

another occasion, at a Ghost dance at the same camp, four arrows, headed with bone in the olden fashion, were shot up into the air from the center of the circle and afterward gathered up and hung upon the tree, together with the bow, a gaming wheel and sticks, and a staff of peculiar shape (ghost stick?). See plate CXI. The ceremonies of fasting, painting, and the sweat-bath in connection with the Ghost dance among the Sioux have been already described.

The best account of the dance itself and of the ghost shirt is given by Mrs Z. A. Parker, at that time a teacher on the Pine Ridge reservation, writing of a Ghost dance observed by her on White Clay creek, on June 20, 1890. We quote at length from her description:

We drove to this spot about 10.30 o'clock on a delightful October day. We came upon tents scattered here and there in low, sheltered places long before reaching the dance ground. Presently we saw over three hundred tents placed in a circle, with a large pine tree in the center, which was covered with strips of cloth of various colors, eagle feathers, stuffed birds, claws, and horns—all offerings to the Great Spirit. The ceremonies had just begun. In the center, around the tree, were gathered their medicine-men; also those who had been so fortunate as to have had visions and in them had seen and talked with friends who had died. A company of fifteen had started a chant and were marching abreast, others coming in behind as they marched. After marching around the circle of tents they turned to the center, where many had gathered and were seated on the ground.

I think they wore the ghost shirt or ghost dress for the first time that day. I noticed that these were all new and were worn by about seventy men and forty women. The wife of a man called Return-from-scout had seen in a vision that her friends all wore a similar robe, and on reviving from her trance she called the women together and they made a great number of the sacred garments. They were of white cotton cloth. The women's dress was cut like their ordinary dress, a loose robe with wide, flowing sleeves, painted blue in the neck, in the shape of a three-cornered handkerchief, with moon, stars, birds, etc, interspersed with real feathers, painted on the waist and sleeves. While dancing they wound their shawls about their waists, letting them fall to within 3 inches of the ground, the fringe at the bottom. In the hair, near the crown, a feather was tied. I noticed an absence of any manner of bead ornaments, and, as I knew their vanity and fondness for them, wondered why it was. Upon making inquiries I found they discarded everything they could which was made by white men.

The ghost shirt for the men was made of the same material—shirts and leggings painted in red. Some of the leggings were painted in stripes running up and down, others running around. The shirt was painted blue around the neck, and the whole garment was fantastically sprinkled with figures of birds, bows and arrows, sun, moon, and stars, and everything they saw in nature. Down the outside of the sleeve were rows of feathers tied by the quill ends and left to fly in the breeze, and also a row around the neck and up and down the outside of the leggings. I noticed that a number had stuffed birds, squirrel heads, etc, tied in their long hair. The faces of all were painted red with a black half-moon on the forehead or on one cheek.

As the crowd gathered about the tree the high priest, or master of ceremonies, began his address, giving them directions as to the chant and other matters. After he had spoken for about fifteen minutes they arose and formed in a circle. As nearly as I could count, there were between three and four hundred persons. One stood directly behind another, each with his hands on his neighbor's shoulders. After walking about a few times, chanting, "Father, I come," they stopped marching, but

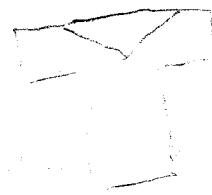
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