There was another way of burying people -- in trees. A tree would be selected with a sturdy fork. To both arms of this fork, cross logs about five feet long would be tied with saganapi. A platform of poles would be built on these cross logs -- also lashed together with saganapi. The corpse was covered with a robe and then the whole thing, body, platform and all, was wrapped in rawhide and tightly bound around with saganapi. The kihtco-ckinigi would usually ask to be buried in this way. But it was not restricted to them and anyone could ask to be interred in this matter.

In all the forms of burial, the hands were always folded across the solar plexus with the palms down. The legs were always...
slightly flexed. The feet were tied together and the knees bent up as soon as death occurred and the rigor mortis kept the legs in the flexed position. Before burial, the feet were unbound. On the left arm a filled pipe was laid, that is, between the arm and the body. The left side was used because most people are right-handed and the spirit could easily get the pipe from the left (women and children are buried with pipe also).

Another form of interment that was used only very seldom, upon a dying request, was this. The body was set on a little hill and was propped against a back rest which always was highly decorated. A blanket covered the lower part of the body. Around the corpse a low stone wall was built, about three feet high. Some relative would put up a tipi over the body and close it up tight. It might be the dead man's own tipi, or if he were a young man and didn't have one, someone of his relatives gave the tipi. This is called tcipec-ikamik, Ghost Tipi.

Most of the people were buried in the ground. I have seen all these different forms of burial.

Sometimes tipis would be erected over ground burials, but there were only very few. It was because the relatives did not want to use the tipi where they had seen the dead man and so they did away with it in that way.

The men did all of the work connected with burial. The graves were never lined with boughs.

When a man dies, his widow does not want to keep his clothes. She gives them to some old man who distributes them to various men about the camp who are of about the same age as the deceased. The wives of these men give women's clothes to the widow. This is not done with the clothes of a dead woman.

When a man dies his oldest son takes charge of all his property. He also takes care of his mother and unmarried sisters and young brothers. No matter how the horses are divided one is always left for the widow so that she will not have to walk when camp is being moved. Usually an elder brother will keep his dead father's horses until his young brothers get married. Then he will give them their share. Should he give them the horses before they marry, they most likely will squander them. If his father-in-law does not give him horses when he marries then his brother must give him enough so that he may be able to support his family. (Note here the cultural idea of the economic irresponsibility of young men.) I have never seen or heard of a case where one brother didn't divide the inheritance fairly with the others. Should all of deceased's sons be married, (i.e. mature) then the youngest administers the inheritance.

A sample instance of the working out of the inheritance is this. $X = \text{sons.} \quad Y = \text{daughters.} \quad 1 \text{ is the oldest, 6 the youngest.} \text{ The widow always must have at least one horse set}$
aside for her.

\[
\begin{array}{cccccc}
\text{married} & \text{unmarried} \\
X & X & Y & X & X & Y \\
1, 2, 3, 4, 5, 6.
\end{array}
\]

1 executes the estate. 3 gets but few horses or perhaps even none. Horses are kept by 1 for 5. Should 1 die, 2 and 4 share the responsibility of caring for 5 and 6, and if 3's husband is broke, 2 and 4 must help him with their own property. 5 and 6 and the widow stay with 1-2-3 or 4.

I have never heard of a man disposing of his horses on his deathbed to a friend. But it is often done with clothes. I got some that way. The man died in the winter and I didn't see his sons until late the next summer but they kept the clothes for me.

A dead man's gun goes to the son who hasn't any or has only a poor gun. His knife is kept for quite a while before it is used. If they all had knives it might be given to some warrior. For although it was extremely dangerous to use a dead man's knife, cigauwihgeman, for the first time, it was extremely lucky after that. I got one of these knives. I have named one of Sam Swimmer's (the chief) boys after this knife. The same is true of a bow or a gun or even clothes. When first used in battle they are dangerous, not many survive wearing them. For other uses of course it makes no difference.

When a man dies, his widow trades tipis with some relative. All the things of the man that the widow cannot use are distributed and in return she gets things that she can use.

Interred with the corpse there is always a little birchbark dish full of grease or fat. On the tcipac-ikamik some tobacco is placed on a cutting board near the corpse.

The "Carry on the Back" bundle is kept by the widow and upon her death is taken by the children. I have one that belonged to my grandfather, then to my father, then to my mother and now to me. The same is true of Sacred Stem Bundles. If a man's son is not worthy of having it, his widow keeps it and gives the bundle to someone else. I saw this happen once. The widow gave it to a man who went to another Stem Bundle owner who taught him how to take care of the bundle. The teacher was given four head of horses. I don't know if the widow got anything.

When a woman dies, the widower gives all her things away and expects nothing in return. Even if there are children he gives her clothes to some old man to be distributed, sometimes even the tipi and all the utensils, and the dog travois and harness. The dogs, however, are not given away. When a child died, all its clothes and playthings are given to some old man to be distributed. In the case of a woman or a child, an old woman sometimes does the distributing.
When a man's wife dies he usually ties up the moccasins that she made for him and puts them away. Generally he saves them to take along on a war trip. An old widower may give them to his son or to someone else to take along. They are worn on the trip and thrown away in the enemy country. The idea here is that they don't want to have them around and they are taken far away and discarded in a distant place.

Upon a widow's death, her things are given away if the children are young. If she has mature daughters they put her clothes away for a while and then use them. Her utensils are put in use right away because meals must be prepared for the family.

An ordinary horse is used right away when inherited. But a good running horse is let run loose for a while before used for hunting. I have never heard of a man who rode a dead man's horse into battle and came back alive. No, I am wrong. I do remember one such instance. Once when a large camp was moving north, one ona-kis fell sick and at Stony Hill he died. His wife gave his horse to her brother nitcoke-mis. He did not use this horse even for the chase, just let him run along loose.

Some Blackfeet on horses were sighted and nitcoke-mis took the horse for the first time to pursue the Blackfeet. He left the other Cree behind but could not catch up to the enemy. When he felt his horse getting tired, the Blackfeet went up a little hill. He shot at the rear man and thought that he hit him. But he didn't go to look and returned to the others. When the camp was moved, they passed close to the little hill. He told some young fellows to go and look there. Sure enough, they found a dead Blackfoot and took his clothes and gun. They pitched camp nearby and that night the women had a Happy Dance, ekowatciwisime-k. This dance was given on the return of a successful raid or war party. An old lady danced with a shield then. The words of the dance song are,

"What did you come here for?  
The flies are eating you."

The man that killed the Blackfoot told his wife to give the horse to her father, wauganihkctama-hoht -- "Strike-Him-on-the-Back." He had broken in the horse and his father-in-law could safely use it now.

A dead man's horse was usually allowed to run loose for a while and then used for hunting. This danger from dead men's possessions does not apply to things taken from a dead enemy, then you used the knife or gun as though it were your own.

In the Happy Dance there is a line of women dancing side by side. They dance toward a line of the men singers and drummers, then wheel and dance with their backs to them until the song is ended.

At night the men and women stand in a circle side by side and dance around clockwise. The singers and drummers are right in
the circle.

We had such a dance when the men came back from overseas. Standing Horn's (a vet) father stood in the middle and shouted, "Anybody can do what they like to me -- take my clothes."

This dance is called ewihkwa-cimaht, Circle Dance. When a man came back from a successful raid, the people would run out and meet him. They would take his things, clothes, even his gun. The reason these people who were not related to the man could take his things was because if he had been killed he wouldn't have anything anyway.

 Relatives of a dead person mourn by going naked, covered with a blanket only. They unbraid their hair, and wear it loose. Some cut it so that it doesn't get matted. Close relatives, both men and women, cut gashes in their arms below the elbow and in their legs below the knee and let the blood flow. This is not done in the winter. During that season the relatives only unbraid their hair.

A man mourns until one of the kihtco-ckinigiwuk comes to braid his hair and fix him up. Women are cared for by the wives of the kihtco-ckinigiwuk. The kihtco-ckinigiwuk vie with each other in being the one to console the bereaved. This is taken as an act of kindness and shows the goodness of the kihtco-ckinigiwuk's heart. If there are no kihtco-ckinigiwuk in camp some ordinary hunter kuntackinikiwik will fix them up. Some, in this rivalry to show kindness, go the day after the death or even the same night. It never happens the mourners keep on mourning after someone ties their hair. The relatives who mourn are mother, father, sister, brother, husband, wife, children, uncles, aunts (not grandparents). Close friends show their sorrow by letting down their hair.

If you live close to the grave you come back to it after about a year to clean the weeds off of it, pile dirt up again, and cover it over with a canvas.

I have never heard of putting tobacco on a grave. It wasn't done in the old days.

Sometimes the logs that held up the tree burials would rot and the bones would come tumbling down. If a man finds them he goes back to get another man. They roll the bones up in the best blanket they have and cover it over with boughs. Should a man touch one of the bones when he is alone, he will get some disease in that bone of his own.

Indian turnips were strung on a sinew, either peeled or unpeeled, and stored for the winter. Or they are pounded whole with saskatoon sikonikana.

Tipis:

It is not everyone who knows how to cut a tipi, usually old women. I only saw one old man who could do it. When a person
wants a tipi made he takes all the hides he has and gives them to the old woman. She measures them out into the desired shape, using the hind quarters for the top. She cuts the hides and then the women sew them together. A lot of food is prepared for the women to eat. After they eat, they take their assigned places and sew with an awl and sinew. The sewing is done on the inside of the hide, for the hair side is outermost. When it is sewn it is set up and the holes punched in and ears fixed. Then the cover is spread out and the seams flattened with an awl, as-ka-tcihk.

Then three tipi poles are lashed together and hoisted up, two in back and one in front. Then the other poles are laid on. Each pole must be in exactly the right place. When my old wife is busy I sometimes try to put up the tipi. But if one pole is misplaced, the whole thing doesn't come out right. There are generally fifteen poles and two outside to close the flaps. But there may be more or less poles, depending on the size of the tipi. The poles are called apaswiah. The two outside poles are acoh-tcigana, Ear Poles.

The woman puts up the tipi and owns it. But the tipi is known by the man's name. A man must get his wife's consent to have a tipi painted in a certain way. When they both agree on some atayohkan design (dream or vision) they prepare food and clothes and paints.

The cover is pulled off and laid flat. Before this is done a saganapi is passed around the tipi and a straight circle is marked off. Then as many designs as they can paint, they put on. Some are all red, some half black-half yellow, some are all black. Besides the dream design of the cover, the dream design of the man who named him is also painted on.

After the tent is painted, it is set up and the food and tobacco and fruit and sweetgrass are brought in. A fire is built and all the food set around it. If the namer of the tipi cover is alive he is called in. The pipes are filled and the owner passes a pipe over the sweetgrass and gives it to the old man saying, "Show me how to sing songs." The namer takes the pipe, points it over the sweetgrass and over his shoulder. Then he points the pipe up -- to the south -- north -- west -- east -- and then puts the pipe down. He takes the fruit and holds it up. The owner has a man outside calling all the old men who have dream songs to come and bring their plates along and feast and sing. He also calls for the women to come and eat and help with the singing.

The owner takes the namer's plate and puts on it a bit of every kind of food that has been prepared. Then the two servers pass out the food to all. The owner sits down. The food is passed out clockwise until it gets to the owner who is served last.

The server, oskapeus, outside does the same. Everything in a feast is done clockwise. When the servers are finished they say, "All ready" and one of them breaks some sweetgrass over
the smudge. The namer offers a pipe and prays, "The young man whom I named promised to paint his tipi. Now the food is prepared and it is time to have a feast. May all here be lucky and live a straight life. What this man promised long ago he has done."

Now everybody eats. It is getting dark now. When all are finished the oskapeus prepares the pipe. He takes a rattle and passes it over the smudge four times -- then he feints at handing it to the namer three times and on the fourth pass gives it to him. This is done with four rattles. When the old man gets the rattle on the fourth pass, he says, 'haihaihai.' At the end of first song, rattle no. 1 is passed to old man no. 2, and so on. Each rattler of rattle no. 1, as he gets it, sings his own dream song and the others help him. At every second song, the server passes the food around until it is all gone. The pipe is kept going around.

When the food is all gone he takes the pipe and passes it over the smudge. He rotates the pipe four times. At fourth rotation he puts it down and all go home. The food that they didn't eat they take home with them.

The namer brought his rattle to the feast. When it is all over the namer stays and asks the owner if he wants that rattle or a new one. Generally the young man takes the old one and tells the old man to make a new one. From then on he knows the old man's songs and can supervise a tipi painting. There are no drums used. These are the atayohkan tipis.

Atcimutahkwaiwikamik -- "War Story Tipi"

When you have a tipi with a war story on it, you must give a feast every time you pitch the tipi in a different place, i.e. among different people. There is no particular ritual connected with this feast. War record and dream designs could not be combined on the same tipi. Dream designs were usually preferred, in a big camp you would see hardly any war record tipis; this is the first time I have had one myself. I always had a dream design on my tipi before. A young man who is a good hunter and worthy may ask a warrior for permission to paint his record on his tipi. He has to give a feast every time he pitches the tent among different people but he does not tell the stories of the deeds. This is done only at a Sundance.

If you are living in a atayohkan tipi you cannot take fire out of it. Menstruating women cannot stay in it. All the tipis have different regulations attached to them. I once went to a reserve of the East People on the South Saskatchewan. I went into a tipi that had the figure of a man with a big mouth painted on it. There I had to eat everything that was set before me. I had a hard time doing it. That was for the first time only. After that I could eat as much as I liked.

Another tipi I went into long long ago, I had to rest the pipe
on a buffalo chip.

I never saw tipis covered with birchbark. Long ago I saw four men and four women going along with dog travois. They were northern people and carried rolls of bark which they said were their tipi covers. But I never saw them put up.

Sa-pohtcwans -- Pointed Tipi.

This is made by setting up two sets of four poles. A crossbeam made of two tipi poles lashed together is laid across them. Wall poles are leaned on these.

Mite-ukamik -- Mite-tipi.

This is made by Soto. I have heard that the Cipiwiyiniwuk made it too but they learned it from the Cree. When a man is cured by the mite-wuk -- medicine man, he makes a pointed tipi and he is taught the medicine. He hangs clothes on the tipi which the medicine men take as payment.

I saw this mitewiwin among the Soto. A sick girl was sitting flat on the floor, barefooted. The medicine man danced around and then suddenly pointed his medicine bag at her foot. Her foot began to quiver and shake. Another medicine man came up and rubbed something on and it stopped. The same was done to her other leg, her arms, and finally her head. She fell senseless.

The Cree do it but it is bad. It is not like the atayohkan, not done through dreams but through medicine. There is an old woman up the hill who belongs to the mitewiwin. I have one of the bundles called kee-kipitagamuk -- "Tied Medicine."

In the wintertime robes were hung on the poles from the ground up. At the bottom hay was stuffed. This kept the tipi warm. We would cut hay in a slough with knives. Fireplace was always in centre. Ten to twelve people live in a tipi.

I have no idea how many buffalo it would take to feed a family for the winter. We never used all of the carcass, just took the choice parts.

The tipi painting was done by the men. The colors were:

Brown -- made from a kind of stone found in the Battle River band near Battleford. Stone heated in fire, crushed to powder, dissolved in water. Sizing was made of the second scraping of a hide boiled with the paint.

Black -- a stone found along South Saskatchewan, also along Battle River. It is a stone but we take the powdered part.

Yellow -- from the boiled roots and leaves of a certain plant. A sturgeon bladder mixed in for sizing.
White -- clay from Del(?) of North Saskatchewan, wa-putonisk.

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