” This is the only time Fancy Rider uttered his prayers out loud. After removing the lariat from about his waist, he took his seat on the north side.
Offerings to the Skull

PURIFYING THE SKULL

Young Bull filled a small pipe and, holding it in his right hand, said, "Buffalo Doctors, I have filled this pipe. The man who receives it will purify the buffalo skull. If he accepts the pipe, it will signify that he pities me and is willing to remove the dirt from the skull." Young Bull stood in front of Walking Sun (No. 6) on the north side. He held the pipe before Walking Sun, who stood with bowed head for a few minutes, but who finally took the pipe. Then all said, "Rawa, rawa iri."

Young Bull took a stick with a coal at the end from the fireplace, placed the coal on the bowl of the pipe, lighted it, and then returned the coal to the fireplace. He returned to his place, filled another small pipe, and said, "My friends, you Buffalo Doctors, I will now offer this pipe to another man on the south side, who will assist Walking Sun in cleansing the skull." He stood before Buffalo Chief (No. 4 south), and handed him the pipe. Again they all exclaimed, "Rawa, rawa iri." He lighted the pipe as before. The two men smoked alone. After Walking Sun and Buffalo Chief threw out the ashes, Young Bull took the pipes back again.

Young Bull took his seat at the altar and asked the south errand man (No. 21) to place the skull on the north side of the fireplace, facing south between the wall and the fireplace. The water drums without heads stood one on each side of the skull. Then he told the errand man to take a bowl of water and grass and place them on the right side of the skull. He then took a clam shell, buffalo horn, and paints, and placed them west of the skull. This done, the errand man returned to his seat south of the entrance.

Walking Sun arose, circled the fireplace by the south, and knelt in front of the skull while Buffalo Chief knelt behind it. Young Bull and the other men took up the buffalo hoof rattles. While they sang, Walking Sun was to make the motions of dipping the grass into the water and washing the skull four times. For the last song it was Buffalo Chief's duty to hold the skull, for then it was Walking Sun's duty to dip the grass into the water and pass it four times over the skull. Then Young Bull sang as follows:

YOUNG BULL'S SONGS

First Song

First Stanza

A a·ki  ratu·re·rika
Here, when I stopped,
REFRAIN : rahatura·rata
On the road.
B tirihwa·kasa·ru
At the place of their vision.
CHORUS:
C rahatura·rata
On the road.
D (ra)hatura·rata [i i]
On the road.
E [h]a[i]sas [i i i]
My father.
C rahatura·rata
On the road.
E [h]a[i]sas [i i i]
My father.

Second Stanza

A tatar·ki·taw·i·?a*
I tell of you,
REFRAIN
B [a] cikstit raratku·ta
Well that I may do.
CHORUS

Third Stanza

A tatpakara·ru 'at [a]
I tell of it,
REFRAIN
B rakiwahawa·ruksti·?u
A wonderful pond.
CHORUS

Fourth Stanza

A tikatura·ru·sik [a]
The road has vanished,
REFRAIN
B taraha rahatura·ru
The buffalo road.
CHORUS
Second Song

First Stanza

A  asku[r]u  [re·tiwa·ka]
The same I do say,
Refrain:  rakatura-ra?i·sata
The road that leads into the water.
B  asku[r]u  ti  hura·ru?
The same it is the place.
Chorus

Second Stanza

A  tiwere·tarik [i]
And here I stand,
Refrain
B  ati?as  ruksariki
My father where he stood.
Chorus

Third Stanza

A  ka·ka·taka·pa·kis [u]
Oh, I am indeed pitiable.
Refrain
B  ra·hure  ta·tarik [i]
At a distance I stood.
Chorus

Fourth Stanza

A  wetakra·ti·tawi·?a*
Now I tell of the vision,
Refrain
B  ati?as  rehucu·ru
My father the place of his vision.
Chorus

Fifth Stanza

A  iriweti·hi? [u ka]
At that place,
Refrain
B  ati?as  ru·te·rika
My father saw it.
Chorus

Sixth Stanza

A  tihatura·ru·sik [a]
The road vanished,
Refrain
B  taraha  irira·ka·wei
(Leading to) the buffalo lodge.
Chorus

These songs were not accompanied by drumming, but each of the four men held a buffalo hoof rattle in his right hand. The rattles were made of sticks about 10 inches (25 cm) long, covered with buckskin; to them were attached pendants made from small pieces of hoof about the size of a man’s thumb. These pieces of hoof were perforated at the top, strung on a buckskin string, and attached to the stick. As the preceding two songs were sung, the men shook these rattles.

The first song refers to the pathway leading to the pond, as related in the origin tale by Young Bull (p. 395). As they began to sing, Walking Sun dipped the bunch of grass into the water, made four feints toward the skull, and touched it with the fifth motion. As Buffalo Chief turned the skull from side to side, Walking Sun washed it, removing all the dust and dirt. Then he rubbed it all over, especially the red streaks, with some buffalo wool. The wand was placed at the right of the skull.

When the skull was cleaned, Walking Sun placed some white clay in a large clam shell, poured some water over it, and mixed it. He rubbed the mixture in his hands, made four distinct movements toward the skull, and then spread the white clay over all the skull but the horns. Then he placed the red earthen paint in the buffalo horn spoon and mixed it. He washed his hands, greased them with deer fat, and made three stripes of red paint on each side of the nostrils. He made a few streaks on the red and covered the horns with the same paint, with which he also painted the bag of tobacco, the
feathers, and the wand. He planted the wand in the ground 6 or 8 inches [15 or 20 cm] from the skull. All this was done so as to be completed when the singing was over.

Walking Sun and Buffalo Chief returned to their places. The north errand man was directed to take the wooden bowl with water and throw the water outside on the south side. When he returned he placed the bowl southeast of the entrance near the wall. The clam shell, the buffalo horn, and other things were returned to the main altar by the north errand man.

The second song, as told by Young Bull, is an explanation of the story of the man who went into the buffalo lodge in the water (p. 395). Only during the singing of this song could the skull be washed, for in it they sang of the father buffalo going along the pathway into the pond.

Now Young Bull said, “Old men sitting yonder and you Buffalo Doctors, the powers in the heavens have received our tobacco and we are through. The skull has been washed and covered with new paint. We must again call upon the gods to give new power to our father sitting yonder (i.e., the skull). Now we will offer smoke to the gods in the heavens and to Father sitting yonder. When we washed the skull, we removed the old power it possessed and we must ask the gods to send new power to our father, so that all things will be placed underneath it, for there is a time when we can approach it and ask what we want of it. Fancy Rider, you may leave the buffalo robe and approach the altar.” Fancy Rider, still wearing the regalia, came to the altar, where Young Bull gave him the buffalo tail to put on. The buffalo tail had strings on each side for tying around the waist.

**The Smoke Offering**

Young Bull said, “Take this pipe that I have filled and offer smoke to the gods in the heavens and to the skull.” Holding the pipe with the bowl toward him, Fancy Rider walked south of the fireplace to the east, stopped, and standing halfway between the fireplace and the entrance, he took a pinch of tobacco from the pipe bowl, motioned toward the east with his right hand, and placed the tobacco on the ground. Then he went and stood in front of the skull, pointed the stem at it, and placed a pinch of tobacco under the nostrils. He moved west of the fireplace and faced east; he pointed the pipestem toward the heavens, held up a pinch of tobacco from the bowl, gradually lowered his right hand, and placed the tobacco on the rim of the fireplace. After pointing the pipestem to the rim of the fireplace, he placed some tobacco there. He walked around the fireplace by the south to the northeast and sat down, facing the entrance, with the pipe in his mouth.

Now the south errand man went to the fireplace, took from it a live coal on a stick, and placed the coal on the pipe bowl. When Fancy Rider puffed smoke from the pipe, the south errand man returned to his place. Fancy Rider rose and faced west; he walked around the fireplace to the east and stopped halfway, facing east between the fireplace and the entrance, and blew four whiffs of smoke to the east, each time pointing the stem east also. Then he walked north to the buffalo skull, passed around it, knelt down before it and blew smoke four times under the nostrils, pointing the pipestem at them. He gave two whiffs to the wand and then stood on the west side of the fireplace, giving four whiffs to the rim of the fireplace, and pointing the pipestem toward it. He walked around the fireplace to the altar, pointed the stem at White Horse, who blew four whiffs, and returned the pipe. He repeated the same procedure with all the men in the circle (not illustrated) as follows: Young Bull (No. 1 south); Fancy Eagle (No. 2 north); Overtakes The Enemy (No. 2 south); Spotted Horse (No. 4 north); Good Buffalo (No. 4 south); Flying Eagle (No. 7); the man sitting at No. 8; Good Sky (No. 14, north side of entrance; White Bull (No. 15, north errand man); Thief (No. 14, north [south?—Ed.] side of entrance); Hawk (No. 15, south errand man).

That done, Fancy Rider stopped in front of each man and blew smoke over the sacred objects placed before him. As he did so, each man exclaimed, “Rawa, rawa iri.” When he completed his circuit, he went west of the fireplace and scattered some of the ashes in the pipe bowl; the rest he emptied in front of the skull. Returning to the fireplace, he touched the ashes with his right hand and then with his left hand; then he raised his hands toward the heavens, twice his right and twice his left hand. After this he walked around the fireplace by the south and stood at the entrance, where he passed
first his right hand and then his left over the pipe-stem to the east. He returned to the skull and alternately touched the pipe and the skull, first with his right and then with his left hand. The same movements were also repeated with the wand and the objects placed in front of the men in the circle. This done, he passed around the circle and, standing west of the circle, he alternately placed his right hand and left hand on the pipe-stem and on his body four times. Then he handed the pipe to White Horse, who said, "Rawa," followed by all the people.

Fancy Rider took off the buffalo tail and handed it to Young Bull, who placed it with the other things at the altar. Young Bull arose and placed a coal of fire on the bowl of a small pipe, and kneeling before the skull he blew four whiffs of smoke to it and two to the wand and sprinkled the ashes in front of the skull. Then he passed his right and left hand alternately four times over the pipe-stem and the skull and twice over the wand. As he returned to his position at the altar, he continually touched the pipe-stem and placed his hand over his mouth. The pipe used at this point belonged to Young Bull and was used only when smoking to the skull, especially in the case of illness.

**THE INCENSING**

Young Bull said, "Walking Sun and Buffalo Chief, you may prepare to purify the skull. I will place the sweet-smelling grass mixed with fat in our little fireplace for burning incense. Then Walking Sun must stand east of it, while Buffalo Chief places the wand on the right horn of the skull and carries the skull around the fire to the east and hands Walking Sun the skull."

Young Bull moved around the fireplace by the south. At the northeast he stopped, picked up a stick with a coal at the end, passed on to the little fireplace, and there deposited the coal, being careful not to touch the feathers. He returned to the fireplace and at the northeast he replaced the stick. He repeated the same procedure at the northwest, the southwest, and the southeast. Then he went to the altar and took from it a cake of sweetgrass and fat. With these he passed around the fireplace by the south to the west, to the little fireplace. At the east, but facing west, he raised the cake with both hands to the heavens and gradually lowering it, turned it around with each movement. After four feints he placed the cake upon the coals and returned to his place.

Buffalo Chief placed the wand on the right horn of the skull and carried the skull to where Walking Sun stood, handing it to him from the right. Buffalo Chief stood aside while Walking Sun waved the skull over the smoke from the little incense fireplace four times. Then he handed the skull to Buffalo Chief, who placed it between the singers and the little fireplace.

Buffalo Chief went to the south side of the lodge and there gathered up all the sacred objects belonging to the man sitting there and handed them to Walking Sun, who waved them over the smoke and returned them to Buffalo Chief, who replaced them. In this way all the sacred objects in the lodge were held over the smoke, and finally the only shield owned by the Buffalo Society, which had no covering, was taken from the wall and also held in the smoke and returned to its place. The shield is red with four buffalo horns painted on it.

**PRAYERS AND ADDRESSES TO THE SKULL**

When all the sacred objects had been passed through the smoke, Young Bull told Walking Sun, "You are poor now. Approach the skull and speak to it, and then you can go near the fireplace of the skull."

Walking Sun walked around the fireplace and knelt before the skull. From his neck he took a new black handkerchief, which he tied to the right horn. He grasped the horns and then the nostrils and began to cry. Then, still holding the nostrils, he said, "Father, you are looking at me. I am poor. I am approaching you for the first time, for I must cleanse you and give you a new coat of paint. I know that you have power; that underneath you are all manner of fine gifts. May I be rewarded for the work I have done. Grant long life to me and the one who cares for you every day. Watch over the woman through whom we are here, that you may be purified and receive new power from the powers in the heavens. Show your strength by driving off the sickness in our camp. Help the doctors make rapid cures. Pity me and let me see some buffalo-hair rope that I may grasp it and see a pony near my entrance."
After this speech he walked to the east of the little fireplace, by the south, and sat there. He held both hands in the smoke and passed them over his head and body. Then he returned to his own place.

Buffalo Chief went to the skull and sat in front of it. He seized the horns, passed his hands over the skull, and holding the nostrils, addressed the skull: “Father, pity me. Cure my children who are sick. Move a little so that some good presents may slip out from you for me. Be with us in this lodge and grant us long life.” Then going east of the fireplace, he held his hands in its smoke, passed them over his head and body, and returned to his seat.

Young Bull now addressed the men and Buffalo Doctors: “This is for you. Alternately, the man from each side must approach the skull. White Elk (No. 3 north) will now approach the skull; Raruhwa·ku (No. 3 on the south side) will follow him. Do not be afraid to speak to Father, for he is now at the altar clothed with new power. The four men at the altar will go last.”

Then White Elk and Raruhwa·ku, followed by the men on each side, addressed the skull and passed through the smoke; last to do it were the men at the altar, and finally Young Bull, who walked very slowly to the skull and squatted down before it. He grasped the horns and cried; then he seized the nostrils and made the following speech:

**Young Bull’s Speech**

*a*aha· ati*a* as *aha*ha· ati*a* as *irikurhatka·pa·*ki
Oh, father, oh, father, I am pitiable,
*ha· raskutkiri*ku sakurakhiku rata·kukkusiwa·ri*
You see me all these days I have cared for your place.
*iratuku karurikuwa·rit* racakura·uisikhururia·ri*
There they are (some) who have given us not standing tobacco.
*ahaha· wesiuru*ra·ri*kastu* ratutkiriku *iri·a*hrasu·ta·ra
Oh, now then there is As I look at what you did only the way (left) you
witi*a*bra·sica*cikstra*bu cahriksicahriks rikuicvice
when you made yourself the Indian (i.e., to be recognized by me).
*we*si*te*tara*ri*uisiu*ra·wi*uwa·wi*hat* tika·ri*
We have cleaned it off you the dirt;
*we*si*te*tu*ki*ri*uisiu*ra·ri*iri·a*brasica*bu rawa
now we have decorated you nicely in the way you Now want.

*kucikstra·kaiciks*pa·*ki* su*cikstra·cikstawi·tit* akita·ru
have pity on us! Watch over it the tribe
ra·rau*a*wor a*ra*sia*ru kic*si*ti rikucikskiriku
those (people) You made well that he look at me going about it
iri·rau·tu*bu kura*bu irikurhara·ta*ha*ru
the one whom The doctor the way which probably you resemble.
*ici*st*ti su*cikstra*bu*wa*pa*wa cik*si*ti itu*ru*awk*ri*ku
well make them arise! Well let me see them!
*wite*ri*ru*ku*ku*ri*te*ri*si tu*si*ku*tab*kihu*wa*ha*ri*he
Seat yourself roll yourself on the earth, and comfortably,
*isu*ta*isi*ri*raspa*ru*ki*si itu* he cahriksicahriks
do it plainly, you who are and the Indian (i.e., wonderful our people)
*rura·ci*ti*ti*th*l*he* he respect you.
rau*a*ci*ru tiratpa*ri tiratu*ta*cikstawi
Now yet while I am I who take care living of you,
rau*a*ri*si*ti ku*cikstra*ru ratkuwari rakura*ke*ru
now yourself make my way for me to a long life, live
ra*ku*ki*cikstawi*ca*ta u*ti*rat*ku*ba*ru*we*ri*ku cik*st*ti
for my spirit to for me to see mine (i.e., well approach realization, children and grandchildren),
re*sa*ru akita*ru rakura*ri*wi*ru*ti ku*ra*ta*ra*ha
the chiefs the tribe for them to sit down the Buffalo with (i.e., lead in undertakings),
a*ri*ku*ri*ki cik*st*ti raku*ru*ke*ri*ru a kakaha*ri
Having Little well for me to be and the fields Horns 90
*ra*u*cikstri*ti *ra*ku*wa*ru*wa*ri tu*ka*ru*ri*ke
now yourself make my way for me to a long life, live.
*ra*ku*ki*cikstawi*ca*ta*bu raku*ku*ta*wa*ru a rai*ku*ra*ku*ki*ta*wa*ri
your having the tribe to swell up (i.e., because of you. made increase)
rau*a*ti*a* bu capat tiku*taciki*pa*ki*isu
Now, father, the woman blessed me.
rau*a*ri*si*ti iri*ku*ra*ru*ku*a*ciru*cikstawi*bu
now yourself whichever way you if you bless her. are going to do it
rau*a*ti*a*bu ra*ra*ku*ri*ku kaskura*ciru*cikstawi*tit
Now, father, everything you must watch over mine.
he akita*ru cik*st*ti iru*ri*ta
and the tribe, well let me And if it should be live.
akita*ru isu*hu*ru*wa*ri atiriku*ru*ru*sa*ri*si*hi*ri*ku
the tribe if you make for it to come to pass whether a way for it for me in the morning
He rose, again held his hands in the smoke, and passed them over his head, and down to his feet. He repeated this four times before returning to his seat. Finally, the north and south errand men also addressed the skull and went through the smoke ceremony.

When everyone in the lodge had addressed the skull, the last errand man walked to the little fireplace and with a small stick stirred up the fire so the smoke from the sweetgrass would fill the lodge. Then Young Bull told Fancy Rider to return the skull and the wand to the north side of the main fireplace. When this was done, Young Bull addressed those assembled: "Now, old men, those of you at stations, and members of the Little Horned Buffalo Doctors, the native tobacco placed before me by Coming Sun has been offered to the gods in the heavens and our prayers have gone with it. The tobacco offering is ended. Our Father and Mother have been painted. The feathers and beads have been placed on the wand. The native tobacco in its covering of buffalo heart has been tied to the stick. We have smoked to the gods in the heavens and to Father and Mother. They have received their own smoke from the small pipe. Our prayers to Father and Mother are over. The skull has been cleansed and painted and has new powers. It is looking at you now. It has heard your speeches. Soon it will move to and fro and will allow presents to move out from under it, and you will receive them. You will know that they are from the father, though they be but dry bones. We will now go on with the feast. Let us make haste and let the expanse of the heavens and the stars and the birds that fly beneath them press their hands upon our corn. Let us make haste and let Father and Mother press their hands upon our food, for this makes their spirits touch the corn. Let us make haste and let our deceased Buffalo men whose sayings are before us press their hands upon our corn. I will select Fancy Rider to offer the corn."

**THE CORN OFFERING**

Young Bull directed the south errand man to place the first kettle of corn between the entrance and the fireplace. Around this kettle he set eight wooden bowls with two buffalo horn spoons in each bowl. He placed a mountain goat horn ladle in the kettle.
Young Bull now gave Fancy Rider the buffalo tail to tie around his waist and told him to offer the corn. Standing north of the kettle, Fancy Rider alternately dropped a ladleful of corn into the bowls to the north and south of the kettle until all eight were filled. Then the south errand man placed the kettle near the entrance on the south side. Fancy Rider then dipped up some corn in the large horn spoon from the first bowl on the north side and the first bowl on the south side. He walked around the fireplace by the north, west, south, and east. He raised a few kernels of corn toward the east and placed them on the ground; then he placed some corn on the northeast rim of the fireplace, on the north rim, and on the northwest rim. Then standing west of the fireplace, he raised a spoonful of corn toward the heavens with both hands and with four downward movements placed some corn on the rim. Facing around to the north, he pointed the spoonful of corn toward the west and put some on the rim. Then he placed some corn on the southwest and the southeast rims of the fireplace. He moved north, and standing in front of the skull, emptied the spoonful of corn under its nostrils.

The errand man took the emptied spoon from Fancy Rider, who pressed his hands over the corn that was under the skull, and also that west of the fireplace. He moved east by way of the south, where he had placed the corn between the fireplace and the entrance, and standing in back of the skull, passed his hand over it four times. He moved forward and passed his hands upward on the wand. Then he went west of the fireplace and motioned four times to the sky with his hands. He passed around the circle toward the south and touched the objects in front of each man. As he moved away, each man said, "Rawa, rawa iri." Again he went to the west of the fireplace, touched the corn, and with outstretched hands and arms, turned round and swung his arms to the east. All said, "Rawa."

Fancy Rider then took up the first bowl on the north side and placed it between the first two men on the north side; the first bowl on the south side he placed in front of the first two south side men. The second bowl on the north side he set before the fourth and fifth men on the north side. He placed the second bowl on the south side in front of the fourth and fifth men on that side. The third bowl on the north side he placed between the seventh and eighth men on that side, and so on, until each pair of men were provided with a bowl. Finally he returned to his seat, and the north errand man said, "It is done. Reach out your hands and eat." All the bowls, except the first, were to be passed toward the altar, while the first two bowls were passed from the altar to the errand men.

The men continued to eat until the two leading bowls were exchanged at the altar. When White Horse (No. 1 north) gave the signal, the leading bowls were passed toward the entrance and the others toward the altar. When all the corn was consumed, the bowls were gathered up by the errand men.

Another kettle was set east of the fireplace, and the bowls were placed around it. Young Bull said, "Old men and men of the Little Horned Buffalo Doctors, now we will eat again. Fancy Rider will take charge." The corn was again distributed in the same manner as with the first kettle and so on with each kettle of corn provided for the feast.

**The Meat Offering**

When the corn feast was over and the kettles placed near the wall at the south entrance, Young Bull said, "I select High Eagle and Little Sun to cut the meat for the errand men, who will fill the brass kettle with water and put it on the fire." At the altar High Eagle and Little Sun each received a new knife from the first two men there; that is, High Eagle received a knife from White Horse, and Little Sun from Young Bull. To cut the meat, High Eagle sat north and Little Sun south of it. They cut it into strips about a foot long and six inches wide (30 x 15 cm), left the knives resting on it, and returned to their seats. Then the errand men separated the lean from the fat meat, boiled it, and set it on a dry cowhide to cool and put the fat meat into the kettle. When notified that the meat was ready, Young Bull said, "Old men and members of the Little Horned Buffalo Doctors, let us make haste, so the heavens and the birds that fly below them may partake of our meat. Let us make haste that the forefathers whose sayings are before us may eat of our meat. Now we will eat. Fancy Rider may offer the meat. It must not be offered to the skull for it is buffalo meat."
Fancy Rider again donned the buffalo tail as for the corn offering, and at the altar received the meat from Young Bull. He walked to the east by the south and placed a small piece of meat between the fireplace and the entrance; then on the north-east of the fireplace; then on the north rim of the fireplace; and on the northwest rim. At the west of the fireplace he raised a piece of meat toward the heavens, gradually lowered it, and placed it on the rim of the fireplace; another piece of meat he raised toward the west and then placed it on the rim; finally he placed some meat on the southwest and then southeast rim of the fireplace.

When all the meat offerings had been made, he went to the west of the fireplace, where he mixed some corn with meat and pressed his hands over it. He passed to the east of the fireplace by the south; here he raised his hands to the east, passed north to the wand, rubbed his hands over it twice, and returned to the west of the fireplace, where he faced east and made four movements to the sky with his hands; then to the west, and to the rim of the fireplace.

He now turned round to receive some buffalo fat from Young Bull. As he passed down the north side, he greased all the pipes as they were handed him and repeated the same performance on the south side. After this the south errand man handed him the stick that had been used to dip out the meat. At the north side of the fireplace he poked the coals in the center of the fire and then dropped into it both the stick and fat, which were the offering to the fire. Again he moved to the west of the fireplace and held out his arms to the east while all said, "Rawa." Then the concluding speeches followed.

Concluding Speeches

White Horse's Speech

My father, Young Bull; and my brother, Overtakes The Enemy;

and my uncle, Fancy Eagle; and

Fancy Rider; and Coming With The Sun; and

kurahus sirahviuwa-hat a kura-taraha

old men the two sitting yonder; and Buffalo Doctors

arikara-riki

Having Little Horns:

rawa iri khuawiwicka?u capat a

Now what she wanted, the woman, and

ru-rikitawihure-ra rawa ha- wesire-su-ta ati?as

Fancy Rider, now, oh, you (dual) have our father done it,

tira-riktarawawa-ikuru tiwesiri-rate-riwiiura-ru-ka-hat

these spreading horns now we have cleaned from you

rika-ru tiwerara-tiarara?u tiwerata-ra:wa-ra

the dirt, since this has been made new, since this is painted.

Now I am not in myself: he will make suddenly

authority you a way;

kuruhraurickahat he isubre-eis iri-?ahru-ta

you will unexpectedly And you must realize well-being realize

ati?as tirasutkiriku kusucira ciksit pi-?a?u

our father this you are looking at. He will be the well the children

cause of it

isiruhruri wi a ciksit witi?isuhra-ke-riku

those that are awaiting and well if you see one another.

you (at home),

tara-?i-ta tiracakkuarupsahra a askuru-rit

He knows our tiredness as we sit, and together

ka-cekua-cke-kiska-pa-ka rawa ere-takiste-hu?u

he will bless us. Now I am happy,

tirasa kariki tiwesire-sura-ru ati?as tiweracitkiriku

today now you have done our father this we are

his way looking at

rakura-he-ra rawa iritatuhra-ra?ihku?

a good way. Now this is what I mean (to say).

Free Translation: Father, Young Bull; and brother, Over­

takes The Enemy; and Uncle, Fancy Eagle; and Spotted

Horse Chief; and Good Buffalo; and Fancy Rider and Com­

ing With The Sun; and those two old men sitting there

next to the doorway; and Little Horned Buffalo Doctors:

Now this is what the woman wanted. Now you (the

woman) have done it with the help of Fancy Rider. Father

Buffalo Skull of the Spreading Horns, now we have cleaned

the dust from you. Now it has been renewed; now it has

been painted. Now I am not myself in control any longer; he

will make a way for you. All at once you will experience

well-being. Then you must realize that is the way he is,

Father Buffalo Skull that you see here. He will be the one

responsible for the well-being of the children who await you

at home, and for the fact that you are all friendly to one

another.

He knows how tired we are sitting here, and he will bless

all of us. Now I am happy that today you two have carried

out Father's way. We see that it is a good way. Now that is

what I had in mind.
Young Bull's Speech

pi·raʔu asa·ta·ka a re·tahkahkara·ruʔ?
My sons, White Horse and Fancy Eagle;
a ti·riku·ci·raskan tutu·ra·wicat a kurahus
and this one sitting Overtakes The and old men;
in front with me, Enemy;
a kusa·ru tisira·stuʔi·wa·hat a
and the seats those which you and
(i.e., stations) occupy;
kura·taraha arikara·riki
Buffalo Doctors Having Little Horns:
a ku·thi·ku·ka·tawicat i·ri·veraku·ta rakura·kataha
And it seems one has when it is when the way is
crossed the water that way over.
irikuhra·cik·sta capat i·ri·a·su·tuʔ u·wi·tiʔa·si·riha·ʔe·rit
She wanted the woman that you that you see your own
that (i.e., ceremony);
irikuhra·ra·wi·tiʔa·siraktaʔu i·rikura·ra·ʔi·tu·su
what is theirs that you hear those who own this
yourself knowledge
ti·we·ru·tuksta·pake·hu a is·ru rakaru·ki atiʔas
this that we were and especially for it to be our father
saying,
ati·ra sira·kura·u·wisa i·ri·e·ticiks pi·te·suki
our mother for them (dual) That is how young men,
to smoke. it was,
ri·uwera·tu·ra a rakhu·tau·wu·re·tit
as this one has done when one would be among us.
ki·ra atiʔas ati·raʔ sikaskuc·ci·kska·pa·kiς
Now, father (and) mother, you must bless me.
wera·ku·wacik·sta·rit rakura·wia·ra·ku·ta·pit i·ri·a·ta·ru·ʔat
When he would be when he would be going it would be
going to go outside, to go on the warpath, that way, 
a te·ru·ha·ru·ʔa cik·stit ta·ru·teh·kita tira·wu·ha·hat
and he would give well he would come on the heavens
him a way (of hills)
ahu·ku·te·ru·ka·ra·wa·uwiska atiʔas ati·raʔ
when it created obstacles. Father (and) mother
iri·ta·ru·ku·ku·ta·wa ra·wu·ra·hi·rusu ise·ru
it was they who were (on) the warpath prominently
the cause of it
ru·ku·pi·wa·hat a i·riʔa·hru·ciks pi·ta·ahru·ku·si·u·wu·wi
they who sat And it was that men those that used
(i.e., were men
way: to live
leaders),
ra·ku·ru·ku·sika·ta·ra·haʔ a sirkat·a·ra·wu·ru·hah
having the spirit the buffalo, and they (dual) would make
(they) a way
ka·wi·ruʔu a·hru·ku·stu·ki atiʔas cu·te·ru·cu·ra·ru
the wrath that used to and father exceedingly would
make him a way
(pi·ta rehku·cik·staʔu asikarihku·ti·ksta a cik·stit
a man to make him of so they would and well
(i.e., brave) spirit not kill him,
ra·ru·we·ti·te·ri·wa·ru a ahrukstu·ki ka·wi·ruʔu
he would merely raise And what used to be the wrath (of
the enemy)
rehku·ra·wica he taka site·han·heru
when it would and someone they would then
arrive shoot
iri·ruʔa·hruk·sta·hi·wa·wi·hu rehku·ri·si·riha·kiʔa
that is when the ways when one would
And would appear be exposed.
rata·ru·ra·ka·ru·ku atiʔas he i·ri·ru·ki kara·ʔuʔ
he would then our father, and that is what a doctor.
imitate his ways
(it is to be)
ra·hi·ri a·rehku·ta·wi·ka·ra·ʔu he i·ri·ru·ta·ra·cu·kha·ra·ri·tit
Finally he would sing a song, and his spirit would be glad.
a hiru istu ti·wari a i·ri·uwera·tu·a atiʔas
And there again he would And this way our father
go about.
ti·we·ru·a·wisa he ta·ru·hu·ru·ta·cik·stawi·ti·t ha·atiʔas
as he has smoked, and he would watch it. Now father
ati·ra·ti·si·ra·ru·ru·ka·ku kaku·ru·cik·stit
mother theirs (with) wool the fields, well
arutuw·ra·ta·hu·ru·ca·wuʔ he aki·ta·ru ti·ha·kau·aς
they would grow up and the tribe it will eat.
he i·ri·ru·ha·ka·ta·tun atiʔas ati·ra
And they went hunting and father (and) mother
sit·a·ru·hu·ru·ta·cik·stawi·ti·t a ka·ku·hru·cran·u·ri·si·t
they (dual) would watch and it would not be
Over difficult. selves
ar·su·ru·ta·hu·ru·ca·wuʔ a·ki·ta·ru rakuru·wu·u·wari
the buffalo and they merely arrive; the tribe
i·ta·hu·ka·u·aς re·sa·ru a·ki·ta·ru rakuru·wu·u·wari
it eats; the chiefs the tribe they would
take it about.
he ta·ru·ra·wakta taku he hiru
And he would bring someone and there
his word
i·ri·kukiru·ka·u·ri·hku he ke·ci i·ri·tu·wu·ci·ti·ru·ʔu·ʔa
he is waking me up, and so I turned that way toward
atiʔas i·ri·ru·ka·ku·ta·ku asku·ta·cikska·pa·kiς he
father where he sat in the for him to bless me
and back (of the lodge)
ra·wu·ta·ku·ru·ku·ru·ru·ru·ma·ru·ru·ru·ru·ru·ru
after a for him to suddenly and
short time make me a way
i·ri·tu·wu·ra·tu·a·ti·ru·ta·ra·ku·ti·ksta·ru·ma·ru·ru·ru·ru
raise me up. That is why (I am) solid in spirit.
karatu·ru·ku·ta·ri·ta·ru·wa·wiku heru
Did I imitate him these spreading horns? Then
irihere - tukra - ''isti irikukrawicka ''a capat tirasa - kariki
that is what I that is what the woman today.
have faith in she wants

irikekusi - cira - ru
He will make her

pi - ra 'u
the child

cikstit
well
rarukwari
for hers to live.

Thoughts I have made (to) father whatever one wants
for her

a pi-ra''u tire • riru - ciksaku • ki rawa
and the child these things they had.

rukusiri - kitawi tira - wa - kat a
they will be the the heavens and
authority

those voices sitting in front
(i.e., sayings of our ancestors).

Free Translation: My sons, White Horse and Fancy Eagle;
and this one sitting with me here, Overtakes The Enemy;
and the two old men sitting yonder, and those of you who
sit at the stations; and Little Horned Buffalo Doctors:

It seems as if the waters have calmed and we have been
able to cross them, after we have completed the ceremony.92
What the woman wanted done was for those whose way it is
(i.e., the animals who gave the ceremony to men) to see their
own ceremony performed, and for those who own this knowl-
edge (i.e., the men who own the songs and tradition) to hear
us perform those songs we were singing (i.e., the songs sung
while the skull was washed) especially so that Father (Skull)
and Mother (Moon) should smoke. Young men, as this one
has done (viz., given gifts), that is the way it has always been
when someone wanted to commune with the animal spirits
(buffalo and other animals).

Now, Father and Mother, you must bless me; whenever
anyone goes forth, whenever anyone goes on the warpath, it
must be that he (buffalo skull) should give him a way to get
safely over those obstacles (hills) that God created (implying
a safe journey and safe return). It was Father and Mother
who raised to prominence those who were leaders on the
warpath. And it used to be this way: that those men who
were living and were possessed of buffalo spirit, they (Father
and Mother) would guide unharmed through the ranks of
the enemy; and Father would make one very brave of spirit
so that the enemy could not kill him, and so that he could
get away unaided. And it used to happen that when the
enemy came and shot someone, then that was time when it
came apparent what way (i.e., animal spirit) the man
had. His animal kinship would then become known because
he would imitate Father's ways. Now this is what it is to be
a doctor.93 He (the doctor) would sing a song and the
wounded man would be joyful, and then he would be well
again; and as Father has smoked here, he would be looking
on. Now Father's and Mother's fields are covered with wool
(i.e., dead grass and stalks which are likened to the shed
wool of the buffalo), and the fields will mature well and the
tribe have plenty to eat. And when they went hunting,
Father and Mother would watch over them so that it was not
difficult; the buffalo would come by themselves into the
 camps, and the tribe would have plenty to eat. And the
chiefs of the tribe would lead the people from place to place.

Then someone might bring word and at night would wake
me up,94 and at once I would turn toward Father sitting
in back of the lodge to ask a blessing, and after a while to
make a way for me at once, to raise us up (i.e., he, the
doctor, will raise the patient through the power of the
buffalo). That is why I am firm in my belief. Have I per-
formed the way of the buffalo there? Then that is what I
depend on. That is what the woman wants today. He (Father)
will make a way for her child to live well. I have prayed
to my father. Whatever she and the children want, now they
have.95 Heaven and earth and the sayings of our ancestors
must be the authority.

OFFERTORY TEXTS 96

Smoke Offering

First Verse

[Now, then, Little Horned Buffalo Doctors,]
Spirits with thankfulness
They must have become.
[Father and Mother]
Now that they have eaten smoke.

Second Verse

Well, then, Little Horned Buffalo Doctors,
Spirits with thankfulness
They must have become.
The heavens and he sitting with flocks of stars
And the flocks of eagles flying upon heavens,
They now have eaten smoke.

Third Verse

Then, Little Horned Buffalo Doctors,
Spirits with thankfulness
They must have become.
This, then, their sayings before us
Of them who have fallen down before us,
Of those whom we are descendants,
They now have eaten smoke.

Corn Offering

First Verse

Now, then, Little Horned Buffalo Doctors,
Spirits with thankfulness
They must have become.
Father and Mother
They now have placed their hands upon the corn.
Second Verse

Then, Little Horned Buffalo Doctors,
Spirits with thankfulness
They must have become.
The heavens and they sitting with flocks
Of stars and the flocks of eagles
Flying near the heavens
They now have placed their hands upon the corn.

Third Verse

When, then, Little Horned Buffalo Doctors,
Spirits with thankfulness
They must have become.
This then their sayings before us
Of them who have fallen down before us,
Of those whom we are descendants.
They now have placed their hands upon the corn.

Meat Offering

First Verse

Now, then, Little Horned Buffalo Doctors,
Spirits with thankfulness
[They must have become.]
Father and Mother
They now have bitten from the meat.

Second Verse

Now, then, Little Horned Buffalo Doctors,
Spirits with thankfulness
They must have become.
This then their sayings before us
Of them who have fallen down before us,
Of those whom we are descendants.
They now have bitten from the meat.

People's Chant

First Verse

Now, then, Little Horned Buffalo Doctors,
Spirits with thankfulness, we become last
From theirs—Father and Mother—
This now their smoke we have touched and eaten.

Second Verse

Then, Little Horned Buffalo Doctors,
Spirits with thankfulness, we have become last
From theirs, the heavens, and he sitting
With flocks of stars, and the flocks of
Eagles flying near the heavens
This now their smoke we have touched and eaten.

Third Verse

Then, Little Horned Buffalo Doctors,
Spirits with thankfulness, we become last
From theirs, then their sayings before us
This, then, their sayings before us
Of them who have fallen before us,
Of those whom we are descendants,
This now their smoke we have touched and eaten.

Nighttime Instructions

After the people left the lodge, Young Bull called Coming Sun [Murie] to sit with him behind the skull at the altar. When they were seated Young Bull said, "My son, you see the people are all gone. We are alone. I want you to stay with me this night and sit here, and I will tell you what to do. I will also explain some things we have done during the day. First, the dust was removed from the skull with grass; second, it was washed with water from a running stream. Then the skull was washed with white clay to whiten it. The three red streaks upon the skull were put there to represent the rays of the sun. The stick represents the woman (Moon) who helped the man to go into the lodge of the buffalos. The two songs I sang while the two men were washing the skull (p. 399) are the story about the buffalos going into the lake and how the man went into the lake. These two songs have to be sung every time the skull is purified. The dirt you brought from the field you took from two hills of corn; those hills represent the breasts of a woman who gives milk. We made a small fireplace, and we placed small soft feathers upon it to represent drops of milk. After the coals were placed in the fireplace with a cake of sweetgrass mixed with deer fat, and smoke came forth as if it were milk from the breast of a woman to give life, then the skull was passed through it, for it had been washed and painted, and now must receive power from the smoke. This was done, and it was placed again at the altar, west of the little fireplace. The two leading pipes were passed through the smoke and were placed behind the skull, for these pipes are used in offering smoke to the gods in the heavens.

"It was the power in the heavens who placed the buffalo upon the earth so that they (buffalo) could commune with man. After the man had been in the lake, he used to visit the place once in a while, and he would lie down upon the bank of the lake.
In the night he would hear splashing of water and would also hear buffalos bellowing in the water. The bellowing would end in a song, which the man learned. This is the way the Buffalo Society got its songs. At sunrise the buffalo would come out of the lake, followed by a young calf, and they would stand facing the rising of the sun, paw, and raise dust. This is the night when we should sing about the skull, but you see, my son, I am alone with nobody to sit with me. I will sing four songs for you; then we will smoke.” He reached for two buffalo rattles. He handed me (Murie) one, which I took after passing my right hand over his right arm from elbow downward. Then he began to sing:

First Song

**Story.**—The story of this song has already been told (p. 395): how the man found a buffalo wading around in the lake, sometimes out of sight and sometimes just disappearing; how this man, through the influence of Mother Moon, went into the lake and found a lodge of buffalos under the water; and how the buffalo and a calf, all covered with mud, would come out from the lake to the man. This song used to be sung long ago when the Buffalo Society would transfer the buffalo skull from its resting place to the Buffalo Society lodge.

First Stanza

```
A a-ki ranatiwa-ka
Here I do say,
Refrain: hiru re-\*\*a hiru re-\*\*a
There he comes, there he comes.
```

CHORUS:

```
c hiru re-\*\*a hiru re-\*\*a
There he comes, there he comes.
```

```
d (i)rikuti [k]iras ratu-te-rit
It is he at night whom I saw.
```

```
c hiru re-\*\*a hiru re-\*\*a
There he comes, there he comes.
```

```
e ati\*\*as ra\*\*u-ruhtu
My father who is muddy.
```

```
c hiru re-\*\*a hiru re-\*\*a
There he comes, there he comes.
```

```
e ati\*\*as ra\*\*u-ruhtu
My father who is muddy.
```

Second Song

**Story.**—This song is about the same buffalo as in the first song. When it would leave the man, it would go to the prairie, where it would stand, paw, and hook the ground, throwing dust up into the air slantwise upon its back, and then return into the lake.

First Stanza

```
A asku\[r\] [r]e-\*\*iwa-ka*
The same I do say,
Refrain: raha-rawi
A lingering smell.
```

```
b asku\[r\] tu hura-ru\*\*u
The same it is the place.
```
Second Stanza

A ka-kaskuriru?a [ra]
Oh, I became frightened indeed,

REFRAIN

B ati?as ratu-te-rik [a]
My father when I saw him.

CHORUS

Third Stanza

A [wetata?i-tawi-?a*]
Now I am telling of you,

REFRAIN

B [a] cistik tat arak?u-?ta
(That) well I may do.

CHORUS

Fourth Stanza

A raua ruku-re-rik [a]
Now let it end,

REFRAIN

B tiru-rariktaheawi
(The song of) the (buffalo) horns standing up.

CHORUS

Third Song

STORY.—The man who made up this song was the same one who found the lake. After he had

Second Stanza

A tiwakara ru?a [a]
He tells of them,
**Refrain**

*b tiruksura-rawara*

These places that were (i.e., bygone places).

**Chorus**

Third Stanza

*A tuwiksta-wa'z-u-ki*

They were the (good) times,

**Refrain**

*b rakute-hakuwaki*

When the outline (of the herd) extended (i.e., when the buffalo roamed).

**Chorus**

Fourth Stanza

*A tihura-ru-sik [a a]*

The place has vanished,

**Refrain**

*A asku[r]u ti kura-ru*

The same it is the place.

**Chorus**

Fourth Song

**Story.**—When the people had surrounded the buffalo near the lake, they would wade into the water and dig mud, which they would mix with the buffalo urine mud, for someone saw the man do that. "But," said Young Bull, "my son, these people did not know why the man did it. He got a lot of the mud under the lake and placed it in a dry buffalo bladder. He did not mix the buffalo urine mud at all. This man got the mud for another purpose, which I will tell you, for no one else knows it. He kept this mud from the lake until the time came to have the ceremony of purifying the skull. It is not done now in our time, for we have no more mud from the lake, nor have we any buffalo urine mud.

"The first thing we used to do was to make an earthen bowl, like the fireplace. The walls were made from the mud dug from the lake. The water was poured into this, and then the buffalo urine mud was put into the water. When the water smelled of buffalo urine, it was ready to use. The four leading men would select three men to cleanse the skull. The man in the lead carried the skull, the other two men following; and when the men at the altar began to sing, these men started danc-
The smells that linger.

Now the smells would linger.

Those smells that linger.

Second Stanza

A tatutura · ra ³ ihku?
   I mean (i.e., tell of) that place,

Refrain

B rakiwahuhua · ruksti · ³ u
   The mysterious lake.

Chorus

Third Stanza

A iriueti · hi [u ka]
   That is where it is,

Refrain

B taraha ra · ka · wi
   The buffalo lodge.

Chorus

Fourth Stanza

A ka · ka · tu · racikse [ra]
   Oh, how good I felt,

Refrain

B rakukaha · rawa · wi
   When the smells lingered about.

Chorus

Fifth Stanza

A tihara · ru · sik [a]
   The place has vanished,

Refrain

B ti?iri · rakiwahahku
   There where the lake is.

Chorus

Fifth Song

STORY.—It is the belief of the Buffalo Society
that when they are having their ceremonies, the
buffalo people request someone to visit the village.
Among the buffalo people someone will volunteer
and say, “I will journey to the buffalo lodge among
the people to see if they are keeping our ways.”

This is why the people believe that the spirit, when
it has arrived, enters the skull and is still present
with the people. It is the song the buffalos taught
the man.

First Stanza

A a · ki raratiwa · ka
   Here I do say,

Refrain: kuruhira (a)hrawa · ka
   At last he told of it.

B atipat rikispa?u
   My grandfathers what they said.

Chorus:

C kuruhira (a)hrawa · ka [a]
   At last he told of it.

C kuruhira (a)hrawa · ka [a]
   At last he told of it.

D wetatuhuwi?u · ?u
   I am heading for it,

E taraha ra · ka · wi [i i]
   The buffalo lodge.

F tirawaku · kiwira [a]
   The one who has a different speech.

G kuruhira (a)hrawa · ka [a]
   At last he told of it.

G kuruhira (a)hrawa · ka [a]
   At last he told of it.

D wetatuhuwi?u · ?u
   I am heading for it.

E taraha ra · ka · wi [i i]
   The buffalo lodge.

Second Stanza

A ka · ka · taka · pa · kis [a]
   Oh, I am indeed pitiable,

Refrain

B atipat rehwicu · ru [u]
   (As I tell of) his special place
   my grandfather (i.e., his vision).

Chorus

Third Stanza

A rahi · ri wetapa · ka [u]
   Finally I now tell of it,

Refrain

B atipat rikispa?u [a]
   My grandfathers what they said.

Chorus
Fourth Stanza

A tat·taka'*ihku [a]
I mean (i.e., tell of) them,

Refrain

b rarahwaku-kiwira [a]
those of different speech.

Chorus

Fifth Stanza

A rawa ruksu-re-rik [a a]
Now let (the song) end,

Refrain

b tirekasa·raha [a]
(The song of) the one with many dreams.

Chorus

Sixth Song

STORY.—After the man was told by the buffalo people to get a skull, he would place it every night near the head of his bed. In his sleep he would see the skull turn into a buffalo, which would always be sitting. He learned many things in his dreams from this buffalo. One day he was telling some of his friends about the skull, when he said, "This skull standing here is a buffalo," and he began to sing. This is how he got the song.

First Stanza

A a·ki raratiwa·ka [a]
Here I do say,
Refrain: taraha ra·ku
The buffalo who sits there.

b rakura·iT·tawuha
As he tells of the vision.

Chorus:

c taraha ra·ku
The buffalo who sits there.

c taraha ra·ku
The buffalo who sits there.

d taraha hiru ri·ku
The buffalo there sits.

c taraha ra·ku
The buffalo who sits there.

c taraha ra·ku
The buffalo who sits there.

d taraha hiru ri·ku
The buffalo there sits.
and gave four whiffs to the mouth, then emptied the ashes under the skull. Now he passed his hands over the skull and said, “My father, I am poor in spirit; you see I am staying with you and I am telling of your powers. Some people gave me meat to carry on your ceremonies. I have no power to do anything for these people, so I now ask that you move in your sittings and let your power come from under you and bless the people. I am about to remove the small fireplace. Watch over me as I do this and let me do right and make no mistake; if I make any mistakes, overlook them and bless me.”

He arose and handed me the pipe. After he had seated himself by me, he filled another pipe and we smoked together. After smoking, Young Bull took up a young buffalo hide, placed it by the little fireplace, and said, “My son, it is now time that we remove the fireplace and return the dirt to the places where you got it.” He then whispered to me, telling me what to do and at the same time placing two small pieces of buffalo fat in my left hand. He also gave me a small bag containing native tobacco. I arose and went to the south entrance and there got a stick used in dipping meat out of the kettle. I walked to the altar; and when I got to the fireplace I stood erect and lifted the stick high above my head, gradually lowering it until I laid it upon the fireplace. I did this four times; then I ran the stick through the fireplace, dividing it into two parts. I laid the stick to one side, took up the hide, and placed the dirt from the right side upon the head part. The rest I placed upon the back part. The Second Day

The Second Day

Before daylight we were up again. Young Bull said, “My son, we must now go out into the timber and get a pole. We also must get another stick to dip meat out of the kettle. In doing this we must be like warriors; take this buffalo-hair rope and tie it around your waist.” After we both tied our ropes, he handed me a new butcher knife and also took one for himself. We went out and straight east into the timber. We walked around until coming to an ash, next to which we sat down.

Young Bull now said, “My son, before we can cut the life of these trees, I will have to do some things which will give us the right to cut them.” He took a bag from his belt and from it took a handful of native tobacco. We were seated west of the trees. He arose and walked to the east side of the trees. Here he took a pinch of tobacco and lifted it slantwise toward the east, then gradually lowered his hand and placed the tobacco at the foot of the tree for the star in the east. Now he went west around the tree by way of the south, and stood facing west. Here he took a pinch of tobacco, raised his arm slantwise toward the west of the Evening Star, and then placed tobacco at the foot of the tree. Now he went to the north side by way of the south; and standing facing the north, he took a pinch of tobacco and lifted his arm to the north to the star who commands the north winds. Again he faced the north, took a pinch of tobacco, and raised his arm to the north to the star who controls the buffalo family. Still again he faced the north, took another pinch of tobacco, and this time lifted his arm toward the north slantwise, only a little higher, to the North Star, who watches over all living things. Now he faced south again and a little toward the west, took a pinch of tobacco, and raised his arm southwest to Mother Moon. He then came back and filled his pipe with tobacco. After lighting the pipe, he went around the tree and gave whiffs of smoke to the different places in the skies where native tobacco was offered. The last whiff he gave to the tree itself, then emptied the ashes at the base of the tree. After passing his hands over the pipestem, he handed the pipe to me.
“Now we will go through the timber and find a good straight pole,” said Young Bull. We arose and went through the timber until we found a good straight tree. He sat down by it, took his knife, and began to cut the tree. After he cut it down, he trimmed it and peeled off the bark. Measuring the pole, he cut it to a length of 7 feet (2 m). He then cut seven circles around the pole, each about a foot apart. This pole was to be carried by a dancer who was to represent a soldier of the people. (The seven circles represent the seven different powers in the heavens who watch over the people. In olden times the Pitahawirata had seven sacred bundles, and each was dedicated to one of these stars.) This done, we returned to the lodge with the pole and stick.

When we arrived again at the lodge the sun was just coming up. We hastened inside and Young Bull placed the pole against one of the lodge posts on the south side. The errand man also came in, and Young Bull told him to take the bark off the stick and sharpen it at one end. When the errand man had finished this task, he was told to place it on the lodge wall. He then went out and brought our breakfast. After we ate, Young Bull told the errand man to tell his wife to cook some bread and meat, for he was going to invite the buffalo men and three chiefs into the lodge. After telling the woman to cook, the errand man was then told to go through the village and invite all the men who belonged to the Buffalo Society, as well as the three chiefs—Young Chief, Little War Chief, and Spotted Horse Chief.

The men now began to come into the lodge. Each buffalo man went to his own station and sat down; when the three chiefs came into the lodge, they were told to be seated near the entrance on the south side. Food was brought to the entrance and the fireplace. Young Bull said, “Now men of the Buffalo Society, old men, and chiefs, I have gathered you here, for I want a day set for the dance. Everything is now ready, so I select Little War Chief to name the day for the Buffalo Society to have its dance.”

Little War Chief sat with bowed head for several minutes, then looked up and said, “Father Young Bull, men of the Buffalo Society and old men, I have been selected to set a day for the dance. You all know that I am young and did not see the old ways of our people, nor did I see any fighting by our people and their enemies, nor did I see the surrounding of the buffalo, when men and young men consecrated buffalos to Tirawahat. Knowing that my fathers did consecrate buffalos to Tirawahat and that he knew them through their doings, I depend on them in deciding a time for the dance. For them Tirawahat will take pity upon me and will give us a fine day for the dance, that the people outside may come and look on with glad spirits. I now select the day after tomorrow, that the skull may show its power. Send the errand men out tomorrow to the other villages and notify all who belong to the Buffalo Society to be here tomorrow night. Now this is what I wish.” All then said, “Rawa.”

Young Bull selected two men to act as errand men (viz., Fox and Trotting Pony) and told them that on the morrow they must go to the other villages and notify all members of the Buffalo Society and tell them to bring their things, for they were to dance the Little Horned Buffalo Dance.

White Horse, one of the leaders of the dance, said, “Father Young Bull, Good Buffalo, Fancy Rider, and old men, and chiefs of the different bands, the day has been set for Father and Mother, when the outside people will look on; now we shall reach and eat what is before Father and Mother. We will now eat.” There being no corn, there was no offering of food. The two errand men dished out the meat and bread and then served coffee. After they had eaten and the plates were gathered together, White Horse spoke again, “Now, Little Horned Buffalo Doctors, there is yet something to be done. So I will only say, we have smoked, we have eaten.” All said, “Rawa.” Then all began to leave the lodge.

All left but White Horse, Young Bull, and Coming Sun. The two drums that had been cleansed with the skull were now placed on each side of the skull. These two drums accompany the skull; the other two are behind the altar. (They were borrowed from the Small Buffalo Society.) Young Bull and Coming Sun left the lodge, while White Horse remained in it to watch over the skull.

In the evening Young Bull and Coming Sun re-entered the lodge, and White Horse then went out to eat. After White Horse returned, he and Young Bull took up the drums behind the altar and placed them in front. The other drums could not be used,
for they had no heads yet. Young Bull said, "White Horse and I will sing some songs; and my son, Coming Sun, if you have a good mind, you can learn the songs. These songs are the buffalo night songs." Now they began to drum; Young Bull sang two songs first, and then White Horse sang two songs. When they had sung twenty songs, they sang one in which they promised smoke to the buffalo people. After singing, Young Bull took his tobacco pouch and filled his pipe. After lighting the pipe he blew one whiff up to the skies, two whiffs to the skull, and two on the ground; then he handed the pipe to Coming Sun. Coming Sun, after drawing a few whiffs, handed the pipe to Young Bull, who then smoked. After smoking a while he emptied the ashes and passed his hands over the pipe; then he lifted one hand to the skies and the other hand to the skull, and then the former hand to the ground. This done, he placed the pipe in the pouch to let us know that it was time to go to bed.

White Horse left the lodge, while Young Bull and Coming Sun remained and lay down, the skull between them.

The Third Day

Before daylight Young Bull called Coming Sun. When they were seated Young Bull said, "This ends all the ceremonies for the cleansing of the skull and the drums." Our meals were brought in to us and we ate. Coming Sun went out and stayed in a tent outside. People now began to arrive. Only those who belonged to the Little Horned Buffalo Doctors' Society went into the lodge. The other people, who were not members, went to different tipis and stopped there. When there were several men in the lodge, Young Bull selected Fox Chief and Good Buffalo to put the heads on the drums. They then took one drum at a time. It took them a long time, but finally they had them fixed. Each of these men then went out with the knives used in getting the poles. When they returned to the lodge, they each had a willow stick about 2 feet (60 cm) long. These sticks they shaved down at one end for the handles and cut them about 14 inches (36 cm) long. These were the drumsticks and they were placed by the drums. The people in Young Bull's tipi were cooking for the people who were coming in.

The Public Feast

About 4 o'clock in the afternoon Young Bull (No. 1 south) took his seat behind the skull (Figure 40). He now called White Horse (No. 1 north) and told him to be seated on his left. Overtakes The Enemy (No. 2 south) sat on his right, while Fancy Eagle (No. 2 north) sat on the left of White Horse. These four men were the leaders. The food was now brought in and placed between the entrance and the fireplace.

There were two camps of people for the ceremony. The people who were to be seated inside on the south side had pitched their tipis on the south side of the earthlodge, and the others who were to be seated on the north side pitched their tipis on the north side. Young Bull told each of the two errand men to go to his side and tell the people to come. When the people were seated Young Bull said: "People of the different societies of buffalo, you are seated in the lodge of the Little Horned Buffalo Doctors. We are to have a dance. The food before us was given by many of my friends, for they knew that you were coming and they did not want you to go hungry. We will now eat." Meat and bread were given to the people. After the people had eaten, Young Bull again spoke: "Men of the Buffalo Societies, after you leave the lodge return at dusk, because we shall have some ceremonies during the night. We have now eaten." The people then went out.

Rehearsal of the Buffalo Dance

At dusk the men began to enter the lodge again. The four men to the west, the leaders, were there (Figure 40). On the northwest sat four men (Nos. 5–8) and also on the northeast sat four men (Nos. 13–16). These are the two stations on the north side of the lodge. On the southwest sat four men (Nos. 5–8), and on the southeast again four (Nos. 13–16), the two stations at the south. Between the stations sat young men, pupils of the older men, and also the dancers. The two old men (No. 19 north and No. 20 south) sat near the entrance by the two errand men (No. 20 north and No. 21 south). All the men inside the lodge had neither shirts nor leggings but wore their blue blankets. After all were inside Young Bull told the errand men to make a big fire, and then speeches were made by
several of the leading men. After the speechmaking Young Bull said: "Now Little Horned Buffalo Doctors at the marked places, and old men, chiefs, and Little Horned Buffalo Doctors, we are sitting here in the lodge of the Little Horned Buffalo Doctors; the Buffalo people have taken notice of us; and our deceased Buffalo people must be walking in front of the lodge, looking through the entrance and thinking. 'There they are carrying on our ceremony.' Tirawahat and the flocks of powers must be looking down upon us. Let us then hasten and offer our smoke to them, so that their spirits will be made glad that they in return may send their power to dwell in our Father before us, so that all powers will be present with us. I select Good Buffalo to offer the smoke."

Good Buffalo (No. 7 south) arose, went to Young Bull, and took the pipe. He then walked toward the east by way of the south and stopped between the entrance and fireplace, took a pinch of tobacco from the bowl, made a motion with his hand toward the east, and then placed the tobacco upon the ground. Following that he went through the full routine of the smoke offering (p. 401), after which Young Bull laid the pipe upon the skull and
said, “People, we can go out for a little while.” The
people all rose and went out.

When everyone returned and was seated, Young
Bull had the drums placed in front of the four
men at the altar and asked that two men from the
stations come forward, since the singing could not
be carried on at the altar. When the drums were
taken up and they began the drumming, Young
Bull sang two songs.

**YOUNG BULL’S SONGS**

**STORY.**—In the first song when this man first got
the skull and slept by it, one of the dreams he had
was of a buffalo cow, bellowing and stamping with
its feet. The cow did this to scare the man; but
when he did not become alarmed, the animal was
transformed into a woman, who spoke to the man
and taught him how to wait upon the sick. When
the man woke up he was happy. In the same dream
the man had gone to sleep again when he heard
the bellowing of a buffalo. He looked and there
came running toward him a buffalo bull. The bull
had dust upon its back and several arrows in its
hide. It looked angry. The man was not afraid,
and so he learned how to treat a wounded man.
Whenever a man suffered a wound from a fight
and the Buffalo Doctors were asked to wait upon
him, these two songs were sung. The songs stirred
the inner feelings of the patient, who, if he had a
buffalo spirit in him, would then bellow and act
like a buffalo. Most cases of wounded men were
attended by Buffalo Doctors, who cured the men.
The incident of the bellowing bull coming toward
the man was turned into a song and the man
learned the two songs in his sleep.

**First Song**

**First Stanza**

A a-ki raratiwa-ka [a]
Here I do say,

**Refrain:**

C e-ru (a)tira [i i]
Dear mother.

B rakura-?i-tawiha [a]
As he tells of the vision.

**Chorus:**

D rakatakaksa'usariki
The one standing snorting.

E (a)tira [i i]
Mother.

F e-ru (a)tira [i i]
Dear mother.

G rakatakaksa'usariki
The one standing snorting.

Second Stanza

A [wetahra-?i-tawi-?a*]
Now I am telling of the vision,

**Refrain**

B atipat rikspaki?a
My grandfathers what they said.

**Chorus**

Third Stanza

A ka-ka-taka-pa-kis [u]
Oh, I am indeed pitiable,

**Refrain**

B atipat retkasa-ru
(As I tell of) dream (vision),
my grandfather's

**Chorus**

Fourth Stanza

A [weta-ti-tawi-?a*]
Now I am telling of it,

**Refrain**

B atira titkasa-ru
My mother's dream (i.e., vision).

**Chorus**

Fifth Stanza

A weti?u-re-rik [a]
Now (the song) has ended,

**Refrain**
WHITE HORSE’S SONGS

STORY.—It was the custom among the Pawnee when upon the hunt to send several of the soldiers out into the hills to find buffalo. When these soldiers found a herd, they would return to the place where the people were to make their camp, and on their return would stand upon the hilltops and wave a buffalo robe from one side to the other, four times; then they would wave it up and down four times. This was a sign that the soldiers had found a great herd, thus gladdening the people. After the signal the soldiers rode down into the camp and up to the tipi where the leading sacred bundle was kept, for here the chiefs, priests, and soldiers stayed. When the soldiers entered the lodge, they were given seats on the south side. Meanwhile people outside crowded around the tipi to hear the news. The leading priest took the sacred pipe from the bundle, filled the bowl with native tobacco, then rose and handed the pipe to the leading soldier. He lit the pipe and, after smoking a while, passed the pipe to the next man. After all the soldiers had smoked and the leading soldier had received the pipe, the latter emptied the ashes and then passed his hands over the pipestem toward
the skies. After the leading priest arose and took the pipe, the soldier told where they had gone, how many hills they had climbed, and how they had seen a large herd of buffalo in the valley. The first song describes all this. The second song describes how when the soldiers told their story the leading priest put on his buffalo robe, hair side out and folded about the shoulders. He went out and trotted through the village, telling the people the news that the soldiers had brought and asking the men to get their ponies ready to go out to surround the buffalo. There was rejoicing in the whole camp, and men ran for their ponies and got ready for the attack.

First Song

First Stanza

A  a·ki  raratiwa·ka
   Here  I do say,  
REFRAIN:  werahkitawa·riki
   Those standing yonder on the hill.
B  rakura·?i·tawiha
   As he tells of the vision.

CHORUS:
C  werahkitawa·riki [i i]
   Those standing yonder on the hill.
C  werahkitawa·riki [i i]
   Those standing yonder on the hill.
D  ruti·rara·wa·ha·ku  siri·rawiwhakaha?a [ka]
   They are waving it; they are waving it up back and forth; and down.
C  werahkitawa·riki [i i]
   Those standing yonder on the hill.
C  werahkitawa·riki [i i]
   Those standing yonder on the hill.

Second Stanza

A  ti’iriwerari·?u·ta
   Now at this time, 
REFRAIN
B  tatpakuru·ri·tawi·?a*
   I tell of his teachings.

CHORUS

Third Stanza

A  tuciksta·wa?u·ki
   Those (good) times,
REFRAIN
B  tirukusa·rawara
   When they were all about.

CHORUS

Fourth Stanza

A  ruti·raciksta?i·tu
   It made them happy,
REFRAIN
B  a cikstit rarihka·ta
   The tribe extending (i.e., entire).

CHORUS

Fifth Stanza

A  wetiwa?u·re·rik [a]
   Now they stop (i.e., their song is ended),
REFRAIN
B  a cikstit rarikku·ta
   And well they will do.

CHORUS

Second Song

First Stanza

A  a·ki  raratiwa·ka
   Here  I do say,  
REFRAIN:  werahwa·ka
   When they signal (literally, speak).
B  asku[r]u ti kura·ru?
   The same it is the place.

CHORUS:
C  werahwa·[a]ka [a]
   When they signal.
C  werahwa·[a]ka [a]
   When they signal.
D  [re·rurtakki·kawari·?usi* [i a]
   They come among (us) signaling.
E  rura·kahu·kasi·hu [u]
   He who runs (through the camp) with the news.
C  werahwa·[a]ka
   When they signal.
D  re·rurtakki·kawari·?usi* [i a]
   They come among (us) signaling.
SMITHSONIAN CONTRIBUTIONS TO ANTHROPOLOGY

OVERTAKES THE ENEMY'S SONGS

STORY.—In the first song, a man was out hunting when night overtook him and he lay down upon the ground. When he woke up the next morning, he heard hoofs rattling. He sat up and looked around, and saw a strange animal coming toward him. It was a buffalo, but it looked very large. It came from the east and was raising dust as it ran toward him. When the buffalo was very close it stopped suddenly and bellowed. As it opened its mouth a ball of something dropped. The man hastily took his pipe, filled it with tobacco, and after lighting the pipe, blew a few whiffs to the buffalo and said, "Father, eat smoke with me; I am poor in spirit." The buffalo then rolled upon the ground, got up, looked at the man, and ran back toward the east. The man rose and picked up the ball, which he found to be a cud. This cud is called by the Pawnee taraha ra · wica · ru * (buffalo smoking place). It is the power in the buffalo. He picked up the ball and said, "Rawa, rawa iri, ati*as (Now, now, thanks, my father)." He went to where the buffalo had rolled and found wool that had come off. This wool he also took up.

In the second song when the buffalo had disappeared and the man could see only the dust made by it, he stood with deep feeling, for the buffalo he had seen was more like a pony than a buffalo. He thought the animal must be thankful for his having offered it smoke and would remember him. So he went home. In the night he dreamed of the buffalo, which told him to use the wool in dancing and in battles. The roll of cud he was told to place upon the altar at all of the buffalo dancing. He was to use the ball of cud should he or anyone else be wounded. Since no one was ever wounded, however, he kept the ball of cud without ever cutting into it. The man made up the two songs.

First Song

First Stanza

A a · ki raratiwa · ka [a]  
Here I do say,

Refrain: weretka · ra [a]  
The dust flies this way.

b ra kra · wi  
As he tells of the vision.

Chorus:  
c weretka · ra [a]  
The dust flies this way.

d hitu retka · ra [a]  
There the dust comes flying.

Second Stanza

A  ka · ka · ta · ka · pa · kis [u]  
Oh, I am indeed pitiable,

Refrain

b tiraha · i ·tauwa [a]  
As I tell of his vision.

Chorus

Third Stanza

A [wetaha · i · tawi · ?a]*  
Now I am telling of the vision,

Refrain

b atipat [i]  
My grandfather what he said.

Chorus

Fourth Stanza

A weti · ti · tawi · (hu ?)  
Now I am telling of him,

Refrain

b kurhuskitawi?u?  
The head doctor.

Chorus

Fifth Stanza

A weti · raciksta?i · tu  
Now it made them happy,

Refrain

b akita · ru ru · ?ata [a]  
The tribe extending (i.e., entire).

Chorus

Sixth Stanza

A rawa raku · ru · rik [a]  
Now let it end,

Refrain

b kurhus ra · raka · wi  
(The song of) the lodge, old men's (i.e., doctors')

Chorus
C werekara [a]  
The dust flies this way.
D hiru retka-ra [a]  
There the dust comes flying.

C werekara [a]  
The dust flies this way.
D hiru retka-ra [a]  
There the dust comes flying.
C werekara [a]  
The dust flies this way.

Second Stanza

A tiriwerari -'*u-ta  
Now at this time,

Refrain
B tatpaku - ri - tawi - '*a*  
I am telling of his teachings.

Chorus:

Third Stanza

A kaskuriru '*a [ra]  
Oh, how frightened I became,

Refrain
B tiweratu - te - rika  
When I saw him.

Chorus

Fourth Stanza

A rawa ruku - re - rik [a]  
Now let it end,

Refrain
B re - ka - ru ruri - '*u  
(The song of) the (buffalo) wool

Chorus

Second Song 97

First Stanza

A ask[u]  
The same I do say,

Refrain: werekara - rawara  
Now it is (running from me) raising dust.
B ask[u] ti hura - ru?  
The same it is the place.
Fancy Eagle's Songs

Story.—The first song relates that at one of the buffalo surrounds, a man ran after a certain buffalo bull. He shot at the bull, but the arrows seemed just to hang on the hairs. Finally he shot the buffalo in the side until some of the arrow points stuck into the flesh. The animal finally came to a stream of water and stood in it bellowing, stamping, and snorting. The man would try to go near it, but the bull would wave its tail as if to attack him. Other men came, and they helped the man try to drive it out of the water, for they wanted to kill the bull on dry ground. But the bull attacked them in the water. Finally the man gave the bull up and went home disheartened, for he wanted the bull’s hide to make a shield. In the night the man dreamed of the bull, which he saw in the water again. The bull told him that he would be able to count coup upon an enemy and for him not to be afraid. He woke up and told the people his dream. He thought that enemy tribesmen were going to attack their village; and in fact they were attacked that day. The second song relates that on the same day that the man told of his dream, a shout was given that the enemy was coming. There was quite a stir in the camp, while men gathered in their horses and went out to meet the foe. In the line of battle, the enemy was routed, some running one way and some the other. The man who had had the dream went with several men who were running after four men. These four men went toward the river, and three of them were killed. One went into the water and stood there to fight. The man who had had the dream got off his pony and ran into the river. As he neared the enemy, the latter shook his head so that the feather of his scalplock waved. The man struck the enemy on the head and counted coup on him. As he fell into the water the man took his whole scalp, leaving the feather in the scalplock. The man took the scalp home and hung it upon a pole. Later he had the scalp tanned and, whenever the people had their Buffalo Dance, he wore the scalp upon his back while dancing and sang these two songs.

First Song

First Stanza

A a·ki varatiwa·ka
Here I do say,
NUMBER 27

B  ati?as [i]  rati-ru
(The song of) father mine.

CHORUS

Second Song

First Stanza

A  asku[r]u  re·tiwa-ka*
The same I do say,

REFRAIN:  raha-riki
The one standing in the water.

B  asku[r]u  ti  hura-ru?
The same it is the place.

CHORUS:

C  raha-riki [i]
The one standing in the water.

D  ra·tukritka*iu
The feather that is upon it is shaking.

C  raha-riki
The one standing in the water.

E  e·ru  (a)ti?as [i i]
Dear father.

C  raha-riki [i]
The one standing in the water.

C  raha-riki [i]
The one standing in the water.

D  ra·tukritka*iu
The feather that is upon it is shaking.

C  raha-riki
The one standing in the water.

Second Stanza

A  wetahra·?i-tau·?a*
Now I am telling of the way,

REFRAIN

B  rakura·ka·wira?u
A wrathful way (i.e., the wrath of the enemy).

CHORUS

Third Stanza

A  rutiku·ciksta?i·ta* [a]
I was happy in spirit,

REFRAIN

B  wesiri·rakta·ta
When they routed them.

CHORUS

Fourth Stanza

A  rutika?u·re·rik [a]
He stood in the water,

REFRAIN

B  ati?as [i]  ka·wira?u
My father, the wrathful one.

CHORUS

Fifth Stanza

A  wetii?·tu·siksat [a]
Now he has vanished,

REFRAIN

B  a  cikstit  ratatu·ta [a]
And well I now do.

CHORUS

The drums were now passed on to the next four men, who also sang their songs. (We will not give the songs here, for they are to be sung on the morrow.) Then the drums were placed before the leading singers. Here they rested and smoked. After smoking they sang again and in this way the drums went around four times in all. At the end Young Bull said, “Now, Little Horned Buffalo Doctors, we have sung a few songs about the buffalo and about those of our deceased brothers whose sayings are before us. They are around about us and have heard their songs. They will make our spirits happy by sending us good gifts. We will now end the singing, for there is something else to come.” All said, “Rawa.”

The men who sat at the altar now arose and took their seats. Each errand man walked up to the altar, took a drum, and placed it by the skull. The other two drums were placed behind the altar. Young Bull spoke again, “Little Horned Buffalo Doctors, with quickness let us make smoke to Father and Mother, and to Father above and his flock of powers, and to our deceased friends whose sayings are before us. He will now rise and speak toward the different places of the powers. Fancy Rider, you may rise and offer the smoke.” Fancy Rider rose, took the pipe, and went through the smoke ceremony as
before. After Fancy Rider handed the pipe to young Bull, all said, "Rawa."

Young Bull again said, "Little Horned Buffalo Doctors Society, I want to say that the food before our Father and Mother is to be offered to Father and Mother, that their spirits with quickness be made glad. And let Father in the heavens and all powers be given an offering of food, that their spirits with quickness be made glad. Let us offer the food to the deceased Buffalo people whose sayings are before us, that their spirits with quickness be made glad. We will now eat." Fancy Rider then rose, took a kettle of corn, and placed it between the entrance and the fireplace, placed eight wooden bowls around the kettle, and two buffalo horn spoons in each bowl. He took a large mountain goat horn ladle and dipped corn, which he placed in the bowls. He went through the corn ceremony as before (p. 404) and then placed the bowls at the stations. When all had eaten and the bowl, kettle, and spoons were put away, speeches [not recorded] were made by the different men sitting in the lodge.

Finally Young Bull said, "Buffalo Doctors, we have been going through a little of what we are to do tomorrow. Father and Mother have received and eaten our smoke. The heavens and all the powers have received and eaten our smoke. The deceased buffalo men have also received and eaten our smoke. Their spirits have been made glad through the person who gave us the beef to have a ceremony. I know not what these people want, but you know. Our Father above placed you here upon the earth to be with men. Your offspring you lead around, and they grow up without any sickness. I ask of you that you give forth your power to these people that their children may grow up and know no sickness. On the morrow we will wear your clothing and imitate your ways. Let your spirit be with us, that we may imitate you in such a way that the outside people may feel your power. Yes, show forth your power that the people will know that your spirit is still present with us. Make these sayings of mine come true."

He rose and took his seat at the altar. Then he said, "My children, I have spoken to Father. It is time that we lie down and sleep. If any of you want to sing you can do so. Fancy Eagle, you will now place Father behind, for he must have rest."

Fancy Eagle rose, took up the skull, and placed it at the altar, which is a pile of dirt projecting out from the rim of the lodge. The rim is about a foot (30 cm) high and is used for poles to rest upon in making the beds. It is also used for women to sit upon during dances. The dirt for the altar had to be brought up from the fields of one of the leading Buffalo men and was dug from four corn hills. The altar is the resting place of the skull. At every meal people had to place mush or corn under the skull before eating.

Young Bull and Coming Sun went to bed while the others took up the drums and began to sing. They sang far into the night.

The Fourth Day

Ceremonial Preparations

Before daylight we were up. Young Bull called the two errand men to the lodge and told them that he wanted all the mats rolled up and taken outside. When the errand men returned, Young Bull gave them each an eagle wing and told them to sweep the lodge. Everyone went out except the two
errand men. As we went out we were told that our breakfast was ready, so we went into Young Bull's tipi, sat down, and ate. After finishing we returned to the lodge, which had been swept out. The errand men now brought in the mats and placed them.

Young Bull took down his bundle and untied it. He took from it a buffalo robe, which he hung upon a pole that was stretched across the wall above the altar. He also took out several buffalo tails and wool and placed these in front of him. After he finished, one of the errand men came into the room and said, "Leading Buffalo men, the sun is about to come up." Young Bull said, "Rawa, wiskucu? (now make haste)! I am to take up the skull and will lead; White Horse and Overtakes The Enemy will take up the pipes and stand behind me; the next two men will take up these things in front of us and carry them. The two errand men will take up a drum apiece. My son, Coming Sun, will follow up with the pole." We took up the things and stood behind one another as directed; then Young Bull started to walk, and we followed. We went through the entrance and stopped before we went out. As the sun came up, Young Bull stepped outside the lodge and held the skull up toward the sun, and then lowered it. This he did four times before he walked out, we following. We walked up the north side, made a circle around the open space in front of the lodge, and then went into the lodge, going up to the altar by way of the south. Young Bull placed the skull in front of the altar, laying the stick upon the right. The things were placed upon the mat in front of the men. The pole was set up alongside the southwest post.

We seated ourselves, and Young Bull then told the other three men to prepare themselves for the dance. Each man took from his medicine bag a buffalo bladder and a little wooden bowl. Young Bull told the south errand man to take a big wooden bowl and go to the stream for water. The errand man did as he was told and soon returned with the water. Young Bull was the first to dip some water with his little wooden bowl, which he then placed in front of the skull. From the buffalo bladder he took buffalo bull urine dust and, placing it in the bowl of water, stirred up the mixture with a dry willow stick. Soon the odor of urine was in the lodge.

Young Bull then dipped his hands into the bowl of mud water, sat down by the skull, and placed some of the mud under the skull, spread under the nostrils so it could not be seen. Again he dipped into the bowl, and with mud upon his hands, passed his right hand across his face from ear to ear, so that the mud was spread across his mouth and nose. Then he passed his left hand across his face, as he had done with his right, and then rubbed his nose with his two hands, sniffing and smelling the mud. Once more he placed his hands in the mixture and placed mud on his head. The mud being on his head, the feathers stuck there. The bladder with soft feathers he put away, for no other man could wear these feathers in the dance. From his medicine bag he also took a ball of buffalo fat mixed with red earthen clay, rolled the ball in his hands, and smeared the red paint all over his body. He rose, went to the bowl, and again placed his hands into it; he made a round mark upon his right shoulder with his left hand and with his right hand made a round mark upon his left shoulder; then he smeared first his right arm, then his left, down to his hand. At all his joints he made round marks and on his legs made long streaks. He called White Horse, who made two long streaks of mud upon each side of his back. This done, Young Bull took his seat.

The other three men now began to smear the mud upon themselves. When they finished, Young Bull told White Horse to smear the mud over the north errand man, and he told Overtakes The Enemy to smear it over the south errand man. After the mudding, each man placed his mixture in Young Bull's bowl.

When the errand men were covered with mud, Young Bull told them that it was time the men were coming in, for the sun was high. He directed White Horse to fix the two errand men with the buffalo regalia so that they could go through the camp and invite the men. White Horse first called the north errand man (The Fox). Taking wool that had crow feathers at the top, he tied this through the scalplock of The Fox; then he took the buffalo tail and told the errand man to put it on. He also gave him rattles to carry in his right hand. Overtakes The Enemy took another bunch of wool with
several braids of sweetgrass and one cornstalk tassel. This he tied to the scalplock of Trotting Pony, the south errand man. He tied the buffalo tail around his waist and then gave him buffalo rattles to carry in his right hand.

Now the north errand man was placed in the north side of the lodge, and the south errand man was told to stand behind him. Young Bull told the north errand man that he had to do the talking while the other man would only follow him. On entering each tipi he must say, "Now Little Horned Buffalo Doctors, I come after you; we are to have a dance. Bring your things with you and come quickly." The two men were to go through the north camp first and then through the south. They started out of the lodge and were gone for some time. When they returned, the men at the altar all said, "Rawa, rawa iri." The north errand man returned the tail and other things to White Horse, who placed them near the altar. White Horse took the feathers and wool from his head. The south errand man took the buffalo tail and gave it to Overtakes The Enemy, who placed the tail and the headgear upon the altar.

The errand men were now instructed to make a small fire in the fireplace, so there would be coals to light the pipes. After they made the fire, they were told to go to Young Bull's tipi and bring the dry meat that had been prepared. After they brought the meat in, they placed it on the south side near the wall.

The men now began to come in, and each went to the place given him by his father or grandfather (Figure 40). Only those who were invited were given seats. The dancers and young men (Nos. 9–12 south, 9–12 north) sat between the stations. The chiefs (Nos. 17–19) were given seats near the entrance on the south side. The two old men (No. 20 south and No. 19 north) were given seats at the end of the row of men on each side, although the two errand men (No. 21 south and No. 20 north) were really at the extreme ends, for they had to work. Young Bull told the men to make haste and prepare themselves for the dance.

About this time Buffalo Chief (No. 4 south) and Crow Chief (No. 5 south) came into the lodge. Crow Chief unwrapped a bundle and took from it a buffalo medicine shield, the only one now among the Pawnee. It is painted red all over; on it are buffalo horns; and at the four corners there are two bullets and one arrow point in the field. This shield was hung upon the southwest post. Medicine Buffalo now took from his bundle a long buckskin bag covered with buffalo hoof rattles. He ran a long pole through it and leaned the pole on the southwest lodge post. The men then placed their things in front of where they were sitting. Each man at the stations brought his little medicine bag with him, and, when seated, placed his things in front of him as his altar. Each now began to cover himself with mud.

When Holy Buffalo (No. 15 north) came into the lodge, he was given a seat slightly west of the northeast post. A mat had been placed there with the buffalo tail and wool with eagle feathers. He sat down. White Horse (No. 1 north) got up and painted him with red earthen clay; afterwards he placed the mud upon his body just as the men at the altar were painted. He placed the wool upon Holy Buffalo's head, tying it through his scalplock, the eagle feather standing straight up from the scalplock. White Horse then told him that when he put the tail on and took up the whistle and rattles he was not to rest, for he then represented the north wind, which in the wintertime drove the buffalo south, so that people did not have to go far to get their meat. He also was to dance on the north side and not to mix with the dancers, but dance on the outside.

Another mat had been placed a little west of the buffalo dancer; when Good Eagle came into the lodge he was told to sit down at the place (Figure 40). A pony tail, whistle, and other things were placed before him. White Horse painted Good Eagle with red earthen clay, and then put some mud (but not the buffalo urine mud) upon his joints. Good Eagle was told to dance with the buffalo, running through them, and not to rest.

On the south side, a little to the west side of the southwest post, was seated Seeing Sun (Sunny Side). Young Bull took a pouch of red earthen clay, went to Roaming Chief (No. 14 south) and told him to paint Seeing Sun with it. Roaming Chief rose and told the errand man to give him some water in a wooden bowl. The errand man fetched the bowl and placed it before Roaming Chief, who untied the red paint and placed some of it in his left hand. With his right hand he dipped some water, poured
it into his left hand, and began to rub his hands. He told Seeing Sun to rise and face south. First he made three distinct marks upon Seeing Sun’s forehead; with his right hand he made three marks on the right side of his face, and with his left hand he made three marks upon his left side, then three marks across his mouth. He made straight marks upon his breast, his arms, and his legs. When he had finished painting Seeing Sun, he handed the paint to Young Bull, who had come to take it. As the latter received it, he said, “Rawa, rawa iri, Siri-ri-saru-ku.”

Roaming Chief is descended from Pi-tare-sa-ru*, once principal chief of the Pawnee and a man who had consecrated several buffalos, four eagles, and four wildcats to Tirawahat, and so had reached to the skies, achieving the greatest favor with Tirawahat. Hence no man could say anything against him; if someone did speak ill of him, the curse would fall upon his own head. Because of the deeds of Pi-tare-sa-ru*, Roaming Chief could paint this man. The three particular marks upon the forehead represent the Bird’s Foot constellation in the heavens (Table 2); and when a man was painted thus, he stood as a soldier.

Young Bull now arose and took from the altar an old bustle and headgear with an eagle feather stuck in it. He went to the southwest post, took the long pole with the seven notches, and went to Seeing Sun, who stood up when he saw Young Bull coming. When Young Bull handed him the things, Seeing Sun reached out his hands and passed them down along the arms of Young Bull, and when his hands touched Young Bull’s he let them rest there, as Young Bull said, “My son, you are descended from those who wore these in battle and who were soldiers for the tribe. I now request you to wear them at this time, for it is your place. You are now decorated with our sacred paint. You now stand representing the power from the sun. The marks from Tirawahat are upon your head, and the rays of the sun are upon you, so that you now have power. This pole is the one carried by the soldiers to keep order, while the people were getting ready to attack buffalo. Tirawahat and all the powers in the heavens are with you. You are not to rest during the dance, and you must dance only on the south side and must never go around the dancers or dance among them. The gods will see that you are clothed with power and with swiftness; the powers through our father (the skull) will place before you something to pay you for your dancing. I know and my father (the skull) knows this, and he will send blessings upon your children, who will grow up to be men and women. Take these, and Tirawahat and the powers in the heavens will watch over you.” Seeing Sun then sat down, took the headgear with the feather in it, and tied this to his scalplock. This headgear is made from deer’s hair, and on the edges are bunches of turkey breast hair. The piece is shaped like a man’s roach.

Some of the buffalo men were still putting the mud upon their bodies. Some spilled water upon the ground and made their mud mixture from the earth. Those at the northwest were mudded at their joints and over their mouths; those at the southwest were mudded like those at the northwest, for they represented young buffalo. Those sitting at the northeast were mudded differently: Their mouths had buffalo urine mud across the face from ear to ear, and their joints were covered with blue mud mixed with buffalo urine; also they had three round marks upon the left and three upon the right side of their backs. Now these men made a mixture of white clay and, when in liquid form, allowed it to drip upon each round mark on their bodies, so that when the clay mixture dried it looked like dirt dropped by blackbirds. These men represented the old bulls who could rove around, but were given to sitting down and having blackbirds fly around about them and sit upon their backs. Those at the southeast represented young bulls, horns not yet turned around but straight up. They were mudded like the northeast men but with rings of mud not so large, most of their mud being smeared across their noses and mouths. They mixed urine mud upon the ground.

Young Bull now saw that all were ready. He said, “Those of you at stations, and old men, and all of you, Little Horned Buffalo Doctors, you are now sitting where your fathers and grandfathers once sat. They gave you the things belonging to the buffalo people that are placed before you. The urine mud is now upon you and you are reminded of their sayings. Our father (the skull) looks upon you and is pleased. Let us look to it today and place
ourselves in the places of our fathers, whose spirits are with us. All I have said, I want done. That is what I want to say.” All said, “Rawa.”

One of the errand men now went up to the altar and whispered to Young Bull. When the errand man was seated Young Bull said, “Little Horned Buffalo Doctors and old men, there is something here for Father and Mother. The thing is what our father and mother’s spirit touch upon, that is, they place their hands upon them (i.e., a kettle of corn). The corn was prepared by Roaming Chief’s wife.” All said, “Rawa, rawa iri.” Young Bull then told the errand man to go for the kettle. The errand man then went out and brought it in. White Horse said, “Now Little Horned Buffalo Doctors and old men, another kettle of corn has been prepared by White Elk’s wife, the corn which our father and mother place their hands upon.” All said, “Rawa, rawa iri.” White Horse then told the north errand man to go for the kettle. When the errand man returned with it, he set it behind the other kettle which had been placed on the east side of the dried meat. Then Young Bull said, “Now Little Horned Buffalo Doctors, another kettle of corn has been prepared by Fox Chief’s wife, corn that was prepared for our father and mother to place their hands upon.” All said, “Rawa, rawa iri.” The south errand man brought the kettle in and placed it alongside the other two. White Horse said, “Little Horned Buffalo Doctors and old men, another kettle of corn has been prepared by Fancy Rider’s wife, corn that was prepared for our father and mother to place their hands upon.” All said, “Rawa, rawa iri.” The north errand man brought the fourth kettle and set it with the others.

When everybody and everything was ready Young Bull said, “Now Little Horned Buffalo Doctors and old men, something is now at hand. We are now about to do what the giver wishes done; that is, that specially prepared smoke be offered to the different powers in the heavens and upon the earth, so that upon receiving our smoke, the different powers will bless our people. So with quickness we will offer smoke to Father (the skull) and Mother, to Tirawahat, and to all the powers in the heavens, and to our deceased Buffalo men, those whose sayings are before us, that their spirits may be made glad. Now he will rise and take the pipe. Now he is to throw his voice to the different powers. Fancy Rider, you may rise.”

Fancy Rider, who was wearing the leggings with scalps upon the sides, rose and took up the buffalo wool, which he tied to his scalplock, and then took up the buffalo tail, which he tied around his waist, so that the tail was sitting upon his back. That done, he went to Young Bull and received the pipe. Before starting, however, Young Bull rose, set aside the two pipes that were lying across the skull, took up the wand stick and the skull, and carried them on the north side of the fireplace, by way of the southeast, then north. Here, about 3 feet (1 m) from the rim of the fireplace, he placed the skull; then he stuck the wand into the ground just in back of the right eye. Then he returned to his seat.

Now Fancy Rider went to the east, and when between the fireplace and entrance, took a pinch of tobacco; and after extending his hand slantwise to the east, he placed the tobacco upon the ground. Next he went to the skull, went around it, took a pinch of tobacco and placed it under the skull. Then he walked up to the fireplace, stood west of it, took a pinch of tobacco, lifted it to the skies, and then placed it upon the rim of the fireplace. Taking another pinch of tobacco from the bowl of the pipe, he placed it also upon the rim. He went to the northeast of the fireplace by way of the south, and here sat upon his toes. The south errand man arose, took a live coal from the fireplace, and placed it upon the bowl of the pipe. When the pipe was lighted, the errand man went to his seat.

Fancy Rider rose and went to the place between the fireplace and entrance. Here he stopped and blew four whiffs east, slantwise; then he wheeled to his left and went to the skull, going around it. As he blew smoke under the skull, he pointed the pipe at its nostrils; after blowing four whiffs, he rose and blew two whiffs to the wand. Now he went to the fireplace; facing east, he blew four whiffs to the heavens, followed by four whiffs upon the rim. Going east by way of the south, then east around the fireplace, he offered the pipe to White Horse, who took four puffs as did all the others. Then going around the fireplace to the west, he offered the pipe to Young Bull; then around the fireplace to Fancy Eagle and next to Overtakes The Enemy. Now he went around the fireplace to No. 7 north and offered the pipe to Spotted Horse Chief, the leader at this place; then around the
fireplace to the southwest to Sun Eagle (No. 8 south), leader at this place. Going around the fire­
place to the northeast, he offered the pipe to Big
Crow (No. 14 north), leader at this place; then
across the lodge to the southeast to Fox Chief (No. 15 south), leader there. He went to the north side
to the buffalo man sitting there, who also took
four whiffs; then he returned to the south side to
Seeing Sun, then north to Good Eagle, the horse
dancer. Next he went toward the north side of
the entrance to offer the pipe to the old man (No. 19 north) at this place; then he went across
the lodge to the old man in the south (No. 20 south);
each man took four whiffs. He went north to the
north errand man (No. 20) and then to the south
errand man (No. 21 south), both of whom also
took four puffs. Now Fancy Rider went south,
blew smoke upon the objects placed there, con­
tinued on, blowing smoke upon all objects in front
of all the places, until he had gone around the
lodge. He also blew smoke upon the objects placed
in front of the three men sitting in front of the
others. This done, he went to the skull and
dumped some of the ashes under it; then he went
west of the fire and dumped all of the remaining
ashes upon the rim of the fireplace.

Now he went to the place between the fireplace
and the entrance, where he passed his hands upon
the pipe, twice with his right hand and twice with
his left. He then went north to the skull and stood
in back of it, facing south; passed his hands upon
the pipestem, then upon the skull, twice with his
right hand and twice with his left. Now he went
to the fireplace and stood west, facing east; here
he passed his hands upon the pipestem, then to
the skies, twice with his right hand and twice with
his left. Again he passed his hands upon the pipe­
stem, then upon the rim of the fireplace, twice
with his right hand and twice with his left. He
then went to the south side. As he passed his hands
over the pipestem, he touched the objects in front
of the men. He went completely around the lodge
doing this. When all the things had been touched
he stopped on the south side, passed his hands
upon the pipestem and upon his body, and walked
up to the altar to hand the pipe to Young Bull.
As he received the pipe, Young Bull said in a loud
voice, "Rawa." Fancy Rider then took his seat.

Young Bull now rose and went to the skull. He
first pulled up the wand and then carried the skull
again to where it was placed before. After he put
the skull down, he stuck the wand in back of
the right eye. Then he placed the two pipes upon
the skull, one on each side of the horns.

Young Bull told the assembly: "Little Horned
Buffalo Doctors, we will all be excused." Everyone
with his headgear and wool now arose and went
out. They were gone about ten minutes, when
they returned to the lodge again. Now the women
began to come into the lodge with such presents
as calicos, black silk handkerchiefs, and shawls.
When each woman came to the skull, White Horse
lifted it while the things were placed under it.
Finally the skull was placed upon the things again
and the wand stuck again into its place. Young
Bull, after placing his hands upon the skull,
thanked the people for the gifts and said, "My
daughter, it is not I that can bless and give you
long life; it is this before you, that can do this for
you. Rawa, rawa iri."

The Buffalo Dance

Other women came into the lodge now, and
each woman went to sit behind her man, to help
sing. Each man now took up the buffalo tail and
hoof rattles. Young Bull placed the drums in front
of the three men, placing a fourth one at his place.
When seated, he spoke out: "Now Little Horned
Buffalo Doctors, you are about to imitate Father
and Mother. Now all dance around the fireplace by
way of the south. Do not any of you dance the
other way. In your singing, sing with feeling, for
you are to mention different places where our
fathers learned these ceremonies. You are about to
sing of the doings of your fathers. Now Buffalo
Doctors, we are going to beat the drums and sing.
Everyone rise as we commence to drum and walk
around the fireplace. Now we sing."
As they commenced to drum, all the men got
up and walked around the fireplace, the horse
dancers walking and running on the outside of the
dancers. Seeing Sun, wearing the bustle and carry­
ing the pole in his right hand, began to walk
around on the south side as the singing began.

Young Bull's Songs

Story.—The first song tells of when the man was
at the lake and heard drumming under the water.
Afterwards he found that there was a lodge under the lake. It is the song they sing when they first begin to dance. The second song, coming from the same story, describes the drumming and whistling in the buffalo's lodge and how the whistling was later brought into the Buffalo Lodge of the people, where it will end.

First Song

First Stanza

A a-ki raratiwa-ka
Here I do say,
Refrain: taraha ra-ka-wi
The buffalo lodge.

B rakura-\'i\'-tawiha
As he tells of the vision.

Chorus:
C taraha ra-ka-wi
The buffalo lodge.
D raha-kariwakatuha
The beating of the drum.

Second Stanza

A wekuhi-\'racikstat [a]
Now they are happy in spirit,
Refrain
B tiwerira-wisa [ki]
Now (that) they have smoked.
Chorus

Third Stanza

A tatpakara\'-ru\'?at [a]
I tell of it,
Refrain
B rakiwahahua-rukst\'-\'u
A wonderful lake.
Chorus

Fourth Stanza

A tatu-takara\'?ihku\'? I mean the lodge,
Refrain
B ati\'?ai re-ru-rika\'-wi
My fathers their lodge.
Chorus

Fifth Stanza

A wete-\'ka-ru\'?iksat [a]
Now the lodge has vanished,
Refrain
B taraha re-ru-rika\'-wi
The buffalo their lodge.
Chorus

Second Song

First Stanza

A asku[r]u re-tiwa-ka*
The same I do say,
Refrain: taraha ra-rika-wi
The buffalo lodge in the distance.
B asku\[r]\u hrsa-ru?
The same it is the place.
Chorus:
C taraha ra-rika-wi
The buffalo lodge.
D werarakispakta-hu*
They were whistling.

Second Stanza

A wetata\'-ki-tawi\'?a*
Now I tell of you (plural),
Refrain
feathers in his head. The gods in the heavens had also given him great powers after they brought him to life. In consequence, he was now there to help his people, for other tribes were planning to kill all the Skiri. This mysterious being changed into all kinds of animals and sometimes into birds; at other times he would let the people know that he was there by big firelights around the village. At midnight he would go into the lodge to the man he was instructing in his mysteries. When this happened, the people would hear a presence coming in, for they could hear hoofs rattling; but when a fire was made to blaze, no one could be seen.

One time when Pahukatawa was in the man's lodge, he told the man that he was going to give a dance to the people, and that the people must call the dance the 'old horn' (i.e., One Horn Dance). He told the man that the dance was coming and taught him these two songs. The dance, although not the real one, was given to the Skiri. In this dance the dancers imitated the buffalo, but did not wear the wool or the tail. Instead they carried their bows and arrows and spears. Through this dance the Skiri conquered every tribe that made war upon them. Some Pitahawirata men learned these two songs from the Skiri.

**WHITE HORSE'S SONGS**

**STORY.**—When the Skiri were living in Old Village, a mysterious being appeared to a Skiri man and told him he was Pahukatawa, who had been killed by the Sioux but had come to life through the powers of all the birds and animals. Tirawahat had sent the birds and animals to place flesh upon his bones again. The only thing they could not find were his brains, so the geese had to place soft down
Second Stanza

A wekukri-raciks(t)at [a]  
Now they are happy in spirit,

Refrain

B tiwerira-wisa [ki]  
Now (that) they have smoked.

Chorus

Third Stanza

A 
Now I tell of it,

Refrain

B rurikurikrarakra  
The one who has flares.

Chorus

Fourth Stanza

A weti'ru-re-rik [a]  
Now it has stopped,

Refrain

B arika'ipakuktu'*  
A person wonderful.

Chorus

Second Song

First Stanza

A asku[r]u [re-tiwa-ka*  
The same I do say,

Refrain: take-ha-ra"  
The dance is coming.

B asku[r]u ti hura-ru?  
The same it is the place.

Chorus:

c take-ha-ra [a a]  
The dance is coming.

c take-ha-ra [a a]  
The dance is coming.

d take-ha-ra?  
The dance is coming.

c take-ha-ra [a a]  
The dance is coming.

c take-ha-ra [a a]  
The dance is coming.

OVERTAKES THE ENEMY'S SONGS

Story.—The first song tells of a buffalo man's dream while on a buffalo hunt. He thought he was running buffalo, when all at once a bull wheeled around, hooked his horse on the hind leg, and threw him into the air. The horse went on, leaving him upon the ground and the bull standing over him, bellowing, pawing, and eyeing him. At this point he woke up and could not go back to sleep. The next day when he went with a crowd to surround the buffalo, he would not go among the animals, but stayed behind until he saw a young cow. He killed this cow and took the meat home. (The second song continues the narration.) On the third day when the people went to surround the buffalo, the man who had the dream accompanied them. When the people reached the top of a hill, they saw a large herd. There was excitement: Everybody wanted to get to them first, but the soldiers held them back. When the com-
mand was given, each one turned his pony loose, whipping him as he went. Dust rose up and only those who had fast horses were among the buffalo. The last to get to the herd was engulfed in dust, unable to see anything. The man who had dreamed was one of the first to reach the buffalo, but could not control his horse and soon found himself among the young bulls. One young bull behind him hooked the left hindleg of his horse, throwing him up into the air. He fell on the ground and was so stunned that he lay there for some time. When he revived, the bull was standing over him pawing and bellowing; then the bull walked away and stopped at a buffalo wallow that contained buffalo urine. The bull rolled in this, and the man was glad to see it wallowing. He jumped up quickly and, as the buffalo got up, the man shot it under the shoulder with his bow and arrow. The buffalo must have been pierced through the lung, for it began to throw up blood; finally, it fell over. A friend of the man brought his horse to him, and the two men then began to skin the animal. The horse had a bad cut in the hindleg, but it could walk. The two men divided the meat, with the man who killed the buffalo taking the hide. When they returned to the camp, the man told what a narrow escape he had had: how the bull had hooked his horse and how he was thrown into the air and had fallen unconscious on the ground. He told his wife that he wanted her to tan the hide for a robe.

That night the man had a dream again, and he saw the buffalo standing over him as he had seen it upon the prairie. The bull spoke to him in his dream and said: “My brother, I am the one you dreamed about before. When I got you off the pony, I could have killed you; but I like your spirit and want to be with you. Have my hide tanned and hang it over your head; and every night I will come to you in your dreams and will talk and eat smoke with you.”

So the man had the hide tanned and drew a picture of a buffalo upon the back. He did as he was told, always placing the hide over his head when he lay down to sleep. In one of his dreams, he thought he saw a man who had his robe over his shoulders. He knew it was his robe and wondered why this man had it. But the stranger began to sing these two songs. When he sang he wheeled around and began to run, and it was the buffalo.
Refrain

b [a] sturitikasa-ru  
His wonderful dream.

Chorus

Fifth Stanza

A a cikstit ratatu-ta  
And well I now do,

Refrain

h ha- rubatitikasa-ru  
Oh, there where I dreamed.

Chorus

Sixth Stanza

A weți?u-re-rik [a]  
Now it has ended,

Refrain

b [a] tiru-rariktahaawi  
(The song of) the one with horns.

Chorus

Second Song

First Stanza

A asku[r]u  
[re-tiwa-ka*]  
The same I do say,

Refrain:  
ati?as tuhra-ru-ku*  
My father it is because of him.

b asku[r]u ti hura-ru*  
The same it is the place.

Chorus:

c ati?as  
My father it is because of him.

c ati?as  
My father it is because of him.

d werikuru-hu-wa-ta  
When he raised me up through the air.

E [a] tiruatuhuitak [i]  
The one whose robe I wear.

c ati?as  
My father it is because of him.

c ati?as  
My father it is because of him.

d werikuru-hu-wa-ta  
When he raised me up through the air.

E [a] tiruatuhuitak [i]  
The one whose robe I wear.

During the first song the feelings of the dancers were strongly aroused so that they bellowed like buffalo and walked around as if some mysterious spirit had taken possession of them while they shook their rattles. When the second song was completed, High Eagle, Spotted Horse Chief, White Elk, and Hunting Chief (Nos. 6–9 north) took their seats at the altar. Each man filled his pipe and smoked.

Fancy Eagle’s Songs

Story.—It was the custom among the Pawnee to give more attention to the horses that were used when attacking buffalo. When he was about to charge a herd, a man took his horse and placed
medicine on the nostrils, on the joints, and at the root of the tail. Especially was this the case with the men who expected to consecrate buffalo to Tirawahat: Their horses were painted with sweet smelling herbs mixed with white clay.

There was one man who never would consecrate any buffalo to Tirawahat; neither would he paint nor put any medicine upon his horse. One time when the priest cried through the camp for men to get ready to surround the buffalo, this man went to get his horse. He found it close to his tipi, with strange marks on it and sweet smells coming from the marks. The man stood there a while and then made up his mind to consecrate a buffalo. He tied his horse close to the tipi. He went in and dressed up. Then he took a tail of a brown eagle and went out. He tied the eagle tail to the horse's tail so that the feathers were upright on it. This was to show the other people what he had in mind. He went with the men, and when they surrounded the buffalo he consecrated one. After killing it, he skinned it, cut the meat up, and packed the skin and meat on the back of his horse. The manner of so packing the buffalo was to show people that the meat was holy. (For a description of how a consecrated buffalo was packed upon a pony's back, see page 118.)

Among the Pawnee a young man was not allowed to wear black moccasins until he had consecrated his first buffalo, with the feet upward, to Tirawahat. When the man entered the village, he could hear the people talking about him as he led his horse to the lodge of the kurahus where the sacred bundle was kept. Here he unpacked the meat and then took his horse home. In the subsequent ceremony he was called to be present and was told that it was his place to offer the heart and tongue to Tirawahat. This made him glad, for it was through his horse that he had made the buffalo meat holy. The first song is about his horse, not the buffalo.

In the second song, when the man had gone with the others to surround the buffalo, he went among the herd, but at first could not find the buffalo he wanted; for when a man wanted to consecrate a buffalo to Tirawahat he must find a fine young cow. Then he saw one, ran his horse to it, and, as he neared the cow, shot an arrow through its side. The arrow passed through the heart and the cow soon fell. The man jumped off and placed one of his sacred arrows on the animal and then mounted his horse to try to kill another. The arrow was placed upon the cow so that if other men came to the buffalo they would not touch it. He went on but found no more fat cows, so he returned to the one he had shot.

When he reached the spot where it was, he found it standing in a pool of urine. It had been wallowing, so that the smell of urine came from its sides. The cow, however, soon fell, and the man skinned it and cut the meat up, first placing on the pony the hide and then the meat; the forelegs were placed in front and the hindlegs behind, both pairs with the feet upward. He now led his pony into the village and to the lodge of the sacred bundle. Here he unpacked the meat and placed it near the entrance. One priest came out to see who it was and said, “It is good, my son.” The man was summoned the next day and was made to offer heart and tongue to Tirawahat. This man was glad, for this was his first offering, and he made up the two songs.

First Song
First Stanza

A  a·ki  raratiwa·ka
   Here   I do say,

Refrain:  hiru  re-riki
   There  he stands.

B  a·ti'as [i]  rawa·ka
   My father  what he said.

Chorus:

C  hiru  re-riki [i]
   There  he stands.

C  hiru  re-riki [i]
   There  he stands.

C  hiru  re-riki [i]
   There  he stands.

D  raha-rauira·riki
   He that smells (of urine).

C  hiru  re-riki [i]
   There  he stands.

C  hiru  re-riki [i]
   There  he stands.

C  hiru  re-riki [i]
   There  he stands.

D  raha-rauira·riki
   He that smells (of urine).
Second Stanza

A  wekuaut-racikstat [a]
    Now they are happy in spirit,

Refrain

B  tiyerira-tiwa [ki]
    Now (that) they have smoked.

Chorus

Third Stanza

A  
[weta·ti·tawi·ʔa*
    Now I tell of him,

Refrain

B  aš [i] rati·ɾu rusiratitara·ʔu
    Father mine who is with me (i.e., my teacher).

Chorus

Fourth Stanza

A  wehiɾu re·ɾik [a]
    Now it has stopped,

Refrain

B  a cikstit ratatu·ta
    And well I now do.

Chorus

Second Song

First Stanza

A  asku[r]u re·tiu·ka*
    The same I do say,

Refrain:  hiru te·rik [i]
    There he stands.

B  asku[r]u ti hura·ɾu*
    The same it is the place.

Chorus:

c  hiru te·rik [i i]
    There he stands.

c  hiru te·rik [i i]
    There he stands.

c  hiru te·rik [i i]
    There he stands.

d  rahtwi·ɾa·ɾiki [i]
    He that smells (of urine).

c  hiru te·rik [i i]
    There he stands.

c  hiru te·rik [i i]
    There he stands.

Second Stanza

A  re·tiu·ka*

Refrain

B  aš [i] rawa·ka
    My father what he said.

Chorus

Third Stanza

A  wehiɾu te·rik [i]
    Now there he stands,

Refrain

B  raku·su·riskا·ɾiki
    Standing in the urine pool.

Chorus

Fourth Stanza

A  wehiɾi·tu·sikstat [a]
    Now it disappears,

Refrain

B  rawa [a]
    And now well I do.

Chorus

At the end of each song, the dancers walked around the fireplace in a drove, the horse dancers weaving between the other dancers and dancing the most strenuously. As the second song ended White Horse spoke out, “Firemaker, you will now place the drums at the next station.” The north errand man took two drums and placed them in the northwest place, then got the other two drums and placed them alongside. The four leading singers now filled their pipes and smoked. Then the four men at the northwest station began to drum, the dancers going around the fireplace, some blowing their whistles, others stamping around and bellowing. Spotted Horse Chief, being leader at this place, now sang.
**SPOTTED HORSE CHIEF'S SONGS**

**STORY.**—A war party had been out in enemy country when it was attacked. All were killed except one man, who was wounded in the leg. He walked away very slowly, going home. At last he became exhausted and lay down in a ravine. He could go no farther, for he had had nothing to eat and was now reduced to skin and bones. That night he was awakened by the sound of hoofs rattling; it seemed to him that a buffalo was coming. He lay still and listened. The being, whatever it was, was singing his first song as it came nearer. The man looked up and saw that it was a man, not a buffalo. The strange man came and sang the song, going around the man, dancing and imitating a buffalo. The sick man felt the spirit of the strange man and finally rose up on his elbow, got up, and began to dance with the strange being, who then led him away to a steep bank. Here they entered a cave, the home of the being. The man was told to be seated. He was given some meat and fat to eat and given fat to put upon his body. He felt better, looked around, and found out that the man was of his own tribe, but had been scalped and lived by himself. (The second song continues the story.)

After the man had eaten, he looked around in the cave and saw a buffalo skull at the altar. The skull was resting upon a pile of wild sage, and all around the room sage was spread. The strange man said, "My brother, I am one of your people. Like you, I went on the warpath, and all the men I was with were killed. I must have been killed, for you see I have no hair. I must have been scalped. When I revived, a buffalo bull was standing over me, and I thought it was singing. After I finally became strong, I imitated the buffalo and wandered around over the prairies with it. After learning the mysterious doings of the Buffalo people, I came to this cave and made it my home. I was also told to find a buffalo bull's skull to keep in my place, which you see there. I travel far and know what is going on. I saw you coming, but did not want you to see me, for you were so weak. I was afraid you might be frightened and die. I will teach you what I know, so you can do the things among our people, for I myself can never be with them. I cannot give you a real buffalo dance, for you see I am a man, and the buffalo who took pity on me did not give me the right to give the buffalo dance; but I will give you a dance which will be a doctors' dance, and you shall call this dance Wonderful Medicine Lodge. You shall take this skull with you, for I took pity upon you when I saw you coming. Now you shall stay with me until you have learned the songs and the way I want you to carry on what I shall tell you. The skull and its spirit will be with you. When you want to go on the warpath, you must first come to this cave, and I will tell you where to go to capture ponies and will give you some feathers and dust that you must wear when you are in the enemy's country. I will always be near you." The man stayed with the scalped man, and these were the first two songs he learned from him.

**First Song**

**First Stanza**

A a-ki raratiwa-ka
Here I do say,

Refrain: ha· ire-ra
See, yonder it comes.

b ati'as [i] rawa-ka
My father what he said.

Chorus:

C ha· ire-ra
See, yonder it comes.

C ha· ire-ra
See, yonder it comes.

D tara(ha) were-ra
The buffalo comes now.

C ha· ire-ra
See, yonder it comes.

C ha· ire-ra
See, yonder it comes.

C ha· ire-ra
See, yonder it comes.

D tara(ha) were-ra
The buffalo comes now.

C ha· ire-ra
See, yonder it comes.

Second Stanza

A wekukiri'rackis(t)at [a]
Now they are happy in spirit,
REFRAIN

b tiweriwa-wisa [ki]
Now (that) they have smoked.

CHORUS

Third Stanza

A [weta-ti-tawi-\textsuperscript{a}]
Now I tell of him,

REFRAIN

b ati\textsuperscript{a} as [ri] cahriks ra\textsuperscript{u}
My father a person who is.

CHORUS

Fourth Stanza

A wetutuhi\textsuperscript{u}\textsuperscript{a} [ri]
He journeyed toward it,

REFRAIN

b tirahakkawi-hak [i]
An overhanging bluff.

CHORUS

Fifth Stanza

A rawa ruku-re-rik [a]
Now let it stop,

REFRAIN

b taraha cahriks uru-ti\textsuperscript{a}
(The song of) a man he would become.
the buffalo

CHORUS

Second Song

First Stanza

A asku[r]u [re-tiwa-\textsuperscript{a}]
The same I do say,

REFRAIN: ra\textsuperscript{a} [ri ri]
He comes.

b asku[r]u ti huraru [u ri i i]
The same it is the place.

CHORUS:

c ra\textsuperscript{a} [ri ri]
He comes.

D [a] hora ira\textsuperscript{a} [ri ri]
He comes; yonder he comes.

C ra\textsuperscript{a} [ri ri]
He comes.

A a cikstit ratatu-ta
And well I now do.

REFRAIN

b iweratu-ratku-ka*
Since I heard him (i.e., learned his teachings).

CHORUS

Third Stanza

A tutuhi\textsuperscript{u}\textsuperscript{a} [ri]
He journeyed toward it,

REFRAIN

b rahara-ravara
The plains.

CHORUS

Fourth Stanza

A wetu\textsuperscript{u}-re-rik [a]
Now it has stopped,

REFRAIN

b ati\textsuperscript{a} as raru-raka-wi
(The song of) my father's lodge.

CHORUS
The dancers performed through both songs, keeping time, each trying to imitate the being mentioned in the song. White Horse filled his pipe, went to Seeing Sun and let him smoke. He also let some of the dancers smoke.

**WHITE ELK'S SONGS**

**STORY.**—While on a buffalo hunt a man wandered off from the village, for scouts had returned to the village and had not seen any buffalo. He was gone several days but did not find any buffalo or any kind of game. He became hungry, and also knew that the people in the village were hungry, so he made up his mind that he would not return to his people until he should find buffalo. He continued his journey until he came to a mountainous country, where he found a cave with a wide opening on the side of a mountain. He entered it. He could smell buffalo urine, and looking upon the ground he saw hoofprints of buffalo. He went out to find some dry grass. Gathering a quantity of it, he twisted it into a long string. When he returned into the cave, he lighted the grass so that he could see plainly inside. He went on until he came to a stream of water. Here his fire went out. He became discouraged and walked back to the entrance, near which he lay down, for he was tired.

While awake he heard the bellowing of buffalo. Becoming scared, he was about to run out, when he thought that he would stay and, if need be, be killed by the buffalo trampling on him. Soon he was fast asleep and had a dream in which he saw a man who told him that he was in the lodge of the buffalo. The man told him that he should leave the place upon awakening and go east to a certain hill where he should stand and watch; that the Buffalo people had made up their mind to send the buffalo out for the people. When the man awoke, he did as he had been told. He went to the top of the hill and there he sat for some time, watching the entrance of the cave, but not seeing anything. Soon, however, he saw a buffalo bull loping toward the hill. Where it came from he did not know. Again he looked at the entrance of the cave and saw what seemed like smoke coming out. The smoke, which was dust, went straight up into the heavens. Soon a great herd of buffalo came out. Now the bull went straight to where the man sat upon the hill. The man bowed his head, for the bull was coming straight at him. It charged and ran over him, knocking his breath out.

The man lay there senseless for some time, and while thus he saw a man standing by him. This strange man had mud over his head and body, and had on a buffalo robe with the hair outside. The man standing there said, "My brother, my people (the buffalo) know that you are poor in heart, for your people are in need of food and the children are crying. We have taken pity on you and have sent a herd of buffalo out for your people to slaughter. The people must move near this place, for we are to let them slaughter buffalo four times. So you must now return to the camp."

The man woke up. It was dusk and everything was quiet. The buffalo were now resting. There were no clouds of dust anywhere. He arose and started for home, and although weak, he felt strong. While on the way home he noticed places on the way for camping purposes. Halfway to the camp he came to a bottomland with a stream running through it, and he made up his mind that the people should camp there. Never stopping to rest, for he was anxious to carry the news to the people, he reached the village by daylight, entered his tipi, and sat down. He filled his pipe and, smoking, called his wife, who now rose from her bed. By this time the people were up and stirring. Children were crying through the camp for want of food. The man, feeling sorry for the children, sent for the chief. When the chief arrived and was given a seat, the man said, "Chief, we are all sad, for our people are hungry. Our scouts have gone out and find no buffalo. I went out alone and was gone for several days. I have good news for you. What I tell you to do you must do. When you return to your tipi, tell the crier to go through the village telling the people that they are to move from their village to another place. When the people are notified, I will then pack my things upon my ponies and lead out to the place. Tell our people that there must be no unnecessary noise on the journey, and that when people should gather wood for fires they must not chop or make any noise." The chief was glad. He went to his tipi and did what the man had told him to do.

The people moved to the place selected by the man, who then went over the hills while the people
were putting up their tipis. He soon came back and told the chief to have the crier go through the village telling the people that buffalo had been seen and that the men should get their ponies and prepare to attack them. There was rejoicing in the camp and the men were soon up on the hills. They could see no buffalo; but when the chief and the man came up, the man pointed to a ravine, and there the buffalo were, squatting on the ground. The chief then took command and told the men to surround the buffalo. He also told them that one bull would escape and they must not kill it. When they surrounded the buffalo, one bull got away. The man, meanwhile, stayed on the hill and watched the kill. Again there was a great column of dust rising up.

When men brought meat into camp, there was rejoicing. Some of the men divided the meat with the man, for he was not allowed to kill for himself until after they had killed buffalo four times. The people, as they were told, made four killings, so that each family had plenty. They remained camped here for several days, drying their meat and tanning the hides. From the happenings the man made up the first song. The second song elaborates on the first. In the song the dust, which looked like smoke, was that made by the men chasing the buffalo, and was not the dust from the cave. The man made up these two songs to remind the people of the time when the Buffalo people came out of the cave so that the people could get meat for their families.

First Song

First Stanza

A a·ki rara-ri-wa·ka
Here I do say,

Refrain: hu· ira·°(a)
See, yonder he comes.

B atipat rikspak·°a·[a]
My grandfathers what they said.

Chorus

C hu· ira·°(a) hu· ira·°(a)
See, yonder he comes; see, yonder he comes;

hu· ira·°(a)
see, yonder he comes.

Second Stanza

A tiri-rari·°u·ta
Now at this time,

Refrain

B tatpaku·ri·tau·°a·°
I quote his words (i.e., tell of his teachings).

Chorus

Third Stanza

A tiwaka·ru·°a·at [a]
He tells of it,

Refrain

B tirahura·rawara
This land (i.e., a certain place).

Chorus

Fourth Stanza

A tatara·ki·tau·°a·°
I tell of you (plural),

Refrain

B ati·°as ratira·ru
Fathers mine.

Chorus

Fifth Stanza

A wetira·wu·°u·si·k [a]
Now the song has ended,

Refrain

B re kahurahk·itu·°
It is (the song of) the entire woods (i.e., world).

Chorus
GOOD HEART'S SONGS

STORY.—The people were on a buffalo hunt. It was wintertime and they had to journey far to the southwest, for they could not find any buffalo in their own country. When they had gone to where there were mountains, they could find no buffalo or game of any kind. Hunters went far into the country seeking game. One man went over some mountains and came to a small hill which was in a valley. The hill was round like an earthlodge. When he reached the top, he saw what seemed to be a holy place: a circle of buffalo skulls and in the center a stone buffalo. He stopped and filled his pipe with a mixture of sumac leaf and tobacco. After lighting the pipe, he went through the opening of the skulls; and going up to the stone buffalo, he gave four whiffs of smoke to it, blowing the smoke to its nostrils. Then he emptied the ashes upon the ground and passed his hands over the head, praying to it for help to find buffalo. He then prayed to the skulls, going to each and passing his hands over it. After praying to them, he
went out of the opening and went west of the hills, where he stood and began to mourn. He looked up to the heavens, calling upon the gods; as he looked in the valley, he saw a heard of buffalo. He shouted with joy and ran back into the circle of skulls to the stone buffalo, and again he prayed to it and passed his hands over the head down to its nostrils. He ran out and walked down the hill to where the buffalo were. He tried to count them but could not. Among the herd he saw one white buffalo, a bull. He was glad and went back up the hill.

It was now nighttime, and he lay down by the stone buffalo. He dreamed that he saw a man wearing a white buffalo robe. The man spoke and said to him, "Brother, I know you are poor in spirit. We have come to this place so you could find us. Although you offered smoke to the stone buffalo and the skulls, it was done for us. We feel good. You saw the white buffalo. That is myself. When your people surround the buffalo, you must kill me, take the hide, and have it tanned, for you are to wear it, so that I might be with you always. You must hurry to the people and let them know where you can find buffalo." When the man woke up it was nearly day. So he arose and prayed again to the stone buffalo, for he believed that it was through it that he had found the buffalo and that thus it had great powers. He again saw the buffalo in the valley, for he was afraid that he might be dreaming.

He returned to his people, arriving there in the night. He called his wife out of bed and sent her to his three brothers. When the three came and were seated, the man told them of his find and said, "My brothers, I have found something wonderful. It is for us. What shall we do? Shall we tell the people, so they might offer their prayers to it?" One of them kicked and said, "No; it is for us, let us keep this find a secret." So they agreed not to tell. But the next morning the man sent for the chief and told him that he had found a herd of buffalo and that in the herd was a white one, and that he was told in his dream that the white buffalo was his. The chief agreed that he should have the white one. The chief was glad, and told the village crier to shout through the camp that buffalo had been found, and all were to get ready to start out to where they were. The crier was also told to tell the people that there was one white buffalo, which the man who had found the buffalo was to have. At that the crier went through the village, telling the people what the chief had said. Men ran after their ponies, and when all were ready they started out into the mountains, the man leading them. He took them in another direction so that they reached the valley. When they were near, the chief divided the company into four groups, so that they could easily surround the herd. When the signal to dash at the buffalo was given, they all began to whip up their horses. When they reached the herd, all the men were careful not to kill the white one. Thus the man got to the white buffalo, killed it, and then skinned it. He took only the hide and left the carcass. Several days after the killing he asked his brothers to go with him to the stone buffalo. When they arrived at the place, each man filled his pipe and they offered smoke to it, as well as to the skulls. After smoking, each man offered a prayer to the stone buffalo and also passed his hands over its head. Thus the man got the first song.

After the man took his brothers to the place where the stone buffalo was, they agreed to keep it a secret. When the people returned to their own country, the brothers met and planned to go on the warpath, so they could also visit the stone buffalo. Other men were invited to their meetings; finally a great company of warriors started off, going south until they reached the place. When they arrived the brothers went to the place with presents, but they found many presents already scattered around there. They were surprised. They removed the presents, placing the things distant from the stone buffalo, and then made their own offerings to it, after they first placed native tobacco upon the ground near it, some of it placed about the head. They prayed to the stone to give them success in their attack upon the enemy and also to allow them to capture many ponies. Then they returned to their camp, whereupon they left the mountains and journeyed east. Finally they came to a village where they found many ponies. Instead of attacking the village, though, they merely captured many of the ponies and returned to their own country safely.

Sometime afterwards the brothers again went upon the warpath, many warriors accompanying them. When they came to the place where the stone buffalo was, the brothers agreed to let all the warriors visit the place and offer gifts to it. All
of the men gave presents to it and placed their hands upon its head while they made their wishes known. Again they were successful, and so the brothers kept this up until people said that the brothers were wonderful men. These brothers all had wonderful dreams about the stone buffalo, but the finder seemed to have more and made up these two songs. The first song is about the brothers laying their hands upon its head; the second is about the laying of many hands upon its head by all the warriors.

The finder became keeper of the buffalo ritual through the stone buffalo and the white buffalo robe. When he died, his son became keeper; and when he died, he was wrapped with the white buffalo robe. Years after, when another company of warriors went to the place, the stone buffalo and the skulls were gone. Other people had removed them. Some thought that the brothers had done it; others thought enemies had removed them.

First Song

First Stanza

A a·ki raratiwa-ka [a]
Here, I do say,
Refrain: hiru ire·rik [i]
There he stands yonder.

B atipat rihwaki'a
My grandfathers what they said
(i.e., their teachings).

Chorus:
C hiru ire·rik [i]
There he stands yonder.

D rara·rikstu·kuku
They touched it with their hands,

E were·rik [i]
As he stands there.

F ruricka'uhwira·rika
He who stands with his head close to the ground.

G e·ru (a)ti'as [i i i]
Dear father.

H wera·riki
He who stands there.

C hiru ire·rik [i]
There he stands yonder.

D rara·rikstu·kuku
They touched it with their hands,

Second Stanza

A ka·ka·iaka·pa·kis [a]
Oh, I am indeed pitiable,

Refrain

B tirabra·'i·tawiha
As I tell of his vision.

Chorus

Third Stanza

A tiwakara·ru'at
He tells of it,

Refrain

B tirakura·rawara
This land (i.e., a certain place).

Chorus

Fourth Stanza

A [weta·ti·tawi] 'a*
I now tell of it,

Refrain

B [a] eturakutaka·ru
His wonderful dream.

Chorus

Fifth Stanza

A rawa ruksa·re·rik [a]
Now let it stop,

Refrain

B taraha rata·ka·ru
(The song of) the buffalo who is white.

Chorus

Second Song

First Stanza

A asku[r]u [re·tiwa·ka*]
The same I do say,

Refrain: ciru ire·rik [i]
Yet he stands yonder.

B asku[r]u ti hura·ru'
The same it is the place.
Fifth Stanza

A  rawa rukst-ri-rik [a]

Now let it stop,

Refrain

b  ati as  rawa - rukst - iu

My father who is wonderful.

Chorus

During the singing of the first song, all dancers at different stations rose and danced around the fireplace, for at one time a white buffalo had something to do with calling the buffalo for people. In olden times there were among the Pawnee four white buffalo robes, which were worn only by men who had learned the buffalo ritual and had also become great warriors, for they were possessed with white buffalo spirits. By dancing now, dancers wanted to show great respect for the white buffalo.

HIGH EAGLE’S SONGS

STORY.—The first song is about a certain time when the people were on the hunt and scouts had gone out and found a herd of buffalo. They were the first buffalo they had found, and people were starving for meat. The scouts came upon the hill and waved their robes, so that the people in camp would know that they had found a herd. When the people saw the waving of robes upon the hill, they knew at once that buffalo had been found, and consequently there was rejoicing in camp. Men and boys went out after their horses and drove them into camp so they could have them ready. When the scouts entered the village, they went out to the lodge of the priest, where the chief also was, and told where the buffalo were. The chief then instructed the crier, an old man, to tell the men to get ready to attack the herd. Later there was a great slaughter and even poor people got plenty of meat. The leader of the scouts was the man who made up the two songs. For it was through him that they found the buffalo.

The second song is about the way the scouts had to tell how and where they found the buffalo. They had to give every detail of their journey, telling the priests and chiefs how they were careful not to be seen by the buffalo and how they neared the place so that the wind would not carry human smell to the buffalo and frighten the animals away.
They also told how the crier took up their sayings and told the people what they said.

First Song

First Stanza

A  a-ki raratiwa-ka
    Here I do say,

Refrain:  re-rarawa-haku
    They are waving (the robes).

B  atipat [i] rawa-ka
    My grandfather what he said.

Chorus:

c  re-rarawa-haku
    They are waving (the robes).

d  wetihre-kusihra-wica'
    The scouts must now be near.

c  re-rarawa-haku
    They are waving (the robes).

e  rutiwaka-rawa [wi]
    There were noises (i.e., excitement in camp).

c  re-rarawa-haku
    They are waving (the robes).

d  wetihre-kusihra-wica'
    The scouts must now be near.

c  re-rarawa-haku
    They are waving (the robes).

Second Stanza

A  tucikstawa'u-ki
    They were good times (i.e., we would rejoice),

Refrain

B  [siriksta·'i·tawi·'a*]
    [siriksta·'i·tawi
    When they told of it (i.e., brought the news).

Chorus

Third Stanza

A  ka·ka-si-raciksta'i·tu
    Oh, how glad they were,

Refrain

B  [sirira·'i·tawi·'a*]
    [sirira·'i·tawi
    When they told of it (i.e., brought the news).

Chorus

Fourth Stanza

A  tirakta-usi'sik [a]
    The shouting has ended,

Refrain

B  rarulpa·rahkawi
    (The shouting among) the hills.

Chorus

Second Song

First Stanza

A  asku[r]u  [re·tiwa·ka*]
    The same I do say,

Refrain:  heru rihwaki'a·hu?
    And they are saying
    (i.e., the news is about).

B  asku[r]u  ti hura-ru?
    The same it is the place.

Chorus:

c  heru rihwaki'a·hu?
    And they are saying.

d  aha· (he)ru rihwaki'a·hu
    Hear, and they are saying.

c  heru rihwaki'a·hu?
    And they are saying.

e  wesiri·take·riku
    As they saw them,

c  heru rihwaki'a·hu?
    And they are saying.

F  a  heru rihwaki'a·hu?
    And then they are saying.

c  heru rihwaki'a·hu?
    And they are saying.

Second Stanza

A  ka·kastuciksta'i·tu
    Oh, how happy it made them,

Refrain

B  wesiri·take·riku
    When they saw them.

Chorus

Third Stanza

A  ruruha·hurakwi
    The teachings came from it,
Fourth Stanza

A wetura-\textit{u}\textit{sik} [a]
Now the song is ended,

REFRAIN

B ra\textit{hua-\textit{k}u} ra\textit{ra-\textit{k}a-\textit{wu}}
(The song of) that hill where the lodge is.

CHORUS

During the two songs, most of the dancers were young boys from 5 to 9 years old, but only the horse dancers danced throughout the time, for these two songs are sung for their beautiful music, not for dancing to.

High Eagle being the last of his station to sing, the drums were given to the two errand men, who arose, took up the drums, and placed them in front of the men sitting at Station 3 (Nos. 13–16 north). The four men at this station were Skiris; therefore, their songs were sung and recorded in that dialect. Big Crow, being the leader, was the first to sing. The others in the tipi began to whistle and were ready to dance to show respect to the Skiri men.

**Big Crow’s Songs**

**STORY.**—One time on a buffalo hunt, when the men went to surround the buffalo, one man ran after a bull. He wanted the hide. When he neared the animal, the bull ran to one side so that the pony, instead of running beside the animal, raised up and was upon him in such a way that the man was thrown off. The man landed standing up. He was near the buffalo and shot it right under the shoulder. The bull ran, then began to spit up blood and finally fell down. The man then skinned the buffalo well and cut up the meat. When he arrived home with the meat and hide, he told his wife to tan the hide nicely. After she did it, the man had the robe hung up on a pole stretched across his bed. Through this robe he had many wonderful dreams, some of which he carried out by getting herbs and roots and waiting upon the sick. In Buffalo Lodge meetings he would wear the robe; and in his songs he would mention the robe and tell how the pony got on top of the bull, how he was thrown off, and how he killed the buffalo. That all happened to him, and thus he made up the two songs. The dancers danced well; all were imitating loping buffalo.

First Song

First Stanza

A \textit{(t)\textit{a-\textit{k}i} rarat\textit{iwa-\textit{ka}}}
Here I do say,

REFRAIN: [\textit{h}\textit{ati}\textit{as} \textit{tuha-\textit{ru-\textit{ku}}}]
My father is making a way for him.

B tiraha-\textit{\textit{n}i\textit{-\textit{tauwa}}}
As I tell of the vision.

CHORUS:

c [\textit{h}\textit{ati}\textit{as} \textit{tuha-\textit{ru\textit{ku}}}]
My father is making a way for him.

c [\textit{h}\textit{ati}\textit{as} \textit{tuha-\textit{ru\textit{ku}}}]
My father is making a way for him.

d \textit{wirikuru-\textit{hu-\textit{wa-\textit{ta}}}}
He threw him up in the air.

E ha-\textit{\textit{ti} ratuh\textit{witak} [i]}
See, it is he whose robe I wear.

c [\textit{h}\textit{ati}\textit{as} \textit{tuha-\textit{ru\textit{ku}}}]
My father is making a way for him.

c [\textit{h}\textit{ati}\textit{as} \textit{tuha-\textit{ru\textit{ku}}}]
My father is making a way for him.

d \textit{wirikuru-\textit{hu-\textit{wa-\textit{ta}}}}
He threw him up in the air,

E ha-\textit{\textit{ti} ratuh\textit{witak} [i]}
See, it is he whose robe I wear.

Second Stanza

A tiri\textit{wirari-\textit{n}u-\textit{ta}}
Now at this time,

REFRAIN

B wiraha-\textit{n}i\textit{-\textit{tawuha}}
I tell of the vision.

CHORUS

Third Stanza

A t\textit{uiksta-\textit{wa\textit{\textit{a-\textit{ki}}}}}
Those were good times (i.e., we rejoiced),

REFRAIN

B \textit{\textit{siriksta-\textit{n}i\textit{-\textit{tawu\textit{a}}}}}
When they told of the vision.

CHORUS
Fourth Stanza
A rawa rukṣu-ri-rik [a]
Now let it stop,

REFRAIN
B ri-ka ru ratu-ra-ha
(The song of the one whose) wool I have.

CHORUS

Second Song

First Stanza
A asku[r]u [r]i-ťiwọ-ka*
The same I do say,

REFRAIN: [h]ati?as ruwitiwaka*
My father said thus.
B asku[r]u ti hur-Ča-Çtu?
The same it is the place.

CHORUS:
c [h]ati?as ruwitiwaka*
My father said thus.
c [h]ati?as ruwitiwaka*
My father said thus,
D [ki](i)su-ţa iriwitatu-ta
Do as I do!

C [h]ati?as ruwitiwaka*
My father said thus.
C [h]ati?as ruwitiwaka*
My father said thus,
D [ki](i)su-ţa iriwitatu-ta
Do as I do!

C [h]ati?as ruwitiwaka*
My father said thus.
C [h]ati?as ruwitiwaka*
My father said thus,
D [ki](i)su-ţa iriwitatu-ta
Do as I do!

Second Stanza
A tiriwirari-Ču-ta
Now at this time,

REFRAIN
B wiraha-Ći-tawuha
I tell of the vision.

CHORUS

Third Stanza
A ka-katakapa-kis [u]
Oh, I am indeed pitiable,

REFRAIN
B ati-pat [i] ruratkuku
(For) my grandfather is listening (to my song).

CHORUS

Fourth Stanza
A rawa rusk-ri-rik [a]
Now let it stop,

REFRAIN
B ri-ka ru ru-ru'u
Wool he that is.

CHORUS

Fifth Stanza
A rawa rusk-ri-rik [a]
Now let it stop,

REFRAIN
B [h]ati?as rikasa-ru
(The song of) my father's wonderful dream.

CHORUS

HOLY BUFFALO'S SONGS

STORY.—A man went hunting. He came upon and killed several antelope and had more than he could carry. While he was sitting upon a hill resting, he thought he heard some people laughing as if playing. He looked in the bottomland and saw a man and a woman coming. Both had robes on. They were laughing and pushing one another as they came. He thought they were from the camp; but as they neared, he saw that they were not human beings but were buffalo: a male and a female. He let them pass on by him, and then placed the meat upon his back and started for home. Belonging to the Buffalo Society, he thought of the two buffalo he had seen. That night he saw a man. The man was singing this song. He knew at once that it was the male buffalo he had seen the day before, and this is how he got the first song.

Another time the same man who received the first song was out by himself hunting, and again was sitting upon a hill, when he heard great noises, as of shouting. He looked in the valley, and there
was a bull coming by itself while crows flew right over the buffalo. He watched the buffalo and the crows. When the bull disappeared over a hill, the man went to the top of it and saw many buffalo in the bottom. He returned to the camp and gave the news to the chiefs. A surround was made and people killed many buffalo. Ever after, when this man would go scouting for buffalo, he would watch and see where crows were flying, for there he would surely find buffalo.

**First Song**

**First Stanza**

A (t)a·ki rara·tua·ka
Here I do say,

Refrain: sirawa- \[h]ati'as [i]
He is coming with her my father.

B atipat rawa·ka
My grandfather what he said.

Chorus:
C sirawa- \[h]ati'as [i i i]
He is coming with her my father.

D siwitiruhikatauira'ukawi [i i]
They (dual) are pushing and shoving one another (as they come).

E siwitirattakura·ha
They (dual) are coming together (as a couple).

Chorus:
F sirawa- \[h]ati'as [i i i i]
He is coming with her my father.

**Second Stanza**

A tiwirari·'u·ta
Now at this time,

Refain

B witaha·'i-tauhuha
I am telling of the vision.

Chorus

**Third Stanza**

A ka·katakapa·kis [a]
Oh, I am indeed pitiable,

Refain

B tiraha·'i-tauhuha
As I tell of his vision.

Chorus

**Fourth Stanza**

A tiwakara·ru'at [a]
He tells of it,

Refain

B tirahura·rawara
This land (i.e., a certain place).

Chorus

**Fifth Stanza**

A siuwa'\[u]\ r\[i\] rik [a]
Now they (dual) have stopped,

Refain:

B ti·sarikuspakahu'a
He is the mate of old.

Chorus

**Second Song**

**First Stanza**

A asku[r]u ti·tiu·ri·tiu·ri·tiwaka* tiwaku''a
The same I do say,

Refain: kiru ri''a
There he comes.

B asku[r]u ti kura^{ru''a}
The same it is the place.

Chorus:
C hiru ri''a (a)ti''as [i]
There comes my father.

D rutikusuku·ru·kiirahu·kawi'a [i i]
There he comes with a flock (of blackbirds) flying in formation above him.

E rarutipu'kawi'a [i i]
Apart from the herd he comes.

C hiru ri''a (a)ti''as [i i i i]
There comes my father.

D rutikusu·ru·kiirahu·kawi'a [i i i]
There he comes with a flock of blackbirds flying in formation above him.

Chorus
Third Stanza

A \[witi\cdot tawi\cdot \text{tawi}^a\]
Now I tell of it,

REFRAIN

B \[\text{ritkasa}-\text{ru}\]
My father's vision.

CHORUS

Fourth Stanza

A \[witi\cdot u\cdot \text{ri\cdot rik} \text{[a]}\]
Now it stops,

REFRAIN

B \[\text{ti\cdot sarikuspakuptu}\]
(The song of) the mate of old.

CHORUS

YELLOW Calf's Songs

STORY.—These two songs were made up by the man who was at the lake when the buffalo lodge was under the lake. It was the moon that guided him to the lake and that shone on the water where the buffalo lodge was, although the moon was behind clouds and shone out only now and then. It is the moon that shines upon the buffalo when they are squatted down upon the ground. It is also the moon that shines upon the buffalo in time of increase, so that no sickness comes upon the young calves. The man made up the first song after he started the Buffalo Society among the people.

The man who had gone under the lake where the buffalo lodge was and had come out again in the morning just at sunrise saw, so it seemed to him, a buffalo bull came out from the sun. He watched and surely it was a bull galloping toward him. When the buffalo neared, it stopped and snorted, and all at once transformed itself into a human being. They then sat down. The buffalo man kept blowing his breath toward the man. Finally he caught the man by the neck and said, "This day you are to be possessed with buffalo spirit." The buffalo man then placed his mouth next to the man's and blew his breath into the man. Then he jumped up and went off as a buffalo again. After this experience the man studied the ways of the buffalo and had many dreams, mak-
Third Stanza

A tatpakarə-ruʔat [a]
I tell of it.

Refrain

B aκat tira-wa-hak [i]
Above the heavens.

Chorus

Fourth Stanza

A wita-ti-tawiʔa*
Now I tell of it.

Refrain

B [a] tira-wikatasa
This image (i.e., the moon) against the sky.

Chorus

Fifth Stanza

A rawa ruksu-ri-r̪ik [a]
Now let it stop,

Refrain

B [a] cκara ra-wi-ki-ru
(The song of alone, is everlasting, the one who),

A atira [i] rati-ru
Mother mine.

Chorus

Second Song

First Stanza

A askuʔμ [ri-tisaka*]
The same I do say,

Refrain: ha- iri-ra
See, yonder he comes.

B wiraha-ʔi-tawuha
As I tell of the vision.

Chorus:

C ha- iri-ra
See, yonder he comes.

D rawa (a)tiʔas [ʔi]
Oh, my father.

E iriruri-rikusa
He keeps halting as he comes.

C ha- iri-ra
See, yonder he comes.

Second Stanza

A ka-katakapə-kis [u]
Oh, I am indeed pitiable,

Refrain

B tirahə-ʔi-tawuha
As I tell of the vision.

Chorus

Third Stanza

A wita- ti-tawiʔa*
Now I tell of him,

Refrain

B pi-ta rarahpha-tu
A man who is painted red.

Chorus

Fourth Stanza

A taturo-racihit [i]
I had a strange feeling,

Refrain
WHITE WOLF’S SONGS

STORY. — One time scouts were out looking for buffalo. While they were in hiding they heard the sounds of crows. Looking, they saw a flock of crows flying toward the timber. One man said, "Something strange is happening in the timber." The flock of crows would caw and all at once would stop; then they would start up again. The crows’ cawing seemed to enter the timber and stop. All at once the crows began to caw and fly upward and then down; and then the men noticed a buffalo running out of the timber. Following him was a big herd. The crows with their cawing thus seemed to drive the buffalo out of that timber. When the buffalo got to the cleared place, they stopped and began to graze. The scouts returned to the village and gave the news of their find. Men went out and made the surround and, when they dashed among the buffalo, they began to shout and give war whoops as they shot at the animals. The shouting of men ended when the first buffalo driven out by the cawing of the crows was killed. Among the scouts was a buffalo man who made up these two songs.

First Song

First Stanza

A {t)a-ki raratiwaka-ka
   Here I do say,

Refrain: ha- • iri-ra [ri]
   See, yonder he comes.

B wiraka- • i-tawuka
   As I tell of the vision.

Chorus:
C ha- • iri-ra [ri]
   See, yonder he comes.

D rahurawaka{i-sata
   (There is) an echo in the woods.

E wi[i]rahwaka{i-sata
   (There is) an echo in the woods.

F raki-ciitakha{tia [ri]
   It is the splashing of muddy water.

G ha- • iri-ra [ri]
   See, yonder he comes.

H wi[i]rahwaka{i-sata
   (There is) an echo in the woods.

White Wolf’s Songs
Refrain: ha·iri-ra [ri]
See, yonder he comes.

b tiraha·i·tawuha
As I tell of the vision.

Chorus:

ha·iri-ra [ri]
See, yonder he comes.

kiriku ruhut*a [ra]
Something strange is happening.

ka·ka [tihtawakukha·i·su'i*]
The crows are cawing in the woods.

siri·rawikakatu [ri]
The cawing is intermittent.

ha·iri-ra [ri]
See, yonder he comes.

kiriku ruhut*a [ra]
Something strange is happening.

ka·ka [tihtawakukha·i·su'i*]
The crows are cawing in the woods.

Second Stanza

A tirirariri·u·ta
Now at this time,

Refrain

b [tatpaku·ri·tawi*a*]
I tell of his teachings.

Chorus

Third Stanza

A tiwakeka·ru*a [a]
He tells of it,

Refrain

b tirahara·rawara
This land (i.e., a certain place).

Chorus

Fourth Stanza

A siti·rahu·raue·ta
Now they have stopped singing,

Refrain

b pi·tawaka·wi rihuku [ri]
(The song of) men's voices only.

Chorus

As the second song was sung, the two errand men took up the drums and carried them to Station 4 on the southeast side of the lodge, where sat the men (Nos. 13–16 south) who represented very old buffalo bulls. The colors upon their bodies were those of urine mud, and drips of watery earthen clay were dropped upon the mud to look like the droppings of blackbirds.

The drums were placed before each man, who now took one each. Every dancer put his things on, for now all of them must dance for the old bulls' station. Fox Chief, leader at this station, now sang this song, while all walked around the fireplace as in a buffalo herd.

FOX CHIEF'S SONGS

STORY.—One winter when the Pawnees were upon the hunt, they could not find anything to eat. Buffalo could not be found anywhere and corn was scarce. However, there was one man among them who seemed to have plenty to eat. He was the only one who was strong. He would go out into the country and would return in the night, when he would wake up his sister—for he was a single man—and would give her meat to cook. People in this man's tipi would then eat in the middle of the night, so other people would not know anything about it. But someone roasted meat one night on hot coals, and the smell went into the village. Other people thus discovered that the people in this particular tipi had meat. The chief investigated and found that the man brought back meat in the night. He invited the man to his lodge and after giving him presents, begged him to help the people to get something to eat. The man sat silent for a long time; finally he said, "Chief, I have no power to get food for the people. But I think I can call the buffalo. People will not believe me, but if you will stand by me I will call the buffalo."

Preparations were made for the ceremony, the people doing what the man told them to do. For three days they kept up the ceremony; then the man disappeared. On the fourth day, he returned and told the chief to keep all the people in the camp and to send one man out to a certain hill. This man went upon the hill and watched and waited. Soon he saw a buffalo bull coming into the valley. He returned to the village and reported seeing the one buffalo. The man told the chief to select four men to go up on the hill. When these
men did it, they saw a great herd of buffalo coming, not following the ravine but cutting across the country. They seemed to be in a hurry. The four scouts came into the village and reported success. There was joy in the camp. The men surrounded the buffalo and made a great slaughter. Four times they did this; then the man told the chief that the main herd of buffalo was now coming and the country would be overrun with the animals, so that everybody would have a chance to make a kill. There were some men in camp who had no way of killing buffalo. They were poor and had to borrow weapons to use. The chief loved the man, who afterwards became a prophet among the people and was the one who made up the songs.

The second song continues the story of the buffalo. When the buffalo were coming in large droves they made music, so it seemed, by the rattling of hoofs. When they stopped, the music made by their hoofs also ceased. Then they started up again, and the music sounded like sleighbells. When the men returned to the village with meat, the women laughed and sang songs, for now they had plenty to eat and plenty of robes. They also had plenty of work now, tanning buffalo robes, and they were happy.

First Song

First Stanza

A a·ki raratiwa·ka
Here I do say,

REFRAIN: hiru taraha ri·rahwa'a
There the buffalo are coming.

B werakra·'i·taa·hi
As I tell of the vision.

CHORUS:

c hiru taraha ri·rahwa'a
There the buffalo are coming.

c hiru taraha ri·rahwa'a
There the buffalo are coming.

d sirihura·rawikakatikusa
They come cutting up (i.e., pawing) the earth.

c hiru taraha ri·rahwa'a
There the buffalo are coming.

e sirihura·riwica
They bring the ground close (i.e., come close to the village).

Second Stanza

A [wetiuwa·ka]
Now he says (i.e., tells),

REFRAIN

b kurara·waku·ru
His own story.

CHORUS

Third Stanza

A tiwakara·ru'aat [a]
He tells of it,

REFRAIN

b tirahura·rawara
This land (i.e., a certain place).

CHORUS

Fourth Stanza

A [wetahra·'i·tawi'a]
Now I tell of the vision,

REFRAIN

b a cikstii rakusu·ta
And well I shall do.

CHORUS

Fifth Stanza

A wetiraku·ru'sik [a]
Now they have stopped the song,

REFRAIN

b rueksī·'i·wicu·ru
(The song) where the blessing was received (i.e., of the wonderful vision).

CHORUS
Second Song

First Stanza

\[\text{asku[r]u } \text{re-} \text{tiwa-} \text{ka}^{*} \]
\[\text{re-} \text{tiwa-} \text{ka}^{*} \]
The same I do say,

**Refrain:**
\[\text{taraha } \text{ri} \text{-} \text{rahuwa}? \text{a} \]
The buffalo are coming.

\[\text{asku[r]u } \text{ti } \text{hura-} \text{ru}^{?} \]
The same it is the place.

**Chorus:**
\[\text{taraha } \text{ri} \text{-} \text{rahuwa}? \text{a} \]
The buffalo are coming.

\[\text{sirih} \text{tawikakaku} \]
They sing intermittently.

\[\text{taraha } \text{ri} \text{-} \text{rahuwa}? \text{a} \]
The buffalo are coming.

\[\text{sirih} \text{tawikakaku} \]
They sing intermittently.

\[\text{taraha } \text{ri} \text{-} \text{rahuwa}? \text{a} \]
The buffalo are coming.

\[\text{sirih} \text{tawikakaku} \]
They sing intermittently.

\[\text{taraha } \text{ri} \text{-} \text{rahuwa}? \text{a} \]
The buffalo are coming.

Second Stanza

\[\text{wetakra } \text{tawi } \text{*a} \]
\[\text{wetahra } \text{tawi} \]
Now I tell of the vision,

**Refrain**
\[\text{taturahuratku } \text{ka}^{*} \]
\[\text{taturahuratku } \text{ka}^{*} \]
The noise I hear (i.e., the clattering of hoofs).

**Chorus**

Third Stanza

\[\text{tiwakara } \text{ru}? \text{a} \]
He tells of it,

**Refrain**
\[\text{tirahura } \text{rawara} \]
This land (i.e., a certain place).

**Chorus**

Fourth Stanza

\[\text{a } \text{cikstit rakustu-ta} \]
And well I will do,

**Refrain**
\[\text{akita-ru } \text{ru}? \text{ata} \]
(And also my) tribe which extends.

**Chorus**

Fifth Stanza

\[\text{siti-} \text{rahu-rawe-ta} \]
Now they have stopped the song,

**Refrain**
\[\text{icapat } \text{rarihuku} \]
(The song of) women only.

**Chorus**

**Roaming Chief's Songs**

Story.—A man strayed from a war party and got lost. He lay down in a ravine, for it was night. Early in the morning he heard a war whoop. He thought it was given by an enemy, so he lay still. The shouting was coming toward him. Finally he got up and looked to see where it was coming from. He saw that it was a large crow or a raven. He looked at the spot where the bird was flying from and there on the top of the hill he saw a dark object. It was a buffalo. He went up the hill; at the same time the crow kept flying overhead. When he reached the top, he found an old buffalo bull, which the crow had scared from its sleep.

The man stayed by the bull several days, until it died. For several nights the man slept by the dead bull. During the fourth night he had a dream in which he saw the old bull, which said, "My son, I want to be with you. When you arise from your sleep, take what hair I have upon my chin; then cut some of my hide until you get to my tail, which you must also cut off and dry well. Use the tail and hair in the buffalo dances among your people. I will be with you in spirit and will help you and teach you some songs." The man was awakened by the crow's flying around and cawing. The man did as the buffalo had told him and then started for home. The crow still flew over him, still cawing, when the man seemed to hear a song. He listened, caught the time, and began to sing this song. This was the first song he made up.
On his way home he saw the same crow flying around at the same place. So he went to a high hill and there in the valley squatted a big herd of buffalo. He hastened home and notified the chief of his find. The chief ordered the scouts out and soon they returned to the village, going to the priest's lodge and telling the story in a ceremonial way. The priest filled the pipe and gave it to the scout leader, who smoked and passed the pipe around to the other scouts. After smoking they told the story in detail: about seeing the crow and about how, through the crow, they had found the buffalo. This second song was made up by the man who first saw the crow.

First Song

First Stanza

A hara: [tiwa-ka*
Hear, he says,
REFRAIN: hiru re·ru'a [a a]
There he flies this way.
B tirakura: [i-tawi(ka)
My telling of the vision.

CHORUS:
C hiru re·ru'a [a a]
There he flies this way.
C hiru re·ru'a [a a]
There he flies this way.
D rekuru-tikusa
He comes, alighting now and then.
E ka·ka re·ru'a [a a]
The crow flies this way.
F ruwetika: [usa
He flies this way, cawing.
C hiru re·ru'a [a a]
There he flies this way.
C hiru re·ru'a [a a]
There he flies this way.
D rekuru-tikusa
He comes, alighting now and then.
E ka·ka re·ru'a [a a]
The crow flies this way.

Second Stanza

A tiwakara·ru'at [a]
He tells of it,
REFRAIN:

Third Stanza

A weta·ti-tau·*a*
I tell of it,
REFRAIN
B ti ka·ka rarihu·ru
It is a crow large.

CHORUS

Fourth Stanza

A ruwitu·ci°e·riki [a]
He looks at it there,
REFRAIN
B rurieu·hu·(ra)riki
On top of the hill.
CHORUS

Fifth Stanza

A wete·wi·ru·sik [a]
Now it vanishes in its flight,
REFRAIN
B tirukka: [use·ra
That one that caws beautifully.

CHORUS

Second Song

First Stanza

A asku[r]u [re·tiwa·ka*
The same I do say,
REFRAIN: hiru re·ru'a
There he flies this way.
B asku[r]u ti hara·ru'
The same it is the place.

CHORUS:
C hiru re·ru'a
There he flies this way.
C hiru re·ru'a
There he flies this way.
D hiru re·ru'a hiru
There he comes flying this way.
E ka·ka hiru re·ru'a
The crow there flies this way.
SMITHSONIAN CONTRIBUTIONS TO ANTHROPOLOGY

\[ ra·ku·suha·rariki \]
The track that stands (i.e., buffalo tracks).

\[ c \quad hiru \quad re·ru^\circ \]
There he flies this way.

\[ c \quad hiru \quad re·ru^a \]
There he flies this way.

\[ d \quad hiru \quad re·ru^a \quad hiru \]
There he comes flying this way.

\[ e \quad ka·ka \quad hiru \quad re·ru^a \]
The crow there flies this way.

Second Stanza

\[ A \quad tiruwerari·?u·ta \]
Now at this time,

REFRAIN

\[ B \quad t\text{-}tapaku·ri·tawi·?a^* \]
I tell of his teachings.

CHORUS

Third Stanza

\[ A \quad tiuwa·ra·ru^a[t]\]
He tells of it,

REFRAIN

\[ B \quad tirahura·rawara \]
This land (i.e., a certain place).

CHORUS

Fourth Stanza

\[ A \quad t\text{-}wetahra·?i·tawi·?a^* \]
Now I tell of it,

REFRAIN

\[ B \quad rakhu·ri·wicu·ru \]
His vision.

CHORUS

Fifth Stanza

\[ A \quad we·wiwu·ru·sik [a] \]
Now it vanishes in its flight,

REFRAIN

\[ B \quad rure·kusihwica \]
(And) the scouts arrive
(at the camp with the news).

CHORUS

SUN CHIEF'S SONGS 102

STORY.—At a surround a man went after one particular buffalo, but he could not catch up with it. He was about to give up the chase when the buffalo turned and ran to where the people were skinning their buffalo. He chased it on, now catching up with it, but again it ran away from him. The man found that the buffalo was half female and half male. Making up his mind to kill it, he whipped his pony and finally caught up with it. He shot the buffalo right under the shoulder, the arrow piercing through, and he gave one war whoop. That drew the attention of another man who was a buffalo man. When the buffalo fell, the man who killed it called the buffalo man. They both looked at the dead buffalo and saw that it was both male and female. It was very fat. They skinned it; and when they opened it up to get the insides out, they found a ball of cud which was smooth and solid. This the buffalo man asked for and received. The buffalo man used it in ceremonies and buffalo doings, and was the one who made up the first song. This kind of buffalo we call "crazy buffalo." The man who killed the animal kept the hide and had it tanned for a robe. Pictures of buffalo were painted upon the robe.

The second song refers to a man, who, in olden times, wandered away from the village. For many months he traveled west until he came to a big lake, around which there was no living animal. He lay down near the water. Early in the morning he got up and, when he looked toward the lake, he saw a gray horse. Part of its head was in the water. Finally it raised its head and came out of the lake. The man went to the water but could not see any horse. Nevertheless, on the bank he saw hoofprints in the sand. Since there were many prints, the man believed that there were many horses near by; but he could see none. He went away from the lake to procure food. Near sunset he returned and again saw the gray horse standing in the lake. The horse seemed to be sinking, and finally disappeared. The man went off to nearby rushes and lay down. The next morning the horse again came out from the lake. The man followed it, but the horse disappeared.

The man, though, kept on going until he came to a place where lay a gray horse dying of old age. Its head was partly in the ground. It had been
lying there for several days. The man lifted the horse's head from the ground, and then took his robe and went to the lake, bringing back water for it. He also placed grass at its head. That night the man lay by the horse. In his dream he saw a man smeared with earthen clay all over his body. This man said to him, "Brother, you see me. I am that horse you are taking care of. I thank you very much, but I am not to live any longer, for I must die of old age. In my younger days I was a great power over the plains. I brought horses to this place from all over the country, for this is my home. I live under the lake. The horse you see going under the lake is my spirit. That spirit I am to give you, and my power will go to you. When I die, take the mane and tail, and in dreams I will tell you what to do with them. In the lake you will find blue mud; get some. From my forelegs you will get the medicine that is upon my legs, and I will tell you what it is for. When I die, stay with me for four days, for I want to talk with you in your sleep. Rise, and see my spirit rise out of the lake. Watch that, for it is all done for you. Go; I will be with you always until you die."

The man arose and saw the horse. He remained here for several days, until one morning he awoke and knew that he had been under a spell from the power of the horse. He made up these songs.

First Song

First Stanza

A a-ki raratiwa-ka
Here I do say,

REFRAIN: ra ire-ra
Now yonder he comes.

B rakura·i-tauika
As he told of the vision.

CHORUS:
C ka· ire-ra
See, yonder he comes.

C ka· ire-ra
See, yonder he comes.

D were-ruhira-ra
Now he is chasing him.

E (tuh)rira-ra [i i i]
He is chasing him.

F ra wera9a
Now he comes.

Second Stanza

A tiwakara-ru9at [a]
He tells of it,

REFRAIN

B tirahura-ravara
This land (i.e., a certain place).

CHORUS

Third Stanza

A [weta·ti·tau-i·9a*]
Now I tell of it,

REFRAIN

B taraha raua·ruksti·9u
A buffalo that is wonderful (or holy).

CHORUS

Fourth Stanza

A rutatuci9e·rik [a]
I saw it there,

REFRAIN

B ti taraha caktu-ku
It was a buffalo running wild.

CHORUS

Fifth Stanza

A weti9i·ti-sik [a]
Now it has vanished,

REFRAIN

B taraha ruhre-ra
The buffalo handsome.

CHORUS

Second Song

First Stanza

A asku[r]u [re·iiwa·ka*]
The same I do say,

REFRAIN: ra·rariki
There he stands.
asku ru ti hura-ru
The same it is the place.

CHORUS:
ra-rariki
There he stands.
ra-rariki
There he stands.
ra-rariki [i]
There he stands.
ra-rariki
There he stands.
ra-rariki [i i]
There he stands.

Second Stanza

tiwakara-ru'at [a]
He tells of it,

REFRAIN

te-wikicka-rihura-ru
A horse with his head in the water.

CHORUS

Third Stanza

ka-ka-taka-pa-kis [a]
Oh, I am indeed pitiable,

REFRAIN

Fourth Stanza

rawa ruksu-re-rik [a]
Now let it stop,

REFRAIN

aru-sa rata-ka-ru
(The song of) the horse that is white.

CHORUS

The singing progressed around the lodge to the fifth station, as indicated by the seating position in Figure 40. It should as a matter of fact continue through the fifth station and to the altar; or as is said, the drums should make the circuit. It is then optional whether the ceremony continues; but if gone through to the end, the singing must complete the circuit four times and again at the altar. Each of the four men at each station sings two of his own songs at each singing. When the singing ended, there was a grand dance around the lodge, everyone imitating the buffalo. Then a smoke offering was made, the skull again moved to the south side of the fireplace, a corn offering made, a meat offering, etc. The leader made a final speech, of which the one given at the rehearsal (p. 426) is an example; and thus ended the ceremony. All the songs that were secured are recorded in the preceding description; though far from complete, these songs do give a sufficient sample of the whole. Since many of the participants are now dead, the series is not complete.

Notes to Part II

1 Although Murie says here that the Skiri were at one time composed of 13 villages, he in fact meant 15, as discussed earlier in the manuscript (p. 31). He may have had in mind only the 13 confederated villages. [DRP]

2 The author’s statement that the Chawi separated after their move to Oklahoma and formed two villages is apparently an error and probably was meant to refer to the Kitkahahki division. [DRP]

3 Two of these groups were villages: the Little Kitkahahki was a group that separated from the Real Kitkahahki and set up a new village. The Black Heads was a warrior, or lance, society of the Kitkahahki band; its members were responsible for policing the buffalo hunts (Murie 1914:577). It is not clear who the leaders were. Later in the discussion (p. 198) they are called kariki-su, which Gene Weltfish identified as a women’s dance or ceremony (page 198 and note 11). [DRP]

4 This name, cawata-hat, and the subsequent one, cire-su-rahat, are the same names as the two ears of corn in the Yellow Star Bundle of the Skiri (Table 1). In a footnote to the original manuscript, Clark Wissler says that the name cire-su-rahat (Skiri ciri-su-rahat) seems to be the same as
that for the Skull bundle. However, there is no mention anywhere in the manuscript of this name being applied to the Skull bundle. It is possible that one of the ears of corn in it may have had this name. Wissler apparently had in mind the corn names of the Yellow Star bundle. [DRP]

They are now known as cawi-’i, or Chawi, a band sprung from cakita-ru’, a form composed of icat ‘coon’ and aktaru’ ‘tribe, band.’ Cawi-’i is a composition of icat ‘coon’ and wi-’i ‘part of a band.’ [CW]

This is folk etymology; the name cawi-’i is not derived from or related to cakita-ru’. If the words for ‘coon’ and ‘tribe’ were combined, the resulting form would be caka-kiatu-’ru? and not cakita-ru’. [DRP]

During the period when Murie worked with George A. Dorsey and Clark Wissler (1900–1920), traditional Pawnee religion had lost most of its adherents. The children and grandchildren of the priests and doctors who survived were not interested in learning and practicing the ceremonies. Consequently the bundles were, or had become, meaningless relics. Relatives who inherited these bundles, and frequently also owners who foresaw an uncertain future for their religious objects, were willing to sell them to museums where they would be cared for. [DRP]

What is called “native tobacco” here and elsewhere in the manuscript is the tobacco (Nicotiana quadrivalvis Pursh) cultivated by the Pawnee and other tribes before European contact. [DRP]

This reference to the Morning and Evening Stars as “leading star gods” is curious. The author perhaps meant “leading star gods, minor to Tirawahat.” [DRP]

But all one of the 10 known sacred bundles of the Arikara have five gourd rattles attached to the outer wrapping. The exception is the NAhu-ká:tA (By The Water) bundle: It has no gourds on it. [DRP]

Riwha is probably the Pawnee pronunciation of the name “Nemaha”; the latter is probably the name given this creek by the Omaha. The Pawnee name for the same creek was kicawaku’? (literally, noisy water). [AL]

These seem to be some kind of family groups concerning the composition and function of which there is now no satisfactory explanation. [CW]

A number of informants agree that there were no such four divisions of the Kitkahahki band. There were two divisions, the Kitkahahki proper and the Little Kitkahahki, called Kitkahahkiripacki (kiripacki ‘small’); the latter group split off from the main band not more than three generations ago under a self-made chief, Curly Chief (Tekte-sahkarikhi). The camp of the Kitkahahkiripacki was set up southeast of the main village. The Black Heads (paksha-’iit) was the name of a society (p. 197); and the kariki-su was the women’s dance before the planting of the corn (p. 198). It was danced, according to Fanny Chapman, around a central pole, the women holding shoulder-blade hoes, the leading woman making motions as if hoeing. [GW]

Pit-tare-sa-ru?, his son, Sun Chief, and his grandson, Walter Sun Chief, were all members of the Chawi band; hence the bundle that Murie saw must have been a Chawi bundle, not a Kitkahahki. [AL]

I cannot identify the name of this bundle. [DRP]

The following ceremonies are reported for the Pitahawirata band: the Planting Ritual, a Harvest Offering, an offering of heart and tongue, the Four Pole Ceremony, a Horn Dance, a Chiefs’ Society Ritual. So far as we know, these were essentially different from the rituals of the Skiri. The chiefs’ society apparently derived its sanction from the first bundle in the list. In the dance, pairs of women and men alternated in double file, each carrying eagles.

Wissler’s reference here to the similarity to the Sioux heyoka, a contrary society, is not clear on the basis of this statement. Members of the Ogala Elk Cult, however, did wear an elkhorn headdress with otter trimming (Wissler 1912b:85–88). Perhaps Wissler had this society in mind rather than the heyoka. [DRP]

What is here called the White Beaver Ceremony is known simply as the Doctor Dance by the Chawi, not by the name given here. Throughout the subsequent text Murie frequently refers to it as the Medicine Ceremony. He apparently designated it as the White Beaver Ceremony because of the use of the skin of a white beaver as an altar, comparable to the use of the skin of a loon by the Skiri. [DRP]

The reader should note that the doctors in this ceremony are not all Chawis, although the ceremony belonged to the Chawi band. During the latter part of the 19th century and subsequently, members of all four of the Pawnee bands participated in each other’s ceremonies. Seven of the doctors taking part in the ceremony described here are identified below as Skiri. Their songs are given in the Skiri dialect, while the songs of all the other doctors are given in the South Band dialect. [DRP]

There being no more beavers in the country, the leader cuts down the timber himself. In earlier times the timber obtained was that gnawed by the beavers. Chips gnawed by beavers were also gathered.

In earlier times chiefs were not admitted to this ceremony.

Where the third pole is placed Murie does not say, but presumably it is placed pointing south. [DRP]

It was in Kansas, but the exact location is not known. This was one of the magical seats of doctor powers venerated by the Pawnee. The stories suggest that there was an intermittent spring in the top of this hill.

This hill is somewhere near the town of Fremont in western Nebraska.

This was supposed to be a floating hill somewhere in the western part of Kansas.

This place is near the Platte River in Nebraska.

In the corn offering, corn is offered at the entrance; northeast, northwest, and west of the fireplace; at the altar; and southwest, south, and southeast of the fireplace. The officiant then goes back over his tracks and makes certain movements with his hands at each place. [CW]

In the manuscript as I examined it, a page detailing the arrangements with the meat was missing. I have reconstructed the events which must occur, and suggest the following as the probable contents of the page. [AL]

These expressions refer to powers above and below the platform or vault of the sky. The stars are below, i.e., “lying
against," and are visible embodiments; while the powers above, i.e., "sitting upon," cannot be seen. [AL]

28 This line is best rendered as "Those whose teachings endure among us here."

29 In Figure 34, Murie has listed six chiefs as being present, three on the south side and three on the north. From the statement on this page, one must infer that there were three Chawi chiefs, all seated on the south side. However, Sun Chief, who is given as one of those chiefs, was also a doctor and consequently is seated as No. 2 on the north side, a position for an important doctor. In his place where the chiefs sit on the south side is Coming Sun, who is James R. Murie and who frequently sat in the chiefs' position, because his son, Wallace Murie, was an hereditary Skiri chief entitled to a chief's place. When attending this ceremony as an observer, a chief's place would be appropriate for Murie. The three chiefs on the north side are apparently from other bands and were invited to sit in on the proceedings. [DRP]

30 This society is apparently the taraha-rahki mentioned in a text recorded by Weltfish (1937:223-227). [DRP]

31 This mythological deer is called cta-taciks. [DRP]

32 Good Chief is not shown in Figure 34, although he is mentioned here. It may be that he had another name by which he was also known; i.e., he had a name that was subsequently changed to Good Chief, or vice versa. Thus he may be one of those listed. [DRP]

33 The spoken form of this word is asku'nu' 'the same.' In this and all subsequent songs, the sung form replaces the glottal stop with r. [DRP]

34 In the original manuscript, Murie gave the chorus for this and subsequent stanzas as consisting of four lines: the first three of the chorus in the first stanza followed by a fourth line, i-ri 'That's good.' It is unlikely, however, that the chorus would change in a given song; hence I have indicated the chorus as being the same throughout the song and have used the chorus following the first stanza. [DRP]

35 Which chorus, that for the first or second stanza, belongs here is not clear from the manuscript; however, the one in the second stanza is the more likely. [DRP]

36 He was unable to establish rapport with the powers.

37 "On account of the spirit of the bison whose tracks my teacher followed (and in whose control I am)." This story and its songs were learned from another [unidentified] who had had the original vision.

38 In the original Murie transcription this word may be ra-karahka-wa-wi, as given, or rakut ra-ka-wa-wi 'dwellings of wood.' This latter form would be more appropriate in meaning, referring as the passage does to beaver lodges; but the form included in the text follows the transcription of Murie more closely. [GW]

39 The form that Weltfish has given in the song text is linguistically dubious. Her alternate suggestion, rakut ra-ka-wa-wi 'dwellings of wood,' is also implausible since the word for 'wood' is rakus, not rakut. Unfortunately, the original Murie transcription of this and most of the other songs texts no longer accompany the manuscript; therefore, one cannot examine the form he gave. [DRP]

40 An alternative version of line b, as given in the manuscript, is tirahra-ki-tawi-hu 'I tell of his vision.' [GW]

41 He is in a concealed place because he is trying to capture wild horses.

42 An alternative version of line b in the manuscript is werahra-ri-tawiha 'Now I tell of his vision.' [GW]

43 Weltfish noted in the manuscript that this chorus should be verified with the recording of the song, since it seemed incorrect in form. Unfortunately, this is no longer possible because of the deteriorated state of the recordings. [DRP]

44 This refers to the wife of the man who was cured; she came bringing a pony.

45 White Eagle was a Skiri. The song text is in that dialect. [DRP]

46 'Merely' refers to the fact that since the animal was endowed with power for evil, it was disregarded by men and by other animals. [GW]

47 The form of this song is unusual, the usual pattern having a refrain after the first line of each stanza. [DRP]

48 Apparently this society is the taraha-rahki referred to in the story of the origin of the Buffalo Meteor bundle in Weltfish (1937:223-230). [DRP]

49 This song is unusual in its form in that it has two refrains, one following each line of every stanza, plus a chorus. Normally there is only one refrain, which follows the first line; the chorus then follows the second line. Good Eagle's second song, in contrast, has the normal pattern. [DRP]

50 There are two problems about the form of this line as it is given by Weltfish. Preceding riwaka-ta, she gives wi hiru ('now') set off in brackets. Normally brackets indicate that the syllables are sung ones without meaning; however, wi hiru is meaningful. I suspect that in this case wi hiru should be there but in fact was not, and thus should be enclosed in parentheses.

51 The other problem is the meaning of the plus sign inserted by Weltfish after the final three a's in line e. This symbol is not explained anywhere in the manuscript. Apparently, it means that the final a is prolonged. It also occurs in Dog Chief's second song, but nowhere else in the manuscript. [DRP]

52 Murie gives this line as: ati'as | rakuwa-ka | a | cikstit | ratatu-ta. The line as he gives it is inconsistent with the syllabic requirements of this line in the song. The line appears to require seven syllables, while his version has fourteen. [GW]

53 This is said to be an Arikara song. The text of the song proper is in the Skiri dialect, as it was given by Murie. The refrain and the chorus, however, are apparently attempts by the singer to use Arikara forms, and they are given as Murie wrote them. Bracketed under the forms are the equivalent Skiri words. The song is unusual in form. [GW]

54 White Horse was also called Big Star.

55 Weltfish noted that Murie's transcription of this refrain was hu uri 'land place' and was unrecognizable. She substituted rur-i-hi'u. [DRP]
56 This line makes this stanza incongruous with the usual form. It appears, therefore, that there was another verse which has been lost in recording. In accordance with former songs, it seems that there was a fifth stanza consisting of lines a and c of the fourth stanza and a fourth stanza consisting of a lost line and b of the fourth stanza. [GW]

57 These two songs had no final chorus (i.e., at the end of the fifth stanzas) recorded in the original manuscript. [DRP]

58 Weltfish noted that she reconstructed stanza two, three, and four on the basis of Murie's original translation. The original version in Pawnee is apparently lost. [DRP]

59 This exclamation connotes discouragement. Hence, the line freely translated would be "The one standing, rejected." [DRP]

60 This song has only three stanzas instead of the usual four in all of the other songs in this 'round'. It has probably been shortened to allow the participants to finish the singing sooner and thereby move on to the smoke offering. [DRP]

61 The four whiffs in the east are to the gods in the eastern heavens, where dwell the gods who watch over animal kind and give them power (p. 38). The gods of the west have other functions (p. 39).

62 A station is the booth or seat of an animal cult, or doctors' fraternity, in the Medicine Lodge. In former times the Medicine Lodge had a variable number of these stations, depending on the number of doctors' cults having established seats within its organization. [DRP]

63 Where it was located is not given in the preceding discussion. Since this paragraph of the manuscript had been previously edited, the location may have been specified in a deleted portion. [DRP]

64 Overtakes The Enemy is not shown in Figure 34, and Murie did not specify in the text where he was seated. [DRP]

65 The Pawnee text for stanzas four and five is missing from the text. It is apparently lost. However, there is a free translation for these two verses, and it is given here. [GW]

66 In this description the distribution of the meat is in the following order of rank: (1) the stations, or the established doctors' seats; (2) the chiefs; (3) the doctors, alternating with the singers (i.e., young men) and (4) the women in attendance. Each person is served meat once. However, in Murie's account as given here, two men (Good Eagle, No. 10 south, and Sun Chief, No. 2 north) were served twice. It is not clear whether there is some significance to this double serving to these two men only or if it is simply an error in the description. Note also that Old Man Good Fighter (Figure 34) was not mentioned during the meat serving. [DRP]

67 This song is sung to a different tune than is the third one.

68 This stanza has three lines, two of which follow the refrain. The standard form consists of two lines, the first followed by the refrain and the second followed by the chorus. Occasionally, however, a song departs from the usual form. [DRP]

69 The reader will no doubt have noted the vague and confusing identification of the principal characters in this long origin story. Big Star previously identified the surviving member of the war party—the man who was later blessed by the bears—as Mad Bear (p. 322). Here he seems to be identifying the same man as White Faced Wolf. The leader of the war party is now identified as Kuowa. Kuowa and all other members of his party were killed; only White Faced Wolf (or Mad Bear) survived, and he is the man in the long narrative. It is impossible to resolve this confusion, which is perhaps the result of combining two originally separate stories. [DRP]

70 An alternate line is given for this one; viz.,

\[
\text{a cikstit raraku-ta}
\]

And well that he might do.

71 The text of this stanza, which was omitted in the original manuscript, has been reconstructed on the basis of Murie's translation. [GW]

72 Figure 35 was constructed by the editor on the basis of Murie's description of the corn offering given earlier in the text (pp. 331-333). By adding to that figure four names mentioned here—viz., White Elk, Horse Chief, Running Fox, and Running Scout—the reader can determine the locations of the individuals in the smoke offering as well. [DRP]

73 The first page of the text for this song is missing. I have therefore compiled a text of the first stanza and chorus that is suggested by the translation and the second song. Dr. Lesser suggested that these must be Roaming Chief's songs. [GW]

74 The third, fourth, and fifth stanzas are missing in the manuscript. They are given here as reconstructed from Murie's translation. [GW]

75 The version of this line is in the Skiri dialect, as given in the text. The South Band dialect version would be irikutat-. [GW]

76 Since this is Murie's Pawnee name, it appears that these are his songs. The following story, according to the manuscript, was told by White Star Woman, who was the mother of Josephine Walking Sun, Murie's second wife, from whom Murie probably obtained the songs. [DRP]

77 In the manuscript Murie gave the Skiri version of this word, viz., rikutatkapakiis. I have substituted the South Band form. [GW]

78 The giant hyssop (Agastache claytoni). [DRP]

79 Figure 37, drawn by Murie to illustrate this part of the Bear Dance, does not entirely correspond to the accompanying text. Many individuals given in Figure 37 are not mentioned in the text, while prominent participants in the text (e.g., Raruhwa-ku, White Thunder, and Medicine Sun; earlier, Running Fox and Running Scout) are not placed in the figure. Perhaps some of these men had alternate names by which they were known, and hence there are certain inconsistencies. However, other questions occur. For example, in the text for this part of the Bear Dance there is no mention of the side on which Big Star, Eagle Chief, Sun Eagle, and The Hawk sit. The reader should recognize these problems. [DRP]

80 This song has an exceptional form for a second song. The first stanzas of most second songs have the lines "The same I do say" and "It is the same place." [DRP]

81 This date is an error, possibly for 1872. Sky Chief is known to have been killed in Nebraska on a buffalo hunt.
The incident described here refers to the hunting and warfare in Nebraska prior to the removal of the Pawnee to Oklahoma in 1875–1876, before which time the tribe hunted along the Republican River in Nebraska. By 1892, there were no buffalo herds remaining on the Plains for the Pawnee to hunt. Furthermore, after they moved to Oklahoma, the Pawnee did not war with the Sioux, who were in South Dakota. [DRP]

82 It should be noted that this is a record of recent events and a ceremony in which Murie officiated. It was early in January when Lone Chief returned from Chicago with the old necklace. Age and the ravages of moths had made a sorry wreck of it. The dream referred to occurred in the early summer and the ceremony here described took place in September.

83 This text, referring to Good Buffalo's songs and missing from the National Anthropological Archives manuscript, was located in an incomplete copy at the Field Museum in Chicago. [AL]

84 “To have the bear singing,” means, “I will donate a beef in order to hear the bear songs.” When an individual wanted to hear medicine songs, he requested the doctors to sing and gave food in payment. The doctor usually consented to the request. [DRP]

85 Formerly, a buffalo would have been pledged when someone was requesting the Buffalo Dance; but after it was no longer possible to hunt buffalo, a domestic cow (beef) was substituted. [DRP]

86 The Pawnee term for this organization is kura-taraha arikara-riki. Kura-taraha means ‘buffalo doctor(s)’ and arikara-riki is ‘having little horns.’ Murie translated the full name variously throughout the text, but most frequently used Medicine Buffalo Horns Standing, a translation based on a folk etymology. I have systematized the designation as Little Horned Buffalo Doctors, a translation that reflects the etymology more accurately. [DRP]

87 This is the place for burning incense.

88 This god, designated kawaha-ru in Pawnee, has been translated variously in English as Wind Of Fortune and (Wind) Ready To Give. Murie used Ready To Give in the manuscript, but the term literally means ‘fortune’ and refers to the wind god. [DRP]

89 The reader should note that the tobacco offering in this Pitahawirata ceremony differs from the Skiri offerings described previously (e.g., pp. 85, 137; Figure 10). [DRP]

90 Murie translated this term as Little Elk. I have changed it to Having Little Horns, which is etymologically more accurate and seems to fit better in translation. [DRP]

91 Murie translates this term as Big Elk. I have changed it to Having Big Horns. [DRP]

92 This is a free rendering of an oral tradition, which is essentially poetic and stylistic. [GW]
Appendix 1

Discussion by Clark Wissler

The data available and the time at our disposal made it impossible to treat all the tribal divisions of the Pawnee with equal precision. Nevertheless, we believe that the entire range of Pawnee ritualism has been reached and a sufficient number of detailed proceedings described to reveal clearly the types of ceremonial patterns. Thus all, without exception, are committed to the concept of a bundle; in fact, the bundle concept is one of the basic elements in the whole complex. Everything important must have its bundle, whether it be a matter of planting corn, treating the sick, or installing a chief. Another basic concept is the consecration of animals to the various gods. Under the proper heads we have noted that the different tribal groups chose different animals to consecrate, but that otherwise the procedure is the same. Among the Pawnee, the highest attainment in life is to have consecrated animals to all the gods. Finally, the seminal idea in the whole complex is the spring revival of life. No matter whether the rituals and ceremonial objects have to do with plants or animals, each spring their powers must be renewed with appropriate ceremonies; and again in the winter all must be relegated to a symbolic sleep. In all these concepts the several divisions of the Pawnee share, though not with equal intensity.

When we focus on intra-Pawnee comparisons, there seems to be a distinction between the Skiri and the South Band divisions as a whole. Thus, in contrast to the former, all South Band ceremonies were decidedly more secret and restricted. Also, the attitude toward bundles was different, since the South Band priests could make others. This reminds one of the independent Skiri villages and again of the Blackfoot system (Wissler, 1912). Again, the South Band divisions had similar beliefs, such as the Morning Star, which seems to have been the leading god, and next to him the Heavens, or Tirawahat. The creation and, in the main, all important acts were referred to the four gods in the west; yet they were not sitting as among the Skiri, but standing. The South Band divisions also had no concept of a garden, but they considered themselves associated with the water animals. Neither the Evening Star nor the Big Black Meteoric Star was known to them, as in fact none of the stars except those just mentioned were of importance. Hence, the Skiri federated villages were the great star specialists, while the others specialized in animal powers. Many of the details are different: All the ceremonies of the South Band divisions make the smoke offering to the east first instead of to the west, as do the Skiri. The two independent Skiri villages are clearly in agreement with the South Bands. This suggests that the Skiri ritualistic scheme was specialized or differentiated at a later period and is thus merely an outgrowth of the more fundamental Pawnee ritualism.

Finally, when we look in retrospect at these many detailed accounts of Pawnee ceremonies, we see that they are more numerous than complex, there being a few fixed routines for the principal parts of all rituals. One of the common ideas is that before a plant or tree, or, in fact, any object is taken for ceremonial use, smoke must be offered and formal speeches or prayers recited, to give permission to take away, as is said, "the life of the thing." This is true whether it is a doctor gathering roots for the sick or a priest directing the felling of a ceremonial tree. Again, we have in each ceremony the smoke, tobacco, corn, and meat offerings, the routine of passing the food bowls, and the division of the meat and the gifts. In some of these offerings the doctors have a slightly different mode from that of the priests, but it is plainly a variation in details. In connection with most of the offerings there are rituals to recite. These are heard so often that they are subjects of common knowledge, valued for their literary character as much as for their
religious import. Finally, the song rituals all tend to "step singing" (p. 43), so that if one once commits the steps to memory, he has only to learn in order the few songs into which they fit. This explains how a priest can sing several hundred songs without difficulty, needing no more than the average human memory to accomplish the feat, and also, how he can readily learn the formulae for the few offerings. When we recall that all ceremonies, in the main, are made up of these units, it is intelligible how one could readily learn many ceremonies. In short, no great mental powers are required to acquire the qualifications of a priest.

A general comparative study of Pawnee ceremonialism will prove highly suggestive. The concepts of animal power, the wooden water drum, the mythical ideas employed by doctors, all have their close parallel in the Northeast among the Woodland peoples and in the Southwest. On the other hand, the tricks of the doctors, the entire Mother Corn concept, the world quarters, the rain and the clouds—all have their parallels in the Pueblo culture of the adjoining Rio Grande Valley. There can be little doubt that the sacred ear of corn idea came from the Rio Grande, because the selection of an ear having an excrescence of the cob has its precise analogy among the Tewa.

Aside from this, we have the enclosure of the base of the ear in buffalo skin, and the references to the protruding end of the cob as feathers, closely agreeing with the details of altar arrangements for all the Pueblo of the Southwest. On the other hand, the Pawnee did not take over the idea of sacred meal, but retained the fundamental procedures of eastern North America in the use of paint, fat, and smoke offerings. The things that are most acceptable to the Pawnee gods are smoke, fat, paint, and flesh. Of these it seems that the offering of flesh holds the highest place.

Looking at the ceremonies of the Pawnee as a whole, we find that they belong to a hunting people and contain the elements characteristic of eastern North America. Within this complex lies the corn concept with but a few of the associated ideas found in the Southwest. This interpretation is further encouraged by the peculiar isolated position of the human sacrifice ritual and its strict parallelism to the Aztec ceremony. Hence it seems fair to assume that both the corn ceremonies and the sacrifice are intrusive elements, and that the original ritual complex of the Pawnee was that of a Mississippi Basin hunting people.
Appendix 2

Notes on the Songs and Their Composers

That the reader may better understand what a song means to the Pawnee, the following explanations of how they are composed is offered. My attention was first attracted to this subject many years ago, when one day, while resting during a bundle ceremony, an old Indian told me that all bundle ceremonies had the same “sound” or “voice” (i.e., rhythm (?) in the songs) and that the doctors’ ceremony had another “voice.” Likewise, each of the societies had its own voice. In other words, each type of ceremony had its own song type. Following out this suggestion, I gave close attention to the singing when attending ceremonies and thus came to understand these distinctions.

The bundle songs are very sacred, being of the heavens and expressing how the powers in the heavens planned to create all things and how the four gods sitting in the western skies, with the supervision of Evening Star, continually sang, until all things were created. This creating of all things was through the clouds, the lightning, the thunders, and the windstorms. So it is that when the first thunders sound in the west, the priests open the sacred bundles to sing creation songs. Further, the songs are to be replenished with new power. When these priests sit down to sing, each wraps himself in his buffalo robe, for he is now going to imitate the gods in the west; and so he tries to place his spirit in the storms and tries to imitate the sounds of storms, lightning, thunder, and the winds. He sings earnestly in spirit. When he begins, he sings in high pitch (?), but softly, and by degrees lowers the pitch (?) until no one can really hear him. It is felt that this is like the first soft thunder, which seems to pass entirely around the skies and then to the earth. If you ask any Pawnee Indian what that thunder does, he will tell you that the sound of thunder is “life power,” and it is now traveling forth to awaken everything in the heavens and the earth to receive new life power. Hence, one can realize how seriously an Indian regards these songs.

As the priest sings on he sings faster, for now he seems to be in the storms and clouds that are coming swiftly to the earth, bringing the power of life to the holy bundles and to the people. After this stage of the singing come chants to thank the gods for sending the storms as they promised. Hence, the bundle songs are in imitation of the thunderstorms. The Pawnee got his idea of this music from the first thunder, the lightning, and rolling of dark clouds. He was never afraid of storms, for he regarded the thunders as his music and thought that Tirawahat talked to his children through the thunders. The Pawnee finds the theme for his music in storms, the clouds, thunders, and lightning, in the starry heavens, the skies, the horizon, the night, the wind, the moon, and the sun.

There are songs about the moon, the sun, and the stars; but the songs of the meteorite are the Pawnee’s favorite, for a meteorite is a child of Tirawahat that has flown down from the heavens. The Indian who finds one of these keeps it and sings songs about it flying through space with noise and fire. In the song he expresses his feelings as he saw the meteorite leaving the heavens and flying towards the earth for man to possess.

Next in order of importance comes Morning Star, the one that is looked upon as a great power in the heavens. There are many songs about it, all sung in awe and with great feeling, care being taken not to sing them incorrectly or boisterously. The songs were conceived in the early dawn of the morning, as Morning Star appeared in the eastern horizon and the composer was under its influence. The bundle song rhythm was given to Morning Star because the myth relates that Morning Star and Evening Star gave music to their firstborn child by getting the mockingbird to sing for it.

In any case, we are told by old men that many years ago it often happened that a man roaming along over the prairie would find himself singing a song without knowing it. Then he would say,
"A song flew into my mouth and I sang it; then I swallowed the song." By swallowing it, the man meant he had learned it.

It is said that the first man who planned for the bundle ceremonies had no songs or rituals to recite. Tirawahat told the man that there was another man in the world who knew the songs and who would teach the people. When the man made up his mind to get the people together, he went out alone and wandered over the earth. In due time he met the other man walking by himself. They talked awhile, and the first man found that this was the man who knew the songs and rituals. The second man told that he had wandered away from his village and had come to a high pointed hill late in the evening. He thought of climbing the hill to lie upon it for the night, but heard crying on the summit. So he hid in a ravine for the night. Before daylight he heard the crying again. He stood up; and as he was about to lie down again, the crying turned into a song. He listened carefully; the singing was in his own tongue. He got up and walked toward the hill. When he was near the top, he saw what resembled an old white wolf sitting on the summit. Whatever the thing was that was upon the hill, it was certainly singing. It was shaped like a large wolf sitting on its hind legs, its head straight up as if looking into the heavens. Further, it seemed to be enveloped with bluish fog. The man learned the song. It is this in English: 'I know, I know how the great earth was made; I know how the great timbers were made.'

This wolf-like being continued to sing morning after morning, so it is said, and sang about everything it could see round about. By day it disappeared. It was this experience that he narrated when he met the first man. So the first man knew that this was the man Tirawahat had promised him for a priest or singer. Many tales are told of this second man, the originator of songs. Thus, it is said that as he went his way he hummed aloud, and every now and then a song seemed to enter his mouth, and he sang it. When the storms came, he would go out and stand facing them. In this way he received songs from the winds, thunders, and lightning. Many times he would have dreams of strange happenings and from these happenings catch a song and sing it while sleeping. Then when awake he would sing and learn the song. So it was with the Pawnee. From the first they seem to have had many among them who were gifted with the composer's art. Thus there are few things in nature about which someone has not composed a song.

It seems that the Indian composer usually came by his songs when away from his people. Whenever the writer would hear a beautiful song he would go to the man and ask him where he got it. The answer would be that the song was his own and that he learned it by being out by himself, either among the hills or in the timber. Then he would go on to explain how he caught the song. As previously stated, an Indian would sometimes leave his village and wander over the wild country, not that he wanted to, but because there was a strange influence over him that took him to strange places. Sometimes he would be upon a high hill, and here strange things would happen to him. He was not himself. He was like one dreaming. He would see strange things and hear songs when he would come to himself; he would travel on, not knowing where he was going. Sometimes he would come to ponds where the rushes, flags, and lilies were. He would stand and study these things until a song would come from them and he would learn it. He would stay around ponds until he would come to himself, then go on again. Sometimes he would find himself sitting by a stream of water and here he would watch the insects and other water creatures until he would get a song from their activities. He might sit here far into the night. Again his ears would be open and he would listen to the croaking of the frogs and other sounds of the night. Sometimes he looked up into the skies and at the moon, but the croaking of the frogs might attract him most. Sometimes he stayed until daylight; then he went up on some hill, lay down, and slept. In his sleep, of course, he would hear all kinds of noises made by frogs and insects. It was noise, but to him they were songs. From the sounds he would catch the songs and sing them. Again, he might wander to fields of corn and watch the blades of the cornstalks waving as the wind blew them. An Indian once told me as we stood by a cornfield that it was like a wind-blowed lake where he once stood and composed songs. So it often is with those who are out upon the plains, that songs come to them.

Even in their crying they composed songs. Roaming Scout, an old Pawnee priest, told me of the following incident. A war party went out into the enemy's country. A young man, the son of a great
chief, joined it. The leaders objected, but he went anyhow. Later two men brought the news that all of the party was killed, including the chief's son. When his old mother heard of it she unbraided her hair and cut it very close. Then she took her knife and began to gash herself upon her head, arms, and legs. She then went through the village crying for her son. At intervals she would stop and talk about her son, saying she was glad he died in battle. Then she would sing:

It is good that the enemy counted coup upon you;
It is good that the enemy counted coup upon you;
Eagle Chief, it was you they counted coup upon;
It is good that the enemy counted coup upon you.

Then she would straighten up and begin to cry again. Roaming Scout said that he and several other young men followed her through the village, trying to learn the song. They liked the tune. This was a new and original song that came to this old woman while she was crying for her son.

Again it is told that a man lay upon a high bluff to watch for game. He heard a loud noise which gradually died down to a kind of whistle. It proved to be an antelope calling its mate. The Indian lay still and watched. Soon the mate came. Through this antelope the Indian found his flute. The music for the song was taken from the antelope's whistle.

A man was lying down where the young men were playing the ring and stick game. The whir of the ring as one of the men threw it caused the onlooker to hear a song. As the men threw the sticks, there came more music, so that the listener caught a certain rhythm for the ring and stick songs. Thus these ring and stick songs are different from other songs. We have, however, some songs about the ring and stick that have the rhythm of the Buffalo Society (p. 394) because the Pawnee believe the sticks and ring are of buffalo origin.

Again, another man was out upon the plains, wandering around alone, seeking animal power. An eagle swooped down upon him, but he was not pleased. Hawks and other birds flew around, but he was not touched by their spirits. He met bears and other ferocious animals, but they did not satisfy him. At last a strange feeling took possession of him, and he was led to a buffalo wallow, where he rolled and wallowed until he learned a song. Then he went on and trailed the buffalo. He reached a place where the buffalo must have rested for the night, for the odor of fresh urine was carried to him by the gentle breeze. Here again he got songs, and all in buffalo rhythm. He went on and came to a buffalo skull. Here he got more buffalo songs. He was now under the influence of the buffalo spirit and was led on by this influence until he was on a high hill. There in the valley stood a buffalo bull, pawing the ground and throwing dust upon its back. It bellowed as if challenging another bull. He caught the music that seemed to surround the buffalo. Looking beyond, he saw lines of buffalo stretching away. The front ones were bulls and the others were cows. They were coming in files toward this bull. Here he caught other songs.

This man was lead to the skull. Here he stayed for several days, and the skull told him in his dream to go home and get a buffalo skull to keep in his tipi. This he did. When he found the skull, he took it home and placed it at the head of his bed. Every night in his dream, he could hear drumming and singing; the rhythm was different from other songs. In this way he learned many buffalo dance songs. But this was not all. When the buffalo spirit took possession of him, he was lead away from his tipi in the night. He would gather buffalo skulls, take them to a certain place, and lay them in a circle, as if it were in a lodge. Then he would sit in this circle of skulls and sing.

Now you will notice that when an Indian caught a song in the daytime, it was a dancing song or a song that could be sung in the daytime; but when he dreamed of a song, it was more in the order of a chant which must be sung only at night.

The Pawnee sometimes say that there are no musicians among them; that their songs were learned from the heavens, the birds, animals, reeds, rushes, and other things; and that they seemed to have learned them correctly. Their meaning is now clear. For example, a man told me of a strange being, sun-like, whose power was spit from its mouth, and who had marvelous eyes, wonderful legs, and wore a black jacket or coat. He told me that the being was a wonderful being, a grasshopper. Afterwards I learned that the "being" was indeed a grasshopper which he had been watching and which had inspired his song; but the inspiration is believed to be from the power above, and so the song is truly divine.

Many more incidents could be given, but these are sufficient to reveal the attitude of the Pawnee composer towards his work. Whatsoever truth there
may be in these narratives, they correctly present
the methods used by the Pawnee when seeking a
song. And when you are reminded that all men
are supposed to have songs of their own, you can
understand how all young men, at least, are keen
to get new songs.

It appears then that there are different types of
singing for the different classes of ceremonies. We
have just seen how the manner of singing in all
bundle songs, at least, was believed to be the same
and to express the movement of the elements in the
storm. Likewise, in the buffalo ceremonies the
manner of singing is supposed to express the action
of these animals in which the idea of dancing, or
performing evolutions, seems to prevail. The doc­tors
again have a different underlying concept by
which their manner of singing can be characterized,
though all of these, including those of the buffalo,
are grouped under the head of animal powers.

The belief of the Pawnee is that the class of
doctors, in contrast to priests, came into their
midst much later. In early days, the priests visited
the sick after the bundle ceremonies and, in their
march through the village, carried Mother Com,
who was representative of Evening Star. As the
priests journeyed through the village they sang
about Mother Corn. But before they could visit
the sick, these priests must first visit the lodges of
the bundles. As they entered each lodge, the priest
of the lodge bundle would fill the bundle pipe with
native tobacco and hand it to the visiting leading
priest. When the pipe was lit, the leading priest
would perform the bundle smoke ceremony, and
offer smoke to the bundle hanging upon the wall
and then to Mother Corn, who was leading them
through the village. The men would then smoke,
after which the pipe was emptied and returned to
the lodge owner. Again they started up the singing
and moved out of the lodge. Now the sick people
were visited. When they entered a sick person’s
lodge, they kept on singing. Upon reaching the
sick person’s bed, they sang and touched him upon
the breast and sides with the ear of corn. They
would sing: “Mother, we come alone. Make our
spirits glad by making this person well, for your
spirit has touched him.” This song was the medi­
cine, for at this time the Skiri had no doctors among
them and did not have any herbs or roots to ad­
minister. According to the narrative, it was not until
the main Skiri bands found Squash Vine Village
that they heard of medicine songs. Squash Vine
Village people were the ones who understood herbs
and roots. They had songs about these plants and
were conversant with the animal powers. However
this may be, it is certain that doctors’ songs are
different; and they also differ from each other ac­
cording to the animal cult to which the doctor
belongs.

Thus, in all of the buffalo songs the rhythm of
the drum or rattle imitates the rattling of the hoofs
dewclaws of the running buffalo herd. With
such a running herd the noise is steady, continuous,
and unchanging, but rapid. So is the accompaniment
to the singing of the buffalo songs.

In contrast are the bear songs, in which the beat
is slow and heavy to express the slow, heavy lope
of the running bear. It is not continuous though,
for every now and then the running bear will rear
upon its hind feet and hold up its forepaws as it
gazes about. So the beating is interspersed by short
runs of extremely rapid beating. The dancers and
singers follow the rhythm, rising and holding up
their hands at the proper movements, as the bears
do. Deer songs have a slow but jerky beating,
broken at regular intervals by bursts of speed to
represent the leap of the deer over obstacles.

These movements and accompaniments all make
the songs in any one group sound, generally speak­
ing, alike. Again, the manner of ending the songs
is the same for all within each type.
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