

their medicine over the buffalo's tracks. The bull was only able to walk. The dancers came up to him, sat on his back and on his head, pulled his beard, and dragged him into the camp-circle, where he was killed. Before paralyzing the bull, the dancers were playing with a large rattlesnake. It is also said that they take a stick with a little grass on the end of it, spit their medicine on this, and then allow a snake to bite it. Then, striking it with the stick along the length of its body, they make it unable to coil, so that they can handle it with impunity. They paralyze dogs by striking them, and give them to their grandfathers for food. If a dog runs away from them, they cause it to fall down, unable to move, by merely sweeping their capes over its tracks. The dancers are unable to paralyze or injure one another, because they are protected by the same root that gives them their power. When they desire a woman, they go around her tent, spitting on it. When they enter, the inmates are so fast asleep that they do not awake.

It is evident that suggestion is an important factor both in the efficiency of the *tcetcaatcei*-root and in the performance of the fire-dance.

The crazy-dancers act as ridiculously as possible, and annoy every one in camp. Sometimes one of them will act like a bird. He will climb up a tent-pole and sit on top of the tent, like a bird. The rest, coming up, shoot at him, aiming their arrows backward over their shoulders. The dancer on the tent-pole then falls down, rolls over, and lies dead. After this he may impersonate a buffalo or some other animal, and his companions shoot him again. The dancers pursue every one who ventures out of his tent, and do all the mischief they are capable of. If another tribe, such as perhaps the Cheyenne, are camped not far away, the crazy-dancers may run several miles to kill dogs there. If a chief or other distinguished man, becoming angry at their provocations and liberties, should take his bow to shoot at them, the dancers by a single motion would paralyze his arms. It is said that if a man from fear should refrain from entering this dance with his proper company, he would be particularly persecuted during the entire dance. Of all the people in the camp-circle, only the crazy-dancers' grandfathers are exempt from annoyance.

On the last day the dancers rub their hands over the bottoms of sooty kettles, and then slap themselves over the body and face.

The crazy-dancers do whatever they can in reverse fashion. They "talk backward," as the Indians say; that is, they say the direct opposite of what they mean. When their elder brothers summon them to a feast, they say, "Do not come!" If they should say, "Come!" the dancers would not come. When one of the dancers is carrying a comparatively heavy load, such as a dog, he acts as if it weighed almost nothing; while, if he is carrying a puppy, he pretends that it is exceedingly heavy. The shooting-backward over the shoulder that has been mentioned is done for the same reason.

The foolishness of the dancers is connected with their owl-feathered circlets. When they enter a tent for a feast, they take off these head-bands