Teton Sioux Music and Culture

(Part Two)
By Frances Densmore
First published in 1918
(2022 edited edition)

Preface to the 2022 Edition

Research work is in only valuable when transmitted to others
Frances Densmore, 1927

This edited 2022 edition of *Teton Sioux Music and Culture* is intended for free use and distribution, and is part of a larger effort: The Densmore Repatriation Project. The purpose of the project is to make freely available Frances Densmore's work in preserving songs and stories of native peoples in the Dakotas.

The original edition of the book, although it suffers somewhat from the time in which it was written, is considered the most thorough written and audio record of the culture from that time, but it has been difficult to obtain and match the songs for those interested in further study. The recordings, as preserved, existed in clusters which were confusingly numbered and, until recently, were all preserved at a speed which was approximately 11 per cent slower that the original recordings. The project has restored the existing recordings and renumbered them to match the original text.

The 1918 edition of her book was filled with graphs and charts that at best are confusing. While her methodology was ground breaking at the time, it has now become archaic. This edition has preserved all relevant text, photographs and written music. Except for corrections of minor typographical errors, the words of Densmore and her informants have been faithfully reproduced.

Densmore's primary translator at Standing was Robert Higheagle, and the original orthography within the book is his. In the interest of respect to her singers and informants, we have standardized, where possible, spelling to the orthography accepted by the Standing Rock school system.

For those interested to read the complete original edition, a 1992 reprint can be obtained through the University of Nebraska Press.

This version of Teton Sioux Music and Culture by Frances Densmore has been produced through generous grants provided by the Bush Foundation, the North Dakota Humanities Council, the North Dakota Council on the Arts and Dakota Legacy.

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SOCIETIES (Okȟólakičhiye)

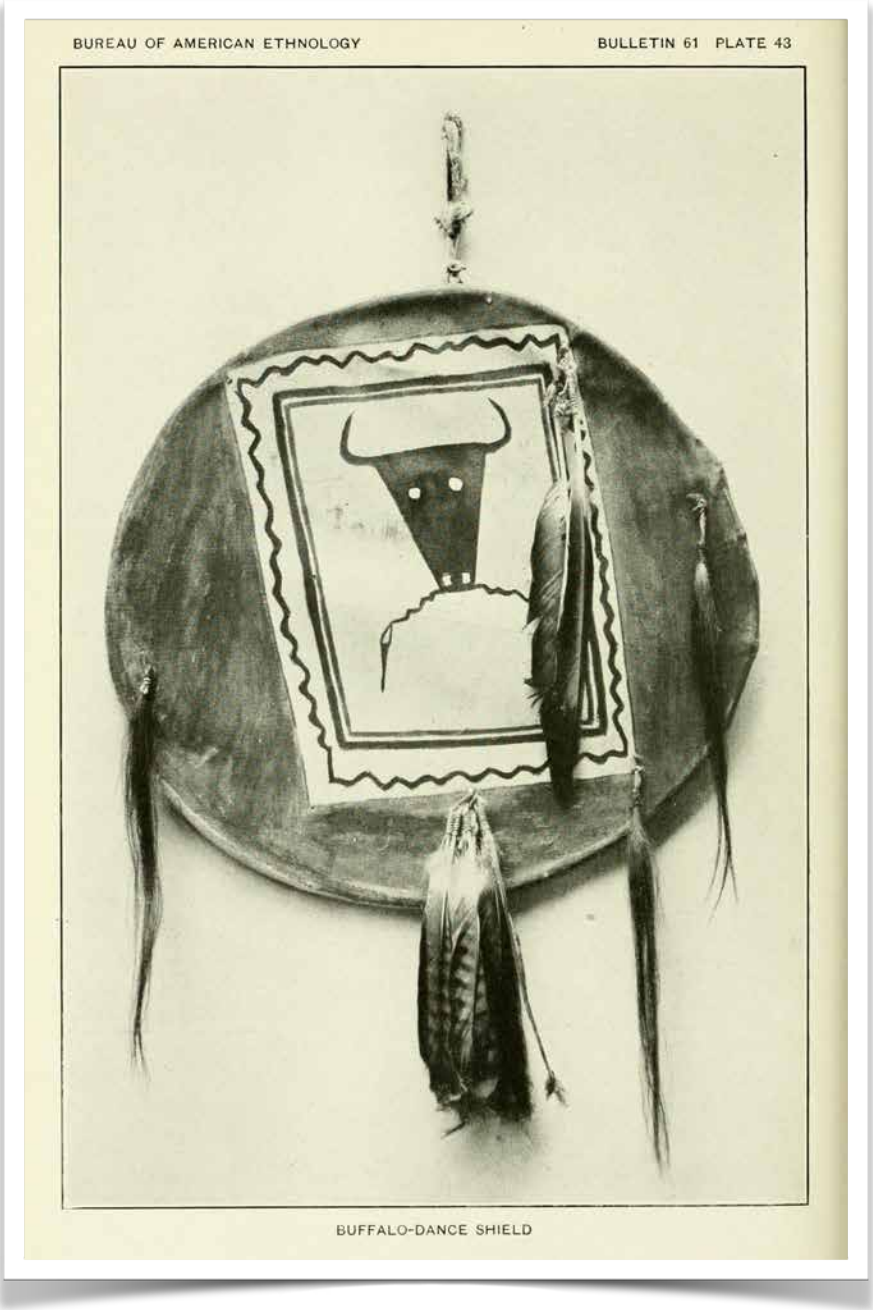
Two classes of societies existed among the Sioux—dream societies and military societies. Both classes are mentioned by F. V. Hayden, one of the earliest writers on the Indians of the upper plains. Hayden enumerates the Sioux societies as the “Bull Head, Elk, and Bear” (the first being properly translated “buffalo” and all being dream societies); also the “Scalp, Strong Heart, Fox, Big Owl, and Soldier.” In every instance the Sioux equivalent is given, identifying the societies with organizations of comparatively recent times.

Societies based on dreams (known as “dream societies”) were composed of men who, in their fasting visions, had seen the same animal. The common experience of the vision bound the men together and societies were thus formed. These societies had their meetings, to which were admitted only those who had dreamed of the animal for which the society was named. Concerning these societies, Miss Alice C. Fletcher writes:

“Among the Siouan family of Indians there are societies, religious in character, which are distinguished by the name of some animal. … Membership in these societies is not confined to any particular gens, or grouping of gens, but depends upon supernatural indications over which the individual has no control. The animal which appears to a man in a vision during his religious fasting determines to which society he must belong.”

Among the Teton Sioux there are some societies which belong unmistakably to one of these groups and others which, according to the writer's informants, probably had their origin in a dream of the name-animal, but are now open to men who have distinguished themselves in war. Thus the Elk and the Buffalo are distinctly dream societies, and the Strong Heart, Miwátani, and White Horse Riders are distinctly military in character, while the great military society of the Kȟaŋǧí Yuhá is said to have originated in a dream of an owl. The writer secured an account of a dream of a wolf, but the terms “Wolf society” and “Fox society” seem to some extent interchangeable at the present time. Mention was made of a Horse society, but no dream of a horse was recorded; it was, however, a dream society.

It is probable that these societies held no regular meetings, and that no new members of the military organizations had been elected during a period of about 30 years prior to the collecting of this material. It is impossible, therefore, to secure much reliable information on the history of these societies among the Teton Sioux.



Dream Societies

Buffalo Society

Concerning the Buffalo society Dr. Robert H. Lowie writes:

“Among the Santee the men performing the Buffalo dance had had visions of the buffalo, though apparently the sons of such men were also entitled to join. One man might dream that he … had been shot by an arrow so that he could barely get home … Such a man painted himself vermilion to represent the trickling down of the blood. Another man dreamed of being shot with a gun. Such a one would act out his dream during a Buffalo dance.”

George Catlin mentions the Buffalo dance in one of his letters, stating that he witnessed it at Fort Snelling, Minn. The writer saw a Buffalo dance at Bull Head, South Dakota on the Fourth of July, 1913. In this dance it is customary for the dancers to wear headdresses adorned with buffalo horns, and to imitate the actions of buffalo. A shield carried in the buffalo dance is shown in plate 43.

The following songs were said to have been sung in the Buffalo society. Some of these songs were said to have been received, or composed, in a dream of buffalo, but the story of the dream had been forgotten, only the songs remaining as a tradition in the tribe.

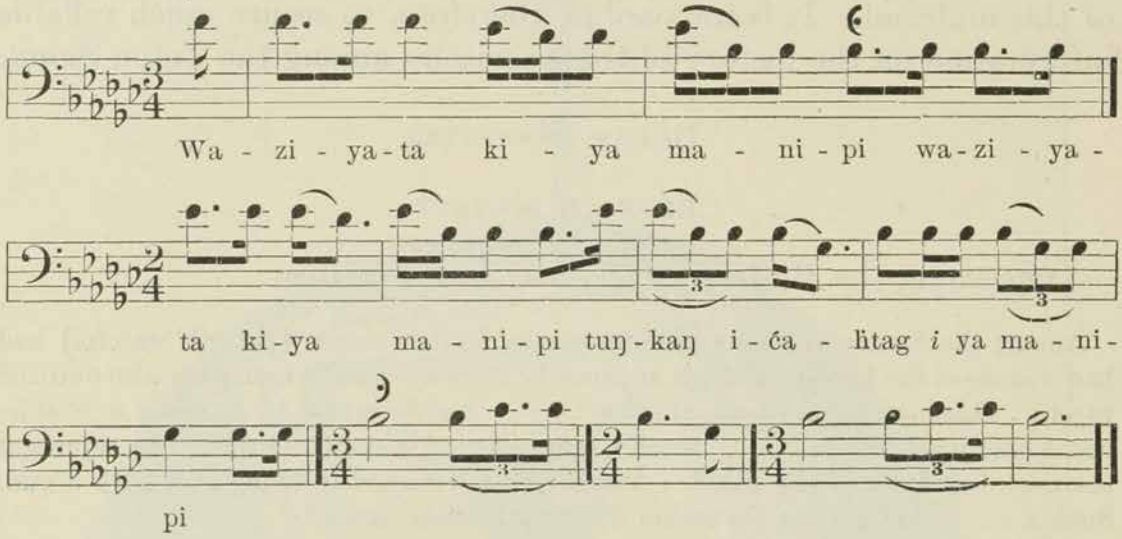
No. 95. "Northward They Are Walking" (Catalogue No 663)

Sung by Wakaŋ′-ćika′na (Little Conjuror)

Voice ♩ = 96

Drum ♩ = 96

Drum-rhythm similar to No. 6



WORDS

wazi′yata ki′ya	northward
ma′nipi	they are walking
tuŋkaŋ′	a sacred stone
ića′ȟtag ya	they touch
ma′nipi	they are walking

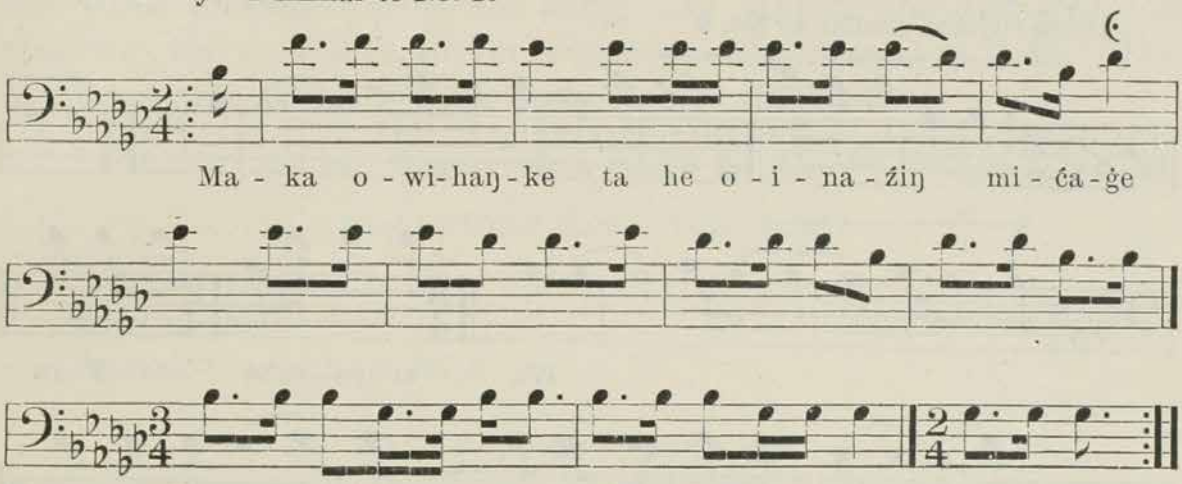
No. 96. "My Goal" (Catalogue No. 664)

Sung by Little Conjuror

Voice ♩ = 72

Drum ♩ = 88

Drum-rhythm similar to No. 19



WORDS

maka′ owi′haŋke ta..... toward the end of the earth
he oï′naźiŋ..... my goal
mi′ćaġe..... he has made

This recording is missing from the L.O.C. collection

This song and the two following songs were recorded at Sisseton among Sioux who belong to the Santee division of the tribe. The words of this song are in the Santee dialect, as this song, like the two next preceding, was recorded at Sisseton.

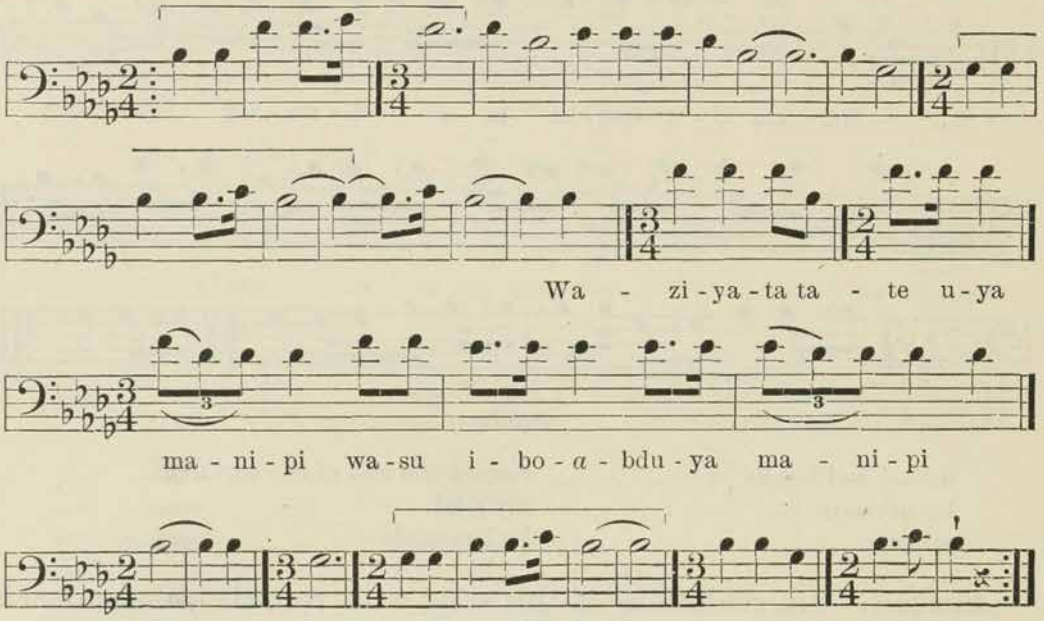
No. 97. "In the North" (Catalogue No. 660)

Sung by MAȟPI'YA-TO (BLUE CLOUD)

VOICE ♩ = 132

DRUM ♩ = 92

Drum-rhythm similar to No. 6



WORDS

wazi'yata ki'ya	in the north
tate'	the wind
uya'	blows
ma'nipi	they are walking
wasu'	the hail
ibo'bduya	beats
ma'nipi	they are walking

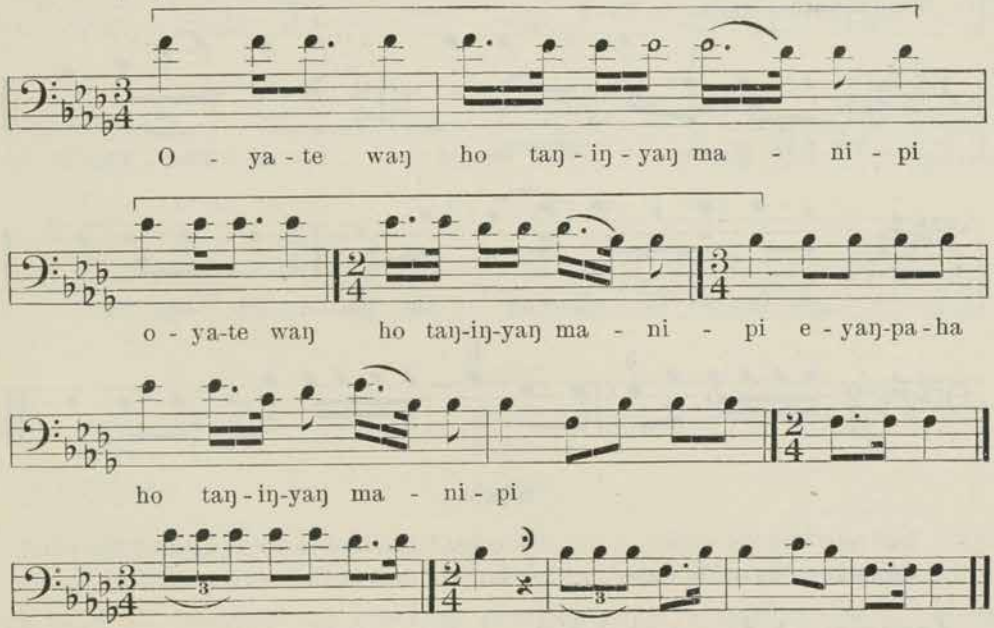
No. 98. "Their Voices Could Be Heard" (Catalogue No. 555)

Sung by Gray Hawk (Ćetaŋ′hota)[1]

Voice ♩ = 116

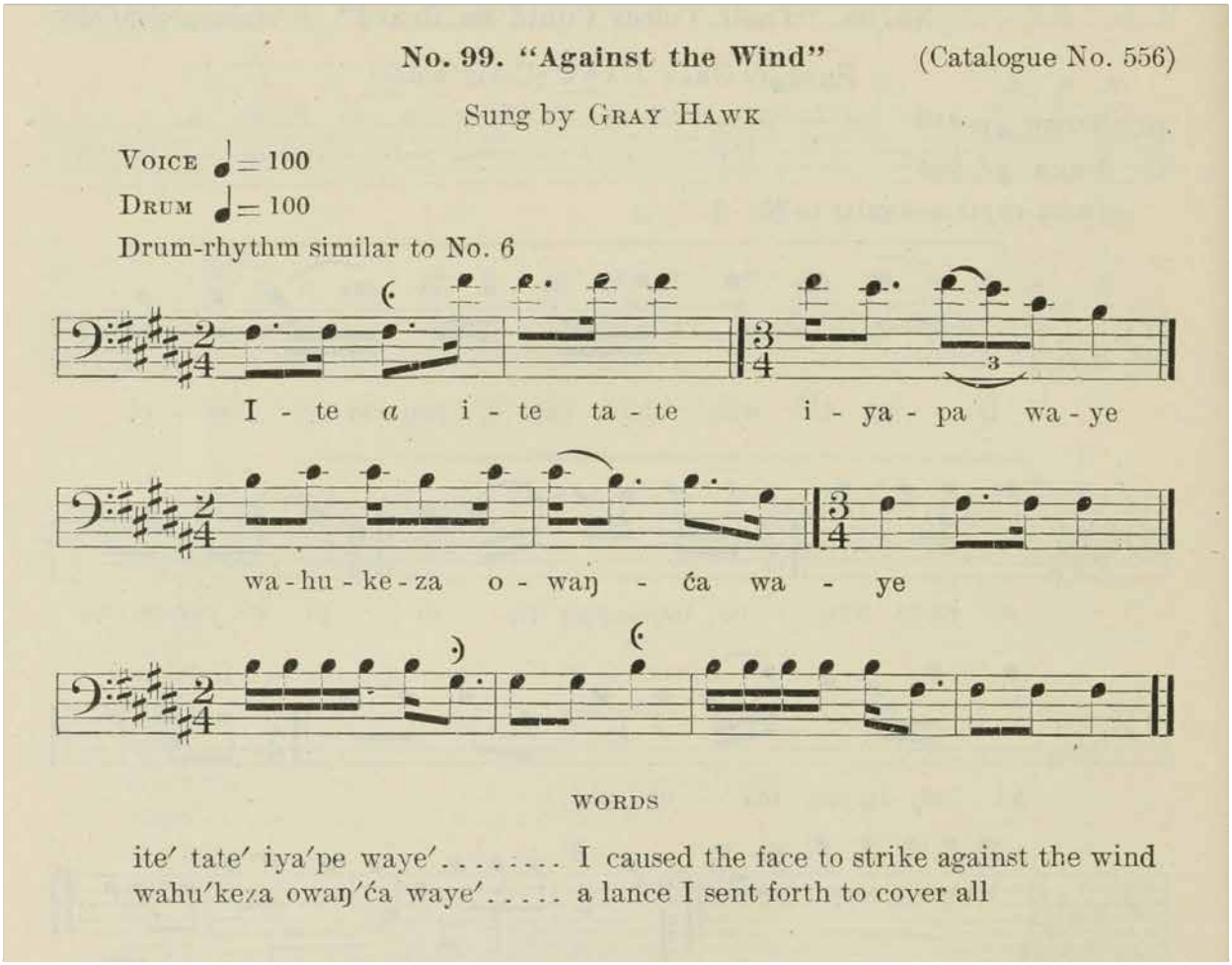
Drum ♩ = 116

Drum-rhythm similar to No. 6



WORDS

oya′te waŋ	a tribe
ho	their voices
taŋiŋ′yaŋ	could be heard
ma′nipi	(as) they walk
e′yaŋpaha	the heralds (leaders of the herd)
ho	their voices
taŋiŋ′yaŋ	could be heard
ma′nipi	(as) they walk



No. 99. "Against the Wind" (Catalogue No. 556)

Sung by GRAY HAWK

VOICE ♩ = 100

DRUM ♩ = 100

Drum-rhythm similar to No. 6

I - te *a* i - te ta - te i - ya - pa wa - ye

wa - hu - ke - za o - waŋ - ća wa - ye

WORDS

ite′ tate′ iya′pe waye′..... I caused the face to strike against the wind
wahu′keza owaŋ′ća waye′..... a lance I sent forth to cover all

A free translation of the words of this song would be, "I drove the tribe against the wind, which struck their faces like a lance." Four renditions were recorded.

The following song is undoubtedly that of a man who dreamed of a buffalo, but the origin of the song was not given:

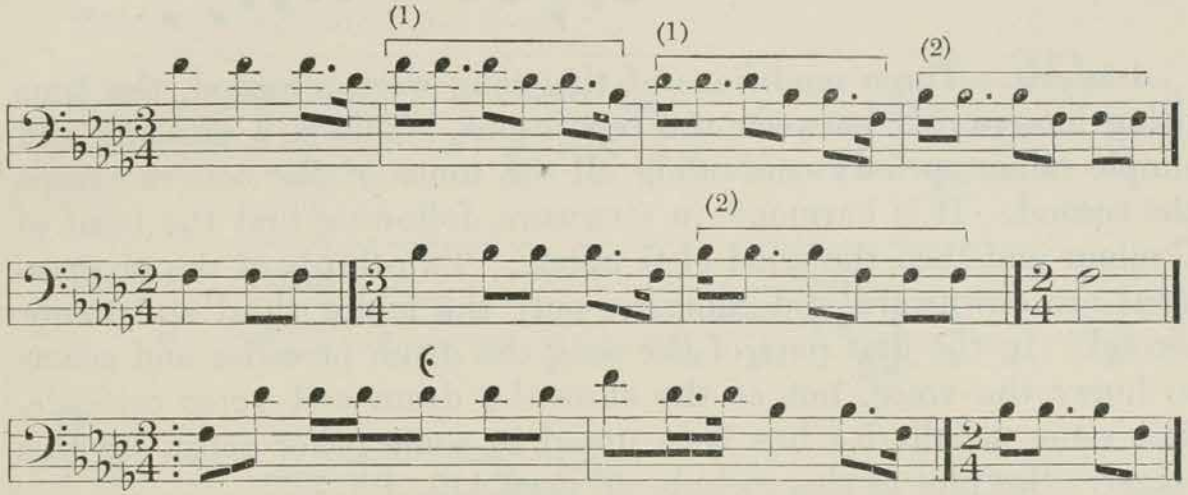
No. 100. "I Come" (Catalogue No. 546)

Sung by GRAY HAWK

VOICE ♩ = 92

DRUM ♩ = 96

Drum-rhythm similar to No. 19



Ta- taŋ - ka - o - hi - ti - ka mi - ye wa - hi - ye

WORDS

Taṭaŋ′ka-ohi′tika	Brave Buffalo (a man's name)[1]
miye′	I am
wahi′ye	I come

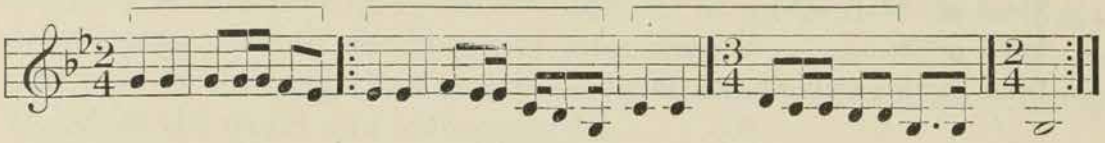
No. 101. Buffalo Society Song (a) (Catalogue No. 549)

Sung by GRAY HAWK

VOICE ♩ = 92

DRUM ♩ = 92

Drum-rhythm similar to No. 6



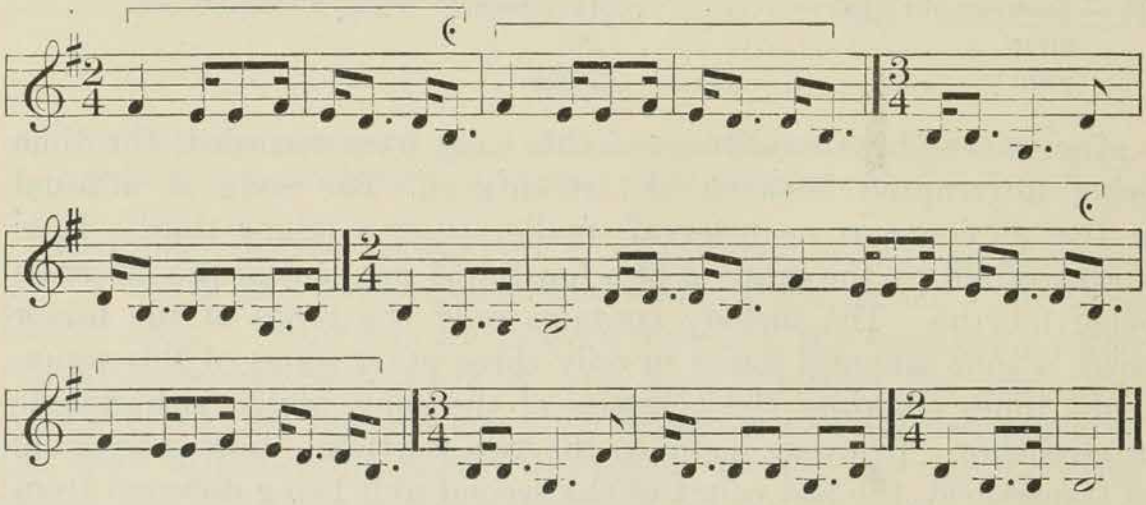
No. 102. Buffalo Society Song (b) (Catalogue No. 550)

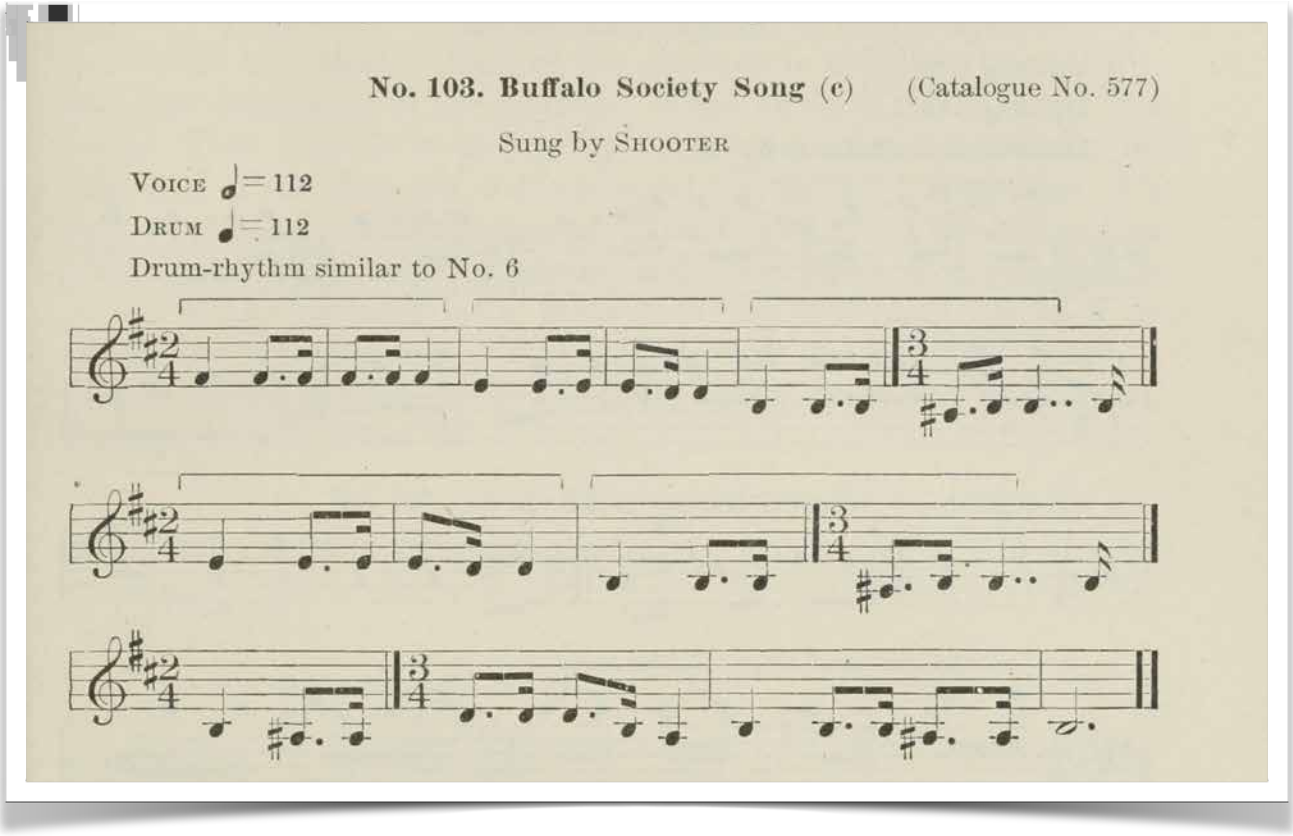
Sung by GRAY HAWK

VOICE ♩ = 126

DRUM ♩ = 120

Drum-rhythm similar to No. 19





No. 103. Buffalo Society Song (c) (Catalogue No. 577)

Sung by Shooter

Voice ♩ = 112

Drum ♩ = 112

Drum-rhythm similar to No. 6

ELK SOCIETY

The men who had dreamed of the elk banded themselves together and called themselves the Elk society. Two Shields was one of the singers and drummers in this society, the last meeting of which was held about 30 years ago. He sang the following song, which was used in this society, and which he said had been handed down for many generations. He stated that the song is still sung at dances and must always be paid for by the man who asks that it be sung. Such a man is usually an elk dreamer.

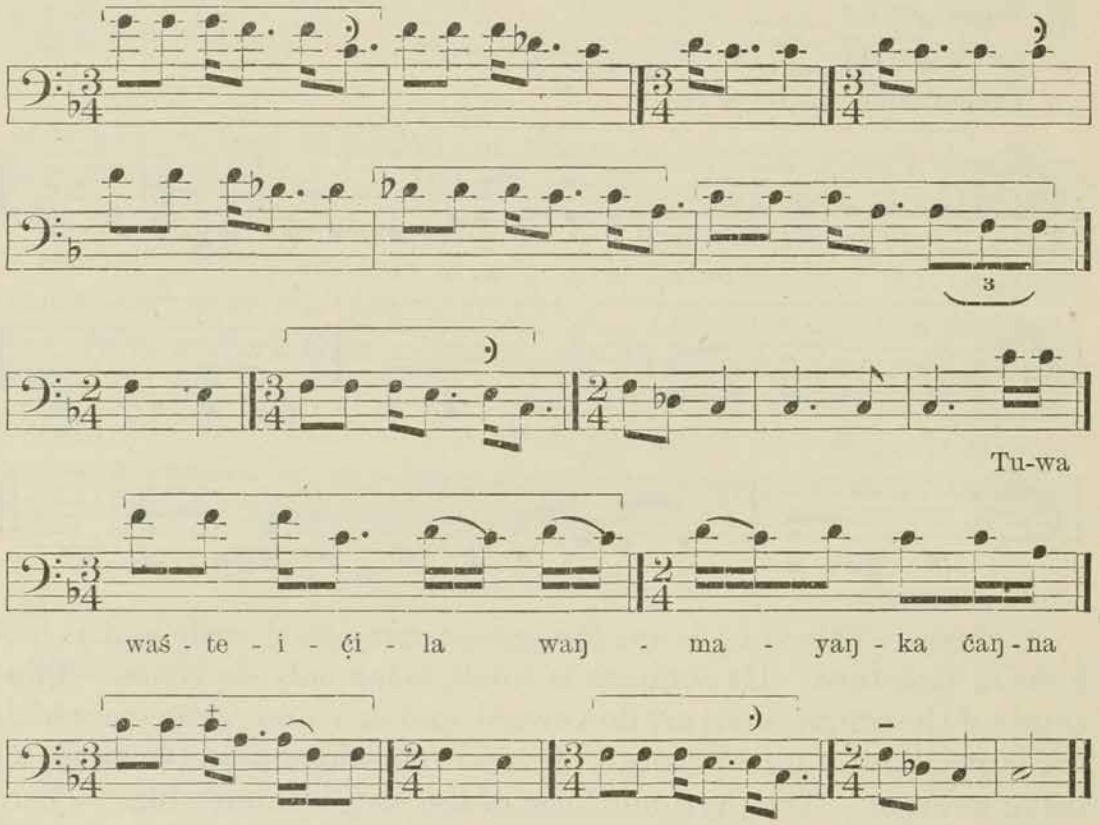
No. 104. Song of the Elk Society (Catalogue No. 538)

Sung by Two Shields

Voice ♩ = 80

Drum ♩ = 88

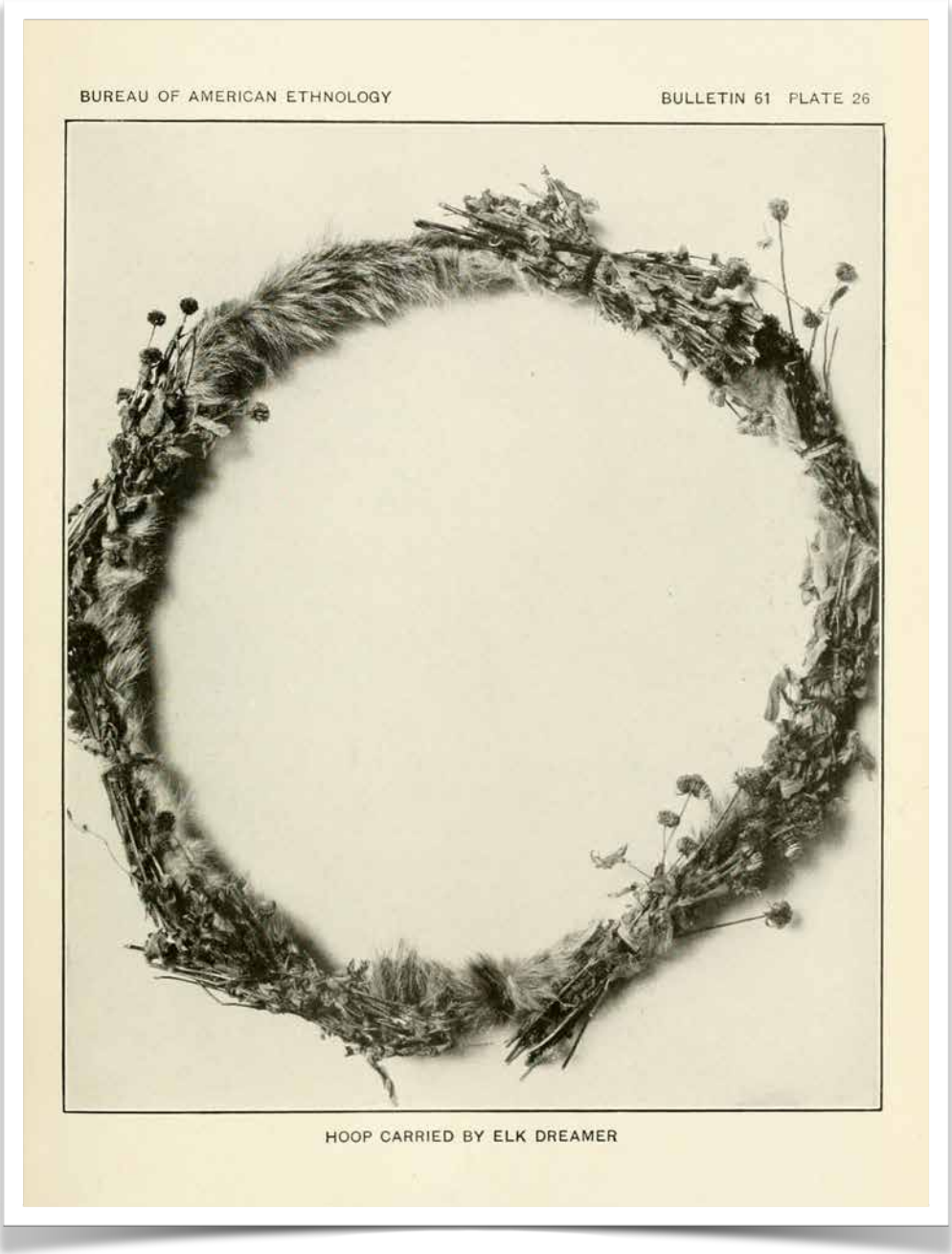
Drum-rhythm similar to No. 19



WORDS

tuwa′	whoever
waśte′iċila	consider themselves beautiful (in character and appearance)
waŋma′yaŋka caŋ′na	after seeing me
ćaŋte′ wani′će	has no heart

The hoop carried by an elk dreamer is mentioned in the following song as “a rainbow.” The following was given as an explanation of the use of this term: “Part of the rainbow is visible in the clouds and part disappears in the ground. What we see is in the shape of a hoop. This word is employed by Medicine Men and especially by dreamers of the elements of the air and the earth.” (For songs of a man who dreamed of a rainbow, see song Nos. 61 and 62.) The hoop of an elk dreamer was considered sacred, and the dreamer took great pride in it. When carrying it he sometimes put it around his neck or thrust one arm through it and carried it on his shoulder. Such a hoop is shown in plate 26 and is described in connection with Brave Buffalo's dream of the elk.



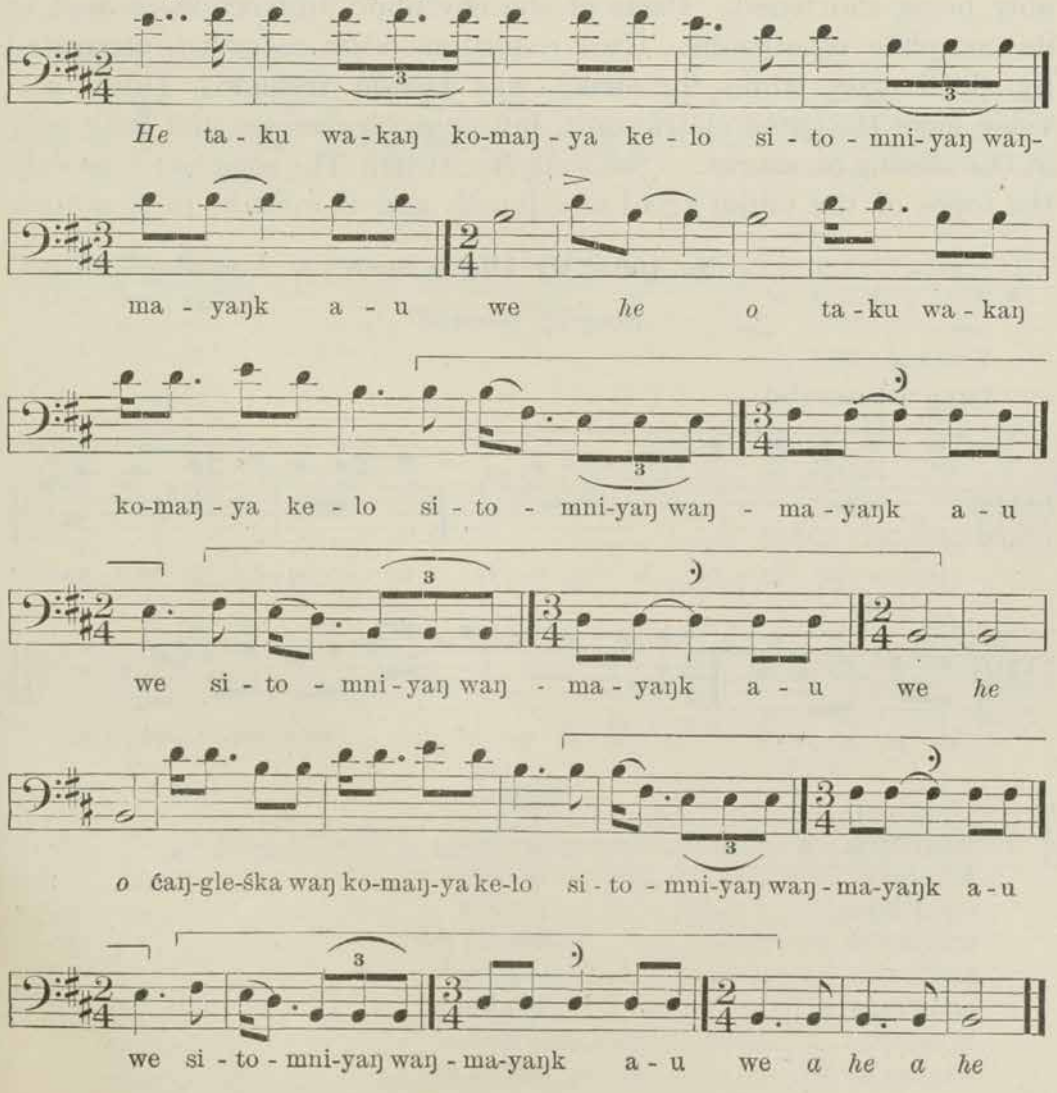
No. 105. "Something Sacred I Wear" (Catalogue No. 471)

Sung by Śiya'ka

Voice ♩ = 76

Drum ♩ = 76

Drum-rhythm similar to No. 8

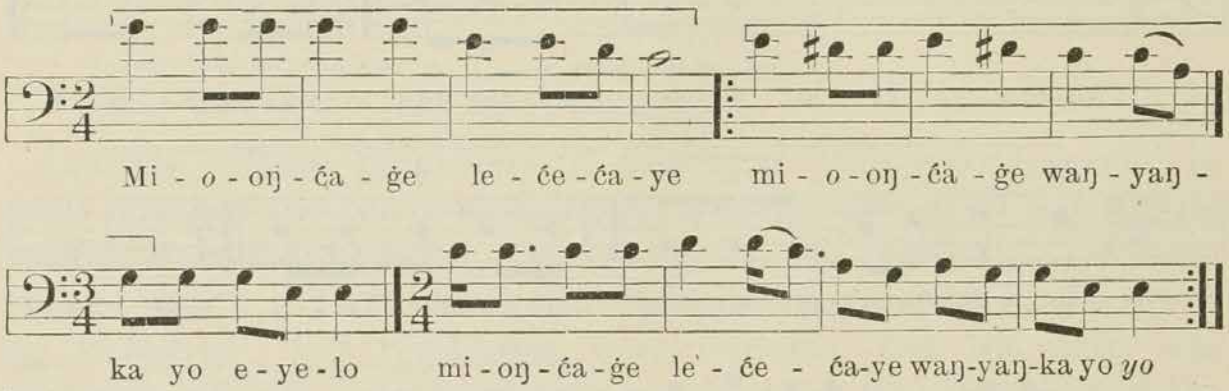


No. 106. "My Life Is Such" (Catalogue No. 575)

Sung by SHOOTER

VOICE ♩ = 69

DRUM not recorded



WORDS

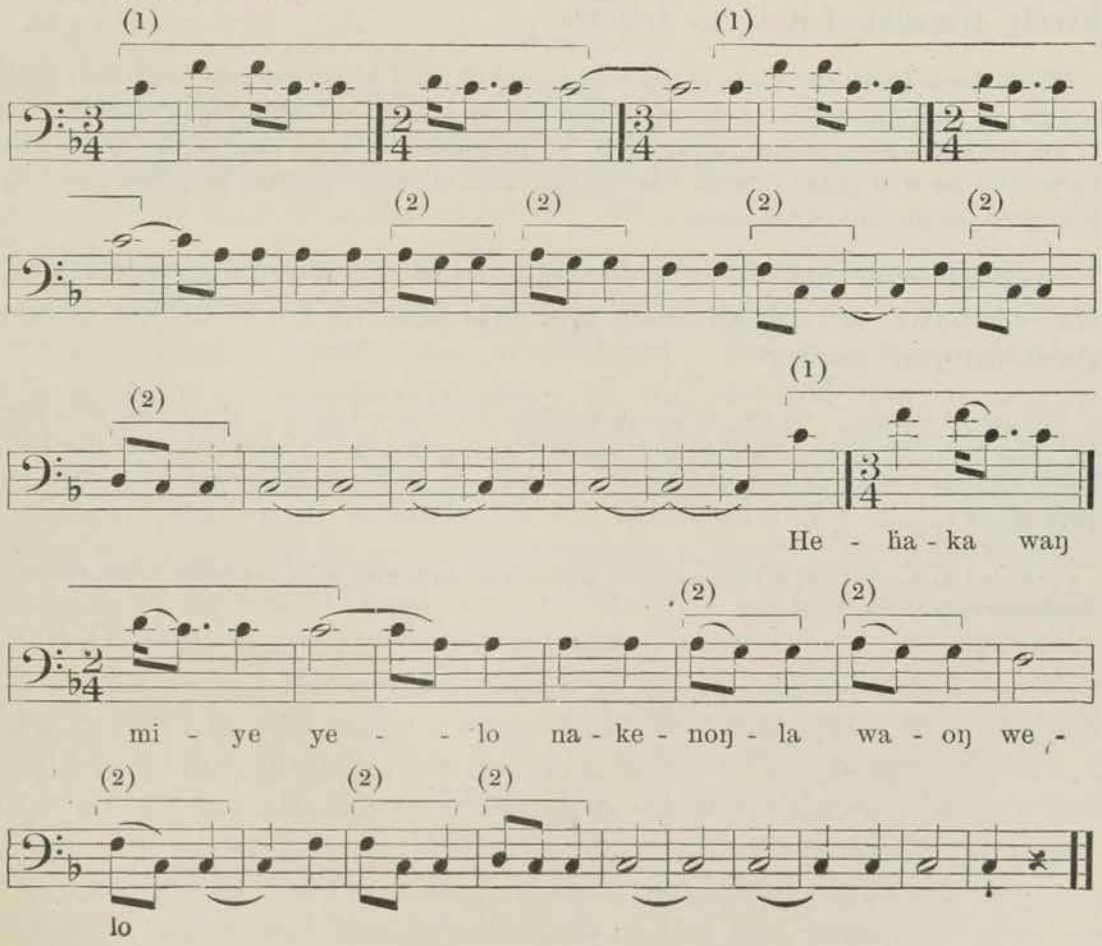
miöŋ′ćaġe	my life
le′ćećaye	is such
miöŋ′ćaġe	my life
waŋyaŋ′ka yo	behold me
eye′lo	it is said
miöŋ′ćaġe	my life
le′ćećaye	is such
waŋyaŋ′ka yo	behold me

No. 107. "An Elk Am I" (Catalogue No. 622)

Sung by Wi'yaka-waⁿźi'la (One Feather)

Voice, ♩ = 126

Drum not recorded



WORDS

heha'ka waŋ	an elk
miye' yelo'	am I
nake'noŋla	(a) short life
waöŋ' welo'	I am living

HORSE SOCIETY

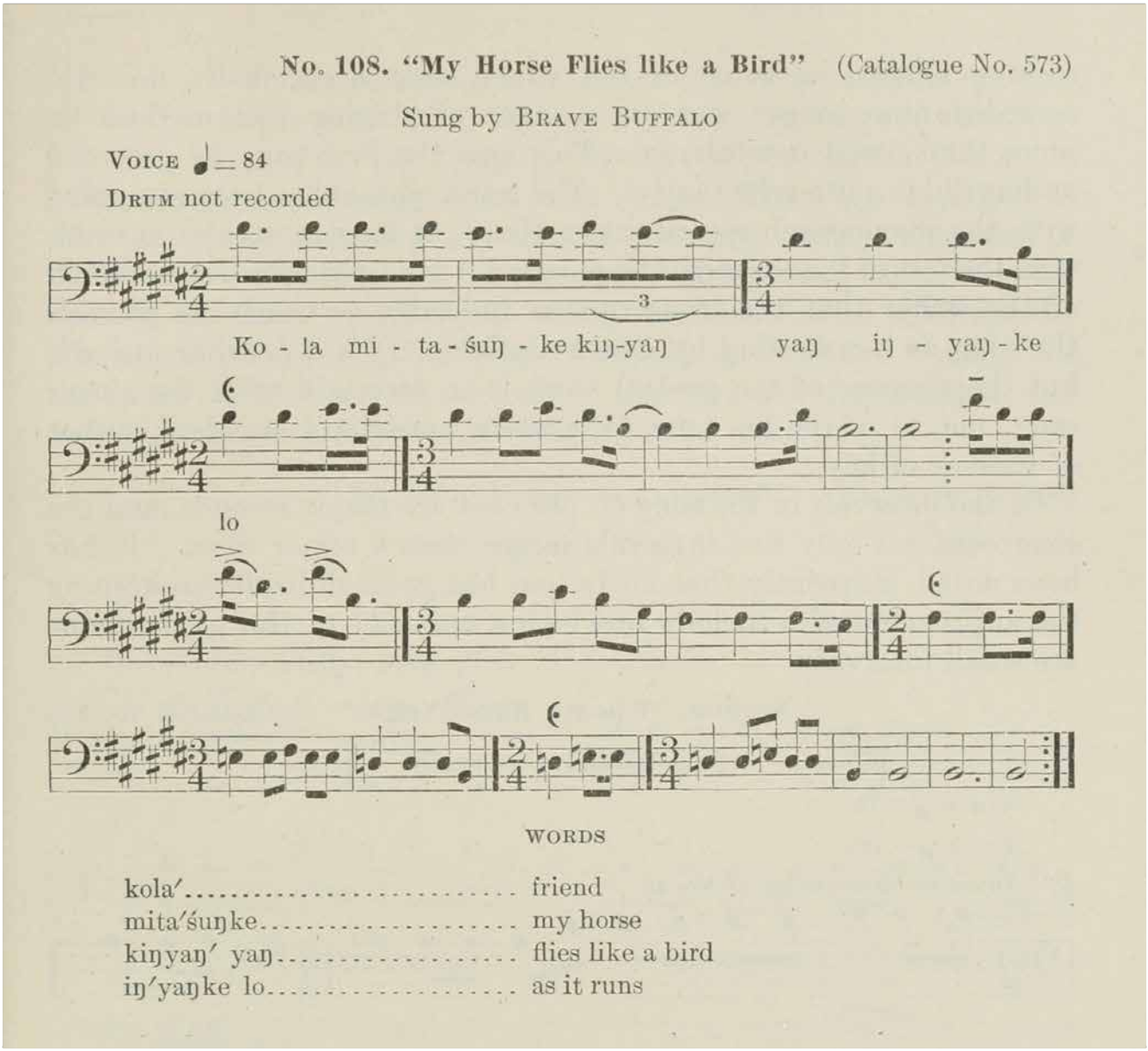
No dream of a horse was related to the writer, but there is among the Teton Sioux an organization called the Horse society. It was said that some of the songs in the following group were used in this society, and were used also on the warpath to make a horse swift and sure. The estimation in which the horse is held by the Sioux is shown by a speech by Brave Buffalo. This speech was made before the singing of his first song, and was recorded by the phonograph. Freely translated it is as follows:

“Of all the animals the horse is the best friend of the Indian, for without it he could not go on long journeys. A horse is the Indian's most valuable piece of property. If an Indian wishes to gain something, he promises his horse that if the horse will help him he will paint it with native dye, and all may see that help has come to him through the aid of his horse.”

Šiyáka said that on one occasion when he was hard pressed on the warpath, he dismounted, and standing in front of his horse, spoke to him, saying:

“We are in danger. Obey me promptly that we may conquer. If you have to run for your life and mine, do your best, and if we reach home I will give you the best eagle feather I can get and the finest sina´ lu´ta, and you shall be painted with the best paint.”

The eagle feather was tied to the horse's tail, and the šiná lúta was a strip of red cloth fastened around the horse's neck.



This was the first song Brave Buffalo recorded and he did it quite reluctantly. The transcription has been compared with the phonograph record many times, at long intervals, in order that the test of the ear might be renewed. It is, therefore, the opinion of the writer that the transcription indicates as nearly as possible the song as it was sung by Brave Buffalo. It is a peculiar melody, but the purpose of the present work is to ascertain what the singer sang, not to adapt his song to a white musician's standard, either of time or of key.

Brave Buffalo is interesting to compare this with other songs concerning the horse, not only in this group, but in the songs of war (Nos. 138, 139, 140, 145). The tempo is slower, and the rhythm is not the galloping rhythm of some of the other songs. There is in it a little of the dignity and solemnity which seems always present in the mind of the Sioux when he sings of the dawn.

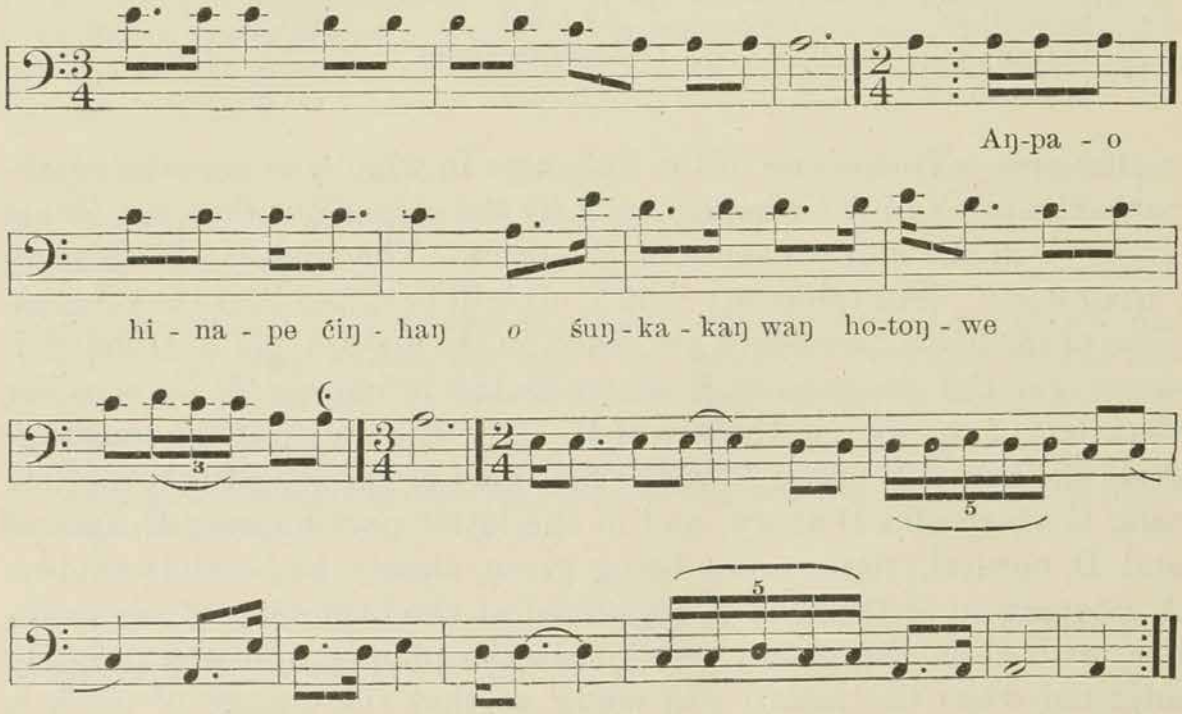
No. 109. "When a Horse Neighs" (Catalogue No. 604)

Sung by Brave Buffalo

Voice ♩ = 76

Drum ♩ = 126

Drum-rhythm similar to No. 19



WORDS

aŋ′paö	daybreak
hina′pe	appears
ćiŋhaŋ′	when
śuŋka′kaŋ [1] waŋ	a horse
hotoŋ′we	neighs (see p. 180, footnote)

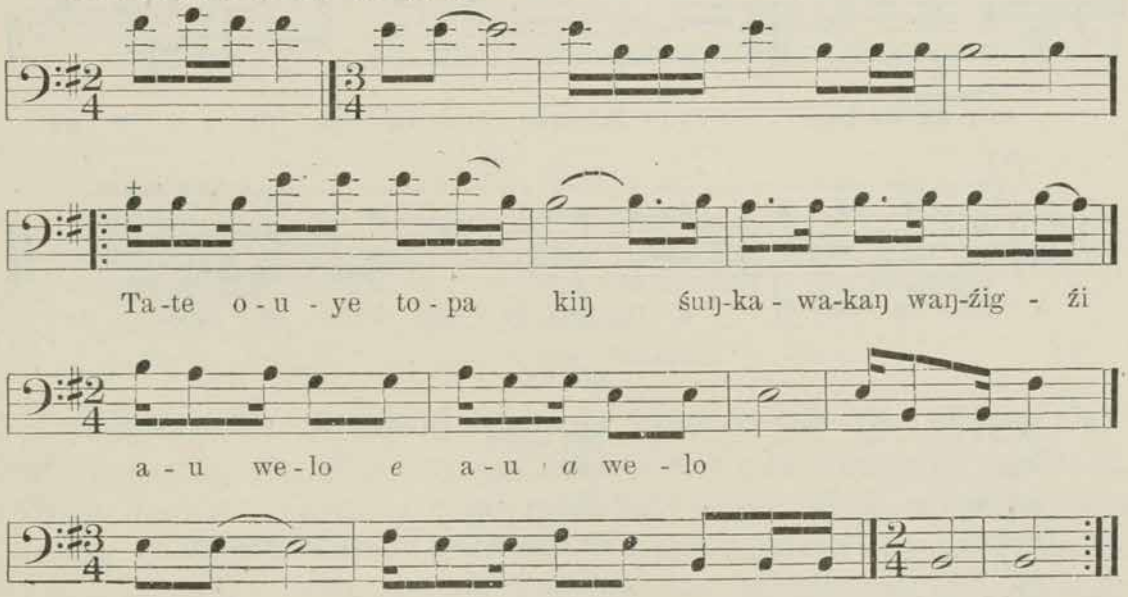
No. 110. "Horses Are Coming" (Catalogue No. 605)

Sung by Brave Buffalo

Voice ♩ = 72

Drum ♩ = 132

Drum-rhythm similar to No. 19



WORDS

tate′ oü′ye to′pa kiŋ..... the four winds are blowing
śuŋka′wakaŋ waŋźig′źi..... some horses
aü′ welo′..... are coming

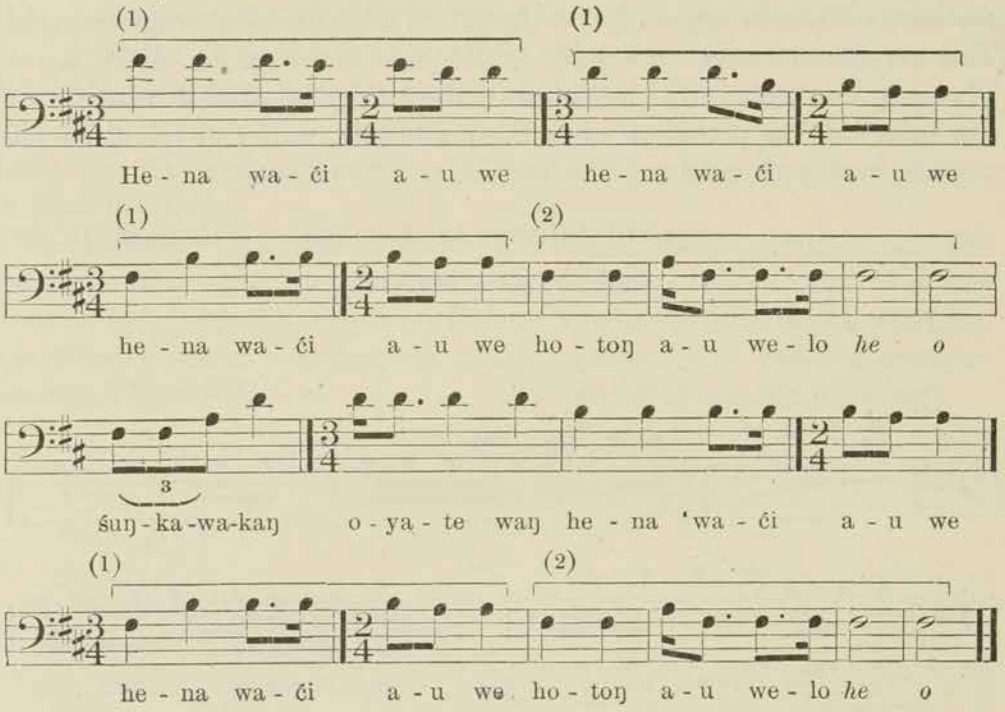
No. 111. "Prancing They Come" (Catalogue No. 537)

Sung by Two Shields

Voice ♩ = 104

Drum ♩ = 104

Drum-rhythm similar to No. 6



WORDS

he′na	see them
waći′	prancing
aü′ we	they come
hotoŋ′	neighing (see p. 180, footnote)
aü′ welo′	they come
śuŋ′kawakaŋ oya′te waŋ	a Horse nation (see p. 162, footnote)
he′na	see them
waći′	prancing
aü′ we	they come
hotoŋ′	neighing
aü′ welo′	they come

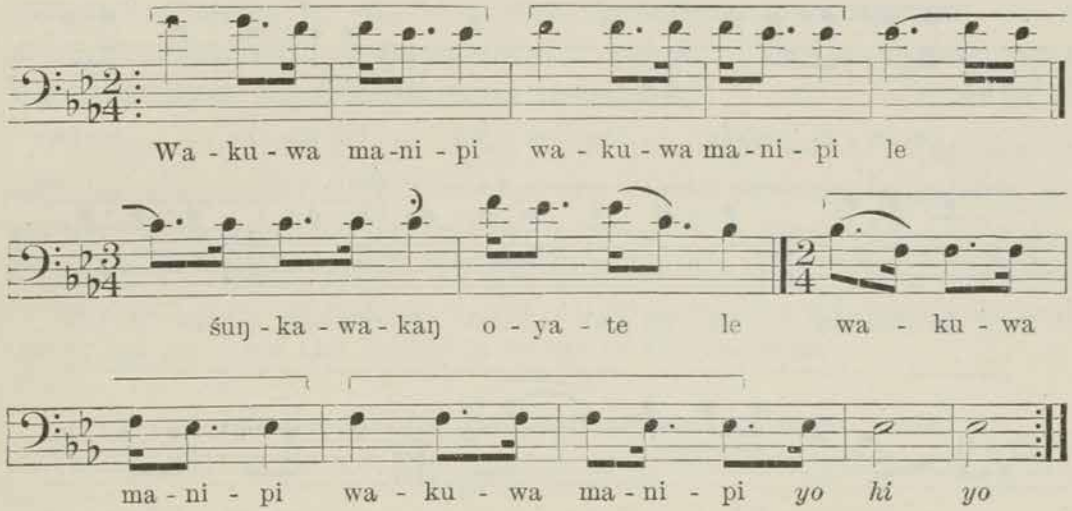
No. 112. "Chasing, They Walked" (Catalogue No. 470)

Sung by Śiya'ka

Voice ♩ = 116

Drum ♩ = 116

Drum-rhythm similar to No. 6



WORDS

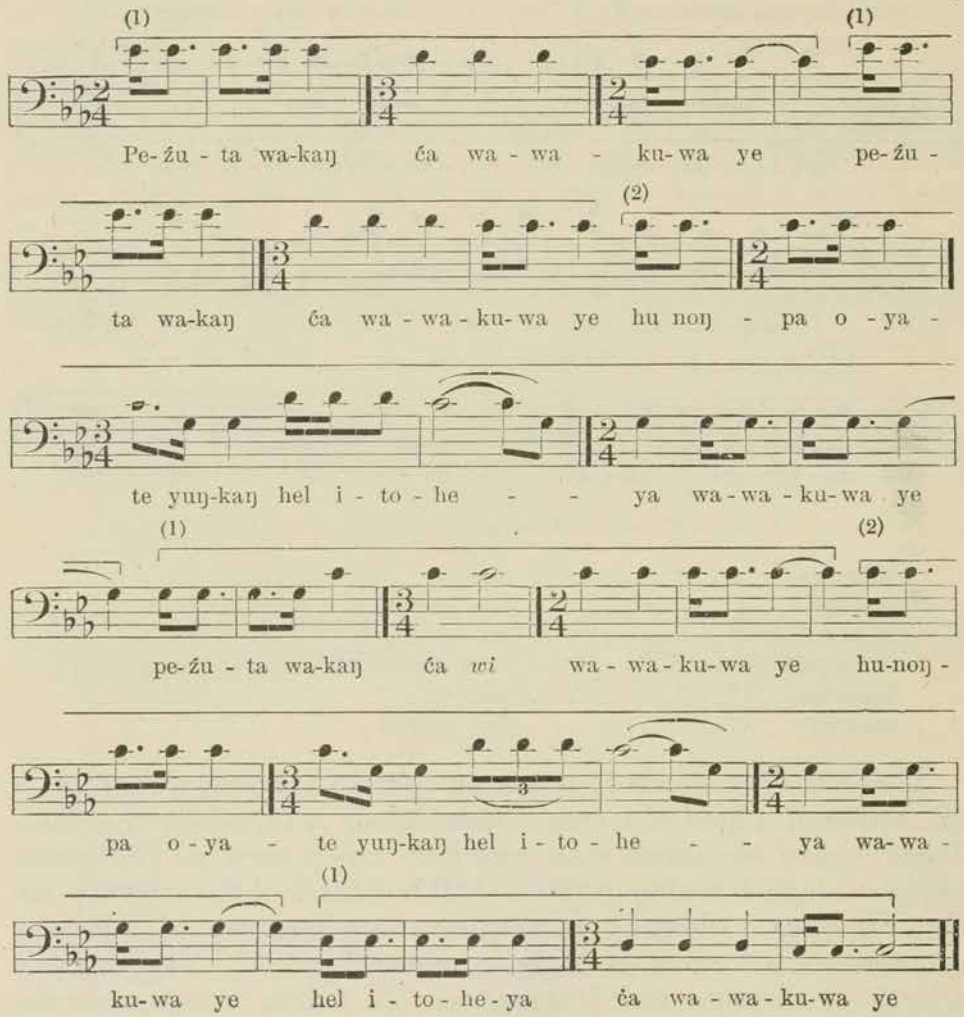
waku'wa	chasing
ma'nipi	they walked
le	this
śuŋ'kawakaŋ oya'te	Horse nation (see p. 162, footnote)
waku'wa	chasing
ma'nipi	they walked

No. 113. "A Root of Herb" (Catalogue No. 467)

Sung by Śiya'ka

Voice ♩ = 138

Drum not recorded



WORDS

peźu'ta (contraction of *peźi'huta*)	a root of herb
wakaŋ'	sacred
ća	it is
wawa'kuwa ye	(that which) I have used
hu noŋ'pa oya'te	the tribe of men
yuŋkaŋ'	therefore
hel ito'heya	toward them
ća	it is
wawa'kuwa ye	I have used it

Military Societies

Organizations of warriors existed among all the Plains tribes. The term “wolf” was applied to the warriors of several tribes, while among others the term “dog soldiers” was used. A condensed account of the military organizations of the Plains Indians is given by W. P. Clark who places the number of societies in the Siouan peoples at 11.

Lewis and Clark made what is probably the first recorded mention of societies among the men of the Sioux tribe. Their Journal contains the following section written by Clark:

“I will here remark a society which I had never before this day heard was in any nation of Indians, four of which is at this time ‘present and all who remain of this band. Those who become Members of this Society must be brave active young men who take a Vow never to give back let the danger be what it may, in War Parties they always go forward without screening themselves behind trees or anything else to this Vow they strictly adhere during their Lives, an instance which happened not long since, on a party in Crossing the Missouri on the ice, a whole was in the ice immediately in their course which might easily have been avoided by going around, the foremost man went on and was lost. The others were dragged around by the party, in a battle with the Crow Indians who inhabit the Black Mountain. Out of 22 of this Society 18 was killed, the remaining four was dragged off by their Party. Those men are likely fellows they set together Camp & Dance together. This Society is an imitation of the Societies of the Crow Indians, whom they imitate.”

William Clark, August 30, 1804

This evidently refers to one of the military societies of the tribe, and the action described is that of the Akíčita.. An old man on the Standing Rock Reservation said to the writer, “Many military societies had their origin in a dream, but the organization of these societies and their-meetings were more public than those of the regular “dream societies.”

“Before proceeding to a consideration of these societies and their songs it may be well to consider briefly the meaning of the term Akíčita.

The word Akíčita. is commonly translated “soldier,” but its meaning is akin to “guard” or “police,” the proper word for “warrior” being ikíčhize. Thus the Akíčita. societies were those whose members could be required to act as guards or marshals when the tribe was moving, or as “police” in the village. The Akíčita. were primarily associated with the buffalo hunt, in which they saw that no one disregarded the laws of the chase; they also preserved order in the camp and punished all offenders. They were primarily civil officers, though Akíčita. might also be appointed to act in connection with a large war party.

FOX SOCIETY

The teachings of the society inculcated “bravery, generosity, chivalry, morality, and fraternity for fellow members.” Men who joined the society were required to promise obedience to these teachings, and the whip bearers had whips of a peculiar kind with which they scourged those who disregarded their vows. One of the officers of the society was the custodian of the drum.

Two songs of the Fox society are given herewith, and a third (No. 178) appears in the personal war narrative of Old Buffalo, who was a member of the society. Song No. 147 was composed in honor of a member of the society who was killed on the warpath.

The following song of the Fox society was sung by Bear Soldier (Matȟó Akíčita.) a nephew of Rain-in-the-Face:

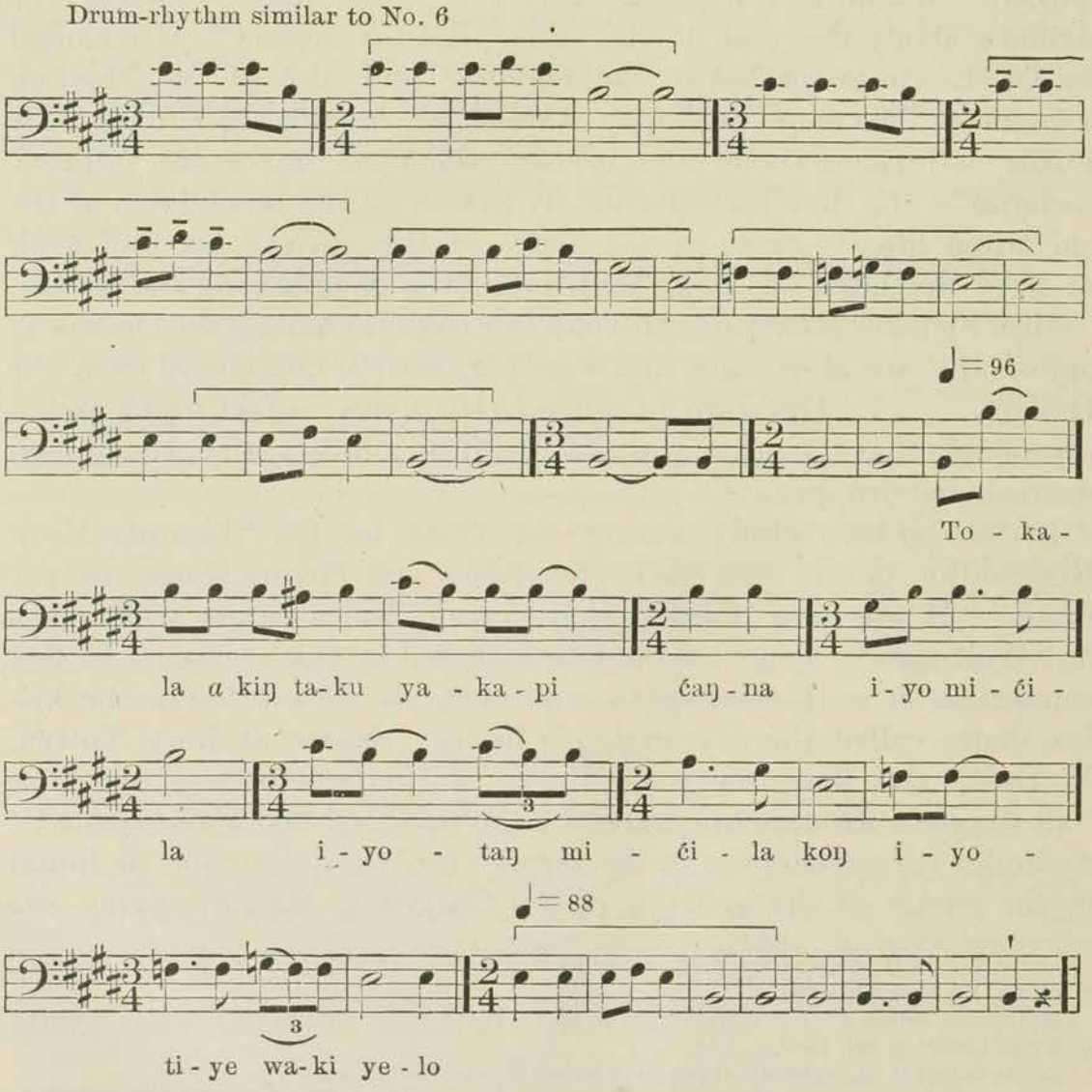
No. 114. Song of the Fox Society (a) (Catalogue No. 677)

Sung by Bear Soldier

Voice ♩= 88

Drum ♩= 56

Drum-rhythm similar to No. 6



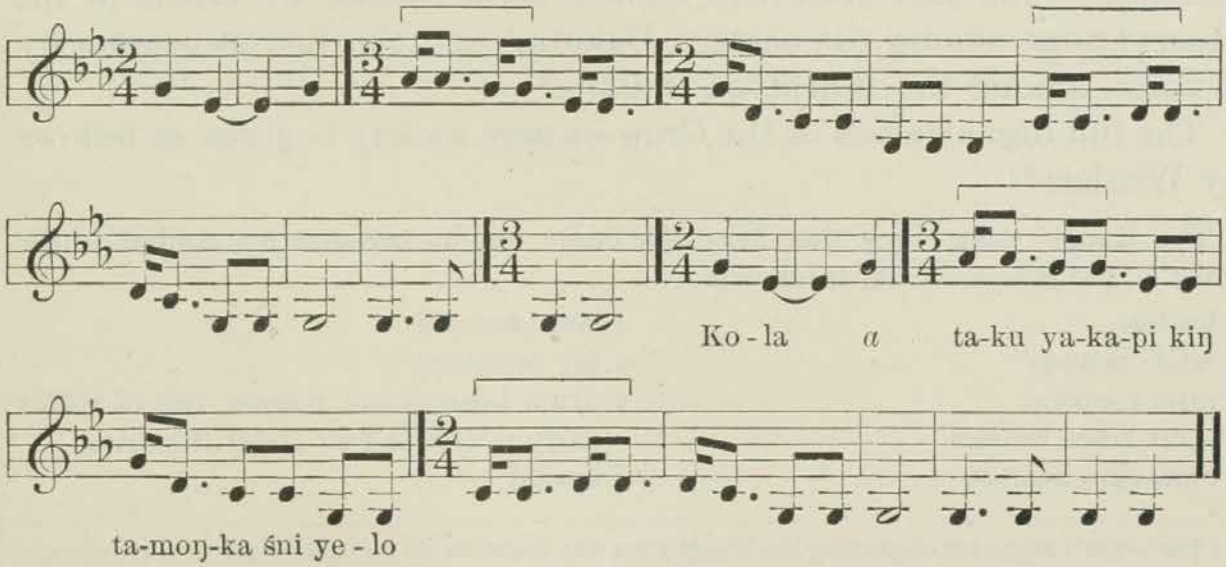
No. 115. Song of the Fox Society (b) (Catalogue No. 580)

Sung by Shooter

Voice ♩ = 84

Drum ♩ = 84

Drum-rhythm similar to No. 5

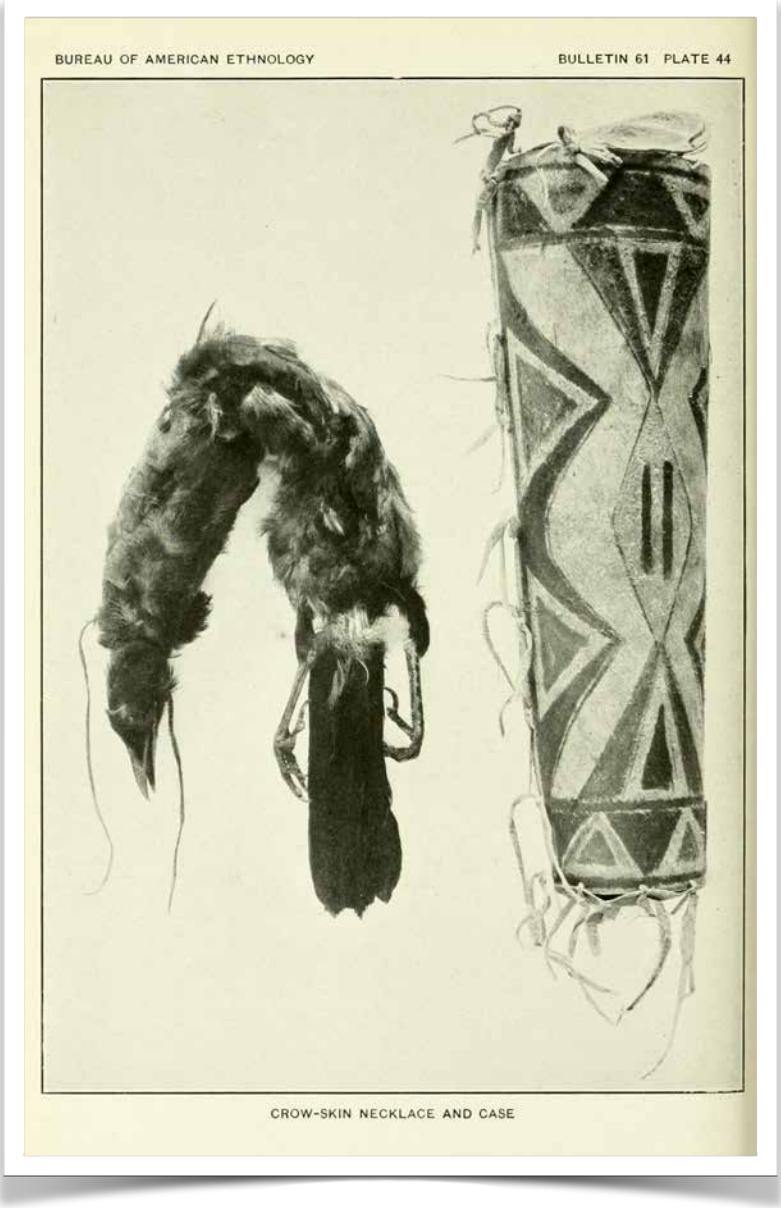


WORDS

kola′ ..... friends
ta′ku yaka′pi kiŋ ..... whatever you council about
tamoŋ′ka śni yelo′ ..... I consider a difficult undertaking

Kaini´yuha (Crow-Owners)

This society, like other military and social organizations, was widespread among the tribes of the Plains. Among the northern tribes the crow and the raven appear to be connected exclusively with success in war, the skin of the bird being worn around the neck or attached to the spear which was carried in war. A “Crow or Raven society” was noted among the Mandan and was mentioned by the German explorer, ethnologist and naturalist Maximilian zu Wied-Neuwied.



The Crow-owners society of the Teton Sioux and the Raven-bearers society of the Mandan, as studied by the present writer, appear to be similar in essential features.

When asked why the crow was honored by the society, Eagle Shield said:

“We want our arrows to fly as swift and straight as the crow. The crow is always the first to arrive at the gathering of the animals in the Black Hills. The reason why the Black Hills were so long unknown to the white man was that Wakȟáŋ Tȟáŋka created them as a meeting place for the animals. The Indians had always known this and regarded the law of Wakȟáŋ Tȟáŋka concerning it. By this law they were forbidden to kill any of the animals during their great gatherings. In the Black Hills there is a ridge of land around which is a smooth, grassy place called the ‘race course.’ This is where the animals have the races, during their gatherings. Even small animals like the turtle are there. The crow is always first to arrive, and the other birds come before the animals, while insects and creatures like the frog travel slowly and arrive last. Sometimes it takes ten years for all the animals to arrive, as they come from long distances and camp wherever winter overtakes them.”

Eagle Shield said further that among the Teton of Standing Rock the Crow-owners society had originally but ten members, but that later it became a large organization to which only successful warriors could belong. Such men of distinction could be admitted by making the request of the leader and giving a feast to the members of the society.

A special tent in the village was used by this society as its meeting place. Eagle Shield said, “the village was full of noise, with children shouting at their games and women singing and dancing, and the members of the Kangi´ yuha liked to spend the evenings in their lodge, singing and enjoying themselves.” Over the door of this lodge was hung the “Crow lance” in its wrap. According to Eagle Shield, this lance was decorated with a crow skin next to the lance head. Before a fight the lance was unwrapped and passed over the smoke of burning sweet grass. When stuck in the ground during a fight it marked a place from which the members of the society could not retreat unless they took the lance with them.

When going to war, each man carried his crow-skin “necklace” in a rawhide case, and before putting it around his neck he passed it over the smoke of burning sweet grass. Feathers for head decoration were also carried in this case. Eagle Shield said that before a fight the warriors always put on their finest regalia, so that, if they were killed, they would die in a manner worthy of their position. The sleeves of the war shirts were not sewed, but were tied together under the length of the arm. Before a fight the warrior untied these fastenings and threw back the sleeves to permit free use of his arms.

Concerning the “ Akíčita. duties” of members of this society, Eagle Shield said: “These men were among those who protected the people and watched for buffalo when the camp was moving, and who assisted in the selection of suitable places for the winter camps.”

A “praise song,” iwákičhi Olówaŋ (No. 158) of this society was sung by One Feather, this song being in honor of Sitting Crow, a member of the society. One of the dancing songs (No. 164) was sung by Eagle Shield; this is given in connection with a narrative of his personal experience on the warpath.

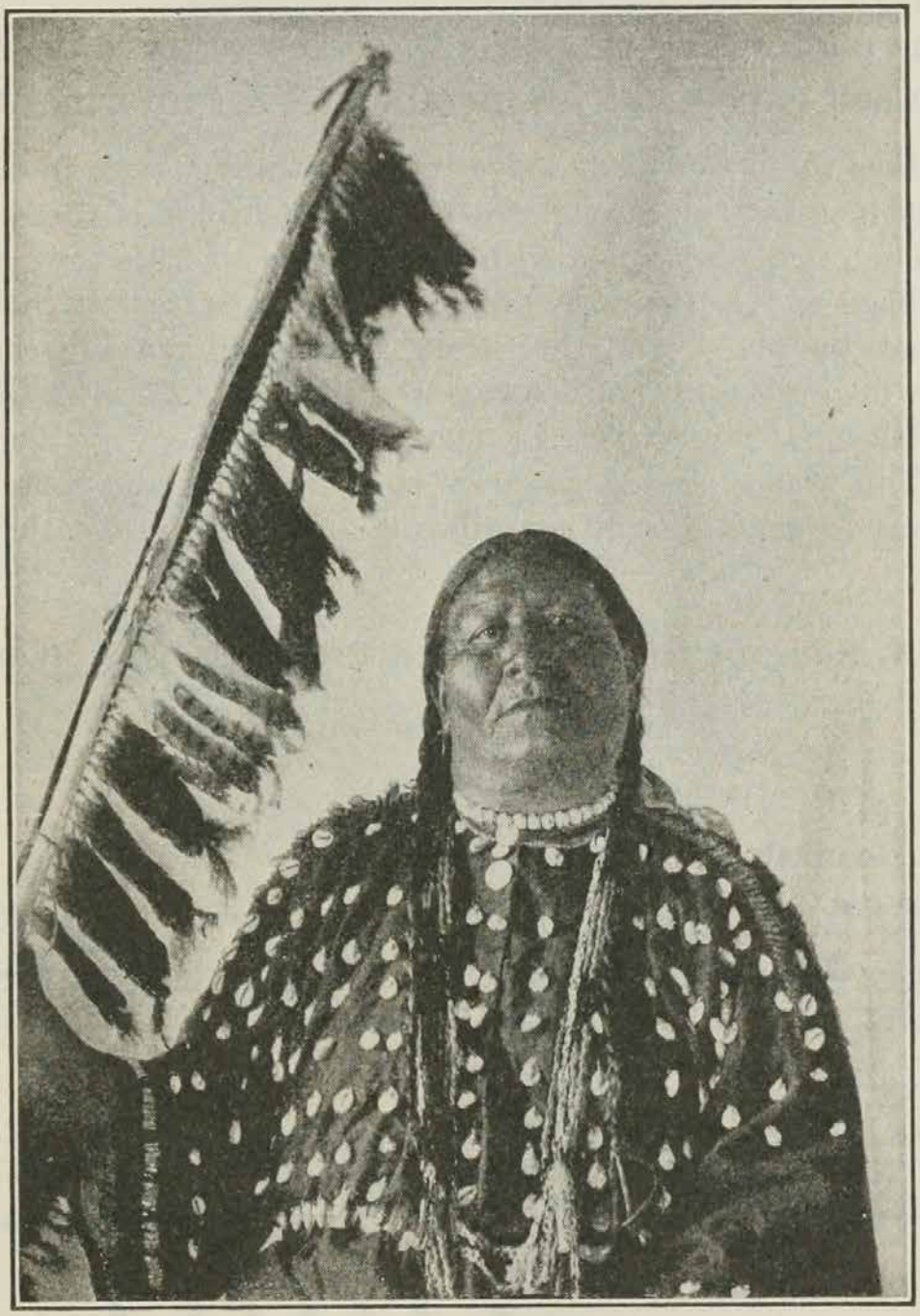


FIG. 29. Woman with banner of the Strong Heart society.

Čhaŋté T’íŋza (Strong Heart)

This term is translated “Strong Heart,” according to the explanation given by the writer's interpreters on the Standing Rock Reservation.

A Sioux once said to the writer, “Indian patience and philosophy are matters of long training.” This was a training which began in childhood. Thus Red Fox said that when he ran away with a war party, the men frightened him “to make his heart strong.”

It was said that the Strong Heart society among the Teton Sioux, as it existed within the memory of the writer's informants, was organized by Sitting Bull, Gall, and Crow King, prominent chiefs, who were practically in command of all the warriors. It was their desire to have a body of fearless warriors to meet any emergency, and for that purpose this society was organized. If a man were known to be fully qualified for the honor of membership, it was not necessary for him to undergo any tests. All he had to do when initiated was to promise to be brave in the defense of the tribe, to take care of the poor and needy, and to maintain a good moral character. The distinctive headdress of the society was a war bonnet made of the tail feathers of the eagle and having a pair of horns attached in front. Each member had one of these headdresses, which he wore only when going on the warpath or in actual battle. If a man had been uniformly successful and had never shown any sign of cowardice, he might be buried with this bonnet on his head; but if he showed cowardice on the warpath, he was punished on his return by being severely reprimanded in the presence of all the members, his headdress was taken away, and he was expelled from the society.

Members of this society were allowed to carry a banner made by fastening feathers to a long strip of flannel, which was attached to a pole. This was called Wapȟáha Kamnímni,´ “waving banner.” Women whose relatives were members of this society and had been killed in war were allowed to carry this banner. Pȟehiŋ Zi wiŋ (Yellow Hair) said that six of her uncles had been members of this society, and that she was entitled to carry the Strong Heart society banner.

The distinctive rattle of the Strong Heart society is shown in plate 45. This consists of a rawhide receptacle on which are traced the lines of a turtle. It contains a few small stones or shot. This rattle was used by the dancers.

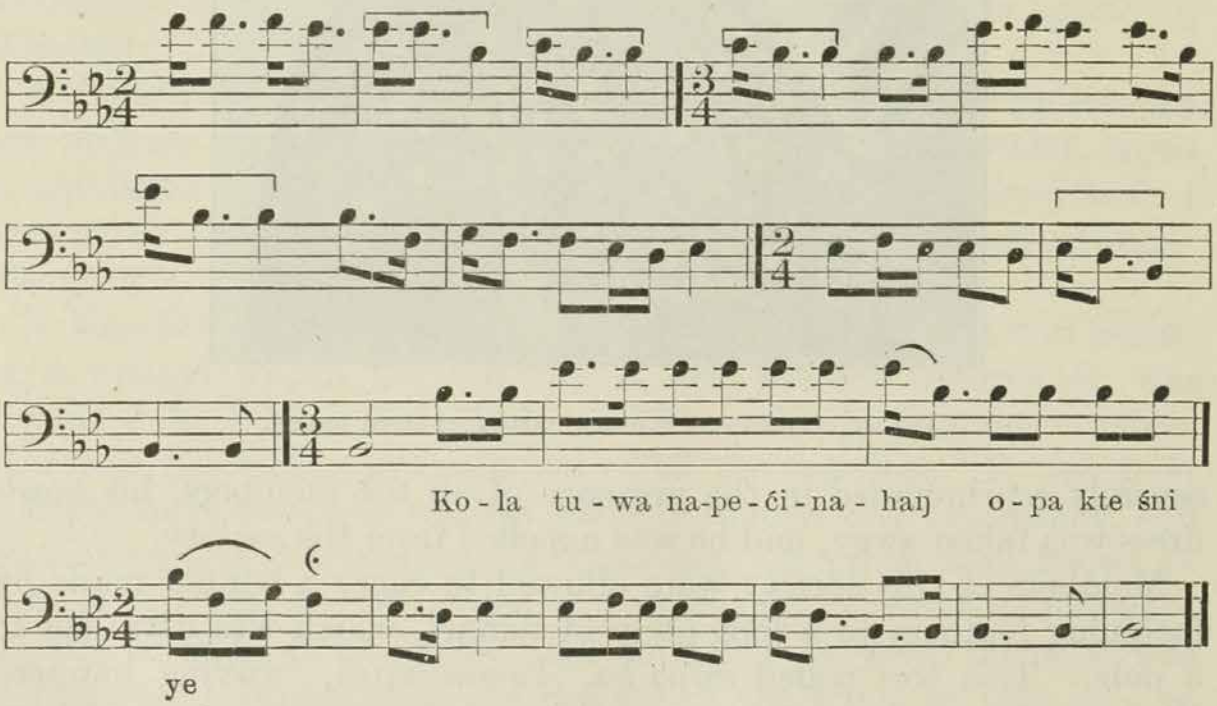
One of the customs of this society seems to have been designed to increase the self-control of its members. An informant said:

“In the old days there were four lodges of the Strong Hearts in the center of the village. Every morning the Strong Heart men met in one of these lodges and sang their songs. Then two young men with rattles and two with bows and arrows went around the village and killed dogs which were to be eaten in their lodge. Some Indians are short-tempered, and the Strong Hearts did not kill their dogs. They killed the dogs of prominent families and when the dog was shot they shouted and shook their rattles. It strengthened a man's heart to have his dog killed and not show anger. The women singed the dogs, cooked them, and took them to one of the Strong Heart lodges. There they all sang and danced, and the dogs were part of the feast.”

No. 116. Song of the Strong Heart Society (a) (Catalogue No. 509)

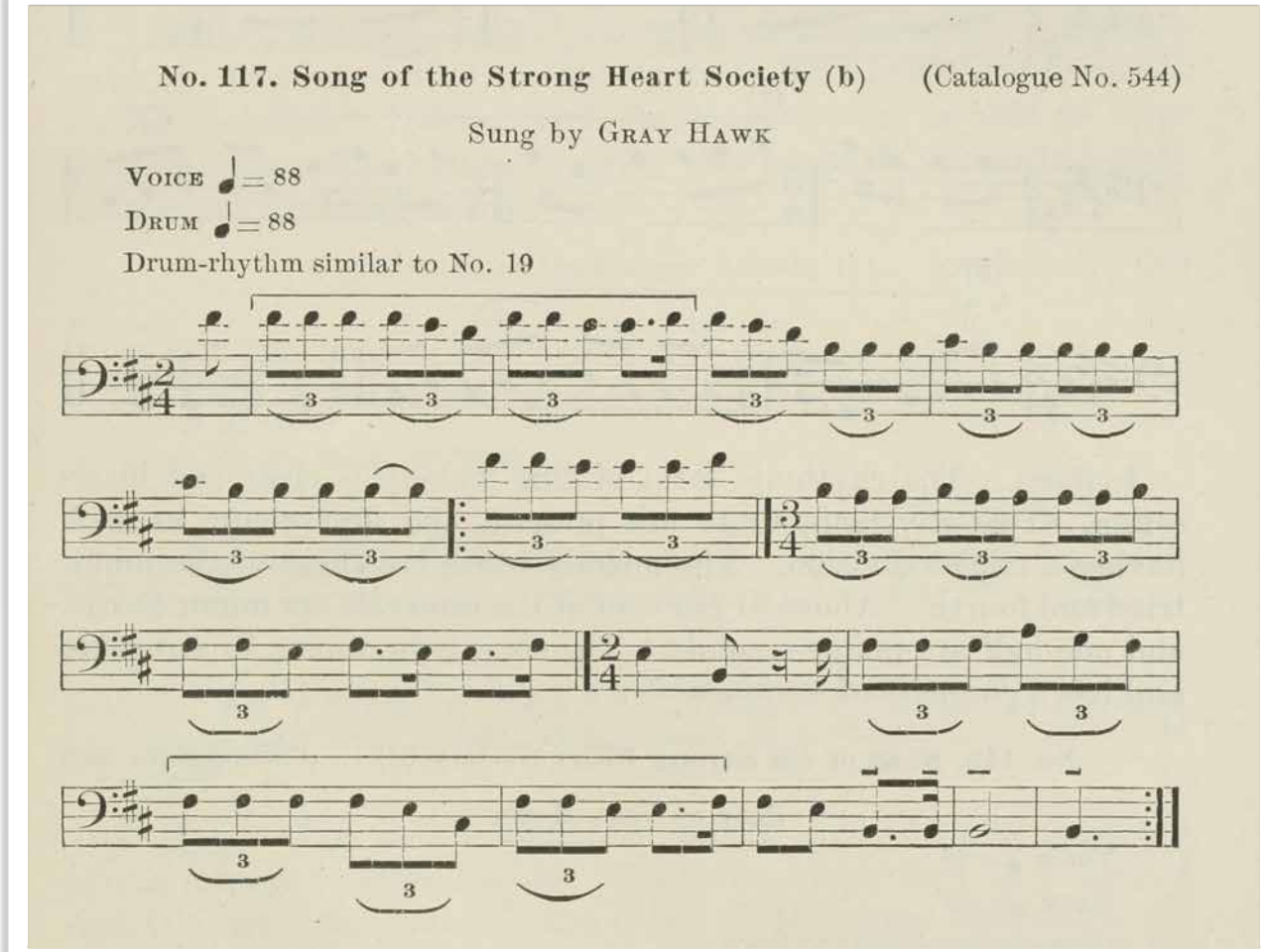
Sung by Eagle Shield

Voice ♩ = 84
Drum not recorded



WORDS

kola′ ..... friends
tu′wa ..... whoever
nape′ ćinahaŋ ..... runs away
o′pa kte śni ye ..... shall not be admitted



This recording is missing from the L.O.C. collection

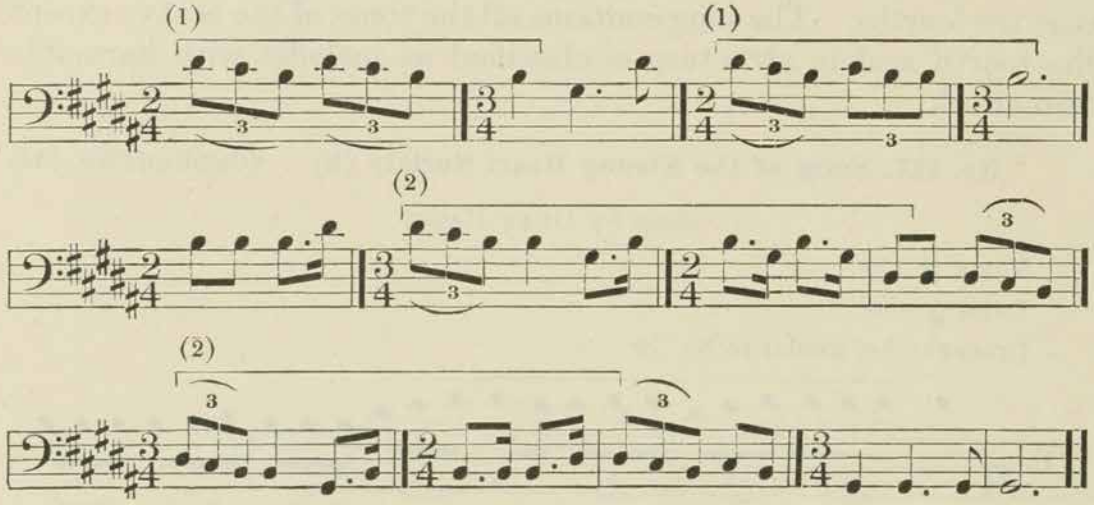
No. 118. Song of the Strong Heart Society[1] (c) (Catalogue No. 548)

Sung by Gray Hawk

Voice ♩ = 104

Drum ♩ = 104

Drum-rhythm similar to No. 8



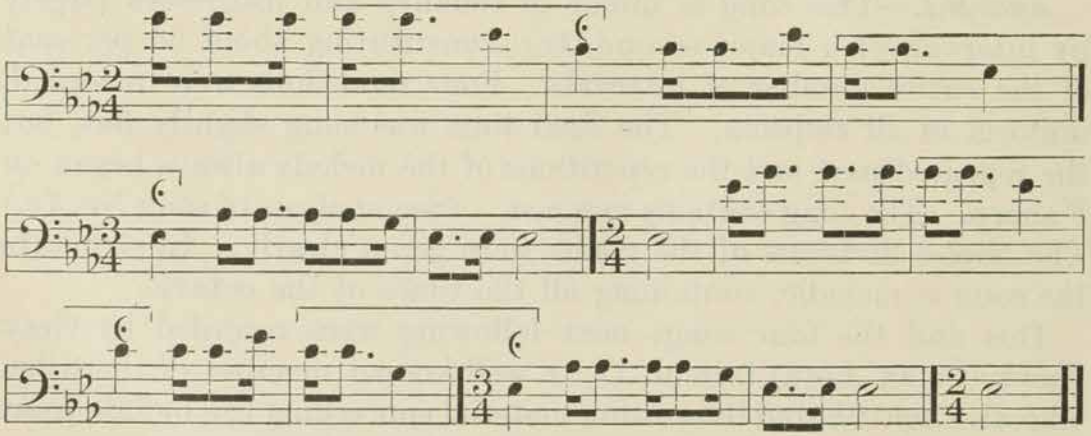
No. 119. Song of the Strong Heart Society (d) (Catalogue No. 557)

Sung by Gray Hawk

Voice ♩ = 88

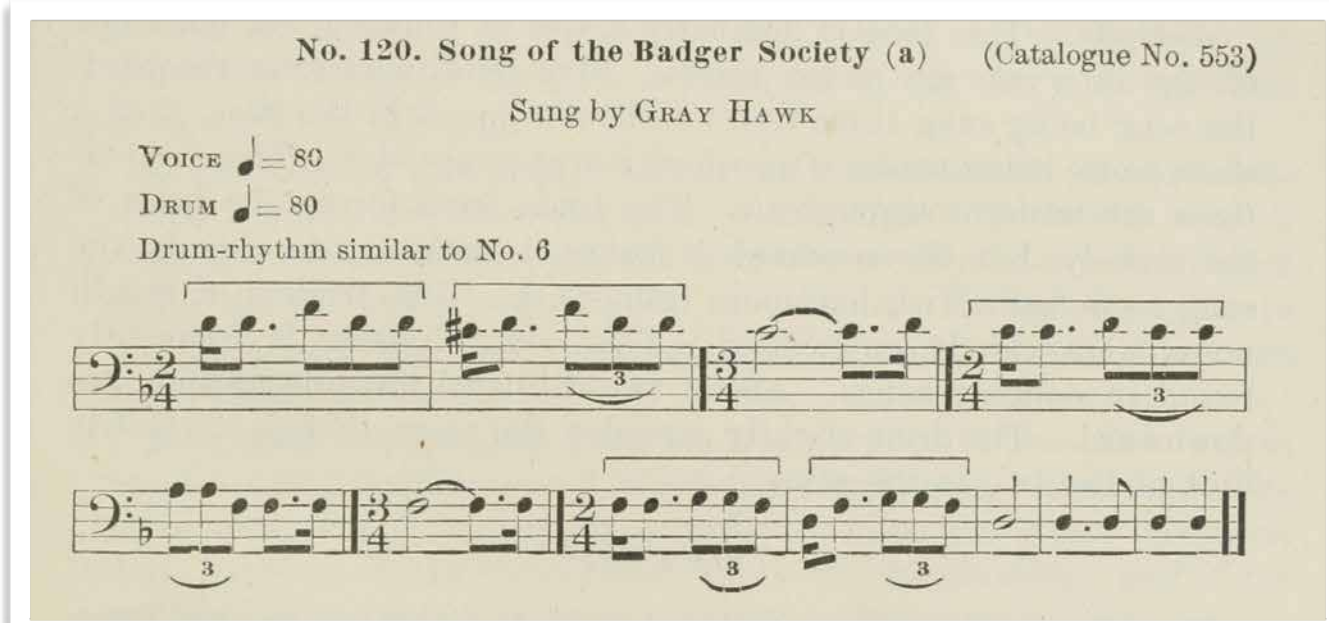
Drum ♩ = 96

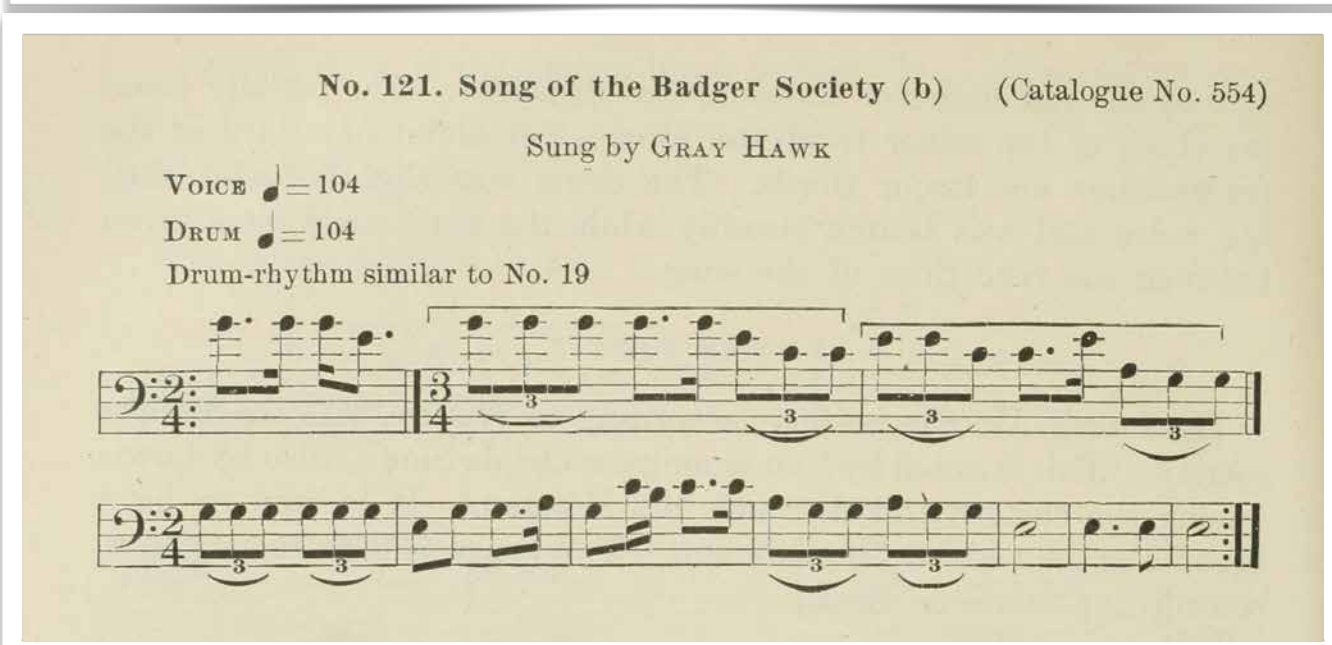
Drum-rhythm similar to No. 5



BADGER SOCIETY

The fourth Akíčita. society was the Badger society. Two songs of this society were recorded at Standing Rock.





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Miwátani

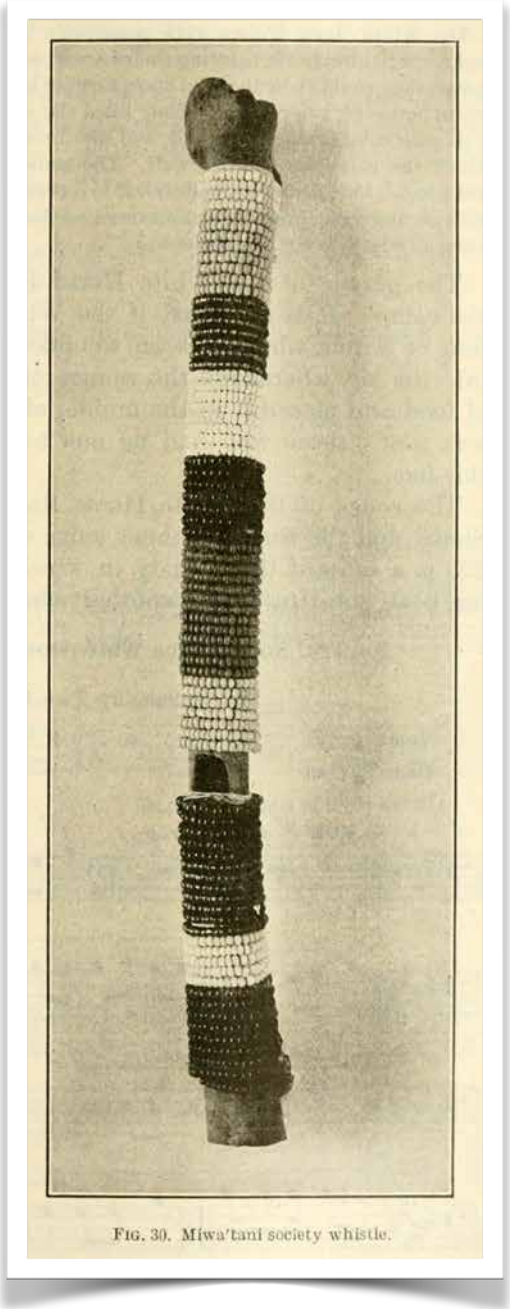
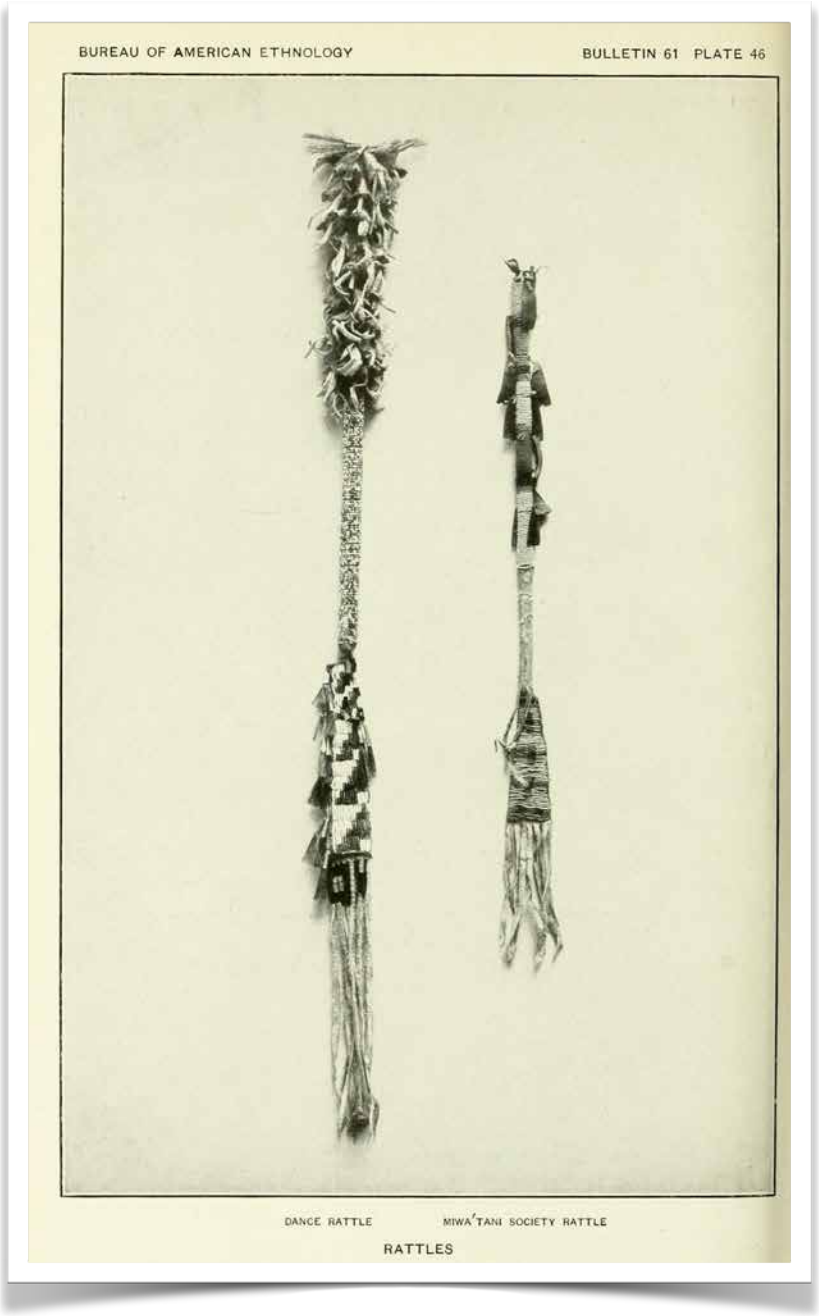


FIG. 30. Miwa'tani society whistle.

The Miwátani was an important military society among the Teton Sioux, the members of which were exempt from Akíčita. duty. Charging Thunder said that he belonged to this society, that it was originated long ago by a man who dreamed of an owl, and that the society was sometimes erroneously called the Owl society. The word Miwátani is not fully explainable, as it is not found in the common speech of the Sioux. Two informants said it is not a Sioux word, and that they thought it meant "owl feathers." According to one informant, this society, which by the way, is regarded as a very ancient one, was so named because an owl being in conferring the ritual said, "My name is Miwátani." … Our informants are all agreed that the term is associated with no concept other than that of a particular society. It is also their name for Mandan, the tradition being that the latter were named because of some resemblance to the Miwátani society.

Charging Thunder said the Miwátani society, besides being one of the most difficult to enter, was one of the most exacting in its requirements. Each member pledged himself to sacrifice his own life in defense of a wounded member, if such sacrifice became necessary on the warpath. When anything was needed by the society the principal officer appointed someone to collect what was required, and the demand was never refused. The collecting was usually done at a public meeting of the society and formed one of the tests by which the leaders of the tribe determined which men were qualified to be useful to the tribe.



If an officer of this society saw in the camp a supply of provisions which should have been donated to the society, he could take it, either for the use of the Medicine Men who conducted the ceremonies or for the use of the organization as a whole. He had the right to do this, and it was even expected that he would do so if donations were willfully withheld.

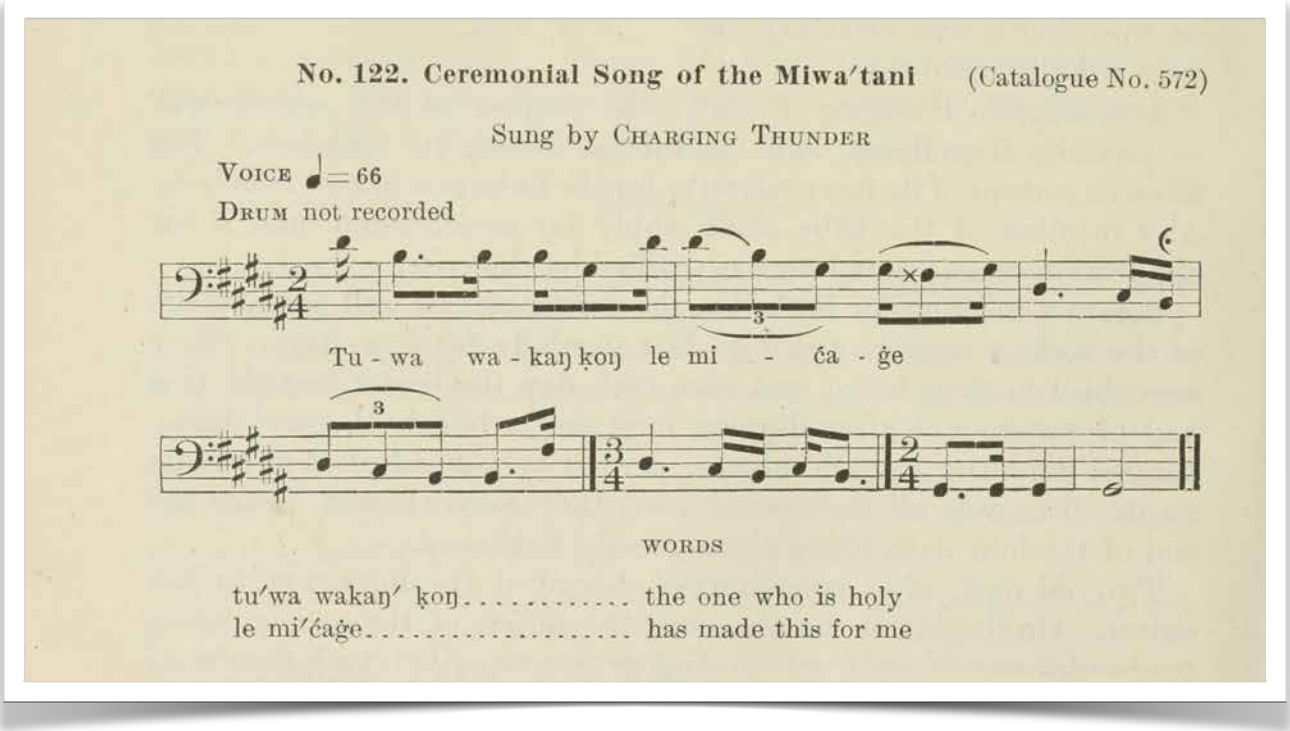
According to Charging Thunder the purpose of this society was to promote friendliness and helpfulness among its members. The more important of its meetings were for the initiation of new members. Any member of the tribe could apply for membership, and if his application was accepted he was notified by the crier.

Before a meeting for initiation the candidates as well as members of the society were required to fast partially for four days. They assembled in their lodge, and once each day the leader brought in a pail of water, and after dipping into this a bunch of sweet grass, handed the latter to each member, with a very small piece of buffalo meat. This was all the nourishment they were allowed, hence the end of the four days found them greatly weakened.

Two old men, after consultation, described the initiation to the writer. On the day of the ceremony the officers of the society, wearing headdresses of owl feathers (Hiŋháŋšuŋ Wapȟáha), took their position in the place of honor, opposite the entrance of the lodge. In their hands they held the owl-feather headdresses which the new members were to receive. All the members of the tribe were gathered to witness the installation of the new members. It was required that the newly elected men should show that they were qualified for the honor which had been conferred on them. Back of the fire was a “mellowed-earth space,” and the men were required to carry live coals in their hands and put them on the earth. Each man, rising from his seat, took coals in the palm of his hand, and turning to the left, walked slowly around the lodge. After the first round of the lodge, pausing at the mellowed-earth space, he pretended that he would place the coals upon it. This was done three times, and after the fourth round of the lodge, slowly lowering his hand, he gently rolled the coals to the softened earth. If he could do this without being burned he was considered qualified to be a member of the society.

As already stated, a headdress of owl feathers had been prepared for each of the new members. These headdresses were long, like war bonnets, but were made of owl feathers instead of eagle feathers. Quite a heap of coals lay on the mellowed earth after all the men had made the circuit of the lodge. Sweet grass was placed on this heap, and the headdresses were held in the fragrant smoke, after which they were placed on the heads of the newly installed members.

The following ceremonial song was sung as the headdresses were placed upon the heads of the men, who were understood then to be fully received into the society.



No. 122. Ceremonial Song of the Miwa′tani (Catalogue No. 572)

Sung by CHARGING THUNDER

VOICE ♩ = 66

DRUM not recorded

WORDS

tu′wa wakaŋ′ ķoŋ..... the one who is holy
le mi′ćaġe..... has made this for me

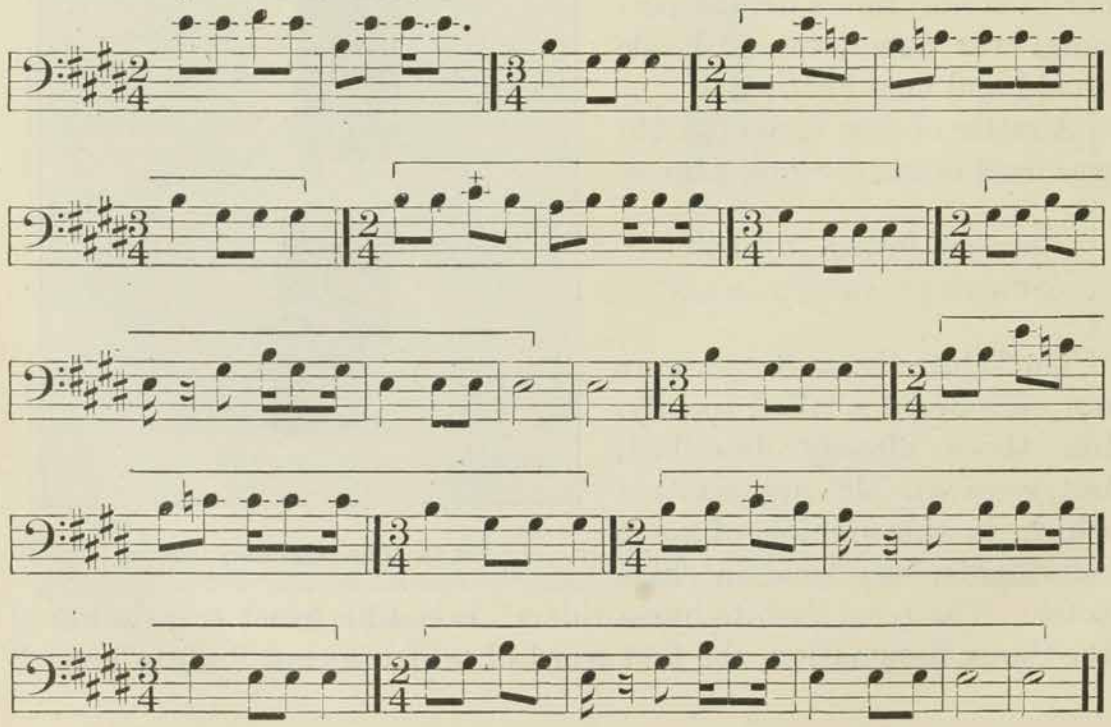
No. 123. Song of the White Horse Riders (a) (Catalogue No. 534)

Sung by Two Shields

Voice ♩ = 66

Drum ♩ = 66

Drum-rhythm similar to No. 6



White Horse Riders (Šuŋkskákáŋyaŋka)

The White Horse Riders were not considered a tribal society, like those already described, but were an old organization which, in the opinion of some informants, was local in character. The term “white horse riders” is not an exact translation of the Sioux designation, the first word of which means “white horse,” while the second is a compound word indicating age and experience. One informant said:

“The White Horse Riders were principally the old warriors. Those older people had a special liking for painting their horses on parades or on the warpath, as by that means they could show that the horse's owner had done some brave deed. They rode white horses for two reasons. They liked the white color, because it was regarded as a genuine color, and also because a white horse was the only one on which the paint would show well. The usual decoration was a horse's hoof print and a hand, the hand being understood to represent the hand of the enemy. To people with an understanding the arrangement of these designs told the story of the man's brave deeds.

The parade of the White Horse Riders was greatly admired in the camp. It is said that if the White Horse Riders came to the tent of a man who had been wounded in war, they fired their guns into the air, whereupon the women of the family cooked a quantity of food and placed it in the middle of the camp circle. The custom was that “those who had no one to cook for them went and ate this food.”

The songs of the White Horse Riders were favorites among the Sioux, and the words of these songs were often changed.

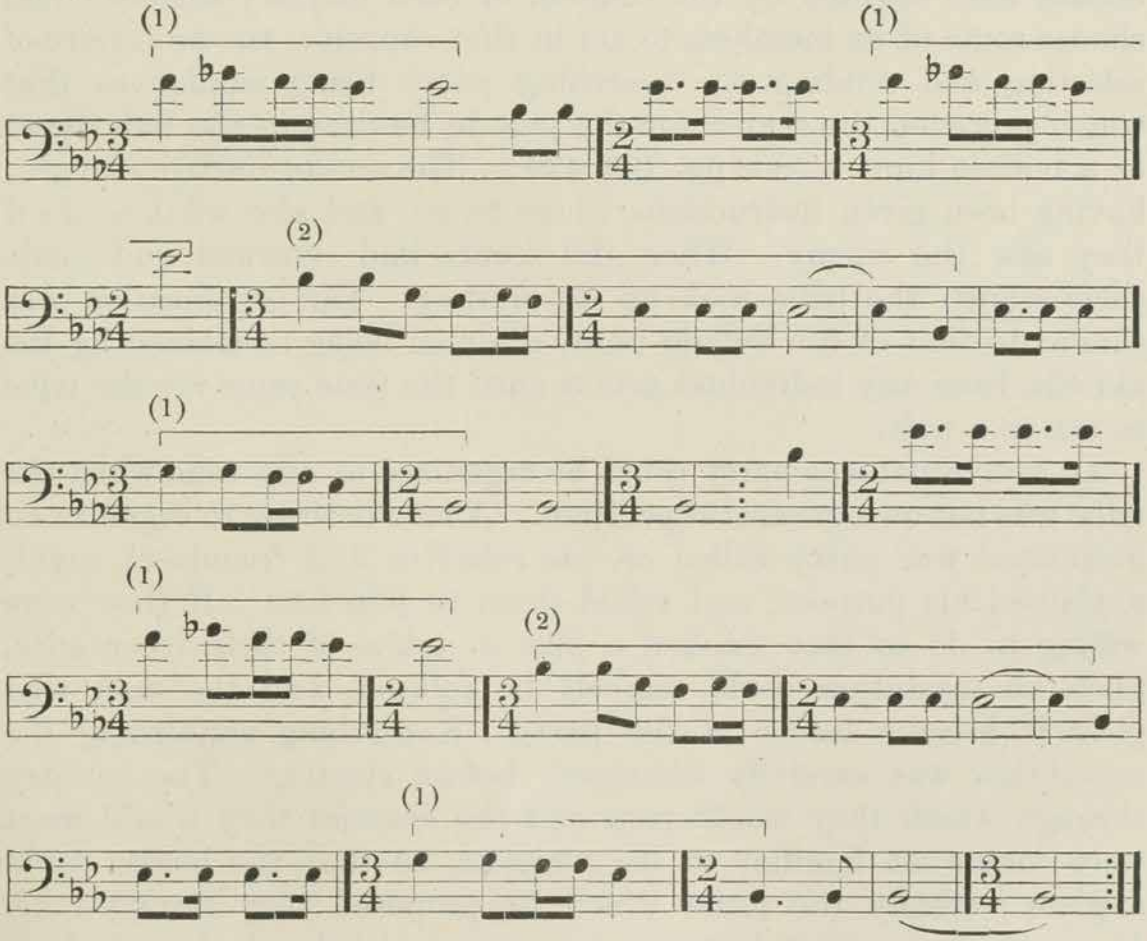
No. 124. Song of the White Horse Riders (b) (Catalogue No. 535)

Sung by Two Shields

Voice ♩ = 76

Drum ♩ = 63

Drum-rhythm similar to No. 6



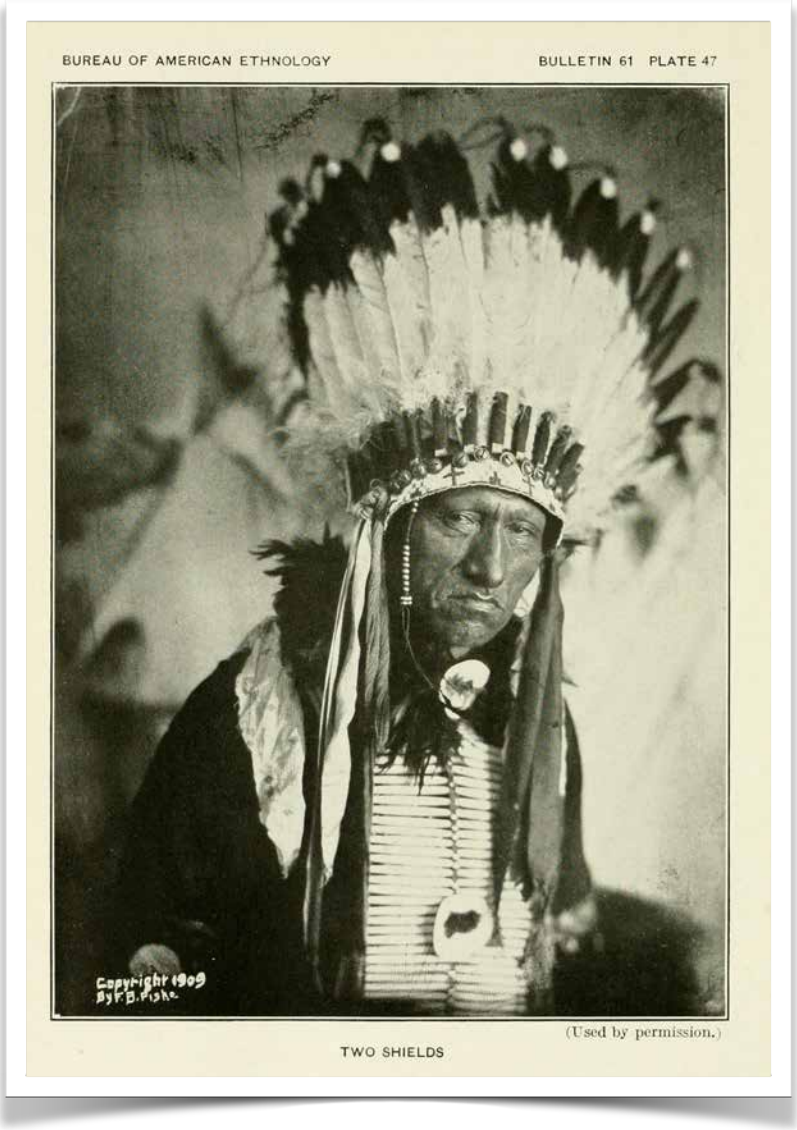
WAR SONGS (Ozúye Olówaŋ)

Consecutive Songs of a Typical War Expedition

War expeditions were of two kinds—tribal and individual. In the former the tribe acted as a unit, as they did on the buffalo hunt. Thus, if the tribe as a whole needed horses, the only way to secure them was by stealing them from the enemy. The matter was discussed either in the tribal council or in the council of the chiefs. Scouts were selected by the council, or each military society could choose some of its members to act in that capacity, the procedure of selecting and sending the searching party being similar to that which preceded the search for the pole to be used in the Sun Dance or a buffalo hunt. The scouts started at night, having been given instructions where to go, and also what to do if they saw the enemy. When the scouts had returned and made their report, the tribe took up its journey. The organization was similar to that of the buffalo hunt, the men being restrained by the Akíčita. from any individual action until the time came for the tribe to act as a unit.

An individual war party could be organized at any time when the tribe was not on a general expedition. A man desiring to organize an individual war party called on his relatives and friends at night, explained his purpose, and asked them to join him. If they were willing to do so they smoked a pipe in token of their acceptance. Such an invitation could scarcely be refused, and the man who gave it became leader of the party. Everything concerning the expedition was carefully discussed before starting. The country through which they would pass and the enemies they would meet were somewhat familiar to the warriors, so that the leader could explain verbally the route which he proposed they should take. It was not uncommon, however, for a map to be sketched on the bare ground, and quite customary for a war party to leave behind a “map” on buckskin, showing the hills and streams they expected to pass, so that other parties could find them if desirable.

It was not considered a great honor to be asked to join a war party, and no demonstration was made when they left the village. As an old warrior said, “the honor was in coming home victorious, and the demonstration was reserved to see whether it would be needed when we returned.”



The following section presents in consecutive order certain songs which might be sung on a war expedition. Many details of description are omitted, as they are comprised in the personal narratives which follow this section.

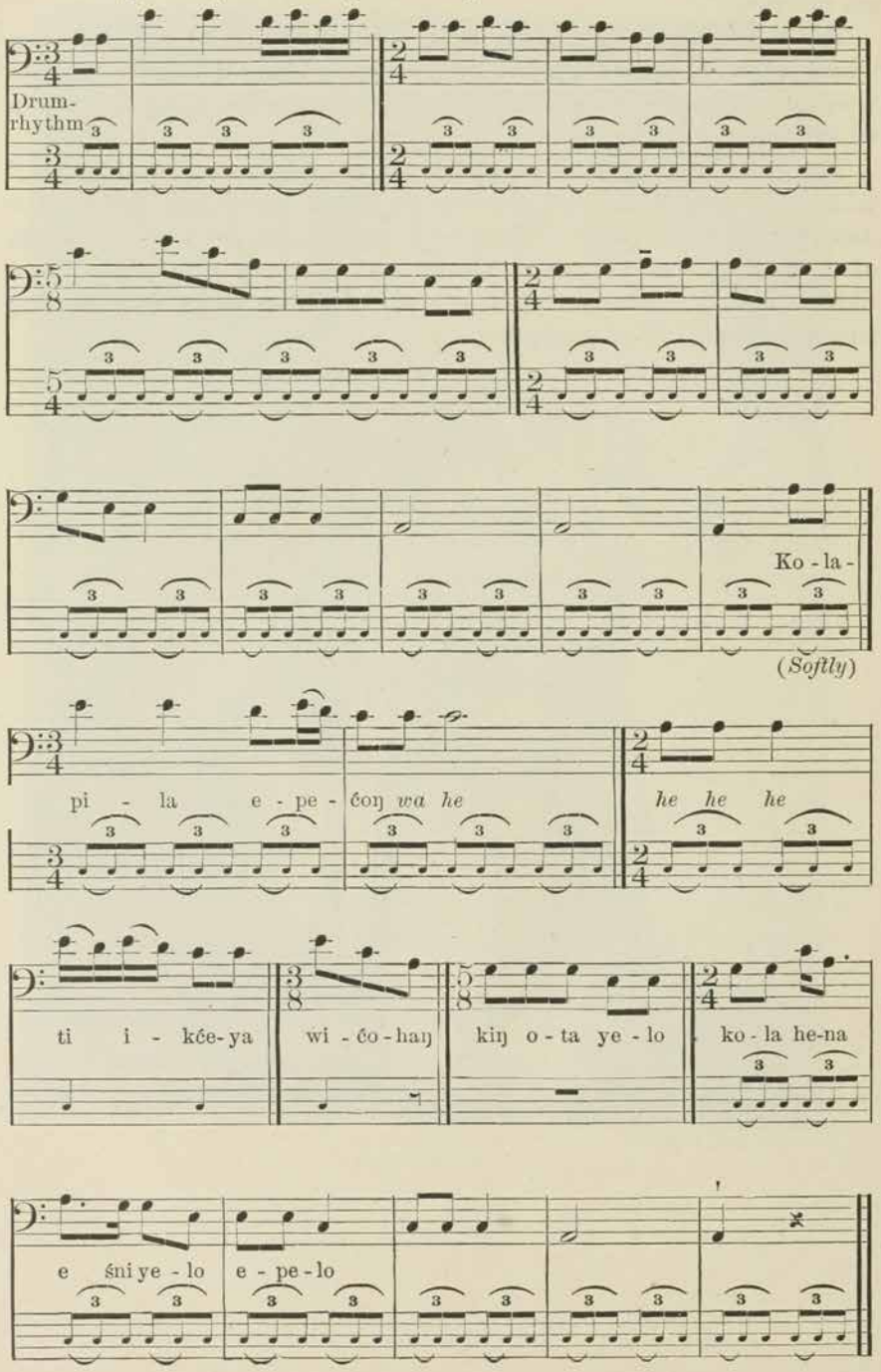
The next ten songs are common war songs, or “wolf songs,” which were sung in the societies or other gatherings before the departure of a war party. Many of them mention the wolf, as the life of a warrior was supposed to be like that of the wolf. Two Shields, who recorded several of these songs, is a leading singer at every tribal gathering.

No. 125. "Those Are Not My Interest" (Catalogue No. 528)

Sung by Two Shields

Voice ♩ = 96 (or ♪ = 192)

Drum ♩ = 96 (See drum-rhythm below)

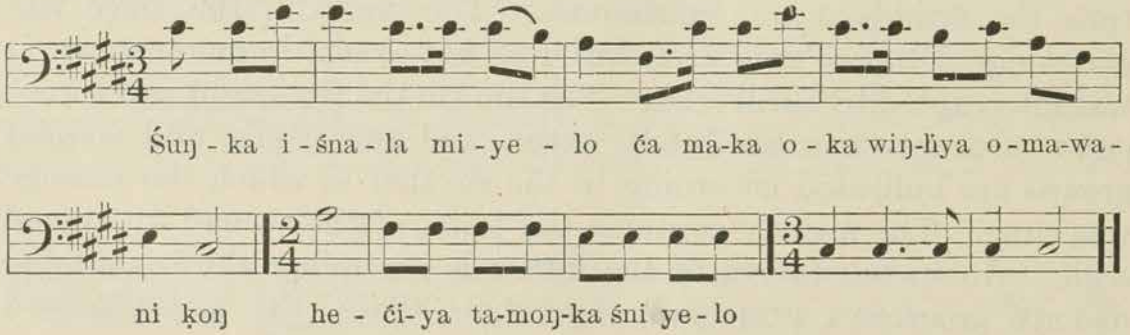


No. 126. "Like a Wolf I Roam" (Catalogue No. 656)

Sung by One Buffalo (Tataŋ'ka-waŋźi'la)

Voice ♩ = 80

Drum not recorded



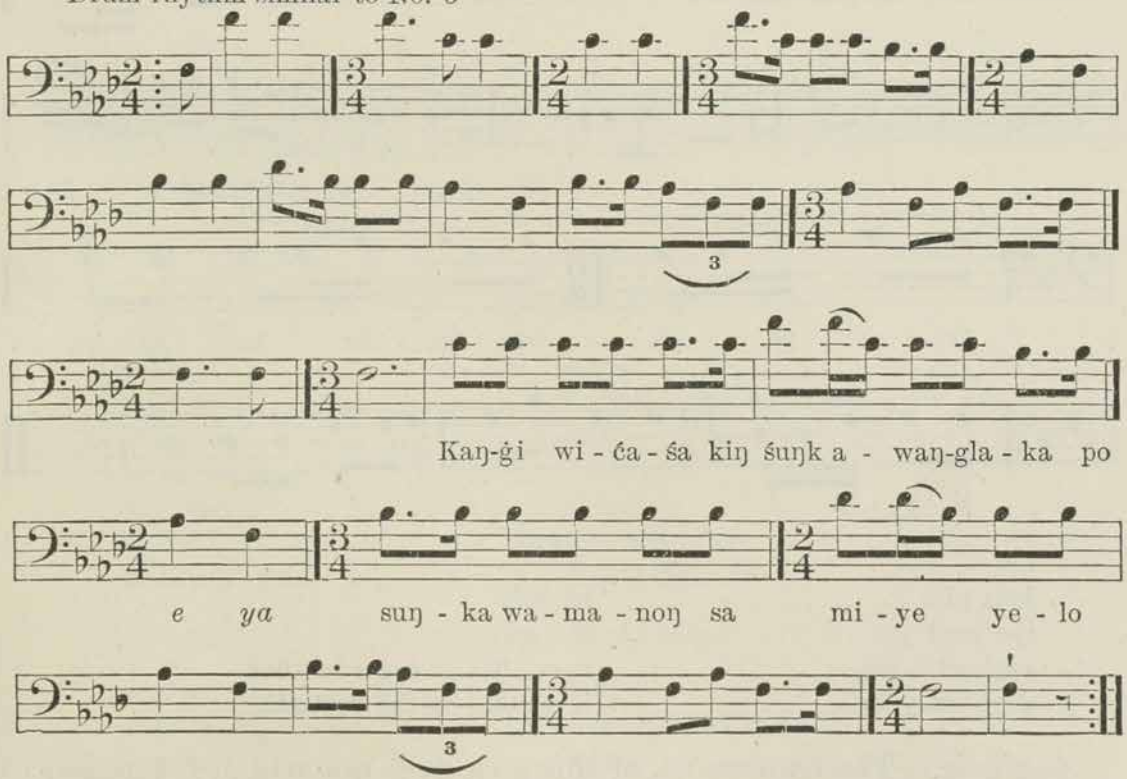
No. 127. "Watch Your Horses" (Catalogue No. 532)

Sung by Two Shields

Voice ♩ = 92

Drum ♩ = 92

Drum-rhythm similar to No. 5



WORDS

Kaŋġi′[1] wića′śa	Crow Indian
kiŋ suŋk awaŋ′glaka po	you must watch your horses
suŋ′ka wama′noŋ	a horse thief
sa	often
miye′ yelo′	am I

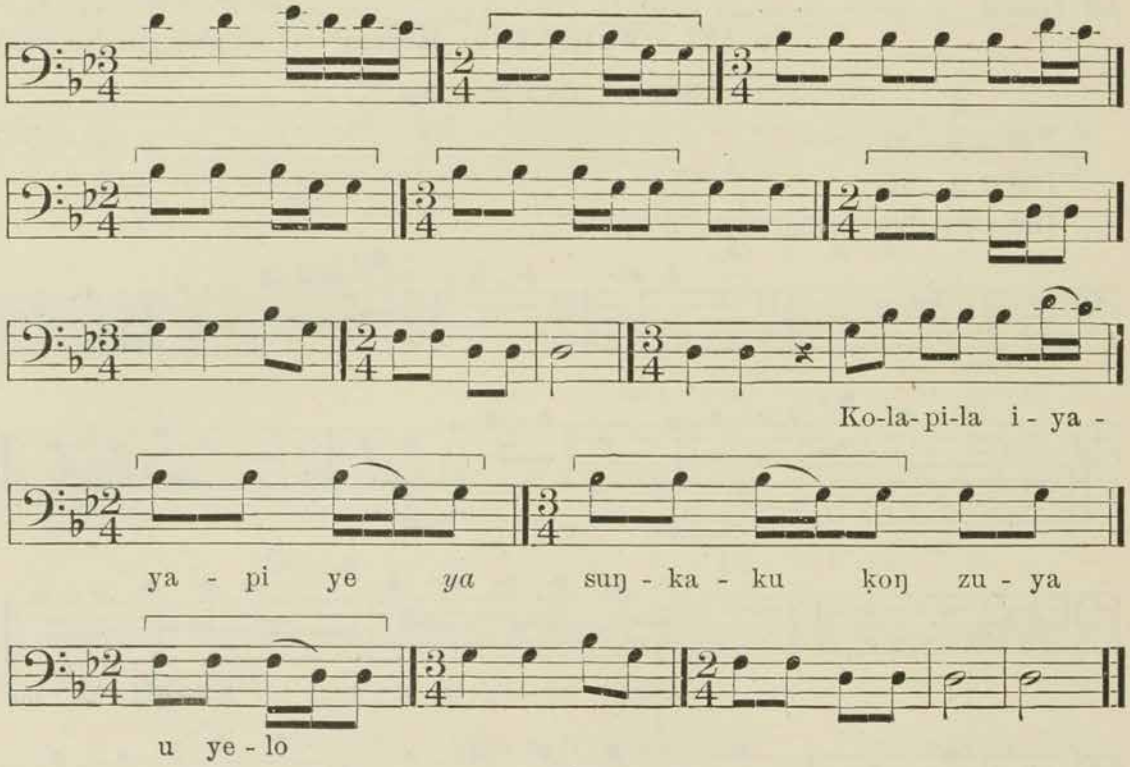
No. 128. "Friends, Go On" (Catalogue No. 527)

Sung by Two Shields

Voice ♩ = 92

Drum ♩ = 92

Drum-rhythm similar to No. 5



WORDS

kola′pila	friends
iya′yapi ye	you go on
suŋka′ku ḳoŋ	even that younger brother
zuya′ u yelo′	is coming on the warpath

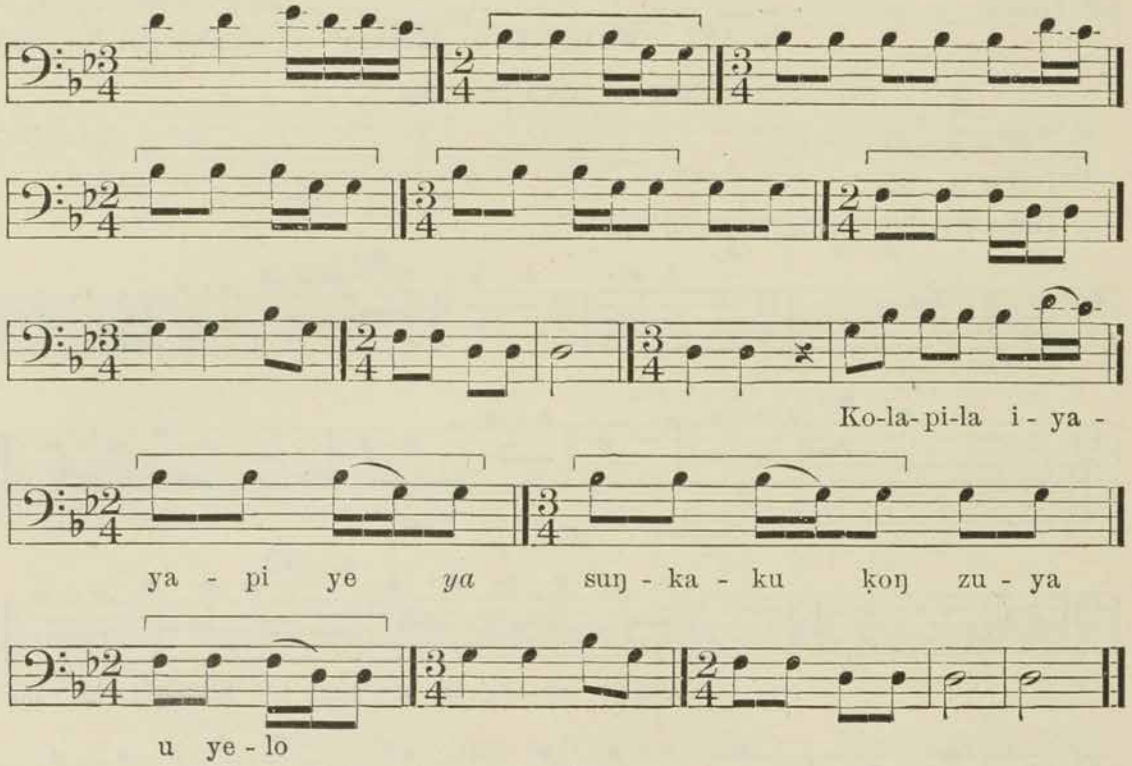
No. 128. "Friends, Go On" (Catalogue No. 527)

Sung by Two Shields

Voice ♩ = 92

Drum ♩ = 92

Drum-rhythm similar to No. 5



WORDS

kola′pila	friends
iya′yapi ye	you go on
suŋka′ku ḳoŋ	even that younger brother
zuya′ u yelo′	is coming on the warpath

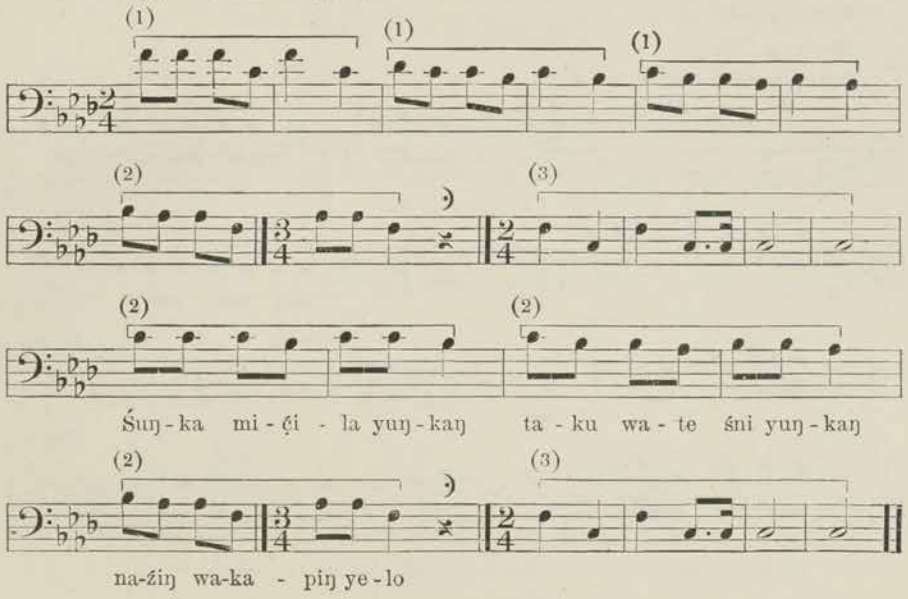
No. 129. "A Wolf I Considered Myself" (Catalogue No. 547)

Sung by Gray Hawk

Voice ♩ = 104

Drum ♩ = 104

Drum-rhythm similar to No. 8



WORDS

(*First rendition*)

śuŋ′ka	a wolf
miću′la	I considered myself
yuŋ′kaŋ	but
ta′ku wa′te śni	I have eaten nothing
yuŋ′kaŋ	therefore
na′źiŋ	from standing
wakapiŋ′ yelo′	I am tired out

(*Second rendition*)

śuŋ′ka	a wolf
miću′la	I considered myself
yuŋ′kaŋ	but
hiŋhaŋ′	the owls
hotoŋ′pi	are hooting (see p. 180, footnote)
yuŋ′kaŋ	and
haŋko′waki pelo′	the night I fear

This recording missing from the L.O.C. collection

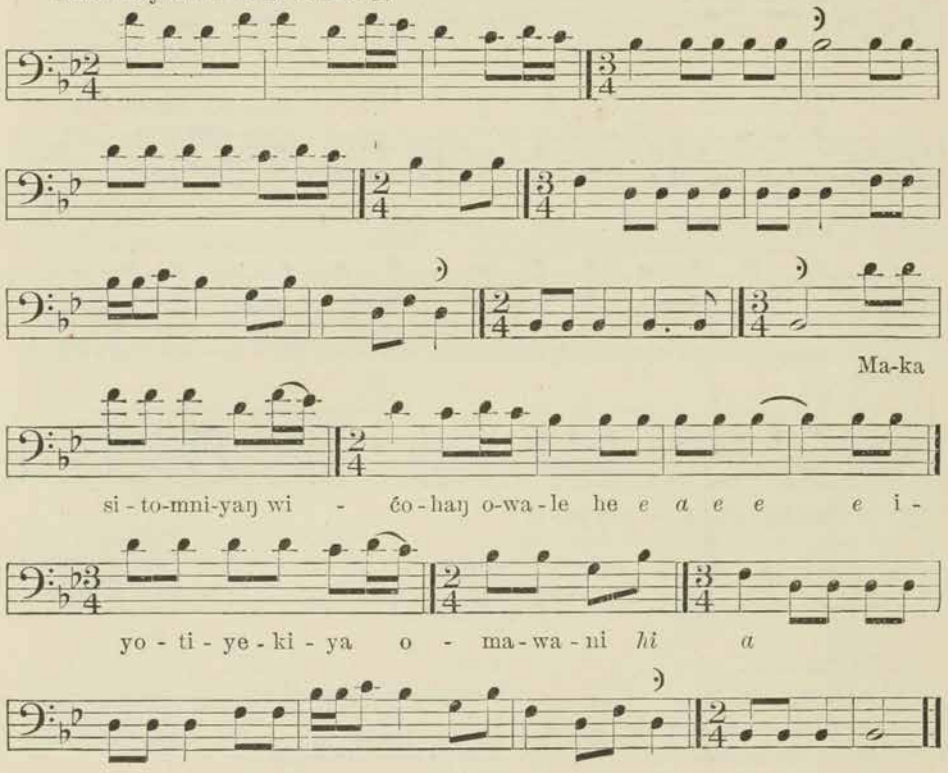
No. 130. "Adventures I Seek" (Catalogue No. 523)

Sung by Two Shields

Voice ♩ = 96

Drum ♩ = 96

Drum-rhythm similar to No. 19



Words

maka′ sito′mniyaŋ..... in all lands
wićo′haŋ..... adventures
owa′le..... I seek
he..... hence
iyo′tiyekiya oma′wani..... amid hardships I have walked

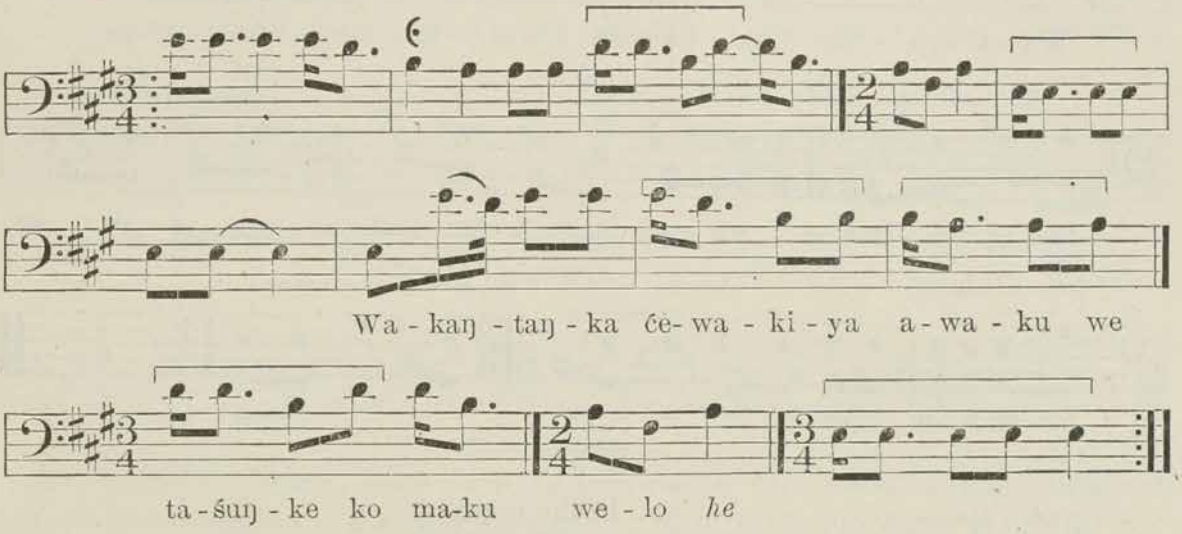
This recording missing from the L.O.C. collection

No. 131. "His Horses He Granted Me" (Catalogue No. 543)

Sung by Two Shields

Voice ♩ = 58

Drum not recorded



WORDS

Wakaŋ′taŋka	Wakaŋ′taŋka
ćewa′kiya	I pray to
awa′ku we	bringing home
taśuŋ′ke	his horses
ko	also
ma′ku welo′	(he) granted me

This recording missing from the L.O.C. collection

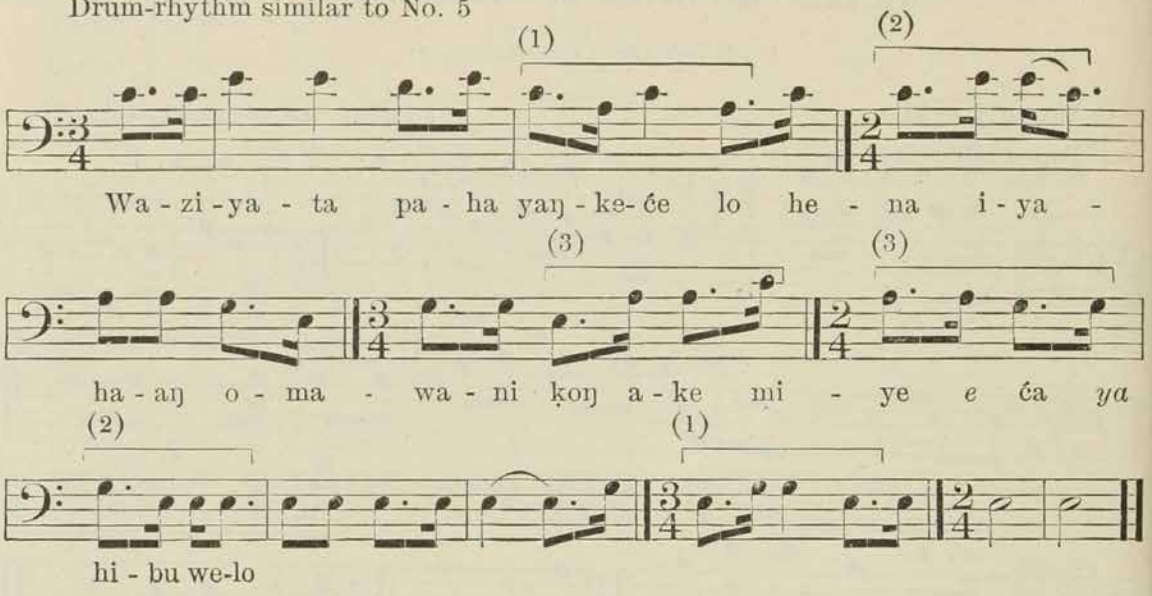
No. 132. "Those Hills I Trod Upon" (Catalogue No. 670)

Sung by Many Wounds

Voice ♩ = 92

Drum ♩ = 92

Drum-rhythm similar to No. 5



WORDS

wazi′yata	in the north
paha′ yaŋke′ćе lo	(to) those hills
he′na iya′haŋ	I climbed
oma′wani ķoŋ	roaming
ake′	again
miye′ ća	I myself
hibu′ welo′	come

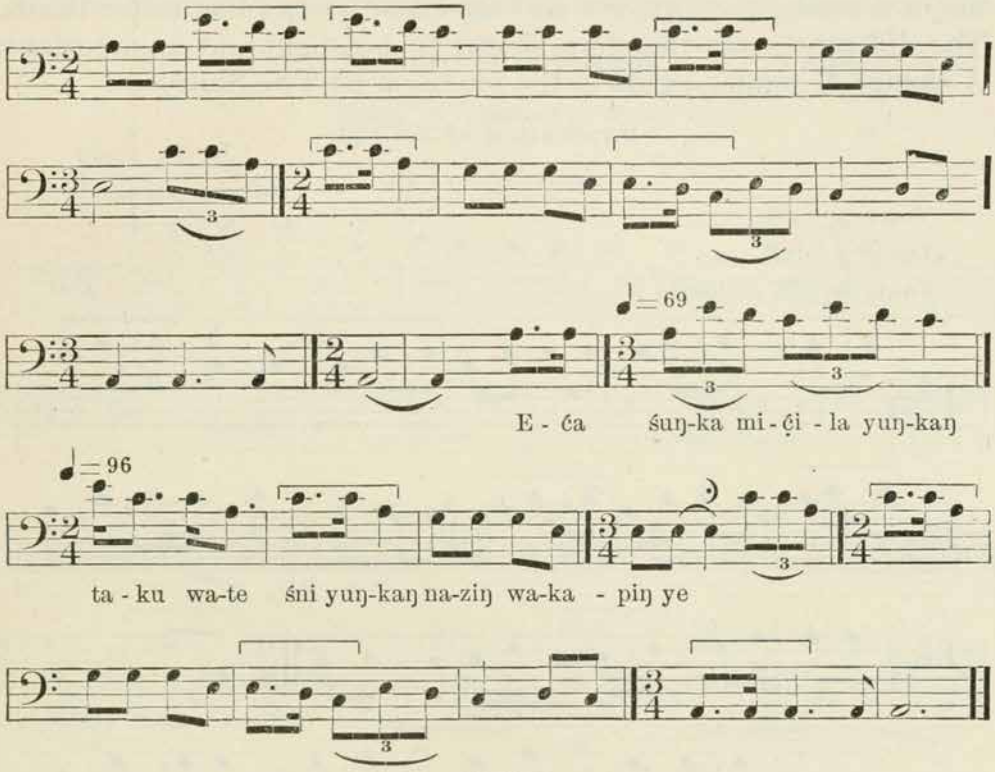
No. 133. Wolf Song (Catalogue No. 524)

Sung by Two Shields

Voice ♩ = 96

Drum ♩ = 96

Drum-rhythm similar to No. 19



WORDS

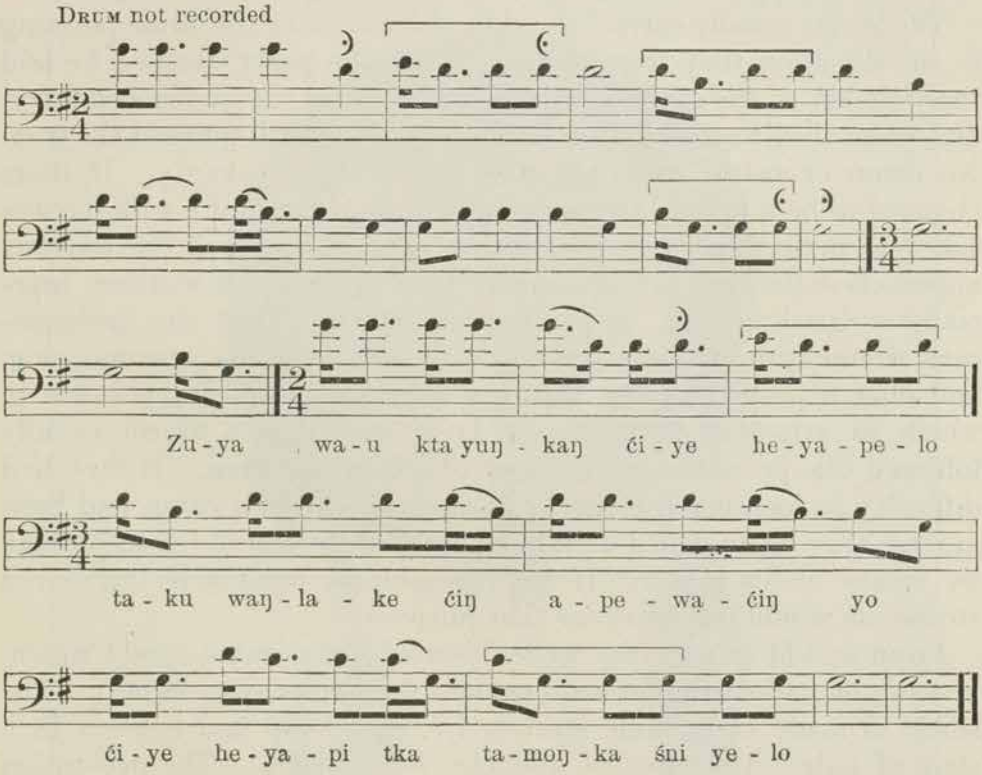
e′ća	well
śuŋ′ka	a wolf
mići′la	I considered myself
yuŋ′kaŋ	and yet
ta′ku wa′te śni	I have eaten nothing
yuŋ′kaŋ	and
na′ziŋ waka′piŋ ye	I can scarcely stand

No. 134. "It Is Difficult" (Catalogue No. 611)

Sung by Used-as-a-Shield

Voice ♩ = 80

Drum not recorded



WORDS

zuya′	on the warpath
waü′ kta	I was coming
yuŋ′kaŋ	when
ćiye′	brothers
heya′ pelo	said
ta′ku	anything (see p. 349, footnote 2)
waŋla′ke ćiŋ	you see
ape′waćiŋ yo	try to strike it (see p. 359)
ćiye′	brothers
heya′pi	said this
tka	hence
tamoŋ′ka śni yelo′	I realize difficulties

The warriors carried extra moccasins, and each man took his own cup or cooking utensil, these features of the preparation being indicated in the personal war narratives which follow. The war party took also a supply of medicines for the treatment of the wounded.

The leader usually carried the skin of a wolf with the head pointing in the direction they were going. When the party camped he laid the wolfskin on the ground with its head toward the enemy's country, and when they resumed the journey the head still pointed the way. No drum or rattle was used, the men walking silently. If there chanced to be a man in the party who had dreamed of a wolf, he was asked to perform certain ceremonies. For instance, as the warriors approached the camp of the enemy they desired bad weather, especially a drizzling rain, to cover their attack. Then the Medicine Man would sprinkle water on the wolf hide, sing his personal song, and offer a prayer, saying that the warriors wished for a storm in which to attack their enemies. It is said that a storm usually followed this procedure on the part of a Medicine Man. If they had difficulty in locating the enemy because the latter's camp had been moved, they again called on a Medicine Man to search for the enemy by means of his power. If he were able to command the sacred stones, he would use them for that purpose.

From an old warrior the writer secured a decorated shield which, he said, he had carried in wars against the Crows. The shield is made of rawhide stretched over a hoop and laced with a strip of hide. The greatest diameter is 16 inches. The decoration on the shield was said to refer to a dream of a bear. The eight segments were painted alternately red and yellow, the painting on the yellow segments, in black, representing bears' paws, while the space below the paws was white. The warrior said that the decoration commemorated a fight with the Crows, and that certain features of the painting showed that the fight, though in the Black Hills, took place in a level, open place. He said that he was “in the middle of the shield and the enemies were all around him, but the claws of the bear were on every side to protect him,” hence he was not hurt in the battle.

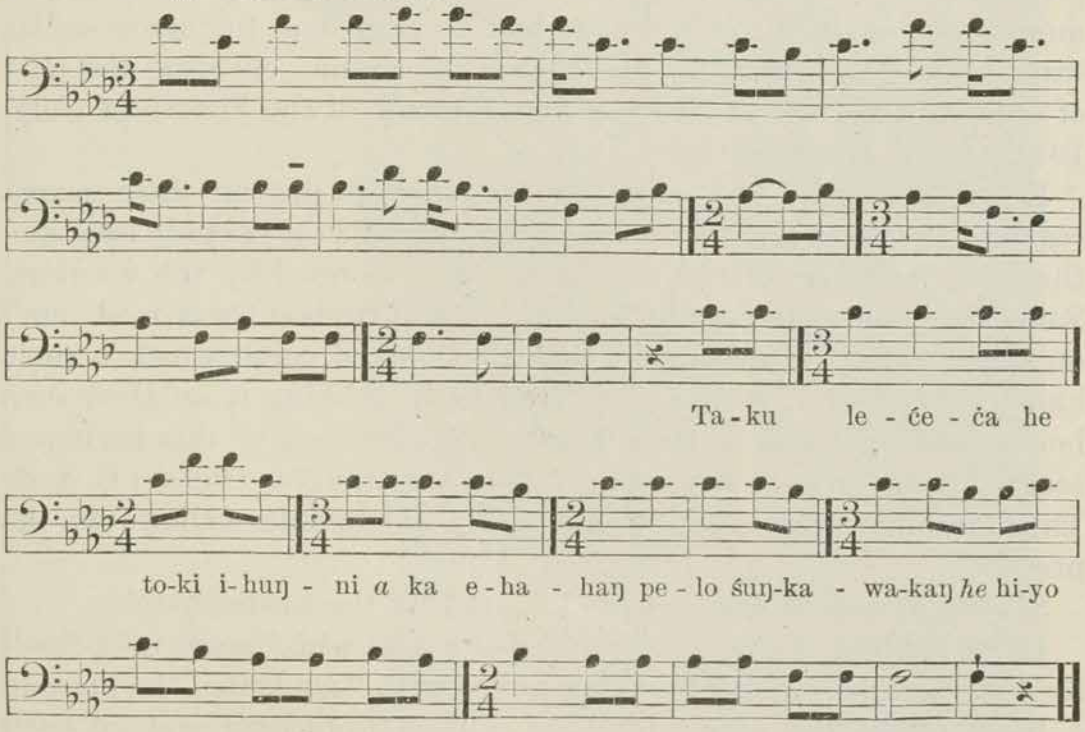
No. 135. Song of the Camp (Catalogue No. 657)

Sung by Dog Eagle

Voice ♩ = 80

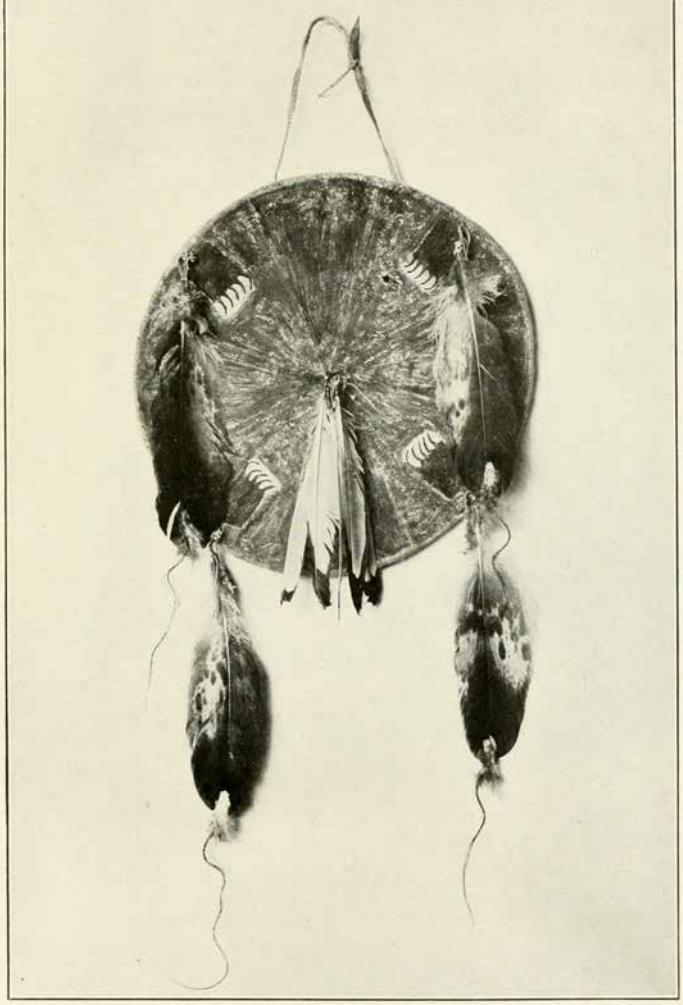
Drum ♩ = 80

Drum-rhythm similar to No. 5



WORDS

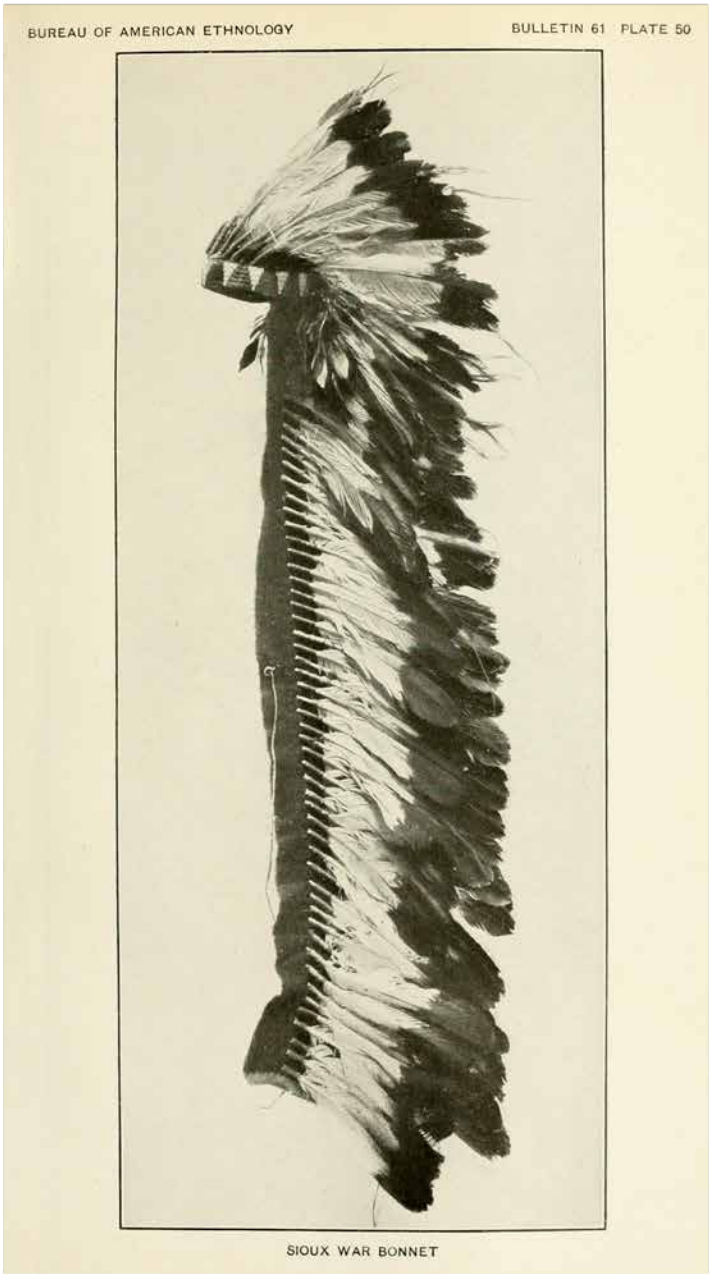
ta′ku[2]	something (referring to a person)
le′ćeća he	like this
to′ki ihuŋ′ni ka	is not likely to reach anywhere
eha′haŋ pelo′	you are saying
śuŋ′kawakaŋ	horses
hiyo′ waü′ welo′	I am coming after



WAR SHIELD (OBVERSE)

WAR SHIELD (REVERSE)

A typical Sioux war bonnet is shown in plate 50. These headdresses were made of the tail feathers of the eagle, and many of them were tipped with horsehair or white down.
Men on the warpath sought the highest points from which to spy the enemy and estimate distances; they often piled up stones to shield them from the sight of the enemy. Many of these heaps of stones are still seen in the Sioux country. Some of them are said to have been erected as landmarks to guide the members of a war party back to their rendezvous. This statement, however, is erroneous. The place and time of meeting were understood before an attack was made on the enemy, but the men were obliged to find their way to it as best they could. Šúŋka-Waŋblí ´ (Dog Eagle) said that when he went on the warpath, this song was sung at night in the camp to “strengthen their hearts.” They sang very low, and sometimes imitated an owl.



When the warriors were acting as scouts or wished for any reason to be unobserved, each wore a white cloth arranged like a blanket and frequently having eagle feathers fastened at the shoulders. Sometimes a separate cloth covered the head, as shown in the drawing by Jaw, but the hands were always covered. It was said that on seeing an enemy in the distance the warrior strung his bow, making ready to shoot. As he came nearer the enemy he took an arrow from his quiver, and putting the quiver close under his armpit, held the bow below it with the arrow in position, so that in a moment he could throw open his blanket and send the arrow on its way. Plate 51 shows two Sioux in this costume, enacting the part of scouts. This was a feature of a celebration of the Fourth of July, 1913, at Bull Head, South Dakota.

If an open fight was expected the warriors put on their gayest regalia. Feather ornaments had been carried in a rawhide case and these, with the decorated war shirts, were donned by the warriors. Sometimes the men wore little clothing and rubbed “war medicine” on their bodies. It was said that they mixed earth

which a mole had “worked up,” with a powdered herb, rubbing it on their own bodies and on those of their horses. A specimen of this herb was secured, which was identified as *Gutierrezia sarothrae* Pursh (snakeweed). This specimen grew close to one of the old buffalo wallows on the prairie.

Some warriors preferred to be painted by the Medicine Men. Little Buffalo (Tȟatȟáŋka Čik’ala) was a man who “made medicine” for the warriors. Using blue clay mixed with “medicine,” he painted a band across the man's forehead with a branching end on each cheek bone, the painting being done only in war. In addition to this the “medicine” was rubbed on the body and limbs of the warrior.

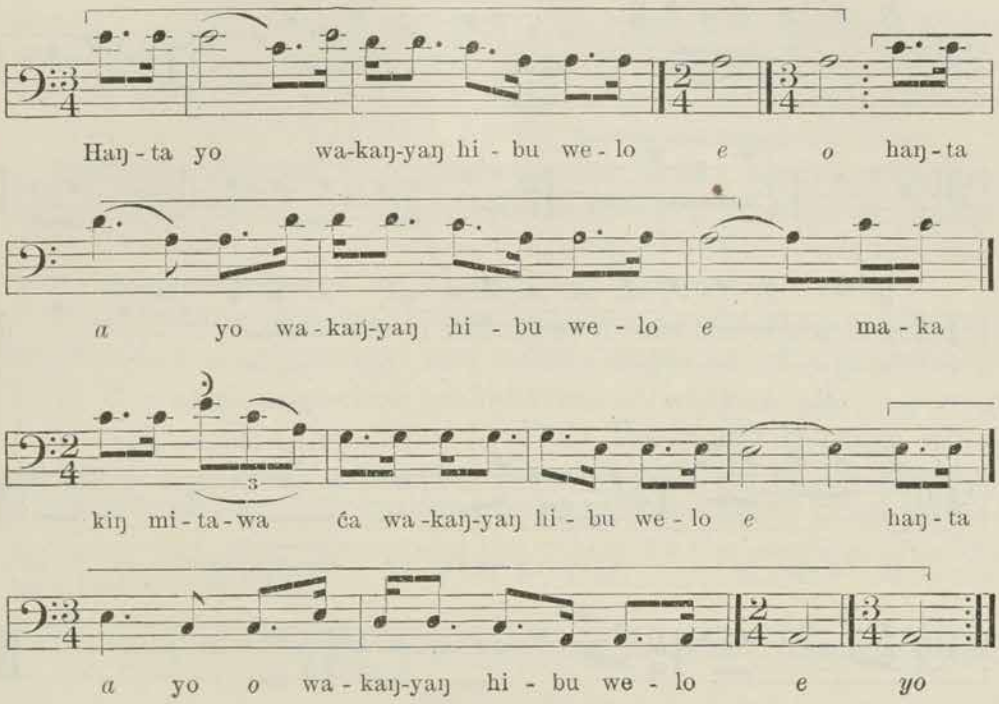
Bear Eagle (Matȟó-Waŋblí), who had been painted in this manner by Little Buffalo, recorded the two following songs. He said that the first one was sung by Little Buffalo alone as he painted them, and the second by the warriors after the painting was finished. He said further that they did not sing in a loud voice, but that, having mounted their horses, they sang this song of the man who had painted them.

No. 136. "Clear the Way, I Come" (Catalogue No. 634)

Sung by Bear Eagle

Voice ♩ = 112

Drum not recorded



WORDS

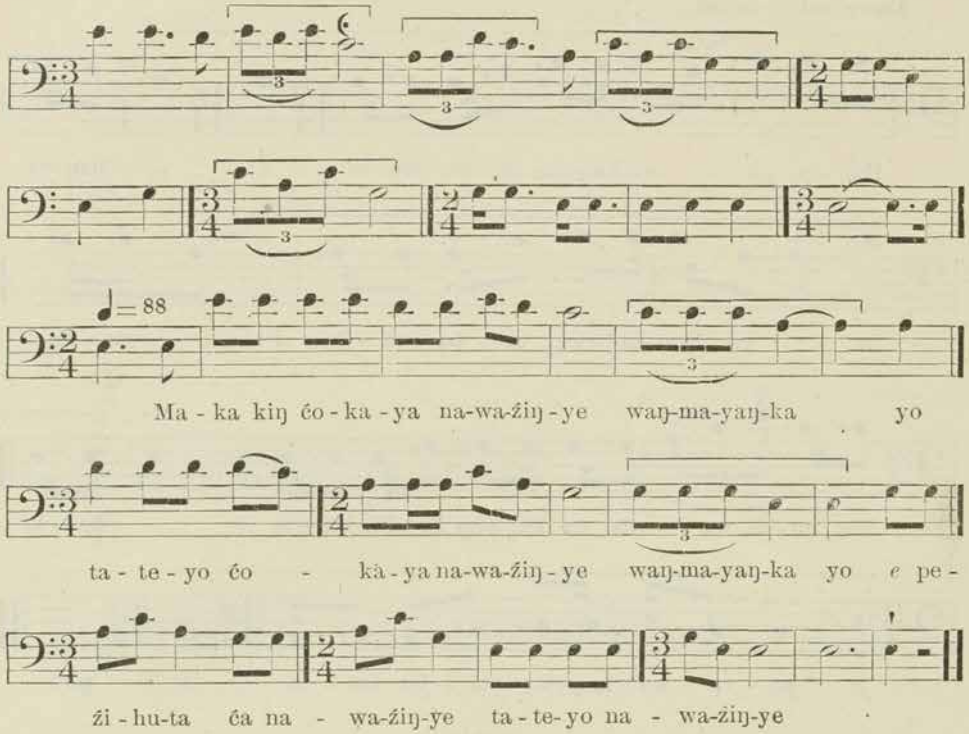
haŋ′ta yo	clear the way
wakaŋ′yaŋ	in a sacred manner
hibu′ welo′	I come
maka′ kiŋ	the earth
mita′ wa	(is) mine
ća	hence
wakaŋ′yaŋ	in a sacred manner
hibu′ welo′	I come
haŋ′ta yo	clear the way
wakaŋ′yaŋ	in a sacred manner
hibu′ welo′	I come

No. 137. "At the Wind Center I Stand" (Catalogue No. 635)

Sung by Bear Eagle

Voice ♩ = 80

Drum not recorded



WORDS

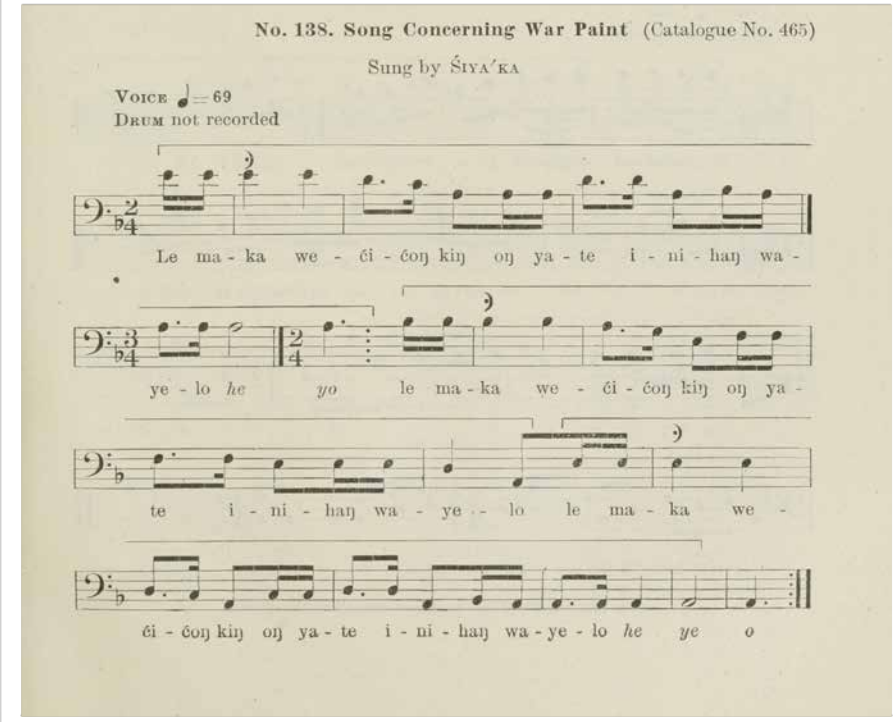
maka′ kiŋ ćoka′ya	at the center of the earth
nawa′źiŋye	I stand
waŋma′yaŋka yo	behold me
tate′yo ćoka′ya	at the wind center (where the winds blow toward me from every side (see p. 120, footnote)
nawa′źiŋye	I stand
waŋma′yaŋka yo	behold me
peźi′ huta	a root of herb (medicine)
ća	therefore
nawa′źiŋye	I stand
tate′yo	at the wind center
nawa′źiŋye	I stand

This recording missing from the L.O.C. collection

A somewhat similar description of war painting was given by Šiyáka, who said that he and four others were in a war party and that their horses were painted by a man named Holy Horse (Tȟašúŋka-Wakȟáŋ). He painted the horses with white clay, drawing zigzag lines from the mouth down the front legs, branching at the hoofs, and the same on the hind legs; there was also a band across the forehead and spots on the chest. All the horses were painted alike.

The four men had their faces painted brown with a white line across the forehead extending down the cheeks and forked at the end. Their hair was tied in a bunch on the forehead and in it was tied some of the same “medicine” which had been put on their bodies.

When the men were ready to start they mounted their horses with their faces toward the east and walked single file in a great circle, Holy Horse following close behind them. The three following songs were said to have been sung by Holy Horse and the men whom he had thus painted. It seems probable that, as in the preceding narrative, the first song was sung by Holy Horse alone, as he painted the men and their horses, and the others by the warriors after the painting was finished.


No. 138. Song Concerning War Paint (Catalogue No. 465)

Sung by Śiya´ka

Voice ♩ = 69

Drum not recorded

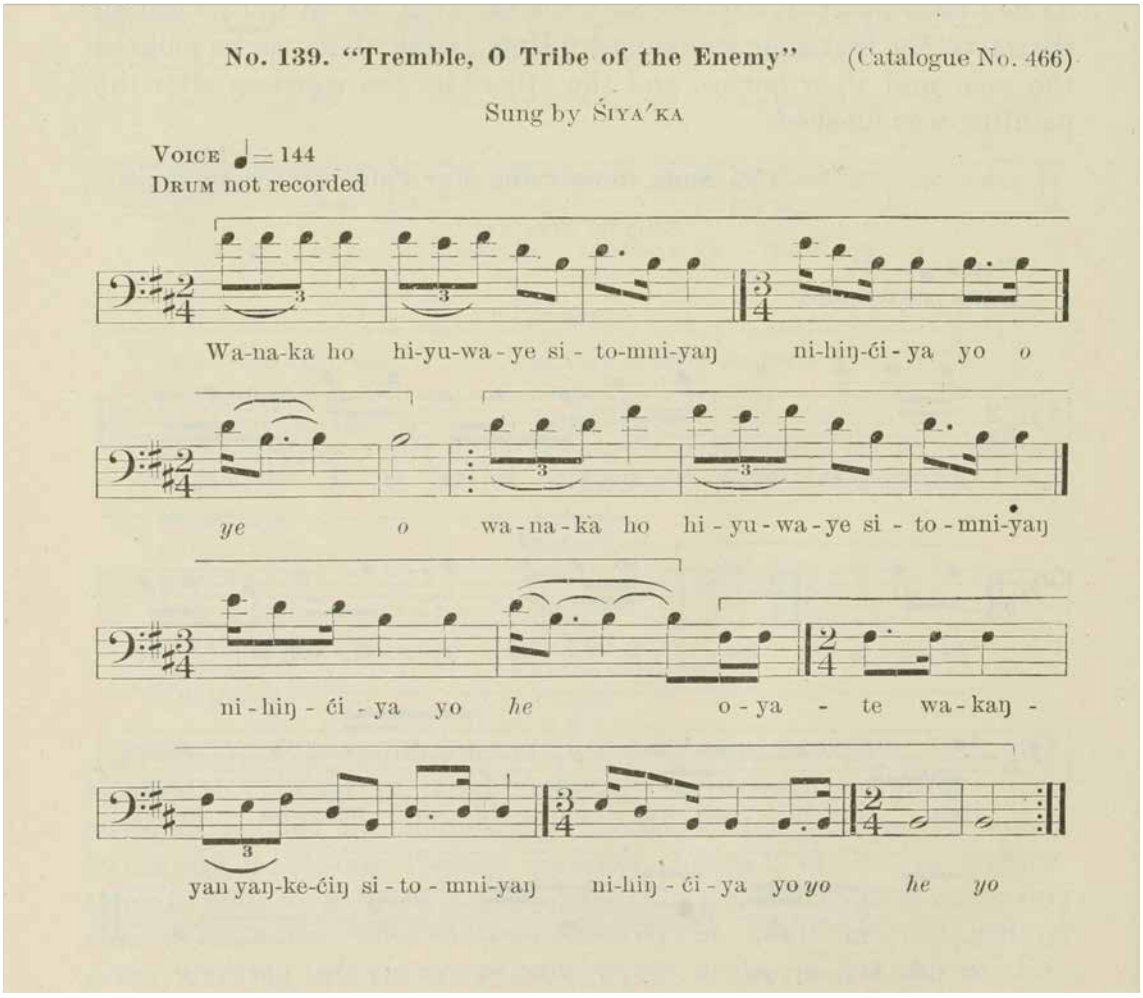
Le ma - ka we - ći - ćoŋ kiŋ oŋ ya - te i - ni - haŋ wa -

ye - lo *he* *yo* le ma - ka we - ći - ćoŋ kiŋ oŋ ya -

te i - ni - haŋ wa - ye - lo le ma - ka we -

ći - ćoŋ kiŋ oŋ ya - te i - ni - haŋ wa - ye - lo *he* *ye* *o*

The two following songs were sung after a horse had been painted for the warpath.



No. 139. "Tremble, O Tribe of the Enemy" (Catalogue No. 466)

Sung by Śiya'ka

Voice ♩ = 144
Drum not recorded

Wa-na-ka ho hi-yu-wa-ye si-to-mni-yaŋ ni-hiŋ-ći-ya yo *o*

ye *o* wa-na-ka ho hi-yu-wa-ye si-to-mni-yaŋ

ni-hiŋ-ći-ya yo *he* o-ya-te wa-kaŋ-

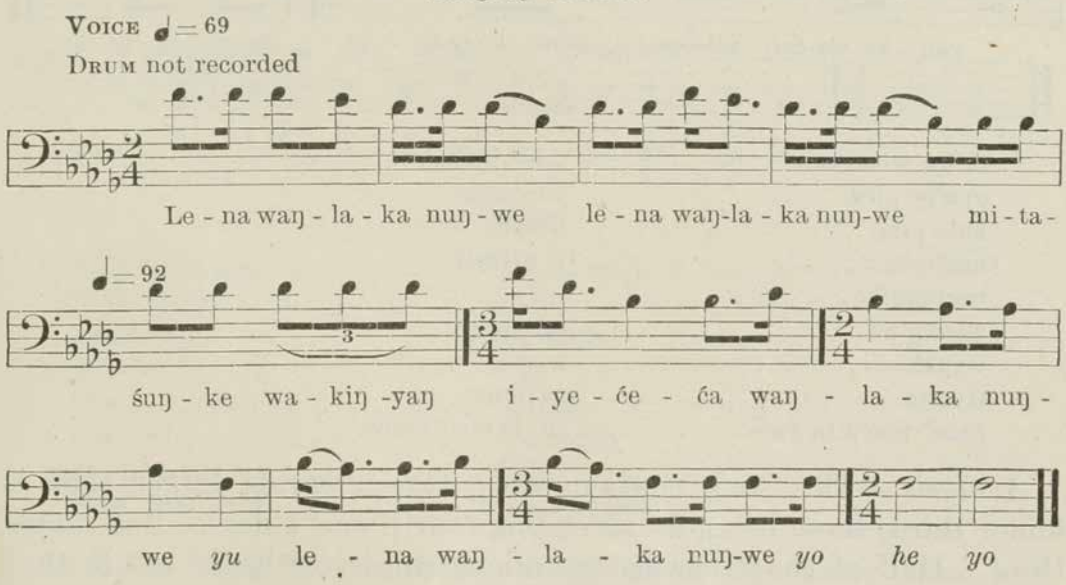
yaŋ yaŋ-ke-ćiŋ si-to-mni-yaŋ ni-hiŋ-ći-ya yo *yo* *he* *yo*

WORDS

wana'ka	now at this time
ho	a voice
hiyu'waye	I sent forth
sito'mniyaŋ	all
nihiŋ'ćiya yo	tremble
oya'te	O tribe (of the enemy)
wakaŋ'yaŋ	in a sacred manner
yaŋke'ćiŋ	sitting
sito'mniyaŋ	all
nihiŋ'ćiya yo	tremble

No. 140. "Behold My Horse" (Catalogue No. 468)

Sung by Śiya'ka



WORDS

le'na	these (the painted horse and the herbs)
waŋla' ka nuŋwe'	may you behold
mita' śuŋke	my horse
wakiŋ'yaŋ iye'ćeća	like the thunderbird
waŋla'ka nuŋwe'	may you behold

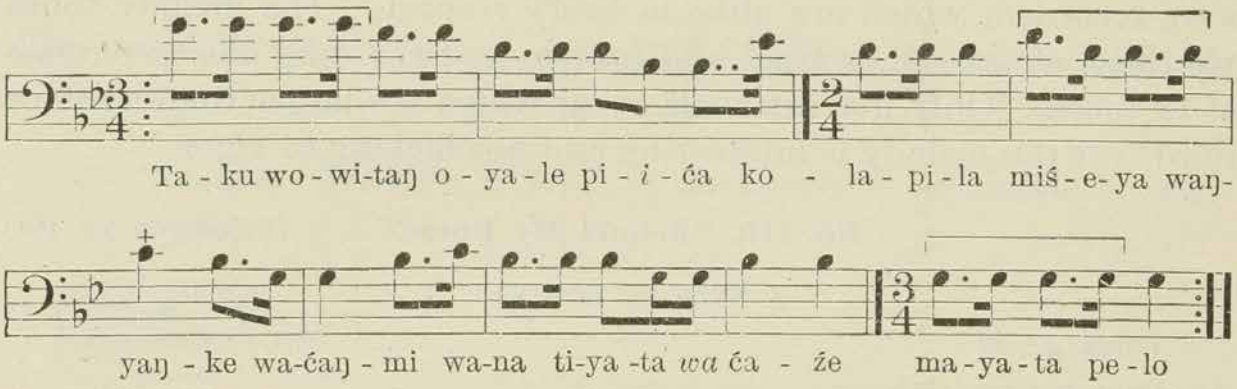
Before entering the camp of the enemy a warrior might strike another member of the party as a sign that he was willing to die in that man's place if such a sacrifice became necessary.

No. 141. "See My Desire" (Catalogue No. 616)

Sung by USED-AS-A-SHIELD

VOICE ♩ = 48

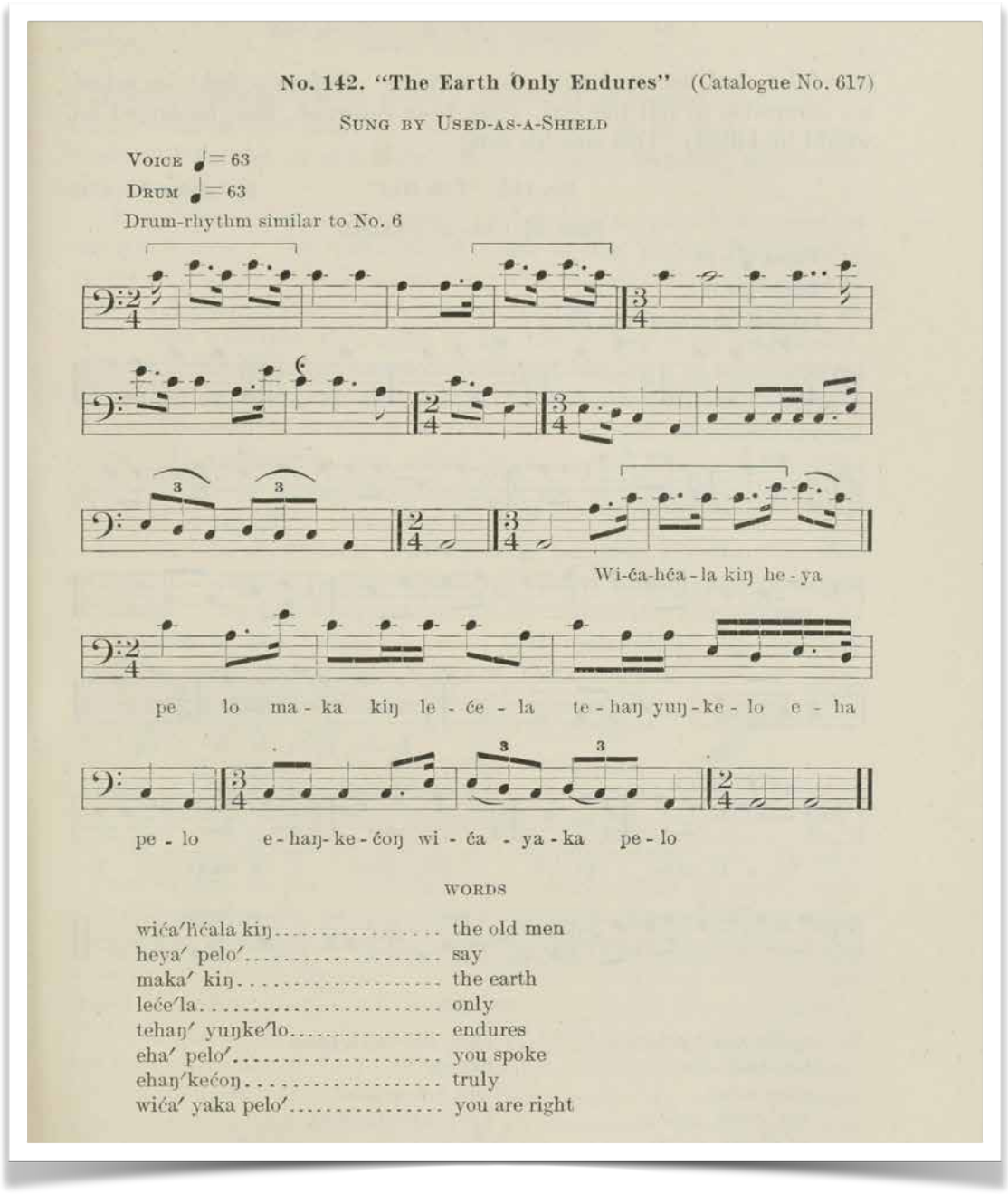
DRUM not recorded



WORDS

ta′ku wowi′taŋ	some honor
oya′le pića′	you seek
kola′pila	friends
miś′eya	I, myself
waŋyaŋ′ke	see
waćaŋ′mi	my desire
wana′	now
tiya′ta	at home
ćaże′ maya′ta pelo′	(it) is mentioned

The following song was sung during or after a fight:



No. 142. "The Earth Only Endures" (Catalogue No. 617)

SUNG BY USED-AS-A-SHIELD

VOICE ♩ = 63

DRUM ♩ = 63

Drum-rhythm similar to No. 6

Wi-ća-hća-la kiŋ he-ya

pe lo ma-ka kiŋ le-će-la te-haŋ yuŋ-ke-lo e-ha

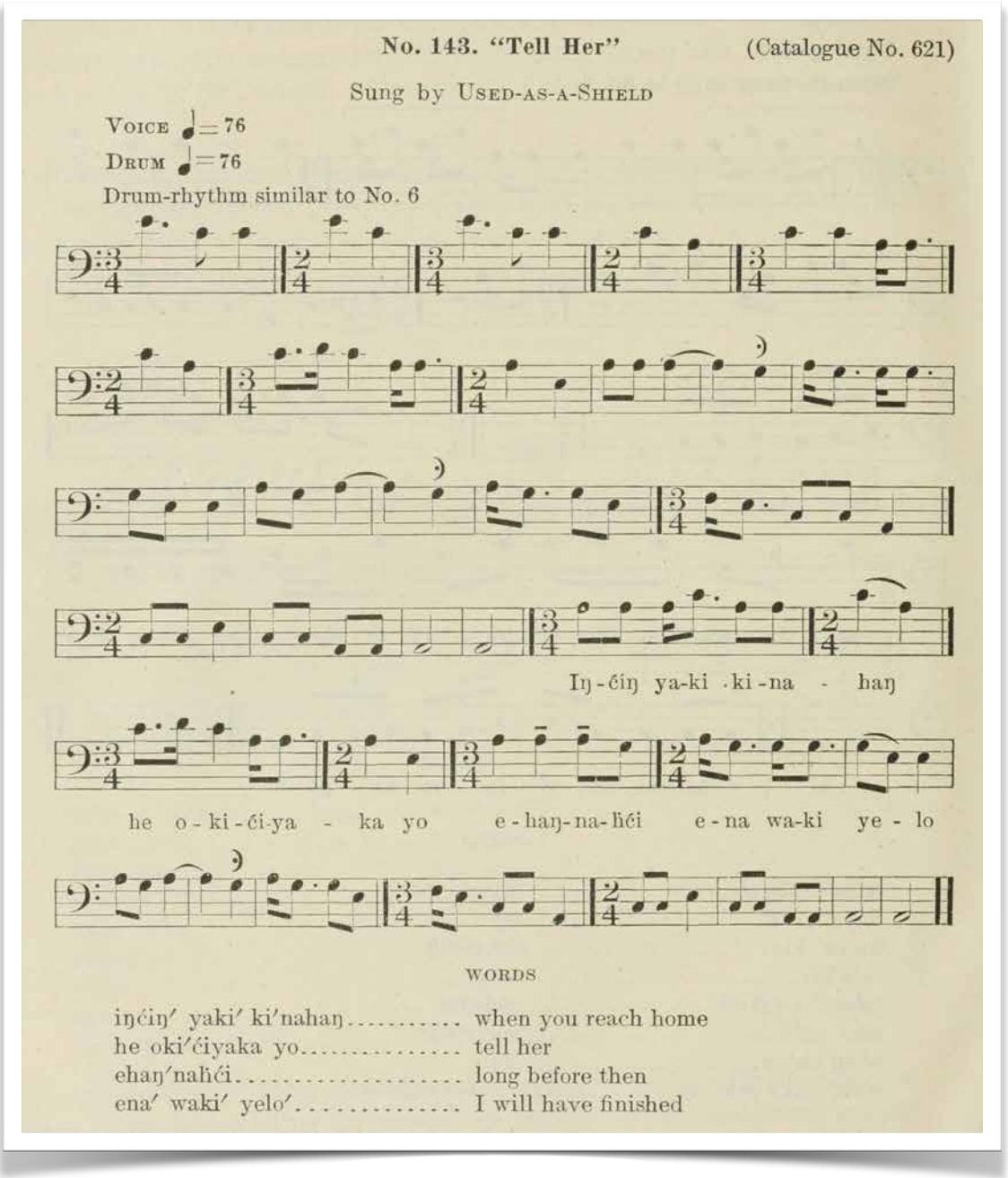
pe-lo e-haŋ-ke-ćoŋ wi-ća-ya-ka pe-lo

WORDS

wića'hćala kiŋ	the old men
heya' pelo'	say
maka' kiŋ	the earth
leće'la	only
tehaŋ' yuŋke'lo	endures
eha' pelo'	you spoke
ehaŋ'kećoŋ	truly
wića' yaka pelo'	you are right

This recording is missing from the L.O.C. collection

Not all who went on the warpath were impelled by love of war. It is said that a young man once went because someone told him that the girl he expected to marry was untrue to him. The report was false, but he went with the warriors. Before a fight he asked his comrades to tell the girl, when they returned, that he hoped he would be killed. This was his song.



No. 143. "Tell Her" (Catalogue No. 621)

Sung by USED-AS-A-SHIELD

VOICE ♩ = 76

DRUM ♩ = 76

Drum-rhythm similar to No. 6

Iŋ-ćiŋ ya-ki ·ki-na - haŋ

he o-ki-ći-ya - ka yo e-haŋ-na-ȟći e-na wa-ki ye - lo

WORDS

iŋćiŋ′ yaki′ ki′nahaŋ..... when you reach home
he oki′ćiyaka yo..... tell her
ehaŋ′naȟći..... long before then
ena′ waki′ yelo′..... I will have finished

The purpose of a man in going to war was to gain honor and to capture horses. The honor could come to him either from loyalty to his comrades or from conquering the enemy. If a man carried either a wounded friend or a captive on his back, on his return he could place a certain decoration on his tobacco bag or on his blanket. By this sign everyone knew of his act. If two relatives were together on a war party, and one was wounded and deserted by his kinsman, a stranger who saved him was accorded special honor. Thenceforth he was called Wawókiyapi, “Helper of the Helpless.” To desert a wounded friend on the warpath was considered the greatest perfidy.

The custom of wearing feathers and painting the face, as well as that of “counting coup,” probably differs among various tribes or bands. The following was given by the writer's informants as the custom of the Teton Sioux on that reservation. It was said that if a party of warriors attacked the enemy and killed several men, the first warrior who killed an enemy had the right to wear the “black face paint”; thus many of the war songs contain the words “the black face paint I seek.” (See songs denoting bravery Nos. 8, 11, 27, 171.) This paint was worn by the man in the dances which followed his return from war. Usually it covered only the face, although a man might paint his entire body if he so desired. The second warrior to kill an enemy might “strike the enemy,” for doing which he might, on his return, let his hair hang loose, but not paint his face. The time for continuing this practice varied according to the individual, but was usually about a month. If a war party defeated the enemy without loss to themselves, it was permitted to the first four who killed enemies, and also to their women relatives, to use the black face paint. In such an event special songs would be sung, and at any large gathering these four men would appear, the tribe considering them all to be equally entitled to the honor of using the black paint.

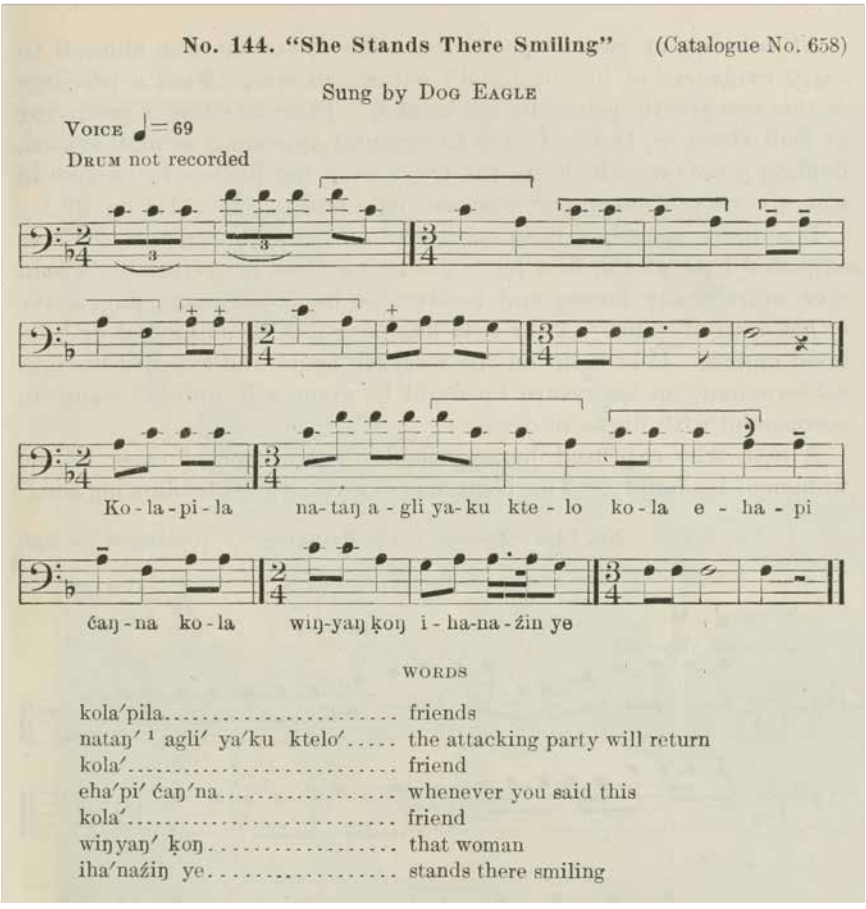
If a man had killed an enemy without injury to himself he was entitled to wear a feather erect at the back of his head. If he killed two or more he could wear a corresponding number of feathers, but the enemies must all have been killed in the same battle. If he succeeded in striking an enemy he could wear a feather horizontally at the back of his head. Four men could “count coup” by striking the same enemy.

At the final camp, a returning war party prepared the scalps which they had taken for use in the victory dance. Eagle Shield said:

“They selected a man who had dreamed of a carnivorous animal which attacks human beings, if such a man were in the party. This man scraped the flesh from the inside of the scalp, and having mixed the fat from it with gunpowder, rubbed it on his face and hands. He did this because of his dream of an animal that devours human beings. Then, making a little hoop, he sewed the scalp inside it and fastened it at the end of a pole.”

Plate 52 shows a scalp captured by a Sioux warrior. This seems not to have been placed in a hoop, but dried by stretching with two short sticks, the mark of one being clearly discernible. The texture of the skin made it possible for this specimen to be fully identified at the United States National Museum as a human scalp. A dance ornament made of human hair was obtained among the Sioux, but does not represent a custom of that tribe. This ornament is said to have been worn by the Crows in dancing. It was later used by the Mandan and Hidatsa, with whom the Sioux were frequently at war and from whom this article was undoubtedly taken. When among the Mandan at Fort Berthold, the writer was told that ornaments of this sort were frequently seen in the old days, and that they were made, not from scalps of an enemy, but from hair which had been cut or had fallen out and been kept for the making of the ornament. The strands of hair were secured at intervals with spruce or other gum, and the ornament was fastened to the wearer's head, the hair hanging down his back.

A victorious war party approached the village on its return, bearing the scalps aloft on poles. Dog Eagle said that he sang this song when he came in sight of the camp on his return from war. It was used also in the dances which followed.



No. 144. "She Stands There Smiling" (Catalogue No. 658)

Sung by Dog Eagle

Voice ♩ = 69

Drum not recorded

Ko - la - pi - la na - taŋ a - gli ya - ku kte - lo ko - la e - ha - pi

ćaŋ - na ko - la wiŋ - yaŋ ķoŋ i - ha - na - źin ye

WORDS

kola′pila	friends
nataŋ′ [1] agli′ ya′ku ktelo′	the attacking party will return
kola′	friend
eha′pi′ ćaŋ′na	whenever you said this
kola′	friend
wiŋyaŋ′ ķoŋ	that woman
iha′naźiŋ ye	stands there smiling

As the warriors approached the village, the women came to meet them. War was for the defense of the home and of the helpless, and a man usually gave to the women of his immediate family the scalps which he had taken. The return of the war party was followed by preparations for the victory dances. Songs in honor of victorious warriors were sung in these dances, and the scalps on the poles were carried by the women. When the celebration was finished it was the custom to take the scalps to the top of the highest butte, where the poles were set upright in the ground and food was placed beside them. Neither the food nor the scalps were ever molested.

At subsequent gatherings of the tribe a woman was allowed to carry evidences of her husband's success in war. Such a privilege as this was greatly prized by the women. Plate 53 shows a gathering at Bull Head, South Dakota. In the foreground appears a woman seated, holding a pole on which are the trophies of her husband's success in war, the wisp of horsehair representing a scalp.

If a young man had been successful on his first war party, it was expected that at the first large gathering after his return he would give away many horses and receive his manhood name, suggestive of his deed of valor. After that he discarded his childhood or boyhood names. If he went on the warpath again and excelled his first achievement, on his return he could be given still another name to correspond with his second victory.

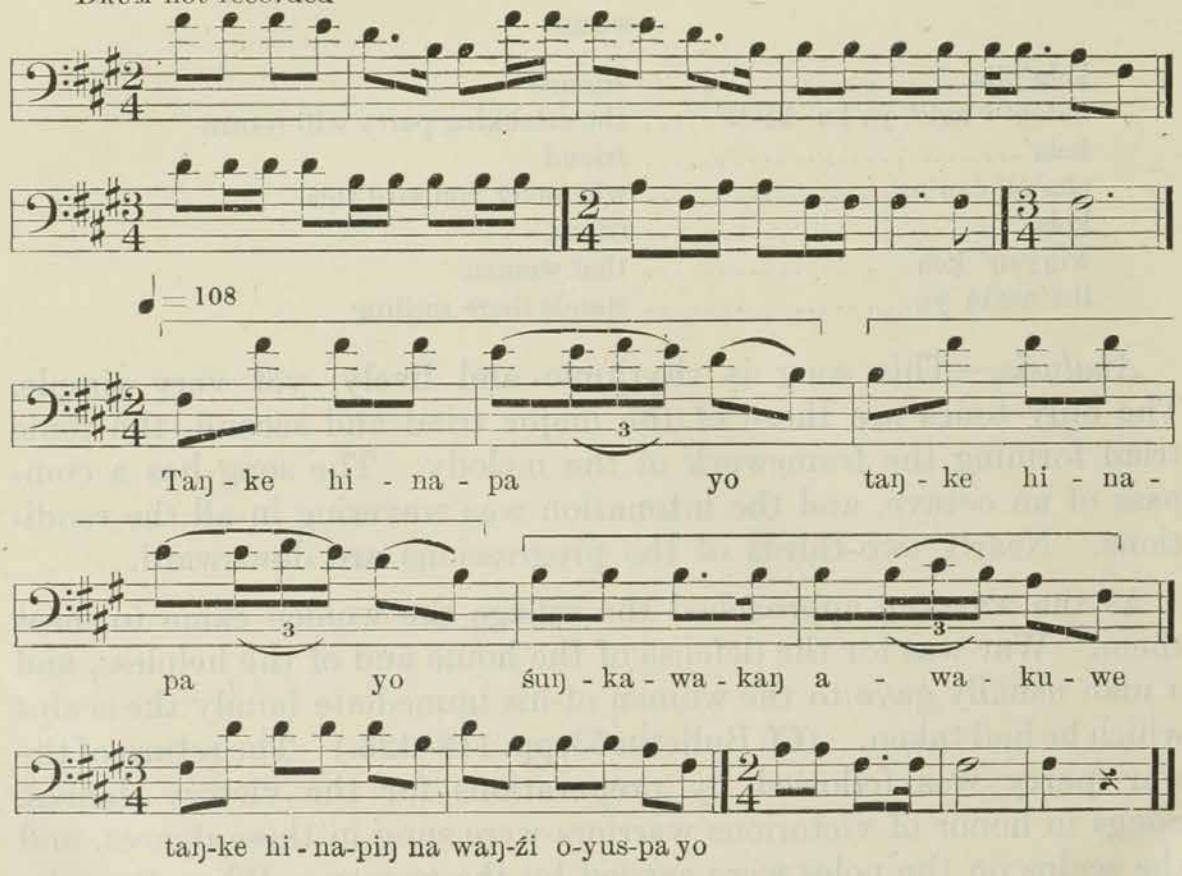
A man who captured horses usually gave some of them to the women of his family. This custom is expressed in the following song:

No. 145. "Horses I Am Bringing" (Catalogue No. 529)

Sung by Two Shields

Voice ♩ = 84

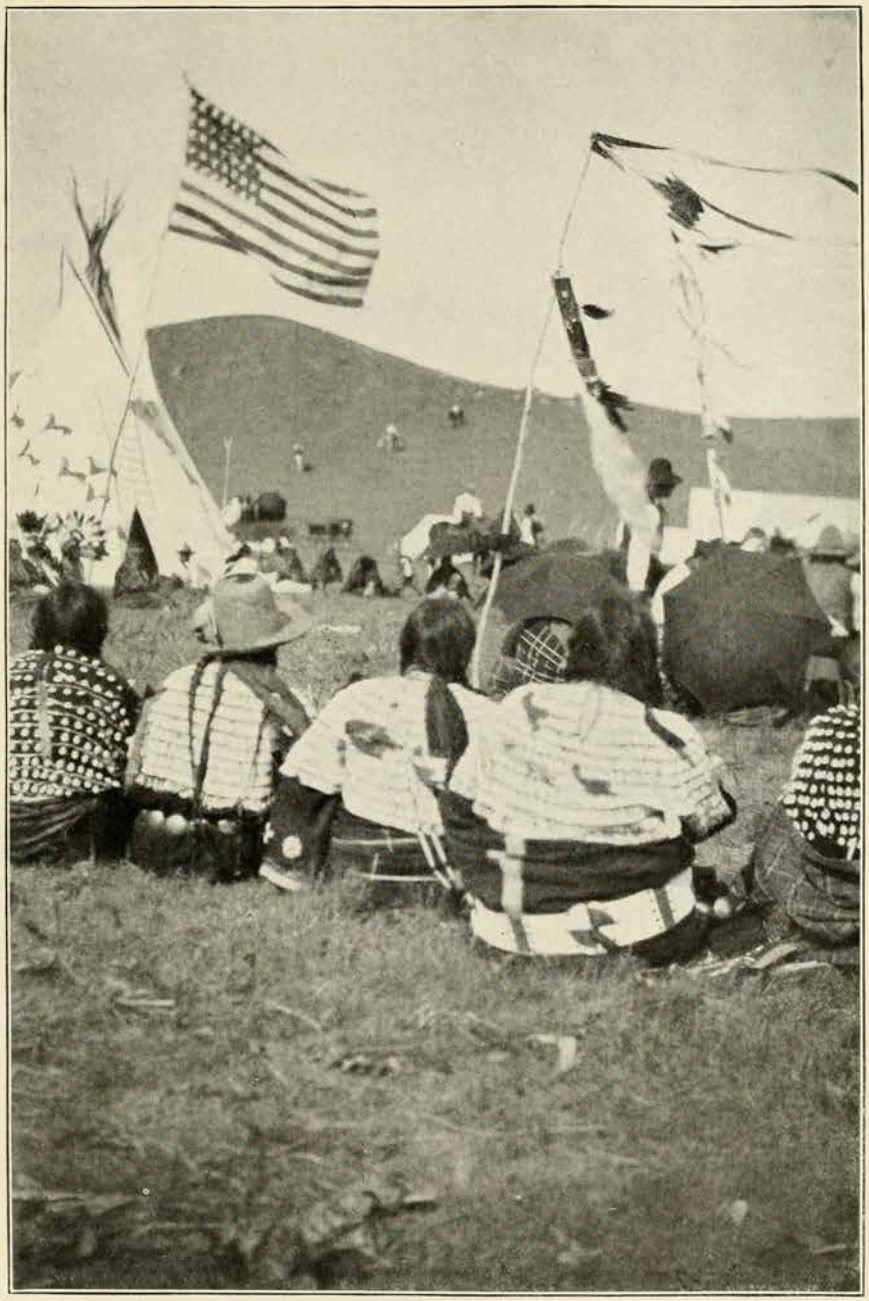
Drum not recorded



WORDS

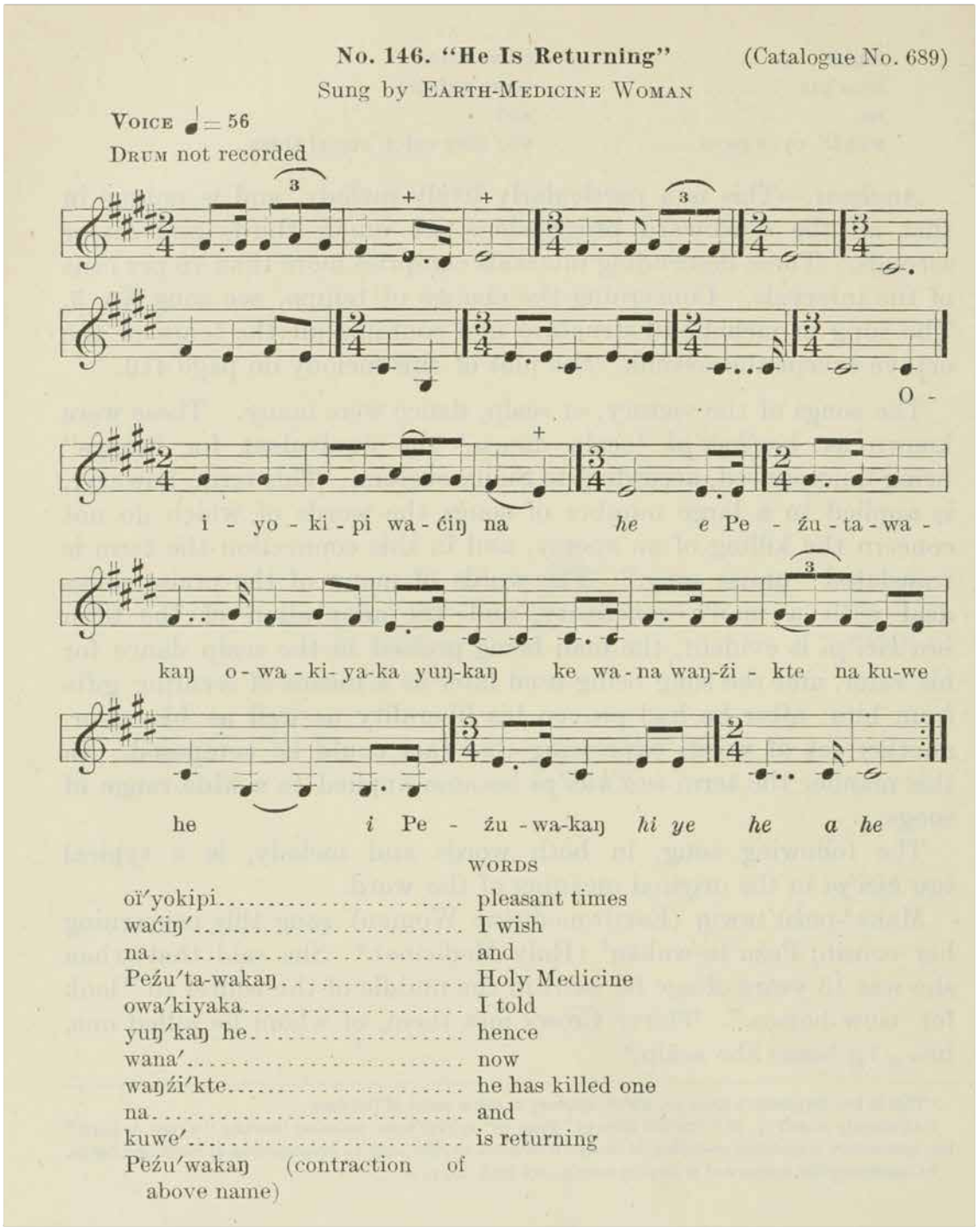
taŋke′	older sister
hina′pa yo	come outside
śuŋka′wakaŋ	horses
awa′kuwe	I am bringing back

This recording is missing from the L.O.C. collection



WOMAN WITH WAR INSIGNIA OF A RELATIVE

The songs of victory were many. The words of many of the praise songs deal with a man's generosity. The following song was sung by Earth Medicine Woman about her cousin . She said that when he was 13 years of age he went in the middle of winter to "look for Crow horses." Thirty Crows met them, of whom he killed one, bringing home the scalp.



No. 146. "He Is Returning" (Catalogue No. 689)

Sung by Earth-Medicine Woman

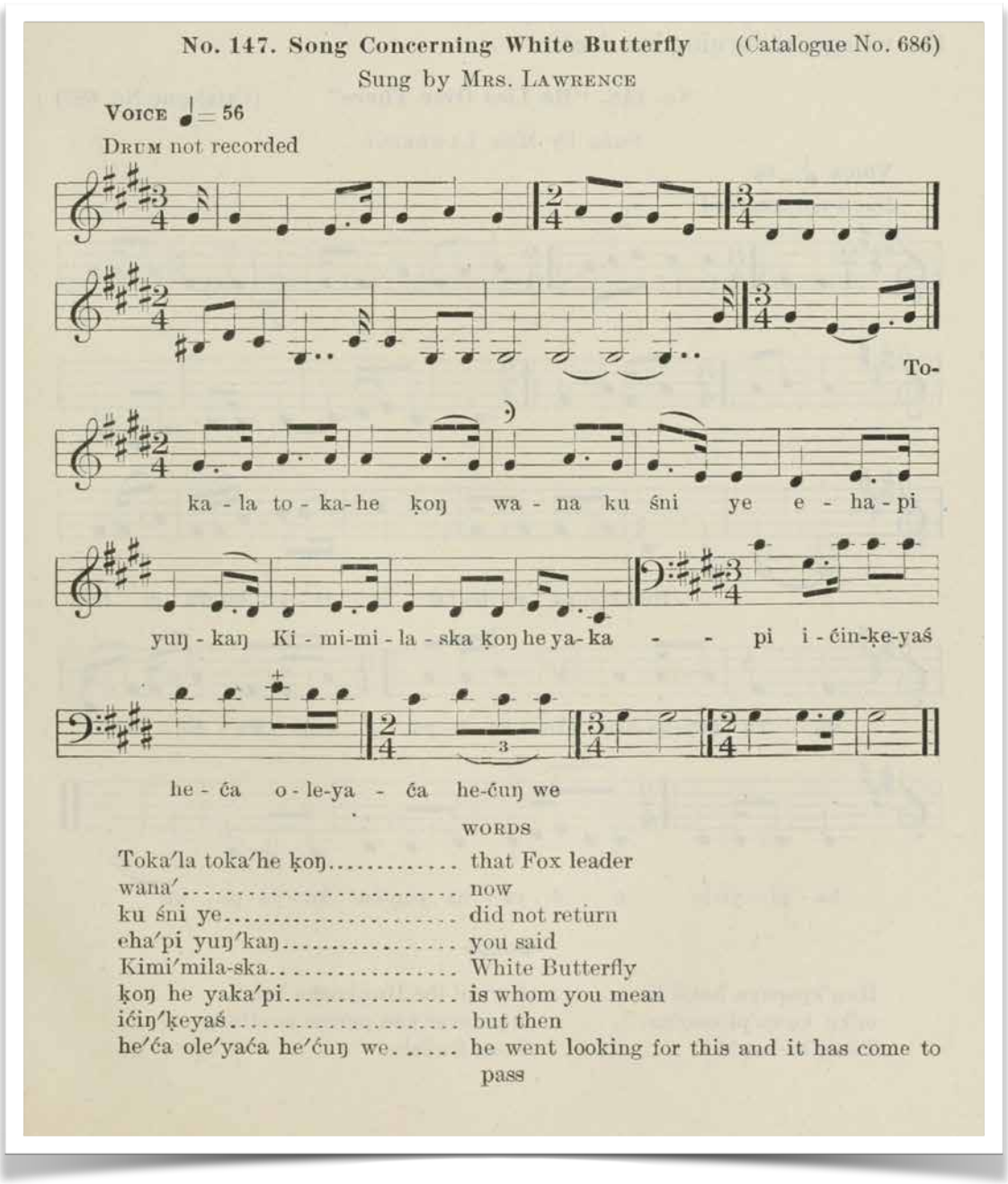
Voice ♩ = 56

Drum not recorded

WORDS

oï'yokipi	pleasant times
waćiŋ'	I wish
na	and
Peźu'ta-wakaŋ	Holy Medicine
owa'kiyaka	I told
yuŋ'kaŋ he	hence
wana'	now
waŋźi'kte	he has killed one
na	and
kuwe'	is returning
Peźu'wakaŋ (contraction of above name)	

The grief of those whose relatives were killed on the warpath was intense. Many of the women cut gashes in the flesh of the entire body and limbs, and cropped the hair close to their heads. Many of the men thrust skewers through the flesh on the outside of their legs. It was the custom for them to go around the village circle displaying these signs of mourning, and as they went they sang a song in which they inserted the name of their dead relative, or they might compose an entirely new song in his honor.



No. 147. Song Concerning White Butterfly (Catalogue No. 686)

Sung by Mrs. Lawrence

Voice ♩ = 56

Drum not recorded

To-

ka - la to - ka - he ķoŋ wa - na ku śni ye e - ha - pi

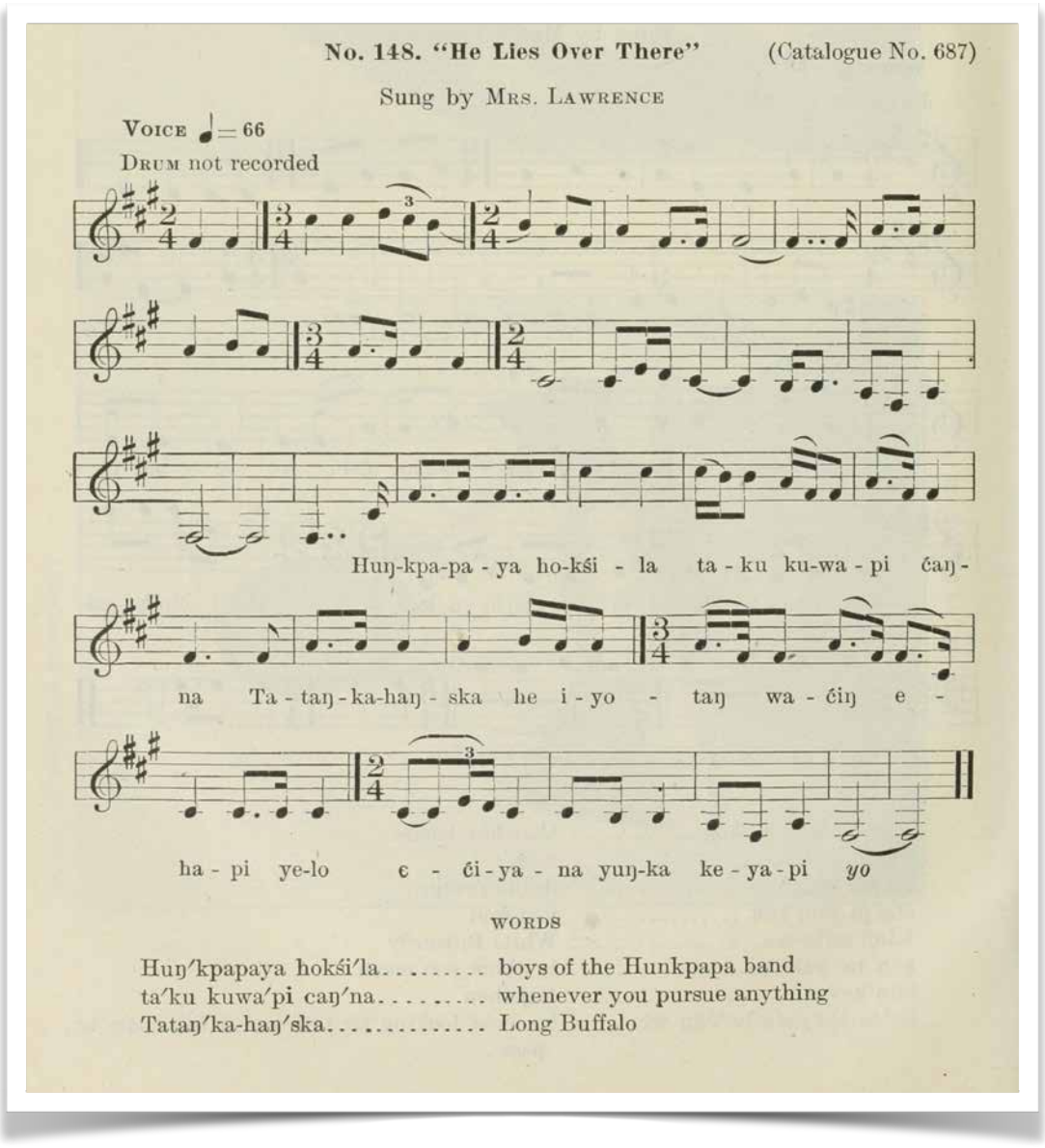
yuŋ - kaŋ Ki - mi - mi - la - ska ķoŋ he ya - ka - - pi i - ćin - ķe - yaś

he - ća o - le - ya - ća he - ćuŋ we

WORDS

Toka′la toka′he ķoŋ.....	that Fox leader
wana′.....	now
ku śni ye.....	did not return
eha′pi yuŋ′kaŋ.....	you said
Kimi′mila-ska.....	White Butterfly
ķoŋ he yaka′pi.....	is whom you mean
ićiŋ′ķeyaś.....	but then
he′ća ole′yaća he′ćuŋ we.....	he went looking for this and it has come to pass

The following song was sung by Mrs. Hattie Lawrence, whose Sioux name is Čhaŋkúla Wiŋ (Road). Mrs. Lawrence has been a student at Carlisle, but retains an unusually clear knowledge of old war customs. She assisted the writer at McLaughlin, South Dakota, by acting as interpreter for part of the material furnished by Jaw, Old Buffalo, and Swift Dog. Mrs. Lawrence said that when she was ten years of age her cousin, named Kimímela Ska wiŋ (White Butterfly), was killed by the Crows, and that she remembered hearing her aunt sing this song when the war party returned with the news of his death. Mrs. Lawrence said that her aunt lost another son in addition to White Butterfly, and that she sang this song as she went around the village, mourning his death.



No. 148. "He Lies Over There" (Catalogue No. 687)

Sung by Mrs. Lawrence

Voice ♩ = 66

Drum not recorded

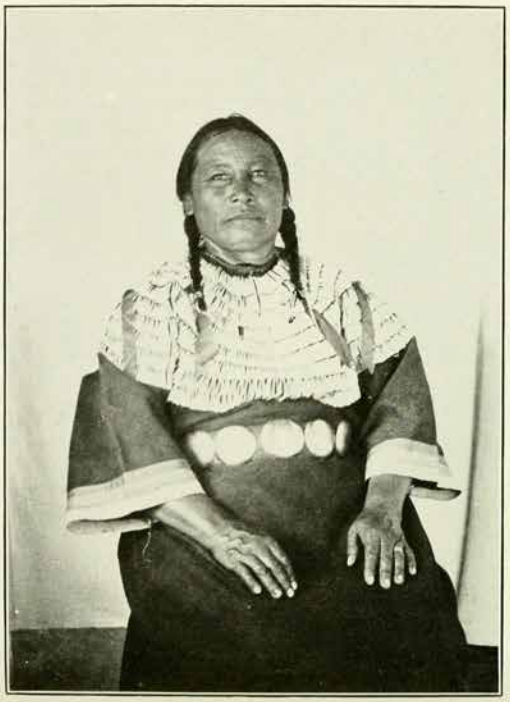
Huŋ-kpa-pa - ya ho-kśi - la ta - ku ku-wa - pi ćaŋ -

na Ta - taŋ - ka-haŋ - ska he i - yo - taŋ wa - ćiŋ e -

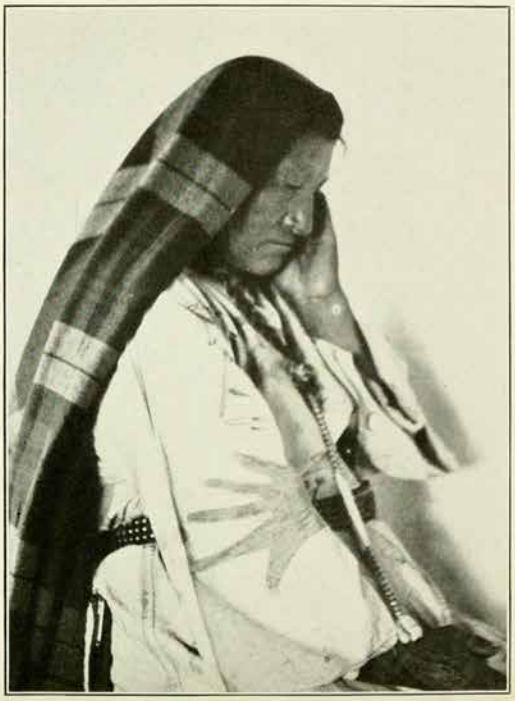
ha - pi ye-lo e - ći - ya - na yuŋ-ka ke - ya - pi *yo*

WORDS

Huŋ′kpapaya hokśi′la..... boys of the Hunkpapa band
ta′ku kuwa′pi caŋ′na..... whenever you pursue anything
Tataŋ′ka-haŋ′ska..... Long Buffalo



MRS. HATTIE LAWRENCE



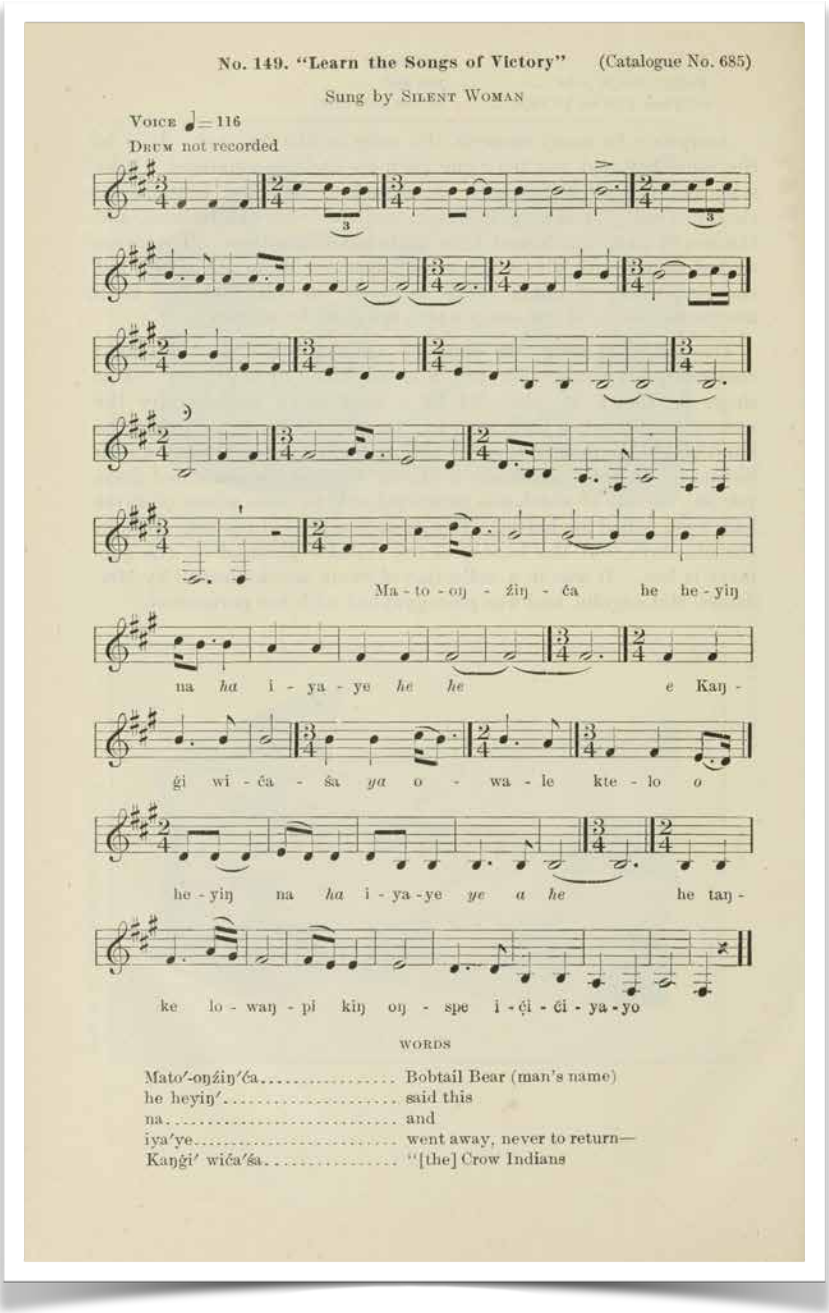
SILENT WOMAN

FRONT

BACK

WOMAN'S DRESS DECORATED WITH DRAWINGS

The following song was sung by Iníla Uŋ wiŋ (Silent Woman) concerning her younger brother, who was killed by the Crows. The singer is shown in plate 54 in a pose often assumed by the women singers when they want to “throw” the voice. Placing the hand beside the mouth, they are able to make the sound carry a long distance. In this picture she is shown wearing the decorated dress (plate 55), the use of which was permitted only to those whose relatives had been killed in battle. This dress is a type of costume worn in the old days, but the history of the exploits pictured on the garment is lost. It was in a collection of Sioux articles owned by Mrs. James McLaughlin and was photographed with her permission.



No. 149. “Learn the Songs of Victory” (Catalogue No. 685)

Sung by Silent Woman

Voice ♩ = 116

Drum not recorded

Ma - to - oŋ - žiŋ - ča he he - yiŋ

na *ha* i - ya - ye *he* *he* e Kaŋ -

ġi wi - ča - ša *ya* o - wa - le kte - lo *o*

he - yiŋ na *ha* i - ya - ye *ye* *a* *he* he taŋ -

ke lo - waŋ - pi kiŋ oŋ - spe i - ći - či - ya - yo

WORDS

Mato′-oŋžiŋ′ča	Bobtail Bear (man’s name)
he heyiŋ′	said this
na	and
iya′ye	went away, never to return—
Kaŋġi′ wiča′ša	“[the] Crow Indians

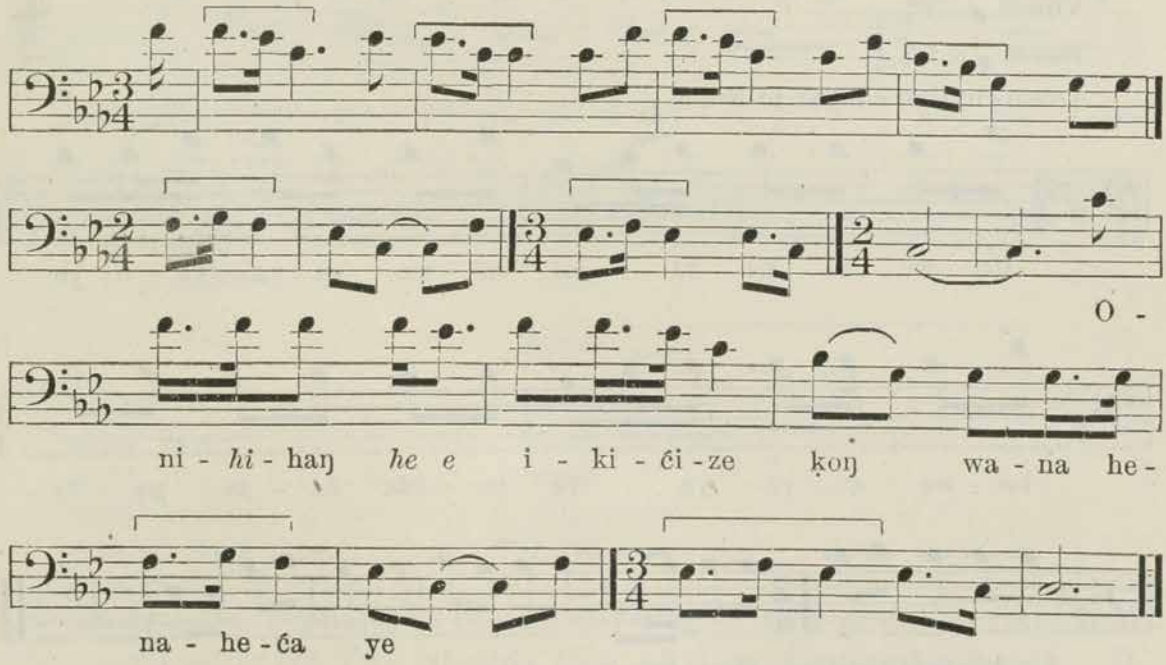
The following song was sung in honor of one of the prominent warriors of the tribe:

No. 150. Song in Honor of Oni′haŋ (Catalogue No. 460)

Sung by Śiya′ka

Voice ♩ = 76

Drum not recorded



WORDS

Oni′haŋ	Oni′haŋ (man's name, meaning "excited")
iki′ćize ķoŋ	that warrior
wana′	now
hena′heća ye	is no more

The four following songs might be called “love songs connected with war.” It was said that in the old days all the love songs were associated with a man's qualification to wed, this being determined by his success in war or in the buffalo hunt. No narratives concerning these songs were secured.

Two renditions of the following song were recorded, one by Two Shields and the other by Šiyáka. This duplication, which was unintentional, gives an opportunity for comparison, as Two Shields and Šiyáka were equally good singers, and neither knew that the other sang the song. The words are slightly different but express the same idea. It is not unusual for the words of a song to differ in this manner when the song is sung by another singer. The melody progressions are the same in both.

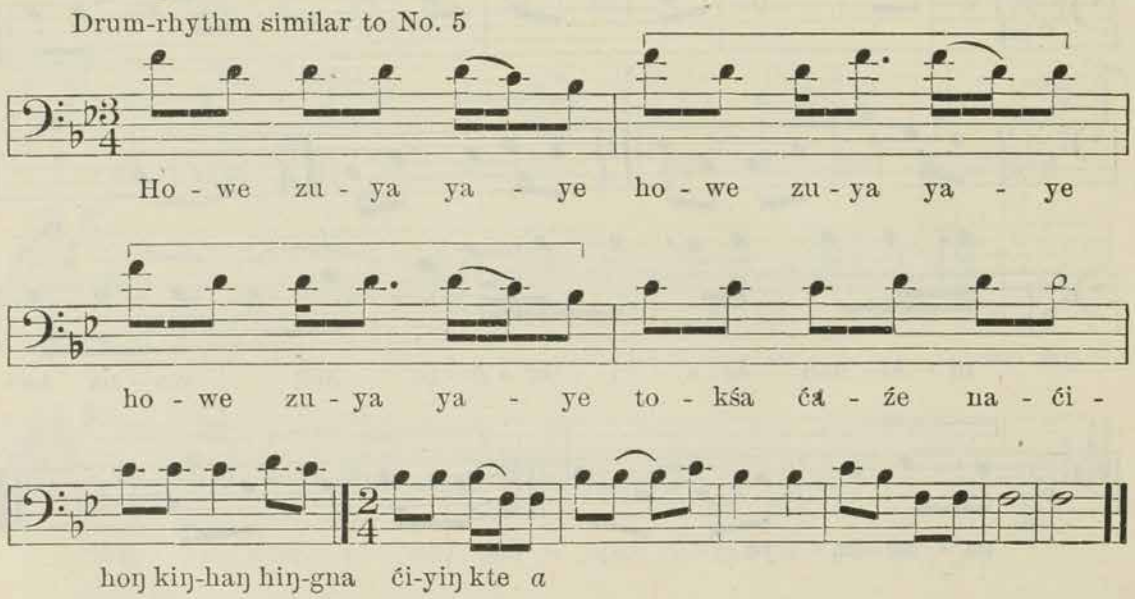
No. 151. “You May Go on the Warpath” (Catalogue No. 531)

Sung by Two Shields

Voice ♩ = 92

Drum ♩ = 92

Drum-rhythm similar to No. 5



WORDS

ho′ we	you may
zuya′ ya′ye	go on the warpath
to′kśa	when

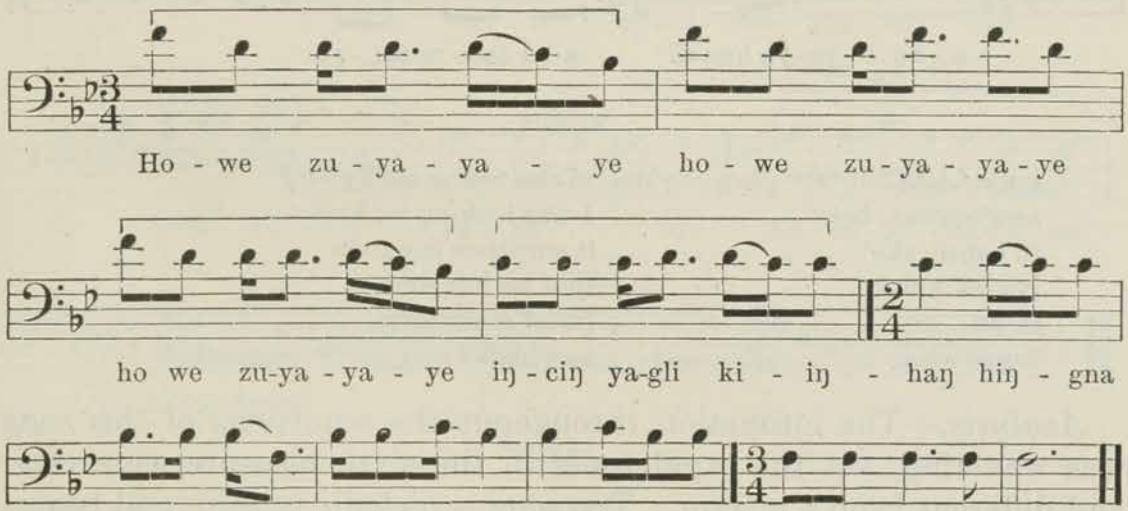
Duplication of No. 151. "When You Return"

Sung by Śiya'ka

Voice ♩ = 100

Drum ♩ = 100

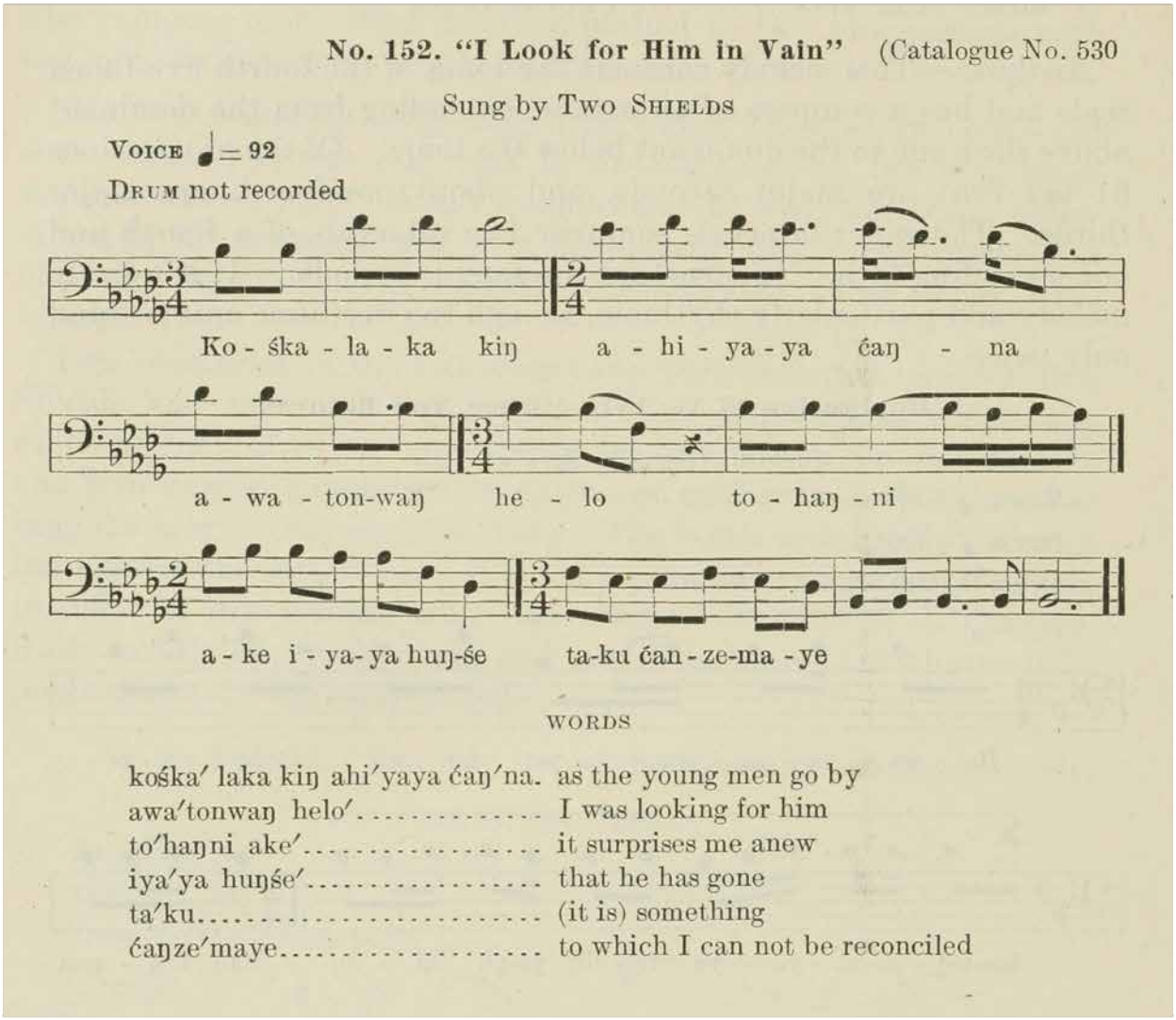
Drum-rhythm similar to No. 5



WORDS

ho we	you may
zuya' yaye	go on the warpath
iŋciŋ'	when
yagli' kiŋhaŋ'	you return
hiŋgna' ćiyiŋ' kte	I will marry you

The words of the following song tell its story. Doubtless it is a song which was often heard in the old days, when many who went forth with the war parties did not return.



No. 152. "I Look for Him in Vain" (Catalogue No. 530

Sung by Two Shields

Voice ♩ = 92

Drum not recorded

Ko - śka - la - ka kiŋ a - hi - ya - ya ćaŋ - na

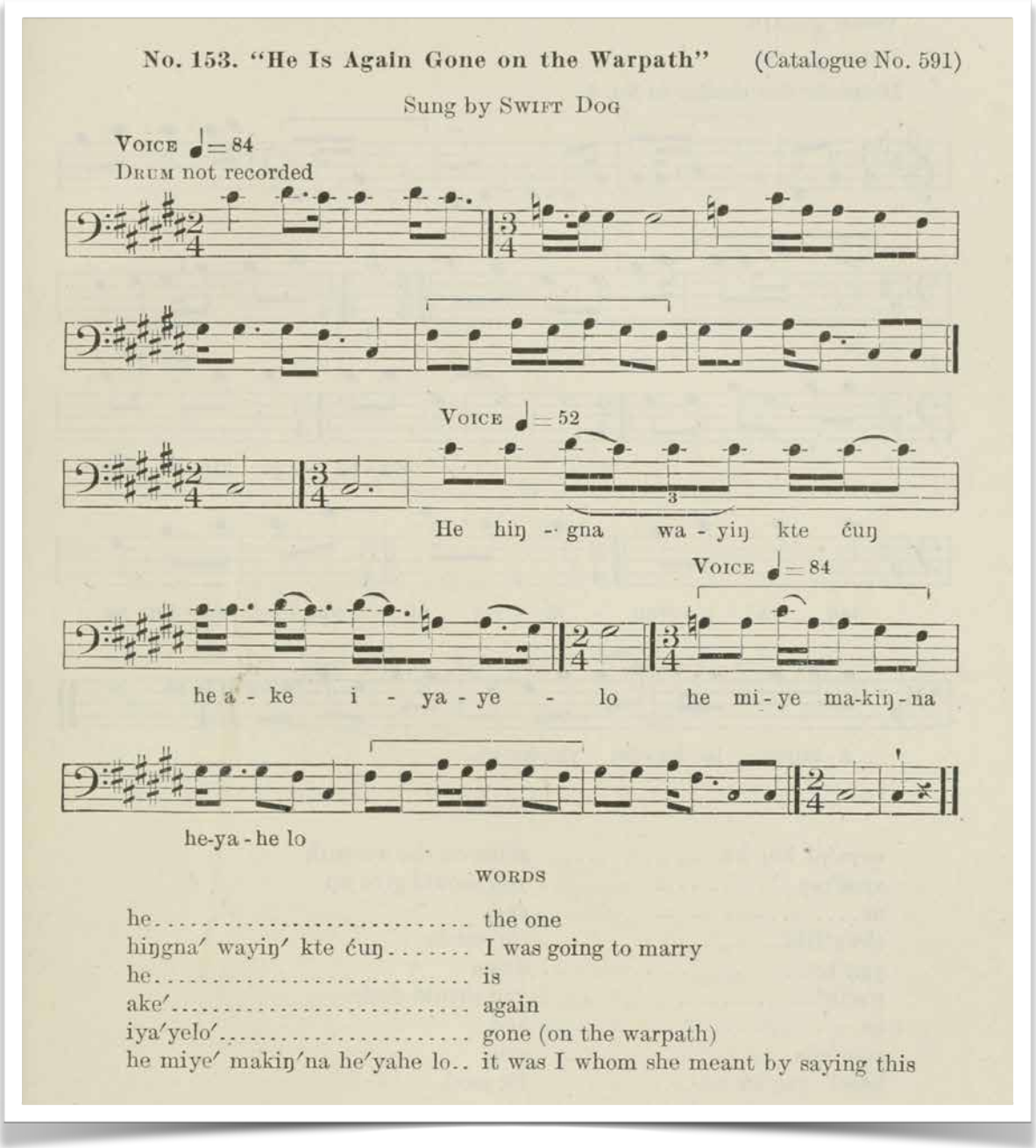
a - wa - ton-waŋ he - lo to - haŋ - ni

a - ke i - ya - ya huŋ-śe ta-ku ćan - ze-ma - ye

WORDS

kośka′ laka kiŋ ahi′yaya ćaŋ′na.	as the young men go by
awa′tonwaŋ helo′	I was looking for him
to′haŋni ake′	it surprises me anew
iya′ya huŋśe′	that he has gone
ta′ku	(it is) something
ćaŋze′maye	to which I can not be reconciled

Like the preceding song, this seems to require no explanation other than that contained in the words of the song. It represents the life of the camp, the everyday life of Indian women.



No. 153. "He Is Again Gone on the Warpath" (Catalogue No. 591)

Sung by Swift Dog

Voice ♩ = 84
Drum not recorded

Voice ♩ = 52

He hiŋ - gna wa - yiŋ kte ćuŋ

Voice ♩ = 84

he a - ke i - ya - ye - lo he mi - ye ma-kiŋ - na

he-ya - he lo

WORDS

he	the one
hiŋgna′ wayiŋ′ kte ćuŋ	I was going to marry
he	is
ake′	again
iya′yelo′	gone (on the warpath)
he miye′ makiŋ′na he′yahe lo	it was I whom she meant by saying this

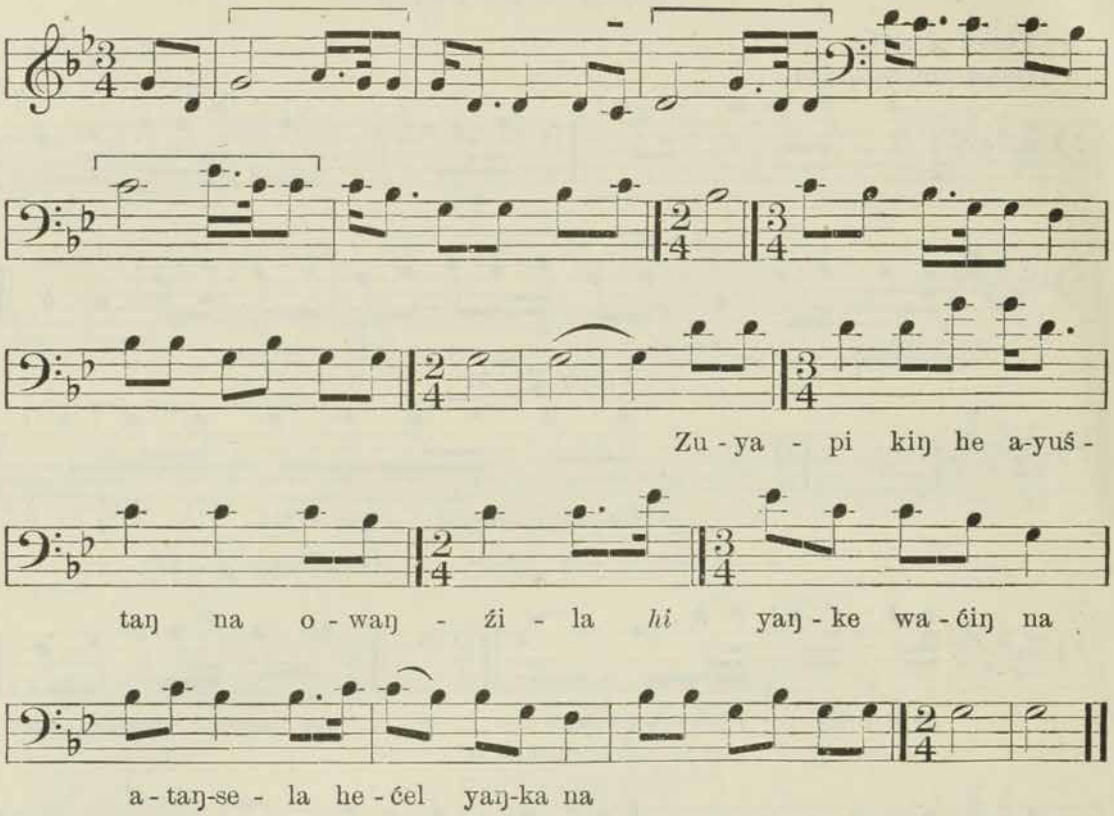
No. 154. "You Should Give Up the Warpath" (Catalogue No. 576)

Sung by SHOOTER

VOICE ♩ = 116

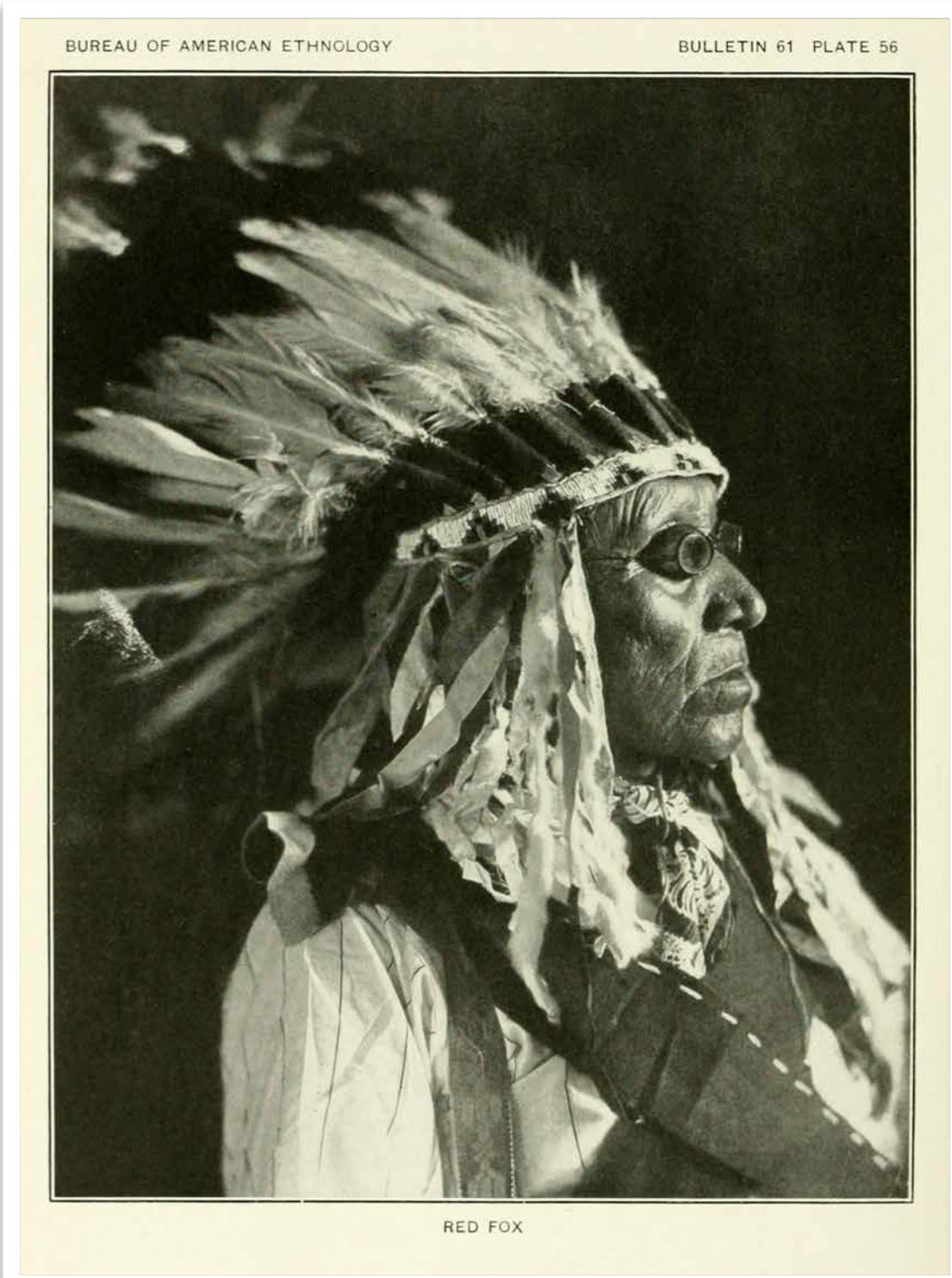
DRUM ♩ = 116

Drum-rhythm similar to No. 5



WORDS

zuya′pi kiŋ he	going on the warpath
ayuś′taŋ	you should give up
na	and
owaŋ′źila	(to) settle
yaŋ′ke	down
waćiŋ′	you should desire
na	and
ataŋ′sela	stop
hećel′ yaŋ′ka na	for good



Personal Narrative by Red Fox

Red Fox (Tȟokȟála Lúta) gave the following narrative, telling how he entered on the career of a warrior:

“My mother was a good and beautiful woman. She wore her hair in long braids, and I remember how she looked as she said, ‘If my son ever goes on the warpath I shall take a lariat and hang myself.’ I was a very little boy, and it made a great impression on me, as my mother intended it should do. Of course, she did not really mean it, but she did not want me to run away and go with a war party. Yet that is exactly what I did.

“One day when I was about 12 years old I took my bow and arrows and went to shoot birds. The arrows were the blunt arrows that children used. I noticed there were a number of men going away from the village, gaily dressed, and followed by little boys carrying packs. I said to another little boy, ‘Where are they going?’ He replied, ‘They are going north on the warpath.’ This was the first time I ever saw a war party. The other little boy said, ‘They are our friends who are carrying those packs; let us go, too.’ So we followed the war party. We did not go home nor take any extra moccasins; we had only the little calfskin robes we wore and the blunt arrows with which we were going to kill birds, but we overtook the war party and went with them. Of course the boys who had started with the warriors were well supplied with clothing and provisions.

“In every war expedition there is an advance party, which precedes the main body of men. My father was one of the warriors in this company, and I afterward learned that my cousin Hairy Chin was in the advance party. We had gone a long distance before any of the older members of the party saw me. Then one of them called to my father and said, ‘Here is your boy.’ My father told me to sit down beside him and questioned me, saying, ‘Did you have permission from your mother?’ I said, ‘No, we were hunting birds and we just came along to join you.’ He said, ‘You had better camp with the advance party when we overtake them; you will have better food and bed than if you stay with us.’ I learned that the advance party always has a good camp, while the others sleep as best they can. The day we left home the rear party killed a buffalo, and they shared the meat with the advance party who were waiting for them on a butte.

“When my cousin saw me he came over and said, ‘Why did you come, brother-in law?’ I replied, ‘We were hunting birds.’ He said, ‘Come with me.’ So he took me to his camp. When we entered, all the men said, ‘What a little boy to go on the warpath!’ I leaned over my dish and began to cut and eat my meat. While I was eating I heard the men say, ‘There is someone coming on horseback, singing.’ The man came nearer and we could hear him saying, ‘The news is flung about the camp that a little boy ran away with the war party, and that his mother took a lariat and hung herself.’ Then I began to cry, and I said, ‘That must be my mother; she said that she would do that if I ever ran away with a war party.’

“One man said: ‘They are doing that to make your heart strong. They are only fooling you. You will be fooled many times while you are on the warpath.’ But that did not make any difference. I thought of my mother, and I kept on crying.

“After ten days’ journey we came on a previous war party of six Sioux, all of whom had been killed by the Crows. I remember the names of only four; they were Matȟó inápha (Bear Appears),Kȟaŋǧí-Súŋka (Crow Dog), Mázaska (White Metal), and Égna-Iŋyáŋka (Runs Amidst). When I saw the dead bodies lying there with the heads scalped, I asked, ‘What are these?’ The reply was, ‘These are our friends who went on the warpath.’ I said, ‘By whom were they killed?’ The reply was, ‘By our enemies.’ I asked, ‘What will you do with these bodies?’ The men replied, ‘We will wrap them up and take them home with us.’ Then I exclaimed, ‘When I grow up I will have my revenge, and I will slay the Indians who killed my people.’ So I became a warrior.

“Our expedition was absent from the village 20 days. My mother did not say a word when I came back. She did not reprove me nor tell me how anxious she had been. While the men were away on the warpath the women made moccasins. While I was gone my mother went on making moccasins. When I returned she gave me the moccasins, and I wore them, but I could scarcely move, I was so closely watched. For a long time, whenever I left the lodge she asked me where I was going.”

Continuing his narrative, Red Fox said:

“I went on forty-five war parties. I even followed the west branch of the Missouri River to the place where the snow never melts on the mountains. I will tell you of the war party on which I first killed an enemy. On this expedition I rode a beautiful white horse with brown ears. Just before we started there was a Sun Dance in the village, and the leaders said, ‘If anyone wants to be successful in war let him come and join the Sun Dance.’ There were a hundred men standing abreast in the circle. We were asked, ‘What offer will you make to the great sun shining over your head? Will you give him tobacco? Will you give him your flesh and blood?’ When the Intercessor came to me and asked these questions, I said in reply, ‘I will give my flesh and blood that I may conquer my enemies.’ I fulfilled this vow at a Sun Dance when I returned victorious from war. My arms were cut seven times below the elbow and two times above the elbow, making 18 wounds in all.

“After making my Sun Dance vow, I started on the warpath. We had traveled five days and had reached the end of the Missouri River, when the scouts said, ‘The Crow Indians are having a great buffalo hunt.’ We went where they directed and saw three Crows: one had a gun, one had a bow and arrows, and the third had a revolver. The first two pointed their weapons at us, and the third flourished his revolver, but we were able to go up to them and strike each of them with a coup stick while they were alive. We killed those three and also two more. Then we went farther and saw another Crow party, but they did not see us. They went into the timber, made a fire, and cooked some meat. After a time one of them came out and pointed his gun all around. I rode up and hit him with a club. My Sun Dance vow made me fearless. This was the fourth coup I counted on that expedition. We watched for the man and afterward killed him. From there we went on until we came to a village of the Blackfeet. The borders of the river were heavily timbered, and the Blackfeet were camped there. This was beyond the country of the Crows. When in sight of the Blackfoot village I put on my war bonnet, mounted my white horse, and ran toward the village. I charged them and got about 50 horses from the center of their herd. They shot and shot at me, but did not hit me.

“On the second night of our homeward journey we camped at a place called Bear Butte.”

(There were said to be two or more places called Bear Butte. One of these, situated in Montana, and probably referred to in this song, was said to be higher than the one in South Dakota.)

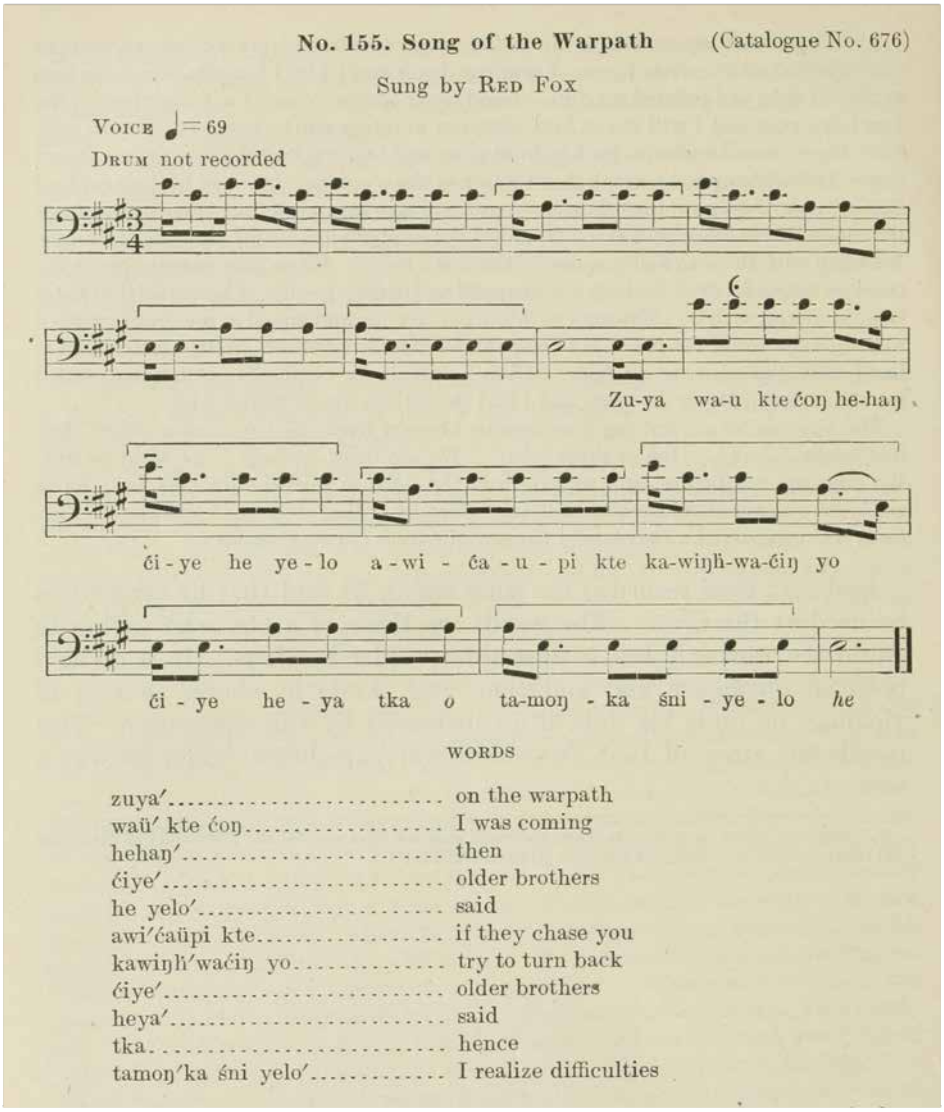
“Some of our horses were tired out and when the rest of the war party went on their way, I stayed behind, having two young men with me. We traveled more slowly than the rest, and as we were going along the side of a foothill, I saw four Crow warriors coming toward us. I said to the young men: ‘Come near and stand by me. Four warriors are coming.’ The young men said, ‘Let us run and hide.’ I said: ‘Wakȟáŋ Tȟáŋka has but one path. No matter how or where you die you must go by that path. Let us stand together and fight.’

“I had a gun and two revolvers, one of the young men had a quiver of arrows, and the other had a double-barreled gun. I sang my death song for I felt sure that I was soon to die. I sang as I pointed my gun. I said to my companions, ‘I will see which of the four has a gun, and I will fire at him, then our numbers will be even.’ They all said, ho. There was an immense rock in front of us, and in a crack of the rock grew a cherry tree. It was through this crack that I watched the warriors. One had his hair combed high and carried a gun; the others had bows and arrows, and as they came nearer I saw that one of them was only a boy. I said to my companions: ‘Now work and be brave. We have only three to fight, as one of them is a boy.’ When they came opposite the crack in the rock I fired, but my gun snapped and did not go off. A branch of the cherry tree interfered with it. The man with the gun saw me and aimed at me, but I grabbed his arm so he could not fire. My companions chased the others, and I fought hand to hand with the man for an hour. Then I called my companions; they succeeded in taking the gun from the man, and I had the satisfaction of killing him.

“The boy ran away, but my companions brought back the two Crows, whom they had taken captive. One of them said: ‘We are Crow Indians. We want to live. We give you our bodies, and we give you the right to wear the feathers, only let us go.’ So we gave them back their lives. Because of that act I was appointed a chief, for it was considered a brave deed to spare the lives of two enemies.”

Red Fox then recorded the song which he said that he sang when he fired at the Crow. The words are those of a boy who wishes to go on the warpath, but is

opposed by older brothers. He is divided between obedience and ambition, and, while he shows no sign of yielding, he finds his difficulties increased by this opposition. This recalls the story of Red Fox's first war expedition, when he was a boy.



No. 155. Song of the Warpath (Catalogue No. 676)

Sung by Red Fox

Voice ♩ = 69

Drum not recorded

Zu-ya wa-u kte ćoŋ he-haŋ

ći - ye he ye - lo a - wi - ća - u - pi kte ka-wiŋȟ-wa-ćiŋ yo

ći - ye he - ya tka *o* ta-moŋ - ka śni - ye - lo *he*

WORDS

zuya′	on the warpath
waü′ kte ćoŋ	I was coming
hehaŋ′	then
ćiye′	older brothers
he yelo′	said
awi′ćaüpi kte	if they chase you
kawiŋȟ′waćiŋ yo	try to turn back
ćiye′	older brothers
heya′	said
tka	hence
tamoŋ′ka śni yelo′	I realize difficulties

Personal Narrative by Eagle Shield

An individual war expedition was described by Eagle Shield, Mrs. Jas. McLaughlin acting as interpreter. Eagle Shield said:

“Many years ago, in the middle of the winter, I wanted to get up a war party, so I cooked food and invited some men to a feast. While they were eating I said, “I want to go somewhere; that is why I invited you here.” They asked where I wished to go, and I replied, “On the warpath.” “Why do you go on the warpath?” they asked; and I answered: “It is winter. The Crows do not tie their horses so near the tipis as in summer, so we can get them more easily. We will ask the women to make moccasins for us all day tomorrow, and we will start in the evening.”

“The next day, toward evening, three men came to my lodge, then more came until there were 16 men, though I had asked only ten. We sat in a circle and smoked in my lodge until the village was asleep. Then we started away. The snow was deep, and walking was slow and difficult. At our first camp we cut low plum trees and made a bed of branches in the snow. As we journeyed we sometimes saw a herd of buffalo. Then we killed one for food, cooking the meat on pointed sticks. We used the hide for a bed, but left it when we went on our way.

“After camping the tenth night I said, ‘Two of us will go ahead and see if we can see the enemy's village.’ A third man asked to go with us, and early the next morning we started. We had traveled some distance when my companion said, ‘Let us climb that butte and look over.’ We climbed the butte, and looking over the top, we saw a very large Crow settlement, and beyond the tipis was a herd of horses like a cloud. My companion said, ‘Let us take two horses and go back.’ But I replied: ‘No. The Crows will follow us, and as we will be the only ones on horseback the others will be killed.’

“We at once turned back toward our camp, traveling a little way at a dogtrot, then stopping to rest, and then taking up the dogtrot again. It was just daybreak when we approached the camp. I gave the wolf howl by which a war party

announces its return, and I heard our friends cry: 'The scouts are coming back. The scouts are coming back. Come and meet them.'

"The people stood in a line to receive us. In front of them a stick was placed upright in the ground, and I knocked down this stick as a guarantee that I would tell the truth. My companions joined me in the long-drawn wolf howl. After I had knocked down the stick, the people all sat down. Then a man filled a pipe, offered it to the cardinal points, to the sky, and to the earth, and gave it to me and my companion. He did this four times, and then we smoked a while together.

"At length the man who had offered the pipe asked: 'What have you done? Have you looked across the prairie or climbed a butte? Did you see a four-legged animal [meaning a wolf]? Do not deceive me, but tell the truth.'

"I said: 'I went on a butte, looked over and saw nothing. Then I went farther, and what did I see but buffalo coming toward me. I looked again, and it was a Crow village which I saw. There were many horses. I beg that you give us something to eat, for we must start at once and travel far. We must reach there at night and take the horses in the dark.'

"They hastened and brought us food. We kept our blankets tied down as we ate and only waited to put on dry moccasins. As we journeyed toward the Crow village we hung food in trees, so that we would find it on our return. We could see our tracks in the snow when we started, and we came in sight of the Crow village at daybreak. All that day we stayed on the butte. We had no food that day. When night came we went in and out of a creek, and so reached a second butte, from which we had a full view of the Crow camp. The smoke was thick above the tipis. We put on fresh moccasins and tied them very firmly. We fastened our belts tight and arranged our buffalo-hair lariats so they could be let out most freely. As we started for the Crow camp I said: 'Don't take too many horses, or they will make a wide track in the snow and we shall be followed. Whoever first reaches the trees where the food is stored must wait for the others.'

"Although the snow was deep we secured 21 horses. I had six horses and no colts, so I could travel rapidly. The man with me rode one horse and led four. I

heard a sound, and looking back, I saw a mule following us. The mule came up and joined us, as he had probably been raised with the horses. Mules were highly valued by the Sioux, and I claimed this mule as mine.

"A few of our men reached the meeting place before I and my companion arrived. We waited for the rest, but two men did not come. We fastened our moccasins and were about to go back for them when they came in sight. 'Hurry!' they cried; there is excitement in the Crow camp. They have seen us and are jumping on their horses. Some of us were eating when the alarm came, but we made ready to start at once. Four went ahead so the horses would follow, and the rest of us drove the herd. The cold was intense. We traveled all that night, and I often went back to see if we were being pursued. The next morning we made a fire and put on dry moccasins. We were afraid that if we traveled slowly we would be caught and killed, so we hastened. That day we let the horses trot awhile and then walk awhile, but we did not dare stop to rest. The second night a man who had been on the lookout said, 'The Crows are after us; they are right on our trail.'

"I said: 'We are not cowards. We must stand our ground and not run away.' My companions cried, 'What shall we do?' I said, 'We will go to that little rough ravine and take the horses down there.' It was a 'draw' in the prairie, and at the end of it there were some great rocks. It was a moonlit night, and bright as day. We got the horses into the ravine and could hear the voices of the Crows. Evidently there were many of them. I made up my mind that we had a hard time before us, but we had good guns and plenty of bullets. I said: 'We will crawl up on top of the ridge of land and lie flat in a line, far apart. We can see them on the prairie, and as soon as they are in range we will fire.' We threw off our blankets and were clad only in our calf-skin shirts. So we lay in a row watching for the Crows. I said, 'Be ready with your guns.'

"There was a great crowd of the Crows. They were following the horses' tracks, and when they came near us we sprang up, yelled, and fired at random. The Crows turned and ran, leaving one man dead whose horse had run away, and one horse whose rider was going on foot. We all got together and ran a little way after them, firing as fast as we could reload our guns. We shot from above their heads so they could not tell where to shoot at us, and only once in a while they

shot in our direction. I said to my companions: 'The Crows are too many for us. If we go out on the prairie to run away they will see how few of us there are. We will keep on shooting and stay out of sight. Then they will think there are a great many of us.'

"We could see the Crows. They were still there, like a big burned spot on the prairie. Once in a while one of our men went toward them and shouted: 'Come and fight. It is good to fight.' This continued all day, and the Crows thought there were a great many of us because we called them to come back and fight. At last our scouts reported that the Crows had given up and gone away. I said, 'Hurry, let us start for home.' We rode our fastest horses, drove the herd before us, and went as fast as we could across the prairie. We camped three nights before we reached home with our horses.

"The Sioux occasionally sent a man ahead of a returning war party, who gave a false report to the village. Thus when an old man came forward to receive his report, the man might say, 'All were killed except me.' Then would follow great wailing on the part of those who were easily deceived, but most of the people understood the trick. The war party came immediately after, so the people were not left long in uncertainty.

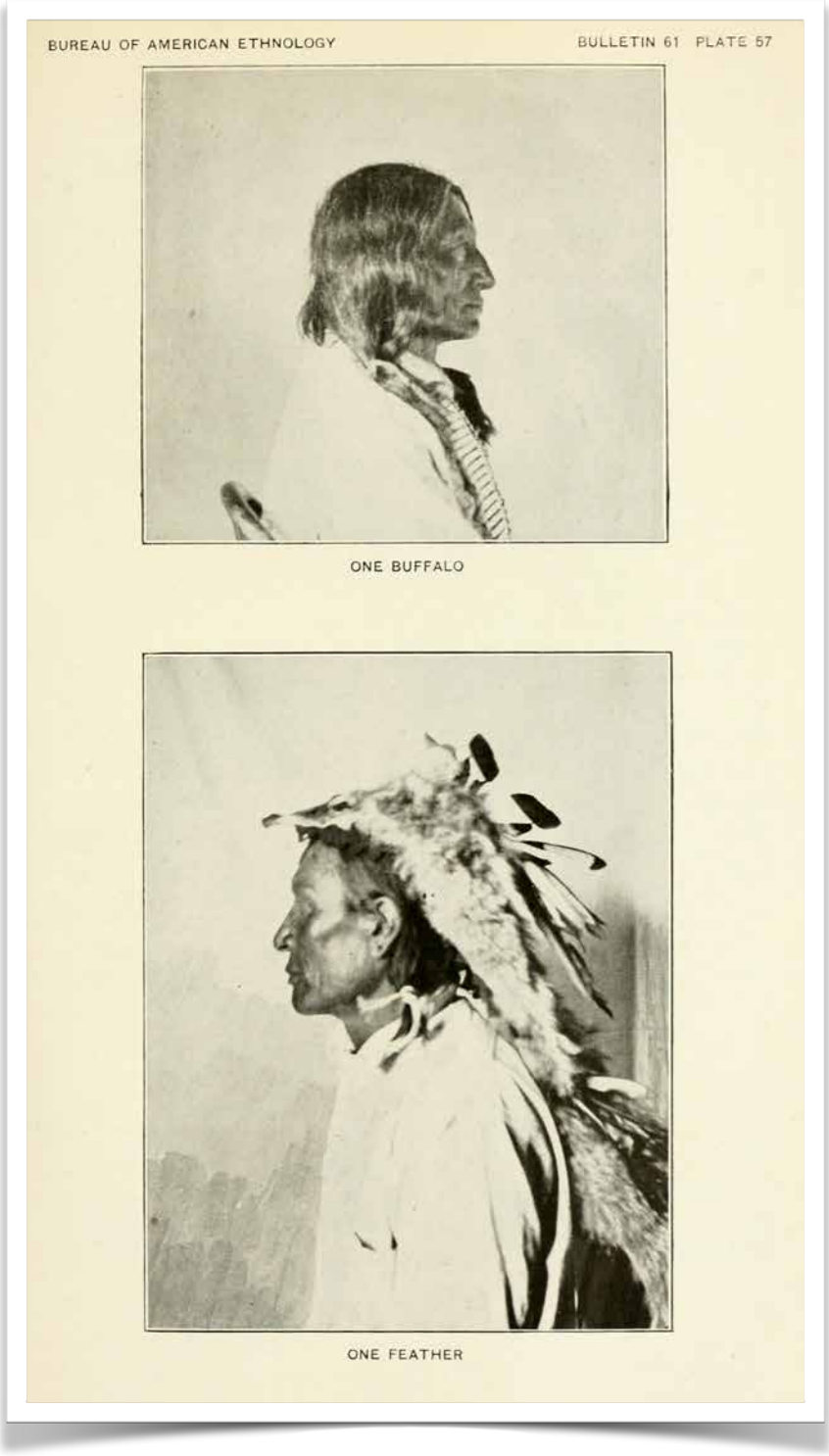
"On the expedition of which I have told you, my brother-in-law was the one to make the report, and he said, 'Eagle Shield was the very first one killed.'

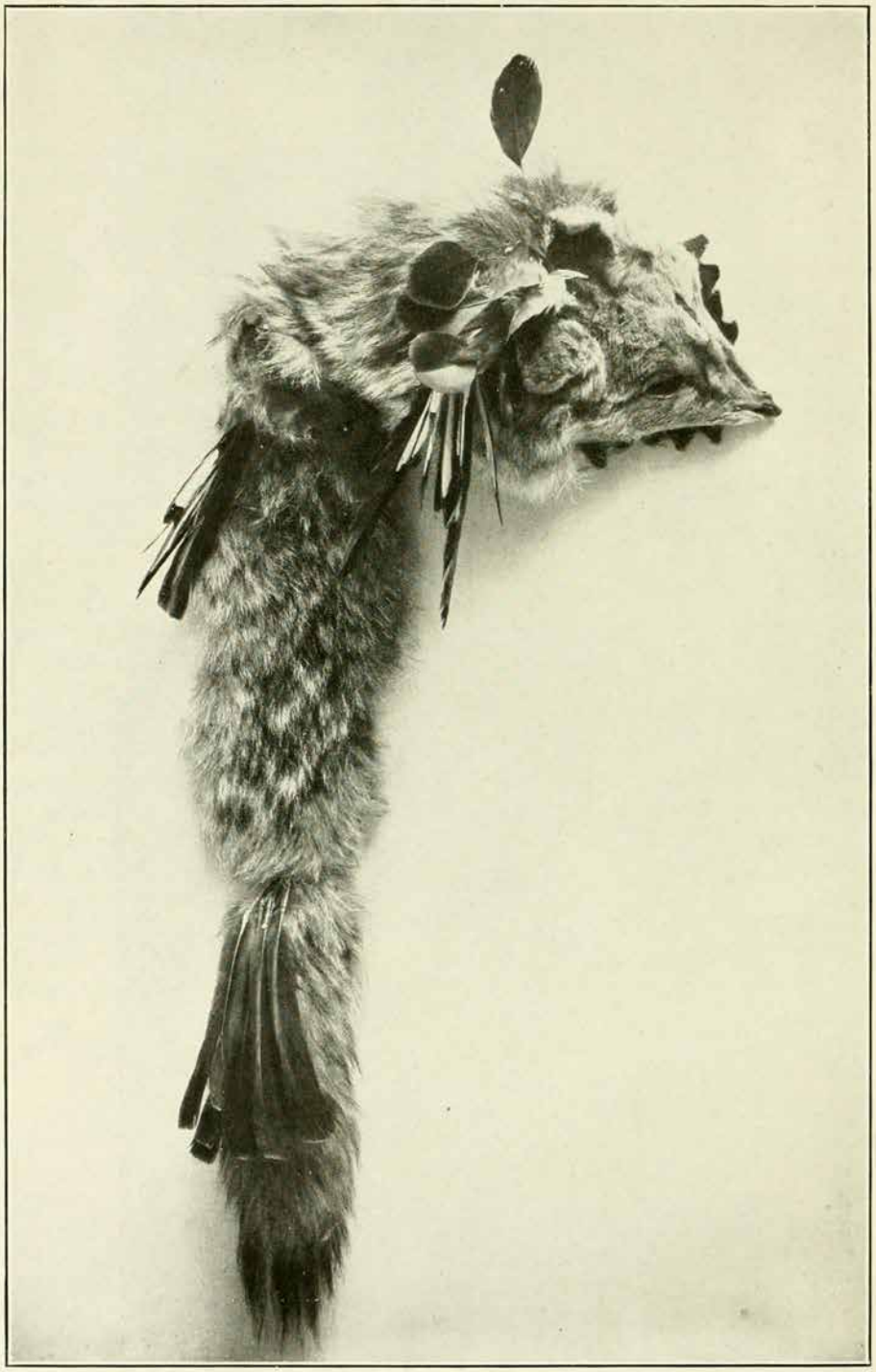
"I suspected that he would do this, so I said to my companions, 'Hurry, before my friends harm themselves with grief.' So we fired guns, whipped up our horses, and came dashing into the village with not even one man wounded, and driving before us a fine herd of captured horses."

Eagle Shield said that on one of his war expeditions he and his companions were five days without food, except a few roots which they gathered. He said, further, "We were all so very sleepy." When they secured food they ate only a little at a time, and even that caused them great distress.

The singer of the following group of songs is Wíyaka Waŋžíla (One Feather), well known as one of the old warriors of the Standing Rock Reservation. He was 57

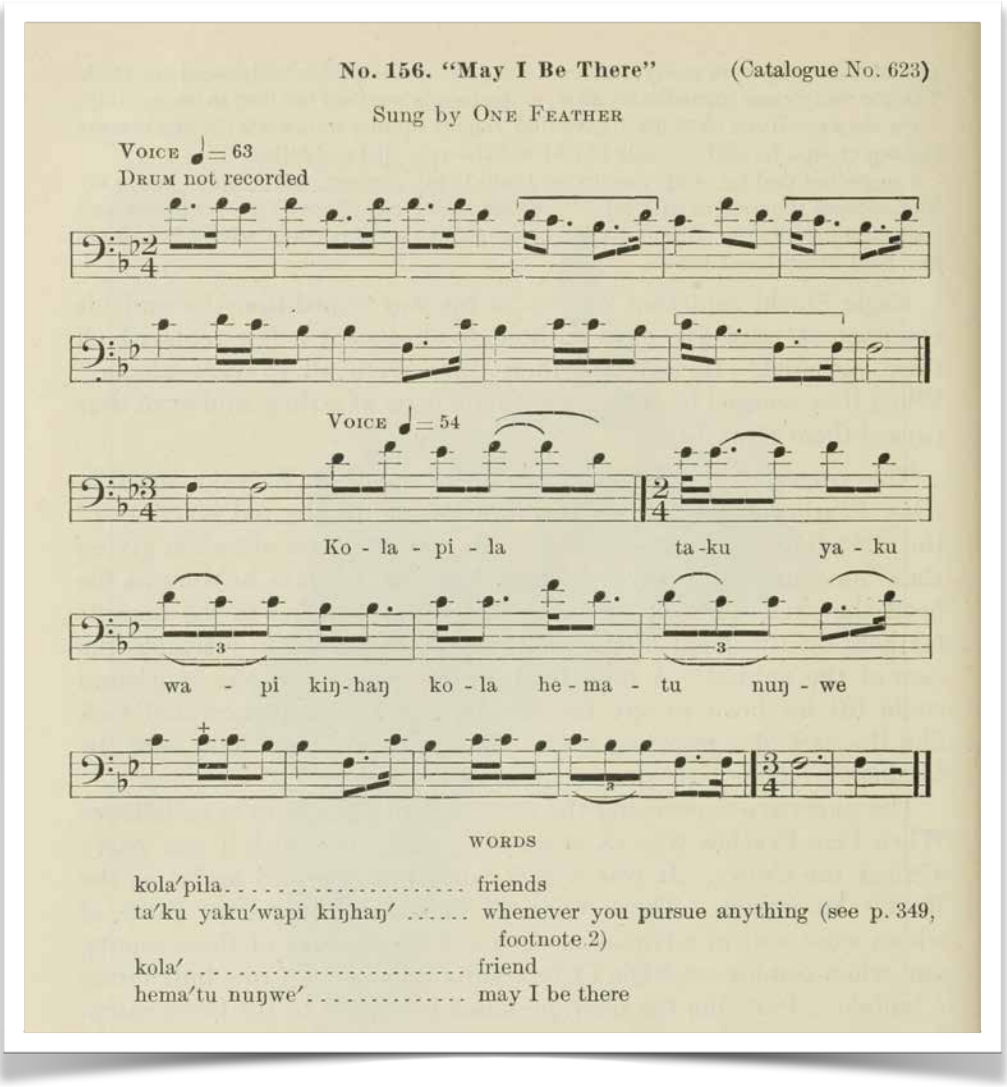
years old when giving these songs in 1913. On the warpath in the old days he wore on his head the skin of a wolf. Attention is called to the upright feathers on the head of the wolf, which were said to resemble the ears of the animal. A man lying in the grass on a rise of ground could lift his head to spy the enemy, and the feathers would look like the ears of a prowling wolf. The quills are very light, and the feathers tremble with every motion of the wearer.





HEADDRESS OF WOLF HIDE

The narrative concerning the first song of the group is as follows: When One Feather was 18 years of age he went with a war party against the Crows. It was winter, and they traveled as far as the Rocky Mountains. There were 22 Sioux in the party, three of whom were sent in advance as scouts. He was one of these scouts, and when coming near the Crow country, he saw a Crow butchering a buffalo. Pursuing the man, he killed him close to the Crow camp. One Feather said that he sang the following song as he ran back to his comrades after killing the Crow. It was said to be a dancing song of the Miwátanii society.



No. 156. "May I Be There" (Catalogue No. 623)

Sung by One Feather

Voice ♩ = 63
Drum not recorded

Voice ♩ = 54

Ko - la - pi - la ta-ku ya - ku

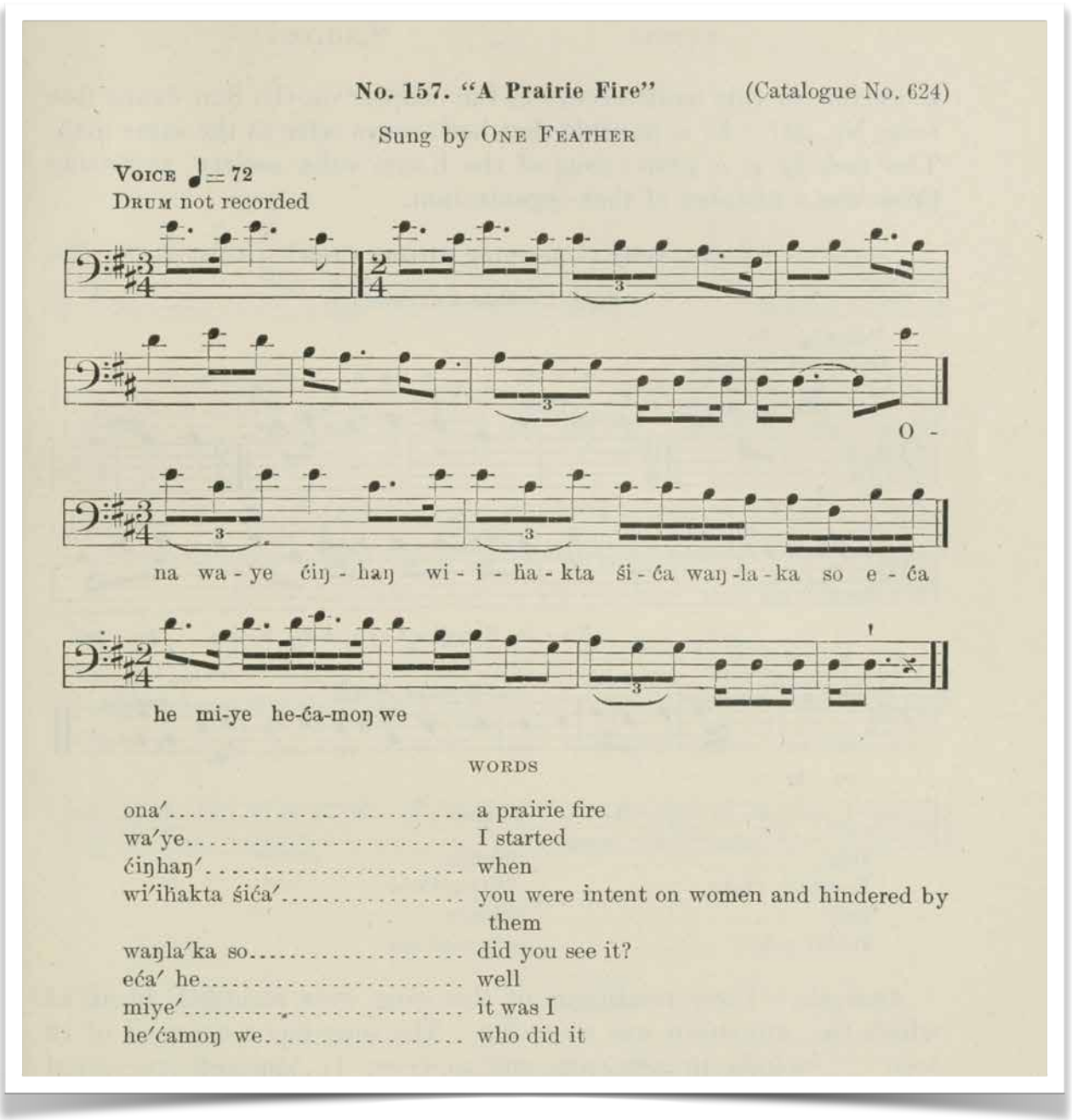
wa - pi kiŋ-haŋ ko - la he - ma - tu nuŋ - we

WORDS

kola′pila..... friends
ta′ku yaku′wapi kiŋhaŋ′ ..... whenever you pursue anything (see p. 349, footnote 2)
kola′..... friend
hema′tu nuŋwe′..... may I be there

This recording is missing from the L.O.C. collection

The following song refers to the fire which a war party sometimes kindled on the prairie as a signal of defiance to the enemy:



No. 157. "A Prairie Fire" (Catalogue No. 624)

Sung by One Feather

Voice ♩ = 72

Drum not recorded

O -

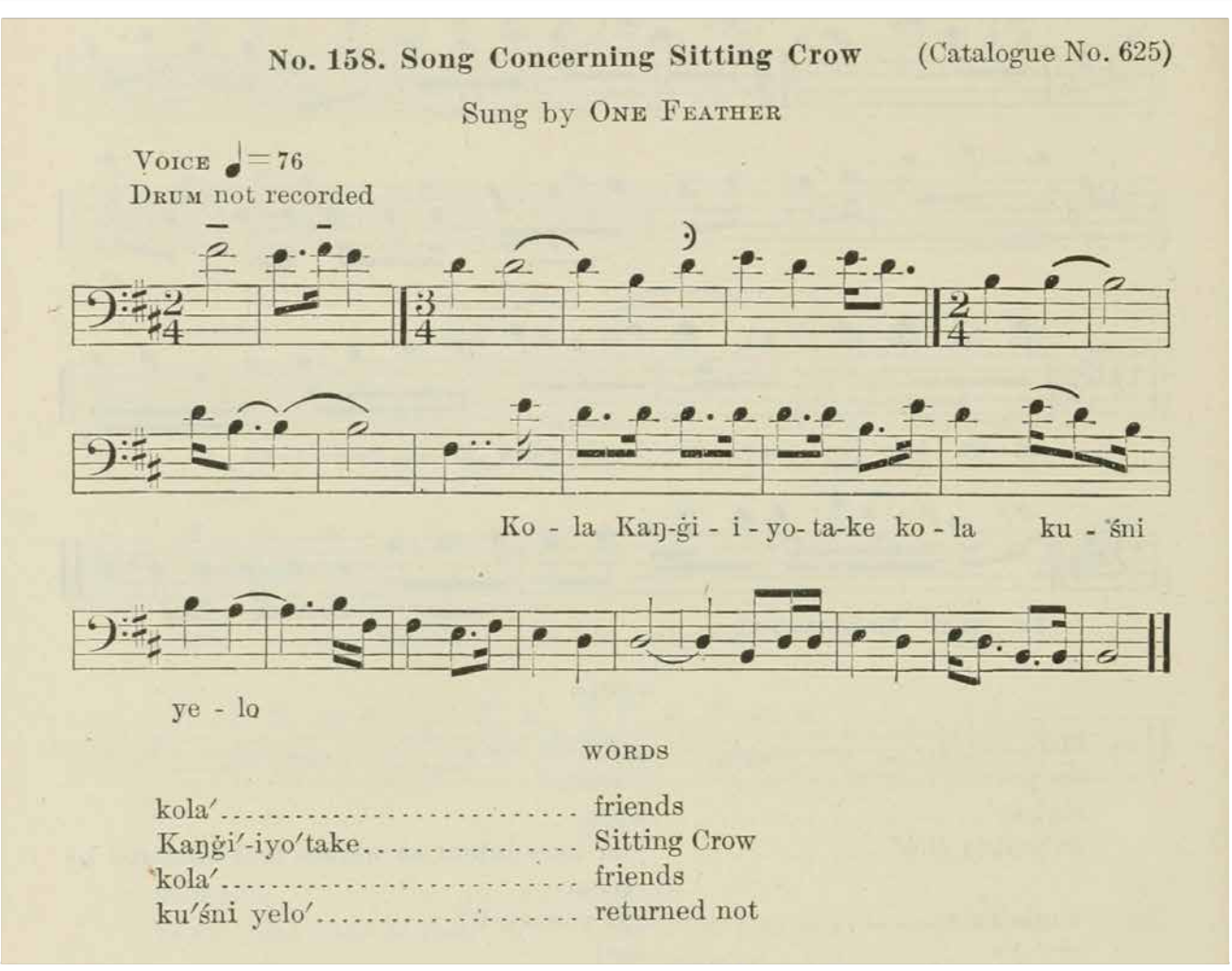
na wa - ye ćiŋ - haŋ wi - i - ĥa - kta śi - ća waŋ - la - ka so e - ća

he mi-ye he-ća-moŋ we

WORDS

ona′	a prairie fire
wa′ye	I started
ćiŋhaŋ′	when
wi′iĥakta śića′	you were intent on women and hindered by them
waŋla′ka so	did you see it?
eća′ he	well
miye′	it was I
he′ćamoŋ we	who did it

The death of a brave man is commemorated in the next song. His name was Sitting Crow (Kȟaŋǧí Íyotake), a cousin of One Feather, who was in the war party. Many Crows were killed in the fight, but even that fact did not make the Sioux happy. They all were sad because they had to leave Sitting Crow where he fell. A lament for a warrior of this name occurs in the chapter on the Sun Dance (see song No. 23). It is possible that both songs refer to the same man. This melody is a praise song of the Kȟaŋǧí Yuhá society, as Sitting Crow was a member of that organization.



No. 158. Song Concerning Sitting Crow (Catalogue No. 625)

Sung by One Feather

Voice ♩ = 76

Drum not recorded

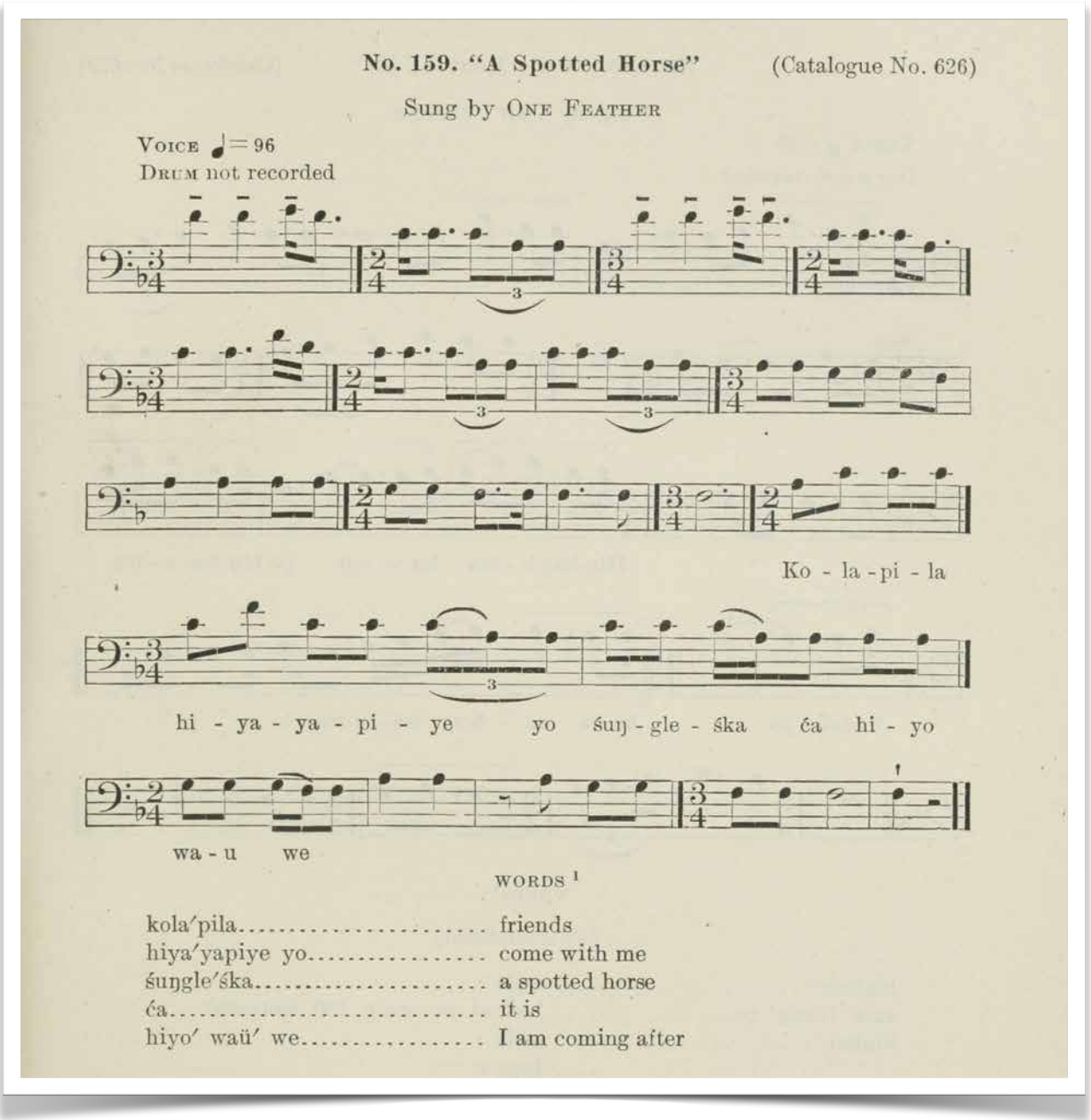
Ko - la Kaŋ-ġi - i - yo- ta-ke ko - la ku - śni

ye - lo

WORDS

kola′	friends
Kaŋǧi′-iyo′take	Sitting Crow
kola′	friends
ku′śni yelo′	returned not

One Feather said the following song was sung in connection with a fight with the Assiniboin, in which he took part. The “spotted horses,” strongly mottled with black and white, were greatly prized by the Sioux, and a few of these are seen among them at the present time.



No. 159. “A Spotted Horse” (Catalogue No. 626)

Sung by One Feather

Voice ♩ = 96

Drum not recorded

Ko - la - pi - la

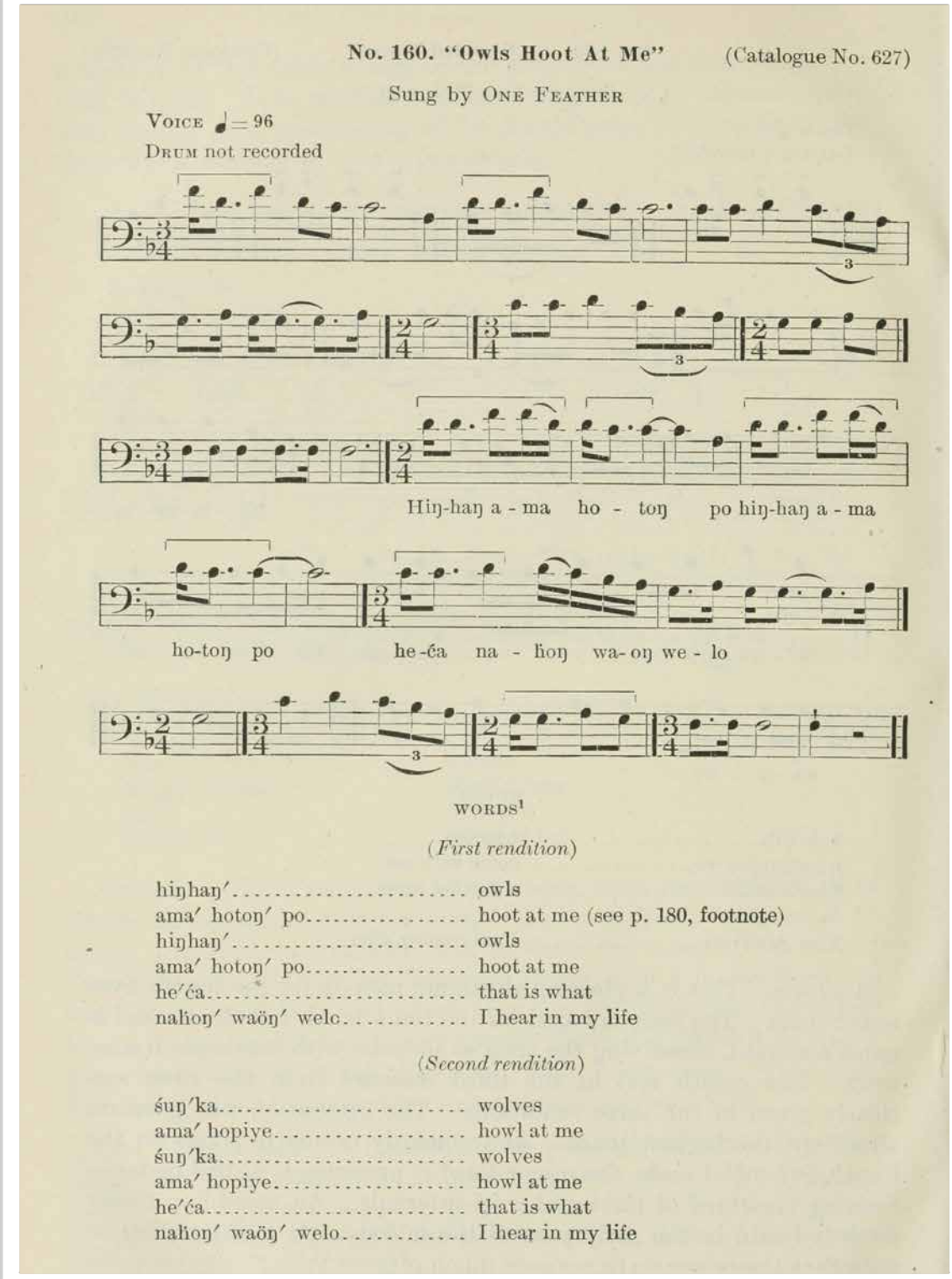
hi - ya - ya - pi - ye yo śuŋ - gle - śka ća hi - yo

wa - u we

WORDS [1]

kola′pila	friends
hiya′yapiye yo	come with me
śuŋgle′śka	a spotted horse
ća	it is
hiyo′ waü′ we	I am coming after

This recording is missing from the L.O.C. collection



No. 160. "Owls Hoot At Me" (Catalogue No. 627)

Sung by One Feather

Voice ♩ = 96

Drum not recorded

Hiŋ-haŋ a - ma ho - toŋ po hiŋ-haŋ a - ma

ho-toŋ po he-ća na - hoŋ wa-oŋ we - lo

WORDS[1]

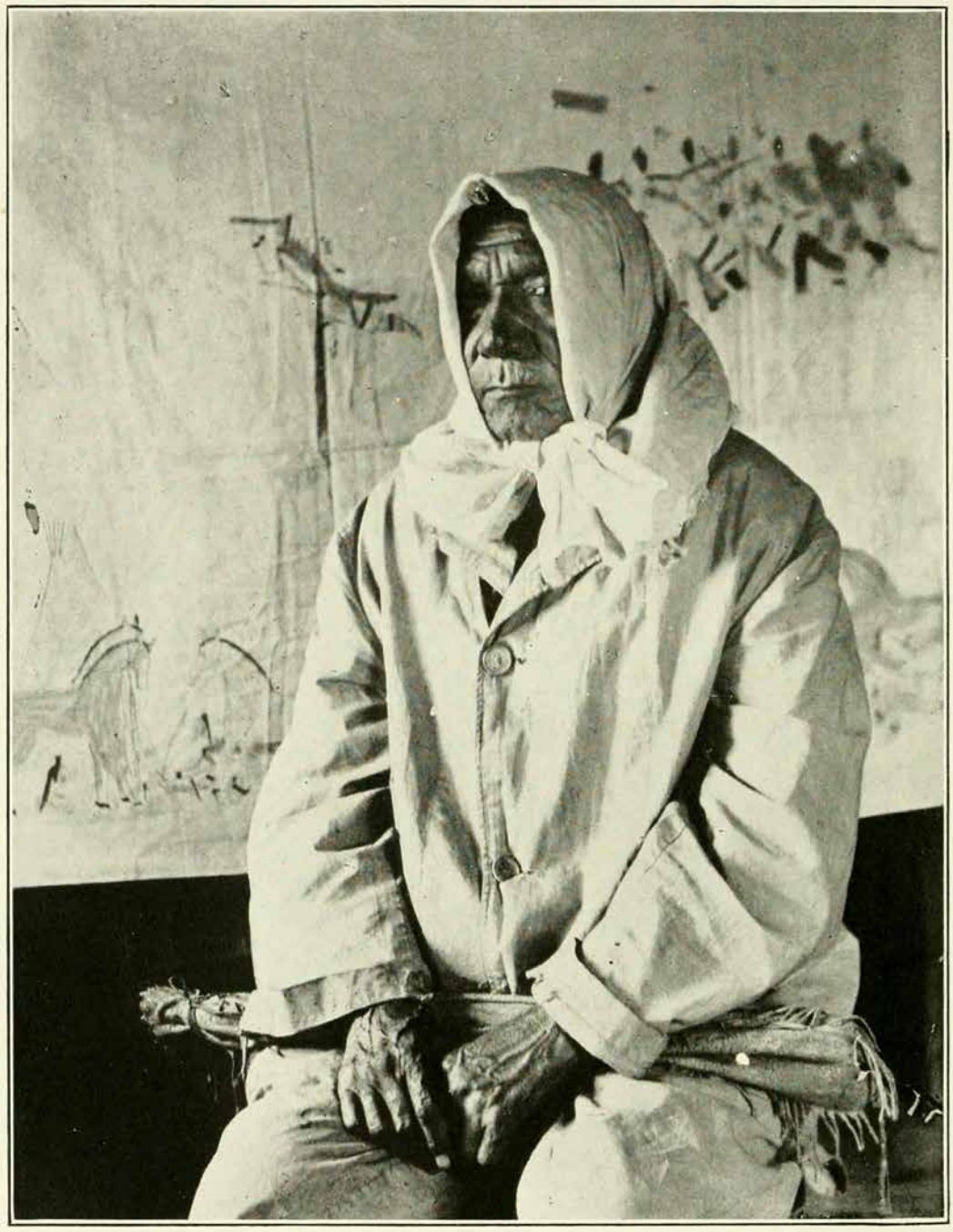
(First rendition)

hiŋhaŋ′	owls
ama′ hotoŋ′ po	hoot at me (see p. 180, footnote)
hiŋhaŋ′	owls
ama′ hotoŋ′ po	hoot at me
he′ća	that is what
nahoŋ′ waöŋ′ welc	I hear in my life

(Second rendition)

śuŋ′ka	wolves
ama′ hopiye	howl at me
śuŋ′ka	wolves
ama′ hopiye	howl at me
he′ća	that is what
nahoŋ′ waöŋ′ welo	I hear in my life

The idea of the song is, “owls may hoot and wolves howl at me. To these I am accustomed in all my Life.”



JAW

Songs Accompanied by Native Drawings

Four men contributed their drawings to this section of the work. Their names are Jaw, Eagle Shield, Swift Dog (Šúŋka Lúzahaŋ), and Old Buffalo. The work of each man has certain characteristics apart from the peculiar outlines of his sketches of men or horses. Thus in the drawings of Jaw, most of the incidents concern the capture of horses and the numbers of the enemy are not shown, while in those of Eagle Shield the latter feature is clearly indicated, the work including more detail than the drawings of any other native artist except perhaps Old Buffalo. Several rescues are shown in Eagle Shield's work and none in that of any others. The coup stick appears frequently in Swift Dog's drawings, but in none of the others.

There is a difference in the part of the sheet on which the drawing "begins." This is determined by the narrative, as an observer would not know which sketch the artist regarded as the opening of the series.

The manner of delineating the Crows and the Assiniboin is similar in all the drawings, the Crow being distinguished by the upright hair on top of the head.

The man who gave the material in the next succeeding pages is commonly known as Jaw (Čhehúpa), a name which he received from a white brother-in-law. His childhood name was Máza-Ho Wašté (Loud-sounding Metal), and at the age of 17 he was given the name of Okíčize-Tȟáwa (His Battle), which is his true name at the present time. He was given this name after taking part in a fight for the first time. He had been out with a war party once before and had stolen horses, but this was his first experience in actual warfare.

On being asked his connection in the tribe, he replied: "I am of two bands. My mother was a Gi´gilas´ka, a division of the Hunkpapa band, and my father was a Sans Arc, of the Títuwaŋ." He said that he was 63 years of age at that time (1913), and when asked the year of his birth, he said that he was born in the year known as Ke-wóyuspa kta waníyetu, "Winter that Turtle Catcher Died." On consulting the picture calendar this year was found to be 1850.

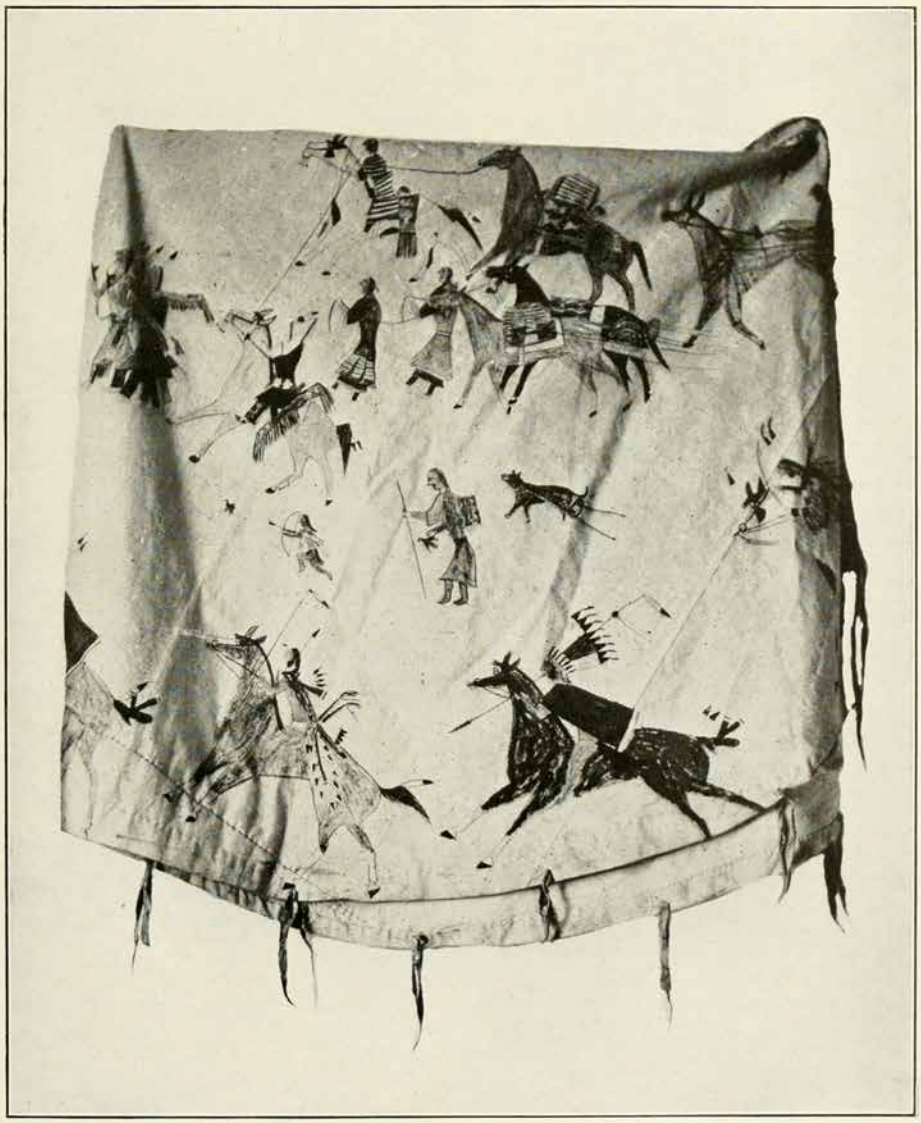
As a further test of his memory, Jaw was asked to name several succeeding years of the picture calendar of the Standing Rock Sioux. He did this with accuracy except for a different naming of one year. On reaching the name of his seventh year he added, “that was the year I killed the bird.” In explanation of this he said that the people were moving camp and he was with his grandmother, who had taken care of him since his infancy, when his mother died. He said, “I killed the bird and took it to my grandmother. If I killed many she would carry them all, and when we camped at night she would eat my hunting, and I would eat some too.” He said that his father first called him Máza-Ho Waště when he killed the bird. His name before that time is not recorded.

In his young manhood, Jaw was known especially for his success in stealing horses from the enemy. In addition to his narratives of expeditions for this purpose he gave general information concerning war customs. Among other things he recalled that in the old days each warrior carried his own wooden bowl hung by a cord from his belt. It is said that “a man on the warpath always ate and drank from his own dish. When he returned home the dish was put away with other articles which he used on the warpath and sweet grass was put with it.”

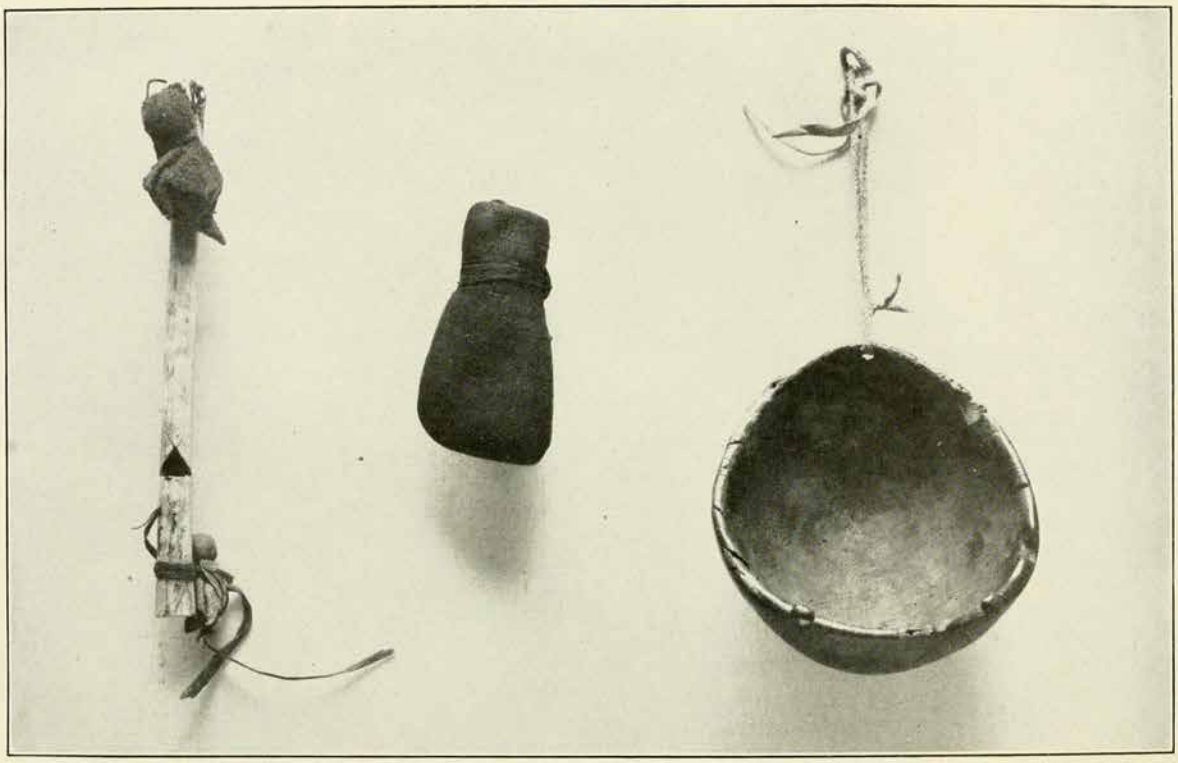
Jaw's manner of painting himself and his horse when going on the warpath was as follows: He painted a red crescent over his mouth, the points of the crescent extending upward halfway to his cheekbones. His hands were painted red from the wrists and his feet from the ankles. A large crescent like that on his face was painted on his horse's chest, and a smaller one on the animal's left hip, while the entire end of the horse's nose was painted yellow. If a horse succeeded in some difficult undertaking it was his custom to reward the animal by putting a feather in its mane or tail, or a band of red list-cloth around its neck.

Jaw had two medicine bags containing the same “medicine,” one for his horse and one for himself. The horse's medicine bag was tied to the bit of its bridle. He said that if his horse “had a headache” he chewed a certain herb and put it into the horse's mouth, whereupon the trouble was relieved at once. Jaw said that when going to steal horses he often went to windward of them and chewed this herb, at which the horses at once “pricked up their ears,” being attracted by it.

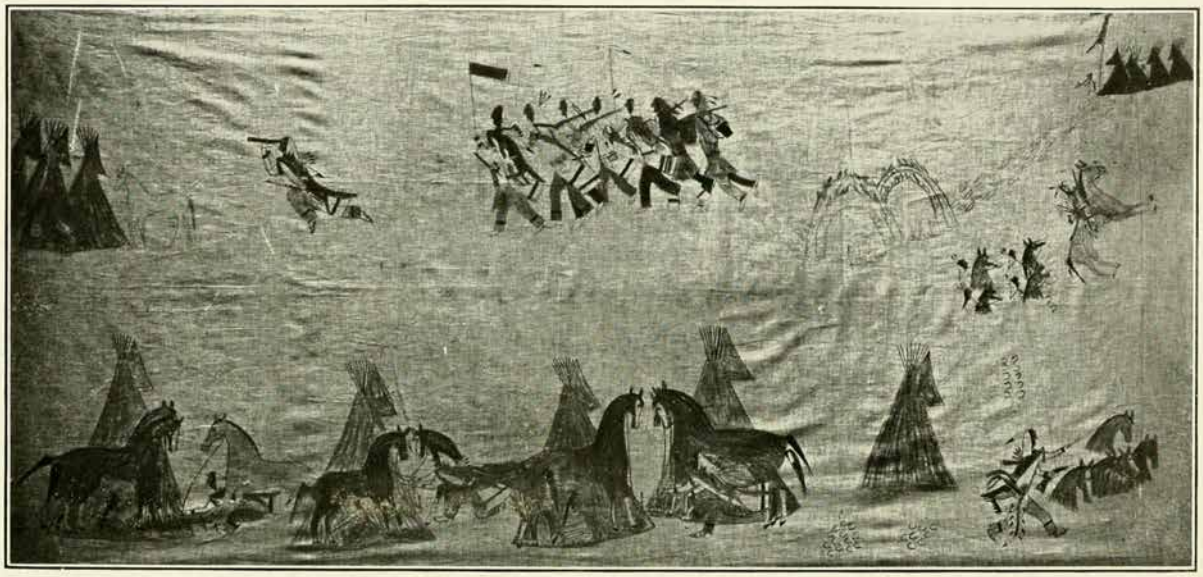
A. THE HUNT (DRAWING BY JAW)



B. SCENES FROM JAW'S CHILDHOOD (DRAWING BY HIMSELF)



WARRIOR'S WHISTLE, PAINT POUCH, AND BOWL



INCIDENT IN THE LIFE OF JAW (DRAWING BY HIMSELF)

When on the warpath, Jaw carried a leather pouch containing vermilion paint mixed with grease, for applying to his face and body. This pouch is shown in plate 61, together with Jaw's war whistle and a warrior's bowl. On his shoulder he wore a wolf skin, to the nose of which was tied his war whistle and to this whistle was fastened the medicine bag, which he tied to his horse's bridle when on the warpath. According to Jaw, these medicine bags contained a mixture of four herbs, dried and powdered. It was said that they could be used singly, as indicated, or in combination, as in his war medicine, which had power as a charm in addition to its efficacy as a curative agency. He secured fresh specimens of the herbs, which were identified as follows:

(1) *Echinacea angustifolia* DC. (coneflower). Jaw said: “The root of this plant when dried is good for toothache. The person should chew it. The top also is good, but not so strong.”

(2) *Cheirinia aspera* (DC.) Britton (western wallflower). This was said to be “bitter and good for stomach trouble. The whole plant is dried and chewed, or a tea may be made if preferred.”

(3) *Erigeron pumilus* Nutt. (daisy). A decoction of this was used for rheumatism and lameness, and it was used also for disorders of the stomach.

(4) *Laciniaria punctata* (Hook.) Kuntze (blazing star). A decoction of this was given to persons with pain in the heart, the entire plant being used for this purpose. The root was also dried and powdered. This medicine, either in a dry powder or in the form of a decoction, was given also to horses.

A successful war expedition by Jaw is shown in a drawing by himself (Plate 62), the same drawing appearing in the background of his portrait (Plate 59). Jaw said that before any important undertaking he smoked a certain pipe in a ceremonial manner and “offered prayers to Wakȟáŋ Tȟáŋka´.” Instead of attempting to describe this, he enacted it for the writer as follows:

(1) With the bowl of the pipe in his left hand and the stem in his right hand, he held the pipe upright in front of and close to his body, saying rapidly in a low tone: “Wakȟáŋ Tȟáŋka´, behold this pipe, behold it. I ask you to smoke it. I do

not want to kill anybody, I want only to get good horses. I ask you to help. That is why I speak to you with this pipe."

(2) Changing the position of his hands, placing his left hand on the stem of the pipe and holding the bowl in his right hand, he pointed the stem toward his left shoulder, saying: "Now, wolf, behold this pipe. Smoke it and bring me many horses."

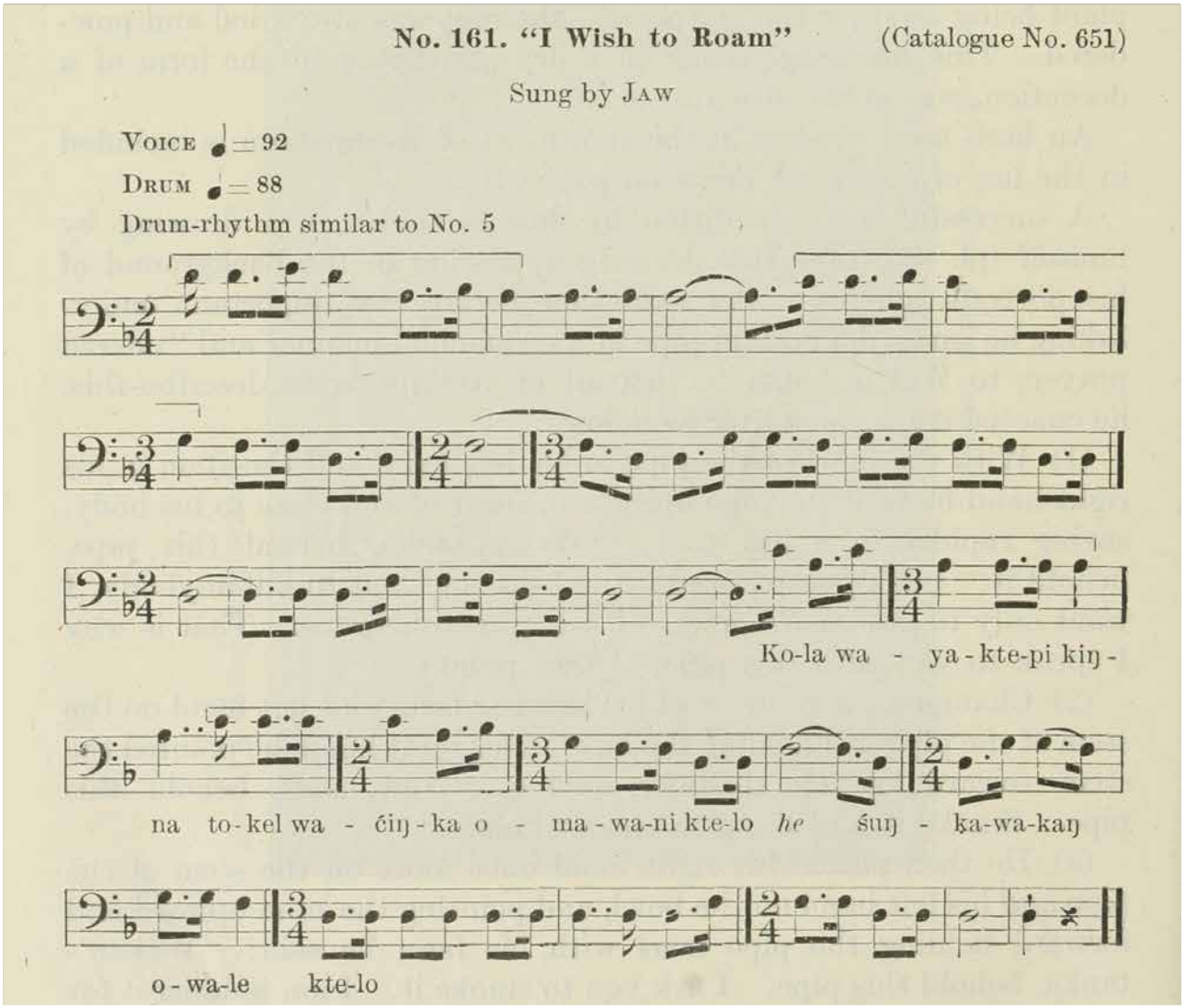
(3) He then placed his right hand once more on the stem of the pipe and his left hand on the bowl, and pointing the stem upward and forward holding the pipe level with his face, he said: "Wakȟáŋ Tȟáŋka´, behold this pipe. I ask you to smoke it. I am holding it for you. Look also at me."

(4) After placing the stem of the unlighted pipe in his mouth (still holding the bowl in his left hand) again he said, "Wakȟáŋ Tȟáŋka´, I will now smoke this pipe in your honor. I ask that no bullet may harm me when I am in battle. I ask that I may get many horses."

(5) Having elevated the pipe as in section 3, he lighted and smoked it, holding it firmly in both hands. Then he said (referring to his participation in the Sun Dance), "Wakȟáŋ Tȟáŋka´, behold this pipe and behold me. I have let my breast be pierced. I have shed much blood. I ask you to protect me from shedding more blood and to give me long life."

When this ceremonial act was completed Jaw filled another pipe, which was one that he commonly used, and smoked it. He said: "It is the office of a certain pipe that it be smoked in making a request of Wakȟáŋ Tȟáŋka´. I always did what I have now enacted for you, and my blood was never shed after I took part in the Sun Dance. This was because I asked Wakȟáŋ Tȟáŋka´ to give me success."

At that time the following song was sung:



This recording is missing from the L.O.C. collection

When the war party came near the camp of the enemy they waited for night in order to make their attack under cover of darkness. At that time the following song is said to have been sung:

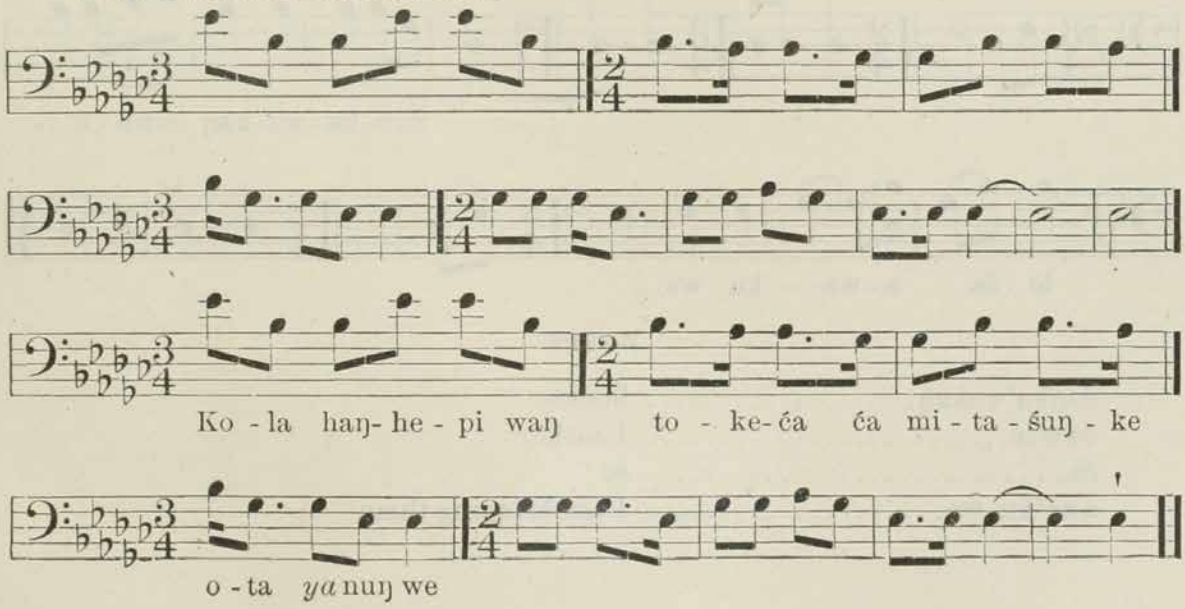
No. 162. "A Night Is Different" (Catalogue No. 652)

Sung by JAW

VOICE ♩ = 88

DRUM ♩ = 88

Drum-rhythm similar to No. 19



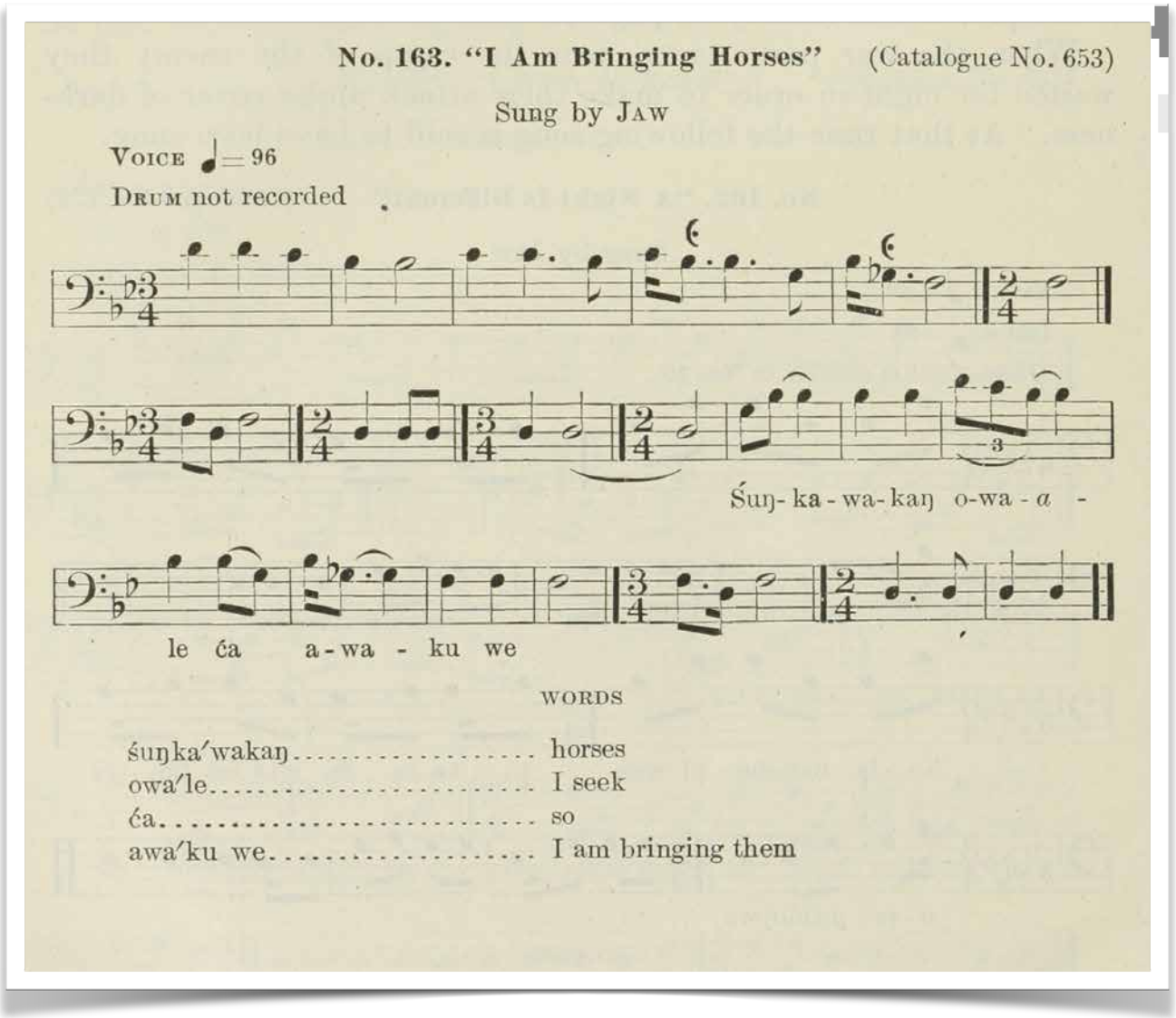
WORDS

kola′	friend
haŋhe′pi waŋ	a night
toke′ća	is different (from the day)
ća	so
mita′śuŋke o′ta nuŋwe′	may my horses be many

This recording missing from the L.O.C. collection

When night came, the object of the expedition was carried out. Under cover of darkness Jaw succeeded in capturing on this occasion 70 horses. In referring to this exploit he said: “I did not waken nor kill any of the Crows; I just took their horses. No Sioux ever took more horses than that in one night.”

As Jaw and his party approached their village they gave the long wolf howl, at which the people came out to meet them. The following song celebrated the victory, the women singing with the men:



No. 163. “I Am Bringing Horses” (Catalogue No. 653)

Sung by Jaw

Voice ♩ = 96

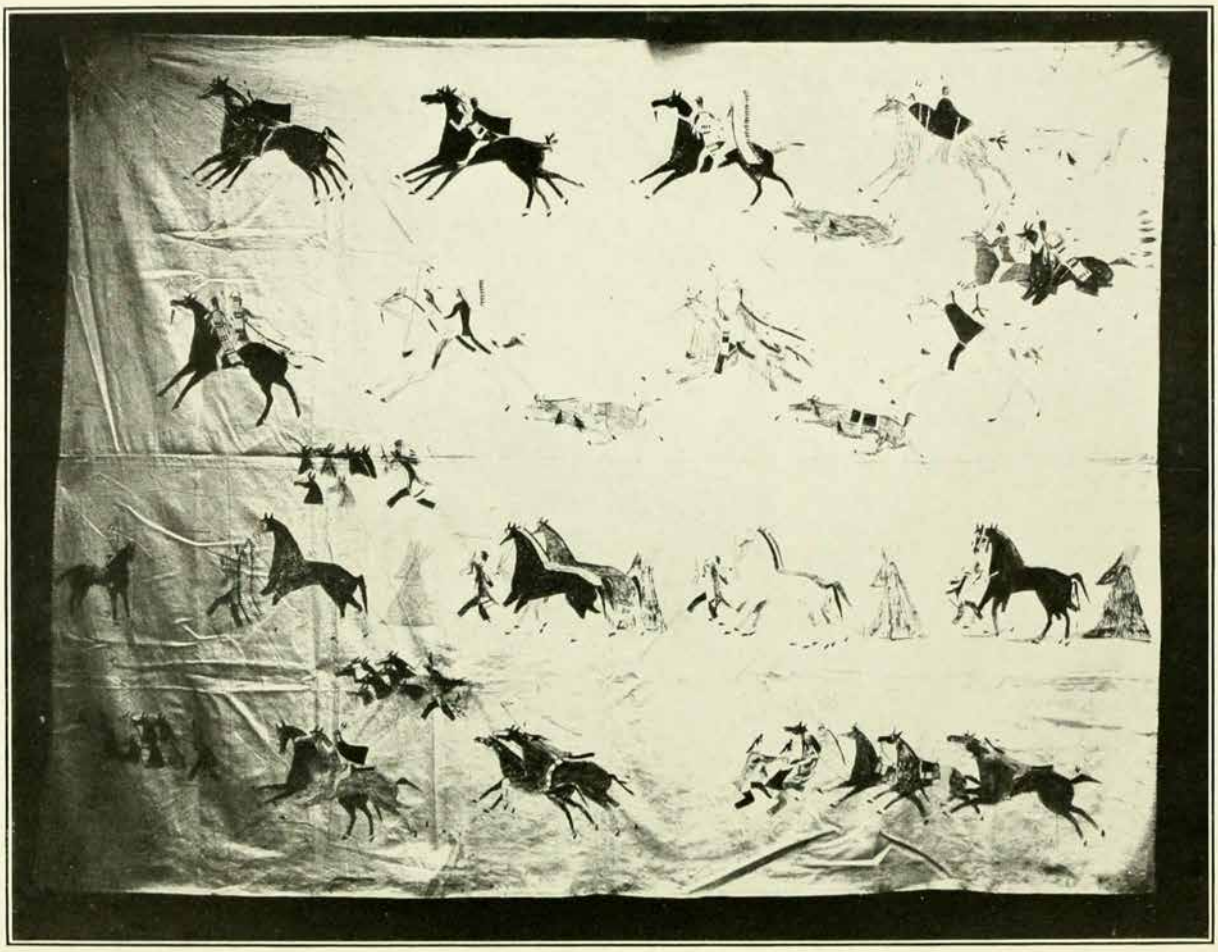
Drum not recorded

Śuŋ- ka - wa- kaŋ o-wa - a -

le ća a - wa - ku we

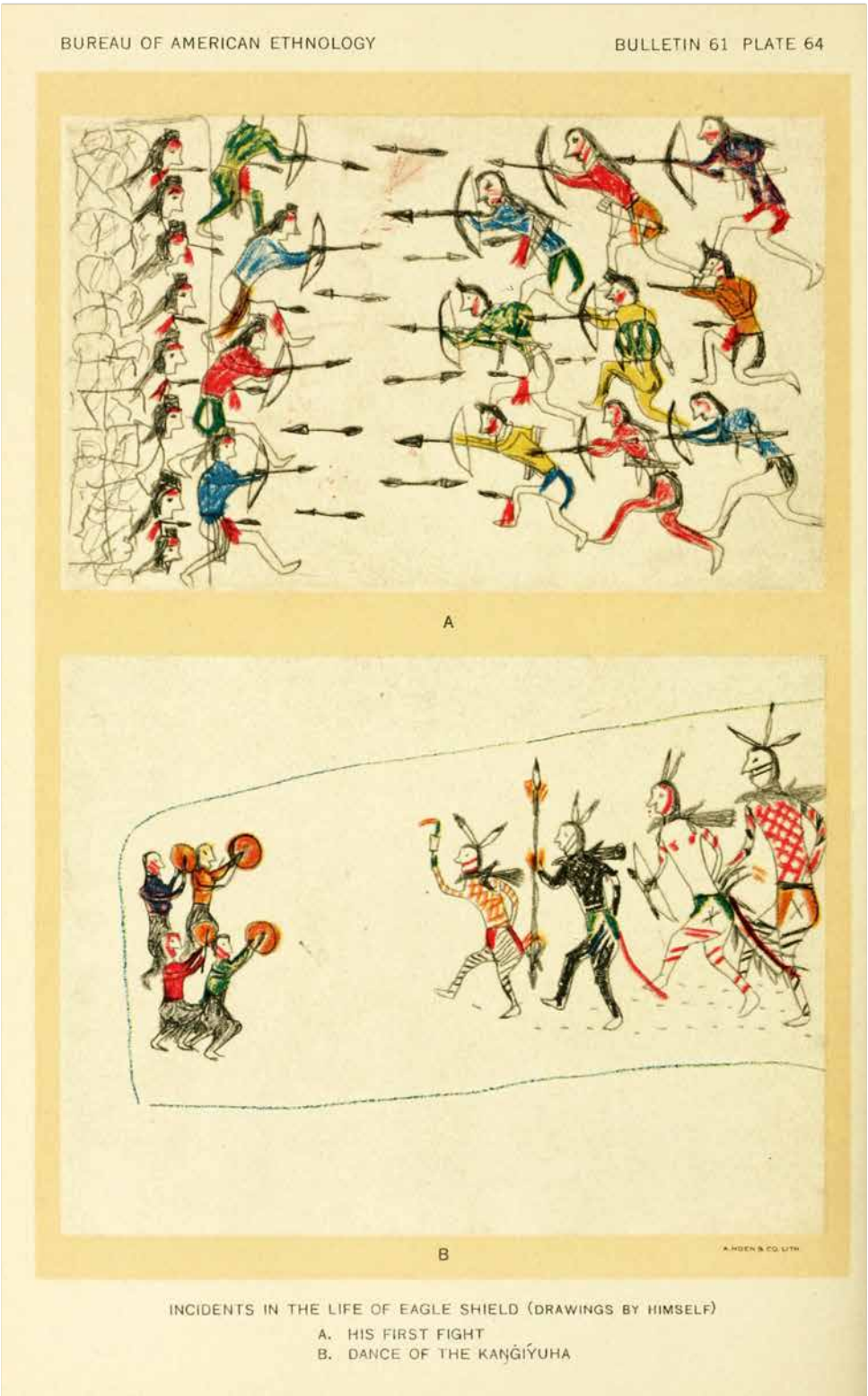
WORDS

śuŋka′wakaŋ	horses
owa′le	I seek
ća	so
awa′ku we	I am bringing them



INCIDENTS IN THE LIFE OF JAW (DRAWING BY HIMSELF)

INCIDENTS IN THE LIFE OF EAGLE SHIELD (DRAWINGS BY HIMSELF)



A. HIS FIRST FIGHT

B. DANCE OF THE KANGI´YUHA

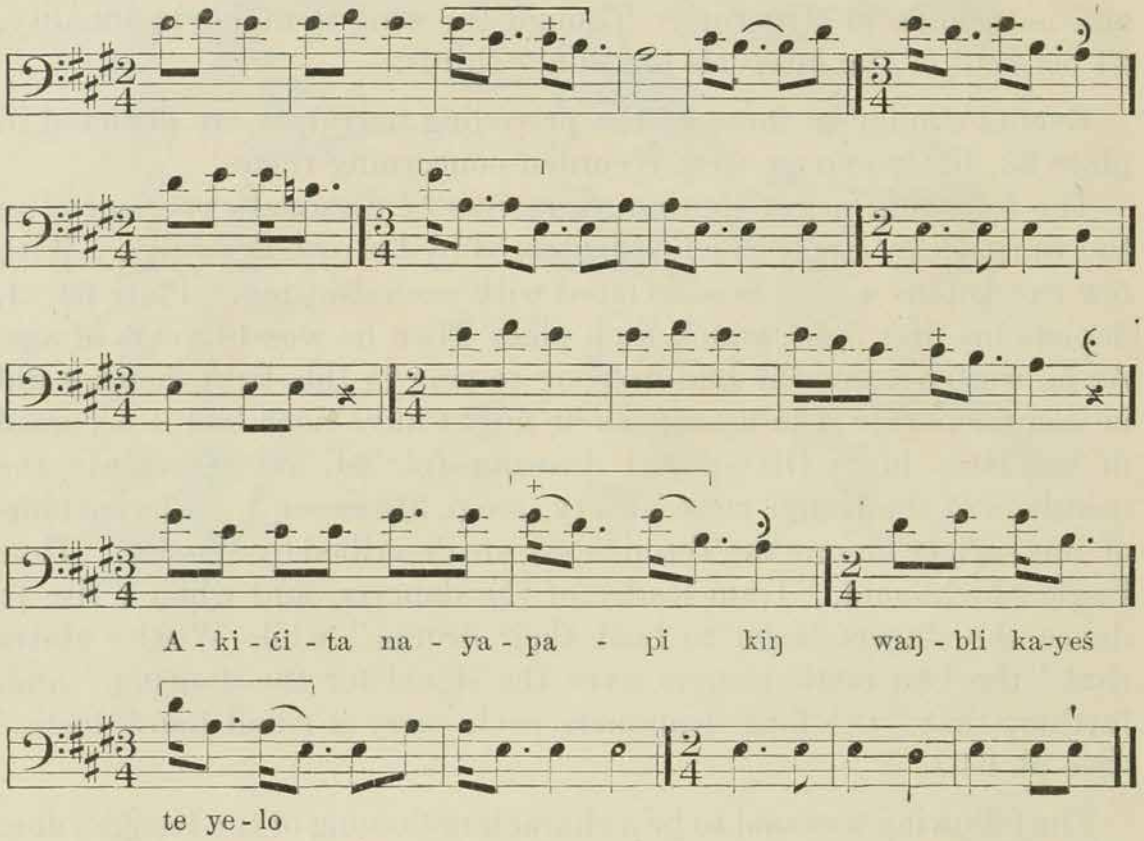
The following pages contain narratives of personal experiences on the warpath by Eagle Shield, illustrated by his own drawings. With few exceptions a song is associated with each drawing. Plate 64 depicts his first fight, which took place when he was 14 years of age. As he was so young he had no song to sing in this fight, neither did he commemorate it in a song, as he might have done had it occurred in his later life. His second drawing, Plate 64, B, represents the members of the Kȟaŋǧí Yuhá society. Eagle Shield said, “I am leader of the dancers, and when I rise to dance the singers begin to beat their drums.”

The following was said to be a characteristic song of the Kȟaŋǧí Yuhá. The words express reproof.

No. 164. "Even the Eagle Dies" (Catalogue No. 507)

Sung by Eagle Shield

Voice ♩ = 88
Drum not recorded



WORDS

aki′ćita..... soldiers
naya′papi..... you fled
kiŋ waŋbli′ kayeś′ te yelo′..... even the eagle dies

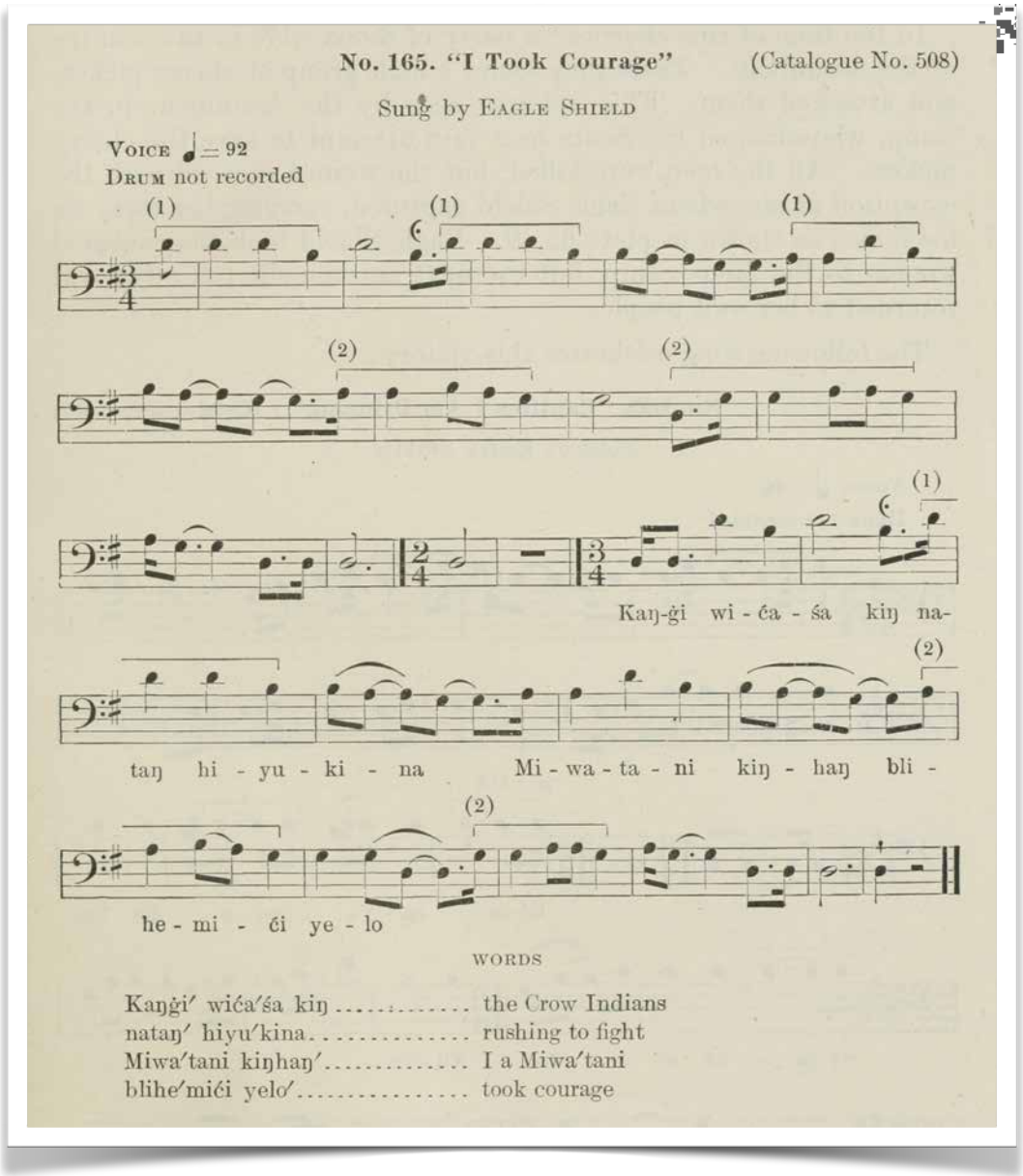
A

B

INCIDENTS IN THE LIFE OF EAGLE SHIELD (DRAWINGS BY HIMSELF)

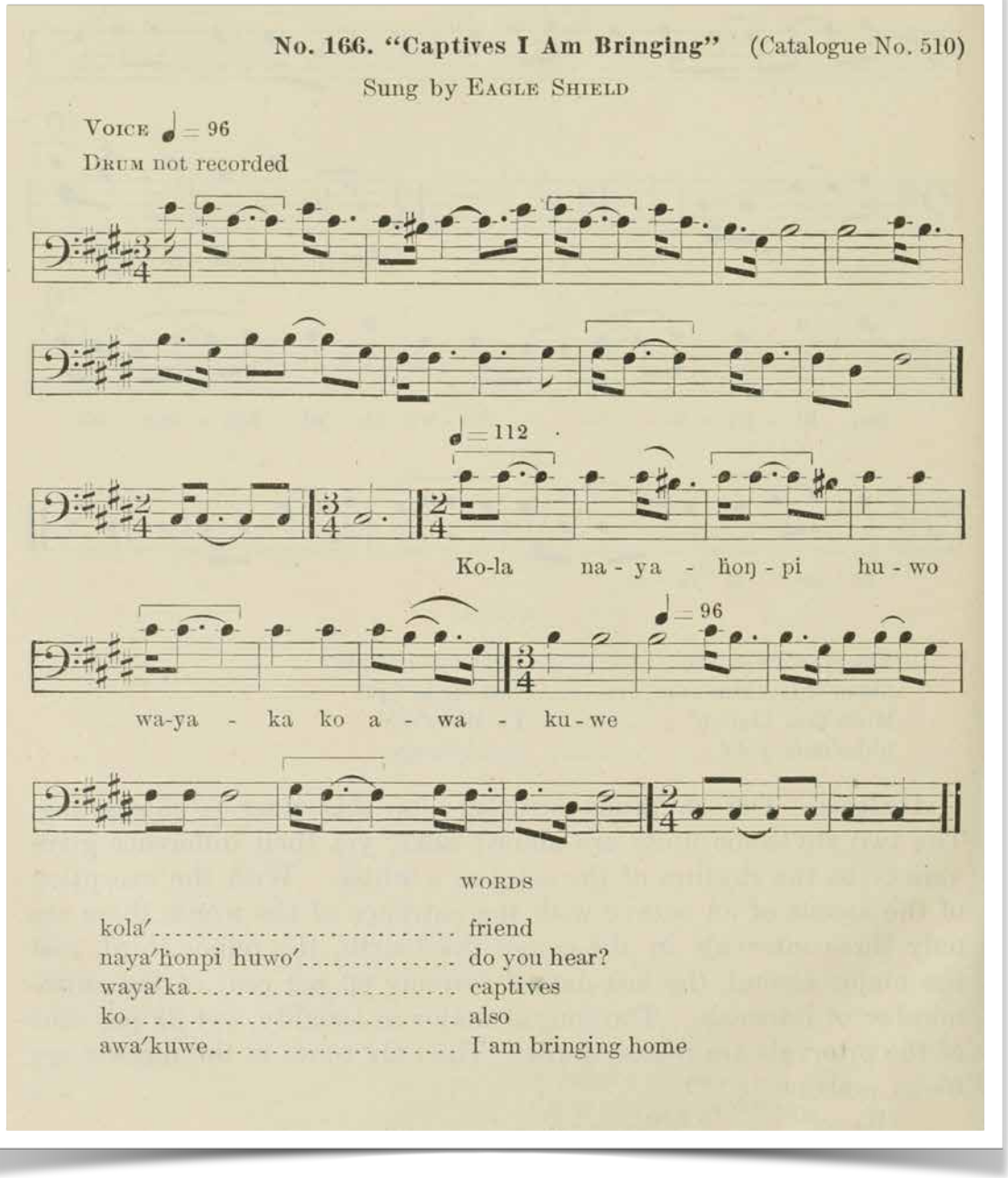
A. EAGLE SHIELD KILLS A CROW INDIAN
B. EAGLE SHIELD CAPTURES AN ASSINIBOIN WOMAN

Plate 65, A, depicts an incident in a Sioux expedition against the Crows which took place in midsummer. The Sioux were away from their village only 16 days, yet they returned with 100 Crow scalps. Approaching the Crow village, the Sioux sent forward a few men, who went around the camp and captured some horses. The Crows, supposing this to be the entire Sioux force, came out of the camp and pursued them. Immediately the Crows were surrounded and most of them were killed. Eagle Shield said that he sang the following song when he killed one of the Crows, and that it is a song of the Miwátani society:



This recording is missing from the L.O.C. collection

In the time of ripe cherries, a party of Sioux were in the country of the Assiniboin. There they found a little group of cherry pickers and attacked them. This act was seen by the Assiniboin in the camp, who charged the Sioux in a vain attempt to save the cherry pickers. All the men were killed, but the women escaped with the exception of one whom Eagle Shield captured, carrying her away on his horse, as shown in Plate 65, B. Eagle Shield took the captured woman to the Sioux camp, but the next autumn she ran away and returned to her own people. The month of July is called by the Sioux Čhaŋpȟásapa Wi,' (black-cherry moon). The following song celebrates this victory:



A

B

INCIDENTS IN THE LIFE OF EAGLE SHIELD (DRAWINGS BY HIMSELF)

A. EAGLE SHIELD CAPTURES HORSES
B. EAGLE SHIELD RESCUES A WOUNDED FRIEND

A memorable incident is depicted in Plate 66, A. The Sioux attacked a Crow camp, capturing 80 horses. This was not the entire number of horses owned by the Crow, but the expedition was considered a successful one. The Sioux killed three Crows. On their way home they sang this song, the melody being the same as that of the preceding song.

Words:

Friend, do you hear?
Their (the enemy’s) horses
Also, I am bringing

The narrative of the exploit illustrated by Plate 66, B, runs thus: Eagle Shield said that the advance section of the war party deserted their leader, who was wounded in the knee, leaving him to the mercy of the enemy. Eagle Shield was a member of the second section of the war party. When he saw the leader's plight he went to him and succeeded in carrying him to a place of safety. In connection with the event he sang the following song, the words of which express derision for warriors who would desert their wounded leader.

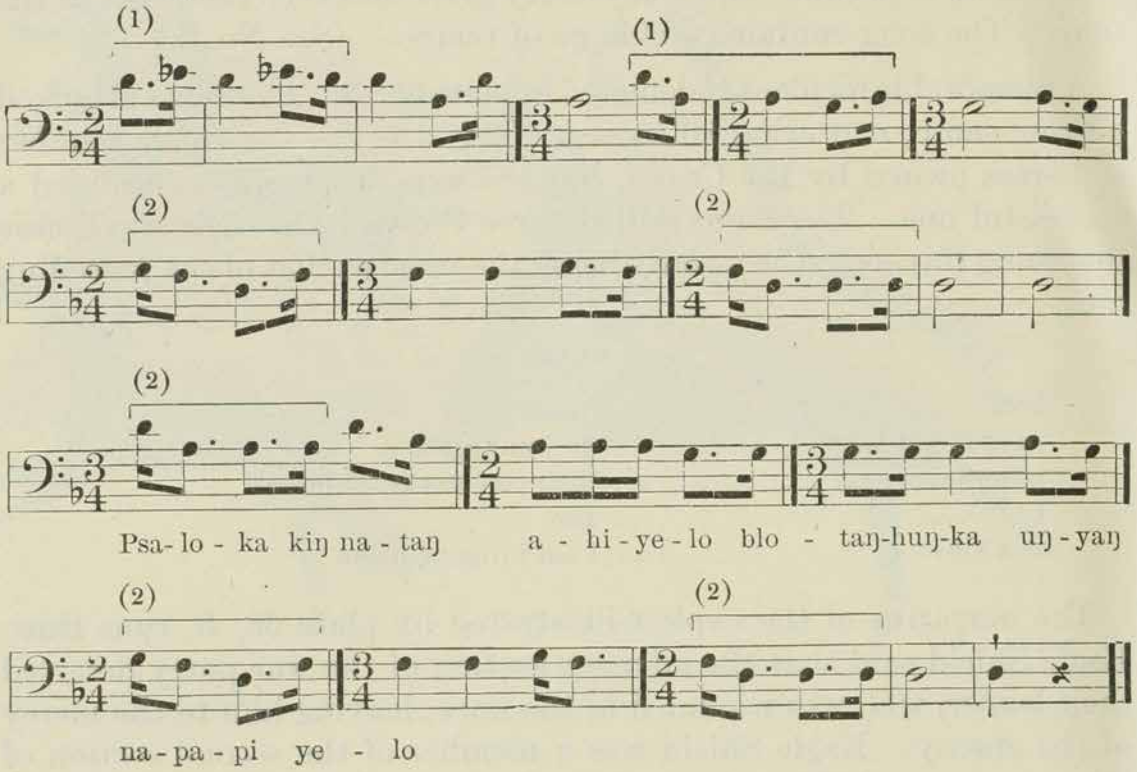
No. 167. "They Deserted Their Leader" (Catalogue No. 520)

Sung by Eagle Shield

Voice ♩ = 96

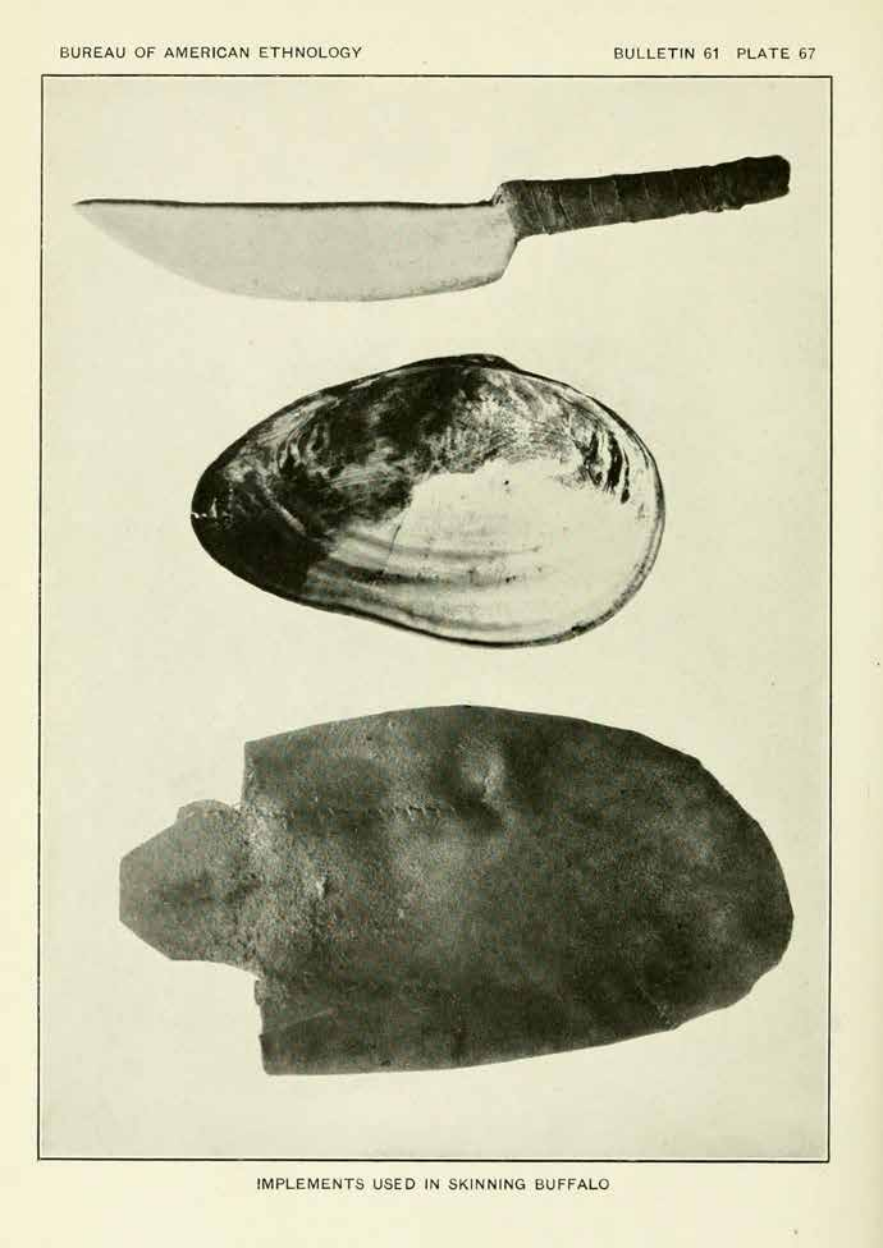
Drum ♩ = 96

Drum-rhythm similar to No. 8



WORDS

Psa′loka[1] kiŋ	the Crow Indians
nataŋ′	came
ahi′yelo	attacking,
blotaŋ′huŋka	their leader
uŋ′yaŋ napa′pi yelo′	was left behind



Eight of Eagle Shield's companions made a litter of poles and placed the wounded man upon it. They were 50 miles from home and were obliged to cross the Missouri River with their burden. After traveling about 2.5 miles they made a camp and also killed a buffalo. Food for a war party was obtained from the country through which it passed. Mention is frequently made of the killing of buffalo, the flesh being used for food and the hide for robes or for making moccasins. The use of the clamshell as an implement for skinning buffalo may have had its origin in some emergency. Plate 67 shows a clamshell which was said to have been used for that purpose, with the case in which it was carried. The size of the shell indicates that it was found at some distance from the territory of the Sioux, while the slits at the top of the case show that it was attached to the belt of the owner. This specimen was purchased from the mother of Eagle Shield, who was a very old woman. Plate 67 shows also a skinning knife made of the shoulder blade of a buffalo, the handle being wound with buffalo hide. The wounded man wanted soup, but the party carried no utensil large enough for boiling meat.

Eagle Shield, remembering, however, that his grandfather told him how the warriors of his day cooked meat in the stomach casing of the slain animal, resolved to try the experiment. The casing, suspended on a tripod, was filled with water in which heated stones were placed.

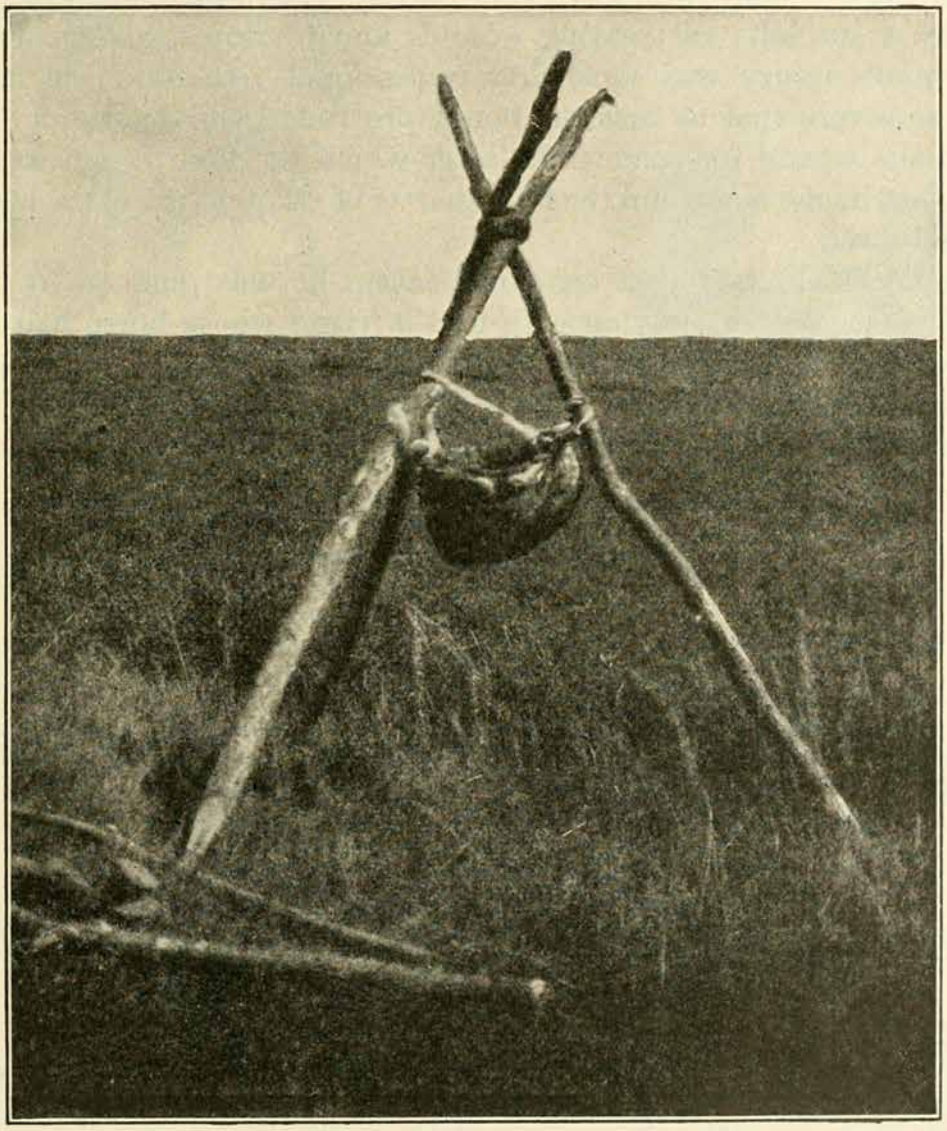


FIG. 32. Apparatus for cooking meat without a kettle.

When the water was boiling the meat was put into it, and the process of cooking was accomplished without difficulty.

The writer saw a cooking outfit of this kind prepared and used in a Sioux camp at Bull Head, South Dakota, on July 5, 1913. The stones were heated in a fire near the tripod, each stone being lifted on a forked stick and placed in the water. A blunt stick was used in pushing the heated stones on the forked sticks, and a short stick was used for stirring the boiling meat.

The wounded man was refreshed by the broth, and after making him comfortable and cooking a quantity of meat, the war party left him in charge of a young man. Eight days later another war party passing that way found the wounded man able to travel. He and his companion joined this war party and reached home in safety.

As Eagle Shield, who gave this narrative, is a Medicine Man who makes a specialty of treating wounds and fractures, his account of the man's injury was somewhat professional. He said the injury was so severe that at first the bones protruded and buckshot came from the wound for some time, after which the flesh began to heal, and that in one moon and the first quarter of the next moon the leg was entirely well.

Eagle Shield said that on one occasion he was pursued by Crow Indians as he was carrying with him a friend whose horse had been shot. This incident is depicted in Plate 68, A.

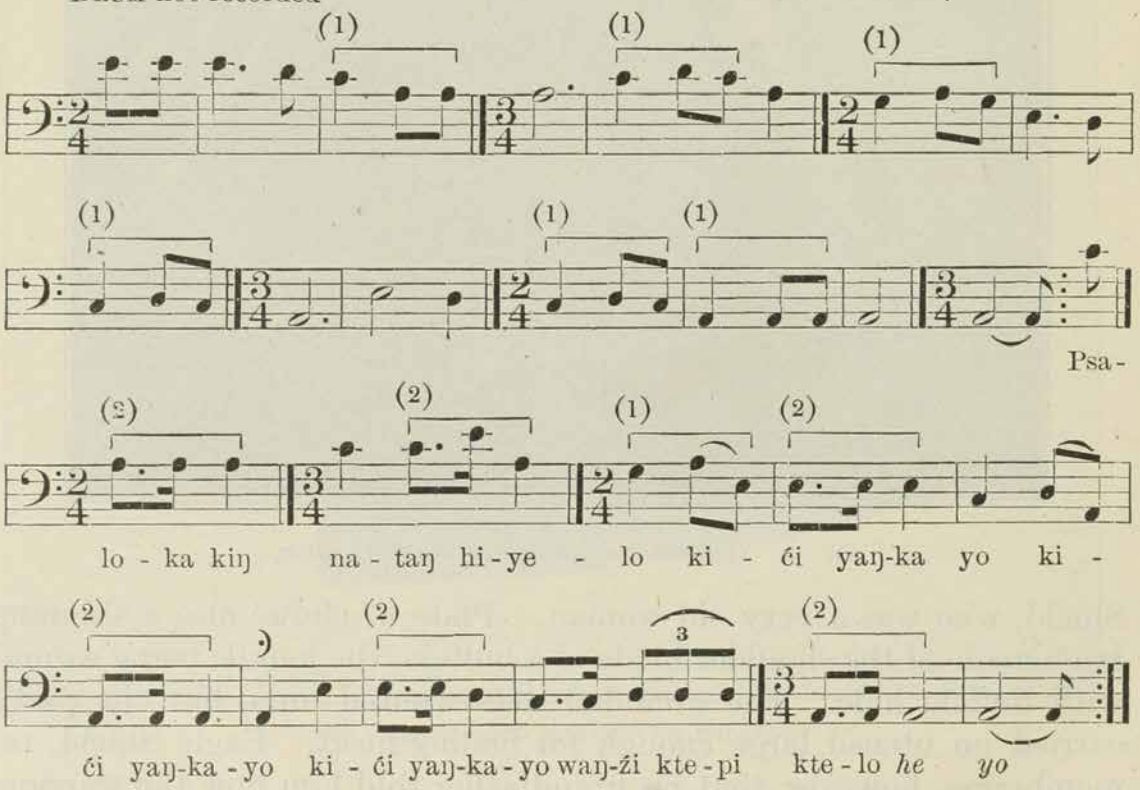
The following song was said to have been sung at this time, but the meaning of the words in this connection is not clear:

No. 168. "One of Them Will Be Killed" (Catalogue No. 521)

Sung by Eagle Shield

Voice ♩ = 104

Drum not recorded



B

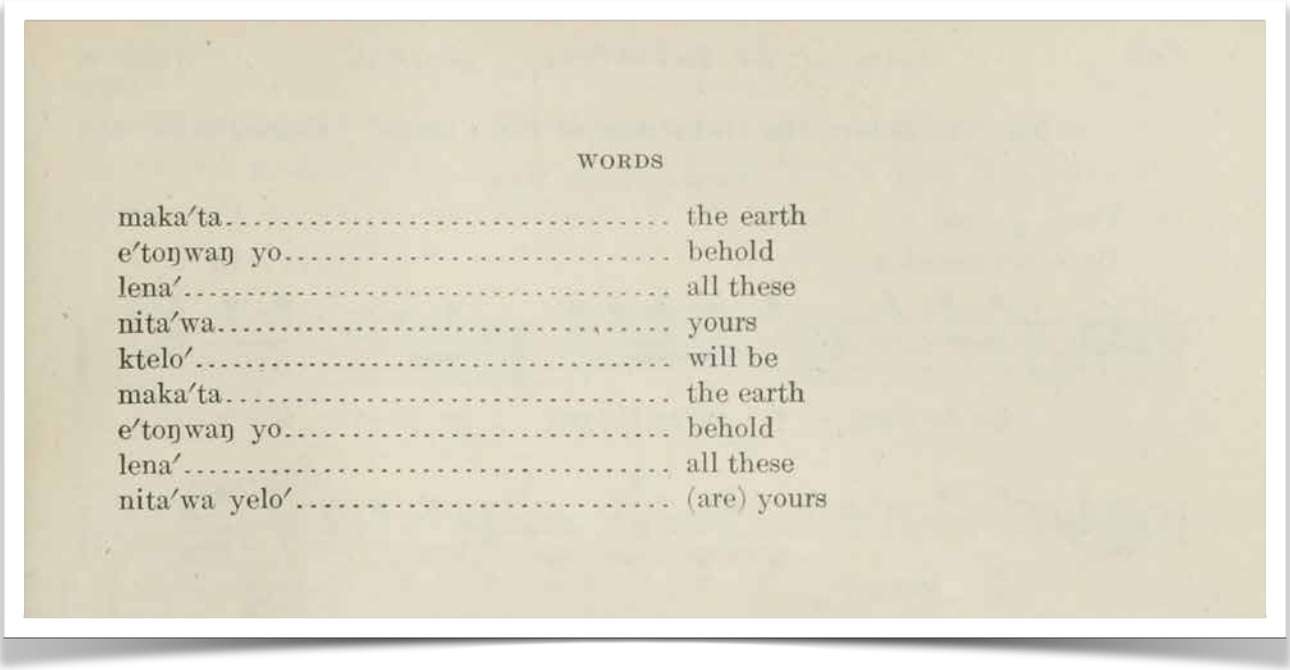
A

INCIDENTS IN THE LIFE OF EAGLE SHIELD (DRAWINGS BY HIMSELF)

A. EAGLE SHIELD IS PURSUED BY CROW INDIANS
B. EAGLE SHIELD CAPTURES HORSES IN CROW CAMP

On one occasion when Eagle Shield led a war party against the Crows they found that the latter had picketed their horses within the circle of tents. Eagle Shield and a companion, having entered the village as scouts, saw these horses (Plate 68, B). Eagle Shield said to his companion, “Let us go and get some of the horses.” His companion replied, “No, if we do that the rest of the party will be angry.” Eagle Shield then said, “Let us each take one horse.” His companion replied, “You do it.” Thereupon Eagle Shield, creeping into the circle of tents, took two horses, a black and a brown, and escaped without detection. Each mounting a horse, he and his companion reached their camp about daybreak.

The loss of the horses was soon discovered by the Crows, who increased their watchfulness, so that the other members of the Sioux war party were unable to secure any horses. So it happened that Eagle Shield and his companion were the only ones who returned on horseback, the rest being obliged to walk.



WORDS

maka′ta	the earth
e′toŋwaŋ yo	behold
lena′	all these
nita′wa	yours
ktelo′	will be
maka′ta	the earth
e′toŋwaŋ yo	behold
lena′	all these
nita′wa yelo′	(are) yours

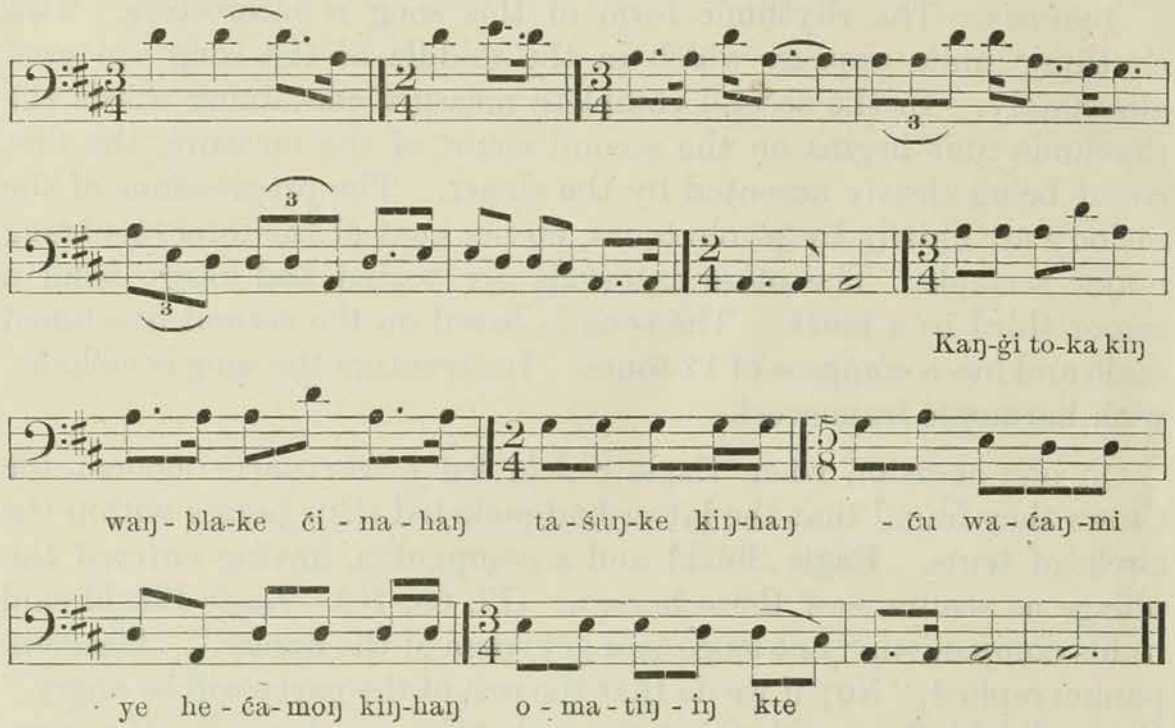
Eagle Shield said that he sang the following song when he went to steal the Crow horses:

No. 169. "I Intend to Take His Horses" (Catalogue No. 522)

Sung by Eagle Shield

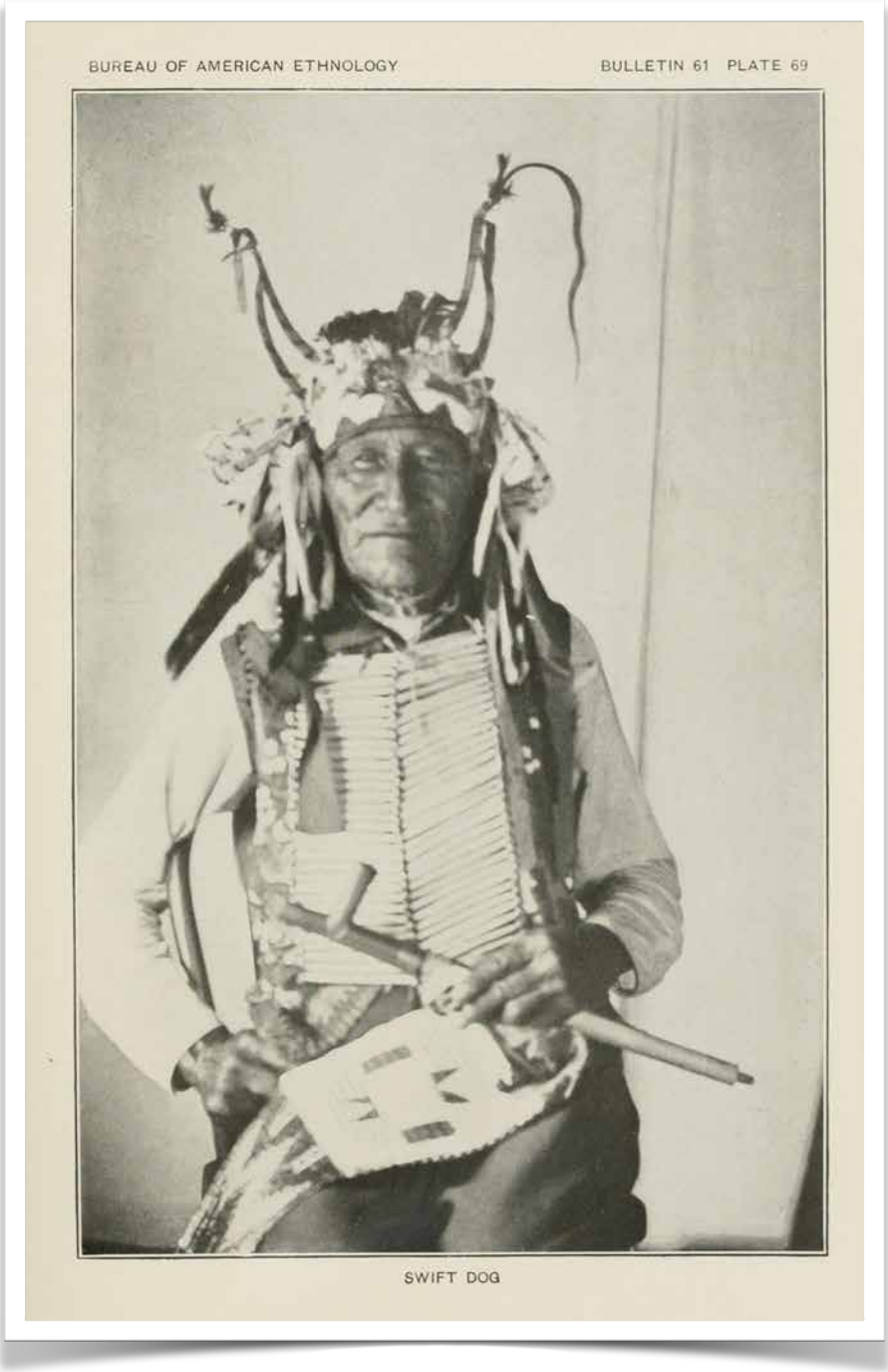
Voice ♩=80 (or ♪=160)

Drum not recorded



WORDS

Kaŋġi′ to′ka kiŋ..... the Crow enemy
waŋbla′ke ći′nahaŋ..... if I see him
taśuŋ′ke kiŋhaŋ′ iću′ waćaŋ′mi
ye..... it is my intention to take his horses
he′ćamoŋ kiŋhaŋ′..... if I do this
oma′taŋiŋ kte..... it will be widely known

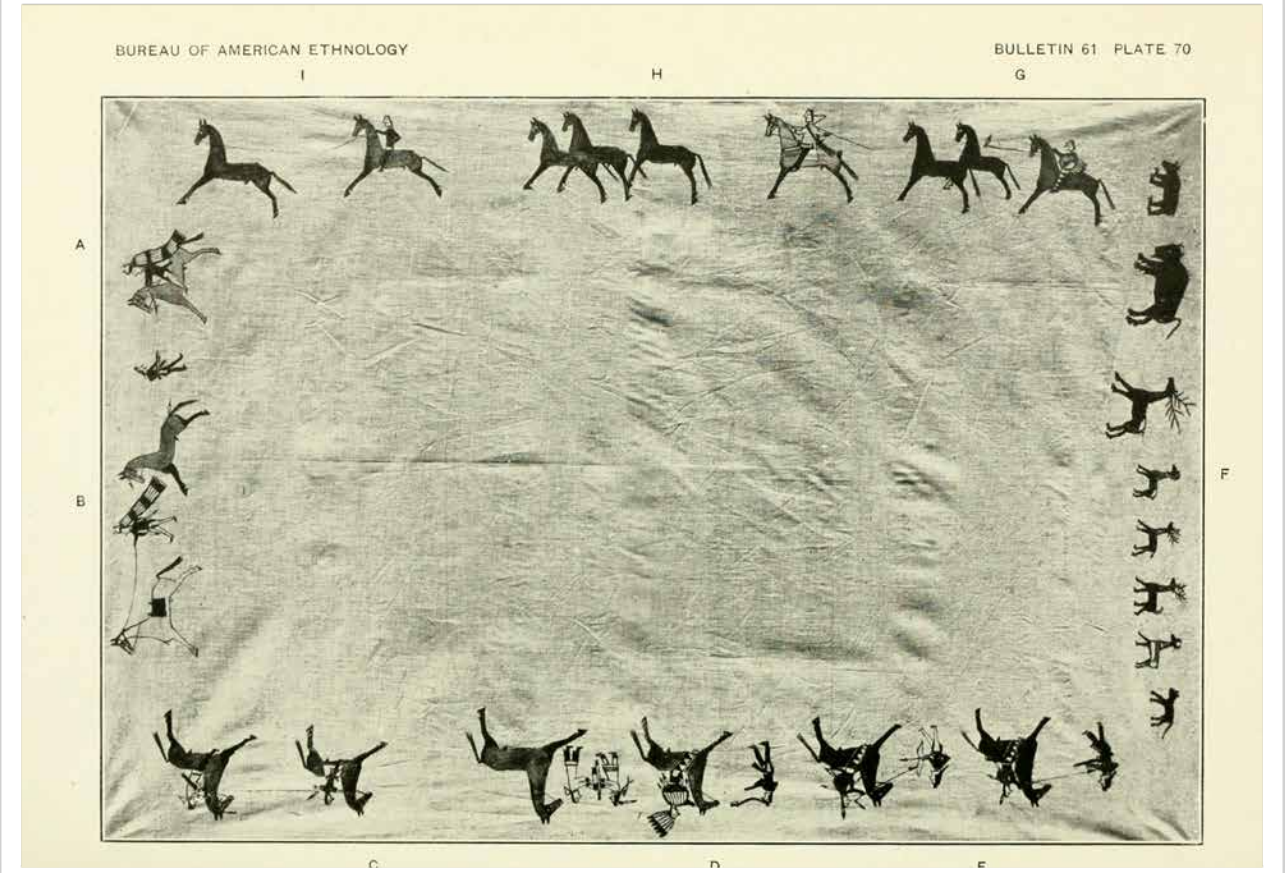


Swift Dog (Šúŋka Lúzahaŋ) was one of the oldest informants among the Sioux, being 68 years of age in 1913, when giving his information. Before beginning his narrative, Swift Dog (Plate 69) said: “I am the son of an Hunkpati chief and it is from him that I get my fame.

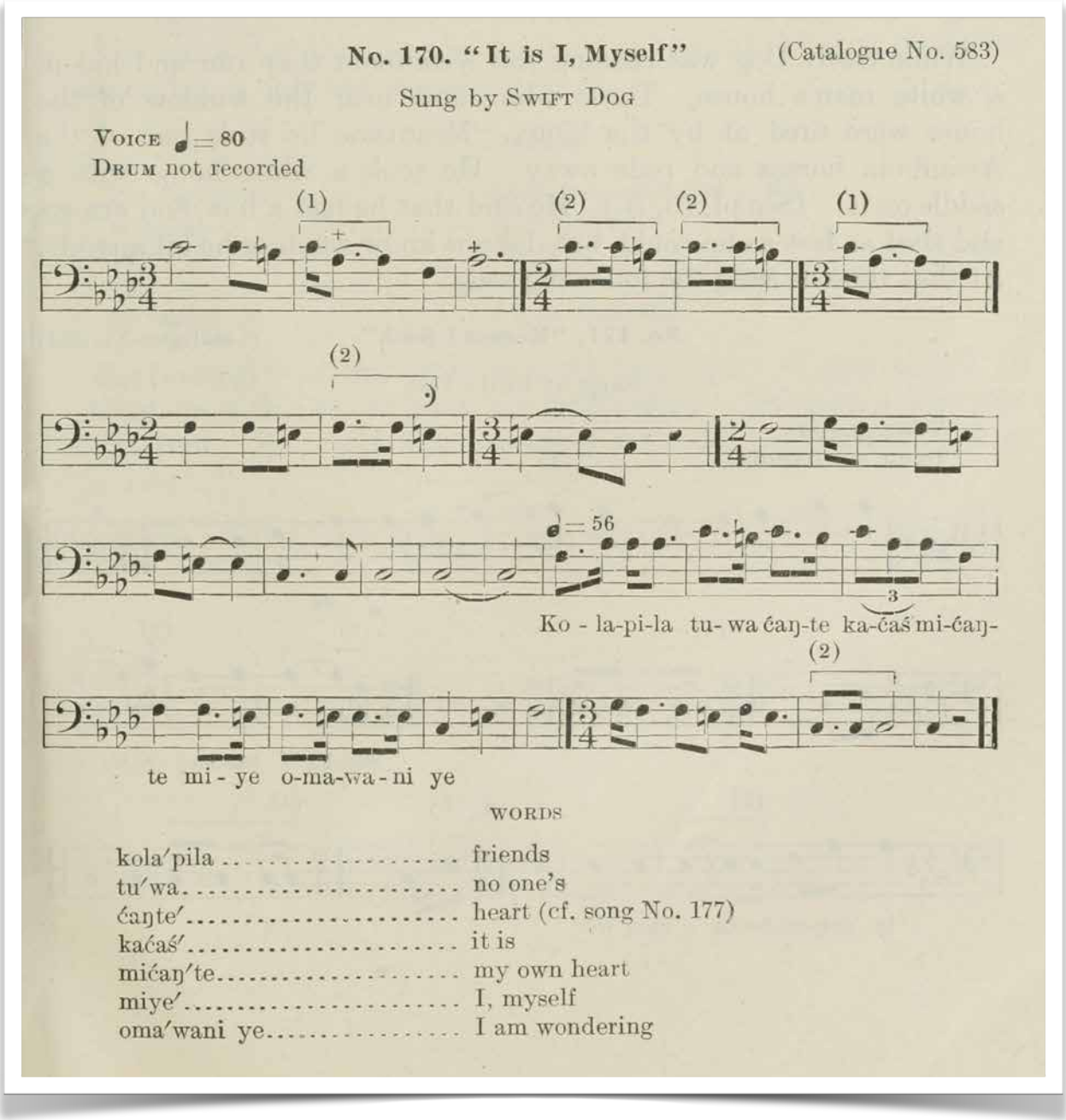
My father's name was Running Fearlessly (Kagi´sni-in yanka). When he went to Washington, long ago, he was given one of the first medals that ever were made. It is now in my possession. I belonged to Sitting Bull's band, known as the Band of the Bad Bow. In his portrait, Swift Dog is shown wearing a headdress known as a “four-horned bonnet.”

He said that the Sioux once killed an enemy who wore a headdress similar to this and imitated the design for their own use. This incident occurred in the year 1852, designated in the Sioux picture calendar *Hetópa uŋ waktépi*, “winter of the killing of the four-horned enemy.”

Several of Swift Dog's war exploits are shown in his own drawing (Plate 70), and the songs accompanying these exploits are given herewith. In this drawing, Swift Dog has shown the first encounter in which he killed a man. He was then 24 years of age and had been to war several times.



This expedition was to the country of the Assiniboin, and the man whom he killed was a member of that tribe. In describing the event he said that the enemy was on foot, while he was on horseback, on higher ground. On this expedition he sang the following song:



No. 170. "It is I, Myself" (Catalogue No. 583)

Sung by Swift Dog

Voice ♩ = 80

Drum not recorded

(1) (2) (2) (1)

(2)

♩ = 56

3

Ko - la-pi-la tu- wa ćaŋ-te ka-ćaś mi-ćaŋ-

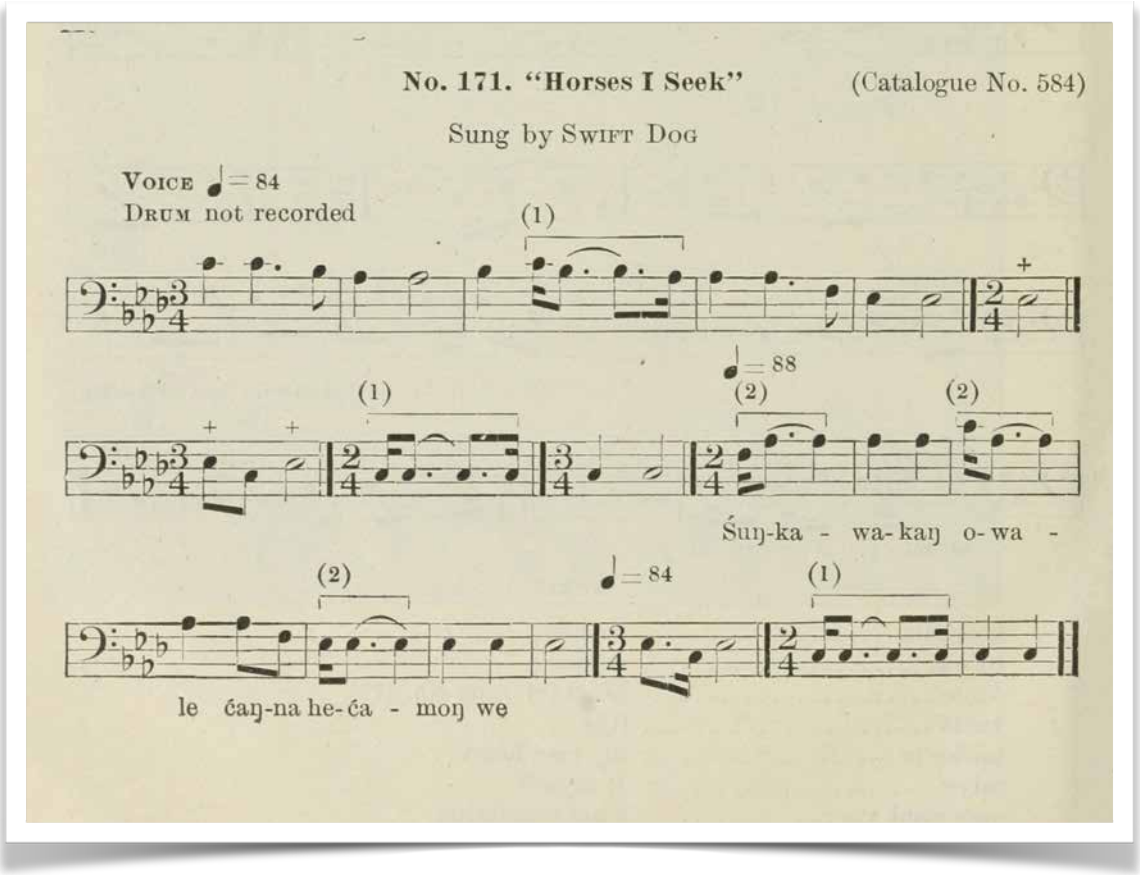
(2)

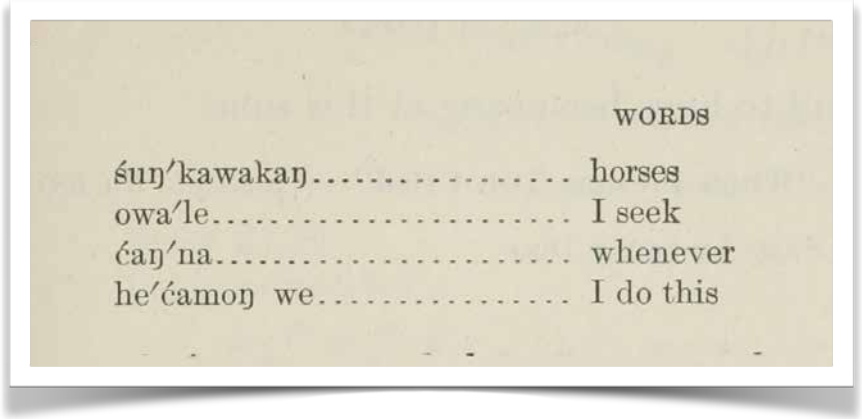
te mi - ye o-ma-wa - ni ye

WORDS

kola′pila	friends
tu′wa	no one's
ćaŋte′	heart (cf. song No. 177)
kaćaś′	it is
mićaŋ′te	my own heart
miye′	I, myself
oma′wani ye	I am wondering

While Swift Dog was chasing the Assiniboin they ran and hid in a white man's house. Those who came near the window of the house were fired at by the Sioux. Meantime he stole one of the Assiniboin horses and rode away. He took a white horse with a saddle on it. He said that he had a bow and arrows and shot as fast as he could, but did not know whether he hit anyone. At that time he sang the following song:

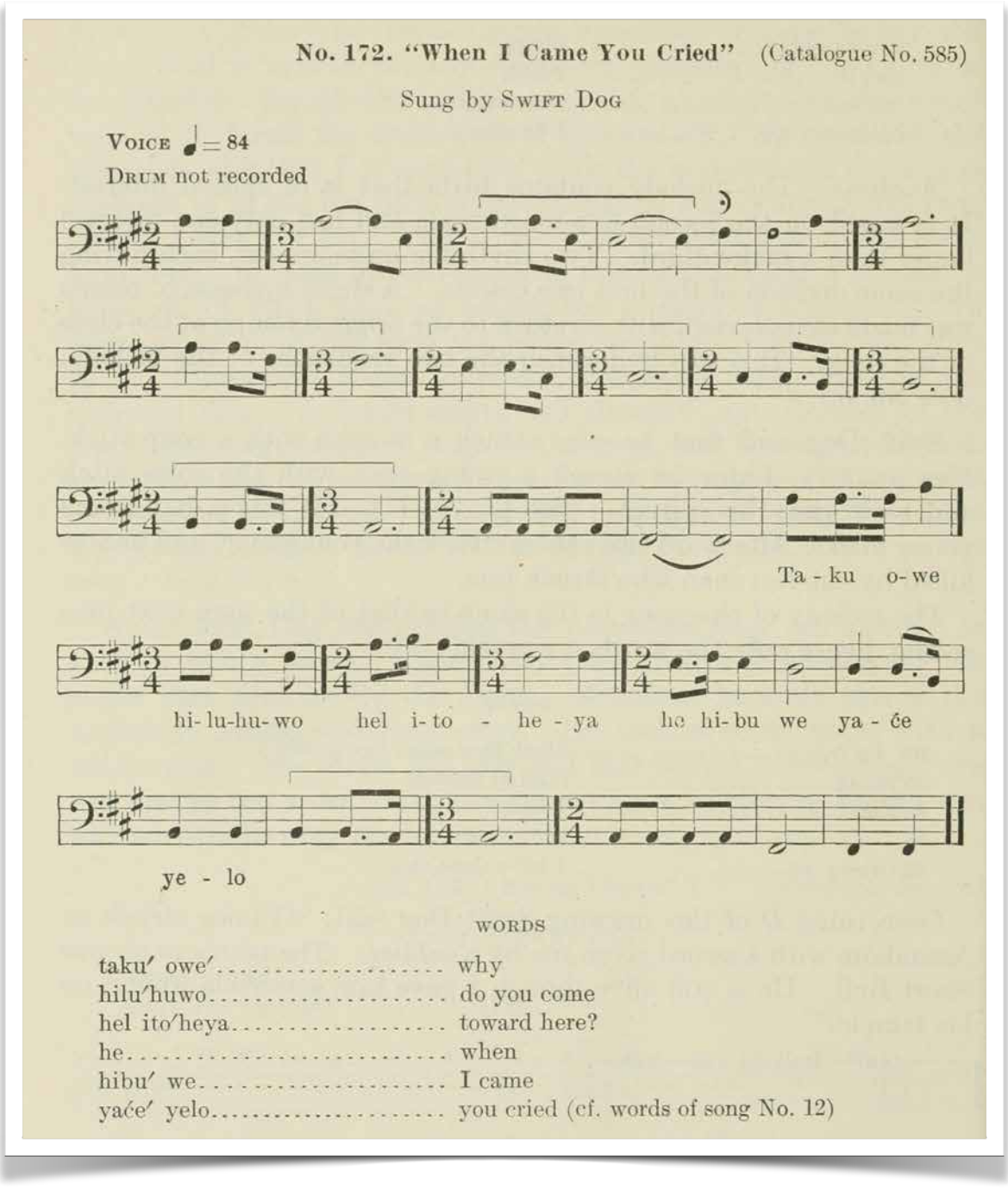




WORDS

śuŋ′kawakaŋ	horses
owa′le	I seek
ćaŋ′na	whenever
he′ćamoŋ we	I do this

The following song is said to have been sung at this time:



No. 172. "When I Came You Cried" (Catalogue No. 585)

Sung by Swift Dog

Voice ♩ = 84

Drum not recorded

Ta - ku o - we

hi - lu-hu - wo hel i - to - he - ya he hi - bu we ya - će

ye - lo

WORDS

taku′ owe′	why
hilu′huwo	do you come
hel ito′heya	toward here?
he	when
hibu′ we	I came
yaće′ yelo	you cried (cf. words of song No. 12)

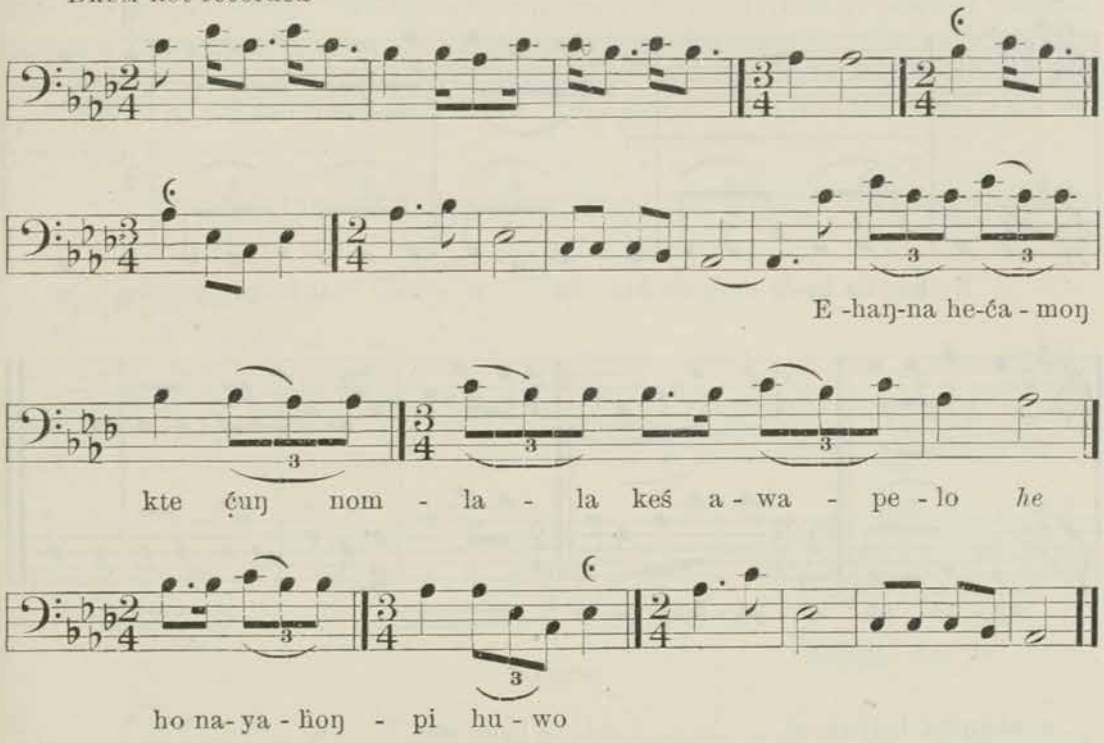
In explanation Plate E of this drawing, Swift Dog said that he chased a number of Crow Indians, but they escaped. This song relates to the expedition:

No. 173. "I Struck the Enemy" (Catalogue No. 586)

Sung by Swift Dog

Voice ♩ = 60

Drum not recorded



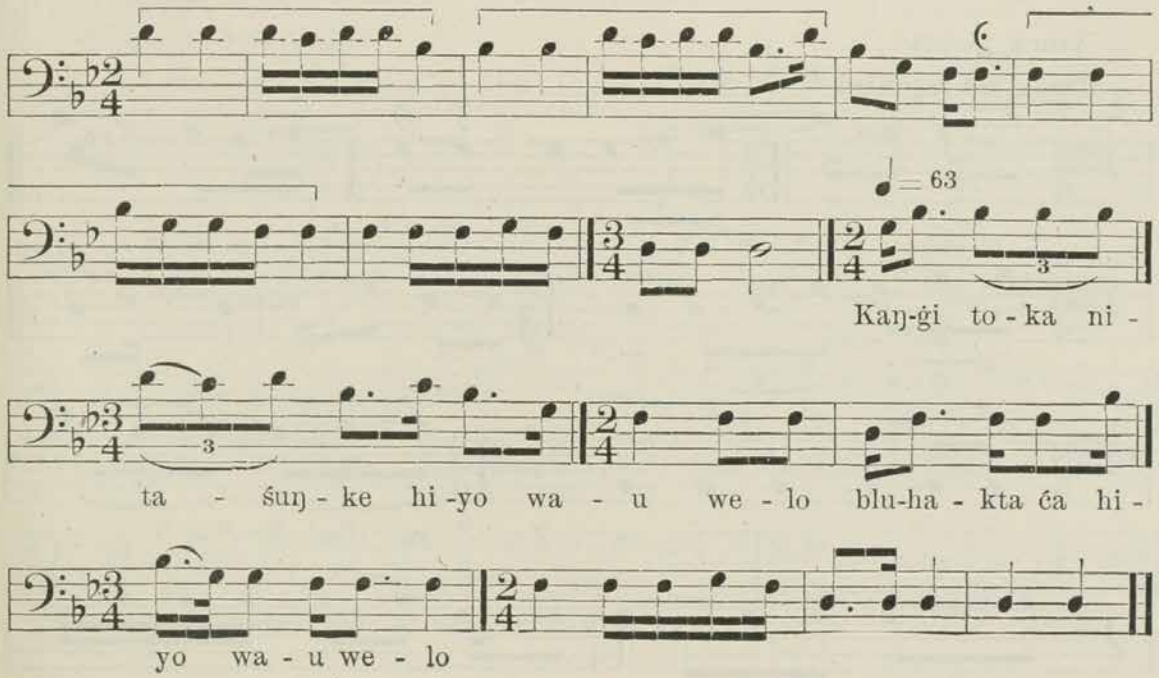
WORDS

ehaŋ′na	a long time ago
he′ćamoŋ kte ćuŋ	I would have done this
nom′lala keś	only twice again
awa′pelo	I struck (the enemy)
ho	now
naya′ȟoŋpi huwo′	do you hear it?

No. 174. "I Come After Your Horses" (Catalogue No. 587)

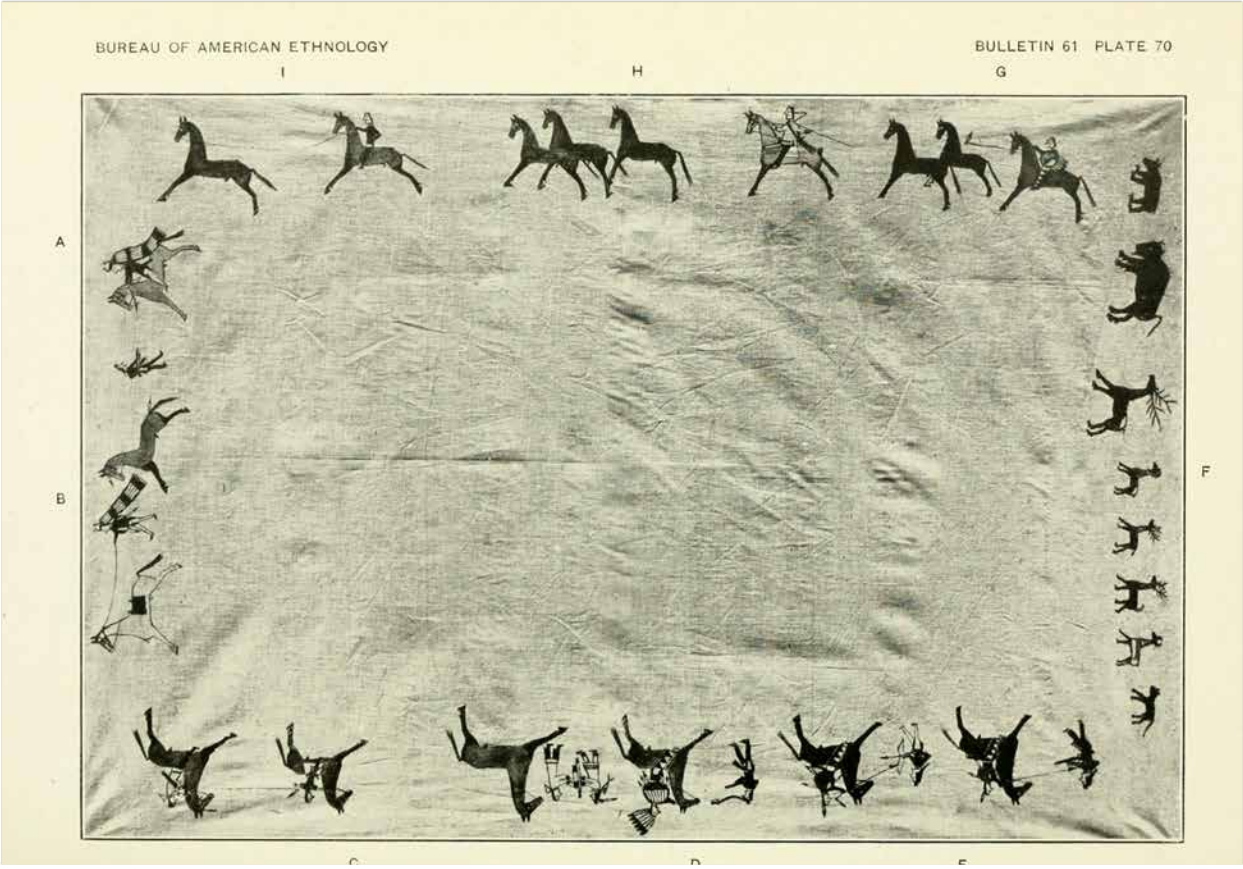
Sung by Swift Dog

Voice ♩ = 58
Drum not recorded



WORDS

Kaŋġi′ to′ka	Crow enemies
nita′śuŋke	your horses
hiyo′ waü′ welo′	I come after
bluha′kta	I want to own them
ća	so
hiyo′ waü′ welo′	I come after them



F of Plate 70 was said to represent animals killed by Swift Dog on the hunt. Depicting war exploits is resumed in G of Plate 70, concerning which Swift Dog said:

"It was almost winter when we went to the Crow country. It was very cold, but the river had not yet frozen. We made a corral near the river, then we jumped into the water and swam across to the side where the Crows were camped. The splash of the water was like that of great falls when we swam across. We drove all the Crow horses into the river and made them swim over. Then we put them into the corral until we were ready to start for home."

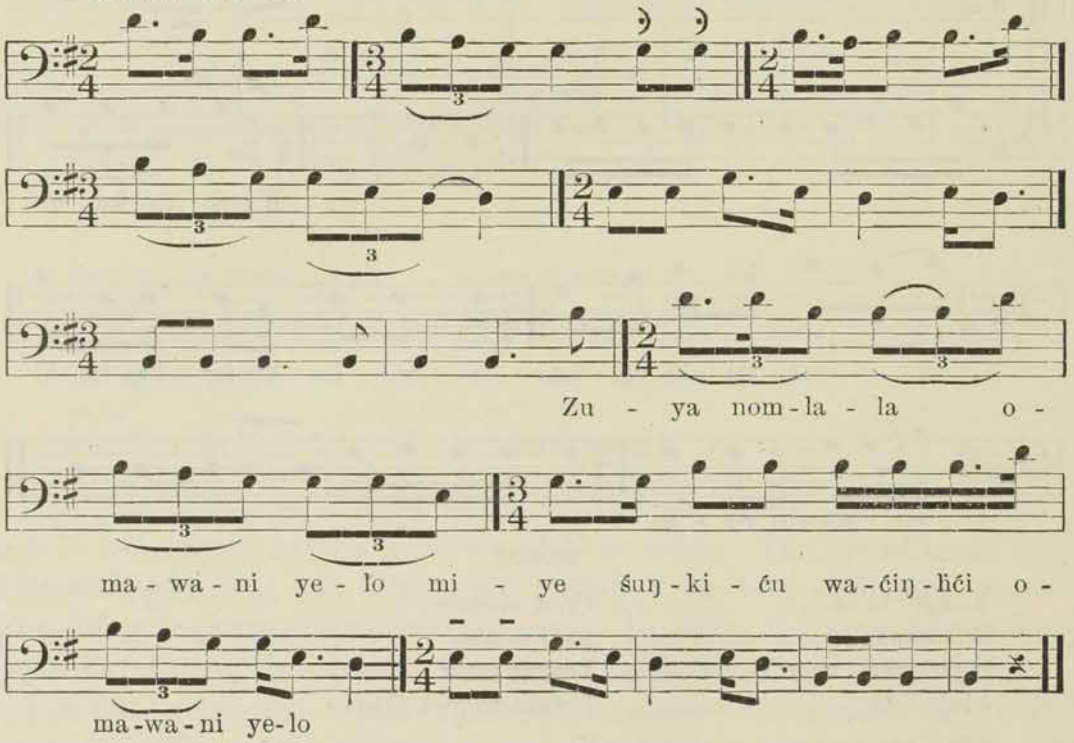
No narrative was given regarding H of this drawing (Plate 70), Swift Dog simply stating that he and his brother-in-law went after horses and each secured three, the following song being sung:

No. 175. "Two War Parties" (Catalogue No. 588)

Sung by Swift Dog

Voice ♩ = 54

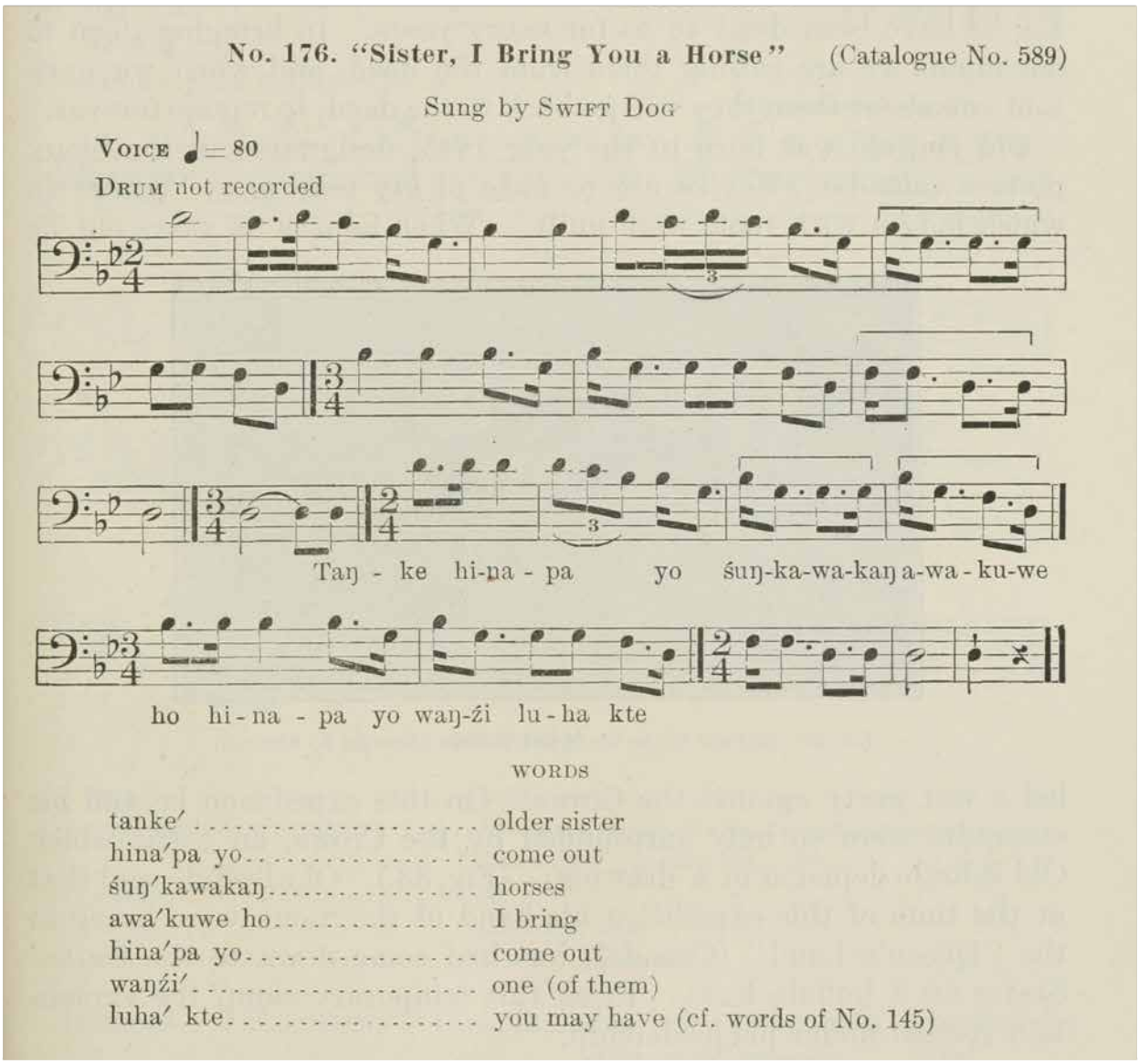
Drum not recorded



WORDS

zuya′ nom′lala	two war parties
oma′wani yelo′	I roam with
miye′	I, myself
śuŋki′ću	to capture horses
waćiŋ′ǧi ći	was my desire
oma′wani yelo′	in roaming about

The incident depicted in I of Plate 70 is connected with the song which appears below. Swift Dog said: *"When the railroad first passed through the Black Hills, we went on the warpath as far as the end of the road. We went through Shell River. I do not remember what tribe we went after, but I think it was the Omaha."* Swift Dog captured a horse which he gave to his sister with the following song:



No. 176. "Sister, I Bring You a Horse" (Catalogue No. 589)

Sung by Swift Dog

Voice ♩ = 80

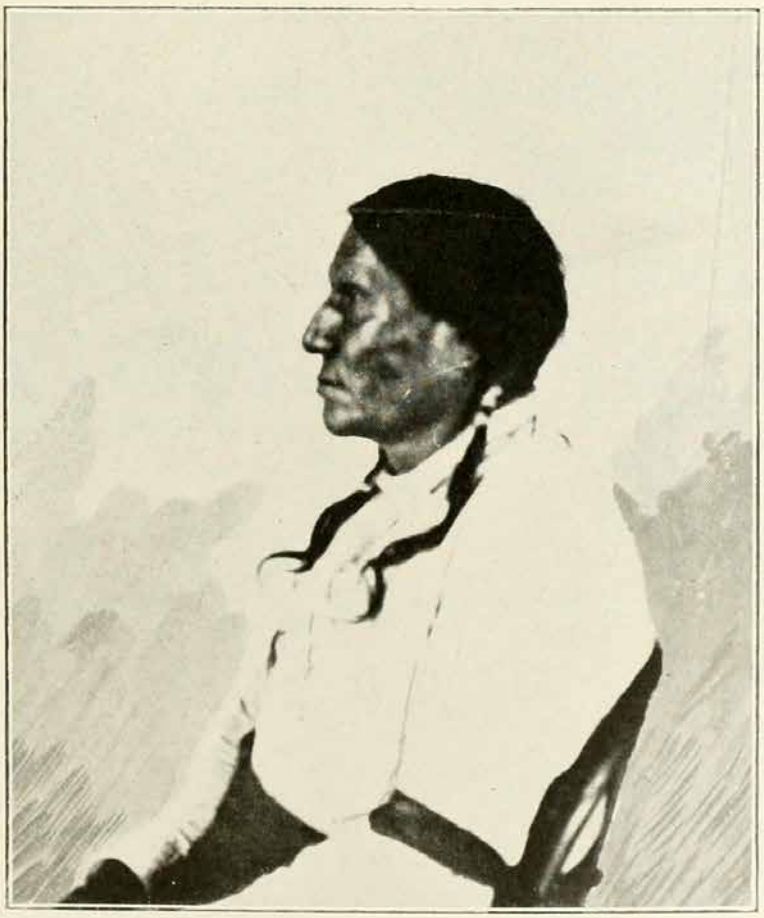
Drum not recorded

Taŋ - ke hi-na - pa yo śuŋ-ka-wa-kaŋ a-wa - ku-we

ho hi - na - pa yo waŋ-źi lu - ha kte

WORDS

tanke′	older sister
hina′pa yo	come out
śuŋ′kawakaŋ	horses
awa′kuwe ho	I bring
hina′pa yo	come out
waŋźi′	one (of them)
luha′ kte	you may have (cf. words of No. 145)



OLD BUFFALO

Old Buffalo's War Narrative

In August, 1913, Old Buffalo (Tȟatȟáŋka eháŋni), with Swift Dog came to McLaughlin, South Dakota to confer with the writer. They regarded this conference very seriously. Old Buffalo said, “We come to you as from the dead. The things about which you ask us have been dead to us for many years. In bringing them to our minds we are calling them from the dead, and when we have told you about them they will go back to the dead, to remain forever.”

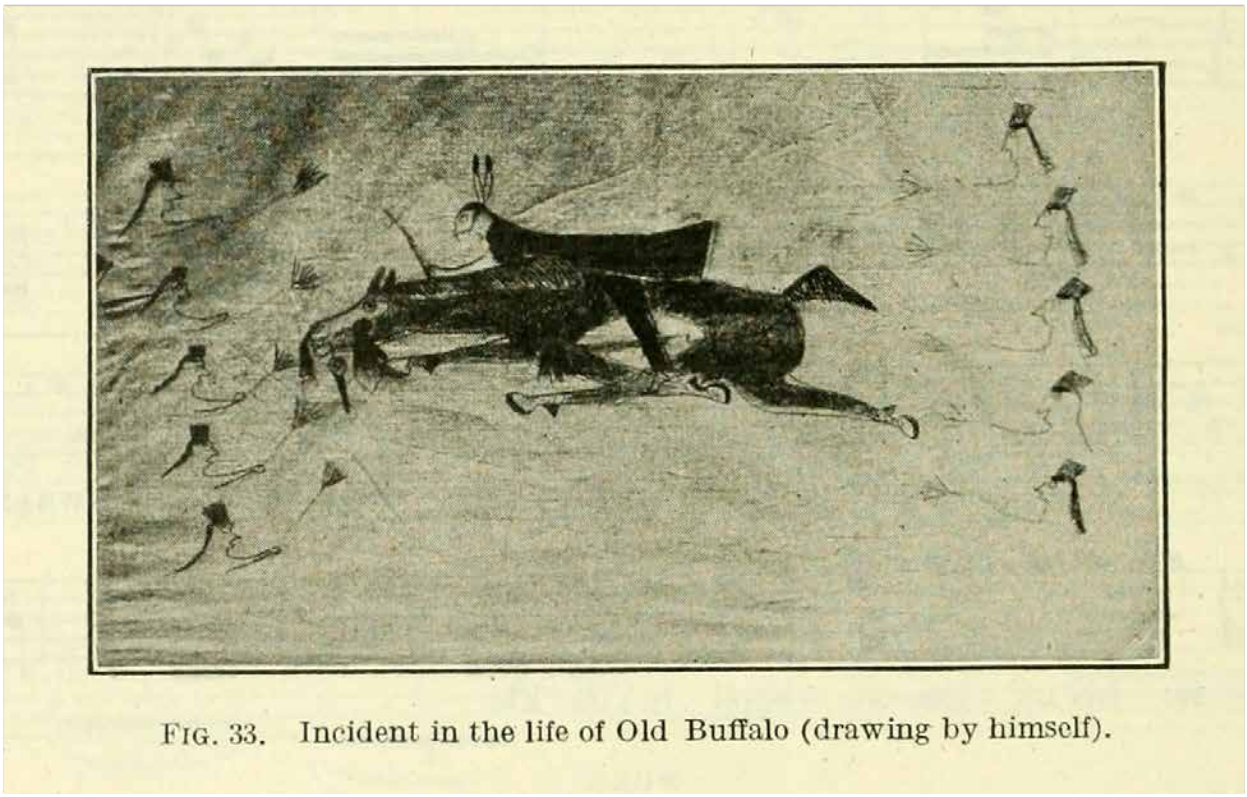


FIG. 33. Incident in the life of Old Buffalo (drawing by himself).

Old Buffalo was born in the year 1845, designated in the Sioux picture calendar Ti-Tȟáŋka obléčha káğapi kiŋ waníyetu, “Winter in which lodges with roofs were built.” When he was 28 years old he led a war party against the Crows. On this expedition he and his comrades were entirely surrounded by the Crows, an event which Old Buffalo depicted in a drawing (Figure 33). Old Buffalo said that at the time of this expedition his band of the Sioux were living in the “Queen's Land” (Canada), but had come down to the United States on a buffalo hunt. From this temporary camp the expedition started under his leadership. Old Buffalo said further:

“*One night the Crows came and stole our horses. I had an older sister of whom I was very fond. The Crows stole her horse, and she cried a long time. This made my heart very bad. I said, ‘I will go and pay them back.’ A friend said that he would go with me. I said to my friend, ‘We will go and look for the Crows. Wherever their horses are corralled we will find them.’ Eleven others went with us, so there were 13 in the party, and I was the leader. It was in the coldest part of the winter, the moon called by the Sioux Čhaŋnápȟopa wi, ‘Wood-cracking moon.’ The snow was deep, and I am lame in one leg, but I was angry, and I went. I thought, ‘Even if I die, I will be content.’ The women made warm clothing and moccasins for us to wear, and we started away. We carried no shelter. When night came we shoveled aside the snow and laid down brush, on which we slept. At the fork of the Missouri River we took the eastern branch and followed its course. It was 11 nights from the fork of the river to the enemy's camp, and every night we sang this song.”*

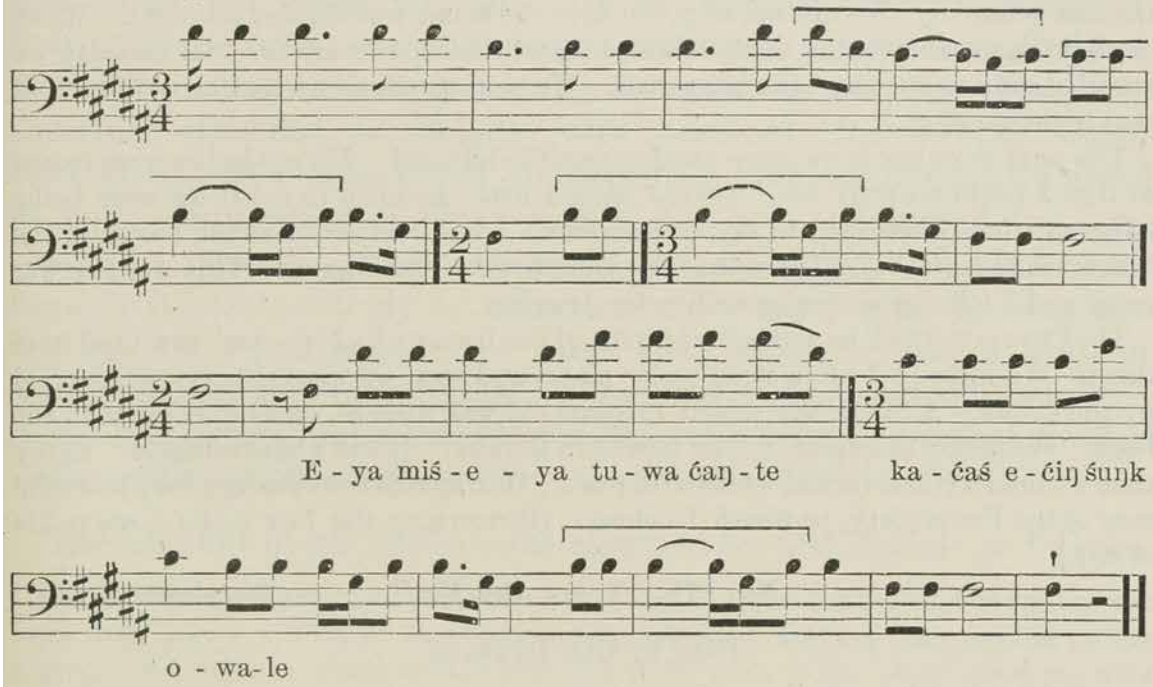
No. 177. Song of Self-reliance (Catalogue No. 636)

Sung by Old Buffalo

Voice ♩ = 76

Drum ♩ = 76

Drum-rhythm similar to No. 5



WORDS

eya′	well
miśeya′ tuwa′ ćaŋte′	I depend upon no one's heart (or courage) but my own (cf. song No. 170)
kaćaś′	so
ećiŋ′	thinking this
śuŋk owa′le	I look for horses

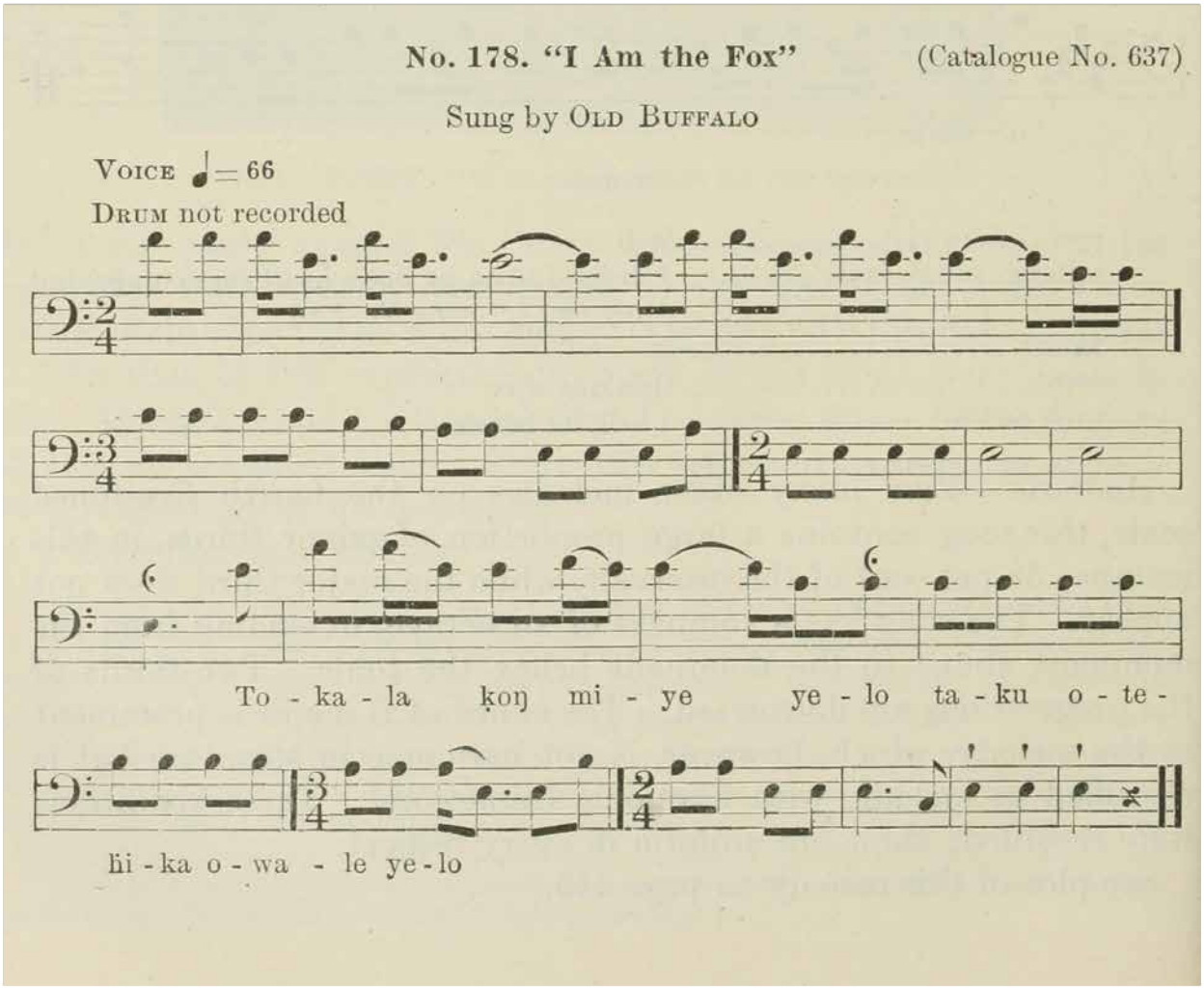
Old Buffalo continued:

"*As we neared the end of our journey, we were overtaken by a fearful blizzard. There was a butte in which we found a sheltered place and stayed for two days, as my leg was very painful. After the storm subsided we looked around and could see the enemy's village. Night came again, but my leg was so painful that we rested another day. The next afternoon, as the sun was getting low, I tightened my belt and made ready for whatever might befall. We walked toward the enemy's village and entered a rocky country, like the Bad Lands. Then it was dark.*

"A great number of Crows were camped at this place, and there was dancing in two parts of the village. We were close to the village, but no one saw us. Only the dogs barked. We went up to the edge of the village and got in where there were many horses in a bunch. We drove the herd before us, and they trotted quietly along. After getting a safe distance from the camp we mounted some of the horses and drove the rest before us. We did not stop, but kept the horses trotting fast all night. When daylight came we counted the horses and found that there were 53. All that day we traveled, and as the sun sank we rested. We were tired, as we had no saddles, and that night we slept.

"The next morning there came another terrible blizzard. My eyelashes were frozen so that I could scarcely see. I went back a little distance to see if we were being followed, then I returned to my companions. I had realized that the tracks of the horses made a trail and I saw that the enemy was pursuing us. This was my war party and I felt a great responsibility for its safety.

"The Crows overtook us and secured most of the horses which we had captured from them. We jumped down a steep rocky place, and soon we were entirely surrounded by the Crows. A Sioux boy about 15 years old was with us, and he was shot in the back. We fought as long as the sun moved in the sky. It was a hard struggle. Every time we fired a gun it turned white with frost. During this fight I sang a very powerful Song of the Fox society, to which I belong."



The account of his exploit was resumed by Old Buffalo as follows:

"The Crows took the saddles from their horses and charged back at us, but our fire was more than they could stand, and they finally retreated, leaving their saddles on the ground. We captured these saddles and took them back to the place where we were first overtaken by the Crows. There we found only four horses alive. We put one of the captured saddles on a horse and lifted the wounded boy to the horse's back. I held the reins and walked beside the horse all that night. When daylight came we rested. The boy had no pillow, so I lay down and he laid his head on my body. There was timber near the place, and the

next day we made a travois for the boy, and I rode the horse that dragged it. That night we traveled on, and about midnight we reached a certain place and made a camp. We had occasionally killed a buffalo for food, and as the men on foot had worn out their moccasins, we took fresh buffalo hide and tied it on their feet. The three horses ran away, but we caught them.

"All the following night we traveled, and the next day we were at the fork of the Missouri River, where we stayed two nights.

"While we were on the warpath our friends had finished their buffalo hunt and returned to Canada. I kept four men with me and the sick boy, and sent the others home to make a report of the expedition. We kept the horses with us and followed slowly. The boy was thirsty, and as there was no cup I took the hide of a buffalo head, put snow in it and then put a hot stone in the snow. Thus the boy had hot water to drink. He wanted soup, so I took the buffalo tripe and boiled meat in it. So the boy had soup.

"We camped for a time beside a creek, and as we came near the 'Queen's Land' we camped again. There the father and mother of the boy met us. They had heard the news from the other members of the party and started at once to meet us. After we had given the boy to his parents, we went on with the horses, leaving them to travel more slowly. It was dark when we reached home, and we fired our guns to let the people know of our coming. The next day the boy arrived. For two days and nights I stayed with him constantly. I did this because I felt myself to be the cause of his misfortune. The boy had come to call me 'father,' and at the end of this time he said, 'Father, you can go home now to your own lodge.' I went to my own lodge and slept that night. The next morning the boy died. He is always spoken of as Waŋápa gli yak'u, 'Brings the Arrow,' because he brought home the arrow in his body.

"I did not keep any of the horses for myself, because I was the leader of the war party."

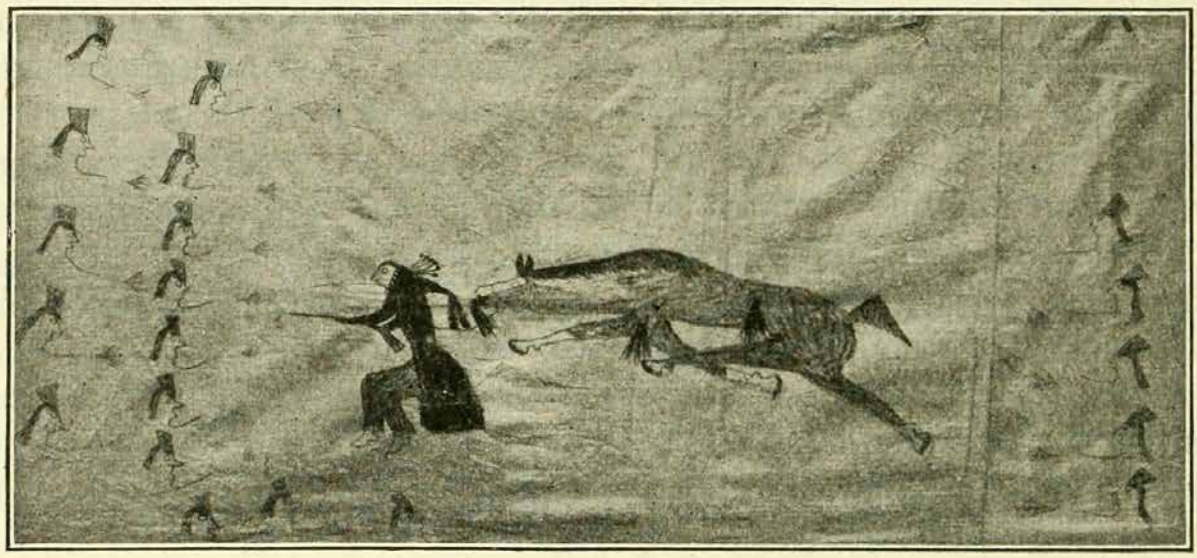
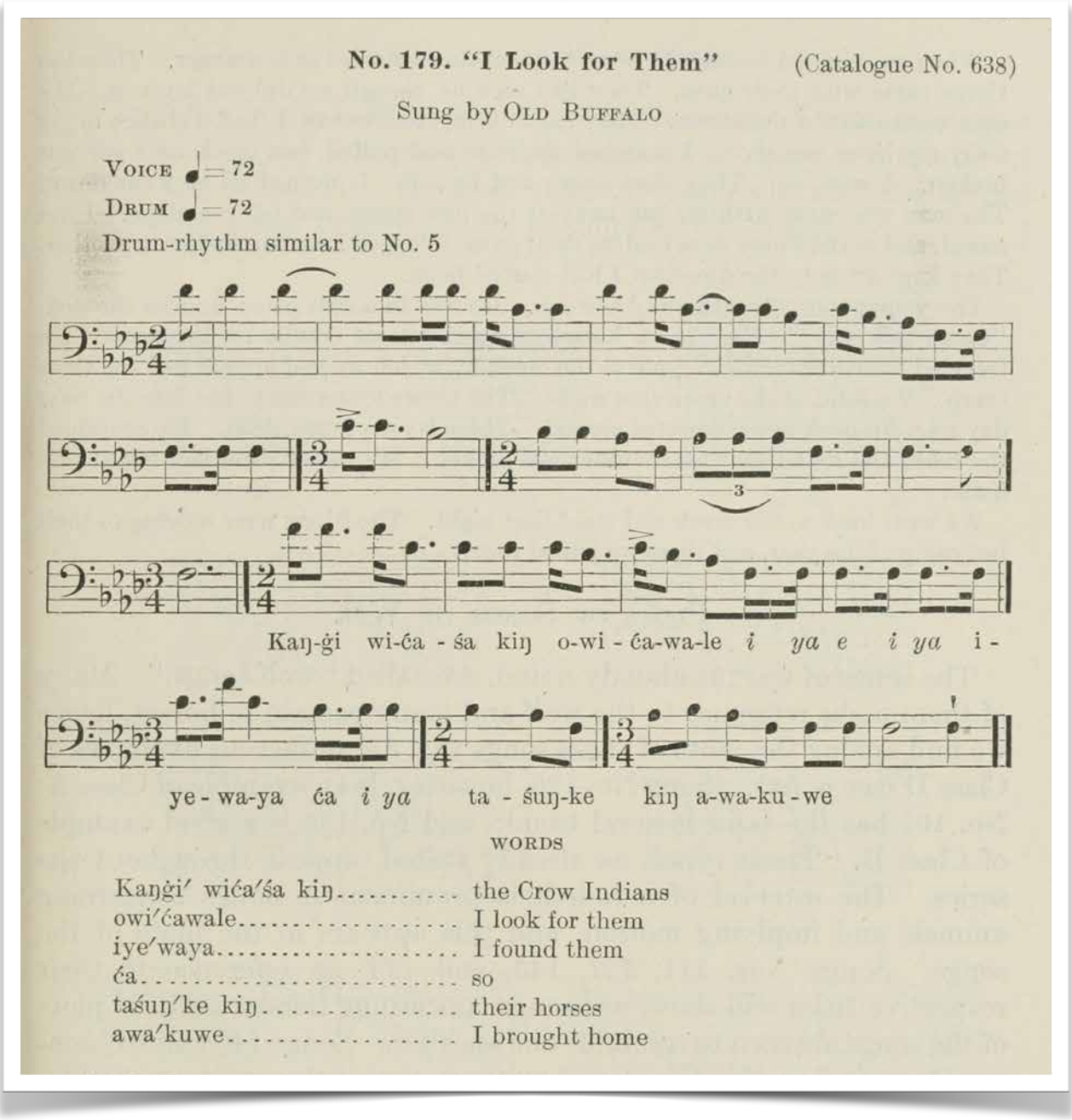


FIG. 34. Incident in the life of Old Buffalo (drawing by himself).

Another expedition was described by Old Buffalo and illustrated by a drawing (Figure 34). Concerning this expedition he said:

"A large number of Sioux were once moving camp, and five men left the party to steal horses. They were successful, and brought back 30 horses. The enemy were also moving camp. I made up my mind that I would go and see if I could get some horses, too. So I sent for a young man and talked with him about it. Then I said, 'We will go,' and he replied, 'I will go with you.' One man asked to go with us, making three in the party. I said, 'We will start without telling anyone and travel in the creek, so they will not know how we went.' The one whom I invited gave up going at the last moment, but the man who had volunteered to go left camp with me while everyone was asleep.

"On our expedition we sang this song, hoping that we would capture many horses:"



No. 179. "I Look for Them" (Catalogue No. 638)

Sung by Old Buffalo

Voice ♩ = 72

Drum ♩ = 72

Drum-rhythm similar to No. 5

Kaŋ-ġi wi-ća - śa kiŋ o-wi - ća-wa-le *i ya e i ya* i -

ye - wa-ya ća *i ya* ta - śuŋ-ke kiŋ a-wa-ku - we

WORDS

Kaŋġi′ wića′śa kiŋ	the Crow Indians
owi′ćawale	I look for them
iye′waya	I found them
ća	so
taśuŋ′ke kiŋ	their horses
awa′kuwe	I brought home

In conclusion Old Buffalo said:

"We found the direction in which the Crows were traveling, went around, and headed them off. It was almost dark when we approached their village. They were camped in a circle. The afterglow was still in the sky and this light was back of us as we went up a little creek from that direction toward the village. We could

see the cooking fires. We were on horseback, and we lay flat on our horses, leaning close to the horses' heads. So we crept near to their horses.

"When we stepped among the horses, one of them snorted at a stranger. Then the Crows came with their guns. They had seen us, though we did not know it. My eyes were only for the horses. They began firing, and before I had a chance to get away my horse was shot. I snatched the reins and pulled, but the horse's jaw was broken. I went on. They shot again, and he fell. I jumped as he went down. The man who went with me ran away at the first attack and left me alone. I ran ahead, and as the Crows were loading their guns, I dodged from one shelter to another. They kept firing in the direction I had started to go.

"The young man who ran away saw me. He was in a safe place, and he shouted, 'Come this way.' He was on horseback, and we sat double on his horse. We traveled some distance and came to the creek by which we had approached the Crow camp. We stayed at the creek that night. The Crows broke camp, and late the next day we went back to the deserted ground. There lay my horse, dead. We examined the horse and found that his shoulder was broken. My oldest sister had raised that horse. We went back to the creek and stayed that night. The Sioux were moving to their last camp of the year, and there we joined them.

THE BUFFALO HUNT (Wanásapi)

The buffalo may be said to have been the essential element in the life of the Plains Indians, as it supplied them with material for their tents, clothing, and moccasins; with food and containers for food, and household articles; with tools for their handicraft, and even with fuel for their fires. Every part of the animal was utilized. Among the less familiar articles made from parts of the buffalo were handles for small tools. These were fashioned from a certain heavy sinew of the neck, sharp needles of bone or metal, and knife blades, being inserted in pieces of the “green” sinew. When dry the sinew served as a firm and serviceable handle for the tool. It is said also that a heavy sinew of the buffalo's hind leg was dried and cut into arrow points.

The tribal life of the Sioux passed away with the herds of buffalo. The last great buffalo hunt on the Standing Rock Reservation took place in 1882, under the supervision of Major James McLaughlin, then Indian agent on that reservation. During this hunt 5,000 buffalo were killed, the hunting party comprising about 600 mounted Sioux. Major McLaughlin became agent at Standing Rock in 1881, that year being designated in the Sioux picture calendar Wábleza Tȟatȟáŋka Íyotake waŋná napé yúza waníyetu, “Winter in which Major McLaughlin shook hands with Sitting Bull.” The following year is called Wábleza Lakȟóta ob wanásapi waníyetu, “Winter in which Major McLaughlin with the Sioux went on a buffalo hunt.” The drawing which marks this year is shown in Figure 36.

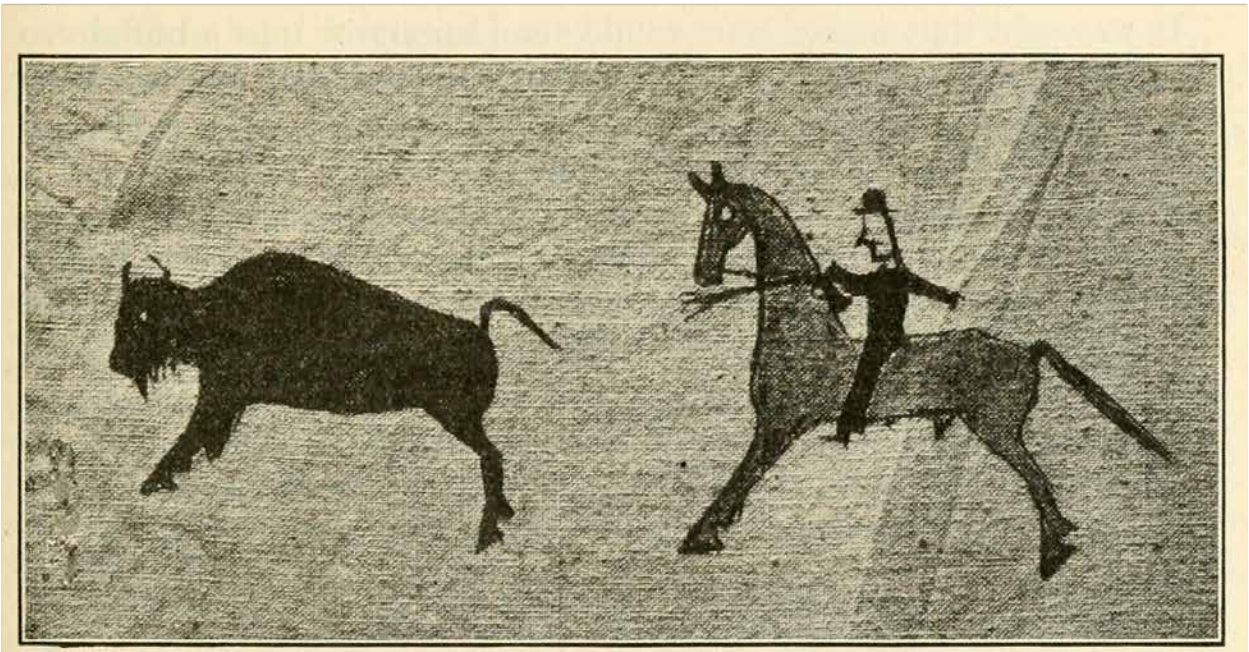


FIG. 33. Drawing from picture calendar—the year of the last buffalo hunt.

In studying the customs of the buffalo hunt among the Teton Sioux, the writer interviewed many old men, later reading the unfinished narrative to them so they might discuss it and make corrections or additions. The completed material comprises an account of the making of buffalo bows and arrows, and the cutting up of the buffalo, by White Hawk, a narrative of the searching party by Šiyáka, and an account of the hunt consisting chiefly of information given by Swift Dog and Gray Hawk.

The usual time for a buffalo hunt was the early fall, when the buffalo came down from the north, but a few could be found at almost any season of the year. The Medicine Men had an important part in maintaining the food supply for the camp. They sometimes gave warning of times of scarcity and advised the procuring of a liberal supply of food. This advice was heeded and a special hunt was made. There were times when it was not permissible for a man to hunt independently. At such a time, if a man were found with a supply of fresh meat which he could not satisfactorily account for, it was the duty of the Akíčita. to seize it. Further, they might beat the man with clubs and tear down his tipi.

The making of bows and arrows for the buffalo hunt was described by White Hawk, a Sioux from the Cheyenne River Reservation. Although these were said to be “buffalo bows and arrows,” it is probable that they were similar in design to those used in war. White Hawk said:

“The buffalo bows of two men were seldom exactly alike, either in pattern or in strength, but one characteristic which all had in common was that the place for fitting the arrow was nearer the upper than the lower end of the bow, the lower section being longer and thicker than the upper. Some men used the wood of the cherry or plum tree for their bows, while others preferred the crab apple or some other hardwood. The back of the bow was covered with sinew which had been made flexible by rubbing and then dried. When this was ready the back of the bow was cut in numerous places and covered with glue made from the hide of the buffalo, the part used for this purpose being a strip between the horns, back of the eyes; the sinew was then applied and became part of the bow. The string of the bow was of the sinew of the buffalo bull, twisted and dried.”

White Hawk said further he knew of three kinds of arrow points: (1) His great-grandfather used arrow points of cut flint; he had seen these as a boy, but had never used them. (2) His father used arrow points of bone, made from the outer thickness of ribs or marrow bones. (3) He himself used arrow points of steel. It was the custom in his hunting days to cut arrow points from the thin frying pans sold by traders or used by the soldiers. Feathers used on the arrows were not confined to any one kind. Some used feathers of the prairie hen, owl, or chicken hawk that were large enough to split, while others used the smaller feathers of the eagle or buzzard. White Hawk said that after splitting a feather he held one end in his mouth and “scratched it carefully with a knife to smooth it.” Three feathers were fastened to each arrow. Glue was placed under the feathers and under the arrow point, both being fastened by wrappings of deer sinew.

It was said that a good bow would send an arrow into a buffalo so that the arrow point was embedded in the flesh, an excellent bow would drive it in almost to the feather, while a fine bow would send the same arrow clear through the animal.

The proper length for a man's buffalo arrow was the distance on the outside of his arm from the elbow to the end of the third finger, plus the length of his hand from the wrist to the large knuckle of the third finger. It was the intention to make the arrow as light as possible, therefore the woods preferred for the shaft were juneberry and wild currant. These were so flexible that if a buffalo fell on an arrow, the latter bent without breaking. Thus the arrow could be recovered and used again by its owner.

Certain lines were cut in the shaft of an arrow “to make it go straight.” A straight line about an inch long was cut in the shaft, extending downward from the point of attachment of the feather. Then the graving tool was held firmly in the hand while the shaft was moved sidewise, so that the line became wavy. At a distance of about three inches from the arrow point the shaft was held still so that a straight line was again secured. White Hawk said that the proper manner of cutting these lines was “the result of long experience,” and that an arrow would not move in a direct course without them.

After fastening the arrow point and the feathers, and cutting the hues, the maker used a pair of small whetstones in polishing the shaft. These were said to be composed of a certain kind of stone found in the Black Hills, which was rather soft. A groove was cut in each whetstone, the grooves being of such size that when the stones were fitted together, the opening formed by the two grooves was the diameter of the arrow shaft, which was polished by moving the stones to and fro. In order that the surface of the arrow shaft might be kept clean the whetstones were brushed with buckskin after being used and were then carefully wrapped in the same material.

Each man had a special mark for his arrows. Bear Face said that he considered pelican feathers as best for arrows, and that he always used one pelican feather on his arrows, the other feathers being taken from some other bird. Others are said to have painted their arrows red, or with a blue section in the middle, or to have made “dents” in the shaft, each man using his own device.

As a final process the shaft of the arrow was smeared with buffalo blood, White Hawk saying this made the arrow go more smoothly through the tissues of the animal.

Most quivers held ten arrows. A man might make his own quiver, although he usually ordered arrows from an arrow maker, a hundred at a time. Red Fox was known as a skillful arrow maker in the old days.

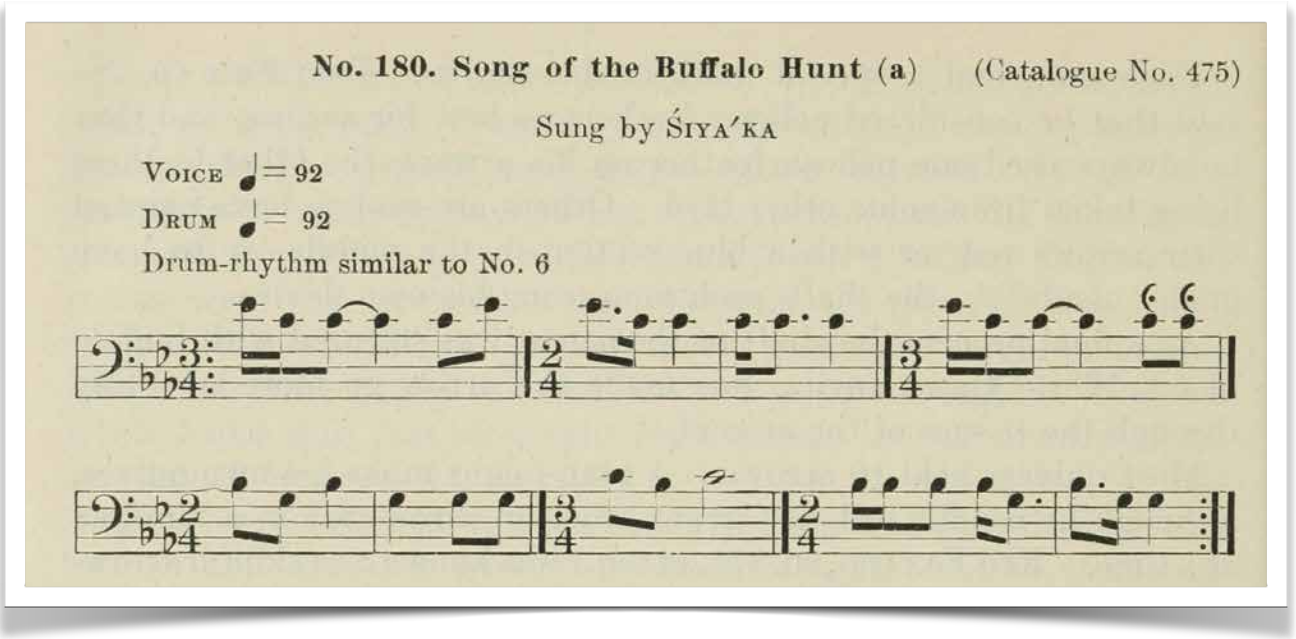
A buffalo hunt frequently took place when the tribe was about to move to a new camping place. In describing such a hunt Šiyáka said:

“When the tribe was about to move to a new camp the old men met to decide whether there was enough food to last for a considerable time. If it was decided that a hunt was advisable, these old men consulted the leaders in the various societies (as the Strong Heart or White Horse societies), and together they decided on the young men who were to go and search for the buffalo. This task required young men who were known to be truthful and faithful to duty, as well as possessed of the necessary physical ability and general equipment. Only men were selected who were known to be ready, as there was not sufficient time to prepare after they were notified. This was one of the greatest honors which could be conferred on a man, as it indicated that the tribe depended upon him for help in the food supply, without which it could not exist. It was necessary that these men know the topography of the country and understand the ways of the buffalo.

“These young men were notified, and as soon as they could make the arrangements which of necessity must be left till the last moment, they went to the center of the tribal circle, with their equipment of food and extra moccasins, each man carrying also a drinking cup and perhaps some cooking utensil. The man who was first selected was the leader of the searching party. Their relatives were so gratified that the young men were thus honored that they gave away many presents when the party started out, these presents being valuable and including horses and blankets.

“The departure of the searching party was a great event. They were gathered in the midst of the camp circle, surrounded by rejoicing and gifts. A man recognized for high standing in the tribe was chosen to ‘start them off.’ A stick was placed upright in the ground, and he led them as they marched single file around this stick. The stick signified an enemy or a buffalo, and no one was

allowed to strike it unless he had killed either an enemy or a buffalo. The man chosen to start off the party was usually a man who had done both these. People on horseback were ready to escort the party from the camp. The direction in which the buffalo were probably located was pointed out, and the party started in that direction. They moved with a dancing step, and no drum or rattle was carried. The following song was sung at this time."



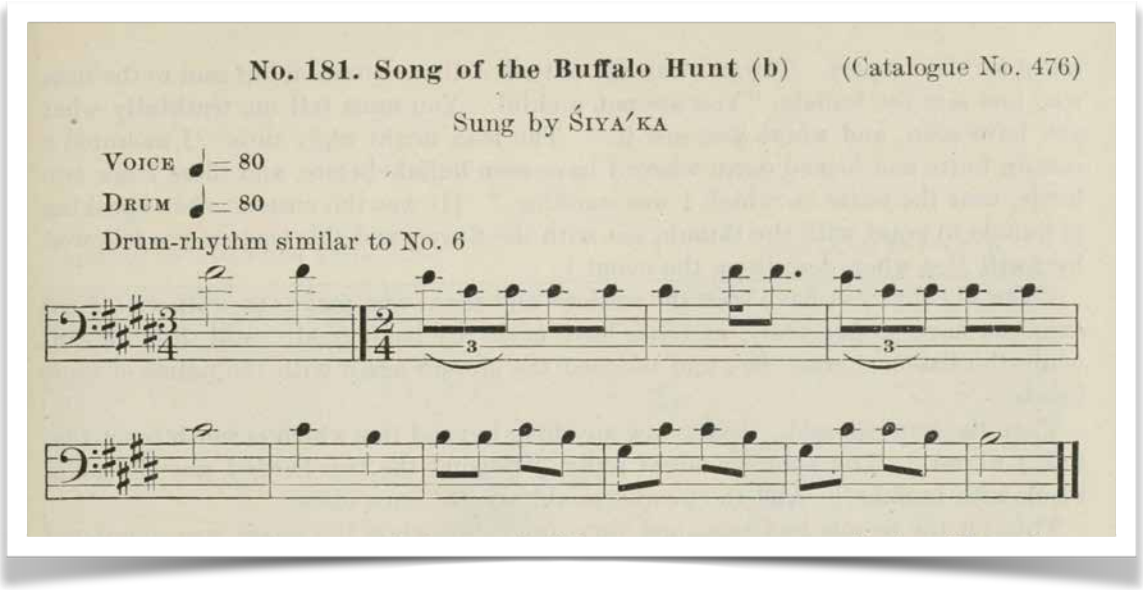
Šiyáka continued:

"After the escorting party had returned to the camp, the searchers were entirely under the control of their leader. Sometimes he assigned a territory to each of his men and scattered them over the prairie, directing them to meet at a certain time and place. When the men made their report to him, they were expected to be definite and sure in their statements. If they reported that they had seen buffalo, they must be able to give an estimate of the number in the herd. It occasionally happened that a searching party was unsuccessful. In that event they straggled back to the main camp, attracting as little attention as possible. The longest absence of a party remembered by Šiyáka was 12 days.

"As soon as the searching party had started, the tribe broke camp and began its journey to the place designated for the next camp, where the searchers were expected to make their report. Having reached this place and made their camp,

they began an anxious watch for the return of the searchers. Men were stationed to watch for them, and if these men saw them coming they returned to the camp, and the crier announced to the people that the searching party was in sight. The searching party gave certain signals to indicate the result of their search, running back and forth if the buffalo were close at hand, or waving a blanket at its full width and then laying it fiat on the ground if they had seen a particularly large herd. Some went on horseback to meet them, and the entire tribe assembled in the middle of the circle to hear their report."

The following song was sung as they returned.



Šiyáka continued:

"The party entered the tribal circle with the leader in advance. The stick was again placed upright in the ground, and they circled around it, many striking it. In the middle of the council tent a small space of bare ground had been made ready. This was hard and smooth, not pulverized as in the Alowáŋpi ceremony, the Spirit keeping lodge, and the Sun Dance ceremony. A buffalo chip was placed on this bare ground, and beside it were placed a little sweet grass and a pipe filled and ready to smoke. The searcher who was first to see the buffalo entered the lodge in advance of his companions. As they entered the lodge many of the people stood with hands upraised, then saying 'Hi', hi'!' they stooped and placed the palms of their hands on the ground.

“Beside the spot of bare ground stood a man whose record was above reproach, and who had been selected to act as itȟáŋčhaŋ, master of ceremonies. His entire body was painted red. Lifting the pipe from the ground, he took a little of the buffalo chip and sprinkled it on the tobacco in the pipe. He then took flint and steel, lit the chip on the ground and laid the sweet grass upon it. After passing the pipe over the smoke of the sweet grass four times, he pretended to light it, holding the bowl first to one side and then to another side of the chip. This was done three times, and the fourth time he lit the pipe. The itȟáŋčhaŋ then swung the pipe in a circle over the chip, holding the bowl in the center, after which he offered it to the man who first saw the buffalo. He puffed it four times. The itȟáŋčhaŋ swung it again four times above the buffalo chip, and offered it to the other searchers, who also puffed it four times. It was necessary that this be done four times, and therefore if there were only two searchers the pipe was offered to each of them twice in order that the proper number be observed. After the searchers had puffed the pipe it was offered to all those sitting in the lodge, and they touched their lips to the pipe, and the people in the front row of listeners sat with the palms of their hands on the ground as the searchers were asked for their report. The itȟáŋčhaŋ did not ask a direct question but said to the man who first saw the buffalo, ‘You are not a child. You must tell me truthfully what you have seen, and where you saw it.’ The man might reply thus: ‘I mounted a certain butte and looked down where I have seen buffalo before, and there I saw two herds, near the butte on which I was standing.’”

(It was the custom when speaking of buffalo to point with the thumb, not with the finger, and this custom was followed by Swift Dog when describing the event.)

“‘You say that you have seen the wallows and those who make the wallows. I am sure you have spoken truly, and you have made my heart good,’ said the itȟáŋčhaŋ, while the listeners cried ‘Hi´,’ and touched the ground again with the palms of their hands.

“Then the itȟáŋčhaŋ said, ‘If you saw anything beyond this which is worth reporting, tell it to me.’ The searcher might reply, ‘Beyond the two herds I saw the plain black with buffalo.’ And the people would say ‘Hi¨’ once more.

“Thus far the people had remained very quiet, but when the report was completed there was great excitement. The crier shouted, ‘Put saddles on your horses! Put saddles on your horses! We go now to hunt the buffalo!’ As soon as this announcement was made to the whole village, the horses were brought in, and men and horses were painted, whetstones were brought out and knives were sharpened. The scene was one of busy preparation for the great event.

“Five or more men were selected from among the Akíčita. to keep order during the hunt. These men went to the council tent and received their final instructions from the chiefs, who told them to be sure to secure beeves for the helpless, the old and cripples, as well as for women who had no one to provide for them. These Akíčita. were men of executive ability, and were men to whose authority the people were accustomed. They directed the people on their journey and required them to move quietly so that the buffalo would not become alarmed. When nearly in sight of the buffalo, other Akíčita were selected. The method of approaching the herd was of course not always the same, but in an ordinary hunt the party was divided into two sections, each led by about five akíčita., under whose direction they surrounded the herd, and at whose command they plunged into the chase. Those who were to chase the buffalo took the saddles from their horses. Every man had his arrows ready, with the special mark so he could claim the animals he killed. It was like a horse race. As soon as the man shouted ‘Ready!’ they were off, and you could see nothing but dust. The men who had fast horses tried to get the fattest buffalo. Each man tried to get the best possible animals as his trophies of the hunt.”

The following is a song of the chase, sung by Gray Hawk, a successful buffalo hunter in the old days, who contributed interesting details to the foregoing narrative.

GRAY HAWK

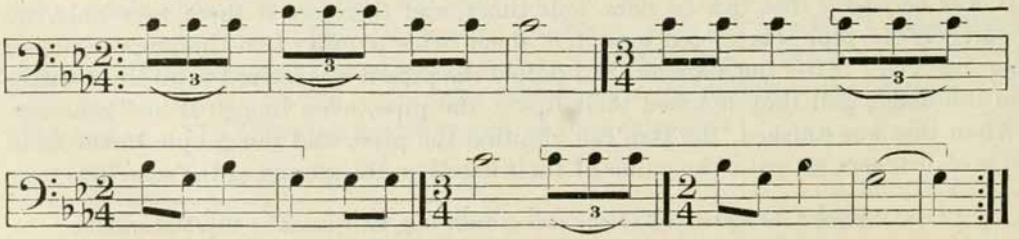
No. 182. Song of the Buffalo Hunt (c) (Catalogue No. 545)

Sung by GRAY HAWK

VOICE ♩ = 92

DRUM ♩ = 92

Drum-rhythm similar to No. 6



When the killing of the buffalo was finished, the meat was dressed and prepared for transportation to the camp. White Hawk gave a description of the cutting up of a buffalo, which was read to Looking Elk who pronounced it correct. These two men were said to be especially proficient in this phase of the buffalo hunt. The description, which follows, is that of the cutting up of a buffalo cow:

"If the hide were to be used for a tent, it was removed whole instead of being cut along the back. In this process the animal was turned on its back, the head being turned to the left so it came under the shoulder, and the horns stuck in the ground so that the head formed a brace. In old days a clamshell was used as a skinning knife; such a tool with its case was carried by the mother of Eagle Shield. When steel knives became available they were used instead of the shells.

"In removing a hide to be used for a tent they began on the underside of a front leg, cut to the center of the breast, to the lip, then up to a point between the horns, and then from one horn to the other. A cut was made down the belly and the inside of the hind legs; the tail was also split. When removing a hide for use as a robe, they laid the animal on its belly with legs extended front and back. In this case the cut began on the upper lip and extended along the backbone to the tip of the tail. The hide of one side was folded back and spread on the ground, and the carcass was laid on that while the cuts were made along the belly as described above.

"When removing a hide they did not cut all the meat from the inner surface, but left a layer of meat on the side of the back and a still thicker piece along the belly. This was later removed by the women and was said to be very good to eat. After removing the hide it was the custom to take out the tongue, which was the part of the animal considered most delicate by the Sioux.

"Beyond this point there were no established rules. White Hawk said, however, that the front quarters were usually removed first. He said there was a 'blanket of flesh' on the back and sides of the animal which was removed in one piece, but that before taking this off they 'worked up under it' and detached the front quarters. The hind quarters were removed at the hip joints. The hump was underneath the outer 'blanket of flesh.' It was composed of fat and was cut off at

the backbone. Below the outer 'blanket of flesh' is the inner 'blanket,' which was removed in two parts. One side of it was turned down, exposing the ribs and the entrails. The carcass was then cut along the belly, up the shoulder, and along the backbone. A fresh hoof was used as a hatchet, and in the old days a knife made of the shoulder blade was used in cutting up the animal. The ribs were removed in the form of a slab, and the kidneys, liver, and fat also were taken out, as were the brains. White Hawk said: 'In the intestines there is a pocket-shaped piece about the size of a man's arm. This was turned the wrong side out, fastened with a stick, and tied at one end. The brains were put into it, and the liver and hump were tied in a bundle with it. The paunch was turned wrong side out and the heart, kidneys, and fat were put into it. The lower backbone was split and later would be chopped for boiling to extract the grease.'

"Each hunter usually provided two horses for bringing home the meat of one buffalo. This meat was divided into eight portions, as follows: (1) The outer 'blanket of flesh'; (2) the hump, brains, and liver; (3) the intestines and small split bones; (4) the inner 'blanket of flesh'; (5) the slabs of ribs; (G) the front quarters; (7) the hind quarters; (8) the hip bones and backbone.

"If the hide had been split for a robe It was customary to put half the hide on each horse, then to lay the 'outer blanket of flesh,' which is in one piece, on the horse, and the inner 'blanket of flesh,' which is in two pieces, on the other horse, then to pile on the other bundles of meat but not tie them, as the ends of the hide were folded over and held them in place. If the hide had been removed in one piece for a tent, it was made into an additional bundle, and the hunter packed it separately.

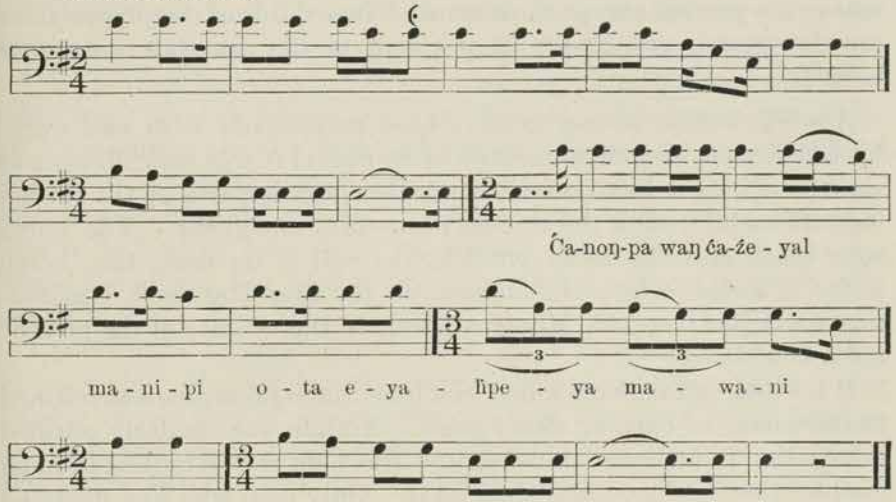
"A few women who were good riders usually went with a hunting party to help herd the pack horses until the men had the meat ready to load. After the hunting party returned to their camp the women finished cutting up the meat, the long strips for drying being cut with the grain of the meat. These long strips were hung in the open air and when thoroughly dried were pounded and mixed with wild cherries, or with the fat of the animal. Meat prepared in this way was kept for an indefinite length of time and constituted a staple article of food among the Sioux."

The following song is a Medicine Man's song to secure buffalo in time of famine. Šiyáka said that he had known of its successful use in this connection.

No. 183. Song To Secure Buffalo in Time of Famine (Catalogue No. 469)

Sung by Śiya'ka

Voice ♩ = 76
Drum not recorded



WORDS

(*First rendition*)

ćanoŋ'pa waŋ..... a pipe [1]
ćaze'yal..... they mentioned
ma'nipi..... as they walked
o'ta..... many times
eya'ȟpeya..... I have offered this
mawa'ni..... as I walked

(*Second rendition*)

maka' śa waŋ..... a red earth
ćaze'yal..... they mentioned
ma'nipi..... as they walked
o'ta..... many times
ićaȟi'tak..... it has been placed upon me
mawa'ni..... as I walked

(*Third rendition*)

maka'to waŋ..... a blue earth
ćaze'yal..... they mentioned
ma'nipi..... as they walked
o'ta..... many times
ićaȟi'tak..... it has been placed upon me
mawa'ni..... as I walked

The Medicine Man painted a buffalo skull with red and blue stripes, and laid beside it a filled pipe on a bed of fresh sage. It was believed that “the skull turned into a real buffalo and called others.” This song was sung in the dark. In the song it is the buffalo who speaks. Šiyáka said that in the old days, after this ceremony on the part of the Medicine Man and the singing of this song, the buffalo came near the camp and thus the famine was relieved.

A white buffalo is said to have been particularly swift and wary; for this reason, as well as because of its rarity, it was very difficult to secure. It was a handsome animal, the rougher parts of the fur being soft and fine, and the smooth parts shiny and glossy. The horns were black and the hoofs pinkish, the end of its nose, too, being pink. The last white buffalo seen on the Standing Rock Reservation was killed near the Missouri River, in the vicinity of the present town of Pollock, South Dakota.

If a white buffalo were killed in a hunt the fatal arrow was purified in the smoke of burning sweet grass. A knife was similarly purified before the animal was skinned, and the hide was removed in such manner that no blood was shed on it. Only men who had dreamed of animals were allowed to eat any portion of the flesh of a white buffalo.

Although a large prize was offered for the killing of this animal, the hide was not disposed of while the tribe was on the hunt, but was held until the people reached home, so that all the requirements could be fulfilled. The skin was not treated like an ordinary buffalo hide. Only women noted for purity of life could touch or tan it, and after the tanning was finished certain important ceremonies were required. It was the custom for a Medicine Man to purify the hide with sweet grass.

The tanned robe was always kept in a rawhide case. The owner of such a robe usually retained it to be buried with him. If, however, he was willing to dispose of it, he might call together men who had owned similar robes and make this known to them. Great honor was given a man who was willing to dispose of a white buffalo robe. A small piece was worth a horse; even the smallest portion of the robe was a “sacred article” to the person who secured it, and could be taken only by one who had owned part or all of a similar robe.

Jaw said that he killed a white buffalo when his band of the tribe were in Canada. He was only 13 years of age at the time, and the buffalo which he killed was the only white one in a herd of about a hundred. Not caring for the others, he killed only this one. It was a beautiful animal, only its horns being black. Jaw killed it in the fall and kept the hide all winter, selling it in the spring to a man named Bone Club for two horses, a big buffalo-hide tent, and many other articles. This exploit, as well as his killing of a bear and an elk with bow and arrows, is shown in one of his drawings.

Jaw said that on three occasions he killed a bear with a gun, but that it was very hard to do so with bow and arrows. The circumstances under which he was successful in this are as follows.

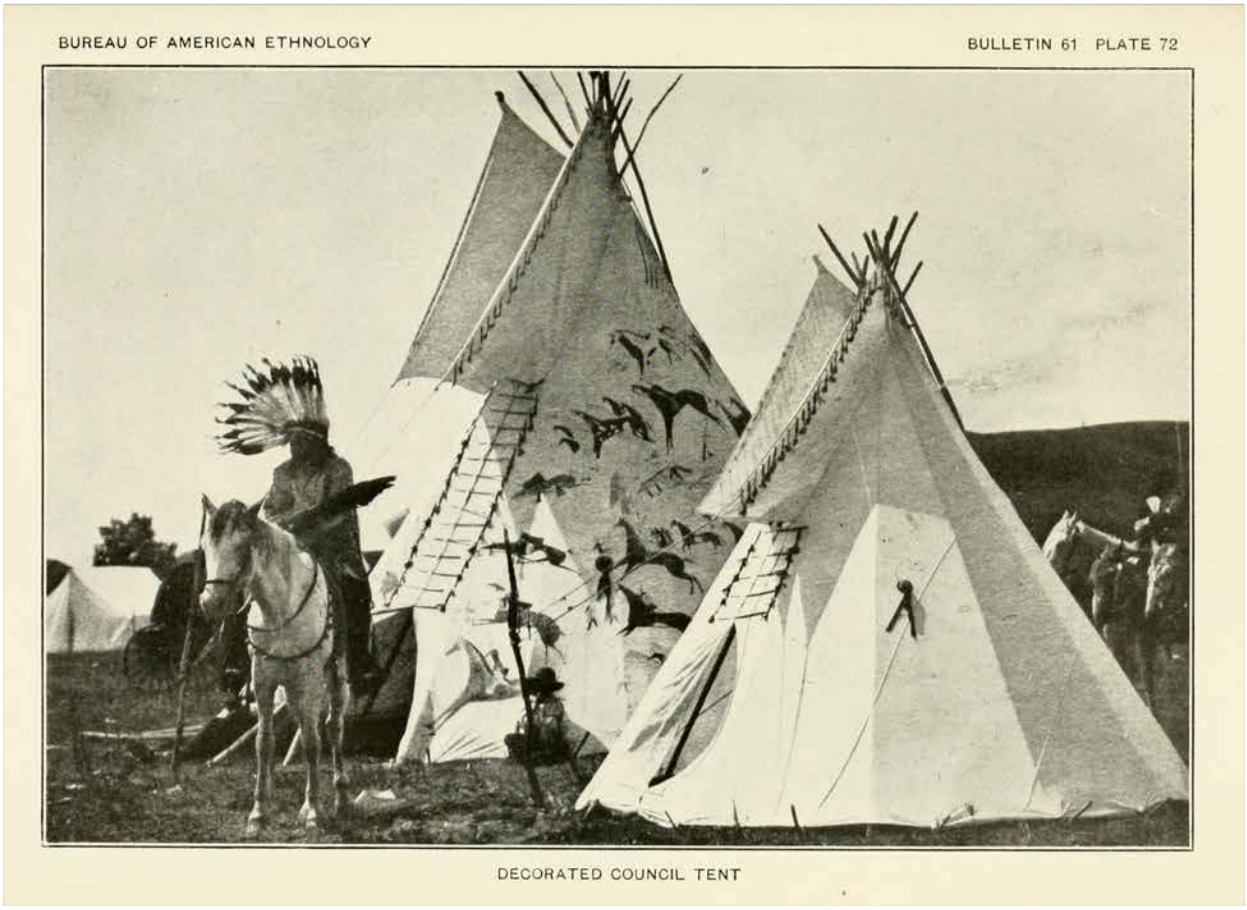
One summer he and another man had been hunting deer and were returning with their horses loaded, with meat. Jaw had a gun, while his companion carried a bow and arrows. They saw a mother bear and two cubs coming toward them. Giving the gun to his companion. Jaw took his bow and arrows. The bear tried to fight him, and as it turned he hit the beast with an arrow. Three times the bear renewed the attack, but each time he wounded it with an arrow, finally killing it.

The elk hunt took place in winter, when he was 22 years old. He had recently married a Yankton Sioux girl and was staying in her part of the country. There were two other families camping near them, making three tents in all. Early one morning Jaw's wife left the tent, but returned, saying: “Wake up! There are lots of elk. Come and see.” Putting on moccasins and leggings, and taking his arrows and his best horse, he went after them. The snow was very deep. It was early in the morning when he shot the elk.

COUNCIL AND CHIEF SONGS

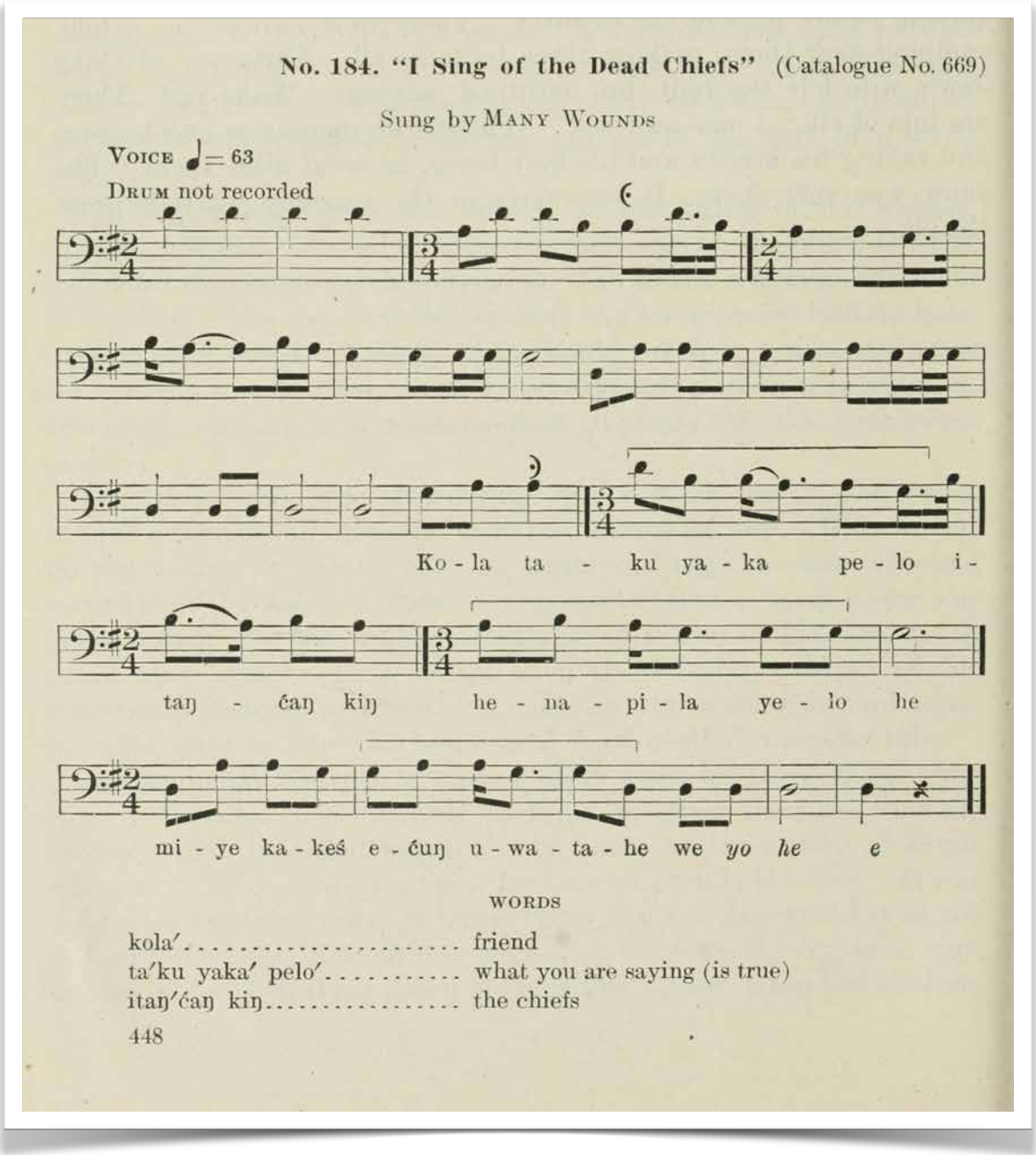
Council Songs

The following are known as “council songs;” these were sung when the chiefs met in the council tent to decide matters of tribal importance. This tent was placed inside the camp circle and was decorated in various ways.



The first song of this group was sung by Many Wounds who preceded the singing by an announcement of the song which was recorded by the phonograph and translated as follows:

“Tribe, listen to me. I will sing a song of the dead chiefs. What are you saying? The chiefs have come to an end, and I sing their songs. I wish I could do as they have done, but I will try to sing their song.”



No. 184. “I Sing of the Dead Chiefs” (Catalogue No. 669)

Sung by MANY WOUNDS

VOICE ♩= 63

DRUM not recorded

Ko - la ta - ku ya - ka pe - lo i -

taŋ - ćaŋ kiŋ he - na - pi - la ye - lo he

mi - ye ka - keś e - ćuŋ u - wa - ta - he we *yo he e*

WORDS

kola′ ..... friend
ta′ku yaka′ pelo′ ..... what you are saying (is true)
itaŋ′ćaŋ kiŋ ..... the chiefs

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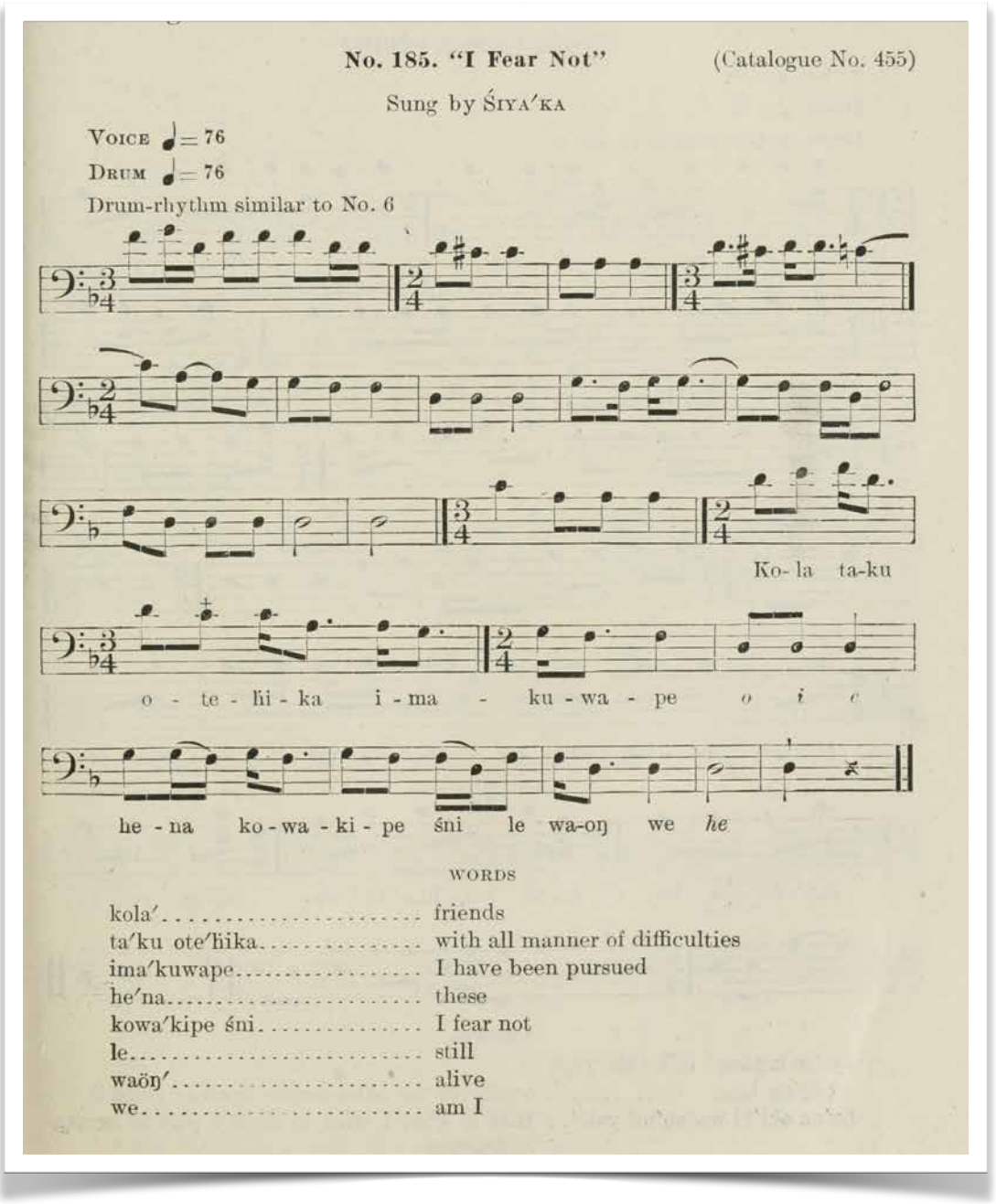
Šiyáka stated that the following song is very old, having been used in the days when the entire tribe assembled for a council. It is still sung before a council of the tribe.



No. 185. "I Fear Not" (Catalogue No. 455)

Sung by Śiya'ka

Voice ♩ = 76

Drum ♩ = 76

Drum-rhythm similar to No. 6

Ko- la ta-ku

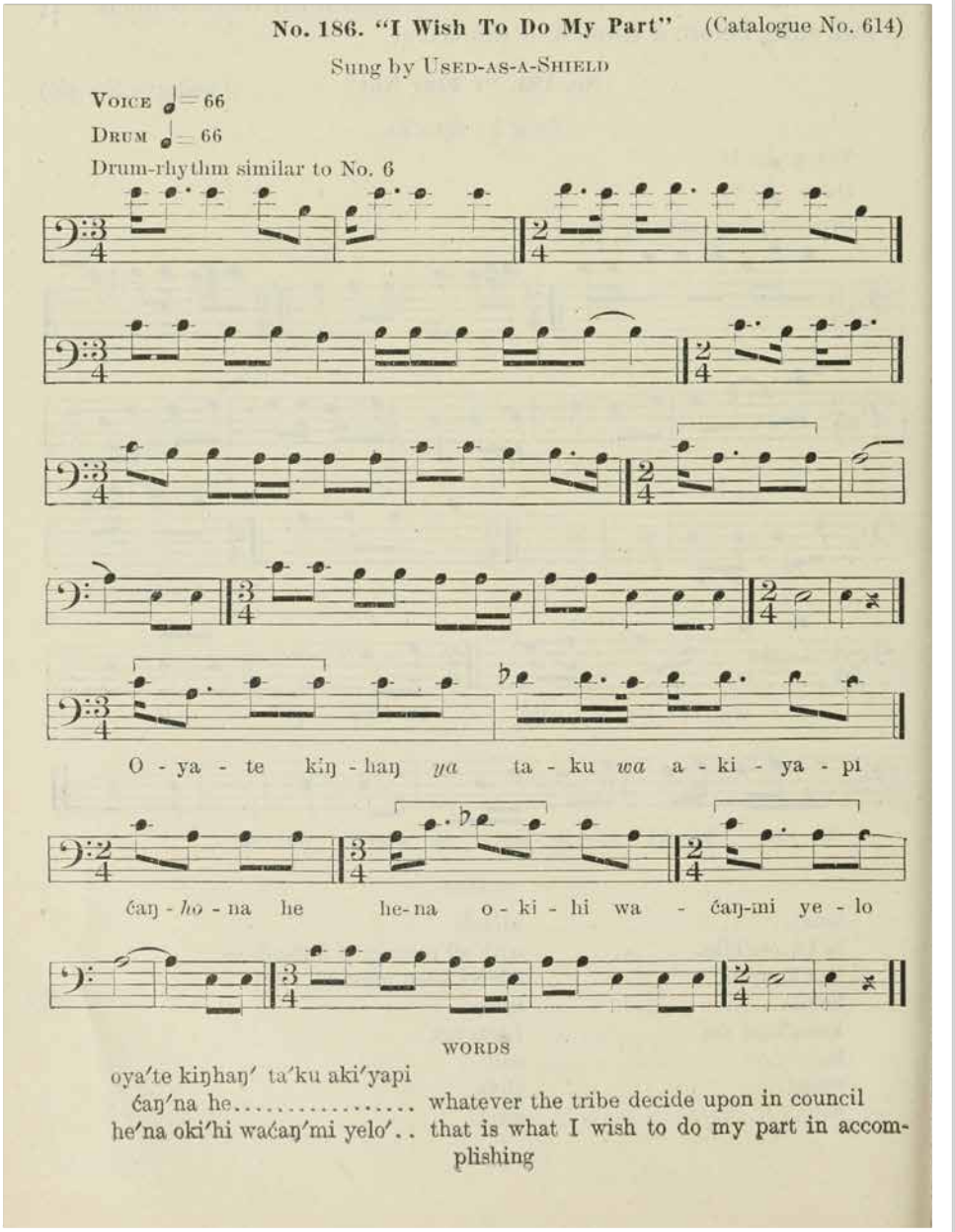
o - te - ɬi - ka i - ma - ku - wa - pe *o i e*

he - na ko - wa - ki - pe śni le wa-oŋ we *he*

WORDS

kola'.	friends
ta'ku ote'ɬika.	with all manner of difficulties
ima'kuwape.	I have been pursued
he'na.	these
kowa'kipe śni.	I fear not
le.	still
waöŋ'.	alive
we.	am I

The following is a typical song of the chiefs in council:



No. 186. "I Wish To Do My Part" (Catalogue No. 614)

Sung by USED-AS-A-SHIELD

VOICE ♩ = 66

DRUM ♩ = 66

Drum-rhythm similar to No. 6

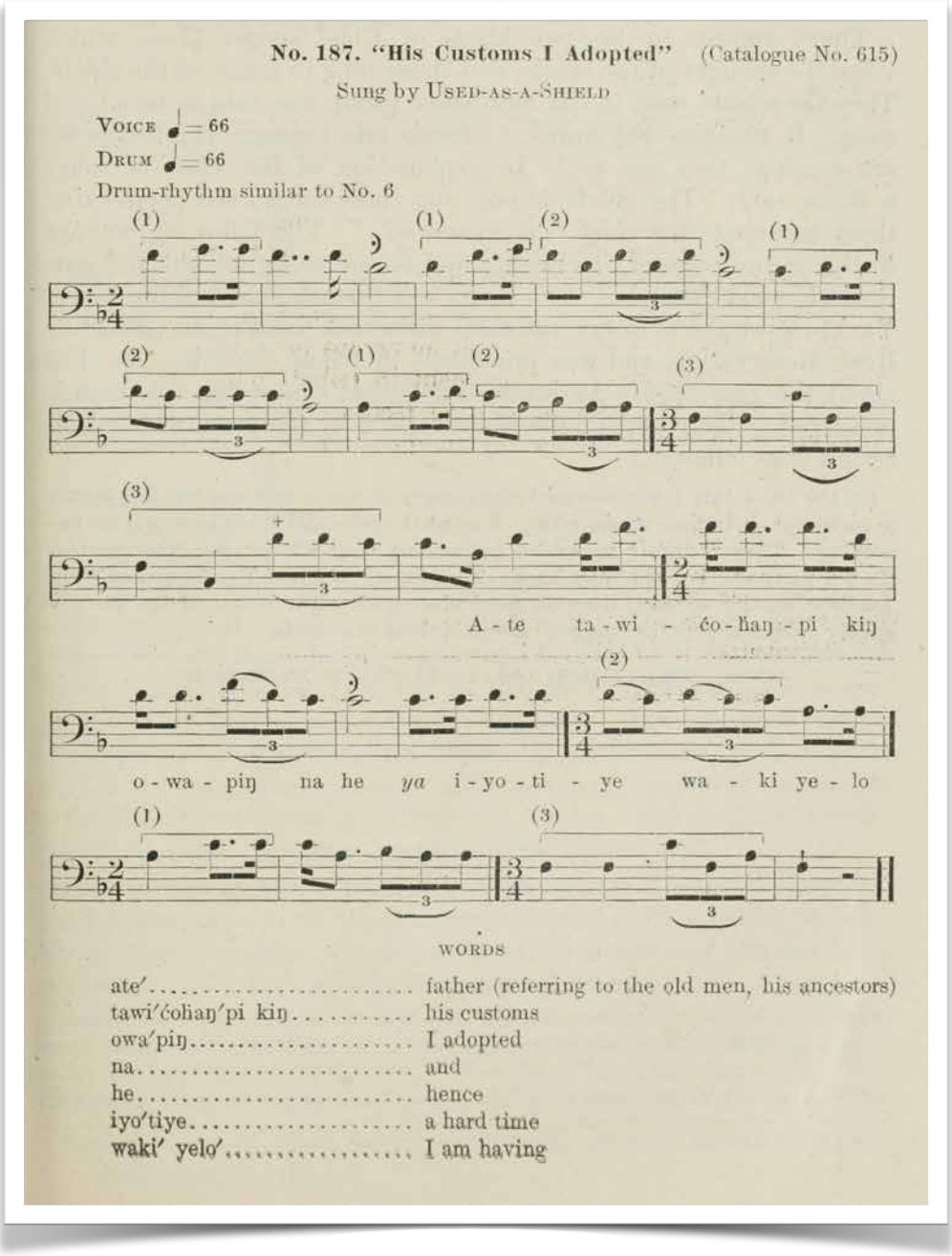
O - ya - te kiŋ - haŋ *ya* ta - ku *wa* a - ki - ya - pi

ćaŋ - *ho* - na he he-na o - ki - hi wa - ćaŋ-mi ye - lo

WORDS

oya'te kiŋhaŋ' ta'ku aki'yapi
ćaŋ'na he..... whatever the tribe decide upon in council
he'na oki'hi waćaŋ'mi yelo'.. that is what I wish to do my part in accomplishing

This council song is similar in use to the preceding:



No. 187. "His Customs I Adopted" (Catalogue No. 615)

Sung by USED-AS-A-SHIELD

VOICE ♩ = 66

DRUM ♩ = 66

Drum-rhythm similar to No. 6

A - te ta - wi - ćo - haŋ - pi kiŋ

o - wa - piŋ na he *ya* i - yo - ti - ye wa - ki ye - lo

WORDS

ate′	father (referring to the old men, his ancestors)
tawi′ćohaŋ′pi kiŋ	his customs
owa′piŋ	I adopted
na	and
he	hence
iyo′tiye	a hard time
waki′ yelo′	I am having

Chief Songs

There appear to be two kinds of Chief songs: Those which voice the thoughts of the chiefs, and those sung in honor of the chiefs. Thus the second song in the Sun Dance group was said to be a Chief song. It contains the words, “Friends take courage; right here we are coming; they see us.” In explanation of this class of songs a Sioux said, “The chiefs do not sing these songs; the people sing them meaning ‘the chief says so and so.’” The following belongs to the second class of Chief songs and is said to be an old and particularly good example. Two Bears was the head chief of the Lower Yanktonai band of Sioux, the most numerous band on the Standing Rock Reservation, and was prominent in tribal councils. He died about the year 1886. An interesting record concerning this man is preserved in the report of the Indian agent for the year 1874. This record is as follows:

“On the 1st of July I was informed that a party of young men had left this agency to make war on Indians up the river. I asked the principal chiefs to stop these proceedings. They promptly responded by sending their soldiers out, who overtook the war party and brought them back. The conduct of Chief Two Bears and Chief Antelope on this occasion deserves particular credit. The defeat of the party is mainly attributable to the energetic action of these two chiefs.”

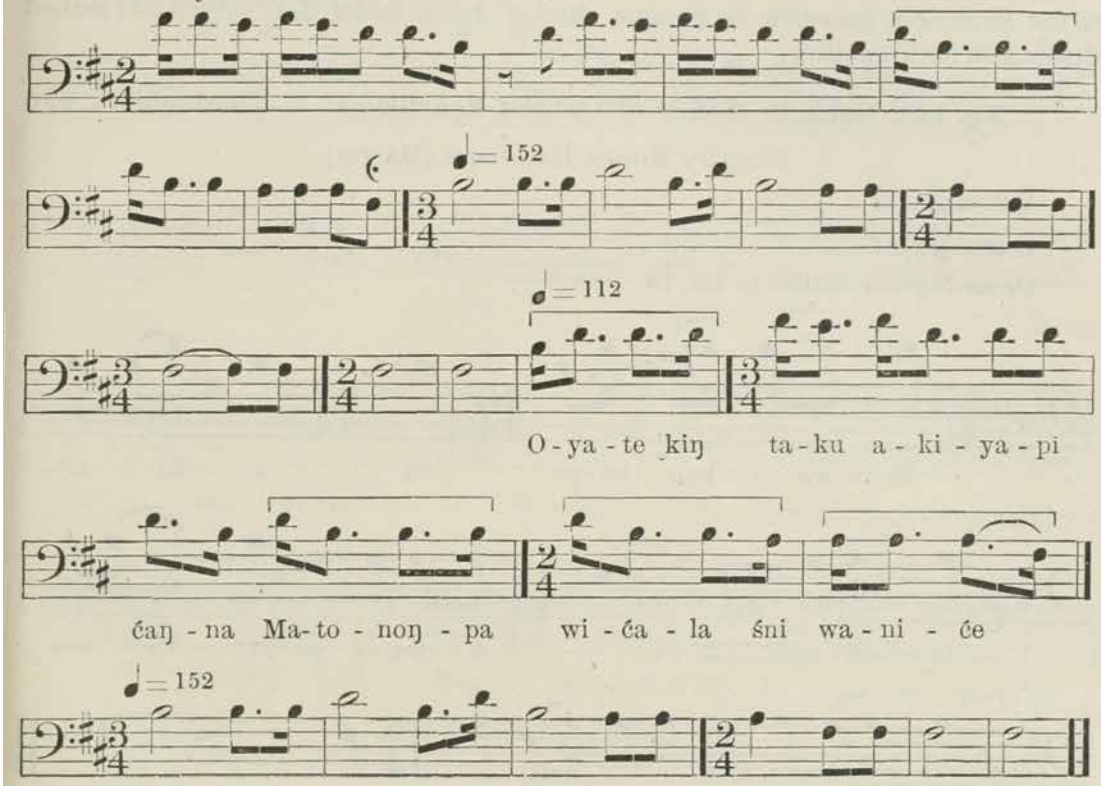
No. 188. Song in Honor of Two Bears (Catalogue No. 454)

Sung by Śiya'ka

Voice ♩ = 112

Drum ♩ = 112

Drum-rhythm similar to No. 19



WORDS

oya'te kiŋ..... the tribe
ta'ku aki'yapi ćaŋ'na..... whenever they council
Mato'-noŋ'pa..... Two Bears
wića'la śni wani'će..... never refuses

The two songs next following are in honor of Gabriel Renville, chief of the Sisseton Sioux, and were recorded at Sisseton by his son, Moses Renville.

Songs Nos. 191 and 192 are in honor of men living at the present time who were chiefs of the Teton Sioux under the old tribal organization. While their actual authority has passed away, they are still regarded as chiefs and accorded some of their former honor.

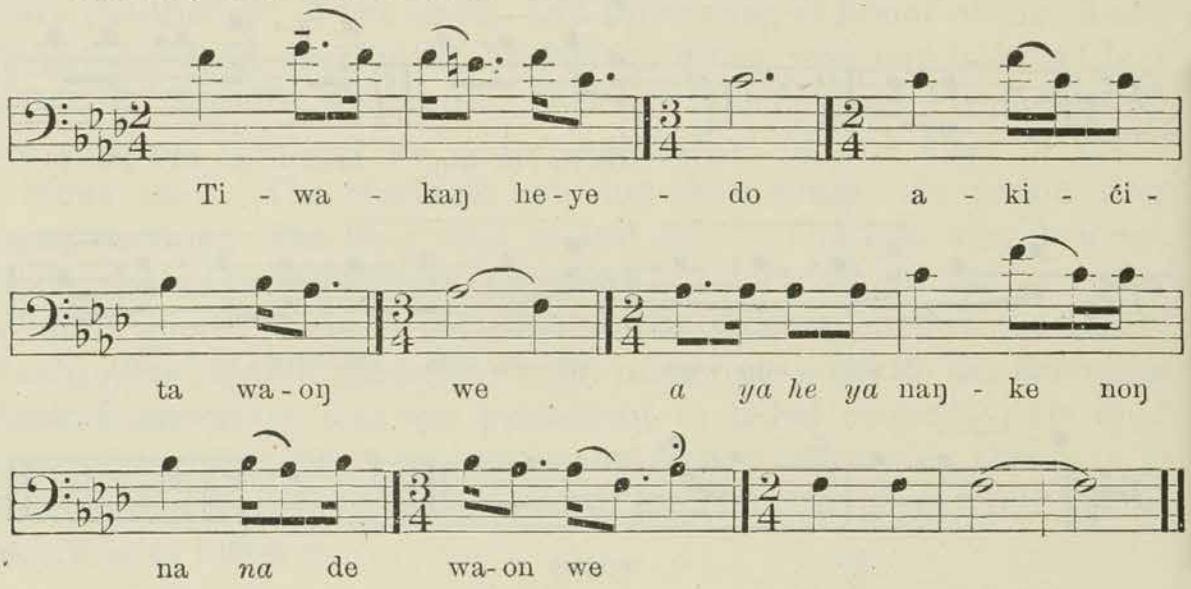
No. 189. Song in Honor of Gabriel Renville (a) (Catalogue No. 665)

Sung by Moses Renville (Mawis)

Voice ♩ = 92

Drum ♩ = 84

Drum-rhythm similar to No. 19



WORDS

Ti′wakaŋ[1]	Holy House (known as Gabriel Renville)
heye′do	has said
aki′ćita	a soldier
waöŋ′ we	I am
naŋke′ noŋ na de	it is but a short life[2]
waöŋ′ we	I have to live

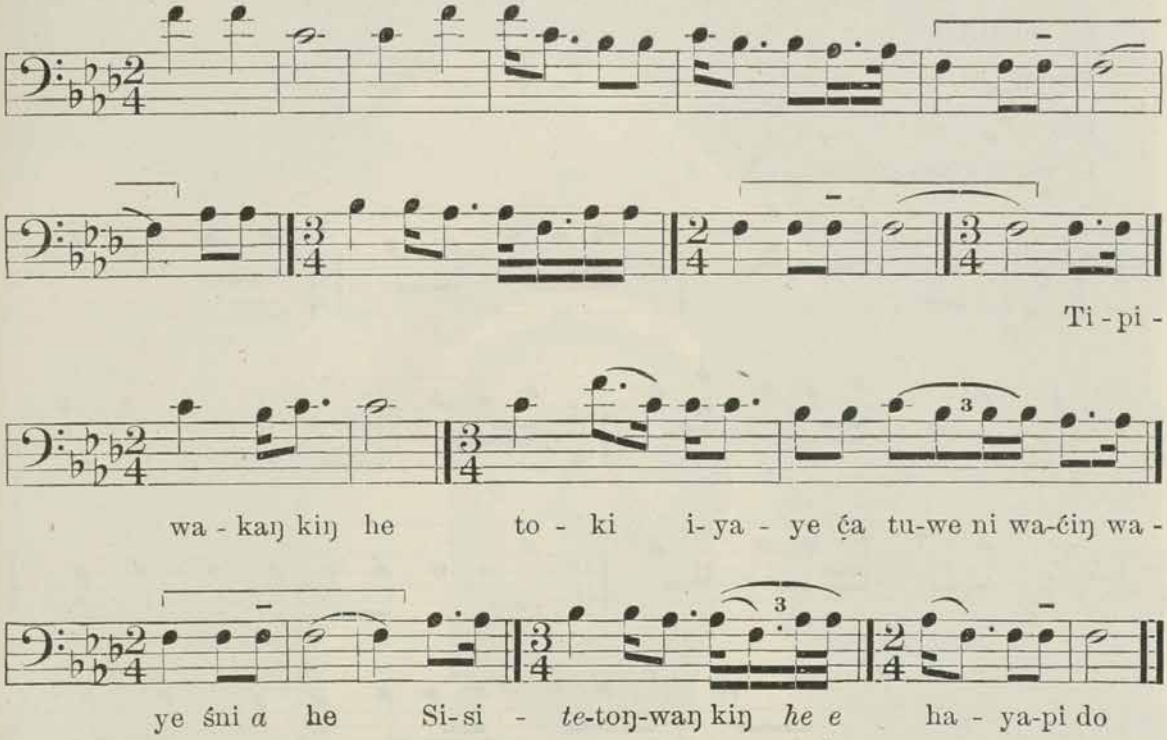
No. 190. Song in Honor of Gabriel Renville (b) (Catalogue No. 666)

Sung by Moses Renville

Voice ♩ = 92

Drum ♩ = 84

Drum-rhythm similar to No. 19



WORDS

Ti′piwakaŋ	Holy House (known as Gabriel Renville)
kiŋ he	even he
to′ki iya′ye	is departed (I know not where)
ća	therefore
tuwe′	upon
ni	no one
waćiŋ′ waye′ śni he	can I rely
Sisi′toŋwaŋ kiŋ	the Sisseton Sioux
heya′pi do	have said

This melody was recently composed and was said to be a grass dance tune. During a gathering of Sioux at the Standing Rock Agency in the summer of 1912 this song was sung in honor of John Grass.

No. 191. Song in Honor of John Grass (Catalogue No. 643)

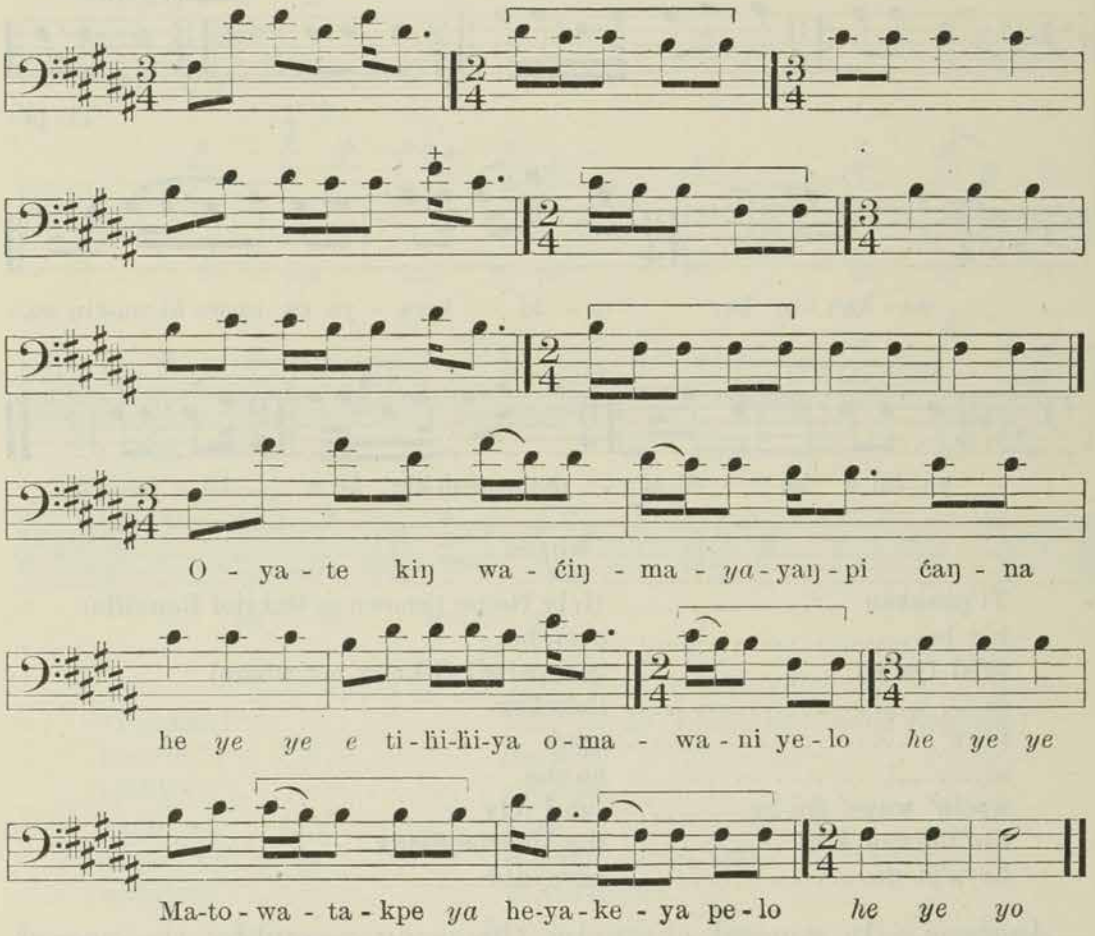
Sung by Shoots First (Toké'ya-wića'o)

1st rendition

Voice ♩ = 63

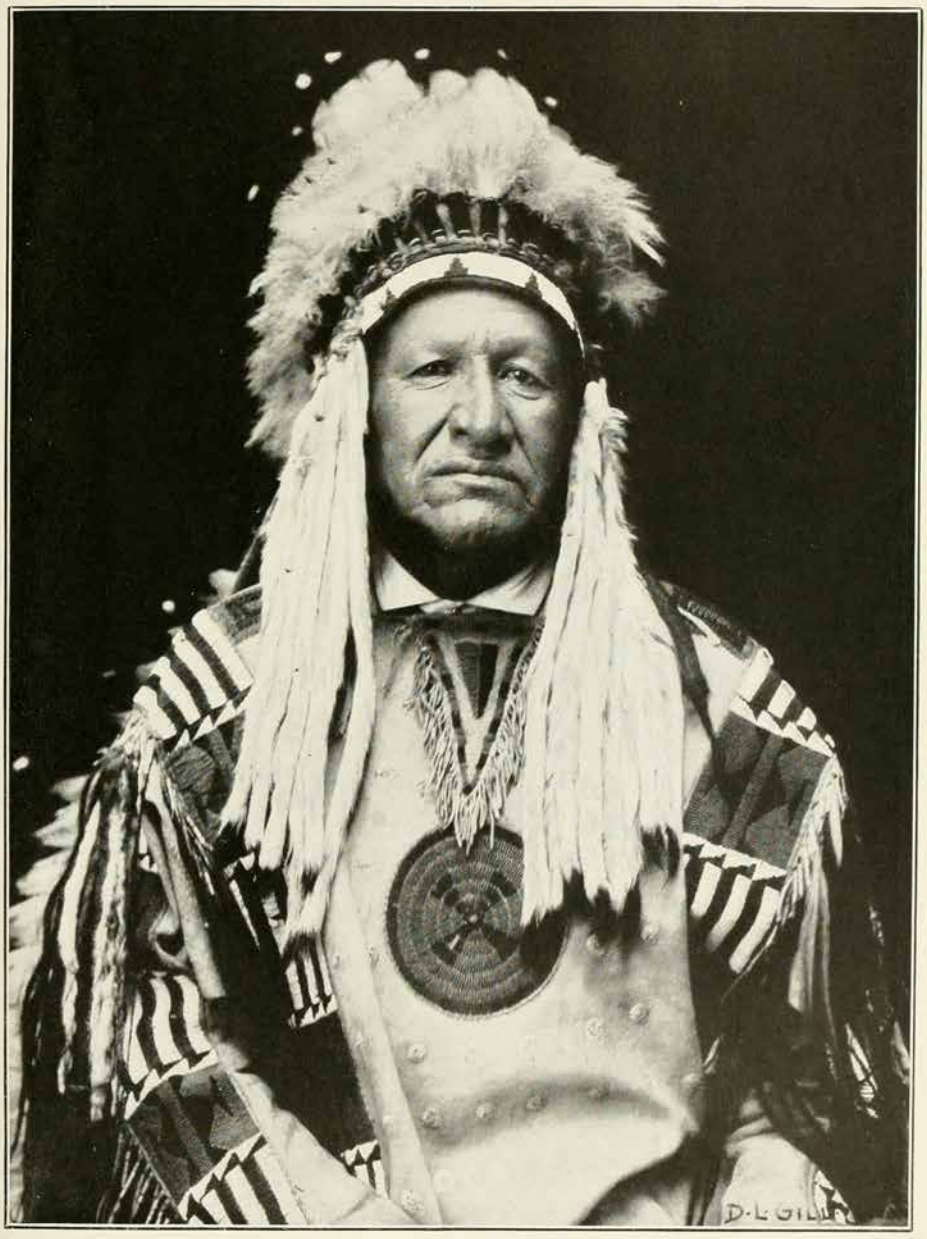
Drum ♩ = 63

Drum-rhythm similar to No. 6



WORDS

oya'te kiŋ	the tribe
waćiŋ'mayaŋ'pi	depend upon me
ćaŋ'na he	thence
teȟi'ȟiya	through difficulties
oma'wani yelo'	I have traveled
Mato'-wata'kpe	Charging Bear
heya'keya' pelo'	said this (it is reported)



JOHN GRASS

RED FISH

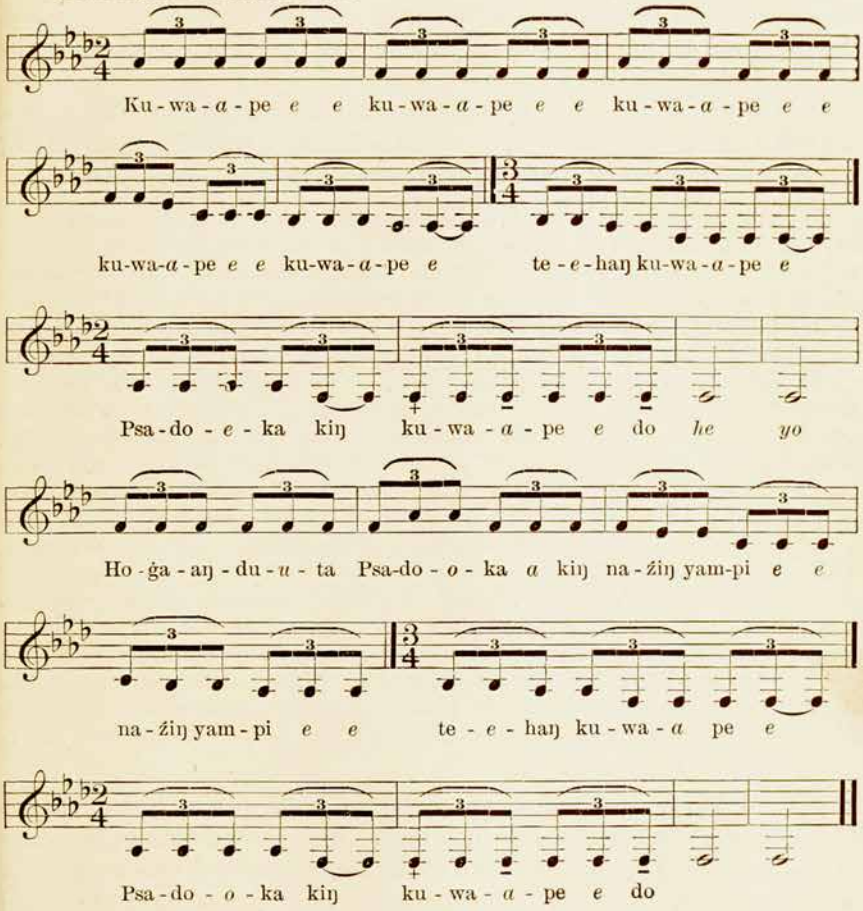
No. 192. Song in Honor of Red Fish (Catalogue No. 673)

Sung by Red Fish (pl. 74)

Voice ♩ = 80

Drum ♩ = 80

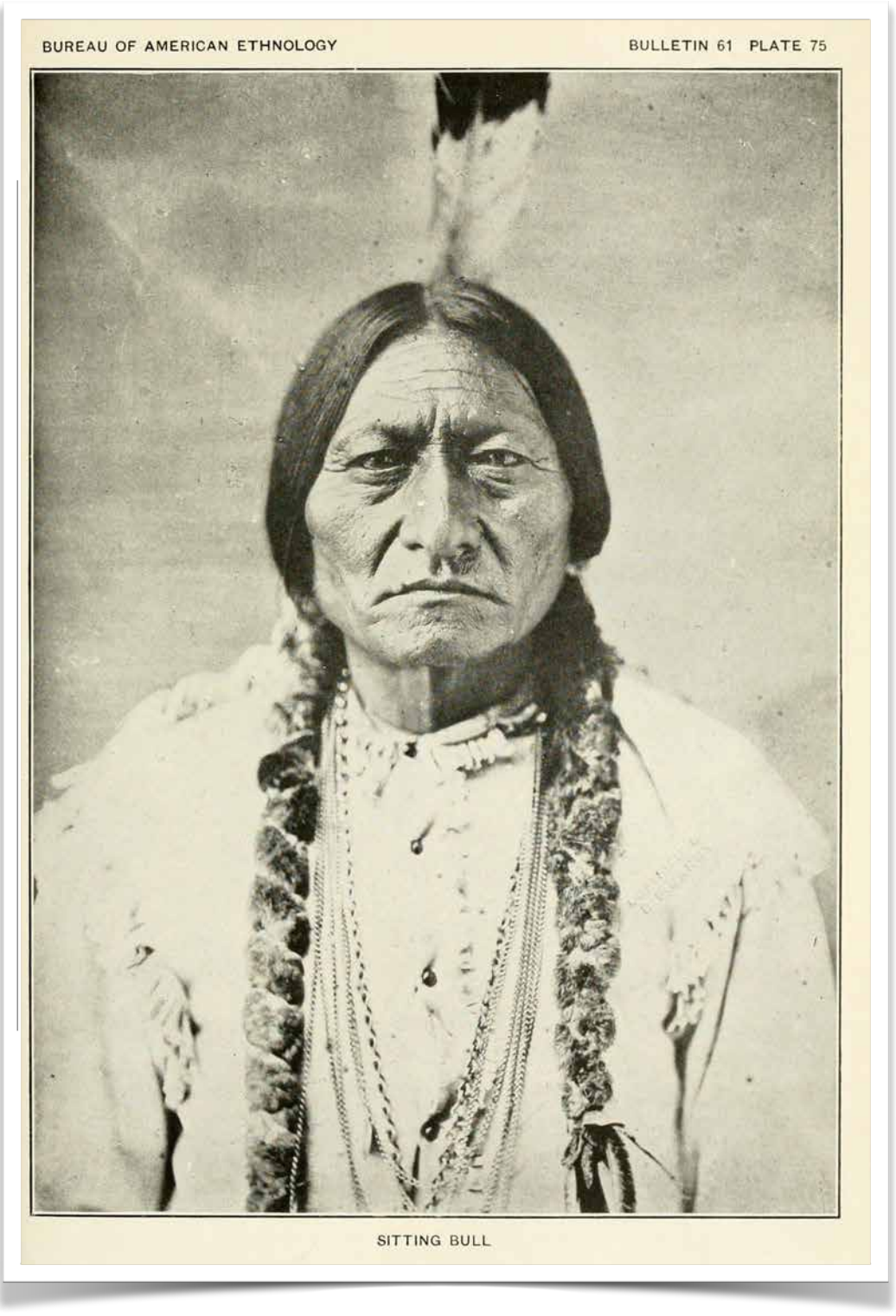
Drum-rhythm similar to No. 19



WORDS

kuwa′pe	pursued
te′haŋ	a long time
kuwa′pe	pursued
Psa′doka kiŋ	the Crow Indians
kuwa′pe do	pursued him
Hoġaŋ′-du′ta	Red Fish [1]
Psa′doka kiŋ	the Crow Indians
na′ziŋ yam′pi	surrounded him
te′haŋ	a long time
kuwa′pe	pursued
Psado′ka kiŋ	the Crow Indians
kuwa′pe do	pursued him

[1] As Red Fish is a Santee-Yanktonais Sioux, the words of his song are in the Santee dialect.

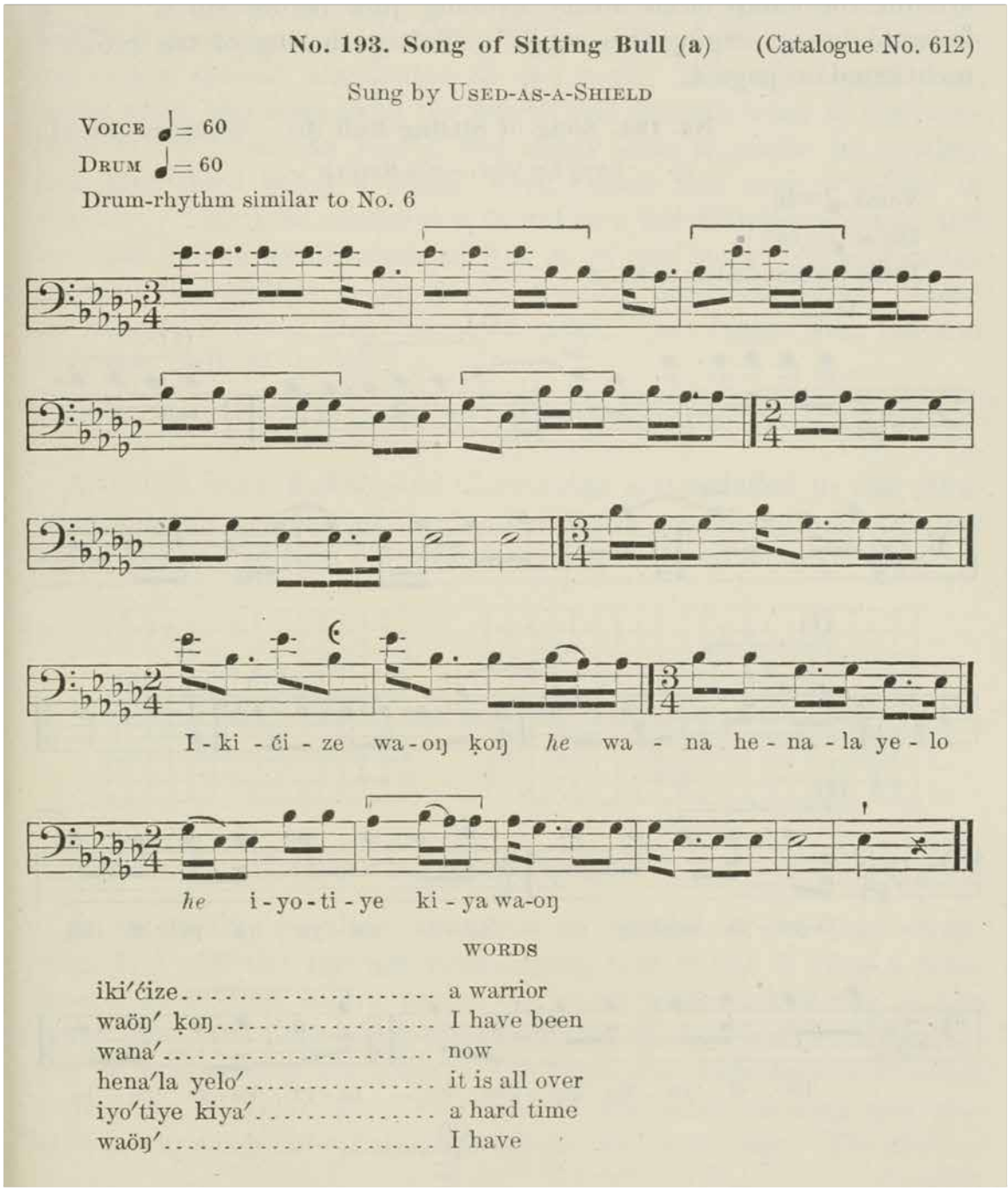


Probably no Sioux chief is more famous than Sitting Bull (Tȟatáȟka Íyotake), literally translated “Sitting Buffalo Bull”), of whom the Handbook of the Indians says:

“Sitting Bull … a noted Sioux warrior and tribal leader of the Hunkpapa Teton division, born on Grand River, South Dakota, in 1834, his father being Sitting Bull, … a sub chief. … He took an active part in the Plains wars of the sixties, and first became widely known to the whites in 1866, when he led a memorable raid against Fort Buford. Sitting Bull was on the warpath with his band of followers from various tribes almost continuously from 1869 to 1876, either raiding the frontier posts or making war on the Crows or the Shoshone, especially the former. … His refusal to go upon a reservation in 1876 led General Sheridan to begin against him and his followers the campaign which resulted in the surprise and annihilation of Custer's troop on Little Bighorn River, Montana, in June. During this battle, in which 2,500 to 3,000 Indian warriors were engaged, Sitting Bull was in the hills ‘making medicine,’ and his accurate foretelling of the battle enabled him ‘to come out of the affair with higher honor than he possessed when he went into it.’ (McLaughlin). Sitting Bull escaped to Canada, where he remained until 1881, when he surrendered at Fort Buford under promise of amnesty and was confined at Fort Randall until 1883. Although he had surrendered and gone upon a reservation, Sitting Bull continued unreconciled. It was through his influence that the Sioux refused to sell their land in 1888; and it was at his camp that Kicking Bear organized the first ghost dance on the reservation. The demand for his arrest was followed by an attempt on the part of some of his people to rescue him, during which he was shot and killed by the Indian police, Dec. 15, 1890.”

Part of the writer's work was done near the site of Sitting Bull's camp, and a majority of her informants had known him in the days of his power. It was said that a striking feature of his everyday appearance was a bunch of shed buffalo hair painted red, fastened on the side of his head. There is a large number of songs connected with his name, these being either songs which he sang or songs into which his name has been introduced. No attempt was made to collect many of these songs or to study the character of Sitting Bull.

The following two songs of Sitting Bull's are connected with the last years of his life.



No. 193. Song of Sitting Bull (a) (Catalogue No. 612)

Sung by USED-AS-A-SHIELD

VOICE ♩ = 60

DRUM ♩ = 60

Drum-rhythm similar to No. 6

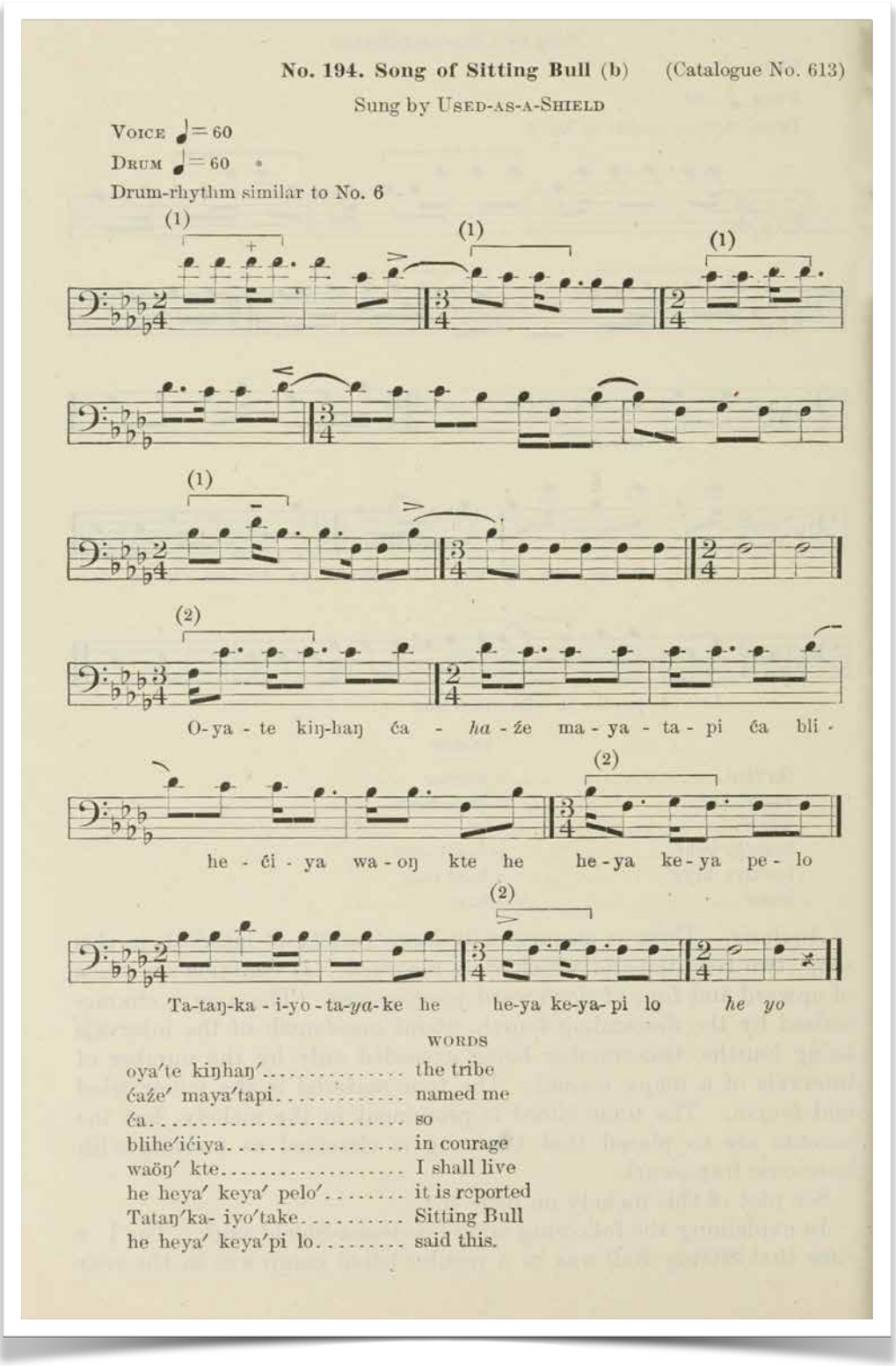
I - ki - ćі - ze wa - oŋ ķoŋ *he* wa - na he - na - la ye - lo

he i - yo - ti - ye ki - ya wa-oŋ

WORDS

iki′ćize	a warrior
waöŋ′ ķoŋ	I have been
wana′	now
hena′la yelo′	it is all over
iyo′tiye kiya′	a hard time
waöŋ′	I have

It is interesting to note that this song was associated with the last years of the life of Sitting Bull, and is said to have been sung by him during a gathering of the Sioux in 1889. This gathering was for the purpose of considering the ceding of a large portion of their land and was the preface to the breaking up of the tribe.



No. 194. Song of Sitting Bull (b) (Catalogue No. 613)

Sung by USED-AS-A-SHIELD

VOICE ♩ = 60

DRUM ♩ = 60

Drum-rhythm similar to No. 6

O-ya - te kiŋ-haŋ ća - *ha* - źe ma - ya - ta - pi ća bli -

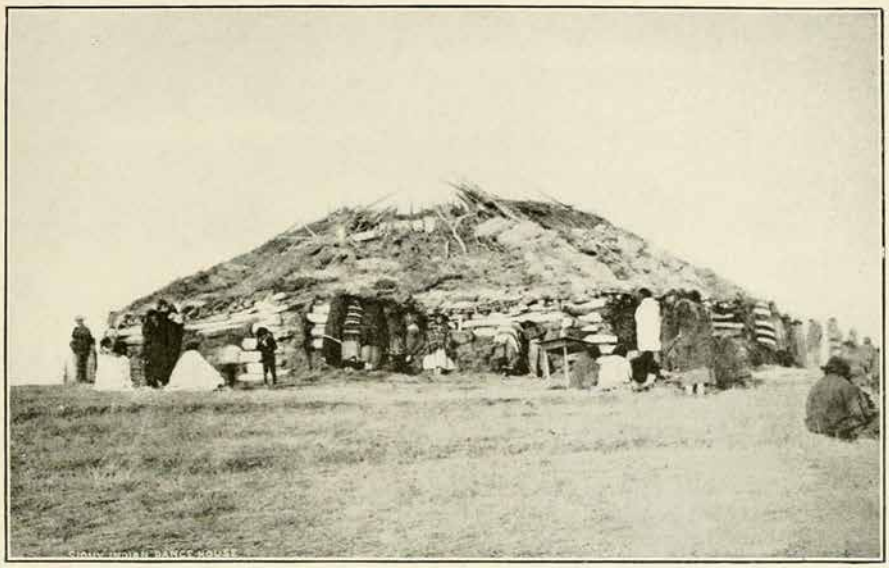
he - ći - ya wa - oŋ kte he he - ya ke - ya pe - lo

Ta-taŋ-ka - i-yo - ta-*ya*-ke he he-ya ke-ya-pi lo *he yo*

WORDS

oya′te kiŋhaŋ′	the tribe
ćaźe′ maya′tapi	named me
ća	so
blihe′ićiya	in courage
waöŋ′ kte	I shall live
he heya′ keya′ pelo′	it is reported
Tataŋ′ka- iyo′take	Sitting Bull
he heya′ keya′pi lo	said this.

Sitting Bull, who was a man of unusual discernment, may have foreseen what must inevitably follow. In this, as in other remarks concerning the form of these songs, the writer desires to be understood as offering only tentative observations.



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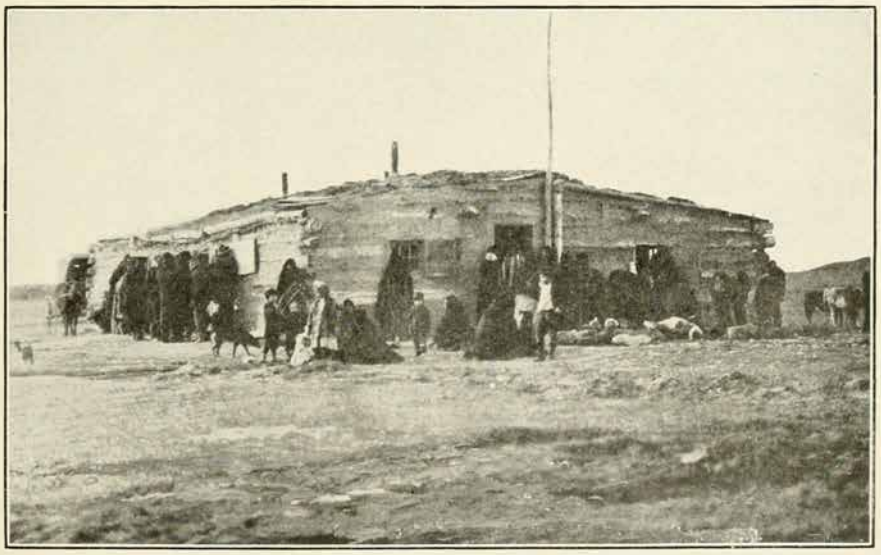


B

SIOUX DANCE LODGES.

Dances

In every Sioux village there was a lodge of suitable size for social gatherings or dances. An old type of Sioux dance lodge is shown in Plate 76, A, the walls being of logs and the roof of branches covered with earth, a large smoke-hole being left in the center. Plate 76, B, shows a lodge on the Standing Rock Reservation in which the writer witnessed a dance in 1912. The following summer she learned that it had been torn down, as the Government was enforcing more vigorously the restrictions on dancing among the Indians. In this lodge, as in the older type, the construction was of logs, branches, and earth, but the shape was rectangular, the logs were plastered with earth, and the roof was almost flat with projecting stovepipes, indicating that the lodge was heated by stoves instead of an open fire.

Concerning Indian dances it was said that:

"In dancing the Indians imitate the actions of animals. In the grass dance the men imitate the motions of the eagle and graceful birds. In the buffalo dance they imitate the buffalo. The old-time dancing dress of the Indians imitated the animals, but there was always a charm or a headdress which indicated the personality of the wearer. The Indians imitate the cries of birds or animals when they dance. Some headdresses imitate the comb of a bird, and a man wearing such a headdress would imitate the actions of that bird. The actions of a dancer always correspond to his costume. This is a matter of choice and usually is not connected with a dream."

The Grass Dance

The grass dance (Pȟeží-wačhípi) may be said to exist at the present time among all the tribes of the northern plains, even to the Kutenai. The name Omaha identifies it with the Omaha tribe, from which it was received by many other tribes, but in transmission it has lost its significance, having become simply a social dance. According to Miss Alice Fletcher, the dance originally was connected with the Hethu´shka society of the Omaha, a society whose object "was to stimulate an heroic spirit among the people and to keep alive the memory of historic and valorous acts."

Miss Fletcher describes one of its meetings, stating that:

"No clothing except the breechcloth was worn by the members, and a long bunch of grass representing scalps the wearer had taken was fastened to the belt at the back. … When the dance became known to the Dakota tribes and the Winnebago, the significance of the bunch of long grass having been forgotten, they gave the name 'grass dance,' or the 'Omaha dance,' the latter name in recognition of the tribe from which the dance had been obtained. Among the Omaha the leader had to be of sufficient rank to be able to wear 'the crow,' a decoration of the highest order."

The grass dance was noted among the Yankton Sioux by Father Pierre-Jean De Smet, who described it in a letter to Father Terwecoren, dated November, 1867, as follows:

"The principal one [society] among the Yanktons is called the Grass band or Pȟeží mignáka. All the braves, or men of heart, as the Indians express it, belong to this fraternity. … At the ceremonial dances each member carries a long bunch of grass, which is among them the emblem of abundance and charity. The badge or distinctive mark of the society is the bunch of grass braided and attached to the waist of each member in the form and appearance of a long tail."

FIG. 38. Grass dance.

The grass dance among the Sioux is briefly mentioned by George Bushotter, a Teton Sioux, in his “Texts,” written in 1887-88. He includes it among the “intrusive dances” which took place in the camp while a Sun Dance was in progress, and mentions the wearing of grass at the dancer's belt.

Many similarities may be traced between the accounts of the grass dance already cited and the descriptions of the dream dance, as practiced by the Menomini and the Chippewa. These resemblances touch, among other things, the custom of “presenting the pipe to the sky,” the position of the drum in the dancing circle, the wearing of “crow belts,” and the custom of divorce in connection with the ceremony of the society.

Mr. Higheagle said that two kinds of grass dance are now danced on the Standing Rock Reservation—the old men's grass dance and the young men's.

The former is shown in Figure 38 reproduced from a photograph taken several years ago on that reservation and identified by Mr. Higheagle. This view undoubtedly presents some of the old features of the dance which have been changed by the present generation.

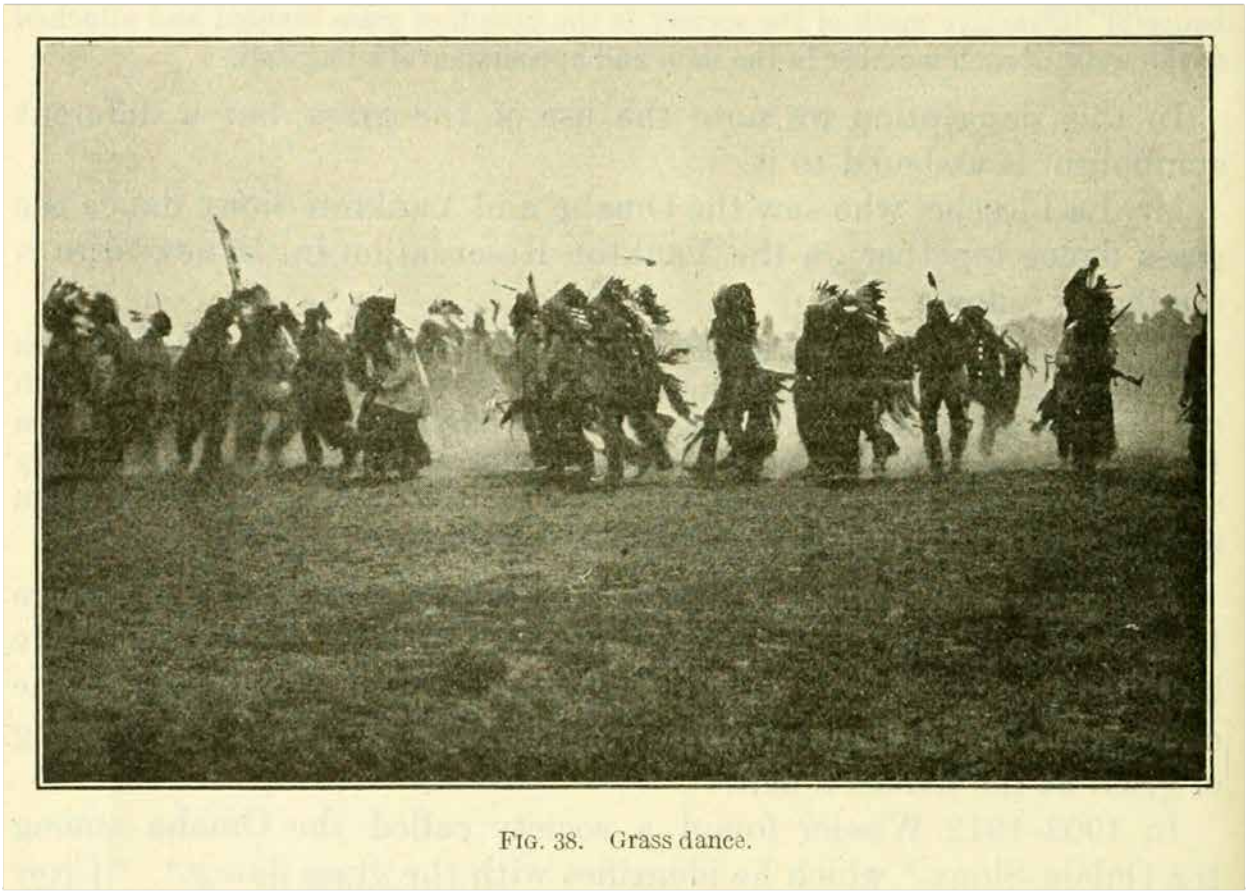


FIG. 38. Grass dance.

FIG. 39. Grass-dance whistle.

An instrument used in connection with this dance is called an elk whistle, (Figure 39). The whistle was made from the small, straight branches of a tree having a large pith, which could easily be removed, a heated iron being commonly used for the purpose. Ash and box elder were woods frequently selected. The open end of the instrument was usually carved to represent the head of a bird. Mr. Higheagle stated further that the instrument was called *šiyótȟaŋka, šiyó*, "prairie chicken" by the Teton Sioux. The instrument is said to have had two uses: It was used in dances, especially in the grass dance, and also by young men as a "courting call." Plain bone whistles and bead-decorated whistles were similarly used in dances; these also were known as *šiyótȟaŋka*. Three or four dancers might carry these whistles, but the signal was usually given by the recognized leader of the dancers. If the singers "came near the end of the tune," and he wished the dancing continued, he blew his whistle, whereupon they continued their repetitions of the melody.

In construction this instrument is a whistle, being an open pipe with the usual whistle or flageolet mouthpiece near one end. The pipe furnishes the series of harmonics obtained from a bugle or trumpet. The specimen illustrated is old, having been in the possession of Mrs. James McLaughlin about 30 years, and could not be played, but a similar instrument, in perfect condition, was obtained among the Hidatsa at Fort Berthold, North Dakota in 1915. The length of this instrument below the mouth is 22 inches. The instrument was played by its Hidatsa owner, and a phonograph record of the performance was made.
The grass dance of the Standing Rock Sioux at the present time was thus described by Kills-at-Night, a comparatively young man, who is a prominent singer at the drum whenever a dance is held:

"This dance came to us from the Omaha and at first all the songs were Omaha. The melodies were repeated with care, and Sioux words were sung, but now we have many grass-dance songs of our own, the melody and also the words being Sioux. There is always a feast at a grass dance. The men who have charge of the

meeting decide who shall provide the feast, and the Crier notifies them. The same people are not asked to provide for two successive feasts. Each 'cook' brings what she likes—dried berries or grapes, wild turnips, and sometimes sweet corn, prepared by boiling it with ashes until the husk drops off, then washing it thoroughly and boiling it with a bone which has fat on it. Dog is not insisted upon, but if one of the appointed 'cooks' wishes to provide a dog it is greatly appreciated. The head and chest of the dog are cut into four pieces and put in a large dish. Four young men are selected to eat them, and after the young men have finished this the bones are put in a pile, and the four young men, one after another, dance four times around it. The pile is not in the center of the circle made by the young man as he dances; it is near one side, and as the young man passes near the pile of bones he extends his hand over it."

In a grass dance the drum is outside the circle of dancers, near that side of the assembly where the men sit. A few women sing with the men at the drum.

One feature of this dance is that a lost article must be redeemed with a gift. Thus, if a feather falls to the ground the whole party dance around it, and one of the men goes forward and strikes it, afterwards giving a present to some old man, who is not expected to make any return. More than one may strike a feather, each being required to give a present to an old man. Sometimes four men do this, after which the feather is returned to its owner.

The men dance alone. The women also dance alone, but occasionally summon a few men, whom they call by various terms of relationship, as “brother” or “cousin.” If a woman calls a married man into the dancing circle his wife regards it as an honor, which is correspondingly greater the longer he is required to dance. His wife always gives a present to the woman who asked him to dance. Sometimes a woman, rising, tells the brave deed of some relative, and all the women respond with the high, quavering cry which is their customary applause.

At the end of the men's dances the participants sit down, but the drum continues a moment or two, whereupon one of the men rises and dances around the circle, singing a short phrase. This is called “dancing the tail,” and words are often used only in this part of the song. The tail dancer is selected by the other dancers, and it is considered an honor to be so chosen. Only a man who has done some brave deed may be chosen as a tail dancer. According to Mr. Higheagle, this feature of the grass dance had its origin in an honor dance, signifying that the dancer had acted as rear guard in a certain war expedition and been successful, or had been left behind on the warpath and had acted nobly. The same honor might be given to a man whose horse had been shot under him and who had been rescued by a friend riding double in a fight. The honor dance, in which also a man dances alone, is believed to be the origin of the tail dance. This is the only recorded grass-dance song in which the words are continuous:

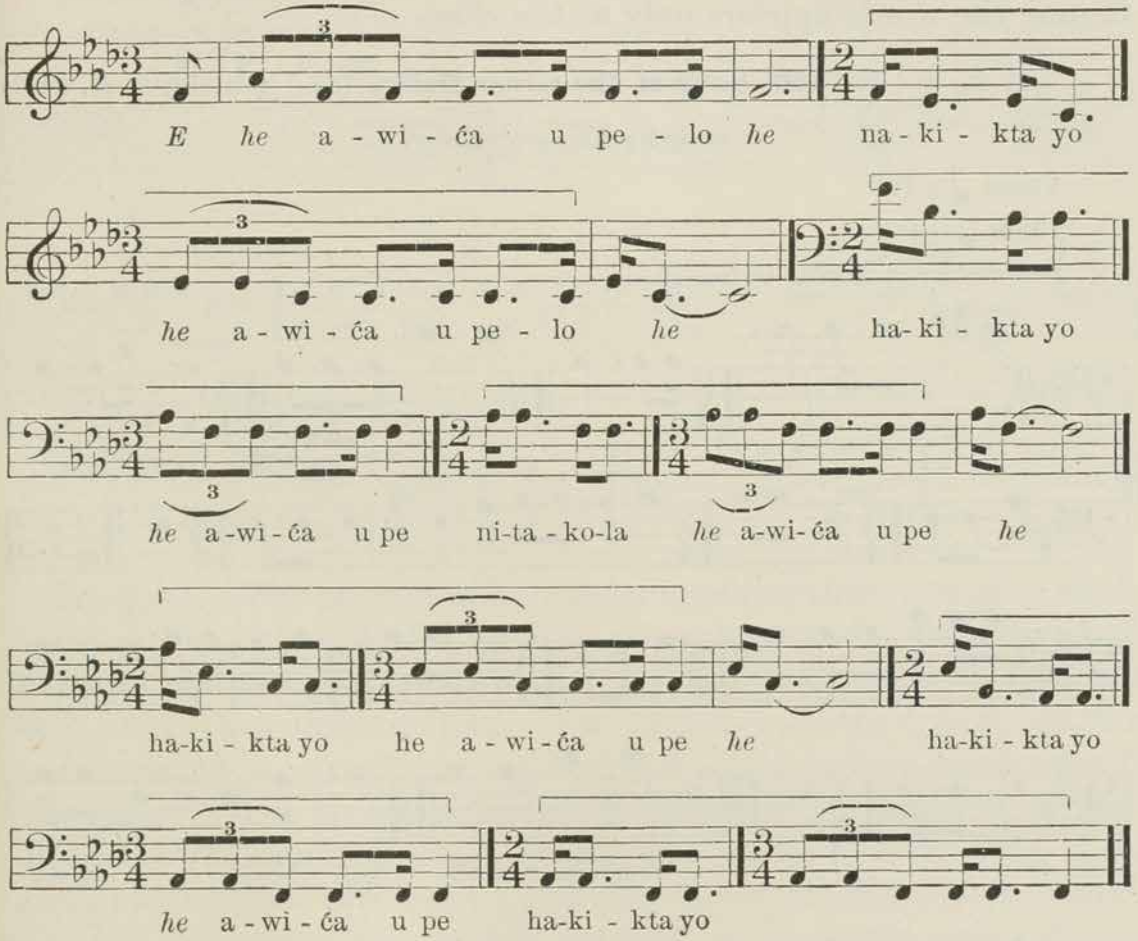
No. 195. "They Are Charging Them" (Catalogue No. 593)

Sung by KILLS-AT-NIGHT

VOICE ♩ = 72

DRUM ♩ = 72

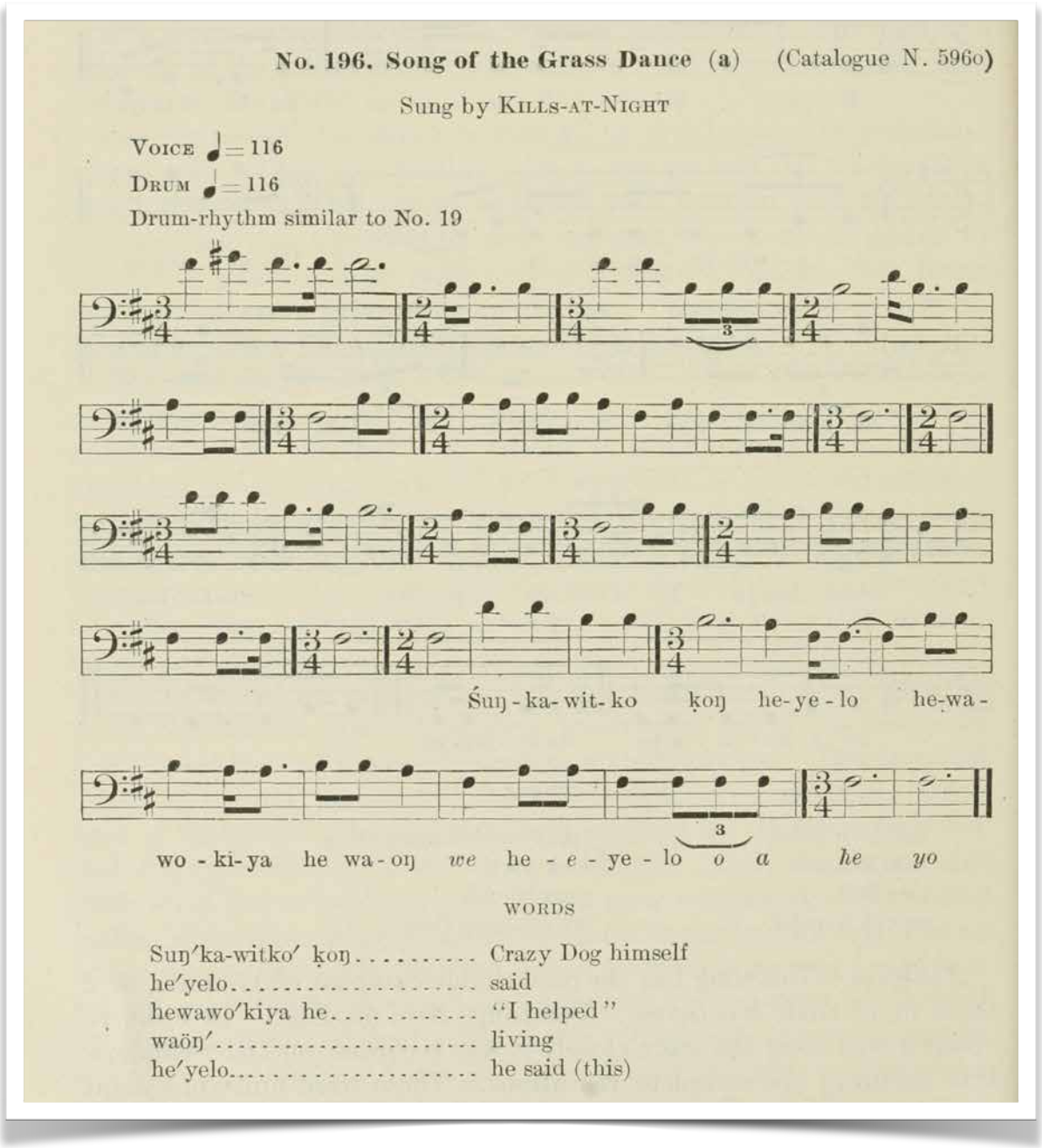
Drum-rhythm similar to No. 19



WORDS

awi'ća u pelo'	(they) are charging them
haki'kta yo	look back
nita'kola	your friends
awi'ća u pelo'	are charging them

In the following songs the words were sung only during the “dancing of the tail of the song.” Thus the principal part of the melody is found many times on the phonographic cylinder, while the part containing the words appears only at the close.



No. 196. Song of the Grass Dance (a) (Catalogue N. 5960)

Sung by KILLS-AT-NIGHT

VOICE ♩ = 116

DRUM ♩ = 116

Drum-rhythm similar to No. 19

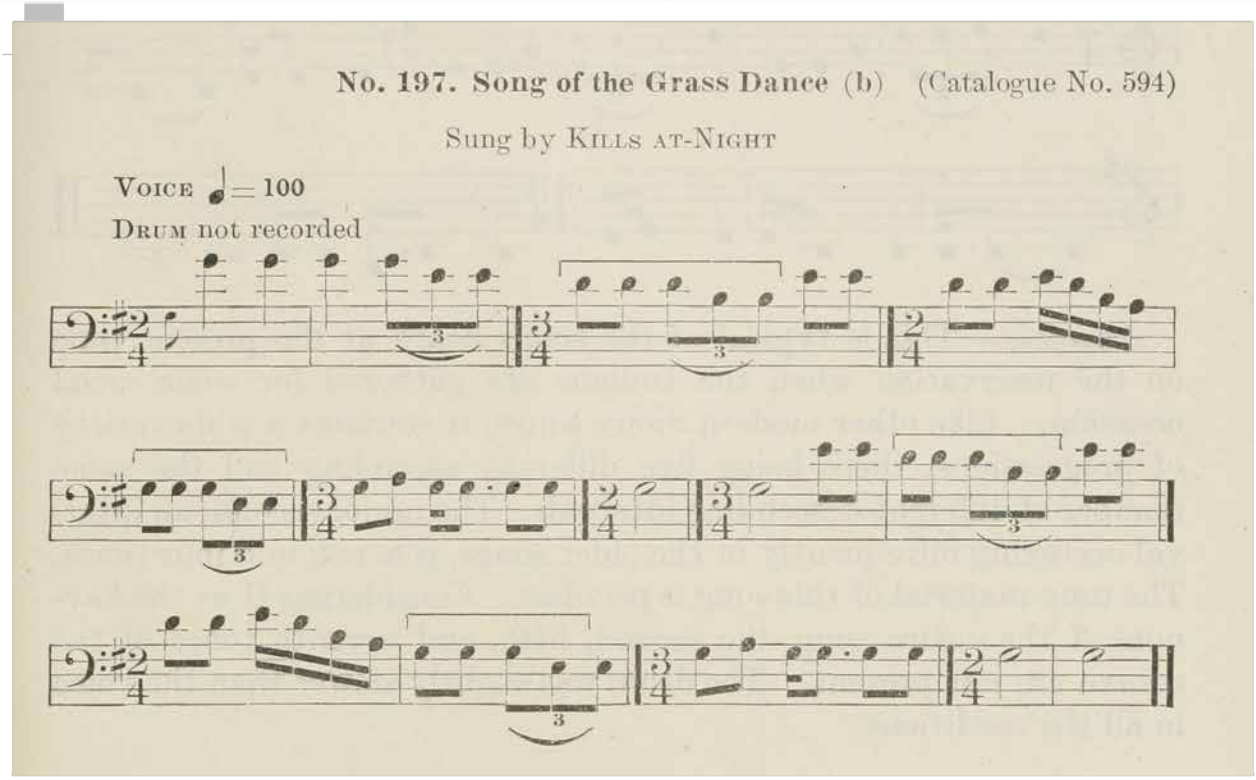
Śuŋ - ka- wit- ko ḳoŋ he- ye - lo he-wa -

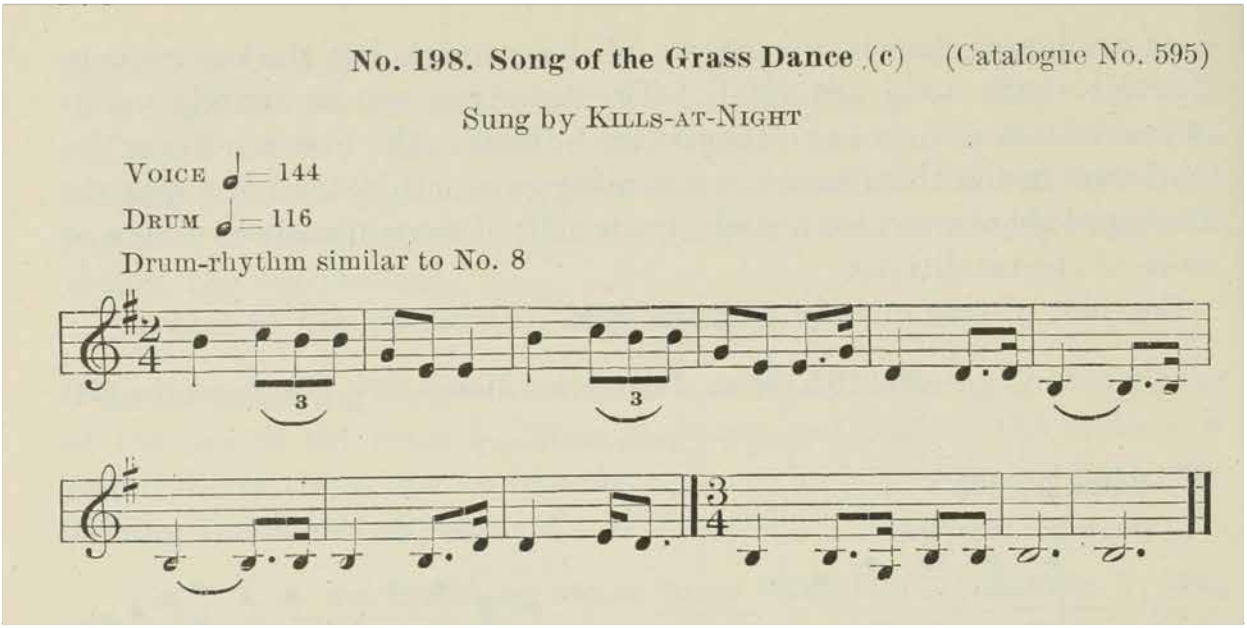
wo - ki- ya he wa - oŋ *we* he - *e* - ye - lo *o* *a* *he* *yo*

WORDS

Suŋ′ka-witko′ ḳoŋ	Crazy Dog himself
he′yelo	said
hewawo′kiya he	“I helped”
waöŋ′	living
he′yelo	he said (this)

When the gathering comes to a close the men and women stand in their places and dance. The men move more than the women, but none of them go toward the center of the circle.



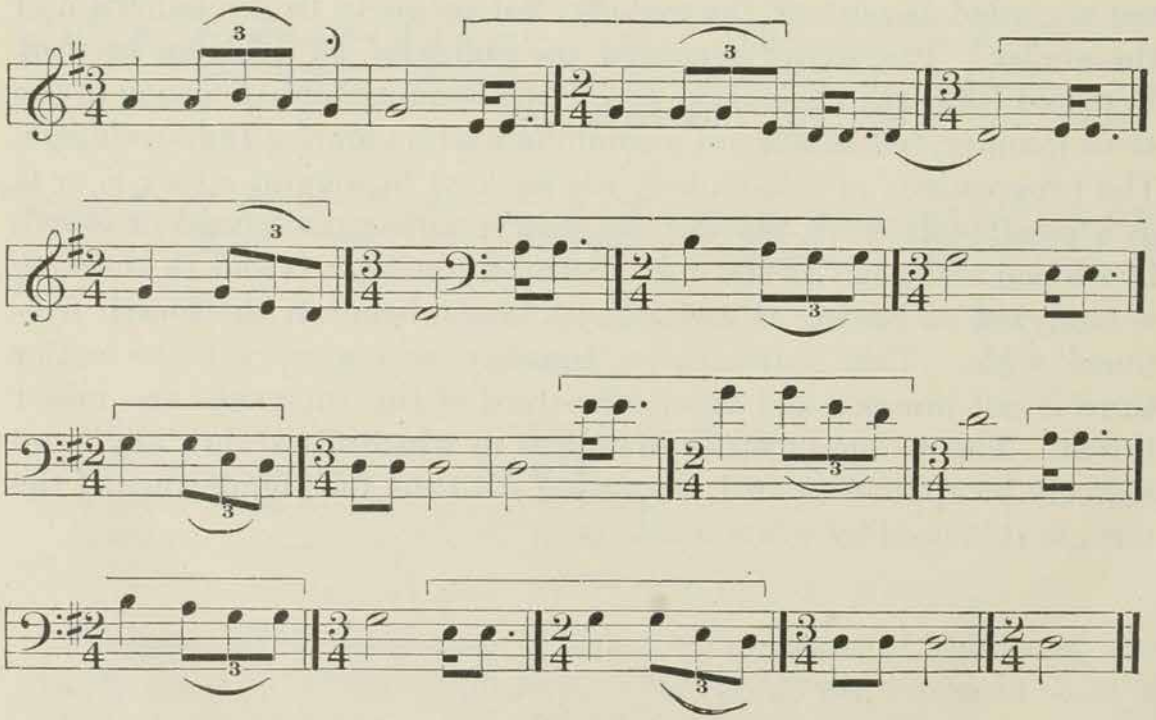


No. 199. Song of the Grass Dance (d) (Catalogue No. 597)

Sung by Kills-at-Night

Voice ♩ = 112

Drum not recorded



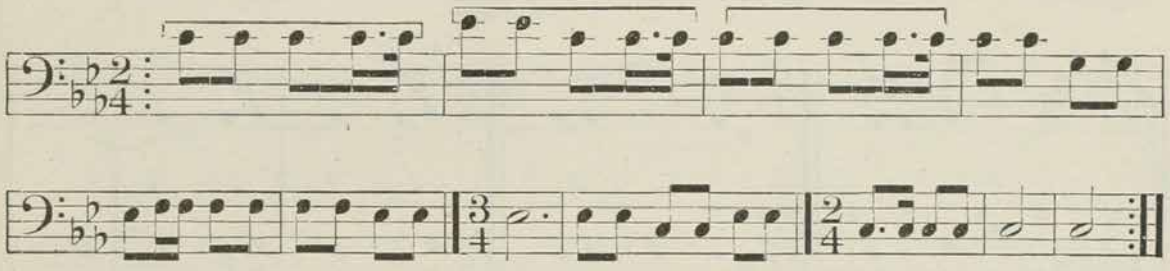
No. 200. Song of the Grass Dance (e) (Catalogue No. 526)

Sung by Two Shields

Voice ♩ = 66

Drum ♩ = 66

Drum-rhythm similar to No. 19



No attempt to record songs of all the social dances has been made by the present writer. Two dances, in addition to the grass dance, serve to represent this phase of Sioux music, the two additional being the shuffling-feet dance (naslóhaŋ wačhípi) and the night dance (haŋhépi wačhípi).

Shuffling-feet Dance

The shuffling-feet dance is called also the Cheyenne, the glide and the dragging-feet dance. Both men and women joined in the dance, whose step is indicated by its name.

Two songs of this dance are given herewith; a third song is No 226.

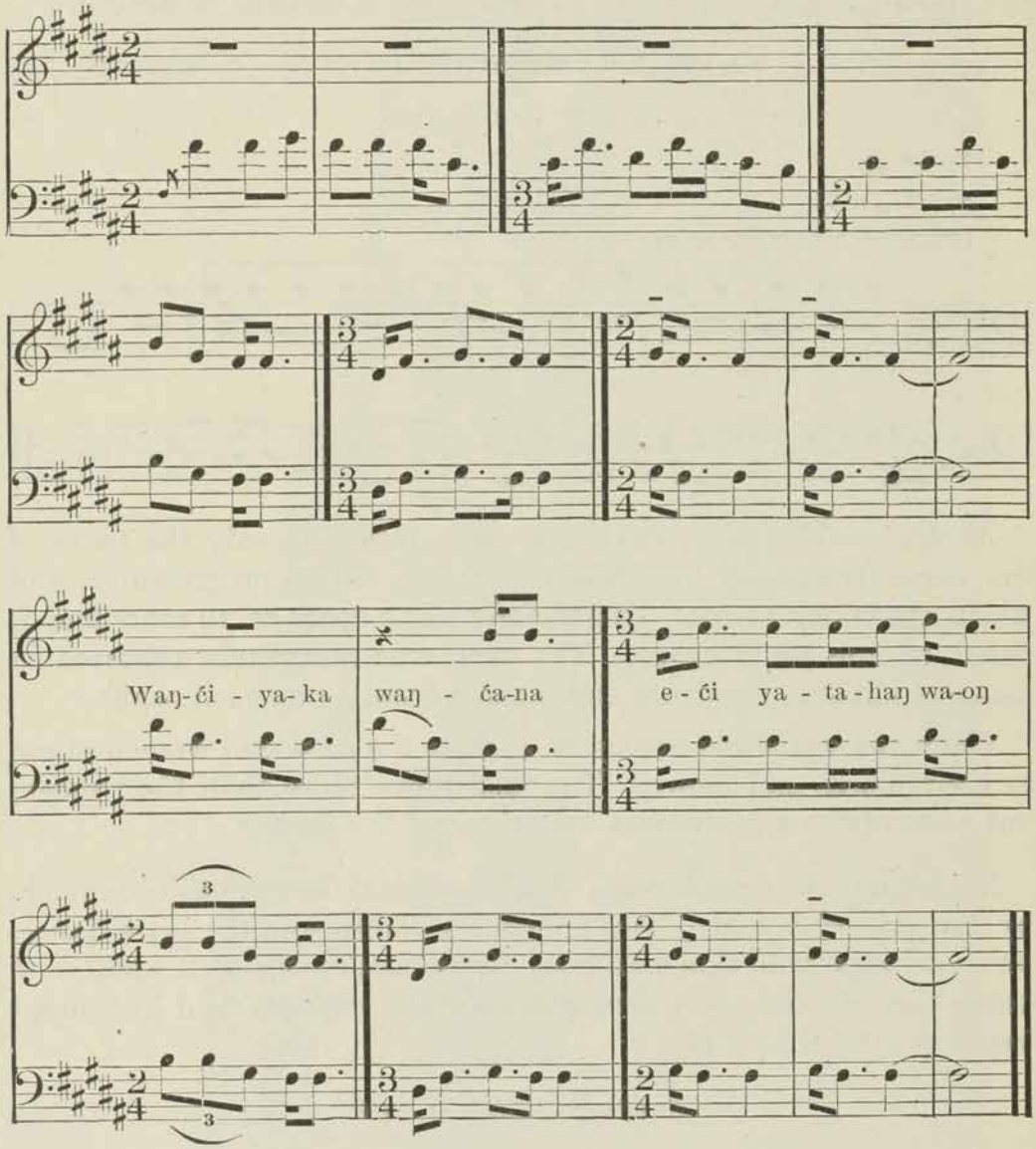
No. 201. Song of the Shuffling-feet Dance (a) (Catalogue No. 600)

Sung by KILLS-AT-NIGHT AND HIS WIFE

VOICE ♩ = 76

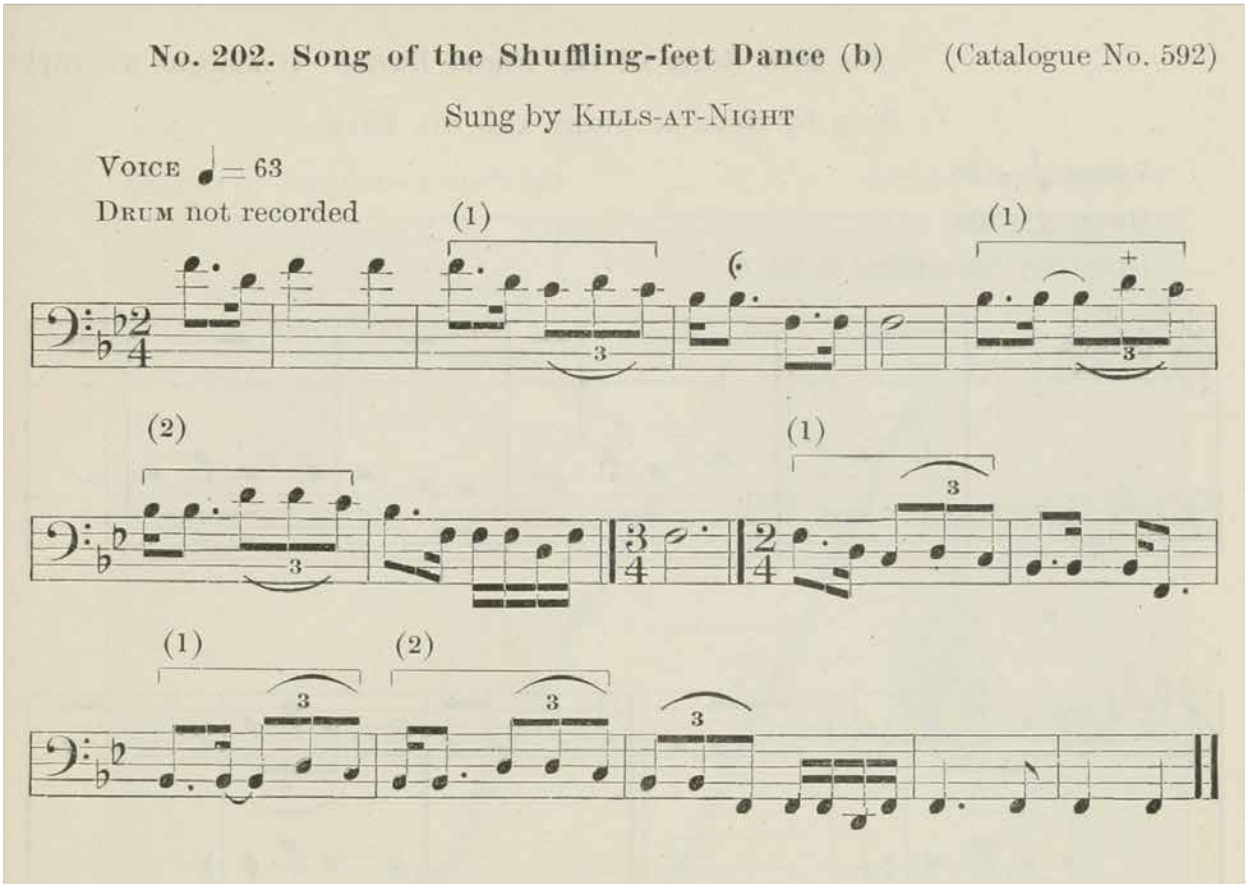
DRUM ♩ = 76

Drum-rhythm similar to No. 5



WORDS

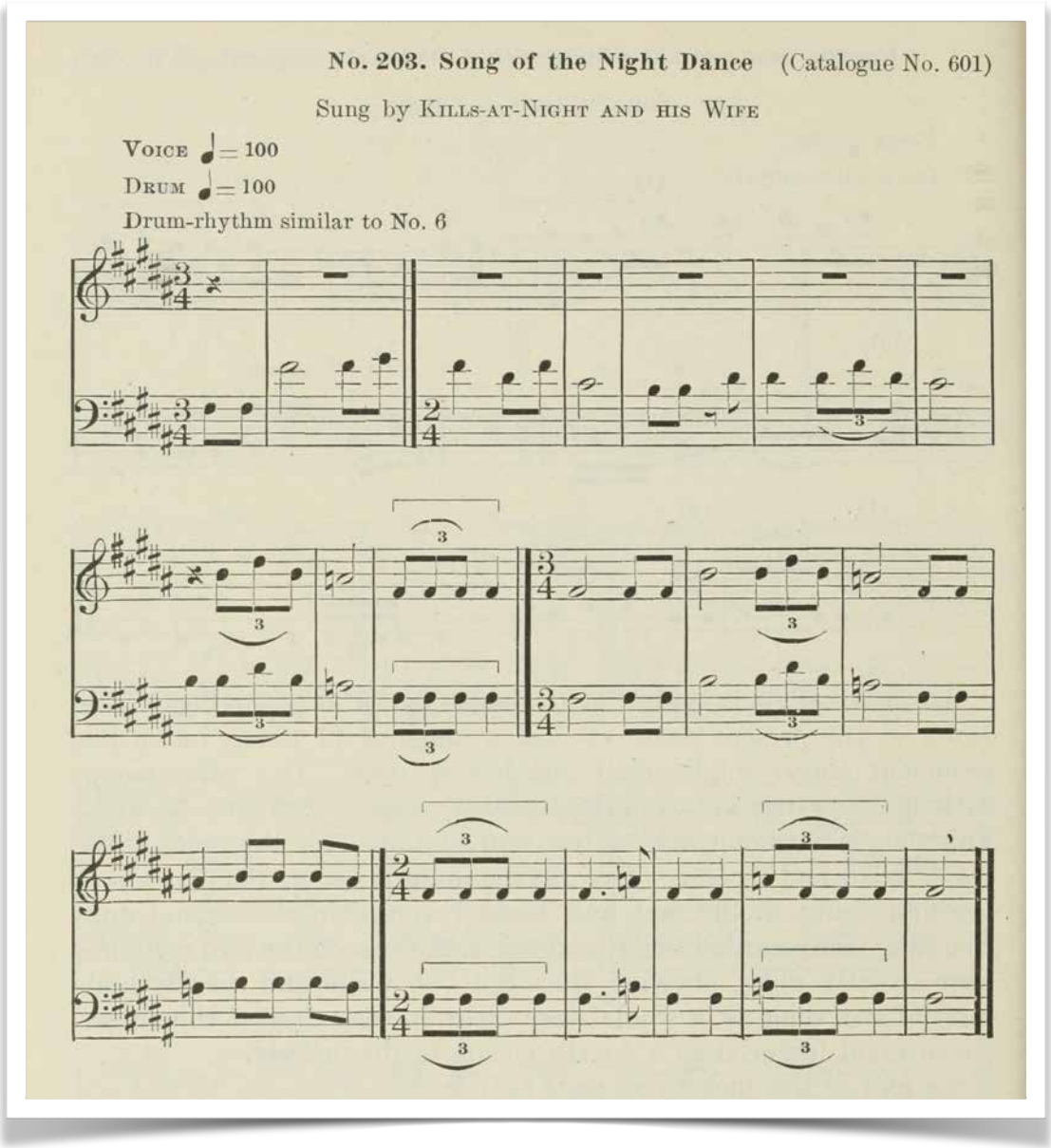
waŋći′ yaka..... I see (you)
waŋća′ na..... once
e′ ći ya′ tahaŋ waöŋ′ ..... (as) you stay on your side



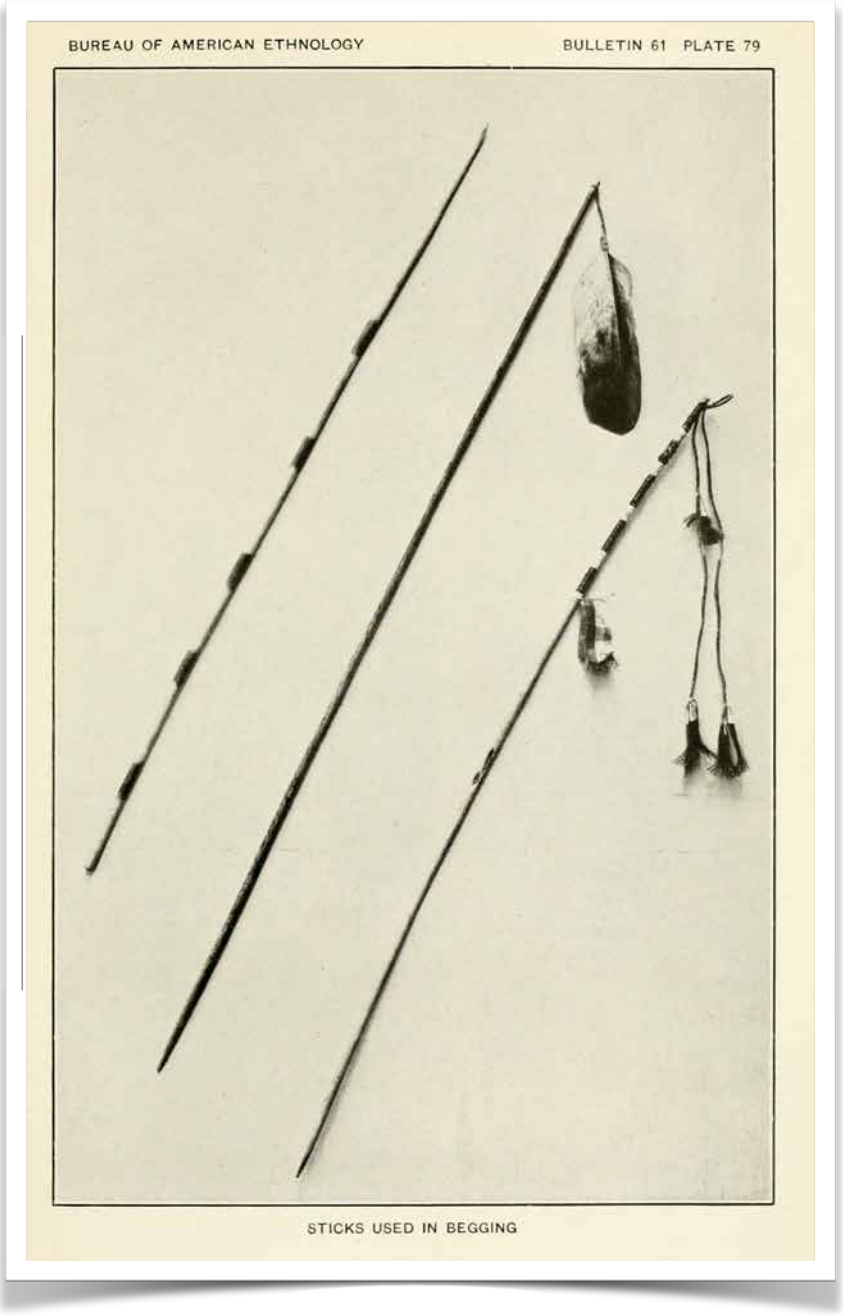
This recording is missing from the L.O.C. collection

NIGHT DANCE

Both young men and women took part in this dance. The young men sat on one side of the tipi, the young women on the other. As the songs for this dance were sung, a man would rise and dance with a present which he then presented to one of the young women. In the same way the young women danced with presents for the young men. This was regarded as a kind of courting ceremony. Then all danced in a circle, holding hands. At the close a feast was made.



This recording is missing from the L.O.C. collection

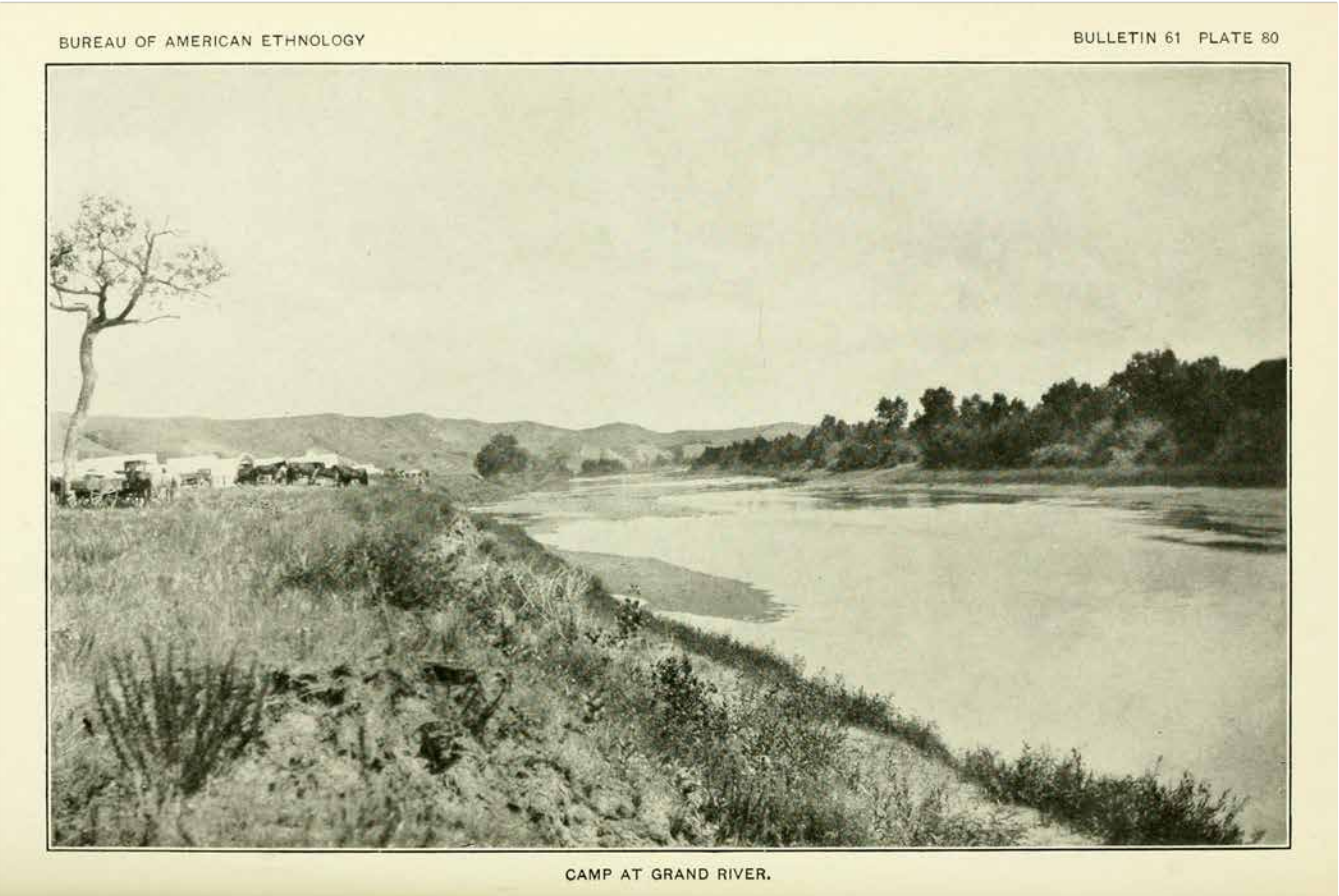


BEGGING DANCE

The begging dance is sometimes mentioned as though it were one of the social dances of the tribe, but it should rather be regarded as a custom, in which the dance step is merely incidental. The begging of food from tent to tent, which has

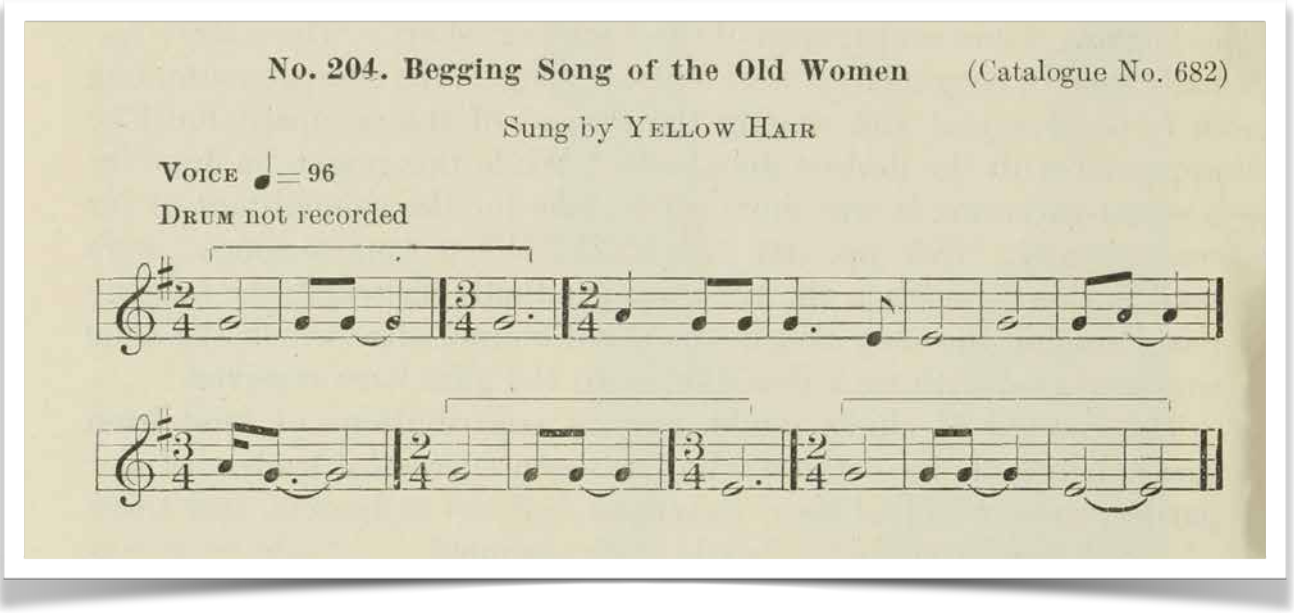
been witnessed by the writer at tribal gatherings, was accompanied at times with merriment. Certain songs are known from usage as begging-dance songs; most of these are very short. The songs originally used in begging food were "praise songs," the company standing in front of a tent and singing the praises of the occupant until he appeared with the desired donations. While this might be done for a social gathering it was more often done for the council tent or for some society. When "praise songs" were used in this connection the time was gradually hastened, the begging party singing the song first in the usual tempo, after which the time was increased with each rendition until the gifts were received.

The council of chiefs might request contributions of food from three classes of men—those who had been successful leaders of war parties, those who had been victorious, but not as leaders, and those who had been wounded in battle. The request was made by means of sticks appropriately decorated, which were placed in the ground before the tents. It was considered that the chiefs met in council for the benefit of the tribe, and therefore it was an honor for certain members of the tribe to provide them with food, while they were thus convened. One of the military societies usually decorated the sticks and "sang around the camp" to secure the food. A man was sent in advance to ascertain who occupied the various tents and to place the proper sticks in the ground. When the party collecting the food reached a tent, they were ready to sing a song in honor of the occupant, who responded with a suitable contribution. Before the tent of a man who had been a successful leader of war parties they placed a stick covered with black paint and having a black feather suspended from it. For a man who had been victorious, but not as a leader, the stick was encircled with black bands, the number of which indicated the number of his victories, while for the man who had been wounded a stick was decorated in red. The elaborateness of the stick varied with the honor accorded the man. The sticks bearing the feather and the red tassels were used at a gathering of Sioux on the Standing Rock Reservation, July 4, 1911. The site of this gathering is shown in Plate 80.



Distinct from the songs which were used when a party of people went from one tent to another is the following song of four old women.

It is called simply wičílowaŋpi, “begging song.” Yellow Hair said that she had a relative who went to war, and that the man's wife, with three other women relatives of the absent warrior, stood in the middle of the village and sang this song until donations were brought to them. The words are not transcribed, but are taunting in character, their general idea being, “If you have no buffalo chips in the tipi, go find some on the prairie for us,” buffalo chips, used as fuel, being mentioned as the smallest gift which could be bestowed upon the poor.



No. 204. Begging Song of the Old Women (Catalogue No. 682)

Sung by Yellow Hair

Voice ♩ = 96

Drum not recorded

The following song is said to have been composed about the year 1870, being, therefore, comparatively modern. It came into use when the Indians first secured bread and coffee by trading with the white men. If it were known that an Indian had bread and coffee in his tent, a party would go and sing this song, remaining in front of the tent and singing until he shared his luxuries with them.

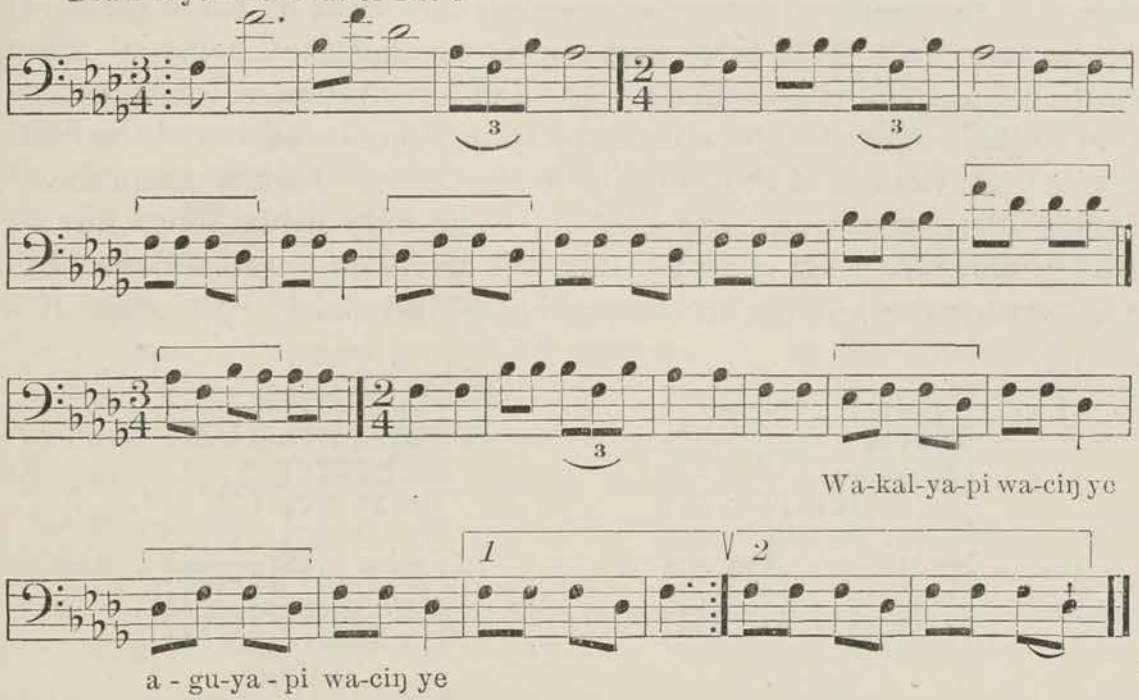
No. 205. Begging Song (Catalogue No. 619)

Sung by USED-AS-A-SHIELD

VOICE ♩ = 120

DRUM ♩ = 120

Drum-rhythm similar to No. 6

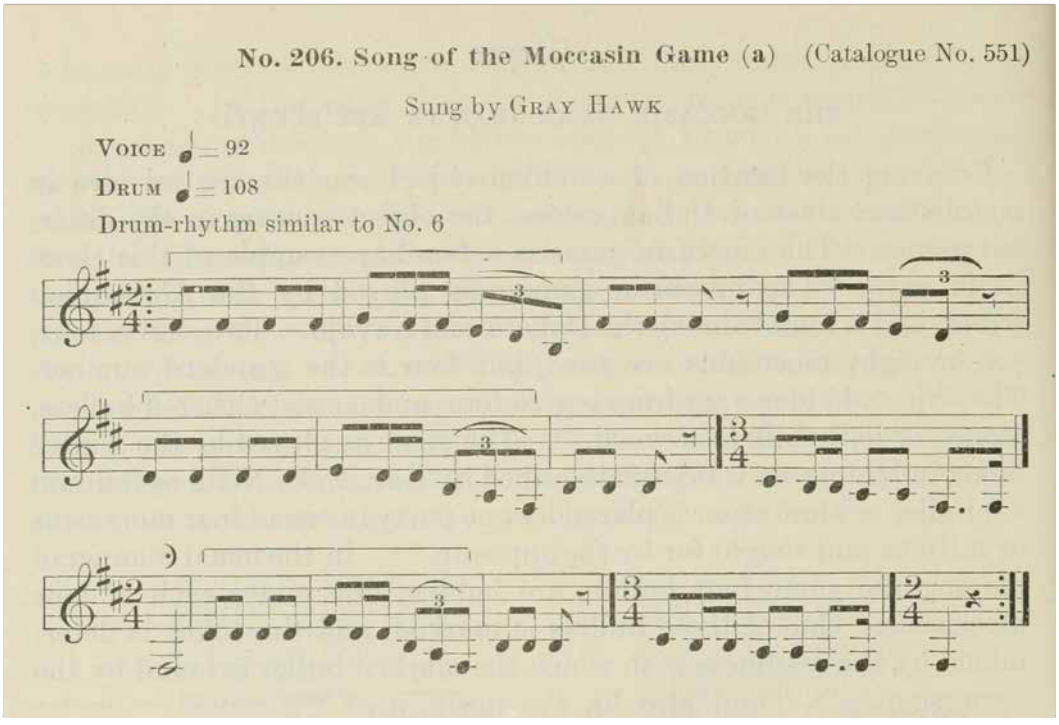


WORDS

wakal′yapi	coffee
waćiŋ′ ye	I want
agu′yapi	bread
waćiŋ′ ye	I want

THE MOCCASIN GAME (Háŋpapȟečhuŋpi)

Guessing the location of a hidden object was the central idea in one distinct class of Indian games, the object varying in the different games. Two, three, four, six, or eight moccasins are used, but four is the standard number. The objects hidden vary from one to four, and consist either of bullets, stones, or little billets of wood. The game as played by the Santee Sioux in Minnesota is briefly described by Rev. E. D. Neill as follows: “A bullet or plum stone is placed by one party in one of four moccasins or mittens and sought for by the opposite.” In the usual manner of playing the game four bullets are hidden, one under each of four moccasins. One of these bullets is marked, and the count is determined by the readiness with which the marked bullet is found by the “guessing side,” and also by the position of the moccasin under which it was hidden, whether it were at the end or in the middle of the row. The manner of playing the game among the Sioux is practically the same as among the Chippewa. The Sioux songs of the moccasin game are especially rhythmic, but the drum is not steadily maintained in one rhythm, as among the Chippewa. Thus we find several drum rhythms occurring in this group of songs. This is one of the instances which suggest a freer use of the drum among the Sioux than among the Chippewa.



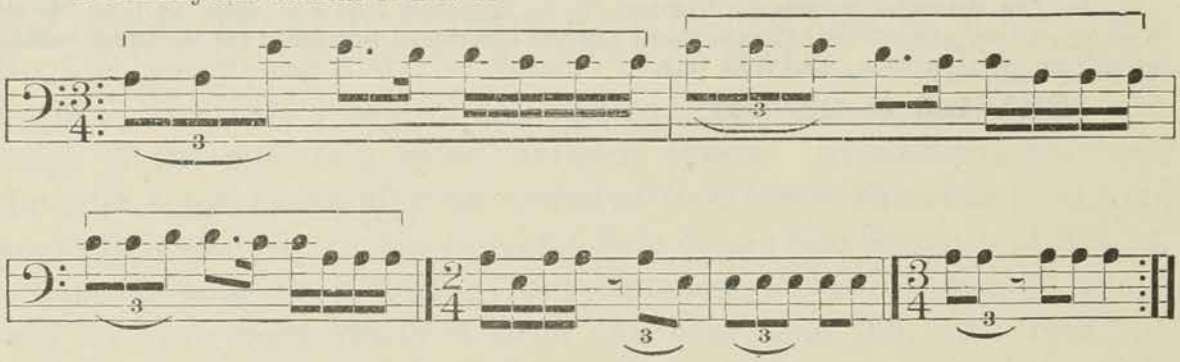
No. 207. Song of the Moccasin Game (b) (Catalogue No. 552)

Sung by Gray Hawk

Voice ♩ = 76

Drum ♩ = 108

Drum-rhythm similar to No. 19



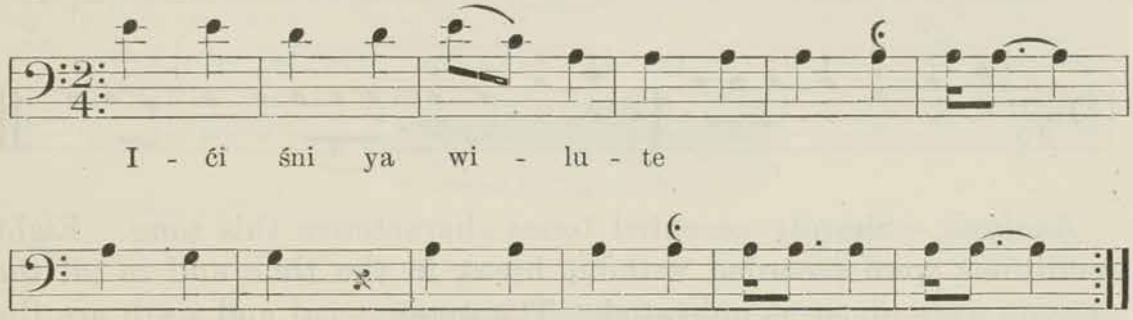
No. 208. Song of the Moccasin Game (c) (Catalogue No. 560)

Sung by Gray Hawk

Voice ♩ = 144

Drum ♩ = 144

Drum-rhythm similar to No. 19



WORDS

ići′ śni ya..... it is wrong

wi′lute..... your signal ("you guessed wrong")

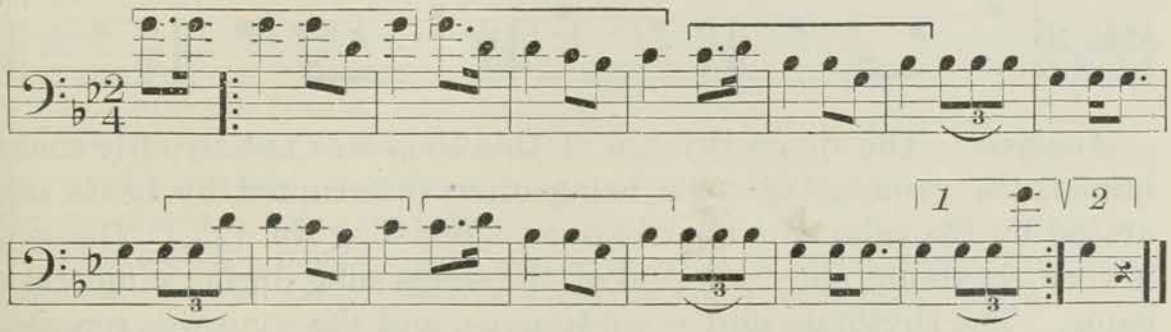
No. 209. Song of the Moccasin Game (d) (Catalogue No. 559)

Sung by Gray Hawk

Voice ♩ = 76

Drum ♩ = 108

Drum-rhythm similar to No. 19



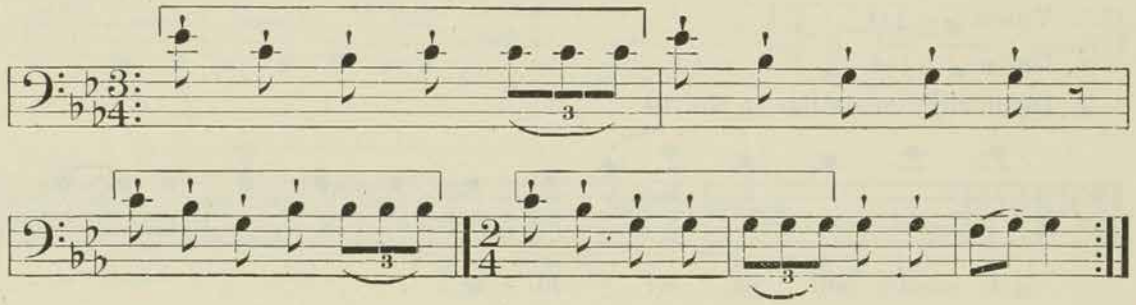
No. 210. Song of the Moccasin Game (e) (Catalogue No. 561)

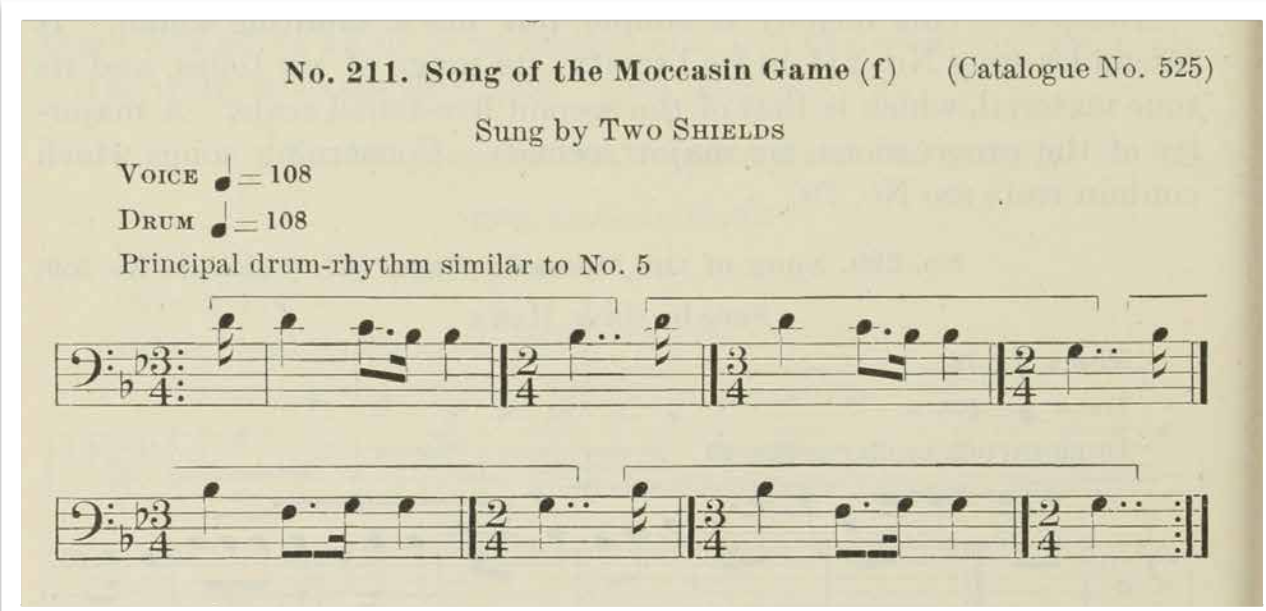
Sung by Gray Hawk

Voice ♩ = 96

Drum ♩ = 96

Drum-rhythm similar to No. 19





THE GAME OF HIDING A STICK

The game of hiding a stick is called by the same name as that of hiding a moccasin (Háŋpapȟečhuŋpi). The rules of this game are given on the authority of Mr. Robert P. Higheagle, the writer's interpreter, who said:

"*Ten people play on each side, and ten score sticks are used. One player from each side is chosen, these two competing to see which side shall first hide the stick. They sit on the ground opposite each other, and each has a little stick which he transfers rapidly from one hand to the other, his opponent watching and trying to determine which hand holds the stick. The player who conceals the stick most successfully thereby secures two score sticks for his side, in addition to the privilege of being the first side to hide the stick. The two lines of players are seated on the ground, and the leader of each side selects two players. These sit in front of the other players, facing each other, and each with a hiding-stick. The side whose representative won in the first contest is the side which first conceals the sticks, the opposing players being the guessers. If the location of one of the sticks is correctly guessed, the guessing side takes one score stick*

from the two acquired by their opponents in the first test. If the guessing side fails to locate the second hiding-stick, the rules require that the score stick be returned to the hiding side. If the guessing side succeeds in locating the second hiding-stick, they take the remaining score stick from the other side. The score sticks are taken from the opponent's pile as long as he has any, after which they are taken from the unappropriated pile on the ground. The leader of either side may at any time withdraw a player who is not successful and substitute one from the remaining players. The play of each side continues until the opponents have guessed the location of both sticks, and the game continues until one side has won all the score sticks.

"The following signals are used to indicate guesses: Extending the first and second fingers and pointing toward the right indicates a guess that both players have the stick in their left hands. Similarly, pointing toward the left indicates a guess that both players have the stick in their right hands. Extending the right hand with the fingers spread means the players have the sticks in the outside hands. The right arm descending with the hand cleaving the air like a knife means the players have the sticks in the inside hands."

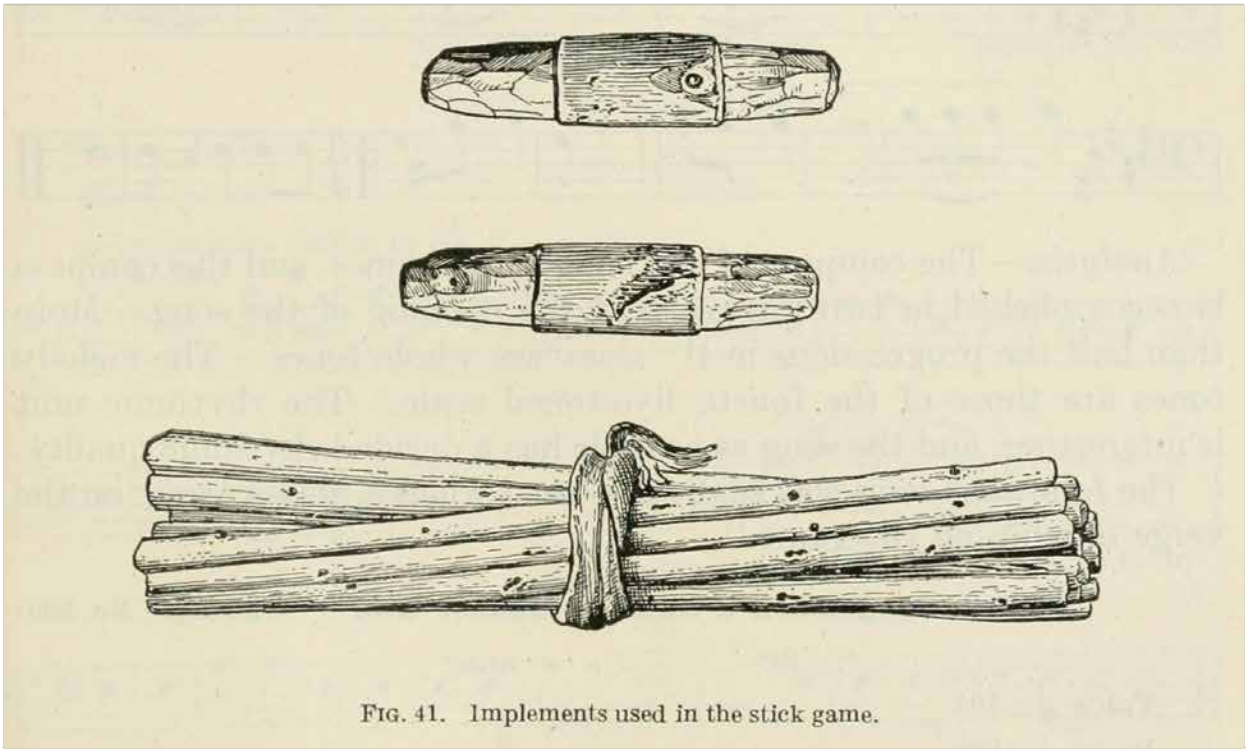
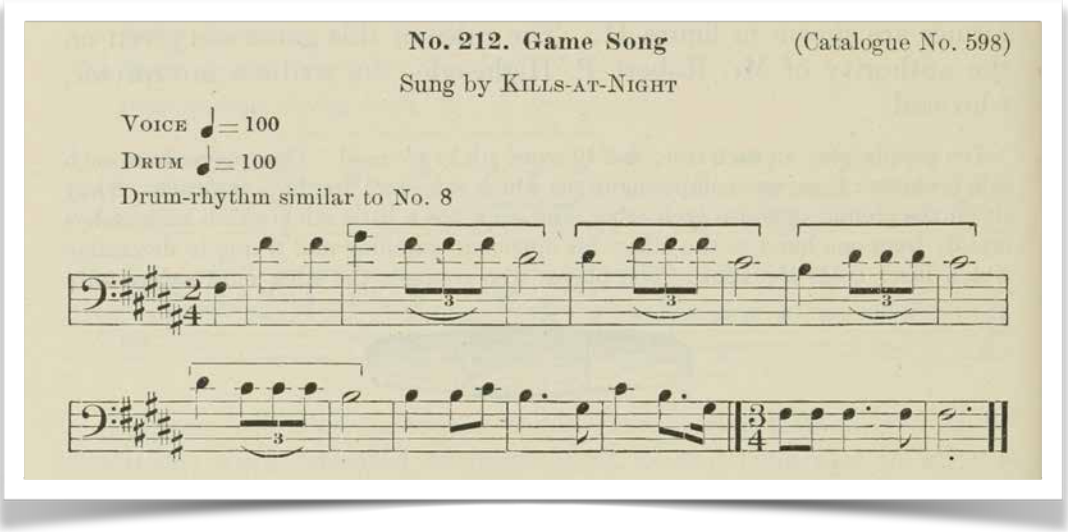
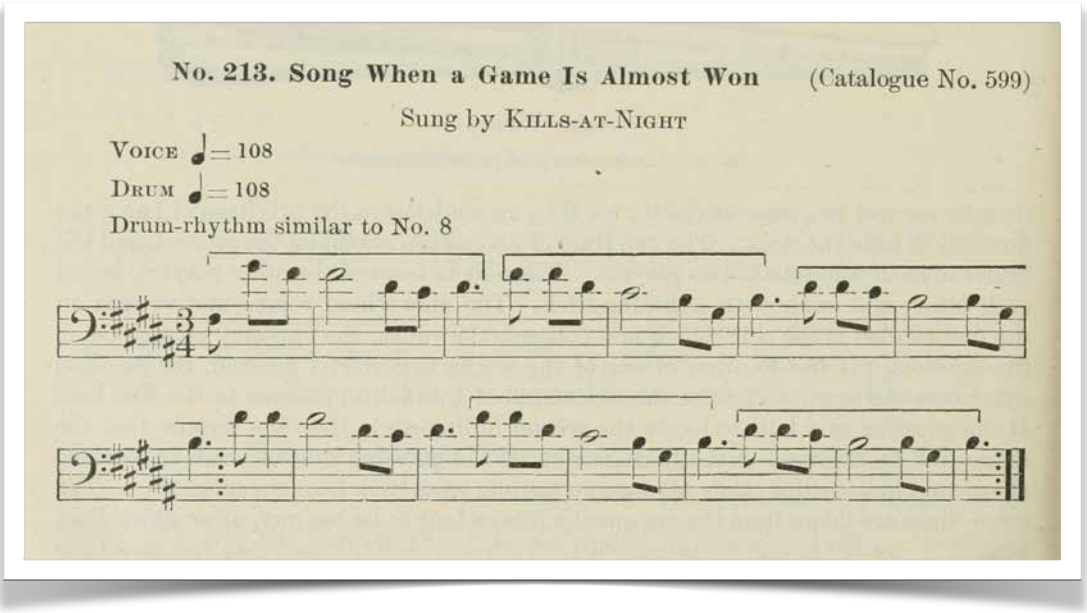


FIG. 41. Implements used in the stick game.

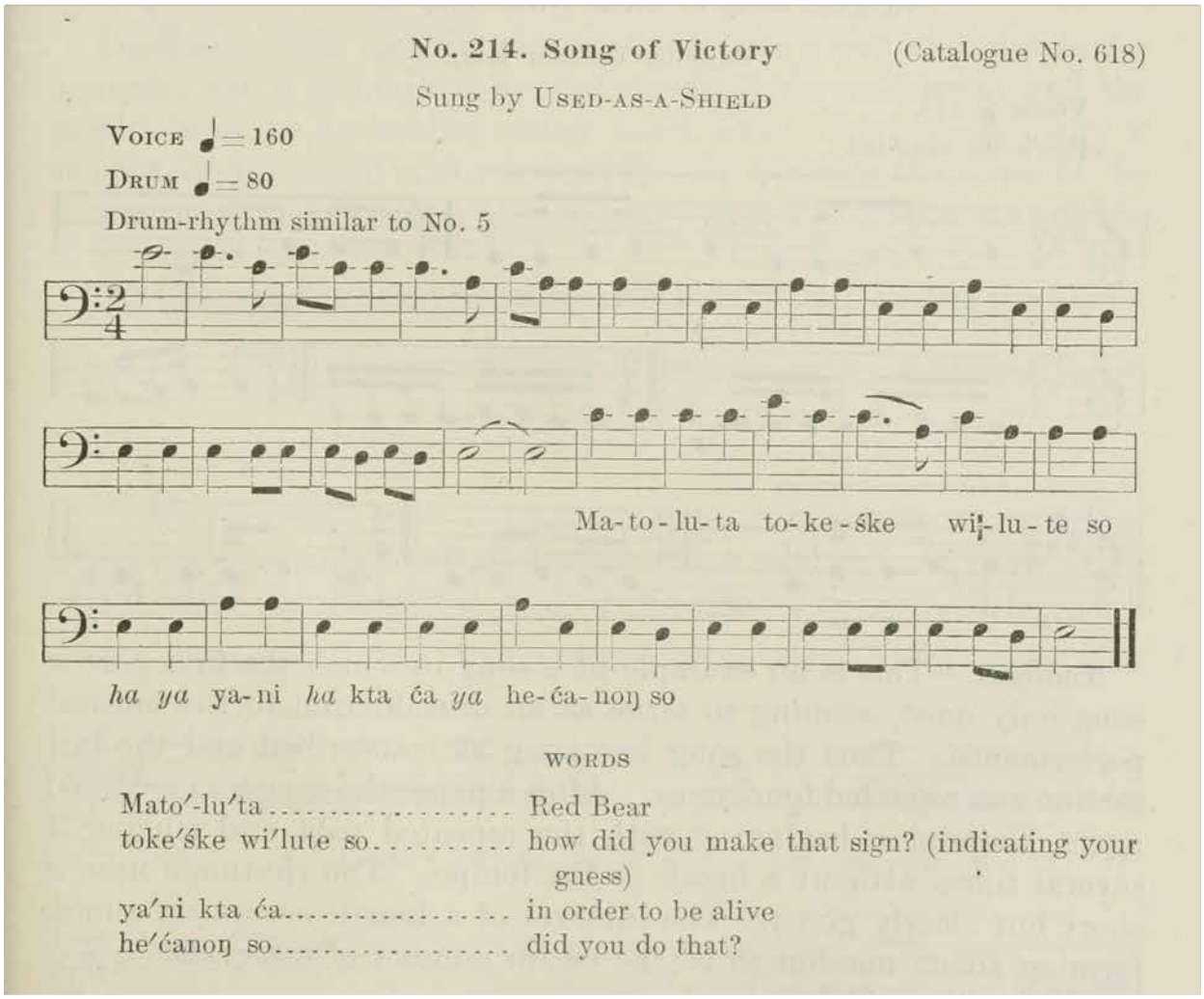
The writer witnessed a game as above described, at Bull Head, South Dakota, in 1912.



The following song was said to be used when a player was “on the verge of winning the game.”



The song of victory most commonly used in this game is a war song, the name of the opposing player being inserted in place of the defeated enemy. Used-as-a-Shield sang the song, inserting the name Red Bear as that of a player, and One Feather sang the song, using the words “the Crow tribe” in place of the man's name. The rendition by Used-as-a-Shield is given herewith, the idea of the words is that of derision, a free translation being, “Did you think to save your life by that sign?”



No. 214. Song of Victory (Catalogue No. 618)

Sung by USED-AS-A-SHIELD

VOICE ♩ = 160

DRUM ♩ = 80

Drum-rhythm similar to No. 5

Ma-to-lu-ta to-ke-śke wi-lu-te so

ha ya ya-ni *ha* kta ća *ya* he-ća-noŋ so

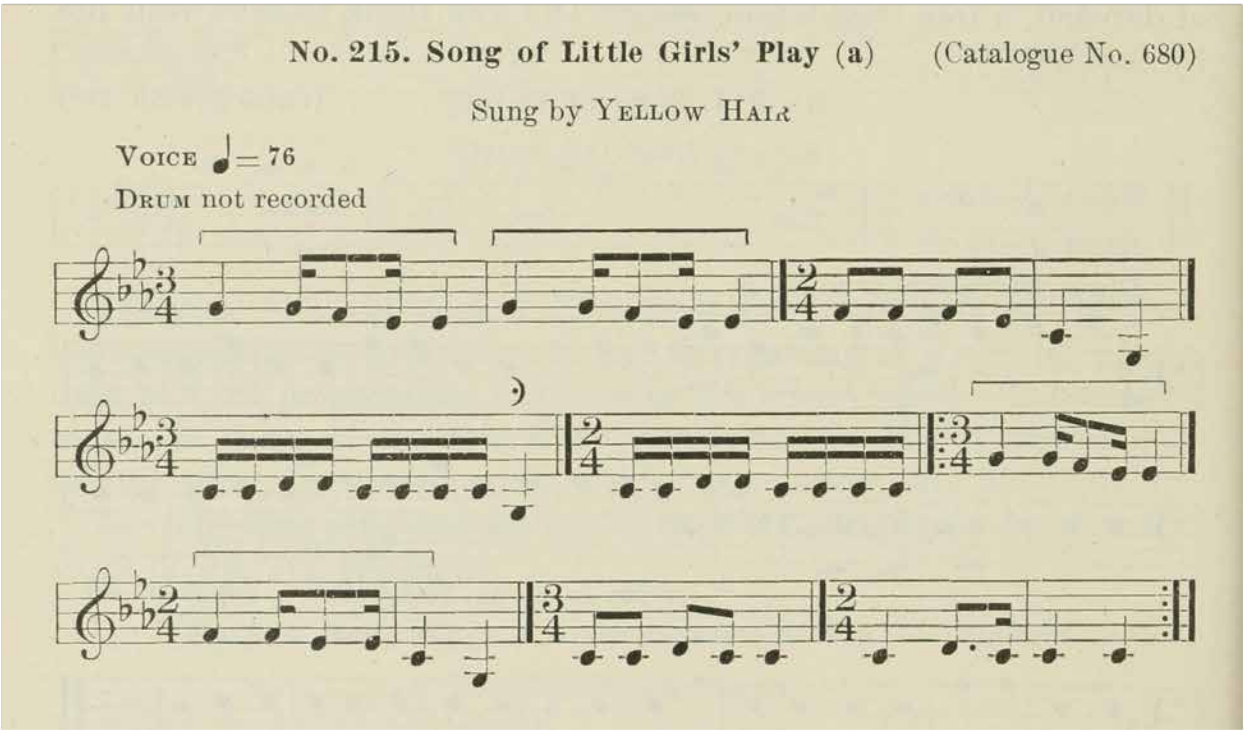
WORDS

Mato′-lu′ta	Red Bear
toke′śke wi′lute so	how did you make that sign? (indicating your guess)
ya′ni kta ća	in order to be alive
he′ćanoŋ so	did you do that?

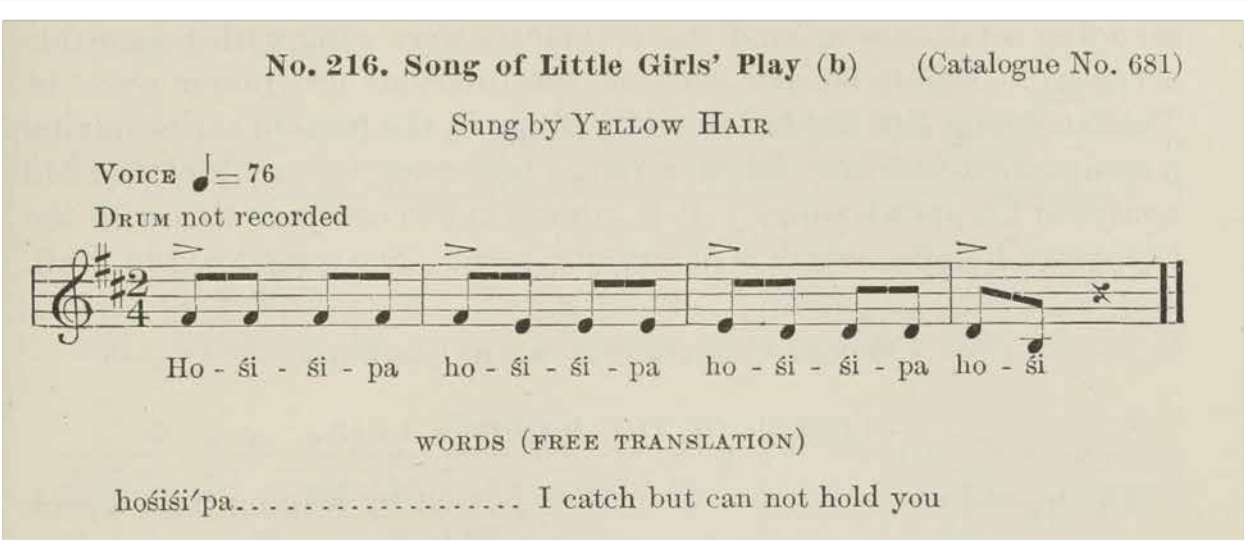
MISCELLANEOUS SONGS

Children's Songs

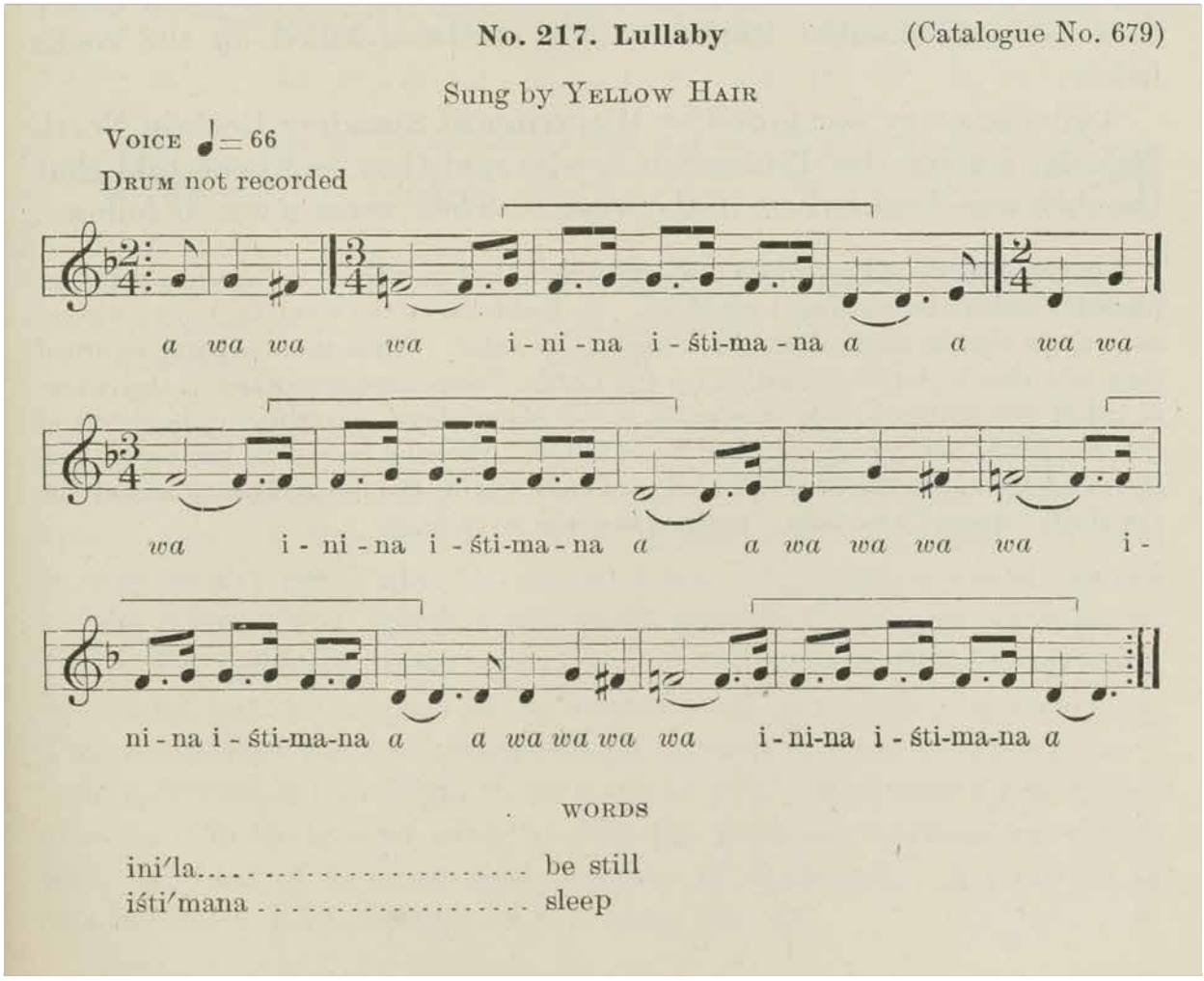
The little girls of the camp had their plays, which could scarcely be called games. In one of these childish plays the girls stood one behind another, each with her hands on the shoulders of the girl in front of her. Then they went around the village in a wavering line singing the following song, the words of which are not transcribed, but which mean “the deer follow each other.”



Another play which afforded much merriment was described by Yellow Hair, who said that the little girls sat in a circle and each girl, putting one hand over the hand of the girl who sat next to her, lightly pinched the hand near the wrist. The tickling sensation could be endured only a few seconds before the little girls all fell over in a state of helpless laughter. Almost immediately the play was resumed, and the song sung again, to be interrupted before it was half finished. It seems a foolish little play, yet war and ceremony were not all the life of the Indian; there were still the children, to whom life had not yet become serious.



The following was said to be the only lullaby used among the Sioux:



No. 217. Lullaby (Catalogue No. 679)

Sung by YELLOW HAIR

VOICE ♩ = 66

DRUM not recorded

a wa wa wa i - ni - na i - šti-ma - na *a a wa wa*

wa i - ni - na i - šti-ma - na *a a wa wa wa wa* i -

ni - na i - šti-ma-na *a a wa wa wa wa* i - ni-na i - šti-ma-na *a*

WORDS

ini′la..... be still
išti′mana ..... sleep

Songs Connected with Legends

Legend of the Maiden's Leap

The legend of the maiden who killed herself by leaping from a rock is said to be found among many tribes of Indians. The writer first recorded the legend and a song at Sisseton, South Dakota, among the eastern Sioux. The song was said to have been sung by the maiden before she leaped from the rock, but the record, being unsatisfactory, was not transcribed. The incident was said to have taken place at Lake Pepin, which is formed by a widening of the Mississippi River, on the eastern boundary of Minnesota. A promontory on the eastern shore of Lake Pepin is known as Maiden Rock, and tradition states that a Sioux maiden leaped thence and was killed on the rocks below.

A similar story was found by the writer at Standing Rock in North Dakota, among the Teton Sioux, who said they had been told that the rock was "somewhere in the west." Their version is all follows:

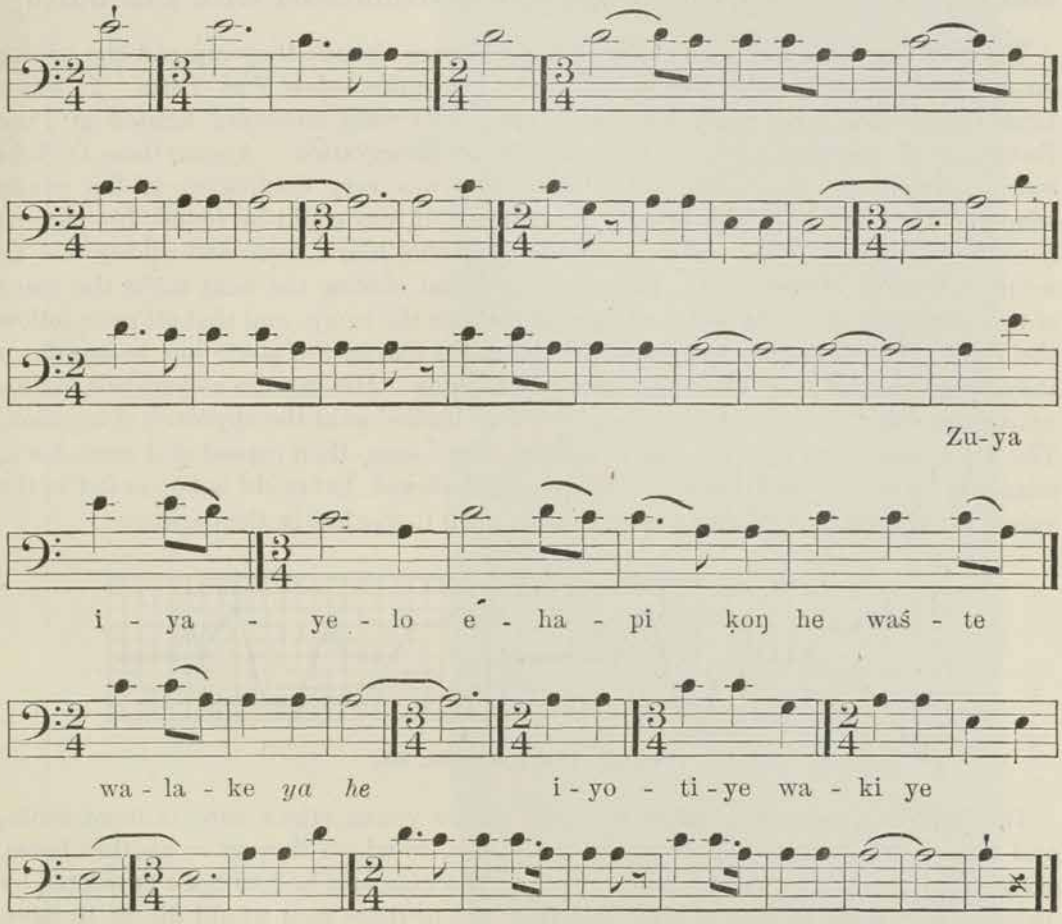
"A young woman had promised to marry a man, but he wished to 'make a name for himself' before marriage took place. He had been on the warpath, but he wished to go again that he might distinguish himself by valor. When the war party returned they said that he had been killed by the Crows. Sometime afterward in the course of tribal wanderings a camp was made at the place where, according to the report of the war party, the young man had been killed. Dressing herself in her best attire, the maiden went to the edge of the cliff, and after singing the following song, and giving the shrill 'woman's tremolo,' jumped into the river below."

No. 218. Song of the Maiden's Leap (Catalogue No. 620)

Sung by USED-AS-A-SHIELD

VOICE ♩ = 108

DRUM not recorded



WORDS

zu′ya iya′yelo..... he is gone to war
eha′pi ḳoŋ..... you said
he waś′te wala′ke..... I love him
iyo′tiye waki′ ye..... I am sad

Legend of Ghost Hill

About eight miles southeast of Fort Yates, North Dakota is a high butte known as Ghost Hill. The following legend (given by Šiyáka) and song (recorded by Two Shields) are connected with this butte.

“When Sitting Bull and his band were brought from Canada they camped one winter on the lowland beside the Missouri River, a few miles below Fort Yates. It was a large camp, including many hostile Indians, who were afterward located at Pine Ridge and at Cherry Creek in the Cheyenne River Reservation. Among

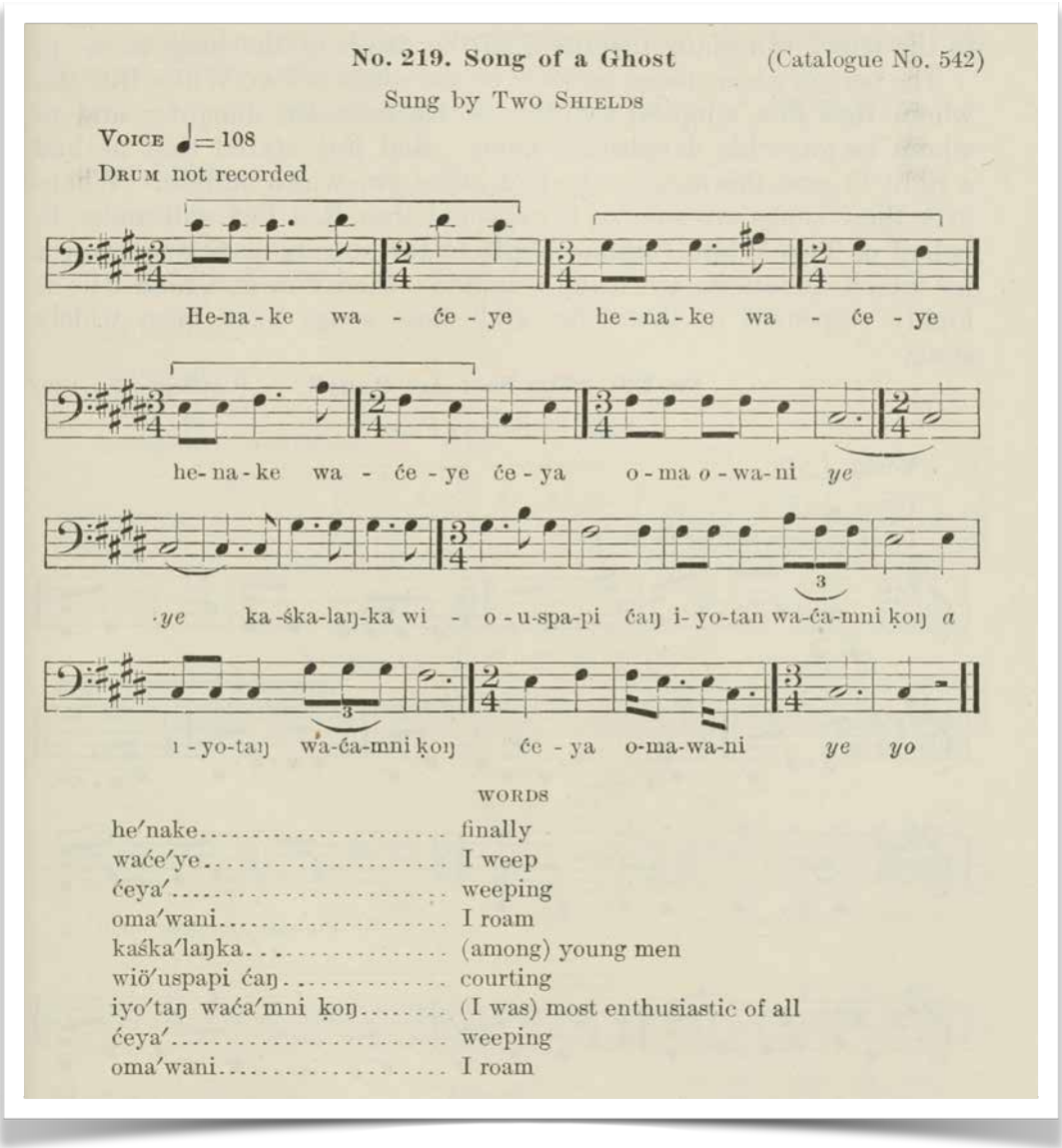
these Indians was a particularly handsome young man, who was very fascinating to the young women. One day he disappeared. As no trace of him could be found his parents consulted a man who had some sacred stones, giving him a horse and asking that he would tell them of their son. This man said that during the next night the voice of the missing man would be heard passing through the camp, and that all must follow the voice. On the night designated all the camp was on the alert; just before dawn they heard the voice of the young man approaching. His parents and friends, recognizing the voice, began to lament, and the dogs barked at the approach of a person. The voice passed through the camp, singing a love song, then turned and came back, retracing its way toward the hill. The people followed, but could not go as fast as the voice, which gradually became more distant until it was lost in the darkness.

"This incident seemed to make the grief of the young man's parents more acute and they went again to the owner of the stones, to whom they gave another horse asking him to tell who had killed their son. The man said he had been murdered by ten men, who were jealous of him, and that one of these men would die in ten days, another in ten days after the first, and so on until all were dead. This came to pass as he predicted. The parents of the missing man then went again to the owner of the sacred stones and begged to know where they could find the body of their son. The man said that their son had been chased a long distance by his enemies and finally had been killed far from home, and that his body had been devoured by wolves. He also told the parents to follow the voice (which was still heard at intervals singing the same song) and to keep following it until they reached the place where the voice disappeared, where they would see their son.

"The next time they heard the voice they hastened toward the place whence it came and saw at some distance before them a figure wrapped in a gray Army blanket. They followed it but never could quite overtake it. Sometimes they would feel its presence behind them and on looking back, would see it, but it never quite overtook them. It always followed the path toward Ghost Hill, and the parents thought it disappeared in the side of the hill. Accordingly they dug into the side of the hill and made a diligent search, but the body of the young man was never found.

“A man named Walking Elk lived at the foot of Ghost Hill. He had a large family, the members of which died one after another. He laid their deaths to the ghost and shot at it with his rifle. The last appearance of the ghost was about the year 1889. It is said that a similar figure wrapped in a gray Army blanket was later seen at Pine Ridge and on the Rosebud Reservation.”

Great difficulty was experienced in securing the song which was sung by the ghost. Two Shields finally consented to record it, and as compensation the writer gave him a valuable pipe, both the stem and the bowl of which were carved out of red pipestone.



No. 219. Song of a Ghost (Catalogue No. 542)

Sung by Two Shields

Voice ♩= 108

Drum not recorded

He-na-ke wa - ćе - ye he - na - ke wa - ćе - ye

he - na - ke wa - ćе - ye ćе - ya o - ma o - wa - ni ye

ye ka - śka - laŋ - ka wi - o - u - spa - pi ćaŋ i - yo - tan wa - ća - mni ķoŋ a

i - yo - taŋ wa - ća - mni ķoŋ ćе - ya o - ma - wa - ni ye yo

WORDS

he′nake	finally
waće′ye	I weep
ćeya′	weeping
oma′wani	I roam
kaśka′laŋka	(among) young men
wiŏ′uspapi ćaŋ	courting
iyo′taŋ waća′mni ķoŋ	(I was) most enthusiastic of all
ćeya′	weeping
oma′wani	I roam

This recording is missing from the L.O.C. collection

Songs in Honor of an Individual

The following group of songs illustrates the Sioux custom of introducing a new name in a praise song which has been used for other persons, and also of composing new words for songs. Three of these songs are melodies of distinct classes, No. 225 being a song of the White Horse Riders, No. 226 of the shuffling-feet dance, and No. 231 of the Strong Heart Society. No. 222 is said to have been composed recently. The others are praise songs which have been used in the tribe. In many instances all the words of the song are new. The person whose name appears in the songs is Two White Buffalo, whom Red Fox adopted in place of his deceased daughter and to whom he gave his daughter's name. Red Fox stated that he had a right to give this name as he had killed two white buffalo.

Whenever these songs are sung it is expected that Red Fox will make, on behalf of Two White Buffalo, a gift to the singers or to any project for which donations are being solicited. Red Fox is a man who is highly respected in the tribe, and these songs have been widely sung.

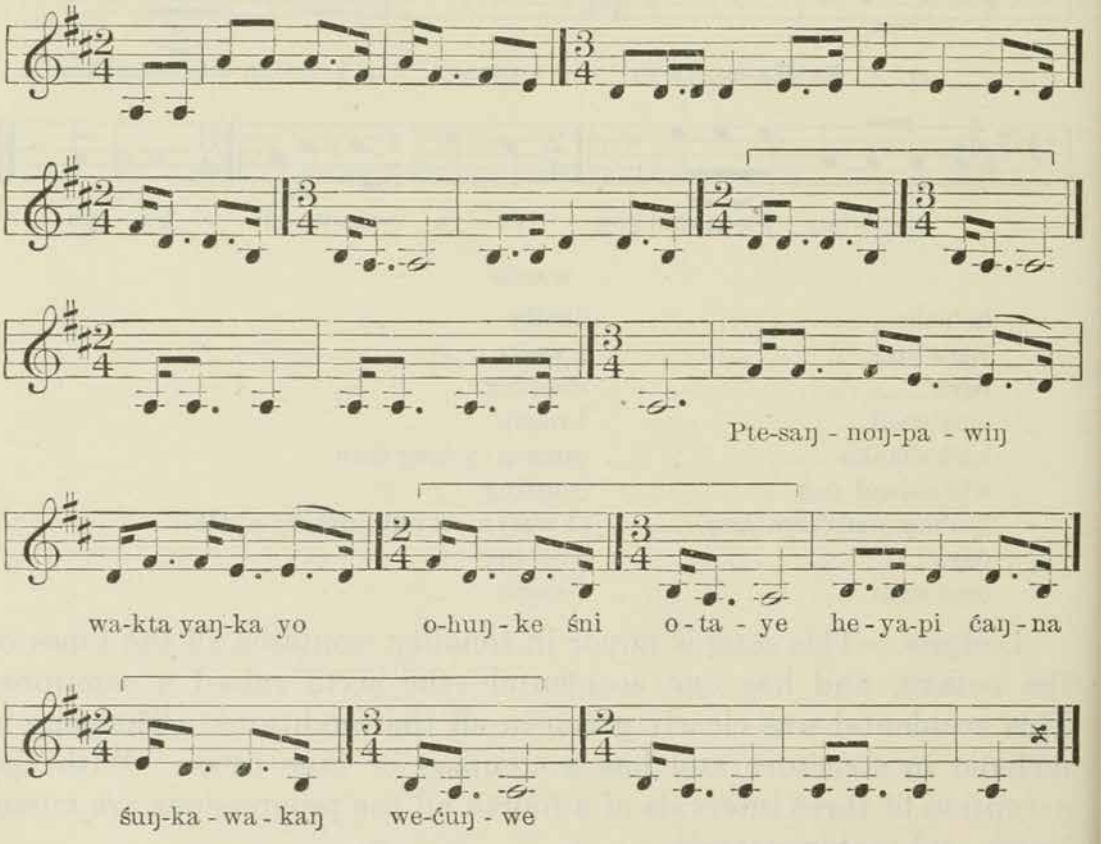
No. 220. "The Poor Are Many" (Catalogue No. 640)

Sung by Shoots First

Voice ♩ = 72

Drum ♩ = 72

Drum-rhythm similar to No. 6



WORDS

Ptesaŋ′-noŋ′pawiŋ	Two White Buffalo
wakta′ yaŋka′ yo	watch
o′huŋke śni	the poor
o′taye	are many
heya′pi ćaŋ′na	whenever this is said
śuŋka′wakaŋ	horses
wećuŋ′we	I donated

No. 221. "I Expect to Give Something" (Catalogue No. 641)

Sung by Shoots First

1st rendition

Voice ♩ = 56

Drum ♩ = 56

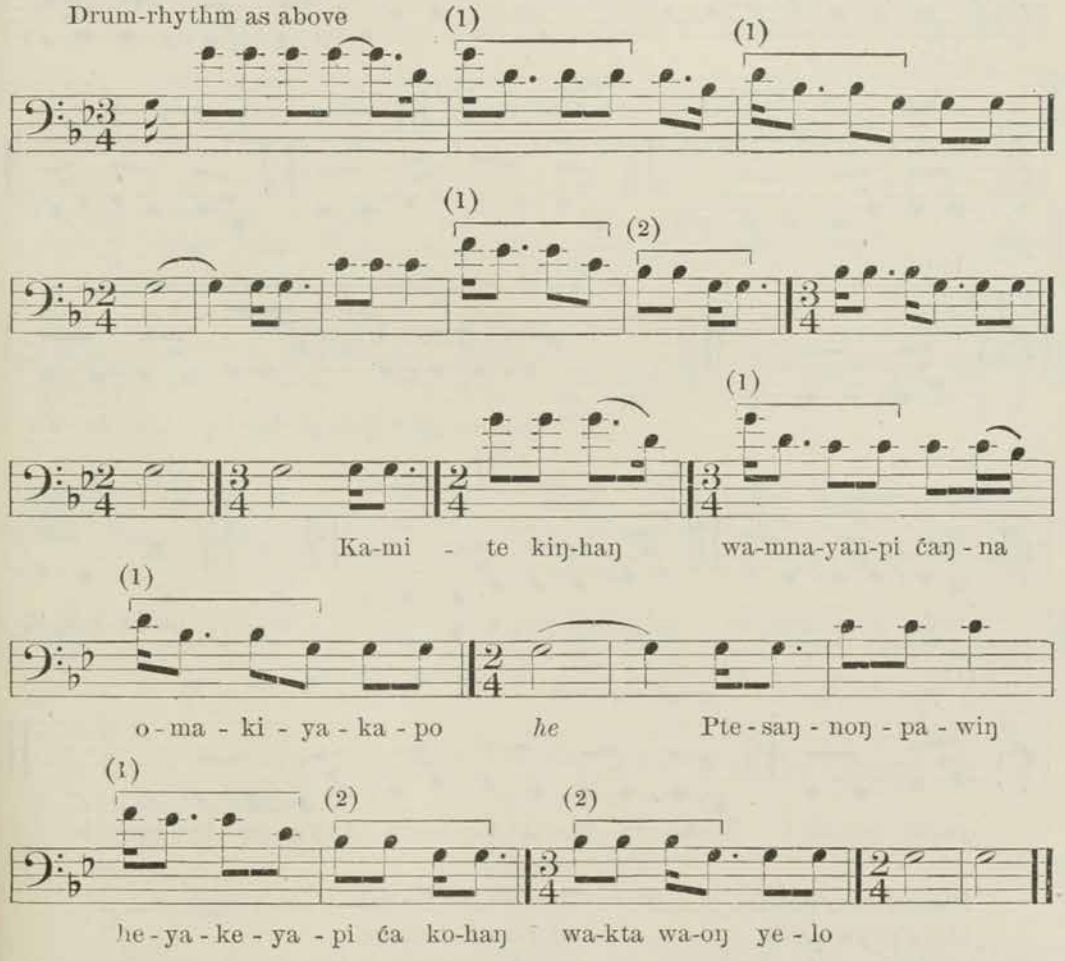
Drum-rhythm similar to No. 6

2d rendition

Voice ♩ = 84

Drum ♩ = 84

Drum-rhythm as above



WORDS

kami'te[1] kiŋhaŋ' wamna'- tell me when the committee is raising funds
yaŋpi ćaŋ'na oma'kiyaka po.

Ptesaŋ'-noŋ'pawiŋ..... Two White Buffalo

heyake'yapi ća..... said (it is reported)

kohaŋ' wakta' waöŋ' yelo'... so beforehand I expect to give something

This recording is missing from the L.O.C. collection

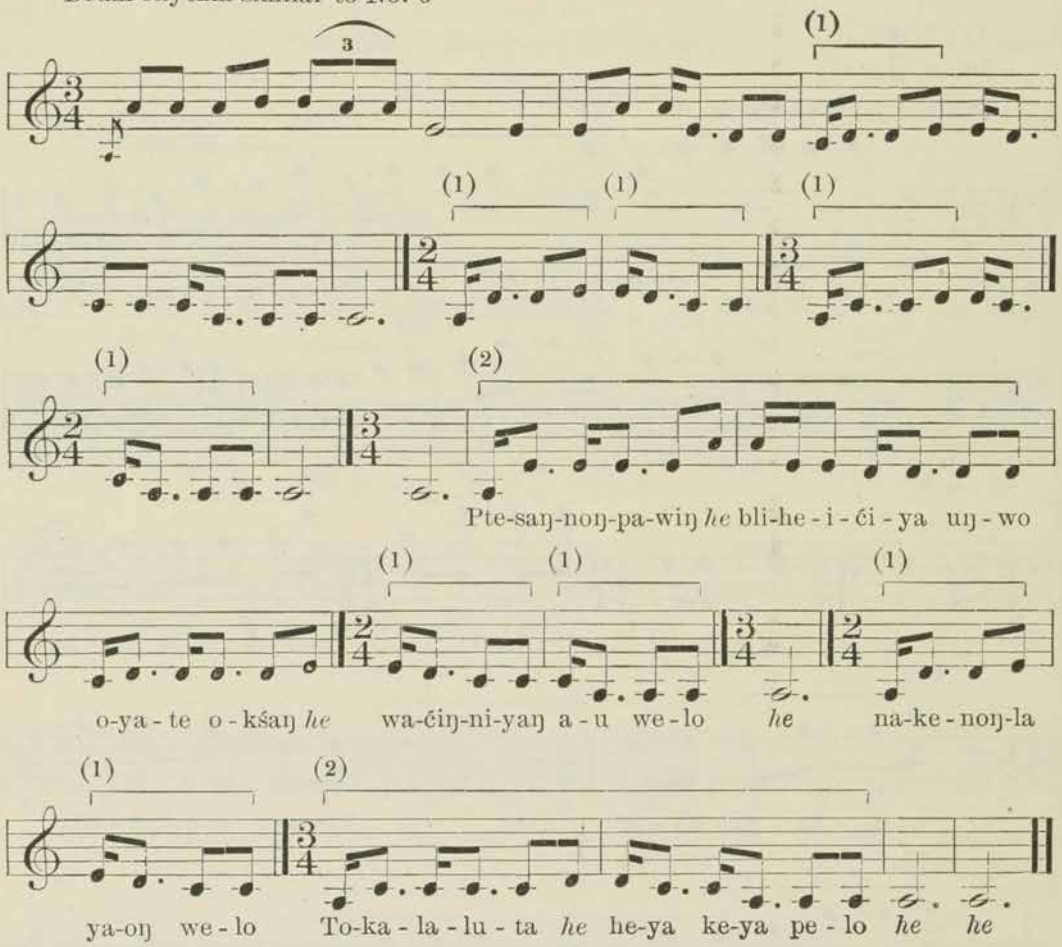
No. 222. "Two White Buffalo" (Catalogue No. 642)

Sung by SHOOTS FIRST

VOICE ♩ = 60

DRUM ♩ = 60

Drum-rhythm similar to No. 6



WORDS

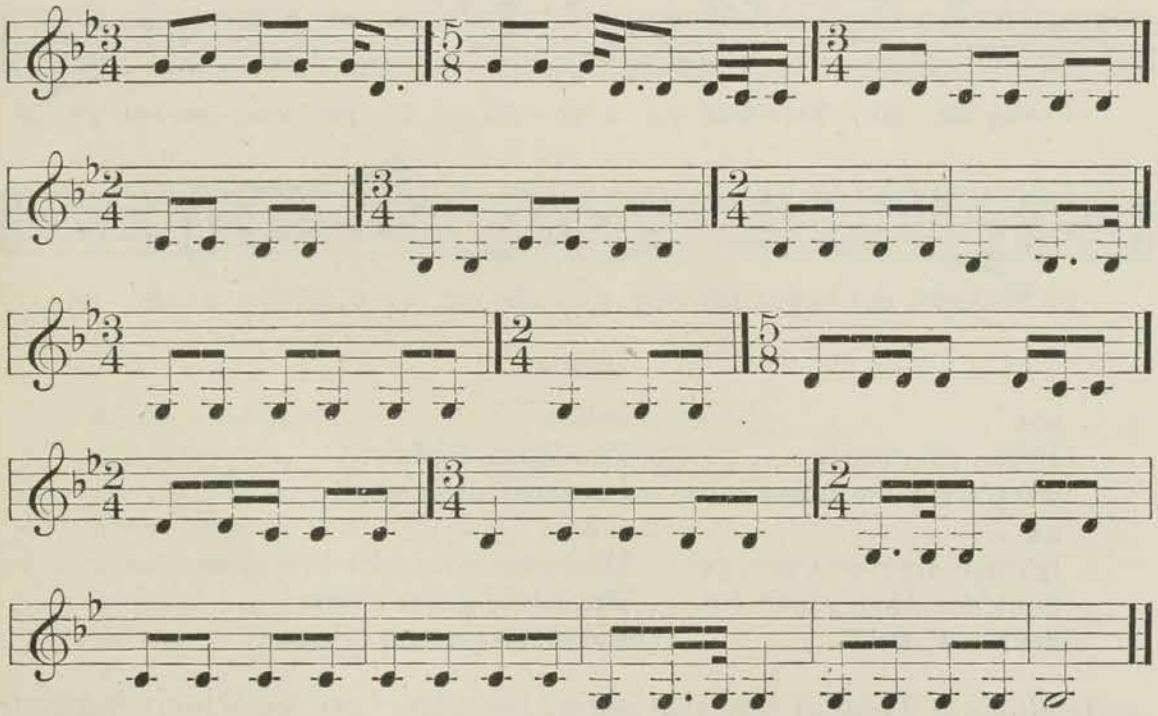
Ptesaŋ′-noŋ′pawiŋ	Two White Buffalo
blihe′ićiya uŋwo′	take fresh courage
oya′te	the tribe
okśaŋ′	in general
waćiŋ′niyaŋ	depend upon you
aü′ welo′	when they come
nake′noŋla yaön′ welo′	a short time you live[1]
Toka′la-lu′ta	Red Fox
heya′ keya′ pelo′	said this, it is reported

This recording is missing from the L.O.C. collection

No. 223. "Take Fresh Courage" (Catalogue No. 478)

Sung by Śiya'ka

Voice ♩ = 72
(or ♪ = 144)
Drum not recorded



WORDS (NOT TRANSCRIBED)

Ptesaŋ'-noŋ'pawiŋ	Two White Buffalo
blihe'ićiya yo	take fresh courage
itaŋ'ćaŋ	(for) the chiefs
waŋwi'ćalaka će	you have seen

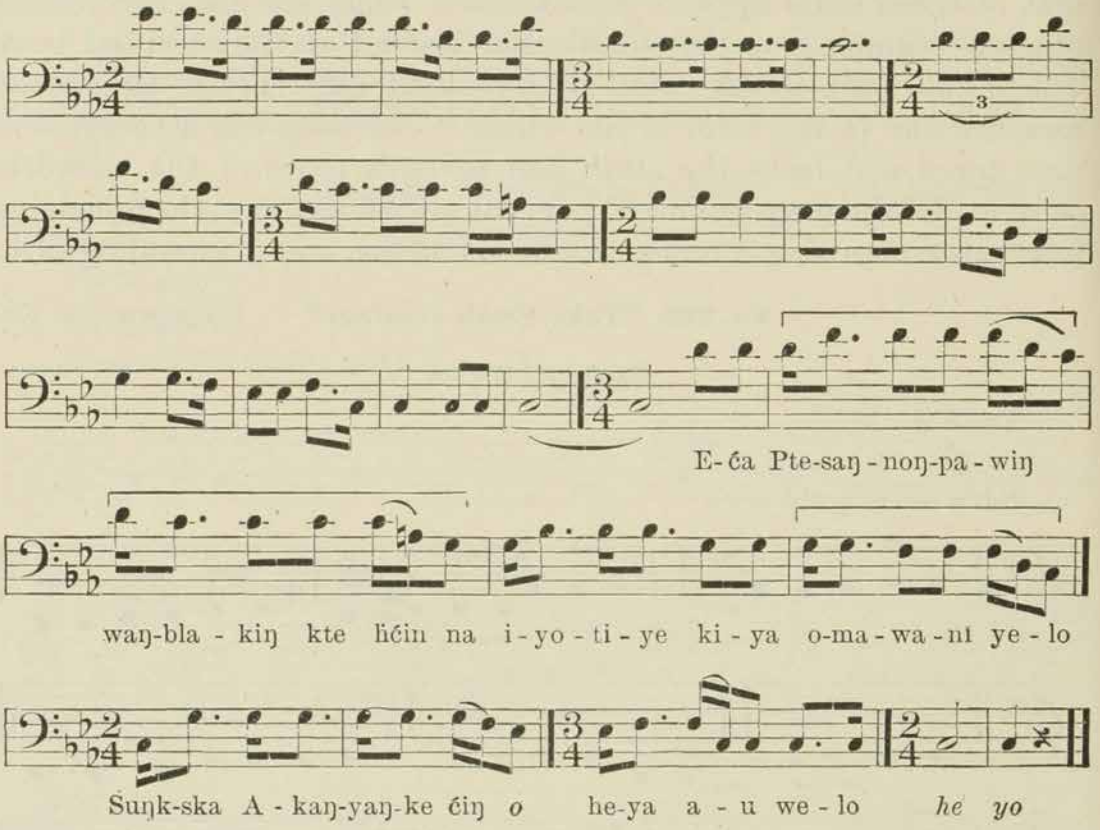
This recording is missing from the L.O.C. collection

No. 224. "The White Horse Riders Said This" (Catalogue No. 477)

Sung by Śiya'ka

Voice ♩ = 69

Drum not recorded



WORDS

eća'	well
Ptesaŋ'-noŋ'pawiŋ	Two White Buffalo
waŋbla'kiŋ kte ȟćiŋ	I am anxious to see
na	and
iyo'tiye kiya' oma'wani yelo'	I have traveled under difficulties
Suŋk'ska Akaŋ'yaŋke ćiŋ	The White Horse Riders
heya' aü' welo'	said this as they are coming

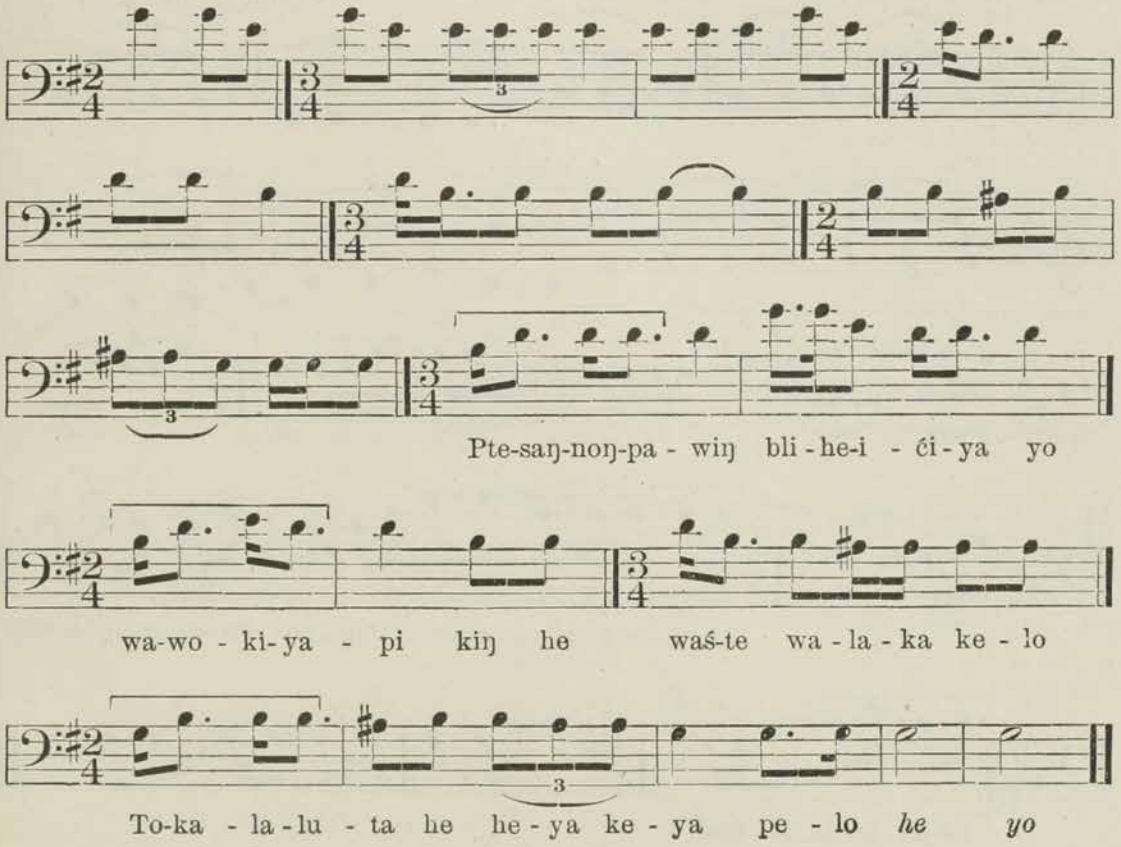
This recording is missing from the L.O.C. collection

No. 225. "Two White Buffalo, Take Courage" (Catalogue No. 671)

Sung by HAKA'LA (YOUNGEST CHILD)

VOICE ♩ = 66

DRUM not recorded



WORDS

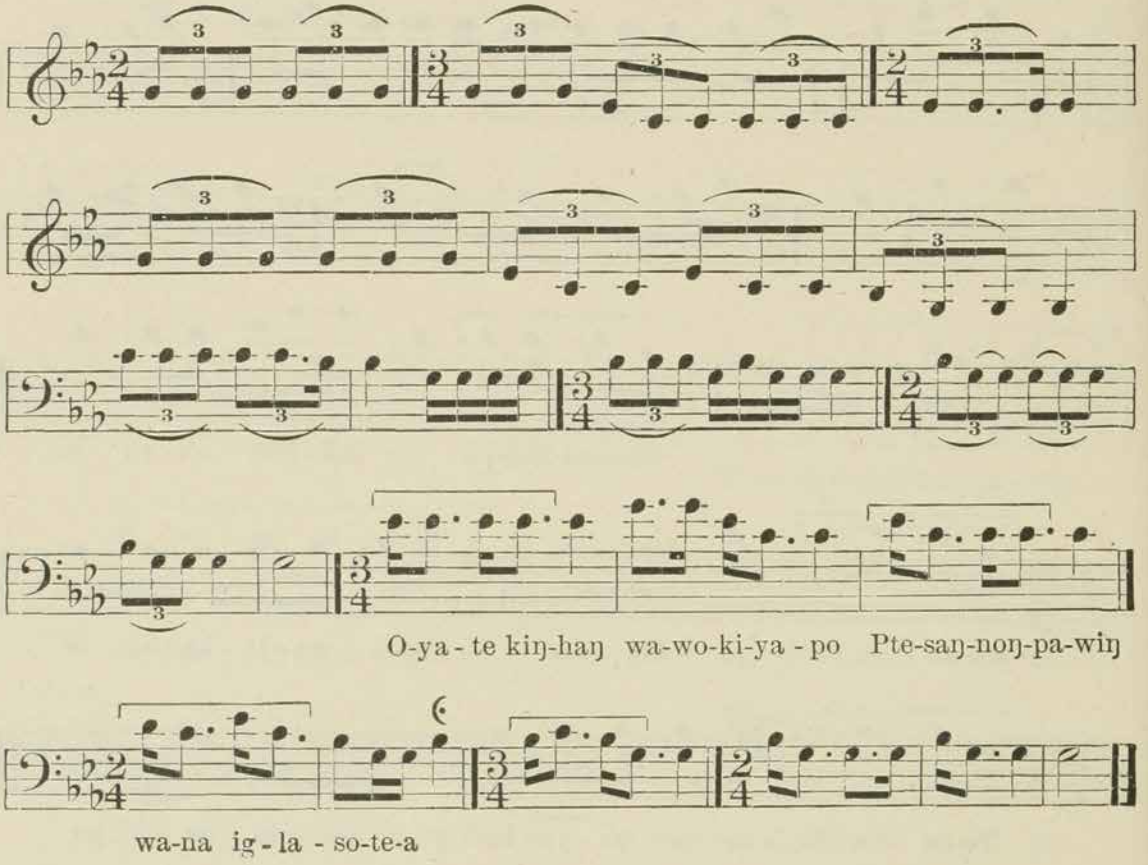
Ptesaŋ'-noŋ'pawiŋ	Two White Buffalo
blihe'ićiya yo	take courage
wawo'kiyapi kiŋ he	to give the assistance
waś'te wala'ka kelo'	I love
Toka'la-lu'ta	Red Fox
he heya'	has said
keya' pelo'	so they say

No. 226. "The Tribe You Help" (Catalogue No. 672)

Sung by HAKA'LA (YOUNGEST CHILD)

VOICE ♩ = 66

DRUM not recorded



WORDS

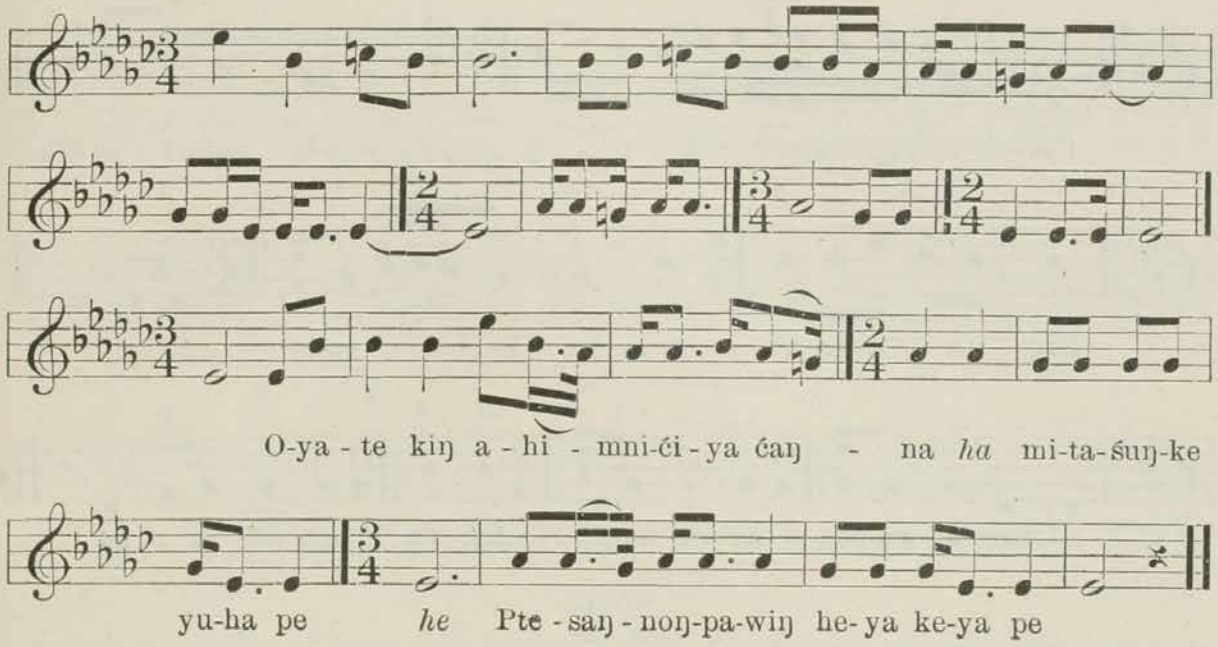
oya'te kiŋhaŋ'	the tribe
wawo'kiyapo	(you) help
Ptesaŋ'-noŋ'pawiŋ	Two White Buffalo
wana'	now (by helping)
igla'sota	has consumed what she had [1]

No. 227. "Whenever the Tribe Assembles" (Catalogue No. 684)

Sung by SILENT WOMAN (see pl. 54)

VOICE ♩ = 60

DRUM not recorded



WORDS

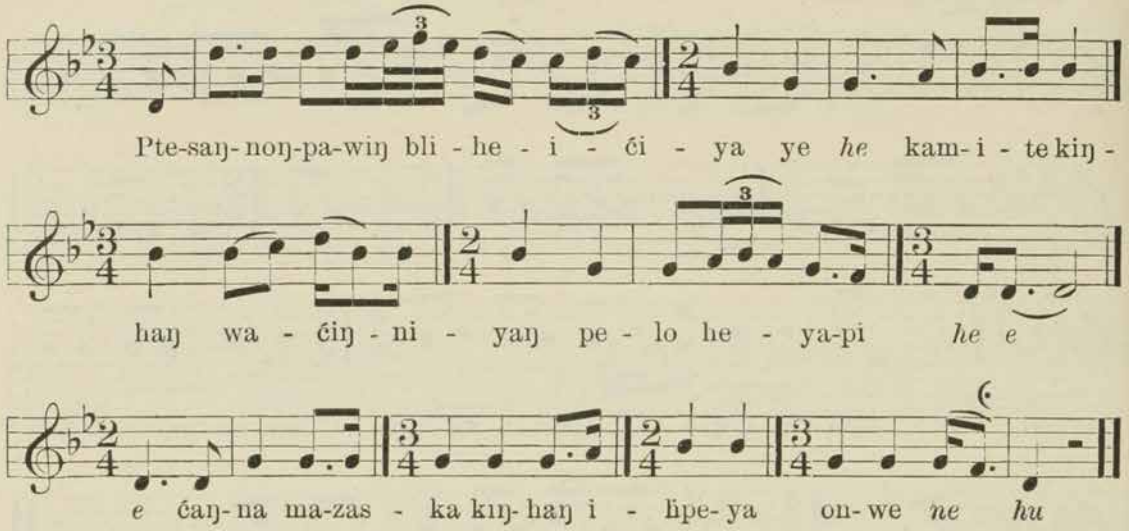
oya′te kiŋ ahi′mnićiya ćaŋ′na.	whenever the tribe assembles
mita′śuŋke	my horses
yuha′ pe	they receive
Ptesaŋ′-noŋ′pawiŋ	Two White Buffalo
heya′ keya′ pe	said this (it is said)

No. 228. "They Depend Upon You" (Catalogue No. 683)

Sung by SILENT WOMAN

VOICE ♩ = 58

DRUM not recorded



WORDS

Ptesaŋ′-noŋ′pawiŋ	Two White Buffalo
blihe′ićiya ye	take courage
kami′te kiŋhaŋ′	(English word) the committee
waćiŋ′niyaŋ pelo′	depend upon you
heya′pi	they said
ćaŋ′na	hence
ma′zaska kiŋhaŋ′	the money (literally "white metal")
iƞpe′ya on′we	you donated

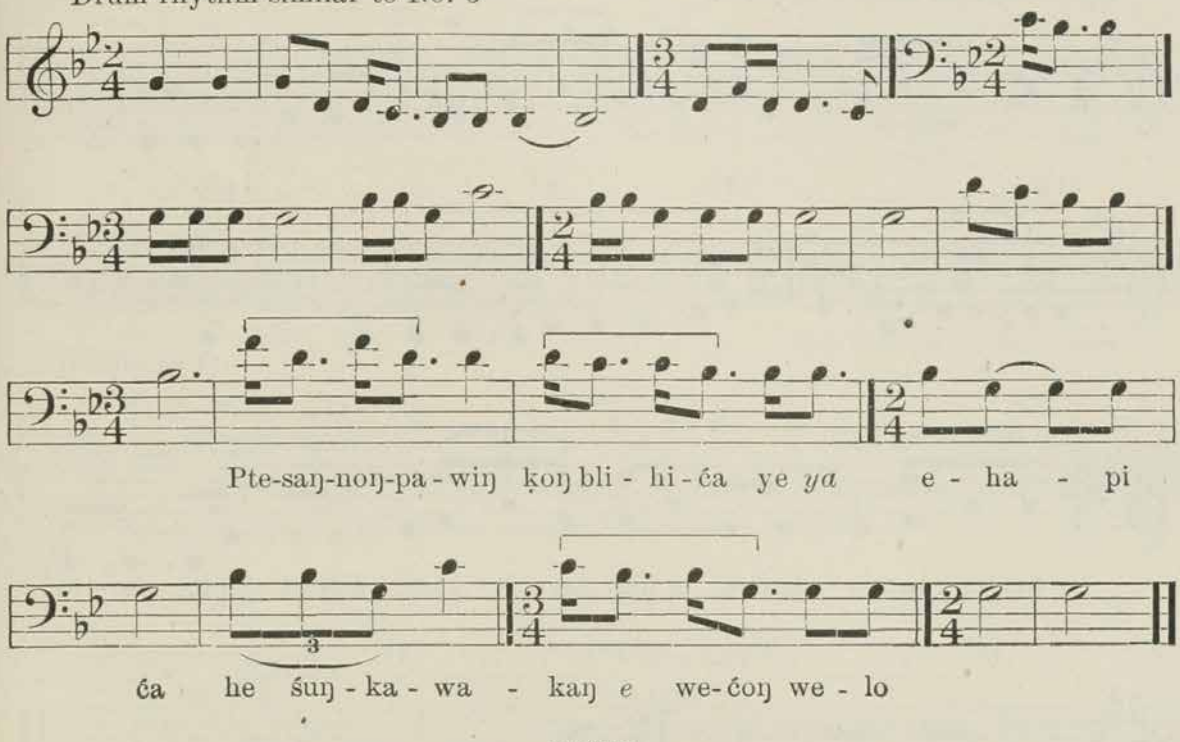
No. 229. "I Donated a Horse" (Catalogue No. 579)

Sung by SHOOTER

VOICE ♩ = 80

DRUM ♩ = 80

Drum-rhythm similar to No. 5



WORDS

Ptesaŋ′-noŋ′pawiŋ	Two White Buffalo
ḳoŋ blihe′ićiya[1] ye	take courage
eha′pi ća	you said this
he	hence
śuŋka′wakaŋ	a horse
we′ćoŋ welo′	I donated

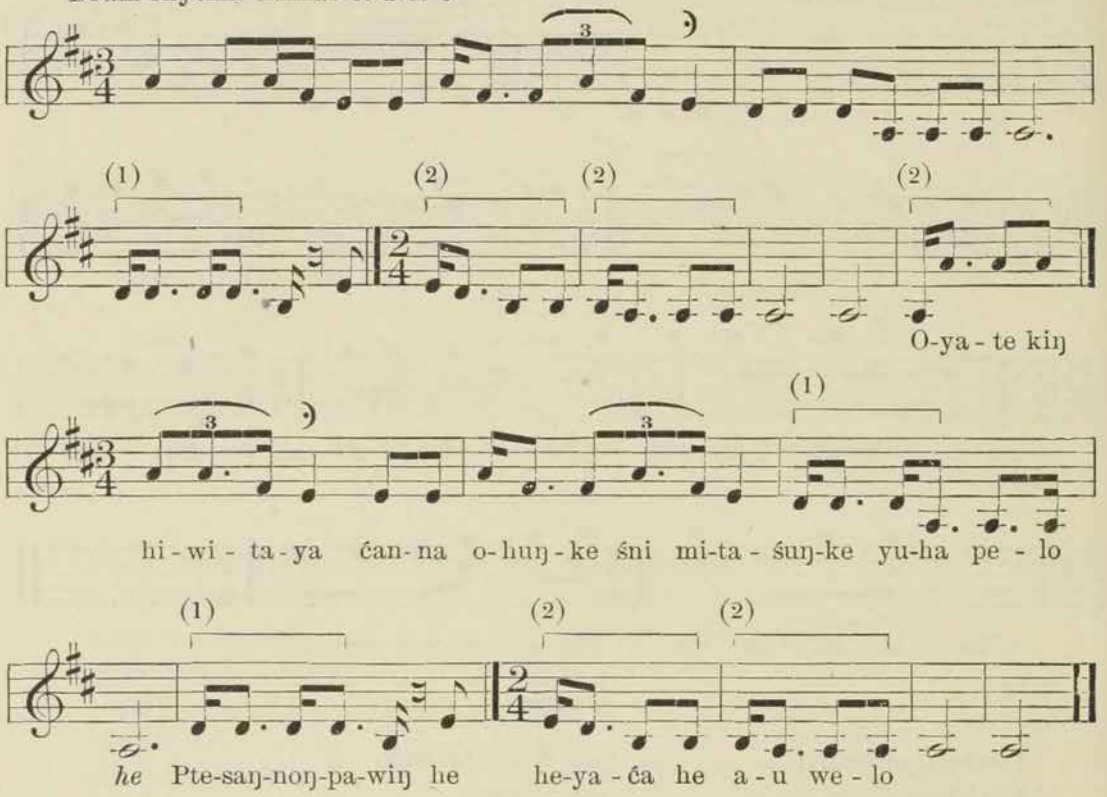
No. 230. "Hence They Come" (Catalogue No. 578)

Sung by SHOOTER

VOICE ♩ = 66

DRUM ♩ = 66

Drum-rhythm similar to No. 6



WORDS

oya′te kiŋ hiwi′taya ćaŋ′na..	whenever the tribe is gathered together
ohuŋ′ke śni.....	those without resources
mita′śuŋke yuha′ pelo′.....	obtain my horses
Ptesaŋ′-noŋ′pawiŋ	Two White Buffalo
he heya′ća.....	has said this
he.....	hence
aü′ welo′.....	they come

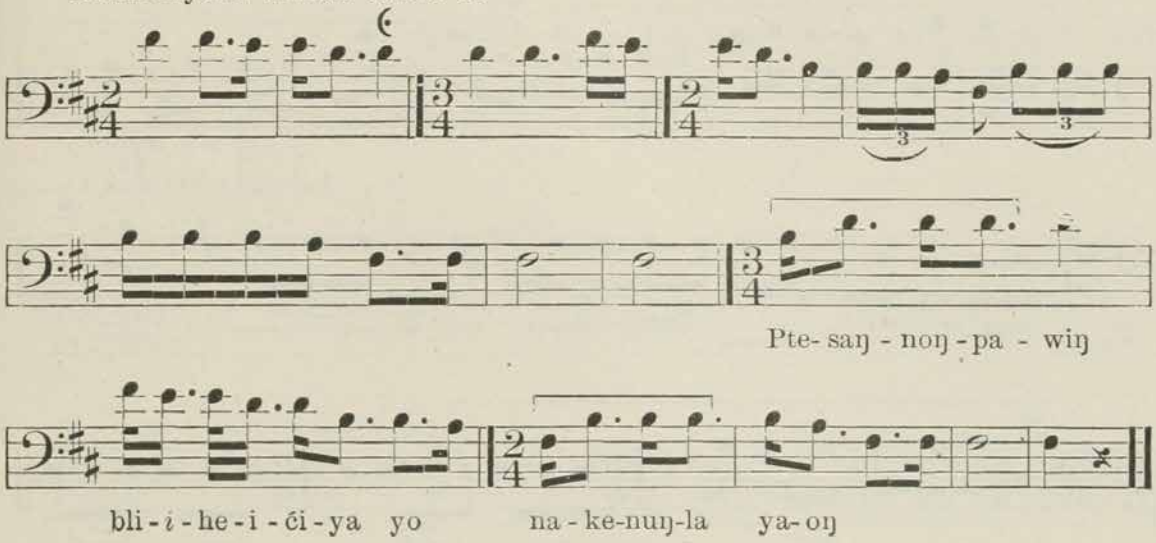
No. 231. "A Short Time" (Catalogue No. 558)

Sung by Gray Hawk

Voice ♩ = 80

Drum ♩ = 88

Drum-rhythm similar to No. 19



WORDS

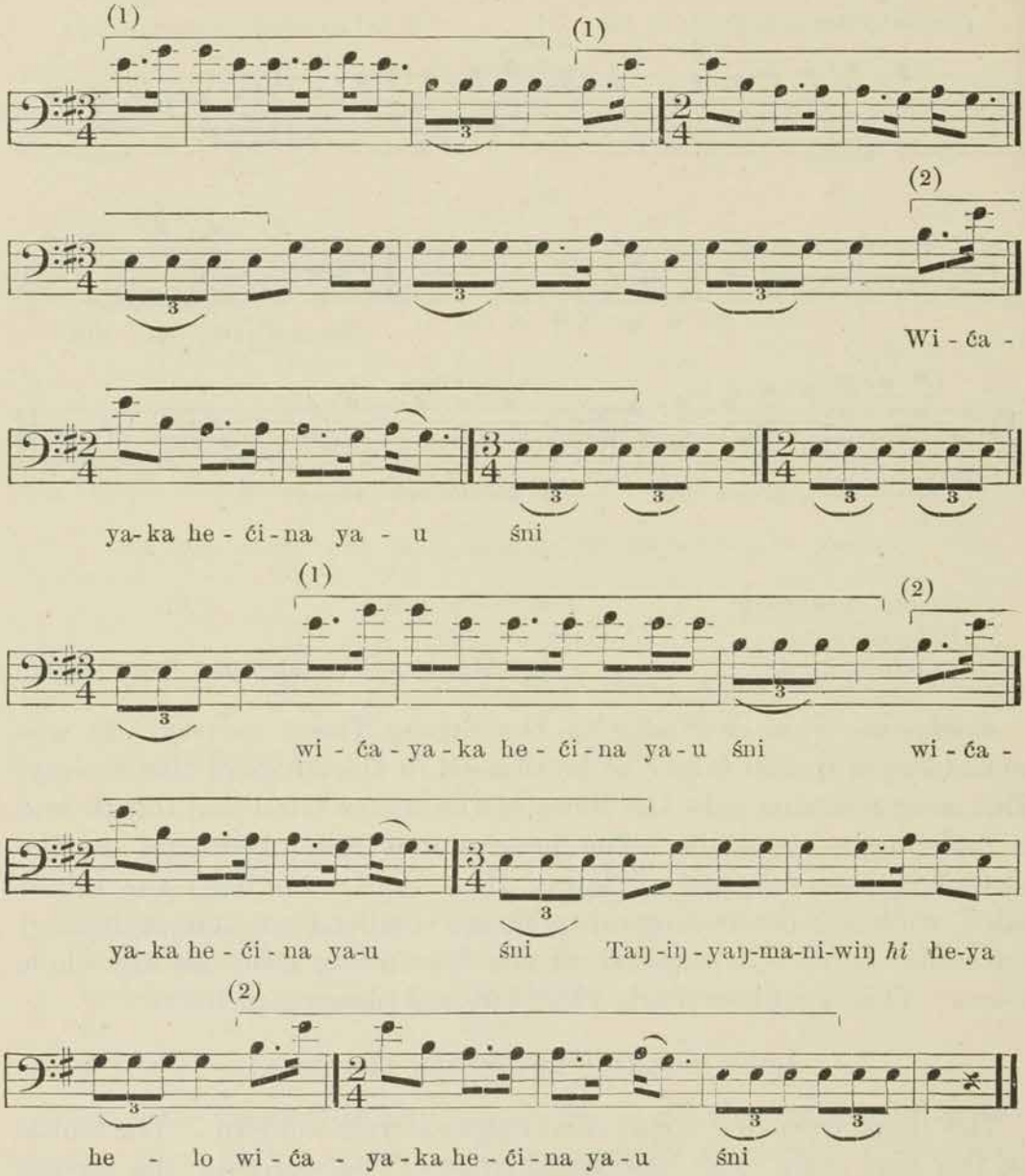
Ptesaŋ′-noŋ′pawiŋ..... Two White Buffalo
blihe′ićiya yo..... take courage
nake′nuŋla yaön′ ..... a short time you live (see songs Nos. 189, 222)

No. 232. "Come" (Catalogue No. 659)

Sung by Dog Eagle

Voice ♩ = 88

Drum not recorded



WORDS

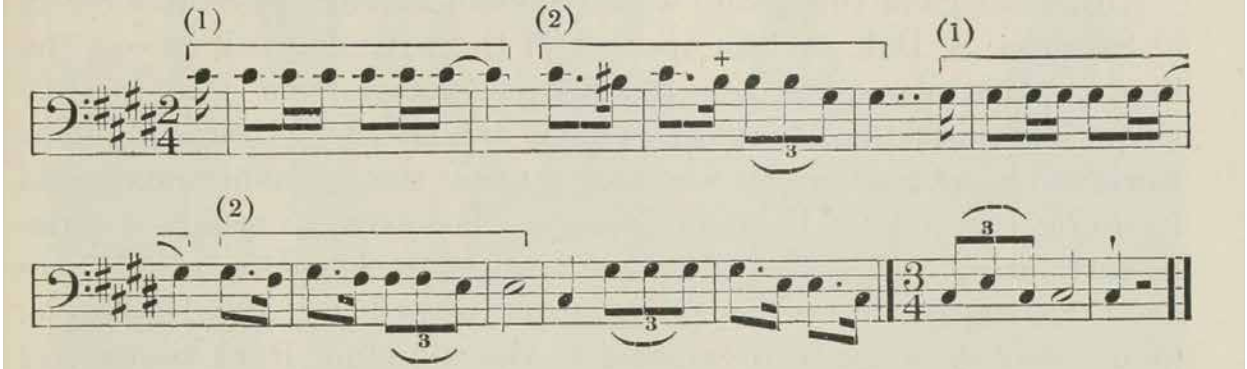
wića′yaka heći′na yaü′ śni. . . if you are truthful, come
Taŋiŋ′yaŋ-ma′niwiŋ..... Walks Visibly (woman's name)
he′ya helo′..... has said this

No. 233. Love Song (a) (Catalogue No. 590)

Sung by Swift Dog

Voice ♩ = 66

Drum not recorded

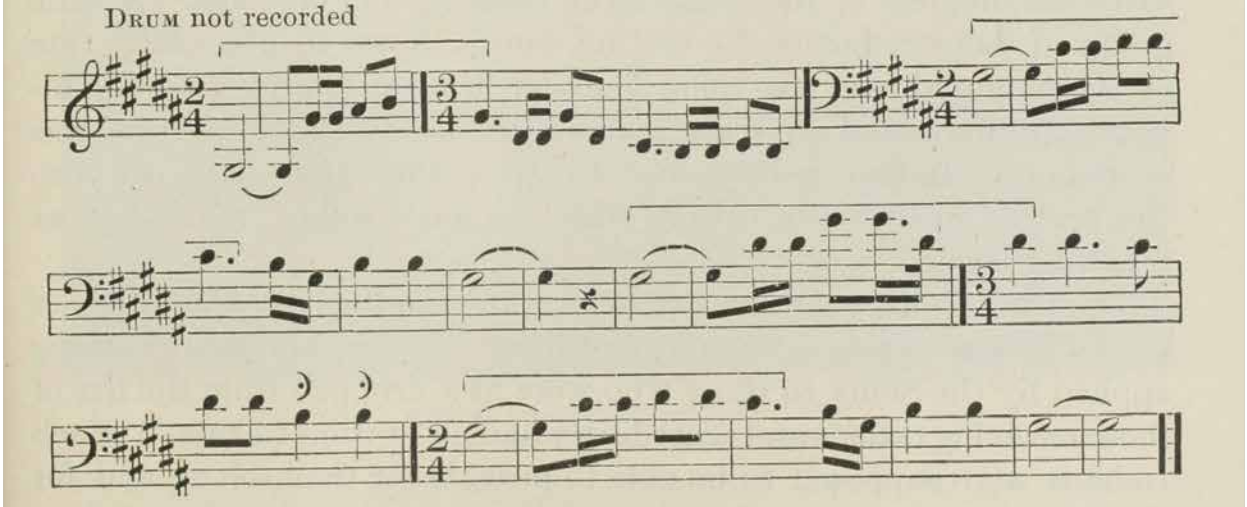


No. 234. Love Song (b) (Catalogue No. 661)

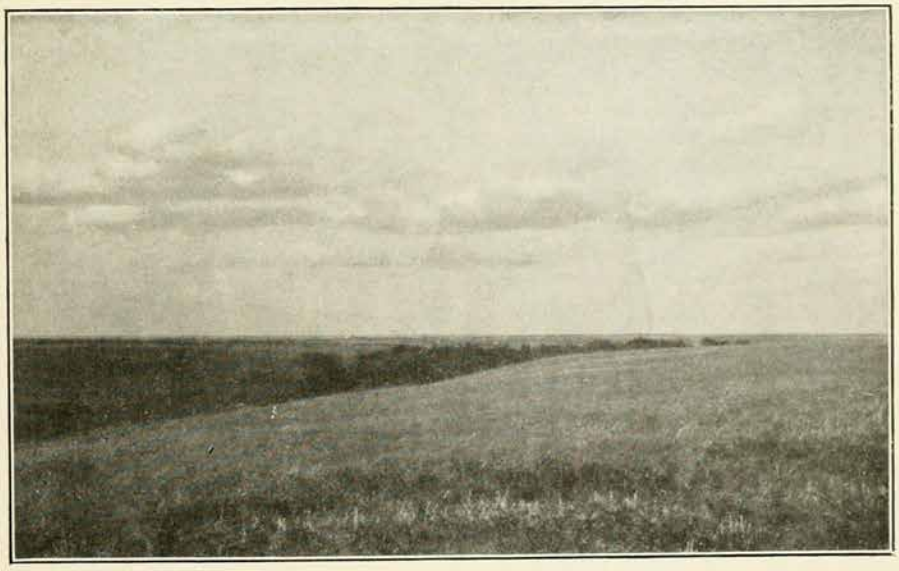
Sung by Blue Cloud

Voice ♩ = 63

Drum not recorded



DANCERS ON SISSETON RESERVATION



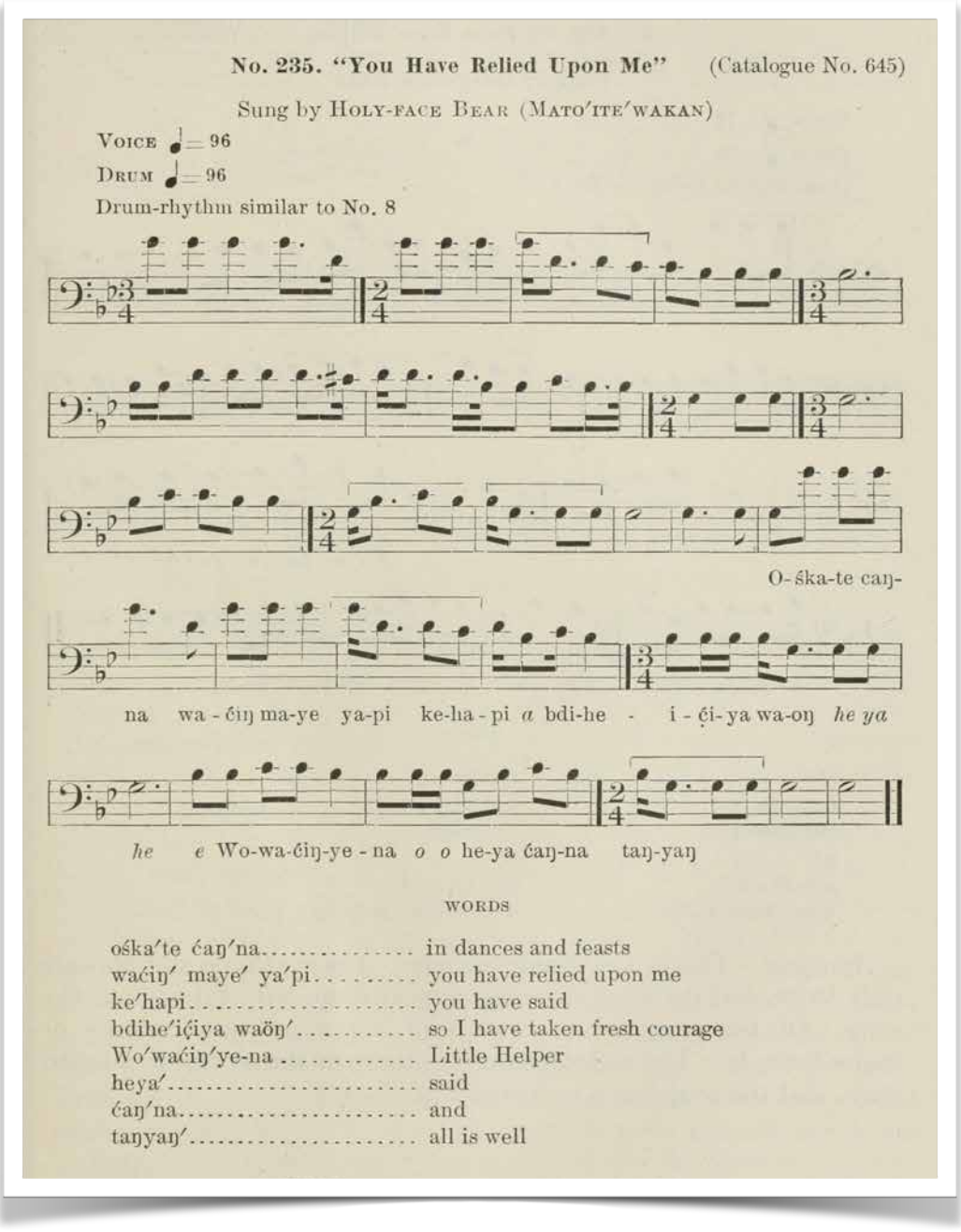
PRAIRIE ON SISSETON RESERVATION

All the songs of this group were recorded among the Santee Sioux at Sisseton, South Dakota, at the opening of the writer's work among the Sioux. This place was selected because Sioux from this locality frequently visit the Chippewa, among whom the writer's previous work had been done, and it was thought that this acquaintance would facilitate the work. It was impossible, however, to secure a satisfactory interpreter at Sisseton, and most of the songs recorded there were translated from the phonograph record by Mr. Higheagle. Many of these songs were familiar to the Standing Rock Sioux and were identified by them when the records were played. In one instance a Standing Rock singer supplied words which were missing from the Sisseton rendition of a song. A few Sun Dance songs were recorded, but these were said to belong to the Santee ceremony and were accordingly discarded. It is, however, interesting to note Sioux material from more than one locality, and the songs are therefore included in the series. Other Sisseton songs are Nos. 95, 96, 97, 189, 190. The words of the songs recorded at Sisseton are in the Santee dialect.

On July 4, 1911, the writer attended a gathering of Indians on the Sisseton Reservation. The number of dancers was small compared with that at Standing Rock, and the striking contrast indicates the progress of the Sioux away from the old customs. A little group of dancers facing the setting sun is shown in Plate 82. One of the mounted men was Good Thunder, the chief, who wore a gold braided uniform and acted as “marshal of the day,” and the other was a mounted Indian policeman. In the same plate is shown also the prairie on this reservation, which is more rolling than that at Standing Rock.

The three following songs are known at Standing Rock as songs of the Ticketless Society. The term “society” is here a misnomer, being applied by the Sioux to those who were first dropped from the list of those receiving rations and accordingly had no “ration tickets.” Such Indians were supposed to be able to provide for themselves, and for that reason were expected to show unlimited generosity toward their friends. The designation was used for only four or five years and was in the nature of a jest, but many songs of the Ticketless Society are still remembered by the Sioux.

The first of these songs was undoubtedly sung as a praise song in honor of Little Helper, who was expected to be inspired to still greater generosity by its words.



No. 235. "You Have Relied Upon Me" (Catalogue No. 645)

Sung by Holy-face Bear (Mato'ite'wakan)

Voice ♩ = 96

Drum ♩ = 96

Drum-rhythm similar to No. 8

O-śka-te caŋ-

na wa-ćiŋ ma-ye ya-pi ke-ha-pi *a* bdi-he - i-ći-ya wa-oŋ *he ya*

he e Wo-wa-ćiŋ-ye-na *o o* he-ya ćaŋ-na taŋ-yaŋ

WORDS

ośka'te ćaŋ'na	in dances and feasts
waćiŋ' maye' ya'pi	you have relied upon me
ke'hapi	you have said
bdihe'ićiya waöŋ'	so I have taken fresh courage
Wo'waćiŋ'ye-na	Little Helper
heya'	said
ćaŋ'na	and
taŋyaŋ'	all is well

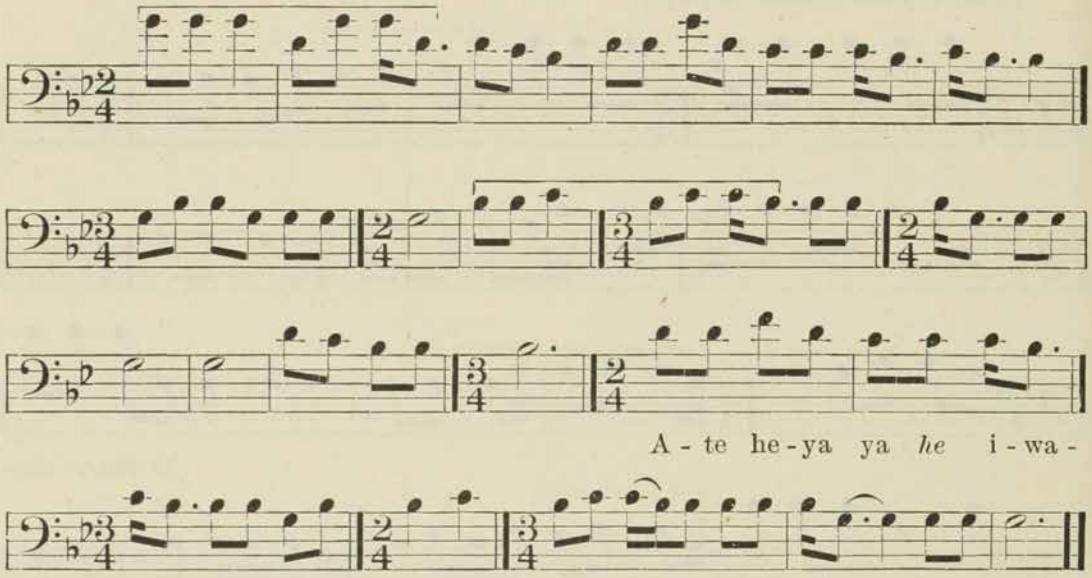
No. 236. "I Have Been Helping" (Catalogue No. 644)

Sung by Holy-face Bear

Voice ♩ = 72

Drum ♩ = 72

Drum-rhythm similar to No. 5



WORDS

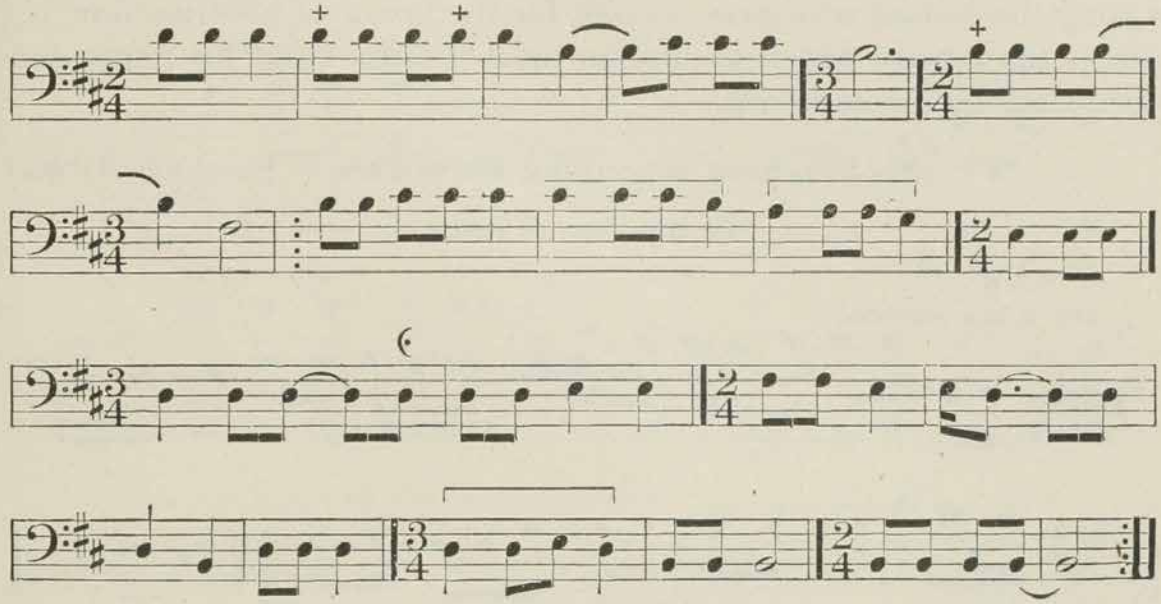
ate′	father
heya′ya	has advised me
iwa′homaya	by words
eća′	so
o′hoŋke śni	the weak ones
wawo′kiya waöŋ′	I have been helping

No. 237. Song of the Ticketless Society (Catalogue No. 678)

Sung by Twin (Ćekpa′)

Voice ♩ = 108

Drum not recorded



The Reverend John Eastman of Sisseton, South Dakota, told the story of the following song, saying that the incident occurred when his father was 15 or 16 years old, and was still remembered by many old people. The incident was as follows: A party of white men were driving cattle to one of the new settlements in the north. They lost their way and entered territory along the Red River where the Sioux war parties were in the habit of going. They were seen by the Sioux, who, supposing them to be Cree half-breeds, fired on them, killing one or more of the number. These Sioux were under the white man's law, and when they found that they had killed a white man they knew that they were liable to arrest for murder. Accordingly, they “lost themselves” among various bands of Indians. The chiefs tried to locate them, but could find only one man, whose name was Fierce Face. In order to demonstrate the good faith of the Sioux toward the white men he traveled many miles without escort of any kind and voluntarily gave himself up to the authorities. He went from camp to camp down the Minnesota River, each camp encouraging him and praising him in the following song. His son, a boy of about seven years, went with him to the edge of the Indian country. After following the Minnesota River to its confluence with the Mississippi, Fierce Face went down the Mississippi to Prairie du Chien, where he is said to have died in prison.

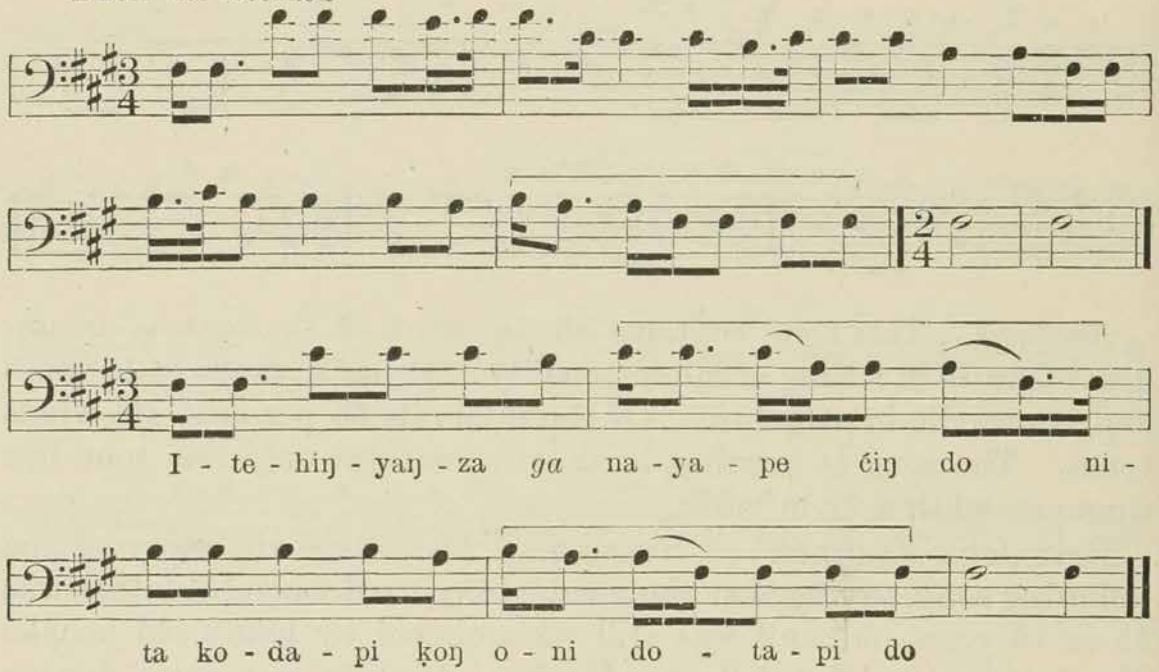
More than 70 years have passed since this took place, but through a song the Indian who gave himself for the honor of his tribe now receives the reward which an Indian most desires—that his name and deed shall be remembered.

No. 238. Song concerning Fierce Face (Catalogue No. 662)

Sung by Blue Cloud

Voice ♩ = 76

Drum not recorded



WORDS

Ite′-hiŋyaŋ′za	Fierce Face (man's name)
naya′pe ćiŋ do	you should not run away
nita′ ko′dapi ḳoŋ	your friends [1]
oni′ dota′p do	have borrowed you

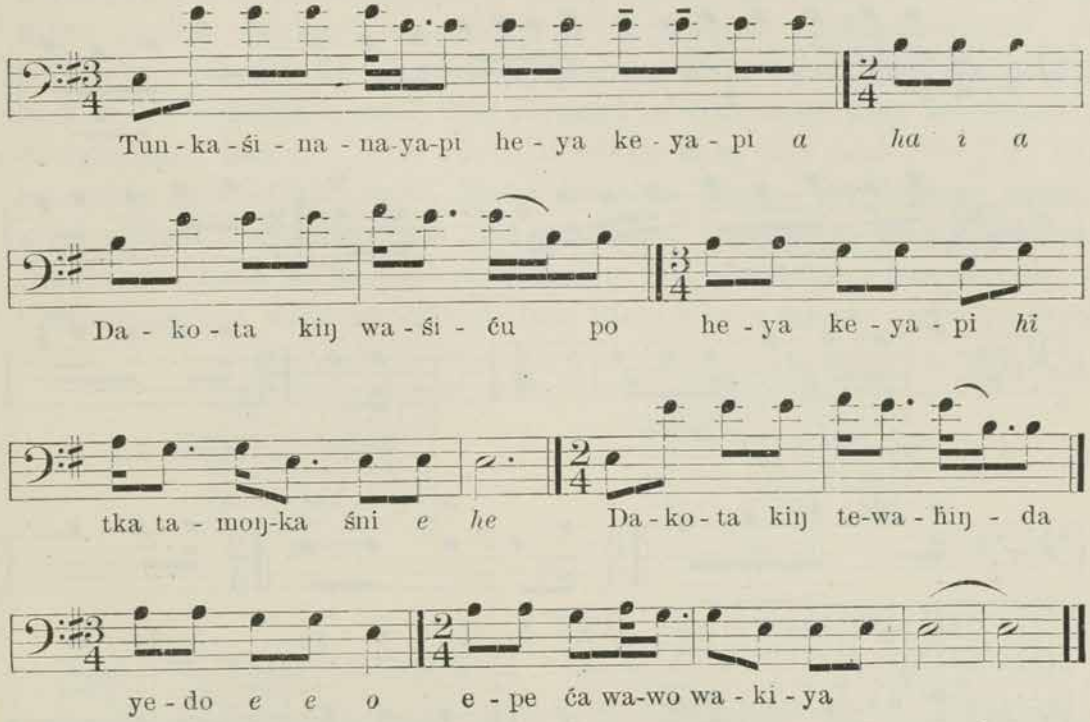
No. 239. Song Concerning a Message from Washington (Catalogue No. 646)

Sung by Holy-face Bear

Voice ♩ = 88

Drum ♩ = 88

Drum-rhythm similar to No. 5



WORDS

Tuŋka′śinayapi	The great grandfather (the President)
heya′	has said
ke′yapi	so they report
Dako′ta kiŋ	"Dakotas
waśi′ću po	be citizens,"
heya′	he said
ke′yapi	so they report
tka	but
tamoŋ′ka śni	it will be impossible for me
Dako′ta kiŋ	the Dakota (ways)
tewa′ĥinda	them
ye′do	I love
epe′	I said
ća	therefore
wawo′ waki′ya	I have helped (to keep up the old ways)

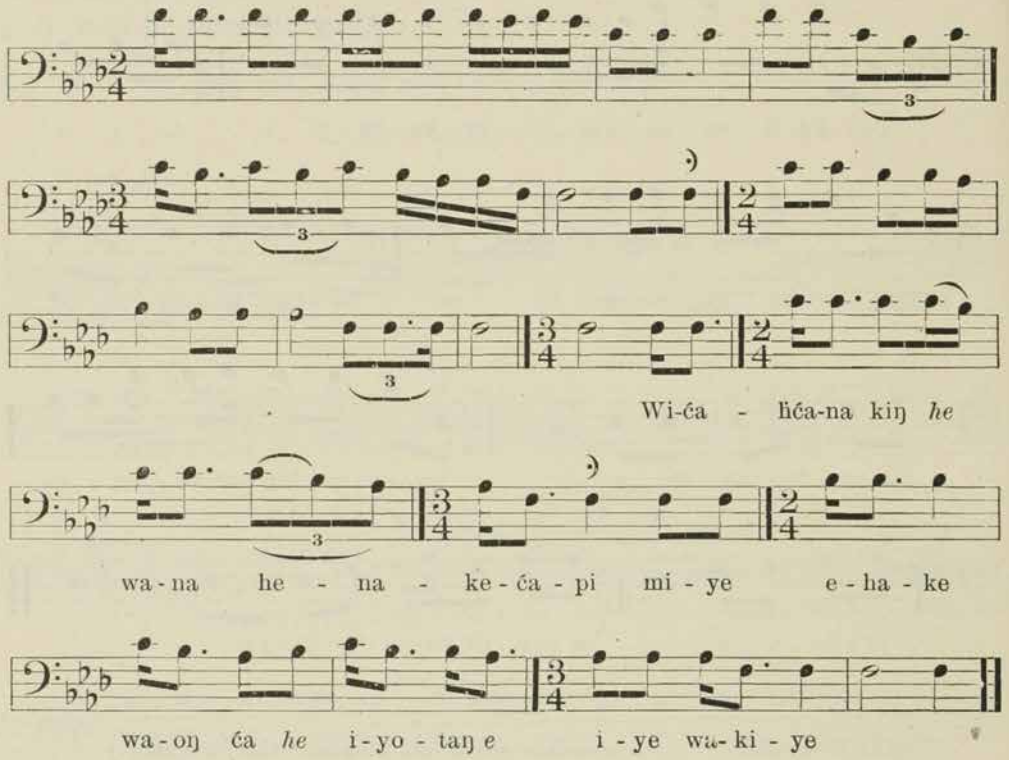
No. 240. Song of the Famine (Catalogue No. 647)

Sung by Holy-face Bear

Voice ♩ = 76

Drum ♩ = 76

Drum-rhythm similar to No. 6



WORDS

wića′ȟćana kiŋ	the old men
wana′	now
hena′kećapi	(are) so few that they are not worth counting
miye′	I myself (am)
eha′ke	the last
waöŋ′	living
ća	therefore
iyo′taŋ iye′	a hard time
wa′kiye	I am having

This concludes *Teton Sioux Music and Culture*, by Frances Densmore, originally published as *Teton Sioux Music* in 1918 as Bulletin 61 of the Bureau of American Ethnology, Smithsonian Institution.

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