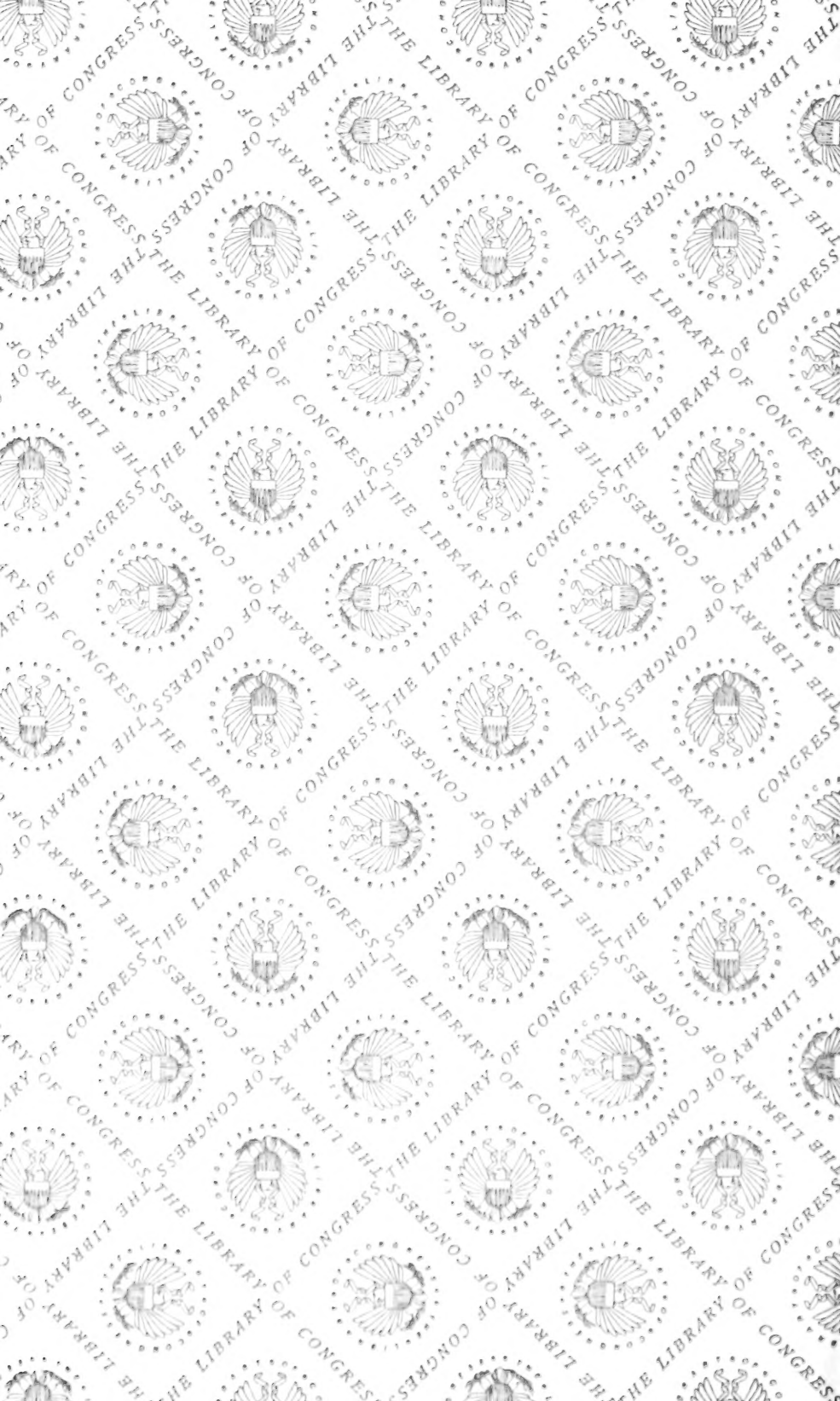
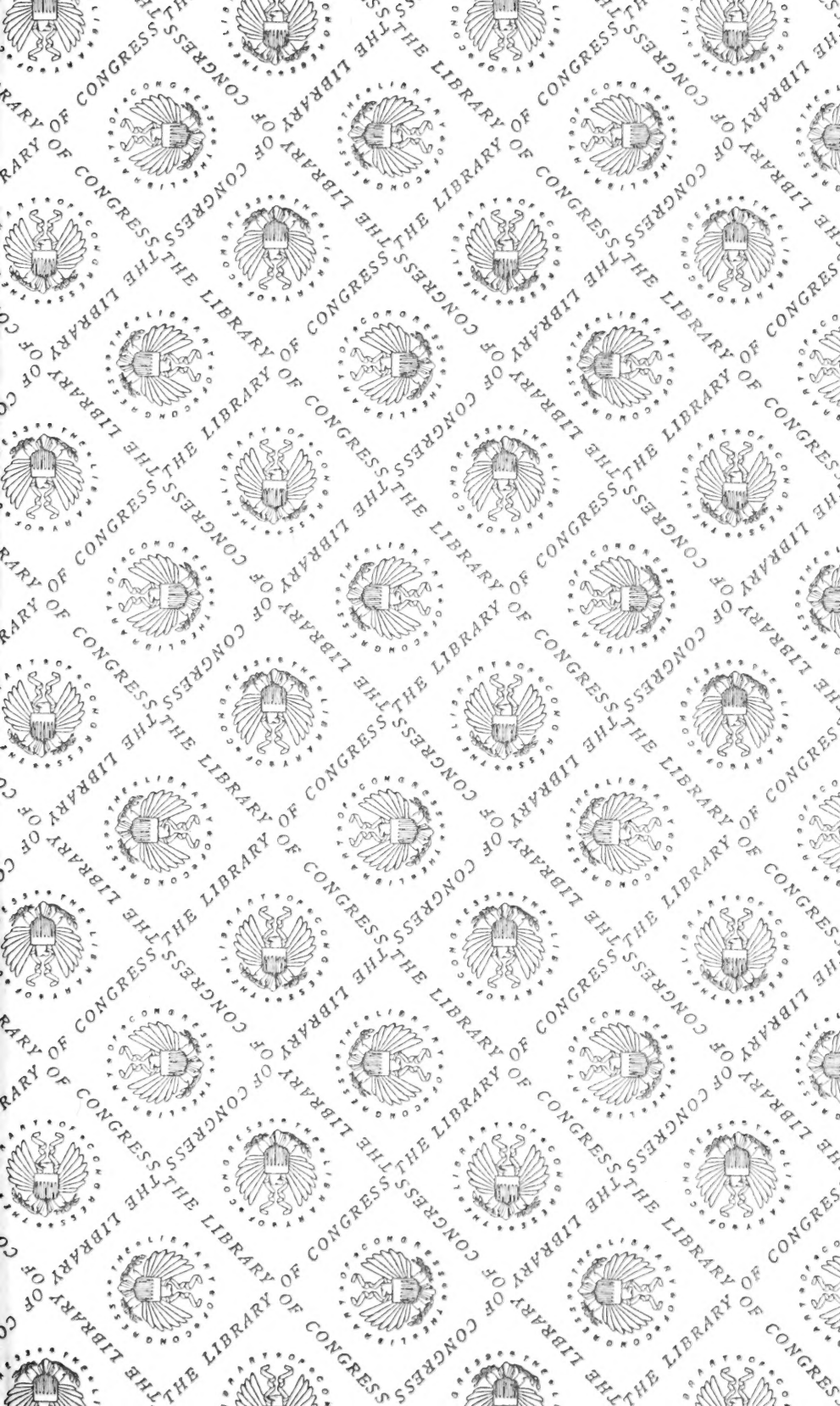


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AN ACCOUNT OF THE WAR CUSTOMS OF THE  
OSAGES,

GIVEN BY RED CORN (HAPA ÖLSE), OF THE TSIÖU PEACE-MAKING  
GENS, TO THE REV. J. OWEN DORSEY.

INTRODUCTION.

IN order to obtain a better understanding of the subject, it will be necessary for the writer to describe the order in which the Osages encamped in their tribal circle. When they went on their buffalo hunt in the summer they always pitched their tents in a certain order, according to the clans or gentes of which the tribe was composed. In the first diagram seven gentes camp on the left, and fourteen, considered as seven at present, on the right. Those on the left are the Tsi'-öu or Chee'-zhoo gentes, forming the peace element of the tribe; those on the right are the Hañ'-ka and Wa-öa'-öe (War-shar'-shay)<sup>1</sup> gentes, constituting the war element. The former could not take animal life of any sort, but were obliged to content themselves with vegetable food, till they made an agreement with those on the right to supply them with vegetable food in exchange for meat, which the Hañ'-ka and Wa-öa'-öe could obtain.

The Tsi-öu (Chee-zhoo) gentes are as follows: 1. Those who wear tails or locks of hair on the head. 2. Buffalo bull face. 3. Chee-zhoo peace-makers or red eagle. 4. Those who carry the sun on their backs, sun carriers. 5. Night people, or the

<sup>1</sup> Wa-öa'-öe or Wa-zha-zhe, means *Osage*. The exact pronunciation cannot be shown by ordinary English characters. Hence the "c" = "sh" is inverted to show a sound between "sh" and "zn."

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youngest Chee-zhoo. 6. Buffalo bull; and 7. Thunder people, or those who camp behind.

The gentes on the right are now in seven groups, the seven Wa-zha'-zhe gentes having been consolidated into two groups, and the seven Hañ-ka gentes into five groups. Before this consolidation was made, the tribe consisted of the seven Chee-zhoo fire-places or gentes on the left, and the seven Wa-zha-zhe fire-places on the right.

The following are the groups on the right, according to two authorities, Saucy chief and He-who-never-fails: 8. Elder Osages, including six of the Wa-zha-zhe fire-places. 9. Hañ-ka apart from the rest. 10. Ponka peace-makers (the leading gens

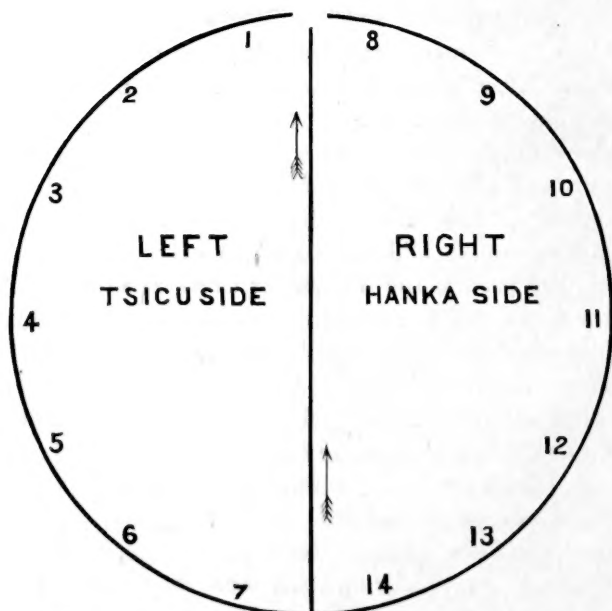


FIG. 1.—Osage tribal circle and the tents of the mourners.

on this side, as the Chee-zhoo peace-makers are on the left); they form a Wa-zha-zhe fire-place. 11. Hañ-ka having wings, an eagle gens. 12. Black bear. 13. Elk. 14. Kansas, pipe-light-



ers, or wind people. All but Nos. 8 and 10 are Hañ-ka fire-places.

The line drawn through the circle denotes the road traveled by the tribe. This forms the boundary between the two half-tribes.

The following accounts of the Osage war customs are necessarily incomplete, being obtained from a member of the principal peace gens. Moreover, there are customs peculiar to each gens, which are not familiar to members of other gentes.

There are three kinds of war parties among the Osages. The first is the large war party, undertaken in the summer. The next the sacred bag war party, in which only a few engage at any season. The third is called "tsi'-ka-kha'," undertaken at any time, being an expedition after the horses and other property of the enemy.

#### I.—A LARGE WAR PARTY (TU-TA<sup>n</sup>'-HÜ TAN'KA).

When a man on the left side of the tribal circle is mourning for one of his family, he selects a man from the right side of the tribe to mourn with him, and to be the real leader of the expedition. Let us suppose that the first mourner is a Chee-zhoo peace-maker man. He must present the other man, whom we will call a Hañka (in full, Hañka-apart-from-the-rest), with one of his best horses. Then the Chee-zhoo chooses a kettle-bearer for himself, and this kettle-bearer builds a small lodge (*D*, Fig. 1) for his friend. It is on the west side of the village, and is made of two buffalo robes. The door faces the west. A similar lodge (*E*) is built for the Hañka mourner, by his kettle-bearer, on the right side of the circle, and towards the west, as in the figure. Each mourner stays alone in his lodge, seeing no woman.

As the Chee-zhoo is a peace gens, it has no war customs pertaining to it, so the Chee-zhoo mourner has to apply to a man of the first gens, Lock-wearers, to act as his teacher. The Lock-wearers and Buffalo-bull-face people are the soldiers or policemen of the Chee-zhoo peace-makers. Should the mourner fail to obtain a man of the first gens, he must ask one of the second gens, Buffalo-bull-face people, to instruct him. The Hañka mourner must select his teacher from one of the soldier gentes on his side, Elder Osages or Hañka apart from the rest.

Within four days of the time for departure, the mourners return to the village and begin their preparations. The Hañka mourner directs his teacher to select the time and place for

the final ceremonies. Whereupon the teacher goes to one of the heralds (an Elk or Kansas man), telling him to proclaim the news around the village.

All the people who wish to see the ceremonies take a sufficient number of tents and remove to the place outside the village, pitching their tents in a circle. The large tent of the Cheezhoo is put up on the left, at *A*, Fig. 2, and the corresponding tent of the right side is pitched at *B*. The latter is the leading tent when

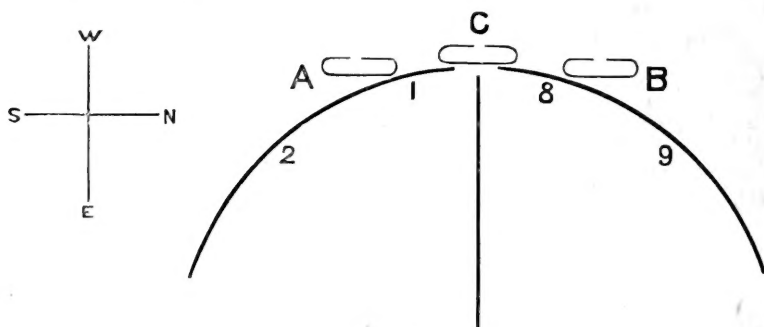


FIG. 2.—Plan of war tent.

the deceased belongs to the left side, and the former is the leading tent when the deceased belongs to the right side of the tribe. The leading side and tent must always be opposite to that to which the deceased belongs. The Cheezhoo peace-maker men, being of the gens of the mourner, lead all the men on their side of the tribe, who assemble at the tent *A*. So the Hañka men lead all the men on their side, who meet at *B*.

Each mourner receives a war pipe and a forked stick on which he can hang the bag in which the pipe is kept. The pipe is an old one handed down from preceding generations. Such pipes are always kept by those men who have taken a degree in the secret order of the tribe. The drum used on this occasion is made by a man of the Sun-carrier gens. Two battle standards are made for each mourner by an old man of the Elder Osage gens (Fig. 3). One on each side has seven feathers, and is reckoned as the superior one; and the other has six. The bottom of each standard terminates in a sharp point, which is used as a spear. When the two teachers ask the Elder Osage man to make the standards, they hand him a new knife, some paint, and all other materials required for them. When he finishes them the knife and the remaining materials belong to him. At the



same time the teachers give him some calico to pay him for his trouble. When the standards are completed, the old man says: "O Hañka and Cheezhoo, as you have paid me, take the standards quickly!" The Cheezhoo teacher takes his in his left hand,

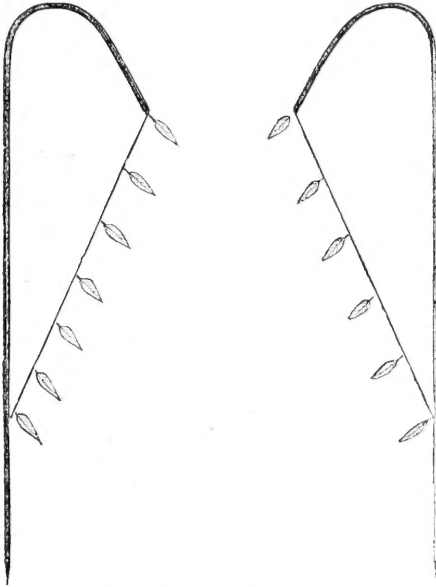


FIG. 3.—Battle standards.

and the Hañka extends the right hand for his standards. Then they lay down the standards before them.

Then the general war tent of the tribe (Figs. 2 and 4) is erected at *C*, facing the west, the place of honor being at the rear, towards the east.

All the principal men of each side, including the head men of the gentes, who are a sort of priests, meet in the war tent, *C*. There the drum beats. At the rear of the tent are seated the principal old men, one for each gens. The two mourners are still outside. By and by the mourners are brought into the tent, in which there is no fire. The two bags containing the war pipes are hung on their necks.

For this occasion two war bags are made of the feathers and skins of war eagles by some of the old men. These bags are now brought into the tent by the teachers, who present them to the mourners. The old men who made the bags now choose two or three men for each mourner, to act as *Wa-sha'-pe wa'-shu-*

wa'-kdhe, whom we may style lieutenants (though that is hardly the translation). These men drop their blankets and wear nothing but their breech-cloths as they stand in a row with their mourners. The old men who made the bags select a herald for each mourner out of any gens. These stand next to the lieutenants. Each lieutenant and herald receives a war pipe. The Cheezhoo herald receives in his left hand a knife with the handle painted red. The Hañka herald receives in his right hand a hatchet with the handle reddened.

Then the Hañka mourner (*B*) is brought to the front, and is told to select the best men on the Cheezhoo side for standard bearers. He chooses one (*E*), leading him to the front, the latter crying as he goes. To the latter is handed a standard with seven feathers by Cheezhoo's teacher. It is received in the left hand and the man performs a war dance according to his own desire or custom, and then he takes his seat. Then the Cheezhoo mourner is called to the front, being told to select the best man from the Hañka side for standard-bearers. The first that he chooses (*I*) is taken to the front, crying as he goes. Hañka's teacher hands him the other standard with seven feathers, which is received in the right hand. He dances, and sits down. Hañka's mourner selects a man from the opposite side (*F*) to carry the standard with six feathers; and Cheezhoo's mourner chooses a Hañka man (*K*) for a similar office. When the Hañka mourner selects the third man on the Cheezhoo side (*G*), the latter takes the standard from *E*, dances, and returns it to its holder. So when the Cheezhoo mourner selects the third man on the Hañka side (*L*), the latter takes the standard from *I*, dances, and returns it. The fourth standard-bearer on the Cheezhoo side (*H*) takes the standard from *F*, dances, and returns it. And the fourth man on the Hañka side (*M*) takes the standard from *K*, to whom he returns it after dancing.

Then the lieutenants are painted with charcoal. Before this is done, the Black bear people make a fire outside the war tent, placing on it a quantity of small willows which will soon burn. When these are charred, they are broken in small pieces and placed in pans, with a little water in each. Each lieutenant on the Cheezhoo side dips his hands into a pan, rubs them together, and then with his left palm he rubs his face, beginning at the right ear, and going down the cheek, across the mouth and left

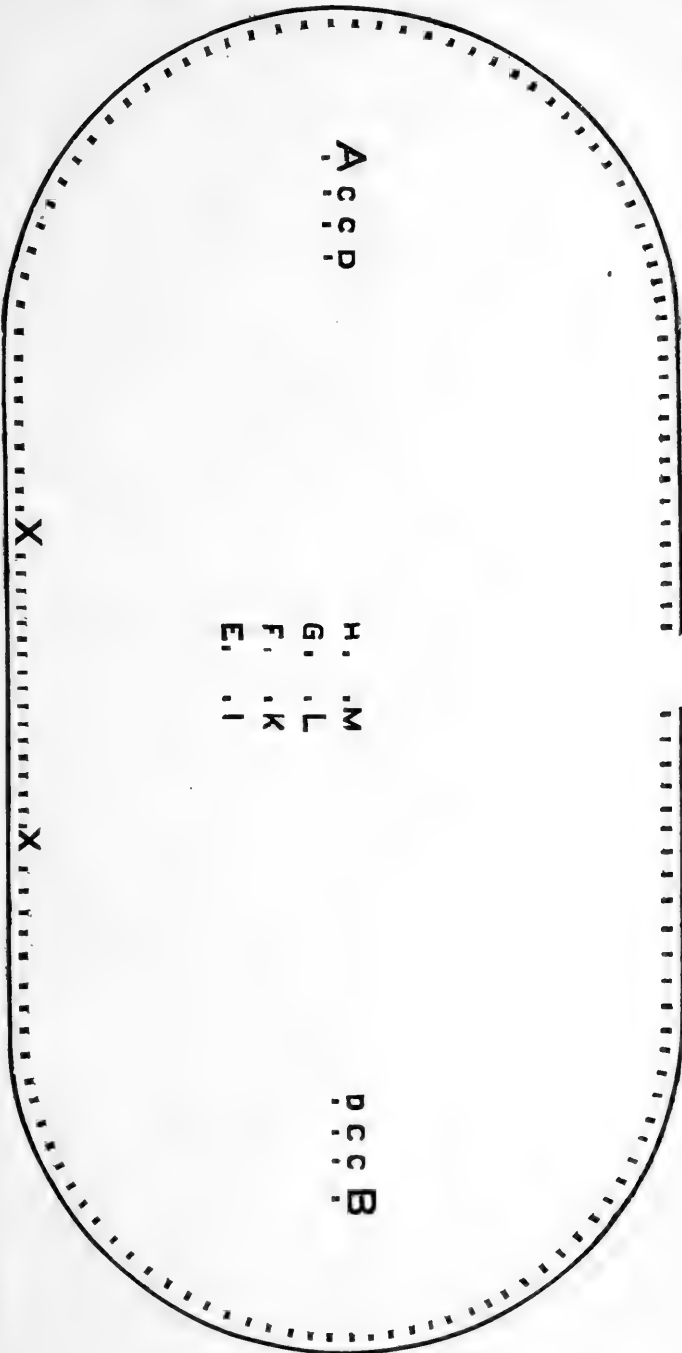


Fig. 4.—The war tent (C), showing the positions of the mourners, etc. From X to X, the twenty-one old men; A, the Cheezho mourner; B The Hasiika mourner; cccc, the lieutenants; d d d, the heralds.

cheek to the ear. Next he rubs his right palm across his left shoulder, bringing the mark a little to the front. Rubbing more charcoal on his hands, he places his left palm on his right shoulder, bringing the mark slightly to the front. With his right palm he makes a round mark on the chest, over the depression between the two parts of the sternum.

The lieutenants on the Hañka side proceed in a similar manner, but in reverse order, beginning with the right hand and ending with the left in making the round mark over the breast bone.

These men are now enlisted, and cannot sit down till night comes and the other warriors have lain down. The lieutenants, heralds, and standard-bearers can neither eat nor drink till they receive permission.

After the lieutenants finish painting, the two heralds are ordered to arise, one standing on the Cheezhoo mourner's left, the other on the Hañka mourner's right. They are sent from the tent, being ordered to go about a hundred yards from the village, and then run around it. They start from the west, Cheezhoo's herald going towards the north, and the other man running to the south. When the Cheezhoo man gets due north, and the Hañka is opposite him, the former cries to the latter: "O Hañka, he says that you will cause the spirits of the animals to pass along! He says that you must cause the spirits of the animals to pass along at sunset!" To this the Hañka man replies, "O Cheezhoo, he says that you must cause the spirits of the animals to pass along! He says that you must cause the spirits of the animals to pass along at sunset!" Just before they reach the east, they cry again, Cheezhoo speaking first. When they pass the east the Cheezhoo man goes outside of the other's course, keeping to the left of the latter. When the Cheezhoo reaches the south, and the Hañka is at the north, they cry again; and so when they return to the west. Then the large war tent (*C*) is taken down.

The Hañka mourner tells the Cheezhoo mourner and standard-bearers to collect their warriors, while he and his standard-bearers do likewise on the Hañka side. All the Cheezhoo men of the seven gentes have to prepare for the four days' dances. They also have to furnish a drum. They meet in their large tent (*A*) at the back of which are seated the four standard-bearers (*E*, *F*, *G* and *H*). The man who has the standard with seven feathers (*E*) is the principal one, so he sits on the left of the one with six

feathers (*F*). The standards are held with the feathers facing the west. The rest of the men sit around the tent. Then *E* selects all the young men who are to sit with the party as warriors, and the adult kettle-bearers, who prepare food for them. Of these latter there are from ten to twenty, no fixed number, and they have a separate camp. Next *E* selects about six youths who are fast runners, to act as kettle-bearers who give water to the warriors. The man who cooked for the mourner at the first, and made the small lodge for him, is the leader of the kettle-bearers on his side.

A man of the Sun-carrier gens is requested to make the drum for the party. He is furnished with the requisite implements, and gets a piece of calico as his pay. In the meantime the Hañka standard-bearers are doing similar things, but in a different order. In the Hañka tent (*B*) the man with the seven feather standard (*I*) sits on the right of the other, who has that with six feathers (*K*). No. 3 (*L*) is on the right of *I*, and No. 4 (*M*) is on the left of *K*. The adult kettle-bearers and the kettle-bearers who give water are chosen by the holder of the principal standard (*J*). A Sun-carrier man is hired to make the drum.

Then follows a dance around the village, while the two Sun-carrier men are making the drums. Prior to this dance the men of each party try to get ready and rise to their feet before the others. The mourners, lieutenants and heralds keep at a short distance from the singers and dancers. At each tent (*A* and *B*) a standard is raised. In modern times this is the U. S. flag.

The principal kettle-bearer on each side carries one of the flags, and he is followed by the rest, including the kettle-bearers or servants of both kinds. (See Fig. 5.) After the two parties pass each other, they walk in silence for about fifty yards, when the drums are sounded for another dance. (These drums are probably those which were used at the war tent *C*, as the new drums are not yet finished.) The dance is accompanied by a war song. Then they go silently as before; and so on till they arrive at the rear of the village. They sing and dance as they pass each other the second time; and so on till they return to the tents at the west. Then they have a dance, in which they tell what they expect to do when they meet the enemy. This must not be confounded with the bravery dance, which takes place afterward, according to Red Corn.

After this each mourner or war captain gives to his principal kettle-bearer a horse, which the servant sells to the man who will give the most food for it. The food is brought in and cooked by the adult kettle-bearers. The women are invited to a feast, but the men eat none of the food. Each woman brings a bowl of flour, coffee, etc. The kettle-bearers run to meet them, take the food and place it in a heap. At the end of the feast the empty bowls are handed to their owners. The food brought by the women is cooked and the men have their feast. Should the supply be insufficient another horse is sold for food, the women are invited to another feast, and they give more food in return for the

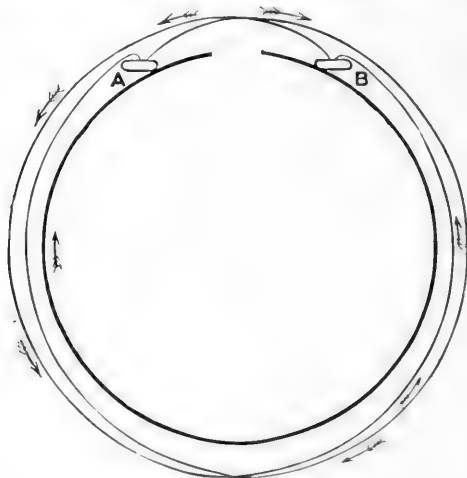


FIG. 5.—Dance around the Village.

men to eat. The dance is continued through the day, till about half an hour before sunset.

Then they dance the U-dhu'-ta wa-tsi'' or *circle dance*, in which the Cheezhoo men dance from the west to the north, thence to the east and south, and round to the west again. The men on the other side go in the opposite direction. In this dance the first standard-bearer on the Hañka side tells one of his exploits in a song, as he dances. He is followed by the leading Cheezhoo standard-bearer. The principal Hañka standard-bearer sings and dances again, and is followed, as before, by the first Cheezhoo standard-bearer. So the two sing and dance in turn till they have sung about twelve songs. A whoop is made and the men march a short distance to perform the dance called the bra-



very dance. They meet in front of the large Hañka tent (*B*), and the flag is hoisted (Fig. 6). All sit out of doors, forming a figure like a capital U, at the base of which are the standard-bearers. Next to them sit the warriors, and the kettle-bearers sit at the ends. The leading Hañka standard-bearer (*I*) arises, sings and dances a little to the west, and then back to his place, when he resumes his seat. He is followed by the first Cheezhoo standard-bearer (*E*), after whom dances the second Hañka standard-bearer (*K*), who is succeeded by the Cheezhoo of the same rank (*F*). Next come the third Hañka and Cheezhoo men (*L* and *G*), then the fourth pair (*M* and *H*). Then the warriors dance in like manner. When they have finished the kettle-bearers may dance if they desire.

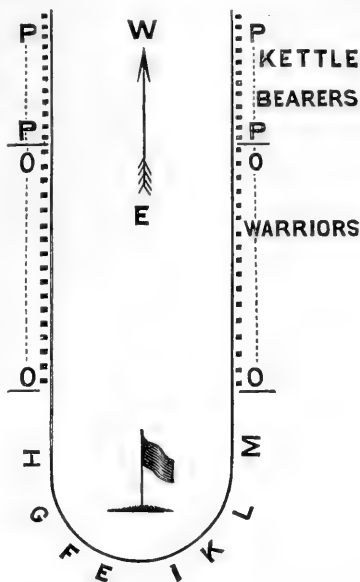


FIG. 6.—Bravery dance.

This ends the dances for the first day. Then the heralds make another circuit of the village, starting from their respective tents, *A* and *B*. After this the war captains, warriors and servants sit and rest, smoking and talking till it is time to sleep. The principal standard-bearer on each side (*E*, *I*) calls his war captain, telling him that on the morrow, just at daybreak, they must make the mysterious charcoal. Then the Hañka standard-bearer, *I*, tells his captain to inform the men that they can lie down. So one of the Hañka lieutenants cries over to those in the other camp: "Halloo, lieutenants!" One of the Cheezhoo lieutenants replies, "What is it?" The Hañka man says, "Ho! ye adult kettle-bearers, ye young kettle-bearers and ye standard-bearers! it is said that you shall sleep!" The Cheezhoo replies, "O, grandfather, it is well!" Then he addresses the men on his own side, but in a loud voice, so that those on the other side may hear, too: "Ho, O comrades, standard-bearers! Ho, O comrades, ye adult kettle-bearers! Ho, O comrades, ye young kettle-bearers! it is said that ye shall sleep!" Then the Hañka lieutenant calls again, "Ho, O lieutenant!" The Cheezhoo says, "What is the matter?"

The Hañka says, "O war captains and ye lieutenants! it is said, O comrades, that you shall sleep!" The Cheezhoo replies, "It is well, O grandfather!" Then he addresses the mourners and lieutenants on both sides, "Ho, O comrades, ye war captains! Ho, O comrades, ye lieutenants! it is said that ye shall sleep!" Then the Hañka cries again, "Ho, O lieutenant!" The Cheezhoo says, "O my grandchild! to-morrow you shall cause them, it is said, to attend to their duties." The Cheezhoo replies, "O grandfather, it is well!" Then he says to all, "O comrades, to-morrow I will cause you to attend to your duties!" This ends the ceremonies and proclamations for the night.

On the second day the Cheezhoo men precede the Hañka men in every rite, one of their number being the master of ceremonies for the day. On the previous evening members of the Dhu'-khe sub-gens of the Buffalo-bull gens brought in bunches of dried willow, which were laid out of sight by some of the men on the Hañka side. Before daylight, on the second day, all the men arise, and the men of the Night gens (who are a sort of bear people) set the willows afire; while the fire burns, long prayers are made by the men of the Night and Elder Osage gentes. At the end of a song they see who can get some of the fire. In the struggle which ensues the pieces of willow are crushed to pieces. This act has a special name. What charcoal each one gets is saved till the return to camp. The charcoal symbolizes the enemy. On their return to camp each warrior goes to his place and mixes the sacred charcoal with ordinary charcoal, after which he paints himself. Those who desire go and sing around the village. After breakfast they dance around the village all the morning, as on the first day. Then they have another feast at about noon. They dance the circle and bravery dances, as on the preceding day. At night, just before retiring, one of the Cheezhoo lieutenants calls to those on the other side. A Hañka lieutenant replies, "O my grandchild! what is the matter?" Then the Cheezhoo says what the Hañka did on the previous night, and the Hañka speaks the words used on that occasion by the Cheezhoo.

On the third day the Hañka men precede the Cheezhoo men in every rite, as they did on the first day, and one of their number acts as the officer of the day. The sacred bags of a large war party are brought in, one by a Wa-zha-zhe or Osage man for

the Hañka side, and one by a member of the Lock-wearer gens for the Cheezhoo mourner.

They dance as on the preceding days. The Hañka mourner tells the Cheezhoo that on the morrow they will take the first step.

On the fourth day the Cheezhoo men lead in every rite, as they did on the second day. Two narrow strips of buffalo hide are prepared by an old woman of a Buffalo gens on the Hañka side of the circle. These strips are placed side by side on the ground, and about two feet apart. The Cheezhoo men place their left feet on the rear one, and their right feet on the front one. The Hañka men have their right feet on the rear one and advance with their left feet on the front one. This is the first step taken on the war path.

The warriors now mount their horses, forming in two columns, in each of which they go two abreast. The standard-bearers ride in advance. The Cheezhoo column goes once around the village, in the usual course from the west to the north, thence by the east and south to the west again. The Hañka column proceeds in the opposite direction. They approach one another again at the west, and depart westward in parallel columns (Fig.

7). Their course on the war path is supposed to be towards the west. When they have gone a certain distance from the village a member of the Dhu-khe sub-gens of the Buffalo bull gens is taken to the front, where he performs a rite. At its conclusion the march is resumed, and they continue on their journey for about four days, at the end of which period a small tent is erected for each captain or mourner, the door facing the west. Each eagle is removed from the sacred bag and placed on top of the small tent (on its proper side), facing the west. Each captain goes through his tent from east to west, knocking down the tent, and causing the eagle to fall to the ground. The eagle is restored to its bag. Then all the warriors except the captains,

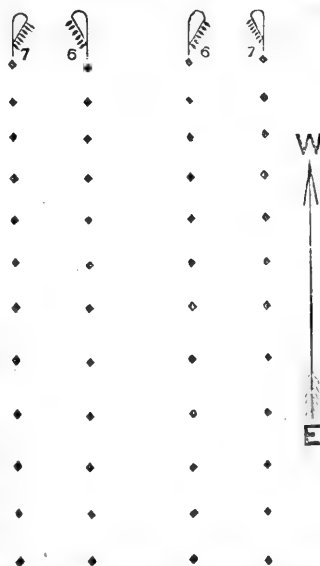


FIG. 7.—Order of march towards home.

lieutenants and heralds can swim and wash their faces. They resume their march, and by and by they meet a foe whom they attack. Let us suppose that they kill him. The first man who strikes him gets the first honor, and the second honor is given to the next who gives a blow. The scalp is handed to the Hañka captain, who gives it to the Cheezhoo captain, saying, "Here is that for which you employed me." The corpse is laid with the head to the east. The Hañka captain makes a hole on the right side of the chest into which is thrust the standard with seven feathers of the Hañka men, the feathers pointing to the west. The Cheezhoo makes a hole on the left side of the corpse into which is stuck the principal Cheezhoo standard. The second Hañka standard-bearer places his standard, with six feathers, between the right arm and the chest; and the second Cheezhoo standard-bearer puts his between the left arm and the side.

Should they lose one of their own men at this place, they set up the body against a tree or bank, using most of their paint in painting him all over. They break four arrows which they lay by him, and they leave some paint there. After mourning over their own dead, they will mourn for the foe just as if he was a friend. At certain intervals (answering to every two or three hours, as we reckon time), the standard-bearers tell the captains to command the warriors to mourn. Before they reach home all the trophies, including the scalps, are placed on a pole, at which they charge, firing four times at it.<sup>1</sup>

When they have lost one of their party they neither eat nor drink till they have poured out food and water for the dead. When they come to a post oak they strip it of the bark for about five feet from the ground; they paint the tree red, break four arrows and leave them by the tree with some paint.

When they approach the village, they cannot enter it if they have lost any of their party; but they must stop, in that case, about one or two hundred yards from it. The principal man of

<sup>1</sup> A similar custom is practiced by the Dakotas when they cut down the pole for the sun dance; and the Omahas and Ponkas charged on the tree ere they cut it down for their sacred pole, more than two hundred years ago. The Omahas said that their pole, on that occasion, represented an enemy, and a scalp was put on its head in accordance with that notion. A race for a tree also occurs when the Omaha young men go to cut down one for the dance after the thanksgiving for success in the buffalo hunt. Further investigation of this custom may reveal other interesting facts.

the Kansas gens knows what is meant. He puts on a robe made of bear or buffalo skin, and advances toward the party, with his kettle-bearer, till he can hear what they say. He begins the conversation by asking them what is the cause of their halt. Then he tell them the news from the village. After this he approaches the warriors, going around them, and performing a rite, first at the north, then at the west, south and east. Next he addresses the Hañka captain, then the Cheezhoo captain, telling whether they can enter the village.

Having gained his consent, they leave all their blankets and other clothing, as the pay of the old man and his servant. But they retain their weapons. They are met by some of the people, who give them other garments. Then the warriors separate. The tents *A* and *B* are thrown down, and the war tent, *C*, is set up again at the west.

The final ceremonies are the scalp dance, captive dance (?),<sup>1</sup> dance in which they take the standards, and the trial over the sacred bags. One of the captains may select any one of the three dances to the exclusion of the others, or he may have two without the standard dance; but the trial over the sacred bag is never omitted.

*The scalp dance.*—Previous to this dance, the captain of one side gives a horse to his principal kettle-bearer, who sells it for the food needed at the feast which precedes the dance. The standard-bearers dressed in their finest attire, notify all the women in the village: "We wish you to come and dance this afternoon." Then the two captains go around the village, saying, "Ho, my little sisters! my comrades! it is said you must pity me!" Each captain walks around the village according to the side of the circle in which he camps, and each woman in dancing remembers this rule.

After the women have been called by the captains, the former strip to the waist, covering their bosoms with pieces of cloth or calico. They pretend to be men, decorating themselves with feathers, paint, etc. They are led by one who carries the scalp on its pole. She is chosen for that purpose by one of the captains. Some women carry bows, others take arrows, some have war pipes, and some carry peace pipes. The drummers sit in a small circle around the pole. A great warrior arises and tells of his ex-

<sup>1</sup> *Takdhe watsi*<sup>n</sup>, in Osage. Its translation is doubtful.

ploits. Then the drum beats, and the women dance. All start together, the women of the Cheezhoo gentes moving in one direction, and those of the Hañka gentes in the other, around the pole. The successful warriors who are mounted, come in their war dress, and gallop around the pole, close to the women, telling of their deeds. This dance is continued for about half an hour. The trial or ordeal of the sacred bags must follow on the next day, unless a captain wishes to have the captive dance, in which event it follows.

*The captive dance.*—A war captain gives another horse to his chief kettle-bearer, who sells it for the food required for feasting the guests before the dance. The standard-bearers and captains go around the village, as on the preceding day, and the women come, as before. The drummers sit around the pole. The dancers are led by two men abreast. These used to be men that had gone to war afoot. They are followed by two women, then two men, then two women; and so on. Those who went to war mounted come to the dance on their horses. One of the principal men tells his story first; and the horsemen tell their deeds as they gallop around the dancers. The dance lasts for about half an hour. But if the captain prefers, he may substitute the standard dance for the captive dance. But if the latter is chosen for the second day, and the captain wishes to gain more honor, he gives another horse to his chief kettle-bearer, to be sold for food for the feast that is held before the Standard dance on the third day.

*The Standard dance.*—The standards are made like those used at the beginning of the expedition, and they are given to the standard-bearers, who dance around the village, two abreast, all going in the same direction, followed by the other warriors. Having gone around the village, they assemble at a short distance from it and have the circle dance and bravery dance, as at the first. This ends the dancing for that day.

*The Trial over the sacred bags.*—The old men assemble in the war tent, C. The sacred bags are brought in to test the warriors, who are watched very closely by the old men. All the old men who have been distinguished in war are painted with the decorations of their respective gentes. That of the Cheezhoo peace-maker gentes is as follows: The face is first whitened all over with clay; then a red spot is made on the forehead, and the lower part of the face is reddened. With his fingers, the man scrapes off the white clay,



forming the dark figures by letting the natural color of the face show through. (See Fig. 8.)

Each warrior has four sticks about six inches long, to be laid in succession on the sacred bag. The warriors are taken in the following order: First, the captains, next the lieutenants; then the heralds; after whom is the man who struck the first blow; then he who hit the second blow; and so on.

As each captain lays his first stick on the bag, he says, "Ho, O grandfather! I lay this down on you because I am one who has killed a man." On laying down the second, he says, "Ho,

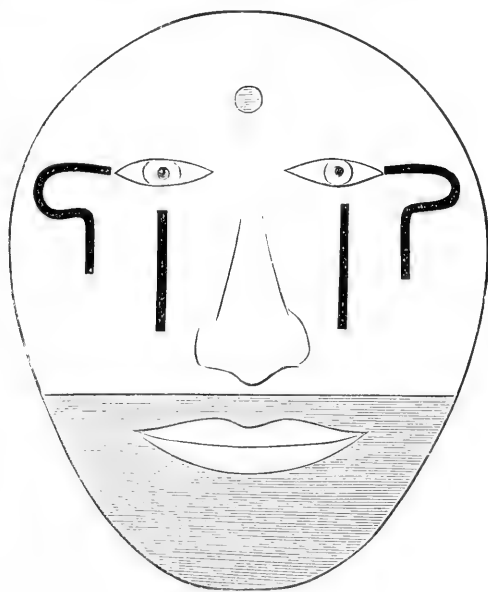


FIG. 8.—Decoration of the Tsicu Wactake or Cheezhoo peace-maker gens.

O grandfather! I wish to be fortunate in stealing horses! I also wish our children to be as fortunate as we!" When he puts down the third, he says, "Ho, O grandfather! I wish to raise a domestic animal. I wish to succeed in bringing it to maturity." By this he means a son. The prayer when the last stick is laid down is as follows: "Ho, O grandfather! May we continue a people without sustaining any injuries!"

Similar petitions are made by the lieutenants and heralds. He who gave the first blow says, as he lays down the first stick, "Ho, O grandfather! I lay down this on you as one who has caused another to stun a foe!" The rest of his petitions are those of the

captains and other men. He who struck the second blow, says as follows, on laying down his first stick: "Ho, O grandfather! I place this on you because I was the next one to strike and stun a man!" The other petitions follow, as given above. The first petition of each of the remaining warriors is as follows: "Ho, O grandfather! I lay this on you as a token that I have aided in overcoming the foe! (A provisional translation, as the writer is uncertain as to the exact rendering of "wa-yü-khpe," which, judging from the meaning of the root *khpa* and *khpe* in cognate languages, implies *pulling down a foe*.)

At the conclusion of this trial, the warriors rub the paint off, and wash their faces, thus ending the war party.

## II. SACRED BAG WAR PARTY.

A man mourns alone, putting mud on his face. He comes into the village, and selects a man for his first kettle-bearer, who builds for him a small lodge apart from the village. The mourner retires to this lodge, and keeps away from the women. He sends his servant, the kettle-bearer, for two men, one on the Hañka side of the tribe, the other on the Cheezhoo side, to act as standard-bearers. When they come to him, he informs them whither he wishes to go, and for what purpose. The three depart to invite the warriors. Those who are willing can join the party. The mourner has a pipe and tobacco, also a sacred bag made of the skin and feathers of a bird, given him by his teacher, one of the old men belonging to the secret order.

The servant cleans out the pipe bowl, which is filled by the mourner. The latter hands the pipe around the circle of guests, beginning with two standard-bearers. Last of all the mourner smokes. As he hands the pipe to each man, he says, "Grandfather, I ask an animal of you." The reply is, "Captain, you shall have your desire."

All march a short distance from the village. A small fire is made. The teacher performs a ceremony over the mourner, and then makes him take the first step on the war path, as has been shown in the account of a large war party. Then the old teacher departs to the village. The warriors march on. When they meet a foe, he who strikes him has the first honor, the second who hits him, cuts off his head. The honor of killing him belongs to the captain or mourner, whether he is the actual slayer

or not; and the whole scalp is his. When they turn back, they hasten homeward. Before they reach home, the scalp and other trophies are fastened to a pole, charged on and shot at four times.

When the warriors get near the village, they use charcoal for painting their faces and the scalp. The young kettle-bearers make this charcoal, using willow if they can find any. Then follow the ceremonies accompanying the cutting off the under skin of the scalp. The captain stands facing the east, and if he is a member of a gens on the Cheezhoo or left side of the tribe, he holds a knife in his left hand. If he belongs to a gens on the Hañka side, he holds the knife in his other hand. Holding the scalp in

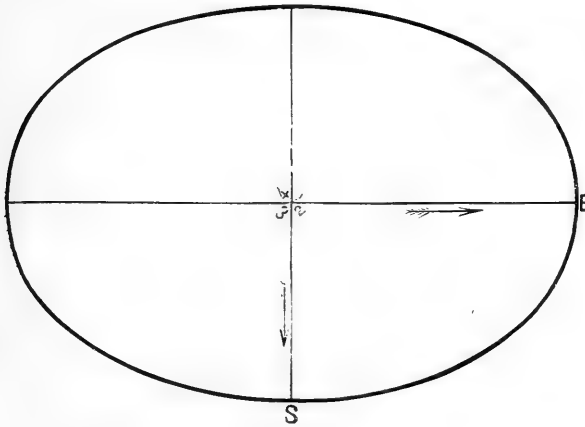


FIG. 9.—Showing how the scalp is prepared for the pole.

one hand, with the other he places the blade across it, with the point towards the south. (Fig. 9.) Then he turns it with the point toward the east. Next, with the blade resting on the scalp, the point to the south, he moves the knife backward and forward four times, cutting deeper into the scalp on each occasion. Then he makes four similar cuts, but with the point to the east. After this, the flat part of the blade being on the scalp, its edge is put against one of the four corners made by the previous incisions (1, 2, 3 and 4), beginning with No. 1. He cuts under each corner four times, singing a sacred song each time that he changes the position of the knife. All of the under skin is cut loose by this time, and is thrown away. The scalp is stretched and fastened to a bow, which is bent and formed into a hoop. This hoop is tied

to a pole that is carried by the principal kettle-bearer. (See Fig. 10.)

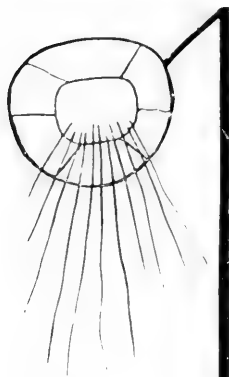


FIG. 10.—Mode of mounting a scalp.

On reaching the village, they charge around it, shouting and giving the war whoop. Such of the old men as have been warriors go out to meet them, asking who was the first to strike a blow, who cut off the head, etc. On learning these things, those old men who struck foes when they were younger, say in a loud voice, that all the people may hear, "As I struck a foe, such a one (naming him) has done so too!" Others say: "As I cut off the head of a foe, such a one (naming him) has done so too!" Then follows a feast, after which comes the dances which have been described.

During the trial of the warriors over the sacred bag, the affirmations and petitions resemble those used by the members of a large war party, with only one exception. The man who cut off the head of a foe says, when he lays down his first stick, "Ho, O grandfather! I lay this down on you as one who has broken off a head."

### III. HORSE-STEALING EXPEDITION.

This can be undertaken at any season. There are as many captains as may wish to join the party. Each one of them is a mourner for dead kindred, or for stolen property.

When men wish to steal horses from the enemy, they paint their faces with charcoal.

On such an expedition the customs resemble those of the other parties.

#### GENERAL REMARKS, APPLICABLE TO ANY WAR PARTY.

Before attacking the foe, the warriors paint themselves anew. This is the "death paint." If any man dies with this paint on him, the survivors do not put on him any other paint.

All the gentes on the Cheezhoo side use "fire paint," which is red, applying it with the left hand all over the face. They use prayers about the fire, saying, "As the fire has no mercy, so should we have none." They put mud on the cheek, below the left eye, and as wide as two or three fingers. On the

Hañka side, they put the mud on the right cheek below the eye. This is the young buffalo-bull decoration. With reference to it, a man says, "My little grandfather (the young buffalo-bull) is always dangerous as he makes an attempt. Very close do I stand, ready to go to the attack!" The horse is painted with some of the mud on the left cheek, shoulder and thigh, if his rider belongs to the Cheezhoo side, but the mud is put on the right cheek, shoulder and thigh of a horse belonging to a warrior on the Hañka side.

Some warriors, who act like a black bear, paint with charcoal alone. (The tradition of the black bear people is, that they brought down fire from one of the upper worlds.)

Some paint in the wind style, some in the lightning style, and others in the panther or catamount style.

—:o:—

#### NOTES ON SOME APPARENTLY UNDESCRIBED INFUSORIA FROM PUTRID WATERS.

BY DR. ALFRED C. STOKES.

FROM a dead rat which had been lying exposed to the weather for an unknown period, but long enough to have had most of the abdominal soft parts destroyed, the tail was taken and placed to macerate in ordinary river water as supplied the town by hydrant. By the third day the infusion teemed with minute life, an apparently undescribed *Heteromita*, which at first glance was mistaken for *H. caudata* Duj., being particularly abundant. A careful examination, however, discovered so many essential points of divergence between it and known forms that it seems to demand recognition as a presumably new species, under the name of *Heteromita putrina* (Figs. 1 and 2).

*H. PUTRINA*, n. sp.—Body obovate, wider and rounded anteriorly, tapering posteriorly to a somewhat obtuse point; surface smooth, endoplasm enclosing several dark bordered refractive particles; nucleus obscure, apparently centrally placed in the median line; contractile vesicle conspicuous, situated near the right lateral margin of the anterior body half; the vibratile flagellum but slightly exceeding the body in length, the trailing gubernaculum about three times as long as the zoöid, both being of equal size and inserted anteriorly. Length of body  $\frac{1}{30000}$  to  $\frac{1}{15000}$  inch. Habitat, the putrid water of animal macerations.



Fig. 1.



Fig. 2.

*Heteromita putrina*, n. sp.  $\times 1500$ .

The creature, when in a healthy or comfortable condition, is very slightly if at all changeable in shape. When about to die it takes a sub-spheroidal form and becomes diffuent, but this stage is at times postponed until the animal has passed a short period as a granular amoeba, with a large and conspicuous contractile vesicle, slowly moving by a forward flow of a sarcode wave unaccompanied by the posteriorly located granules. The motion of the *Heteromita* when swimming is rapid and oscillating, being a forward movement by short zig-zags, the animal at the same time rotating on its longitudinal axis.

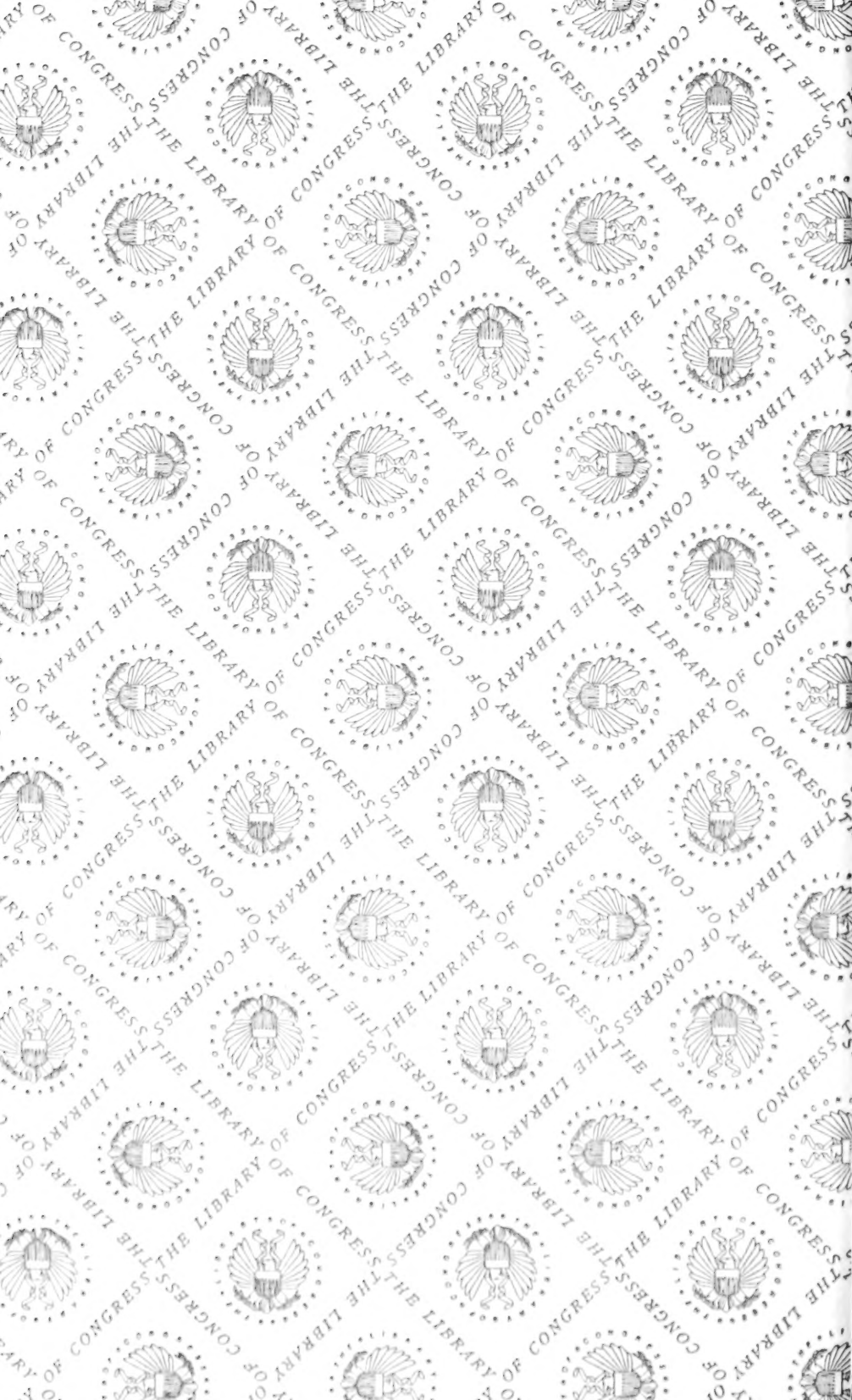
The anterior vibratile flagellum is ordinarily extremely difficult to detect. The zoöid, when attached, rests at the extremity of its anchoring flagellum, and when viewed dorsally the vibrating lash is visible for only the very short distance between its origin and the point where it curves to pass beneath the lower or ventral surface (as in Fig. 1), this part being flexible but apparently not vibratile. Even when in a favorable position for its own demonstration, the rapidly-moving filament becomes visible only after careful manipulation of the mirror, or after the infusorium has been killed by iodine or osmic acid. Small particles are not affected by its motion until they have floated past the anterior margin of the body, sometimes almost in contact with the surface, when they fall into the stream and are dashed upward, at times performing a complete circuit around the animal to the starting point. If solid food is taken, which I doubt, it must enter through the ventral surface. No solid particle has been seen to pass into the endoplasm, although I have tried to feed the creatures with indigo, and have had the same individuals in a growing-slide for four full days surrounded by myriads of bacteria.

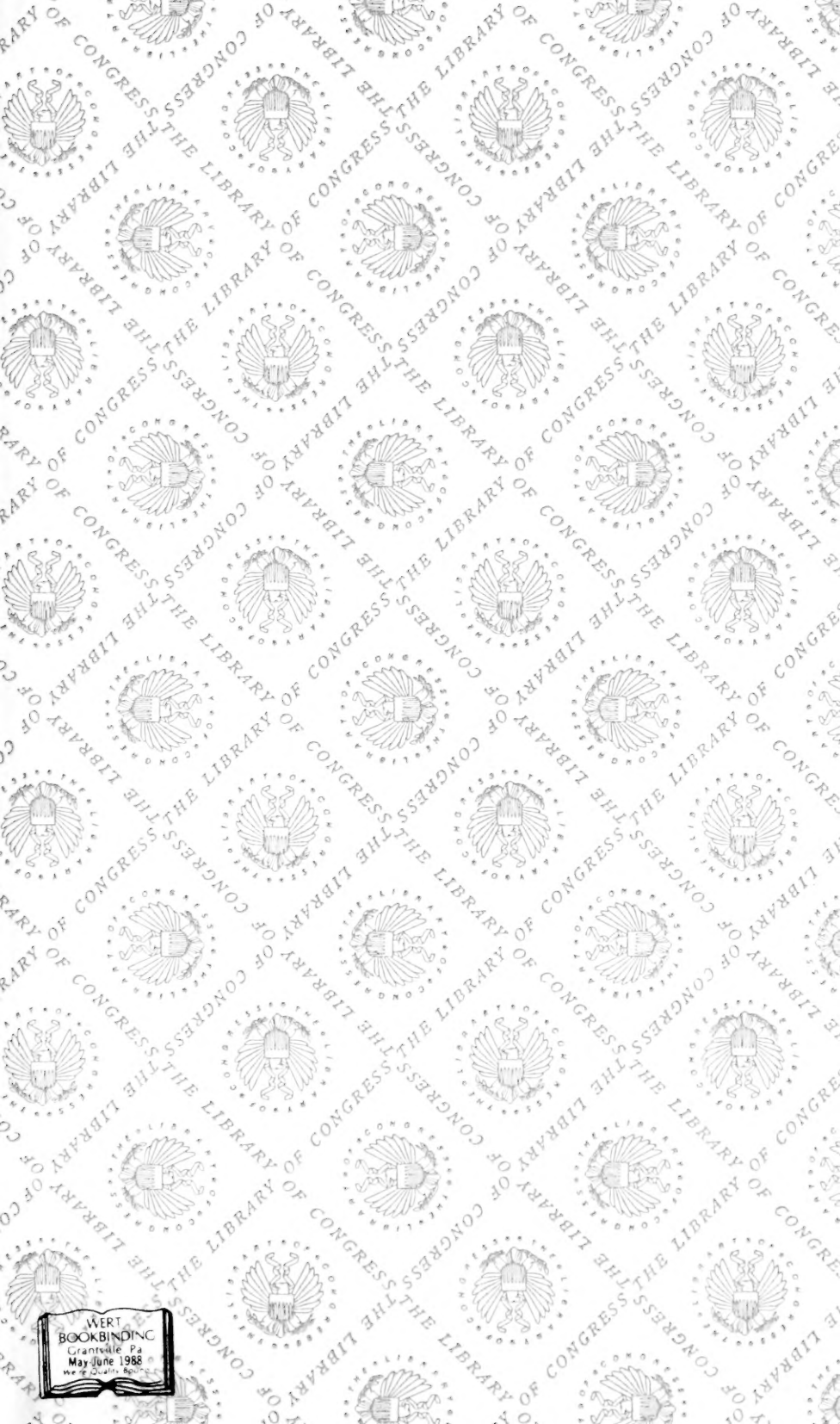
The contractile vesicle pulsates quickly and sharply once every nine seconds. The only method of reproduction observed is by longitudinal fission. The species here referred to is remarkable for its stability of form and for the position of its tractellum or vibrating flagellum, the latter peculiarity having been recorded for no other member of the genus.

In the same animal maceration, as the *Heteromita* were disappearing, many ciliated infusoria were developed, which, according to the latest schemes of classification, can be relegated to the genus *Tillina* only, although, so far as external contour is concerned, the resemblance is remote. This difference of form, how-



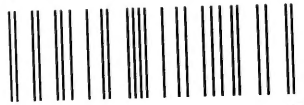






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