

93 - on the Wounded Knee massacre

regard to the painting, the designs on some being very simple, while the others were fairly covered with representations of sun, moon, stars, the sacred things of their mythology, and the visions of the trance. The feathers attached to the garment were always those of the eagle, and the thread used in the sewing was always the old-time sinew. In some cases the fringe or other portions were painted with the sacred red paint of the messiah. The shirt was firmly believed to be impenetrable to bullets or weapons of any sort. When one of the women shot in the Wounded Knee massacre was approached as she lay in the church and told that she must let them remove her ghost shirt in order the better to get at her wound, she replied: "Yes; take it off. They told me a bullet would not go through. Now I don't want it any more."

Contradictory

The protective idea in connection with the ghost shirt does not seem to be aboriginal. The Indian warrior habitually went into battle naked above the waist. His protecting "medicine" was a feather, a tiny bag of some sacred powder, the claw of an animal, the head of a bird, or some other small object which could be readily twisted into his hair or hidden between the covers of his shield without attracting attention. Its virtue depended entirely on the ceremony of the consecration and not on size or texture. The war paint had the same magic power of protection. To cover the body in battle was not in accordance with Indian usage, which demanded that the warrior should be as free and unincumbered in movement as possible. The so-called "war shirt" was worn chiefly in ceremonial dress parades and only rarely on the war-path.

Dreams are but incoherent combinations of waking ideas, and there is a hint of recollection even in the wildest visions of sleep. The ghost shirt may easily have been an inspiration from a trance, while the trance vision itself was the result of ideas derived from previous observation or report. The author is strongly inclined to the opinion that the idea of an invulnerable sacred garment is not original with the Indians, but, like several other important points pertaining to the Ghost-dance doctrine, is a practical adaptation by them of ideas derived from contact with some sectarian body among the whites. It may have been suggested by the "endowment robe" of the Mormons, a seamless garment of white muslin adorned with symbolic figures, which is worn by their initiates as the most sacred badge of their faith, and by many of the believers is supposed to render the wearer invulnerable. The Mormons have always manifested a particular interest in the Indians, whom they regard as the Lamanites of their sacred writings, and hence have made special efforts for their evangelization, with the result that a considerable number of the neighboring tribes of Ute, Paiute, Bannock, and Shoshoni have been received into the Mormon church and invested with the endowment robe. (See the appendix to this chapter: "The Mormons and the Indians;" also "Tell It All," by Mrs T. B. H. Stenhouse.) The Shoshoni and northern Arapaho occupy the same

Ref! of. tipic shield designs

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