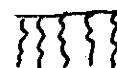


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which were all made of canvas or muslin or bleached cotton) are identical with those on the mantles, blanket strips and tips, namely : 1. sun (mostly plain red disc) 2. moon, 3. stars, 4. cangalaika. 5. rain :  6. hail :  7 eagle (as on the tips). On one skirt there were fastened two scalpelots (as on the scalp shirts) and two large wing feathers (primaries) of the eagle (on the shoulders) probably to lift the wearer up when the great band-side should cover the present earth. When the wings side at southern intervals, mentioned by Mooney in "The Ghost Dance Religion".

On the scalp-shirts I have seen painted or in brush-in designs only records of exploits of war. And even then only on two specimens among a great number seen here and in Europe. The scalp shirts are almost always painted. The upper half green (or blue), the lower half yellow (rarely red). This probably has reference to the earth and sun whose symbolic colors they are. Another custom that may have suggested the protective designs on ghost shirts is the body paint of the warrior. The designs are those mentioned above (1-8) The paintings of the naked body of the warrior and ^{on his} horse, were distinctly protective (not decorative) as explained to me by several old warriors.

The eagle and the star on the scalp shirt of which you send an illustration is very unusual in that place and I suspect that the specimen was made during or after the ghost-dance period.

I have never seen the protective mantle of the warrior mentioned in ethnological literature.