

at St. Paul's Mission told her that she was slated for adoption by the Gros Ventre on Sunday night, June 28. She had expected the Indians to come to the Convent and adopt her there, as she could not go out. They evidently expected her to come to the Community Hall with the rest of us. There was a mix up. She was to have received the name they gave Celina, that of Singing Woman. But I doubt this, as it is not usual or customary when adopting to give out to the person to be adopted the name they are to receive in advance of the ceremony. We are all sorry there was a mix up, and that the Sister was disappointed. Perhaps when the word gets out the Gros Ventres will pay the Convent a visit and adopt her. I sincerely hope so. We get to bed rather late. It has been a very full and a very successful day.

Wednesday, July 1. The Assiniboines from Lodge Pole came to the Agency camp last night, and erected their tents and tipis. They had been delayed at Lodge Pole one day, because a woman in their band died, and they had to remain a day to bury her. The secret tipi, preparatory to the Sun Dance lodge, which was to have been erected yesterday, will be put up today. This morning I had a talk with Superintendent Elliott in his office. He tells me that Curly Head, the Gros Ventre, is opening the bundle of the Thunder Pipe, also known as Flat Pipe, of which he is custodian, on Sunday. We are all cordially invited to attend. About two weeks ago Curly Head opened the Thunder Pipe bundle, and such a rain storm came up that nobody could get to Curly Head's camp to see the opening. Gros Ventres have lived here for forty years and have never seen this ceremony, not the Thunder Pipe. I discussed with Elliott the matter of obtaining for the National Museum at Washington the Feather Pipe, which has three parts, and three names. Its name is Feather Pipe, Turtle, and Cord. Thunder Pipe has four parts and four names. Two of the names are Thunder and Flat. I do not know the other two. In 1909 Ranning Fisher gave me information about these pipes. They are the chief medicine pipes of the Gros Ventres. The last keeper of Feather Pipe was Otter Robe. He started to give the Feather Pipe ceremony in 1909, but had to stop by reason of illness. He became blind, and the Indians said it was because he kept dogs, which was taboo to the keeper of the Feather, Turtle or Cord. Feather has no keeper now, there being no successor after the death of Otter Robe, and since no one has the right to the songs and ceremonies, no one can open the bundle and expose the pipe. These songs and rituals died with the last keeper, Otter Robe. I also discussed the village site or bone deposit described to me by Dr. Rodnick, which site is known to Bill Cresco. Bill Cresco with Dick King and Simon First Shoot were Assiniboin delegates in Washington a couple of months ago, and I met them all there. The Chief Clerk comes in and we discuss old times once more. We talk of Indians long dead. Otter Robe had the secret of hiding dead bodies. If I wanted to kill a man and get rid of the corpus delicti, Dr. Otter Robe was the man to call for. He guaranteed results. Major Logan told me he thought Otter Robe hid the body in one of the boxes in the burial grounds the Assiniboines had. It would be impossible to open up all the graves on the Reservation in search of a fresh body without starting a riot. And there is no place better to hide a body than in a cemetery. This according to Logan. Horn Weasel, who was sixty five years old when I was here in 1906, died only a few weeks before my arrival here this year. He was 95 when he died. He was just leaving for the Sun Dance at Rocky Boy's and stepped back from his wagon into his cabin to have a dipper full of water before starting on his trip. As he did not come out of the cabin his friends went

in to see what was keeping him. They found hee had dropped dead. It was heart failure. The drive over to Rocky Boy's, direct across country, is about forty miles or so, and Horn Weasel was starting out to make it with a couple of horses and a wagon. Pretty ambitious for ninety five. Mary Ellen slept late this morning. Celina, Mary Ellen and I drive to Harlem a little after eleven, and Mary Ellen has a late breakfast in the Cafe next to the New England Hotel. Celina and I have an early lunch at the same time. We meet Percy Grey there, and he introduces us to J. Rhodes, who was range boss for the cattle outfit run by Logan and Ben Phillips. Their range was adjoining the Fort Belknap Reservation, to the west of it. We talk about Major Logan. Rhodes was also a friend of Charlie Russell, the cowboy artist. We talk about Charlie Russell, and the troubles of Mrs. Charlie Russell in her attempts to convert a bow legged, cigarette rolling horse wrangler, who happened to be an artist, into a Park Avenue cookie pusher. Charlie like whiskey straight, and liked to associate with Indians, breeds, cow punchers, missionaries, traders, horse thieves, gamblers, trappers, traders and bar tenders. So Mrs. Charlie never got to first base in her efforts to get him to run with the silk hat harrys, and like it. He left our house in Washington one night arrayed in a dress suit and white tie. But he wore a Cree Indian string sash with the outfit, and a ten gallon hat and puncher boots. He left protesting. His wife was taking him to the Grand Opera, a form of amusement for which Charlie had no particular use. This civilization process was rough on Charlie. But Mrs. Russell did one thing for him. She made his work pay money. Charlie used to pay his bar bill in Great Falls with his pictures. The Silver Dollar saloon in Great Falls had quite a collection of Russell pictures thus obtained. The thought of charging real money for his work never struck Charlie until he married Mrs. Charlie. She made a big success of him, both financial and otherwise. The Silver Dollar Saloon collection could not be bought now at any price, and some of the paintings there could not be hung any place but in a saloon. Their subject matter and humor was much too salty. Charlie used to tell rough jokes to his friends, sitting in his studio of evenings. These Rabelisian stories he would illustrate with sketches, very bawdy ones, on the canvas he had been painting at the time. When Mrs. Russell entered the room, Charlie in order that she would not be scandalized would get busy on his canvas and paint these sketches over. Some day an Art expert will turn ultra violet ray on these canvases, and when he does, what shows up will give him the shock of his life. Rhodes and I laugh over the story of the fake murder and lynching that was put on one night at Ligan's ranch, in order to show Don Tracy, then a stranger in the country, a good time. We drive from Harlem to the Assiniboine cam near the Agency, and visit around the camp for a time. We then pick up Charlie Bear, and proceed to the site where the secret tipi is to be erected. This place is marked with a branch of cotton wood bough, stuck in the ground. It is within the camp circle, south of First Chief's tent in the circle, and a bit east of it. It will be half way between First Chief's tent, and the site of the Sun Dance Lodge to be erected in the center of the circle. After much delay the raising of the secret tipi starts at 3:00 P.M. The term secret tipi is not exact. The songs of the tipi can be heard by those outside. Private tipi might be a better term, because only those enter the tipi who are entitled to enter it, and no one ~~one~~ dare sing the songs or go through the rituals of the tipi, except in their proper place and at their proper time. And no one would dare repeat the prayers, songs, or rituals of the tipi, except those entitled by right to do so. The tipi is called secret, but private is a more accurate term. At 3:00 P.M. a wagon containing lodge poles, tipi

cover or canvas, pegs, tipi pins, and rope for binding the poles and anchoring the tipi is driven up to the tipi site, and unloaded. The party for erecting the tipi gathers. The leader is First Chief, director, his helper Frank Buck, and Many Coups. The women of the party are Mrs. Frank Buck, Mrs. Bill Bigbie, Mrs. Standing Bear and Mrs. Attacks. The women unload the poles and canvas, and Mrs. Bigbie carries up the tipi pegs, pins and rope. Four tipi poles are selected from the bundle of poles and are laid out in pairs. Each pair is laid parallel and touching, tip to tip and butt to butt. The two pairs of poles are now laid out, the first pair with the butts to the northwest and tips to the south east and the second pair with butts to the southwest and tips to the northeast. The two pairs cross each other at a point east of the marker which designates the site of the tipi. At their intersection the four poles cross each other three ~~but~~ four feet from their tips. The women now take their positions east of the poles, facing west. Mrs. Attacks stands just north of the point where the poles intersect, and on her right stands Mrs. Frank Buck. Mrs. Bill Bigbie stands just south of the point where the poles intersect, and on her left stands Mrs. Standing Bear. First Chief and his helper Frank Buck having come up, First Chief hands to Mrs. Attacks a braid of sweet grass and a strap of black tobacco. Mrs. Attacks is holding the rope which will tie the tipi poles together at their point of intersection, and which will also serve as the anchor rope of the tipi. First Chief now takes his position back of the women, and just east of the point of intersection of the tipi poles. On his left stands Frank Buck. They also face west. They are about ten feet back of the women. Standing west of the branch that marks the tipi site, and facing east, toward the women, stands Many Coups, who will assist the women to raise the tipi poles at the proper time. First Chief at this time has his shirt hanging outside of his trousers, which he does at important parts of the ceremony. The woolen shirt is thus worn like the old skin shirt was worn. First Chief and Frank Buck now remove their hats and First Chief recites a prayer. Although standing close behind them with Charlie Bear, it is not possible to get a translation of the prayer due to the low tone in which it is uttered, and to the gusts of wind which have suddenly come up. Mrs. Attacks now leans over and places the braid of sweet grass and the strap of tobacco against the tipi poles at their point of intersection, and next to the tipi poles which lie with their tips to the northeast, which lie uppermost on the tipi poles which lie with their tips to the southwest, and with the end of the long rope she ties the tipi poles together at their point of intersection, the sweet grass and tobacco being inside the binding and against the poles. The long end of the rope, which now serves as anchor rope, and is trailing after the binding, is now taken by Many Coups. He picks up the end of the rope, and goes back with it to his original position west of the brush marker. His position, holding the end of the rope, is about fifteen feet west of the four women, and he stands facing them. The four women now bend over and place their arms under the tipi poles. They are in such a position that they lift under only the upper third of the tipi poles. Many Coups draws the anchor rope taut in order to assist by his pull the raising of the tipi poles. Ordinarily two women can raise a tipi without any trouble, but this is a special kind of tipi and calls for more ceremony. The tipi poles are twenty five or thirty feet long, and are of light lodge pole pine. Frank Buck is now a pace behind First Chief, but still standing at his left. First Chief now sings:

May the children grow up with this ceremony!

Charlie Bear translates these, as he does the other songs, for me. During this first song the four women lift the ends of the tipi poles to a point about level with their knees. The butts of the poles, of course, still rest on the ground. Many Coups pulls on the anchor rope, assisting the raising of the poles, and taking up slack. First Chief now sings the second song, as follows:

May the young men grow up in this ceremony!

During this song the four women raise the ends of the tipi poles to a point about level with their waists, and Many Coups keeps the anchor rope pulled taut. First Chief then sings the third song:

May the old men grow up with this ceremony!

During the third song the women raise the tips of the tipi poles about shoulder high, and Many Coups takes in the slack of the anchor rope, keeping it taut. First Chief then sings the fourth and last song, as follows:

May the people grow up with this ceremony!

During this song Many Coups hauls away on the anchor rope, and the four women get under the tipi poles and push them upright until they are in the air at right angles to the earth, the butts of one pair of poles being to the north, and the other pair to the south. A woman now takes each poles down near the butt, and the poles are spread out, so that the butt of one pole is northeast, one pole butt is northwest, another pole butt is southwest and the fourth pole butt is southeast of the cotton wood bough which is the marker of the tipi site. The point where the poles are bound together is directly above this marker. The four principal poles of the tipi are now up and in place. The four women helpers now pick up the other tipi poles, which have been lying north of the tipi site, and begin to lay them in place, leaning their ends against the point where the four main poles intersect, and placing their butts in such a manner that they form the circular base of the tipi. The doorway of the tipi is to face south, so they begin by laying the poles just west of the doorway, and proceeding to lay them around from that point in a clockwise circle. The poles are laid first in the southwest quadrant, starting just west of the door of the tipi. Then they are laid in the northwest quadrant; then the northeast, and finally in the southeast quadrant. The last pole is laid just east of the entrance of the tipi. The cotton wood branch that served as a marker for the tipi site is now removed, and a tipi pole, to which is tied the tipi cover of canvas at its upper or smoke hole end, is lifted against the tipi framework. The canvas is secured to the pole near its tip. The anchor rope is now pegged to the ground near the west tipit pole, close to it, holding the anchor rope taut to the ground peg. The other end of the anchor rope, is, of course, secured at the point where the four main tipi poles are bound together. The pole carrying the tipi canvas is laid against the southeast quadrant of the tipi frame. The tipi canvas is now spread over the frame. Gusts of wind make the work difficult. The ends of the tipi canvas meet at the door. First Chief now props a home made ladder on the tipi frame at the place that will be the door of the tipi, and pins the canvas ~~to the~~ together with the tipi pins at that point. The women secure the ends of the tipi canvas to the ground with the wooden pegs provided for that purpose. First Chief in placing the tipi pins in securing the ends of the canvas, puts in the pin nearest the smoke hole first, and then works down, the pin just above the door being put in place last. The pegs that secure the canvas to the ground are pegged down following no regular order. The two ~~poles~~ poles are now brought up by the women which support and

control the smoke flaps at the smoke hole of the tipi, called the ears of the tipi. These are put in place, and the tipi is built. Its doorway faces south. It is made of plain canvas, but has two beaded designs in the shape of shields worked into the canvas on the east and west sides of the tipi. They are very simple designs. There is no painting or other ornament on the tipi except these shield designs. There is nothing to indicate that the tipi is different from any other tipis except for its position inside the camp circle, and the ceremony which accompanied its erection, and for the fact that the purpose for which the tipi is placed there is known to the whole camp. A large number of Indians witnessed the raising of this tipi. It is in this tipi that the preliminary rites and ceremonies of the Sun Dance take place, the public ceremonies and dance taking place in the Sun Dance lodge which is to be built and opened tomorrow. Both Charlie Bear and Bill Bigbie tell me that the tipi poles are put in place in the same order, and following the same routine, as the placing of the poles in the Sun Dance lodge. The same order is followed in the tipi raising as is followed in the raising of the center pole of the Sun Dance lodge, and the roof poles of the lodge are put in place in the same manner, and after the same order as the tipi poles are placed in putting up the frame of the tipi, namely, following a clockwise circle, or the course of the sun. Bigbie also says that both in the tipi and in the lodge everything is done in groups of four. This makes me believe that an observation I made of the Sun Dance in 1907 is correct, namely, that the secret tipi was moved once during the preliminary ceremonies before the erection of the lodge. As it is at present there are only three steps, according to Charlie Bear, in regard to the secret tipi. The director pitches his tent in the north center of the camp circle. The secret tipi is raised south and a little east of the director's tent. The Sun Dance lodge is raised south and a little east of the secret tipi, and is in the middle of the camp. This makes three steps. If the secret tipi were moved once during the preliminary ceremonies, this would make the complete number of four steps as required by the ritual. Thus: 1. Director's lodge erected. 2. Tipi erected. 3. Tipi moved and erected a second time. 4. Lodge erected. At present the tipi is not moved after it has been erected, thus leaving only three steps in a ritual that requires four of everything. Each song sung in the tipi, and later on in the lodge, is sung four times. Charlie Bear says that the buffalo hide which is thrown in the tipi, and later in the lodge, is a genuine buffalo hide, and has been used by the Assiniboinés for this purpose for many years. It has been flayed, but not softened, and a ridge of hair has been left on it from neck to the root of the tail, along the back, and the hide is folded before being thrown along this ridge of hair, the hair being on the outside of the fold. The hide is hard enough to give out a sound when beaten with a stick. The hide represents "The Buffalo," which is the Spirit or the Father or Chief of all the buffaloes, to whom the people pray as the source of food and shelter. The Buffalo is an earth power. They pray to Thunder-birds who are in the sky, and bring the rain that makes the grass grow, upon which Father Buffalo feeds. When the tipi is erected all depart. The ceremonies of the tipi, according to First Chief, will begin an hour before sun down, and will continue until the sun rises. Then First Chief says he will call out the names of men with records of honors won in battle with the enemy, and these will come, and go out to "find" the center pole of the Sun Dance lodge. First Chief and Charlie Bear both tell me that nothing of a ceremonial or ritualistic nature will take place in the tipi until an hour before sun down. So

Celina drives Mary Ellen and myself to Harlem, where we buy cigarettes and other supplies. We then drive to the Club House and have supper at the Agency mess. An Indian boy at the mess expresses thanks that he is civilized and does not have to go to the Indian camp and indulge in all these ceremonies and nonsense. I later find out he is a Mexican. I wonder what he has that is any better than what he sneers at, or as good? I have time to write up my notes on the afternoon ceremonies and catch up on my diary. The note taking is made easy by reason of the fact that I took many of the notes on the spot this afternoon. In fact I took most of them on the ground. We drive back to the camp after supper. This, if I have correct information, will be an all night affair. Celina and Mary Ellen have resolved to stay in the camp as long as I do, and remain in the car. They are not included in the secret tipi party. They say they would rather do this than go back to the Agency Club and sleep. They have plenty of food, water and smokes in the car, the nights are not too cool here, and this camp is the safest place in the United States, for them to be in. We drive by Charlie Bear's tipi, and he and his brother and friends are feasting on beef. So we go over to a place near the secret tipi, and wait for what is going to turn up next. Celina and Mary Ellen remain in the car nearby, and I sit down on one of the poles with which the Sun Dance lodge is to be built tomorrow, and some Assiniboines keep me company there. I have supplies for the night. Plenty of cigarettes and matches, two note books, a pencil sharpener, and plenty of pencils already sharpened. So all is well. The Indians sitting about me tell me that First Chief has been heard praying and crying for mercy inside the tipi, and they tell me that he has come out several times and prayed and cried to the four directions. Charlie Bear later tells me that he heard First Chief in the tipi praying to The Buffalo and to Thunderbird for Celina, Mary Ellen and myself. It is now about 7:30 P.M. A number of men leave the secret tipi and go, very probably, to their own tents and tipis. Another man leaves the tipi at the same time and proceeds to gather firewood. First Chief comes out of the tipi, and standing about twenty five feet south of its door, faces south and prays silently. He then faces west and makes another silent prayer, and in like manner prays facing north and then east. He then returns to the tipi. In a short time he comes out again and signs for me to come in. He also signs to have Celina and Mary Ellen drive their car closer, and directs the parking of the car so that it is almost touching the tipi wall, and is just east of the door of the tipi. They can miss nothing from that point, and might as well be inside. The wheels of the car almost touch the tipi pegs. Since they cannot come inside First Chief is evidently going to see to it that they are close enough outside that they will not miss much of anything. Charlie Bear has not appeared yet, so First Chief and I have to make signs to each other. I follow him in to the tipi, and he directs me to a seat in the back of the tipi, opposite to the door, and on his right. His seat is forward, and I am to his right and rear. I throw my hat behind me, draw up my knees, and place note books and pencils under my right knee and cigarettes and matches under my left knee, and am all set to stay all night, or all week as the case may be. I have time to make sketches of the lay out of the tipi, the altar and fire place and buffalo skull, and the following description is from these sketches. The only seats in the tipi, are, of course, blankets or canvas spread on the ground around the side walls of the tipi. First Chief has a couple of extra blankets under him. In the center of the tipi, directly under the smoke hole, or the spot where the tipi poles converge at the top, a piece of ground has been

cleared of grass and sod until the surface is perfectly smooth earth. This piece of cleared ground is a disc about two feet and a half in diameter. Around the perimeter of this disc, marring the boundary between the smooth earth within, and the ground which forms the surface of the floor of the tipi is a ridge of fine dirt about an inch and a half high, and smooth and of uniform height. In the center of this disc, under the smoke hole a fire smoulders, but no fire pit is observed. However, there is much wood ash in the fire place, and a fire pit could be there, but be filled with ash. Charlie Bear tells me later that this disc represents the earth. About two feet back of the disc, and between it and the rear of the tipi, is a piece of cleared ground in the form of a crescent. The concave line of the crescent runs parallel to the outer perimeter of the circle or disc in the center, and the convex curve of the crescent runs parallel to the curve of the outer wall of the lodge. The crescent measures about three feet from tip to tip of its horns. At its widest point, which is a point on a line from the door to the back of the tipi, it is about six inches wide. The horns of the crescent point south toward the door of the tipi. Like the disc the crescent is made by scraping away the grass and sod, and smoothing the earth underneath. At the widest point of the crescent, and in the middle of that point, a live coal is kept constantly, and this coal is renewed from the fire in the center of the tipi, from time to time. Over this coal incense is made from time to time by scraping or breaking fragments on it of sweet grass, from a braid of sweet grass. Charlie Bear tells me that the crescent represents the moon. Just outside the southwest quadrant of the outer circle of the disc lies a forked stick which is about two and a half feet long. The forks of this stick point southeast and the butt northwest, and the stick lies close to the outer perimeter of the disc. The use or purpose of this stick is not apparent now. Later, however, it is ascertained that the pipe handler uses this stick as a tamper and cleaner for the pipes. At the northeast quadrant of the perimeter of the disc is placed an incense paddle. This is a stick, flattened at one end, and used to carry live coals from the fire under the smoke hole to the place of incense in the crescent. It is also used to carry live coals for the trail over which the buffalo hide is carried. The flat end of the incense paddle points northwest, and the butt of the paddle points southeast. Between the perimeter of the disc and the west horn of the crescent, which is the right horn as one faces the door of the tipi lie two pipes, parallel to each other, the bowls of the pipes facing in an easterly direction, and the openings of the bowls toward the disc. The positions of these two pipes is later changed. These two pipes are exactly alike. They are of medium size, and the stems are of wood, and are inserted into the stone bowls. The bowls are of Sioux design, the plain tube for the bowl, or tobacco container, with the long shank protruding from the front. The material of the bowls is the blackened stone which is used by the Piegiens and Crows for some of their pipe bowls. In the crescent, near the tip of each horn are two sticks, placed upright in the ground, which are used as pipe cleaners. The stick in the east or left horn of the crescent is later removed, but just when this took place was not noted. East of the crescent, and back of it about two feet or more, lies the buffalo skull. It is uncovered and the nose of the skull is pointed south. It is painted blue, except the horns which are not painted. Up the nose of the skull, and along the median line is painted a broad red band, which bifurcates above the eye holes in the skull, the branches above the eye holes terminating in points. The design is that of a straight, broad line, ending in a crescent, the line joined to the crescent at the apex of its

convex curve, the line and crescent painted a dull red. The nose and the eye holes of the skull are stuffed with fresh sage brush, the stems of the sage brush inside the skull, the tops of the sage being outward. The sage brush is packed loosely. On the east side of the tipi are the drums. These are hand drums, and resemble tambourines, but are somewhat larger. They are painted red. The buffalo hide, folded along the line of hair which extends from the neck to the root of the tail, hair outward, lies with the drums. Back of the crescent about three feet, and back of the buffalo skull, is hung a cord from one of the tipi poles in the northeast quadrant of the tipi and extending to one of the tipi poles in the northwest quadrant of the tipi. This cord, each end of which is secured to a tipi pole, is stretched between these two points at a distance of about three or three and a half feet above the ground. On this cord are hung offerings, consisting of pieces of red, blue and yellow calico. These pieces of cloth have been presented by different people as votative offerings to The Buffalo and Thunderbird. The offerings are so hung as to form a screen, about breast high for a small man, at the back of the tipi, this screen leaving a concealed space in the back of the tipi. Between the crescent and this screen, and on line with the door of the tipi and the back of the same, lies a section of what looks like a highly polished pink shell. Placed a foot or so west of the shell is a plain ~~gourd~~/~~pot~~le-gourd shaped rattle, which is painted red. Just west of the rattle, and west of the west horn of the crescent, and back of the crescent are some blankets folded up, and this is the seat of First Chief, the director. I am seated to the right and rear of these blankets, my head touching the slanting wall of the tipi. Charlie Bear has come in, and First Chief is in his place. Charlie Bear seats himself on my left, and is directly behind First Chief. An old Indian, who smokes a pipe with a catlinite bowl is seated to the left of Charlie Bear, and close to the west end of the screen of calico offerings. Charlie Sebastian, the Fire Keeper, is seated close to the incense paddle and directly in front of the buffalo skull. First Chief's four helpers are seated in front of him, and around the west perimeter of the disc in the center of the tipi. In front of, but slightly to the right, of First Chief sits Frank Buck, helper. In front of him sits Raymond Feather, helper. In front of him sits Bull Chief, helper. In front of Bull Chief, and close to that part of the disc nearest the door of the tipi sits Herbert Soldier, who is helper and pipe handler. Both helpers and Fire Keeper, as well as First Chief, all face the door of the tipi. Charlie Bear tells me that before I came in all the Helpers seated themselves around the cleared disc in the center of the tipi, at the southwest, southeast, northwest and northeast quadrants of the disc, and that the two black stone pipes were then filled. The first pipe was lighted and smoked by the four Helpers, the pipe being passed from one to the other going in a clockwise circle. Then the second pipe was lighted and smoked in the same manner. This was done in silence. I am sorry I missed this, as I missed the painting of the buffalo skull, the making of the disc and crescent, and the preparation of the interior of the tipi. At shortly after 9:00 P.M. First Chief picks up the two black stone pipes from their place near the northeast quadrant of the disc, and holding them close together, bowl to bowl and stem to stem, passes them through the sweet grass incense rising from the live coal placed in the crescent. Charlie Sebastian has provided the live coal and scraped sweet grass on it from a braid of sweet grass. The braid of sweet grass lies parallel to the north border of the disc, when not in use. First Chief incenses the mouthpieces of the pipes first, passing them through the smoke four times with a circular clockwise motion.

He then does the same with the bowls of the pipes, and then lays the pipes at the northernmost point of the outer circle of the disc, the bowls to the east and the mouths of the bowls toward the disc. The pipes are now between the braids of sweet grass and the disc. The men who are qualified to enter the tipi have now filled its western half, sitting close to the wall. Among these are Bill Berry, Wind Chief, and an Assiniboine Indian from Battleford, Canada, who is here on a visit, named Takes the Shirt. The drummers and singers now take their places with the hand drums in the east part of the tipi. Bill Berry, who is evidently the Crier, calls out from his place: "Get ready to start!" It is now 9:05 P.M. The drummers and singers are now ready. They are seated close to the east wall of the tipi facing inward toward the fire in the center. Some of the drummers take the buffalo hide and unfold it, and then fold it again once over. It is now folded along the ridge of hair that runs from the neck to the root of the tail, the hair being outside the fold. The hide is then taken and deposited just east of the door of the tipi. Charlie Sebastian, the Fire Keeper, now takes live coals from the fire on the incense paddle. He takes them one at a time and four in number, and deposit them at regular intervals from a point just east of where the buffalo hide lays, east around the wall of the tipi to where the drummers sit. He then takes a braid of sweet grass from its place next to the pipes, and scrapes fragments from the braid on the coals. He then restores the braid of sweet grass to its proper place. First Chief then rises from his place and goes to the buffalo hide, and picks it up. He holds the hide between him and the fire, his right hand taking the hide toward the head, and his left hand holding it near the root of the tail. He stands so close to the slanting wall of the tipi that he has to bend over. He then slowly carries the hide over the four live coals with their incense smudge toward the drummers. The hide thus moves around the circle of the lodge counterclockwise. The pipes are always passed clockwise. When First Chief has carried the hide over the last smudge, and has reached the drummers, he offers the hide to them. That is he makes a feint as if he were about to throw it among them. He makes a second and a third feint with the hide toward the drummers. He then throws the hide among the drummers. The drummers raise a shout, and some beat a roll on their drums and others beat the hide with their drum sticks. The shouting, the rolling of the drums and the beating of the hide lasts about a minute. The roll of the drums is long and irregular. First Chief then walks to his place and picks up the gourd shaped rattle, and then goes to a seat with the drummers. First Chief sits facing the drummers, with his back to the fire, and thus facing east. He holds the rattle up in his right hand. The rattle indicates that he is the song leader. While most of the drummers have drums and drum sticks, many have only sticks with which they beat the hide. The hide is laid before the drummers, folded over in the same manner as when it was carried and thrown among them. Part of the hide rests on the laps of the drummers. It is now 9:15 P.M. First Chief, from his place before the drummers, then recites a prayer. In this prayer he states how he received the songs he is about to sing from his father, Nosey or The Male. He then shakes his rattle, and the drums beat a roll, and one of the drummers beats the hide with a stick. The drum roll then becomes a regular beat, and they sing a song, and then shout. Charlie Bear says the song has no words, and they are just tuning up. At 9:17 P.M. a number of women, six or seven, enter

the tipi, and take seats close to the door. They sit facing the drummers. They have come to help out in the singing. All songs are accompanied by a drum beat, unless otherwise noted. The beat is sometimes a single beat, or single time, but is usually a double beat, or double time. During the songs of the tipi two boys, Johnny Flea and Dick Shaw, rise from behind the screen of alamo offerings and dance. They are stripped, and each has in his mouth the regular eagle wing bone Sun Dance whistle, which he blows in time to the drum beats while dancing. Each boy carries eagle wings in both hands. They use the regular Sun Dance routine, which consists in keeping both feet in place, but moving the body up and down by flexing the knees in time to the drum beat. The movement of the body up and down and the blowing of the whistle is conducted in harmony to the drum beat. They look straight ahead while dancing, but sometimes wave their eagle wing fans as if they were wings. They are not noticeably painted. The taller boy is Johnny Flea, and the shorter boy, standing at his right, is Dick Shaw. The children in the camp are mighty proud of them. According to Charlie Bear these two boys represent in this ceremony the younger generation that will grow up. At one point this evening, earlier in the songs and dancing, one of the old men sitting to my right was evidently not satisfied with the performance given by the younger generation as represented by these two boys. While the singing was going on, and the boys were dancing he signed to the boys rather violently to put more ginger into their dancing. They complied. Charlie Bear whispers the translation of each song to me as it is sung, and gives a rough outline of each prayer or announcement made by each song leader as he takes his place. I write these down in my note book as Charlie gives them to me. The fire in the tipi dies down from time to time, until only the embers show in the dark, and it is very dark in the tipi. At such times I am writing down notes by feel only, as I cannot see either the note book or my pencil. Then the fire flares up as fresh fuel is thrown on it by the Fire Keeper. Sometimes when the fire dies down a headlight from a passing automobile will gleam against the canvas of the tipi, and light everything up inside the tipi for a moment. I find afterwards that the writing I did in the dark was clearer than that I did when the fire was bright. Each song given is sung four times. First Chief and the drummers and singers give the first song, which belongs to First Chief, and goes as follows:

Everything will grow up new with the medicine lodge!
Grow up new!

The Cheyenne believe that in their Sun Dance that the world changes and becomes new again after the lodge makers vow. Thus the Cheyenne Sun Dance party from their secret tipi go out each day of the tipi rites, and make a small hole in the sod on the prairie, and burn incense in it. Each day they go out a little further from the secret tipi, throughout the four days of the duration of its ceremonies. They say they do this because they are going out to explore this brand new world, so made by the lodge makers vow. It is now 9:30 P.M. First Chief leads the singers and drummers in his second song, which is sung the usual four times, as follows:

The Great Father has given me this nest!

The nest referred to is the bundle of cotton wood boughs which is placed in the crotch of the center pole of the Sun Dance lodge when it is built. This is the place where the Thunderbird dwells during the ceremony, and toward this place the dancers in the lodge look, and at it they blow their whistles, which shoot their prayers in that direction. The Assiniboine do not call the ceremony I am attending the Sun Dance, or the Medicine Lodge. They call it by a word which means "to tie a bundle." This word

refers to the making up of the bundle of cottonwood that represents the Thunderbird's nest in the crotch of the center pole of the lodge. According to both First Chief and Charlie Bear the screen in the Sun Dance lodge, behind which the dancers stand when actually dancing, and behind which they sit during the rest periods between dances, is also called the Nest, and is considered as an extension of the Nest in the crotch of the center pole of the lodge. Thus the dancers are actually in the Thunder Nest when in their places back of the brush screen. At this time the fire in the center of the tipi is fanned by Charlie Sebastian, the Fire Keeper. He fans the fire with an eagle wing fan. Charlie Bear says a fan must be used, because of the fire in the tipi were blown up with the breath it would cause a wind storm. Charlie Bear also states that if one of the song leaders, that is one of the persons who is the owner of appropriate songs, and who gives, or rather loans them, to the tipi for the Sun Dance, should forget a song or make a mistake in giving or rendering the song, the song is stopped right at that point. The leader who made the mistake retires from his position as leader at once, and one of the black stone pipes is then presented to the next man who has songs to give, or rather loan, to the Sun Dance lodge. The person who has the songs to give or loan, signifies his consent to loan his songs, and act as leader while they are sung, by smoking the pipe offered him. The offering of the pipe signifies a request to the song owner to loan or give his songs. The man who smokes the pipe offered then goes forward and takes his place as the next song leader. Songs are personal property, and can only be given or loaned by their owners. In the present case these songs are loaned for this particular Sun Dance lodge, and could not be used again at a succeeding lodge on the basis of the loan made at this lodge. When the fire has been fanned up by Charlie Sebastian, he procures a coal from it on his incense paddle, and puts this fresh coal on the proper spot in the crescent, and puts sweet grass on it. It is now 9:35 P.M. First Chief sings his third song, which is sung four times, and is as follows:

The Thunderbird will be over us!

(i.e. "We will be under his wings!")

Our great Father Buffalo is here guarding us!

Charlie Bear explains that there are many Thunderbirds, each group coming from one of each of the four directions, but that the Great Thunderbird, the Father of all Thunderbirds, and the Great Buffalo, the Father of all Buffaloes, live in the east. That is why, says Charlie, the mouthpiece of the pipe is sometimes pointed first to the east in making a prayer, or when passing a pipe through the smoke of incense, it is first passed east, and then around in a clockwise circle. All motions or circuits in the tipi and lodge, as in passing the pipe, following a clockwise circuit. The exception is when the buffalo hide or the skull are carried, and these are moved counterclockwise. In these ceremonies, when passing or pointing the pipe, it is therefore pointed first east, then south, then west and finally north. First Chief sings his fourth song, which is sung four times by First Chief and the drummers as follows:

The Great Father has given me this day as a power!

A Great Thunderbird has given me these wings!

The Great Buffalo has given me this way of dance!

He has given me this power as a Holy Medicine Lodge!

The thunderbird is really Thunder, and brings rain. He represents the power above. Buffalo on the earth below is an earth power. The rain brings grass, and the buffalo eat the grass. The buffalo furnish food and shelter to the people. In 1909 Running Fisher the Gros Ventre explained to me that

among the Gros ventre it was believed that the power above, Thunder, had revealed that the Gros ventre should have a Sun Dance or Medicine lodge, and the power on earth, the buffalo had originally taught the actual rites of the lodge to the Gros Ventres. The wings refer to the wing motion of the Sun Dancers, who sometimes move their elbows in the dance as if flapping wings. The dancers are trying to rise to the power above. First Chief starts each of his songs by intoning some of the words, and the drummers, and later in the song the women, join in and help to carry the song to its conclusion. First Chief evidently gives the time to the drummers by shaking his rattle, and all the drum sticks rise and fall, and strike as one. Herbert Soldier, pipe handler and helper, now fills one of the black bowled pipes and passes it to Wind Chief, who is seated at the west side of the tipi. The pipe is handed bowl forward, which is the custom among the Assiniboine in passing a pipe. The Piegans, according to Charlie Bear, pass the pipe with the stem, or mouthpiece forward. Wind Chief received the pipe, lights it, and holds it reverently, the bowl toward his body, and the stem slanting away from his body at an angle of forty five degrees. The mouthpiece is pointed east. Wind Chief first prays silently, and then smokes the pipe. By smoking the pipe he signifies that he accepts the charge as song leader, and will give the songs he owns to this ceremony for the common good. When Wind Chief accepts the pipe the drummers beat a roll on their drums and raise a shout. First Chief, still acting as song director, then shakes his rattle, and begins his fifth song, which is sung four times, and is as follows:

The Thunderbirds are flying above the earth!

And the earth is awful quiet!

After singing his fifth song First Chief surrenders the leader's rattle to Wind Chief, and resumes his place as director. Wind Chief takes the seat just vacated by First Chief and prays out loud. He recites in the prayer how he received the songs which he is the owner of, and which he is about to give to these ceremonies for the good of the people. The sixth song of the evening, Wind Chief's first song, is given four times as follows:

They are making smudge to the four corners of the earth!

Because the Thunderbirds are coming!

This song evidently refers not only to the Great Thunderbird as arriving for the ceremonies, but to all of the Thunderbirds coming. The smudge referred to is that made by placing the sweet grass incense on a live coal, and such a smudge is used in order to purify. Purification is therefore being made to the four quarters because the Thunderbirds, the powers that bring the rain that makes the grass green, are coming to attend this ceremony. Wind Chief now gives his second song, the seventh song of the evening. It is sung four times, and is as follows:

Great Buffalo is here!

And Thunderbirds are here!

The Thunderbirds have evidently arrived, and with them the Father of Buffaloes, who lives in the east. Wind Chief then gives his third song, the eighth song of the evening, which is sung four times, as follows:

My Great Father gave me this because it is Holy!

The reference to Great Father is not easily understood. It might be the Sun. I doubt if these people ever had any idea of a Supreme Being prior to the coming of the missionaries. As to this statement some will disagree. But a spiritual being is something outside of the mental workings of these people. The ninth song of the evening, and Wind Chief's fourth song is sung four times and is as follows:

Father Buffalo gave me this because it is Holy!

The Great Person has given me this because it is Holy!

The Great Person and my Great Father may possibly refer to the Sun. But I can get no information on this point from Charlie Bear. The clockwise or sun course motion with which the pipes are passed in the ritual of these ceremonies, and the fact that the tipi and the Sun Dance lodge face south, toward the sun as it swings across the sky, lead me to believe that this ceremony was originally a sun ceremony. The careful attention paid to the four points of the compass, and the trances of sun worship indicate to me that this ceremony came first from an agricultural people. When adopted by a hunting tribe the buffalo were included in the worship, and finally supplanted the sun worship. Later the buffalo disappeared, and as rain is equally important in this country for grazing of buffalo, or horses or cattle, the worship of Thunder superseded the worship of buffalo after the buffalo disappeared, but that the disappearance of the buffalo is so recent (1881) that the traces of buffalo worship, and more than traces, still remain in the ritual. This, however, is mere speculation. It is believed that the buffalo worship took an upward trend in this ritual, even as Thunder came in and the buffalo departed. The tendency, a human one, would be to pray for the thing that was necessary, but getting scarce. But rain is always necessary, for both cattle and horses, as well as for buffalo. The feature in this ceremony of praying that the young people and children grow up with this belief is, I think, a recent feature. In the old days, when everybody believed in this religious system, and it had no rival, such prayers and songs would have been entirely superfluous. They only become necessary when the advent of the missionary produced a new belief hostile to the old belief, and the young people were falling away from the old belief. During the latter part of Wind Chief's fourth song, above given, then men singers cease singing, merely beating their drums, and the women finish the song. From this it might be inferred that the Great Person could be the earth, which is mother, and that was the reason the women finished the song. Charlie Bear could shed no light on this subject, and the time and place were not suitable for making extended inquiries. First Chief now takes one of the black stone pipes, fills it and offers it to Takes the Shirt, the visiting Assiniboine from Battleford, Canada. Takes the Shirt accepts the pipe, offers a silent prayer, then lights the pipe and smokes it, thus signifying that he accepts the request made that he give his songs, and will give the songs he owns to this Sun Dance and these ceremonies for the common good. Wind Chief now leads in his fifth song, which is the tenth song of the evening, and goes as follows:

I took my body as Hail!

The Great Father has made me fly,

And my body as water!

The first line of this song may refer to a body paint. The Arapaho have a Hail Paint, used as a body paint for the dancers in their Sun Dance lodge. Running Fisher told me in 1909 that the Gros Ventres believed that a white body paint when used in the Sun Dance dried a man up and sapped his strength. Therefore only a very brave or a very strong man would wear such a paint. In the Assiniboine dance the body paint is used to strengthen the dancer and enable him thus to endure his fast and his thirst, and keep going, so that he can fulfill his vow. The paints used follow conventional designs representing and symbolizing great forces of nature. By sympathetic magic, therefore, painting oneself to represent a given natural force, which has supernatural power, would endow the wearer of the paint with the power of that force by identifying him with that force. Thus he would acquire the supernatural strength of such a force,

which would sustain him through his fast, thirst and fatigue, and would enable him to keep right on through the dance and keep his vow. Hail is such a paint, and is a powerful supernatural force. The Great Father referred to here is evidently the Great Father of Thunderbirds, because he makes the dancer fly. The dancer in the Sun Dance lodge imitates the bird in the use of his elbows as wings, and seeks to rise up to the powers above. This flying may refer to the dance itself. That the dancer's body is made as water is a natural conclusion. Rain is the gift of the Thunderbird, and hail is water also. Likewise a man dancing without water for a long time would like his body moisture conserved, and in this case the conservation appears to be done by the supernatural power of Hail, with which the dancer identifies himself by painting himself to resemble hail. An unknown informant told Mary Ellen that she had been told by her father, an Assiniboiné, that the sun dancers in the Assiniboiné lodge, when they rise to dance and wave their eagle wing fans, or other objects which they hold in their hands, are thus attempting to rise or to fly to the Thunderbird nest, and when they cease dancing that means that they have slipped back, or fallen again, and failed in the endeavor. So the dancers, says this informant, get up and try again to rise to the power above, but only to slip back again and fall to earth. So it is with man, says the informant's father. If this is so then this dance in the lodge symbolizes all human endeavor and human failure. It dramatizes the story of the human race. Wind Chief now hands over the song leader's rattle to Takes the Shirt, and retires to his place at the west of the tipi. Takes the Shirt sits down in the place of the song leader, and praying out loud tells how he acquired the songs he is about to give to this Sun Dance ceremony, and that he is contributing these songs to help the younger generation. The drums now beat an irregular roll while Takes the Shirt chants. Johnny Flea and Dick Shaw during this chant remain down behind their screen and blow their whistles with irregular time to follow the irregular beating and roll of the drums. The chant finally swings into a song, and the drums swing into a regular double time beat, and the boys rise from behind the screen and dance, blowing their whistles in time to the drum beat. These whistles are not shrill in sound, but have a rather deep, metallic sound. They go chonk-chonk-chonk. Takes the Shirt evidently had them all guessing for awhile, and his songs seem strange to the people here. It is now 10:45 P.M., and while all this was going on Charlie Sebastian put a new coal on the place of incense in the crescent, and scraped some sweet grass on the coal from the braid of sweet grass. The eleventh song of the evening, Takes the Shirt's first song, is sung four times and goes as follows:

The Thunderbird has lit on the top of the nest now! This seems to refer to the Thunderbird's Nest, which has been described. While the song is not in point tonight, it must be remembered that these are the songs to be sung during the Sun Dance to be opened tomorrow night, and are being given by their owners for use here in the tipi and later in the lodge. It is now 10:50 P.M., and Frank Buck, Helper, takes the two black stone pipes and incenses them over the coal in the crescent in the same manner that First Chief incensed them at the commencement of these ceremonies this evening. The twelfth song, which is Takes the Shirt's second song, is sung four times, and is as follows:

My Father is coming home flying with the water!
The Thunderbirds!

My Father here may refer to the Great Thunderbird, because he is coming home flying with the water. The concluding line, "the Thunderbirds" lends weight to this supposition. Just before this song Bull Chief, one of the Helpers, has accepted one of the black stone pipes which has been passed to him, and has prayed and smoked the pipe, thus granting the request that he give the songs he owns to these ceremonies. Takes the Shirt now relinquishes the song leader's rattle to Bull Chief, and retires to his seat on the west side of the tipi. Bull Chief takes the song leader's place, facing the drummers, and raises the rattle. It is now 11:10 P.M. Bull Chief prays out loud, and recites how he acquired the songs which he owns, which he is now giving to these ceremonies and for the general welfare. At this time only one upright stick, used for cleaning the two black stone pipes, is seen in the crescent. The one in the east horn of the crescent has been removed, and the one in the west horn remains. The reason for removing this pipe cleaner is not known, and it was not observed just when it was removed. During Wind Chief's songs one of the black stone pipes was passed to the Indian who sat directly back of First Chief, and was by him passed to the Indian who sat directly at the west of the door of the tipi, down the line of Indians who were seated around that side of the tipi. It was smoked by the Indian who was seated west of the tipi door, and by him passed to his neighbor on the right. In this manner it was passed and smoked until it came back to its original place, to the man who sat behind First Chief. The pipe was thus smoked following the clockwise circle. The pipe was sent down to the first smoker at the west of the door of the tipi from hand to hand, and was passed bowl first, and on its return was passed to each smoker bowl first. In passing the pipe the stem is held so as to be parallel to the ground. The helpers and pipe handler pass it stem up and bowl advanced. In passing the pipe we held it with the right hand under the stem near the bowl, and the left hand under the stem near the mouthpiece when passing it to the right so that it could reach the first smoker at the west of the door of the tipi. On its return, when passed for smoking, we held the pipe is passing it, with the left hand under the stem near the bowl, and the right hand under the stem near the mouthpiece, the bowl being forward, and the stem being parallel to the ground. The pipe is passed in silence, and with reverence. In passing the pipe from right to left, it is smoked, the right hand under the stem near the bowl being passed outward, and the left hand, near the stem or mouthpiece being passed inward toward the body. The lips are compressed in sucking the mouthpiece, and the mouthpiece of the pipe stem is thus kept very dry. There is no moisture on it. Charlie Bear says the Piegiens pass their pipes mouthpiece first. It was observed that Takes the Shirt attempted to pass the pipe with the mouthpiece advanced, and that Herbert Soldier signed to him to turn it around so that the bowl would be in front. It is apparent from this that the Assiniboine from Battleford, Canada, have adopted the Piegan method of passing the pipe. As noted before, First Chief and his helpers pass the pipe bowl forward, but with one hand, the right, and holding the stem at the middle, and the pipe stem at an oblique angle. They do this quite casually. I help pass the pipe, which is one of the chief pipes, to the man on my right. When it comes back to me for smoking from the man on my right, I ask Charlie Bear if it is proper that I smoke it. He says certainly, go ahead. I take the customary four pulls from the mouthpiece, and First Chief then turns to me and says: "You can now tell your grandchildren that you smoked with the Assiniboines." This remark is interpreted by Charlie Bear.

In smoking these Indians keep a very dry mouthpiece. They do this by compressing the lips, and keeping them dry when taking the mouthpiece into their mouths. It is considered impolite to attempt to wipe or dry the mouthpiece when the pipe is handed to you. It is proper, however, to pass the pipe when it is handed, without smoking it. Smoking is optional. But the pipe must, among the Assiniboines, be passed bowl first, and stem parallel to the ground. This is done with respect and reverence. Bull Chief's first song, which is the thirteenth song of the evening, is sung four times, and is as follows:

The Thunderbirds are flying in the air and the great heavens are opening!

The Thunderbirds are flying today and the day itself is proud of itself!

And the Thunderbirds are flying at night, and the night is proud of itself!

The Thunderbirds are flying over the earth, and the earth has plenty of water!

When this song is sung the two pipes with the black stone bowls are put back in their original place, that is to say, at the northwest quadrant of the central disc. The bowls are pointed northeast, and their openings are inward toward the perimeter of the disc. The pipes are laid parallel to each other, bowl to bowl and stem to stem. Bull Chief's second song, the fourteenth song of the evening, is sung four times and is as follows:

The Thunderbirds are flying and the day is quiet!

Johnnie Flea and Dick Shaw, who are dancing, at this song flap their eagle wing fans as if they were wings. A few songs ago Johnnie and Dick showed signs of slowing down in their dancing, and one of the old men present shouted to them, and made vigorous signs for dancing with his right hand. This put new life into the boys. An old man, seated directly behind First Chief, has produced a pipe with a catlinite bowl and of Sioux design. This pipe he fills and passes down the line until it reaches the man seated to the west of the door of the tipi. This man lights the pipe and smokes it, and passes it to the man on his right, and the pipe is so passed from left to right, or rather from right to left, until it reaches its original owner. This smoke is more in the nature of a social smoke. The third song of Bull Chief, and the fifteenth song of the evening, is sung four times as follows:

Thunderbirds are flying and the night is quiet!

It is observed that at this time that First Chief, Frank Buck, Raymond Feather, Charlie Sebastian and another Assiniboine, are all facing east, with their heads bowed. Bull Chief's fourth song, and the sixteenth song of the evening is sung four times, and is as follows:

The Thunderbirds are flying over the earth and the earth is quiet!

Johnnie Flea and Dick Shaw, who are dancing at this time, wave their eagle wing feathers they hold in their hands as if they were wings. The motion is that of birds flapping their wings. This ends the songs of the evening. There are no more persons who own songs appropriate to these ceremonies who are willing to give them. Had there been other song owners, the tipi ceremonies would have continued until all had contributed their songs. This might have continued the ceremonies until daylight, as it did last year. The reason that the present ceremonies are ending at midnight is that there are no more persons available who own the proper songs and are willing to loan them for the purpose of this Sun Dance. The songs which

are thus far given are the songs which will be used in the Sun Dance of the Assiniboinés. Thus the so called secret tipi ceremonies are in part a dress rehearsal for the Sun Dance; in part a preparation of the sacred articles to be used in the dance; a preparation of the participants in the dance; and a formal giving by the song givers of the songs which are needfull for the Sun Dance ceremony. Starting tomorrow night each song leader, beginning with First Chief, will loan his songs to the Sun Dance Lodge. These songs will help to sustain the dancers in the keeping of their fast and the performance of their vows to Thunder, Sun or Buffalo. If, during the Sun Dance proper, any song leader makes a mistake in any of his songs, he will stop right there, according to Charlie Bear, and surrender the song leader's rattle to the next song leader, who will take his place. The song leader who has made the error will not again take his place until his turn comes again, in its regular order. I ask Charlie Bear how long the singing will be kept up, and he replies that it will continue as long as the singers hold out. The song leaders can give their songs in the Sun Dance lodge more than once, if their turn comes around again. In the Sun Dance lodge the singers and drummers work in shifts, and can keep on, according to Bigbie, First Chief and Charlie Bear until all the singers and drummers are tired out and ready to quit. The songs thus far given are sufficient to keep the lodge going any length of time, as after each song leader has taken his turn and given his songs, they can start all over again, beginning with First Chief, the first song leader. If the dancers in the lodge cannot hold out with this program, that is their tough luck. As at present conducted the Sun Dance will continue from sundown tomorrow night until sundown the night following, or twenty four hours. As the weather is exceedingly hot this will be a tough ordeal for most of the dancers. The dancers are allowed, during the period of the dance, only such refreshment as can be taken through the stem of a pipe. That is, they may smoke, but cannot have food or water. The blowing of the eagle bone whistle in time to the drums tends to keep the mouth dry, and so would increase the thirst. This with the constant flexing of the knees in time to the drum beat, the holding of the trunk bent forward with the chin tilted upward, is in my opinion, and that of many of the dancers, the most severe feature of the dance. But the constant motion, the keeping of the eyes fixed on the Thunder nest, and the blowing of the whistle, may after a time produce a state of stupor or trance, and this may serve to offset the sensations of hunger and thirst. In this hypnotic state the dancers may not suffer as much as they would otherwise. In the Sun Dances of 1906 and 1907, where the dance kept up for three nights and two days, or a total of 60 hours, some of the younger dancers showed extreme fatigue. In the old days when the dancers were tortured in the final dance, by having wooden squewers run under the muscles of the right and left breasts. Loops of rawhide were attached to these squewers, the ends of the rawhide being attached to the crotch in the center pole of the lodge. The dancers thus attached to the center pole, danced, jerking backwards until they tore themselves loose. The scars left by this operation were known as Sun Dance teats. Running Fisher in 1909 showed me four pairs of such teats on his breasts. He was quite a fellow. But this torture may not have been as painful as it appears, as the dancers by the time the torture was inflicted had been without food, water or ~~sleep~~ sleep for 60 hours, and had been dancing with eyes fixed on one place. After such a performance they were probably pretty well out on their feet. The purpose of this fasting and other self torture is to give thanks to

a given supernatural power for a favor received from that power, or to propitiate such a power in order to obtain a favor which such a power can grant. The body paint, songs, holding on to willow sticks fixed in the ground, wearing of or carrying certain emblems, changing position in the dance lodge, and so on, are devices to give strength and courage to the dancer so he can keep his vow, and sustain the ordeal through which he is passing. But to return to the secret tipi. When the songs have ended, First Chief fills and lights one of the pipes with the black stone bowls. First Chief then holds the pipe with the stem at a forty five degree angle away from his body, the bowl nearest his body, but not close to it, and the mouthpiece of the stem pointing toward the southeast. He then utters a prayer, and slowly swings the stem of the pipe in a clockwise circle during the prayer. The pipe is then carefully passed up the line of the four helpers, bowl foremost, stem parallel to the ground, until it reaches Herbert Soldier, helper and pipe handler, who sits nearest to the door of the tipi. The four helpers are now facing east. Herbert Soldier smokes the pipe and passes it to Bull Chief, song giver and helper, who sits on his left. Bull Chief smokes and passes the pipe to Raymond Feather, helper, who sits on his left. He smokes the pipe and passes it to Frank Buck, helper, who is on his left, and Frank Buck smokes the pipe and passes it to First Chief, director, who is seated at the back of the tipi. First Chief completes the smoke. The pipe is thus passed in the usual clockwise circle. I have not been able to find out why the buffalo skull and skin are moved counterclockwise. First Chief now fills the second black stone bowl pipe, which is passed down the line to Herbert Soldier, who ~~lights~~ lights the pipe and smokes it and passes it to Bull Chief, on his left. Bull Chief smokes and passes the pipe to Raymond Feather, on his left. After Raymond Feather smokes he passes the pipe back to some of the men sitting along the west side of the tipi. Of these both Wind Chief and Takes the Shirt, who were song givers, as well as several others, smoke, and the pipe is then passed to Frank Buck, who sits on the left of Raymond Feather. The pipe is smoked ~~by~~ by Frank Buck, and then passed to First Chief, who finishes the smoke. It is now shortly after midnight, and First Chief and Charlie Bear tell me that the tipi ceremonies have ended for the night. All of us leave the tipi. Celina and Mary Ellen have had Dan Johnson for company while I was inside. Dan is going to his ranch tonight to get horses, as he has learned that Mary Ellen wants to ride out to the center pole ceremonies tomorrow, and he has engaged to be her escort. Dan is a half blood Gros Ventre. He served in the World War, and on landing in Hoboken met a Jewish girl from New York City and married her. They have 11 children. Dan had other children by a previous marriage. They tell me that Dan's wife has turned into a Number 1 Gros Ventres squaw, and does breadwork and speaks of the Gros Ventres as her people. Dan is feeling good. He has just collected his Soldier's Bonus and paid all ~~his~~ debts with it, and now will get a \$211. per capita payment ~~on~~ on the Gros Ventre judgment both for himself and his wife, and for 15 children. This will give him \$3,587. Celina, Mary Ellen and I drive back to the Agency Club House, and there open up some of our canned goods and have a bite to eat. I check over the notes taken tonight, post my diary, and then take a look see out to be sure that the tipi ceremonies have really ended for the night. The drum beats can be clearly heard at the Agency from the camp, and there are no ceremonies without music in the tipi. But the cam is silent, so I am sure that all hands have quit for the night. I rewrote some of the songs more clearly while my notes were