HIGHLIGHTS:

- Description of a ceremony (unidentified)
- Describes the Give Away Dance.
- Describes the warlike achievements of Sweet Grass.

(Typed from handwritten field notebook VII)

Seispwaganahogwah -- Pipe Stem Dance -- are flush with the ground.
neganupihaganuk -- smokers -- "sit in front" -- older.
kotinamagetcikcopwagane -- "taking the pipes for the others"
Just 1 and 2 - 3 and 4 have no(?).
kacochikikocpawagunuh -- pipe leans on it -- pipe racks

Young man 1 takes pipe 1 and hands it to young man 2 slowly.
Young man 2 leans pipe against rack for a while. Then oskapeus
takes pipe 1 and gives it to old man 1. Before this the host
holds the pipes over the sweetgrass, all 4 of them together.
Holds stems over sweetgrass first, then changing hands rotates
clockwise to present bowl over sweetgrass.
Young man 1 takes pipe 2, hands it slowly to young man 2 who puts it in rack. When young man 1 takes pipe from rack he rotates it once clockwise. Young man 2 takes pipe and gives it to oskapeus who rotates it once and gives it to old man 1. When old man 1 gets pipe sits down near young man 1. Host does too. Old man 2 sits near young man 2. Young man 3 and 4 are told to sit close (?) by host.

Then oskapeus gets up with stick 3 .... saskaispwuganagon "lights pipe with it", gets wood from fire, lights pipe.

Then old man 1 holds up pipe. Old man 2 watches 1 and follows all his motions. Holds up pipe -- east, south, west, north. Then they puff it.

When it is going well old man 1 passes it [Account of Smoking Tipi, cont. from (Handwritten Transcript Book V, p.101 (#IH-DM.51, p.  )]

to old man 2. (I am not certain of this. He may simply hold it close to the gound in a horizontal position as he passes it. Fine Day gave both versions.) Old man 2 passes pipe 2 in the same way to young man 3. (Fine Day gave the vertical position of the pipe as the only one for pipe 2.) The pipes are smoked and passed on from young man 3 to young man 4 in the same way. Then the host gets them, knocks the ashes out and puts them back on the rack. Old man 1 and old man 2 go back to their original places as do young men 3 and 4.

Old man 1 takes pipe 3 and gives it to old man 2. Old man 2 holds it up and then puts it back on rack; the same is done with pipe 4. Then oskapeus gets up and gives pipe 3 to old man 3 and pipe 4 to old man 4.

The oskapeus makes new smudge at place marked "g" on diagram. Old man 1 takes the four rattles -- "e" and gives them to the oskapeus who shakes them four times as he holds them over the smudge. He goes up to old man 1 and feints at giving him the rattles three times -- he hands them over the fourth time and they are distributed one each to the four leaders.

Oskapeus lights pipes 3 and 4 for old men 3 and 4 who puff and hold the pipes up. Then pipes 3 and 4 are passed around. As soon as the pipes go around old man 1 shakes his rattle and then starts to sing. The men who have the other three rattles help him as do the women. But the rest of the men in the tipi are silent. After old man 1 finishes his song he passes his rattle to old man 2 who in turn passes his rattle to old man 3, and so on. The holder of rattle 1 always sings his song and is helped by the other men who have rattles, and the women.

When the pipes have gone around, the servers pass out the food. They start with old man 1 and proceed clockwise. If there is any food left the servers put it back near the fire. If a food bucket is emptied it is inserted into another empty bucket. After the food has been passed around, the younger men and women go home, taking with them the food they couldn't eat.
The host does not eat until the dance is over. He fasts for a day and a night before the dance.

Some women stay, those who are going to sing with the singers all night. Those who have been sitting outside and want to stay can now come in for there is plenty of room.

Then they begin to sing. They don't sing very many different songs. They sing around four times, i.e., each man gets to sing a song of his own four times. By then it is nearly daylight.

Then the host first takes the rattle and sings just one song but he sings a long time. The "Leaders" help him. When he gets through he lays his rattle down. The server gets it and the other three and smokes them over the sweetgrass. Then he throws the rattles through the air to old man 5 who sits near the door and has not sung heretofore. Old man 5 is called manitoayisi-yinu, "Manito Man", because he knows everything there is to know about the ceremony. The host has told him why he made the dance. He knows all the songs and all the pawaguauk. As he catches the rattles he tells the young men sitting around the tipi to come and sit near him. They do and he hands out the three extra rattles. Then he sings special songs for the occasion and the men around him and all the women join in. Then he sings for himself.

After old man 5 has finished, old man 1 gets up and sits with young man 1 -- old man 2 with young man 2 -- old man 3 with young man 3 -- old man 4 with young man 4. The oskapeus passes one pipe to each old man. They all watch old man 1 and follow him as he smokes and holds up the pipe. Then they pass the pipes among themselves until old man 1 gets them all together. Then oskapeus breaks more sweetgrass on the smudge. Old man 1 holds the pipes over it and talks to the pawagua. He says, "We have made the dance for you as it was promised." He talks for a long time and asks for many things. Then he puts the pipes back on the rack. The servers go outside the tipi and yell out, "Come and get the food that is left." The women come and get whatever there is. Then the oskapeus give some food and water to the host. That is the first time he eats. Then all go home.

Sometimes two or three or four boys come into the tipi and stand between young men 3 and 4. They are naked and are daubed with white clay. They carry cloth offerings, we-piuacocon and they cry. When the women hear them they cry too. One of the boys goes up to the host who asks him, "To whom are you going to give the cloth?" The boy answers, "It is something for so and so," naming some pawagua. The host takes the cloth and gives the boy some pemmican to take home. The other boys do the same. Then the host holds up the cloths and talks. After the ceremony the host hangs the cloths in the bush.

When old man 5 is singing the oskapeus shakes the pointed cloths as if to wake them.
Young men 1 and 2 sit in the same place until everything is over. They must be virgins. Sometimes they cry (because the fire burns?) and the women, hearing them, cry too.

The excavation is about 4 or 5 feet across. The host furnished all the food. It takes a lot and his relatives help him. He must start saving pemmican in the winter for the next fall.

Maxtaitcwiu -- Give Away Dance

I can't tell you very much about it but I have joined in often.

The one who gives the dance tells the others when it is going to be, some time in the fall or winter. He prepares a lot of food. The dance is given in a wewahtahō-ka-n. Inside this a post is erected that has a face carved on it. This is pakahkus, "Skeleton Ghost." (?) Beside it is a hide full of grease (see diagram).

The food is passed around and all eat. Then the oskapeus takes the grease out of the hide and puts it on a pan. He gives it to old man 1 who takes the grease out of the pan. Then the drums and singing start and old man 1 dances towards old man 2 holding the grease and making motions as though he were handing it to him. He sings, "This is what I am going to give you." Old man 2 dances toward old man 1 as though he were taking the grease. Old man 3 and old man 4 dance toward each other but do not have grease.

After the first song old man 1 bites a piece out of the grease and spits it in the fire. Then he gives the fat to old man 2 who dances toward old man 3 in the same way. So does old man 3 to old man 4 and old man 4 to old man 1. Then the oskapeus cuts the fat up into little pieces and passes it around to everybody in the tipi. They each eat a little piece. Then the host gets up with an armful of clothes. He dances toward different men just as the old men danced with the fat and he passes out the clothes. He does not pass them all out in one song but a little at a time until all are gone that he has prepared.

Then everybody dances and gives things away. You do not give a gift back to the original owner but you always give him something in return. If you give me brand new clothes I can give you old ones and it's all right. They dance that way for four nights, stopping during the day. Everybody who can dance does so. They don't have to go into the big tipi. When you come into a tipi with a gift, someone starts to sing and the two of you dance. They give everything away -- even horses. When guns are given away they shoot them off and yell. Everybody has lots of fun and when the dance is over you don't have anything that you had before.

If someone cheats at the dance, i.e., if he gives only poor little things for food gifts he generally will have bad luck.
I got cheated like that once in a Give Away Dance. But I didn't mind even though I didn't have a horse with which to chase buffalo. The one who cheated me got a fast horse but he couldn't make use of it because he got blind soon after. The old people said, "He got blind because he cheated you." Pakahkus has strong power.

Clothes were tied all over pakahkus. They are generally given to him by children who get the clothes from their parents. They dance in front of him as though he were a person getting a gift. After they dance, the children tie their gifts onto pakahkus but since they can't do it very well, their parents do it for them. A new pakahkus is made for every dance. After it is over the host puts the pakahkus in the bush. They sometimes bury clothes on the pakahkus after the dance.

On the fourth night, just before the dance is over, four men dress up fine. They take bits of hair from every horse that has been given and tie them to sticks. Then everybody comes to watch while they dance before pakahkus with these sticks. When they are through they put the sticks on pakahkus.

Not everybody can make this dance, only those who have dreamed it or vowed it or promised to give it for success in war.

Men gave gifts to women and women to men as well as men to men and women to women. Walking over legs not good etiquette. Does not know why.

Manisoniau wowikawikus -- "House where money is paid."

This is a tipi that was put up at fairs and large gatherings. Women would prostitute there, young men would sleep there -- not necessarily for intercourse but as a sort of lodging place. We did not have it before the whites came, we took a lesson from them. It is the word now used for whore house.

Over the fire in most tipis there was a meat drying rack on four poles, called tecipitcigauis, "Hanger."

Bow release -- arrow held between index and second fingers, right hand, three fingers on bow string -- thumb and little finger not used.

We had no pounds of any kind except for buffalo.

Kaputcikau is the fellow with the hump who hangs behind the others in the Cannibal Dance.

Masiuape kiuikewiu -- "Shapes," Cat's Cradle. Men and women played it. They would try to beat each other.

Both men and women go out to bring in meat after a kill. But in a big hunt the men keep on hunting while the women load the meat.
The meat is then the property of the women. The men don't do any more work on it.

Pit baking -- a hole was dug inside the tipi. Indian turnips with the bark on are put into the hole and covered with hot ashes. In the morning they are well baked -- Mistaskucimiue.

Roots were baked that way to make medicinal salt -- Mautomiuak. Meat was also prepared in that way. At the present their bread is baked that way.

Nayah-tcigane-a-pi -- "Carrying Rope." This is a pack strap that came across the chest. Used only seldom, mostly on war trips.

The Bush people use pack straps around each shoulder and from the head but the River people did not do this.

Whips were made very decorative. The stock was a 24" piece of polished elk horn. Hole drilled in tip and another in side just below it. Whip of antelope saganapi passed through the two holes and fastened. Hole bored in butt and wrist loop covered with otter skin passed through.


At this point I asked Fine Day the same question I have asked before as to what it is that influences a man to vow to give one dance instead of another. I received no really satisfactory explanation.

"I pick out a hard thing to do that I can't do without help. I have dreamt a little about the Sundance and so I have given that. I pick the hardest thing I can do and the most powerful."

If a man vows to give a dance for a sick child, he must give it even if the child dies.

Long ago there were no social dances. That came on with the white man.

I am still at a loss to give an account for the influence that prompts the choosing of a particular ceremony instead of any other. Some of the factors may be:
1. Previous familiarity with dance.
2. Dream revelation.
3. Difficulty of dance.
4. General preference. I believe not to be the most important.
The Indians believe that these are the spirits of the dead dancing in the sky. But the white men say that it is only the shadow of the ocean. I believe the white men too, for they have airplanes and they can go up at the sky and look at all these things. But I believe the old Indians too who said that it was the spirits of the dead dancing. For sometimes when there is a fresh fall of snow you can sometimes see a huge footprint -- a solitary one. Who could make it but the ghosts? I believe both explanations.

Stars: eka-katohte-ta-tcahkos -- "Star that doesn't move"

This is the North Star. When we got lost we could guide ourselves by it. All the other stars move except this one.

Wapanatcahkos - Daylight Star - Shines brightly in the east just before morning.
Oki-nauc - ? A group of seven little stars in the southwest.
Okima-wukanicticitck - "Three Chiefs." Three bright stars close together in the southwest.
Atcahkoskococit - Tailed Star. Evening star in the southeast which looks as if it had a tail.
Those are all I know.

The moon is another world with shining earth. The marks on it are those of different pawagua. So is it with the sun. The old Indians believed, although they didn't say it, that the stars were put there by manito to give light at night.

Headgear

Mihiyowes totiu -- "Cap with Hair On." Strip cut from back part of winter hide of buffalo. Ends sewn to make ring. Sinew basted near top and then drawn tight to form peak. Pieces added (sewn on) to cover neck and ears.

Apiuac-tc-tiu -- Rawhide Hat

Used in summer. Oblong piece of rawhide cut into this shape (see original for diagram). Hair scraped off but it is not greased. Then cross-cut in (see original for diagram) and the four triangles pushed up, and made so as to fit head. Triangles cut into strips -- whole allowed to dry and becomes very stiff. Notches cut all around brim and brim triangles and tips of crown strips colored red. Sometimes feathers stuck around brim.

In describing this hat Fine Day laughingly said, "If I should see anybody wearing this hat now I should call him my grandfather."

M-yowesaga -- Coat with Hair On
Coat made with peaked parkee attached. Open down front and fastened with saganapi -- knee length -- also belt of saganapi. No pockets, sleeves sewn in. The women measure the fellow that's going to wear it so that it will fit him.

Fine Day never saw any rabbit skin clothing.

Mica-hatato-paihiwiu -- "Many go fighting."

This is what big war parties were called. They were undertaken so that the ukimau who was the leader would get a bigger name.

The scouts go out to locate a camp and all approach at night. The ogihtcitau watch so that no one goes ahead. But sometimes the ogihtcitau will let their relatives go ahead and these men may get away with all the horses before the rest come up. They shoot and yell and attack, the enemy run. We chase and kill them and throw their tipi down. But soon the enemy gather in a group and they come back to fight. They can pick a good place but we are scattered. They kill many of us. When day comes we put the wounded on travois and go off. The ukimau doesn't fight. He sits back somewhere in a safe place and eats. The ogihtcitau come back and report how many they have killed. Then he tells them to stop. This is the leader -- if there are other ukimau along they fight right in front. He doesn't have to fight because he has fought many times before. If his men kill many of the enemy he gets to be a still greater ukimau.

These large war parties were before my time. I saw them but I was too young to go along. Mihkwe-kiu, "Red Cloth," was one of the last leaders. He went against the Blackfeet. The next winter anutimi-wiyinu ka-stowe-skowa-t, "Stamps on Ashes," and ci-akask, "Growing," led expeditions. These were all chiefs but they were not as high as Sweet Grass.

The leader would tell everybody that they were going and they could try to get as many men as possible. They might get 100 men or even more. When they all get together they dance.

The next day they dance again and the leader starts ahead with some other ukimauk. They don't go very far and stop to make a fire and wait for the others. After they get warmed up they go on a little way and camp. That is the story I heard from the old people.

Coup Counting

Done in ogihtcitau tipi and in War Dance. Sometimes the different ogihtcitau tipis would get jealous of each other and have coup counting revelries. The ogihtcitau leader dances and tells his brave deeds. He tells them for the people there, not for manito.

One man cannot count another's coup. But a son may recite his deceased father's deeds lest they be forgotten. Not long ago a nutimiyinu did that at a Sundance. He told the story and said, "My father did that, not I." His four brothers gave a
horse apiece to the poor for his telling the story. They picketed the horses right in the Sundance Lodge and said, "Anybody that wants them may take them." But the men present were ashamed to take them. Later an old man gave the horses away to some old people.

Long ago the Cree and the Assiniboine too would confess at the Sundance. I did this very thing three years ago. Those who are going to confess dress up fine and paint their faces as they used to for war. They come into the lodge and stand in a row. The oskapeus takes one by the wrist and leads him around to the singer. There the confessant faces the pole with his right arm raised and his finger pointing up. He sings a certain song. Then he says, "I went and killed an enemy. I scalped him. I took his horse. You gave me the power to do all this. Forgive me." Then he sings another song. I confessed three deeds -- the last one about the rebellion. They are called ntawatcimicuk -- confessants.

The idea of asking forgiveness for so palpable a socially preferred virtue puzzled me and I questioned Fine Day about it. First he said that when a man's children would be killed in war he would think, "Oh, I did wrong to go and kill the enemy. I'll confess." But even Fine Day agreed that it was not a satisfactory reason. He said that he himself could not explain why they should ask forgiveness. He said that he had been taught that it was a sin to go out and kill an enemy in his own country. But if he chased you after you stole some of his horses and wanted to kill you, it was no sin. The same applied to killing an enemy scout. But it turned out upon inquiry that both "sinful" and "sinless" deeds are "confessed" at the Sundance.

Chief Sweet Grass had many deeds but I don't know just how they were told.

When he was a child he heard his father telling of wars and fighting. When he was a young man he heard that there was going to be a war trip and many men were going. He told his father that he was going. His mother made moccasins for him and all the good new clothes that he would need. He was small in size and he had a good robe from a yearling buffalo.

When the men gathered he saw them dance. The kihtco-ckinigiwi sat in front and the scrubs sat behind. He thought that he would like to sit in front. Then they left. The kihtco-ckinigiwi went ahead to scout. Sometimes they did not know how to scout and they would take anybody with them. When the scouts sight the enemy they sneak back and when they are near their fellows they yell to let them know.

Sweet Grass went along with the kihtco-ckinigiwi who were scouting. They told him to go back. "If you are close when we give the warning yell you will get deaf because you are only a scrub." But he went along. They sighted the enemy and came back to yell. Sweet Grass asked them what he should do. "Stay
He lagged behind close to the enemy camp. He saw two of them on horseback riding out to hunt. He hid and shot one as he rode by. He scalped him and chased the other who was running away. The horse Sweet Grass was on was faster than the other. He drew up. The ayah got off to shoot. Sweet Grass got off, shot, killed him. Took his scalp and gun -- no clothes. He came back to the band and showed them the horses and scalps and guns. "Where did you get them?" He told and they all rushed to where the bodies lay to get scalps and the clothes. We used to get four or five scalps from one enemy.

Then the oghi'tcitau held the others back waiting for night. The two that had been killed had gone on a hunt and so they weren't missed. At night they advanced to the enemy camp. Sweet Grass rode one horse and lent the other one to another fellow. When they were close to the camp the oghi'tcitau let some of their relatives go ahead to get horses. They got lots of them. Sweet Grass tied his horse and crept up to the camp.

They yell. All of a sudden an enemy jumps out of a tipi in front of Sweet Grass and starts to run away. He must have been sleeping because he had one legging on one foot and one moccaasin on the other. Sweet Grass chases him. The enemy stumbles -- falls. Sweet Grass clubs him with his gun, breaks the stock. The enemy is still kicking his one bare foot and the moccaasin foot as Sweet Grass takes his scalp. Takes his gun.

Sweet Grass came back and told what he had done. The oghi'tcitau says, "You have done enough, don't go any further." "I will stop all night. In the day I will join in the fighting again." He went back and gave his scalps and guns away so that if he should get killed his father would know what he had done.

At daylight he put on his leggings and robe. "I am going down to fight." The enemy had made a trench and had laid timbers across. There was some wood near the pit but many Cree had been killed trying to sneak up. Sweet Grass advanced from tree to tree. They tell him not to do it for many had been killed that way. "Why do you yell when they shoot?" he said. He kept on and soon he got pretty close but he couldn't see anything. Bullets went all through his clothes but none struck him. He shot one of the enemy but he couldn't get to him. He came back.

When the party returned the ones to whom he gave the scalps sang war songs. His father was glad to hear them and thought that he was an ukimau already. The next day they called him to stand in the Happy Dance.

That same summer the River people and the West people were gathered to hunt buffalo. They sent two men out to look for buffalo and they saw five of the enemy on foot. They raised an alarm by riding their horses back and forth.
The enemy dug a pit with their knives on the side of a hill. Sweet Grass came up and was very glad to see what had happened. They shot. Sweet Grass crawled up. Another young fellow was just behind him. Finally the enemy were out of ammunition. Sweet Grass and the other fellow jumped in. They killed all five between them with their gun butts. Sweet Grass got one scalp, the other fellow got the rest.

In that way he killed seven men in one summer. He then got married and soon after a chief picked him for ukimau because Sweet Grass had done more than he had.

When a man took a scalp he was privileged to wear a feather in his hair. It was (?) into a little braid on the top of the head. This braid was never combed. Even if you took the scalp from a corpse that someone else had killed, you could wear the feather. Sometimes when all of the scalp was gone they might cut off a hand or a foot and call it a scalp. I myself was ashamed to take a scalp from a corpse after one scalp had already been taken.

Sometimes a man would get up in a Sundance and tell how he had taken a scalp. We would know that he had taken the scalp after someone else had killed the man and they would say, "He ought to be ashamed to tell that he took a dead man's scalp."

It counts as a very high deed to touch an enemy even if he gets away. It counted highest to grapple with an enemy. Other high deeds were to stick a spear into the enemy or to club him with a war club. It was higher to kill an enemy by clubbing him with a gun than by shooting him.

Men who had been wounded painted marks on their clothes over the place where they had been hit. Arrow wounds did not count, only gun wounds. Men who had been wounded were sent around to collect ammunition and supplies for a group that was going to go on a raid.

We only started the custom of shaking hands after the peace. Before that when a man would meet a friend they would kiss each other on the lips.

If a Cree and an ayah had boys that looked alike, one would take the other's son and kiss him, meaning that he took him for his own son.

If an ukimau was almost as high as Sweet Grass, he would not walk between him and the fire.

If a scrub comes into an ogihtcitau's tipi, he gets treated just as if he were an ogihtcitau himself.

Buffalo hide robes were of two kinds -- atcumutahkwekop, War Story Robes, and pe-sahiguakoltp, Striped Robes. Both had the ears and the leg pieces which hung down slit and painted red. The tail was ornamented with quillwork. Both were merely
decorative. The war record painted on the (?) could be anyone's.

The striped robe had two rows of parallel figures. They were either arrows or shaped thus (see original for diagram). The arrows were painted on with a kind of black dirt and then white clay was rubbed over the rest of the robe. The other design was painted on with a paint made of blood and a certain red flower. Then blood was rubbed over the hide.

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