

Recording Laboratory AFS L23

Songs of the Sioux

From the Archive of Folk Song

Recorded and Edited by Frances Densmore

Library of Congress Washington 1951

Library of Congress Catalog Card Number R55-353 rev

*Available from the Library of Congress
Music Division, Recorded Sound Section
Washington, D.C. 20540*

SONGS OF THE SIOUX

PREFACE

The records of Indian songs, edited by Frances Densmore, make available to students and scholars the hitherto inaccessible and extraordinarily valuable original recordings of Indian music which now form a part of the collections of the Archive of Folk Song in the Library of Congress. The original recordings were made with portable cylinder equipment in the field over a period of many years as part of Dr. Densmore's research for the Bureau of American Ethnology of the Smithsonian Institution. The recordings were subsequently transferred to the National Archives and Record Service and, finally, to the Library of Congress with a generous gift from Eleanor Steele Reese (Mrs. E. P. Reese) which has made possible the duplication of many of the 3,591¹ cylinders to more permanent 16-inch acetate discs and the issuance of selected recordings in the present form. The total collection is unique and constitutes one of the great recorded treasures of the American people.

Frances Densmore of Red Wing, Minn., was born May 21, 1867, and devoted a rich lifetime to the preservation of Indian music. Her published works include *Chippewa Music*, *Teton Sioux Music*, *Northern Ute Music*, *Mandan and Hidatsa Music*, *Papago*

Music, *Pawnee Music*, *Yuman and Yaqui Music*, *Cheyenne and Arapaho Music*, *Choctaw Music*, *Music of the Indians of British Columbia*, *Nootka and Quileute Music*, *Music of the Tule Indians of Panama*, and a number of volumes on related subjects. Now, as a fitting complement to these publications, Dr. Densmore selected from the thousands of cylinders the most representative and most valid—in terms of the sound quality of the original recordings—songs of the different Indian tribes. With the recordings, she also prepared accompanying texts and notes—such as those contained in this pamphlet—which authentically explain the background and tribal use of the music for the interested student.

This record and the series of which it forms a part are a valuable addition to the history, folklore, and musicology of our North American continent. The record's value is increased for us with the knowledge that much of the music has, unfortunately, disappeared from the American scene. To Dr. Densmore and other Smithsonian collectors, and particularly to the Indian singers who recorded for them, we must be grateful for rescuing this music from total oblivion.

DUNCAN EMRICH
Chief, Folklore Section

¹ Certain of the cylinders transferred to the Library of Congress were made by other field collectors of the Smithsonian Institution, but the great bulk of them—2,385 to be exact—were recorded by Dr. Densmore, and these have been designated as the Smithsonian-Densmore Collection.

List of Songs

Record No. L23	Title	Singer
<i>Songs of the Sun Dance</i>		
A1	Song of the Braves' Dance	Red Bird
A2	Song of Cutting the Pole for the Sun Dance	Śiya'ka ¹
A3	Opening Prayer of the Sun Dance	Red Bird
A4	"Black face-paint he grants me"	Red Bird
A5	"I have conquered them"	Lone Man
A6	Dancing Song	Śiya'ka
<i>War Songs</i>		
A7	"Those are not my interest"	Two Shields
A8	"Watch your horses"	" "
A9	Wolf Song	" "
A10	"You may go on the warpath"	" "
<i>Songs of the Grass Dance</i>		
A11	"They are charging them"	Kills-at-Night
A12	Song of the Grass Dance (a)	" " "
A13	Song of the Grass Dance (b)	" " "
<i>Miscellaneous Songs</i>		
A14	Song of the Famine	Holy-Face Bear
B1	Song of the Shuffling-feet Dance	Kills-at-Night and Woman's Neck
B2	Begging Song	Used-as-a-Shield
B3	Song of the Moccasin Game	Gray Hawk
B4	Song of the Stick Game	Kills-at-Night
<i>Songs of Societies</i>		
B5	"Northward they are walking"	Little Conjuror
B6	"Horses are coming"	Brave Buffalo
B7	Song of the Badger Society	Gray Hawk
<i>Song Concerning the Sacred Stones</i>		
B8	"A voice I sent"	Bear Eagle
<i>Songs Used in the Treatment of the Sick</i>		
B9	"A buffalo said to me"	Brave Buffalo
B10	Song of the Bear	Eagle Shield
B11	"Behold the dawn"	Brave Buffalo
<i>Miscellaneous Songs</i>		
B12	Song in Honor of Gabriel Renville	Moses Renville
B13	Song of Sitting Bull	Used-as-a-Shield

¹ Śiya'ka is the only singer who is commonly known by his Sioux name.

Names of Singers

Number of Songs	English name	Sioux name
<i>Standing Rock Reservation</i>		
4	Kills-at-Night ¹	Haṅhe´pikte
4	Two Shields	Waha´cuṅka-non´pa
3	Brave Buffalo	Tataṅ´ka-ohi´tika
3	Red Bird	Zintka´la-lu´ta
2	Gray Hawk	Ćetaṅ´-hota
2	Teal Duck	Śiya´ka
2	Used-as-a-Shield	Waha´ćanka-ya´pi
1	Bear Eagle	Mato´-waṅbli´
1	Eagle Shield	Waṅbli´-waha´cuṅka
1	Lone Man	Isna´la-wića´
1	Woman's Neck (With her husband, Kills-at-Night)	Wita´hu
<i>Sisseton Reservation</i>		
1	Holy-Face Bear	Mato´-ite´-wakaṅ
1	Little Conjuror	Wakaṅ´-cika´na
1	Moses Renville	Mawis

Phonetics

Vowels have the Continental sounds except when followed by the nasal η , which somewhat modifies the sound.

Diphthongs have the same sounds as in English.

The following consonants are pronounced as in English—b, d, g (as in “get”), h, k, l, m, n, p, s, t, w, y, and z.

ć is an aspirate with the sound of English *ch*, as in “chin.”

ġ is a deep sonant guttural resembling the Arabic “ghain.”

ḥ is an unvoiced velar fricative resembling the Arabic “kha.”

ṅ denotes a nasal sound similar to the English *n* in “drink.”

ś is an aspirated sound, having the sound of English *sh*, as in “shine.”

ż is an aspirated z, having the sound of the English *s* in “pleasure.”

¹ Kills-at-Night sang an additional song with his wife, Wita´hu.

SONGS OF THE SIOUX

by Frances Densmore

INTRODUCTION

The 27 Sioux songs on this record were selected from a total of 340 songs recorded by the writer in a study of Sioux music conducted for the Bureau of American Ethnology.¹ They represent the several classes of songs and show the connection between music and various tribal customs.

The study of Sioux music was begun in July 1911 on the Sisseton reservation in the northeastern part of South Dakota. Central Indians from this locality had recently attended a gathering of Chippewa in Minnesota where they had met the writer and had become acquainted with her work by talking with Chippewa who had recorded songs. They were favorably impressed and commended the work to their friends on returning home. Thus she did not go among the Sioux as a stranger.

The Sioux on the Sisseton reservation belong chiefly to the Santee division of the tribe, and the words of their songs are in the Santee dialect. It was found that the material was limited and a competent interpreter was not available. Therefore, after a month the work was transferred to the Standing Rock reservation, in the central part of North and South Dakota, where it was continued until 1914. The principal interpreter on this reservation was Robert P. High-eagle, a member of the Sioux tribe and a graduate of Hampton Normal and Agricultural Institute and of the business department of Carnegie College. To this work he brought a knowledge of Sioux life and character without which an interpretation of the deeper phases of the songs could not have been obtained. He also enjoyed the friendship of the old men and had a knowledge of the idioms in both languages. During a month's work at McLaughlin, S. Dak., Mrs. James McLaughlin kindly acted as interpreter. She was the widow of Major McLaughlin of the United States Indian Service and lived in that village.

The method of collecting songs was similar to that used among the Chippewa, the songs being recorded by a spring phonograph. It should be borne in mind when listening to these records that they were made under field conditions and intended only for the use of the collector. The primary purpose was the preservation of the songs, but many native mannerisms will be heard in these recordings.

¹ Francis Densmore, *Teton Sioux Music*, Bull. 61, Bur. Amer. Ethnol., 1918.

SONGS OF THE SUN DANCE

The element of physical pain which ennobled this ceremony in the mind of the Indian has overshadowed the ceremony's significance in the mind of the white man. The Indian endured that pain in fulfillment of a vow made to Wakaṅ'taṅka (Great Spirit) in time of anxiety or danger, generally when on the warpath. The Sun Dance was held annually by the Sioux, and vows made during the year were fulfilled at that time. Chased-by-Bears, an informant on the subject, told of meeting a hostile Arikaree Indian far from home. He knew that his life was in danger and prayed to Wakaṅ'taṅka, saying, "If you will let me kill this man and capture his horse with this lariat, I will give you my flesh at the next Sun Dance." He returned safely and carried the lariat when suspended by the flesh of his right shoulder at the next Sun Dance. Such were the vows of all who took part in the Sun Dance.

This subject was studied and 33 of its songs recorded at Fort Yates on the Standing Rock reservation in 1911, among the Teton and Yanktonai Sioux. One of the informants was Lone Man who had taken part in the Sun Dance twice and had 100 scars on each arm. He said this was "sacred talk" and "there should be at least 12 persons present so that no disrespect would be shown, and that no young people should be allowed to come from curiosity." Accordingly, the writer summoned 15 men from all parts of the reservation to discuss the subject. Thirteen had fulfilled vows in the dance, one had fulfilled a similar vow on his way home from war (the gashes being cut by a man who had taken part in the Sun Dance), and the 15th man was Mato'wata'kpe (Charging Bear), a prominent Teton who was best known as John Grass. Noted as a successful leader of war parties against other tribes, John Grass was the principal speaker for the Sioux tribe in several treaties with the government. He had been chosen to select the Sun Dance pole but had never made a Sun Dance vow. In addition to these men, about 40 others were interviewed in order to obtain data from persons who had witnessed the dance as well as from those who had taken part in it.

The subject was discussed in conferences and we visited the place where the final Sun Dance of these bands was held in 1882. The scars were still on the prairie as they were still on their bodies. The 15 men identified the place where the Sun Dance pole had stood; near it lay a broken buffalo skull that had been used in the ceremony.

About a month before a Sun Dance, the medicine

men prayed for fair weather. They sang, burned sweet grass, and offered their pipes to the sky, the earth, and the cardinal points. One of their songs was recorded, Red Bird saying it had come down from Dreamer-of-the-Sun, who died about 1845. It was said that the oldest men could not remember the falling of rain during a Sun Dance.

At the time of the dance, the people camped in a great circle and the Sun Dance pole was erected in the middle of this circle. The leading men belonged to various military societies and they held meetings and danced during the time before the Sun Dance. Their dances were known as Braves' dances.

A1 Song of the Braves' Dance (Cat. no. 498, no. 6, Bull. 61)

The age of a song can usually be estimated by the number of generations who have sung it. Red Bird, who recorded this song, was a man past middle life and stated that according to his father Red Bird's father's grandfather sang it. Thus the song was estimated to be about 180 years old in 1912 when it was recorded. The words were not given.

The cutting of the tree for the Sun Dance pole was an important part of the ceremony. The tree was regarded as an enemy to be conquered. Four young men were chosen to select the tree, and songs of war were sung before their departure. When they had made and reported their choice of a tree, a large number of people went from the camp to witness this part of the ceremony. With the men who had selected the tree were four virgins who were selected to cut down the tree. Each told of a victory by one of her kinsmen, then she wielded the ax and made a feint of cutting the tree. When all four had done this, the first virgin cut down the tree in such a manner that it fell toward the south. At this time the following song was sung.

A2 Song of Cutting the Pole for the Sun Dance (Cat. no. 451, no. 11, Bull. 61)

The black face-paint mentioned in this song refers to the paint used by a man in the dances that followed his return from war. Usually it covered only the face but a man might paint his entire body if he so desired. This song was recorded at Fort Yates, N. Dak., in 1911 by Šiya'ka, one of the few prominent men who are commonly known by their Sioux names.

First Rendition

ite' sabye
owa' le
ća he' ćamon

The black face-paint
I seek,
therefore I have done this.

Second Rendition

suŋka' ke
owa' le
ća he' ćamon

Horses
I seek,
therefore I have done this.

The pole for the Sun Dance was usually about 35 feet high and six or eight inches in diameter. Between 30 and 40 men were required to carry it to the camp. The songs at this time were songs of victory. Before being erected, the pole was painted with vertical white stripes and a crossbar "the length of a man" was securely attached to a short branch left at the proper height for that purpose. To the crossbar were fastened the thongs or cords by which the men would be suspended while fulfilling their vows.

A3 Opening Prayer of the Sun Dance (Cat. no. 501, no. 21, Bull. 61).

After the opening dance the Intercessor sang the following prayer while all the people listened with reverence. This was recorded by Red Bird at Fort Yates, N. Dak., in 1911. At the age of 24 he took part in the Sun Dance, receiving 100 cuts on his arms in fulfillment of a vow.

tuŋka' šila
ho uwa' yin kte
nama' ĥon ye
maka' sito' mniyan
ho uwa' yin kte
nama' ĥon ye
tuŋka' šila
wani' ktelo'
epe' lo

Grandfather,
 a voice I am going to send,
 hear me.
 All over the universe
 a voice I am going to send.
 Hear me,
 grandfather,
 I will live,
 I have said it.

A man might take part in the Sun Dance in one of six ways, according to the nature of his vow. Even the simplest was a severe test of a man's endurance. The details of the Sun Dance are not considered here.

Many songs were sung in the great tribal gathering while the Sun Dance was in progress, some being songs of the various war societies.

A4 "Black face-paint he grants me" (Cat. no. 503, no. 27, Bull. 61).

Reference has already been made to the black face-paint which was the insignia of a successful warrior. The song was recorded by Red Bird at Fort Yates, N. Dak., in 1911.

Wakaṅ taṅka
 ce wa'kiya caṅ na
 ita' sabye
 maku' welo'

Wakaṅ taṅka,
 when I pray to him,
 black face-paint
 he grants me.

A5 "I have conquered them" (Cat. no. 484, no. 28, Bull. 61).

This song concerns a victory over an enemy and was recorded by Lone Man at Fort Yates, N. Dak., in 1911. Lone Man recorded 18 songs and was an important informant on all subjects.

eča'ozu'ye waṅ he
 ukte' se celo
 wana'hiyelo'
 waka'sota he

Well, a war party
 which was supposed to come
 now is here—
 I have obliterated every trace of them.

A6 Dancing Song (Cat. no. 459, no. 35, Bull. 61).

No information was obtained concerning this song which was recorded by Siya'ka at Fort Yates, N. Dak., in 1911. The song has no words.

WAR SONGS

The war expeditions of the Sioux were of two kinds, tribal and individual. A tribal expedition was organized like a buffalo hunt; scouts were sent in advance and the men restrained until the time came for the tribe to act as a unit. An individual war party could be organized at any time when the tribe was not on a general expedition. A man would assemble his friends, explain his purpose, and ask them to join him. There was no demonstration when such a war party left the village. Thirty songs of a typical Sioux war expedition were recorded, four of which are presented on this record.

A7 "Those are not my interest" (Cat. no. 528, no. 125, Bull. 61).

This song expresses the detachment of a warrior from the affairs of common life. Such songs were sung in the gatherings before the departure of a war party. This song was recorded by Two Shields at Fort Yates, N. Dak., in 1911. He is a leading singer at the drum during every tribal gathering. Such drummers often elaborate their part, especially in songs of this kind. The drumbeat is continuous between the three recorded renditions of the song.

kola'pila
 epe'con¹
 ti i'kceya
 wičo'haṅ kiṅ
 o'ta yelo'
 kola'
 he'na
 e śni
 yelo' epe'lo

Friends,
 I have said
 in common life
 the customs
 are many;
 friend,
 those
 are not (do not interest me)
 I have said.

¹ Contraction of epe'ci koṅ.

A8 "Watch your horses" (Cat. no. 532, ser. no. 127, Bull. 61).

From the time when the Sioux first obtained horses, their warfare has been directed toward the stealing of horses more than the taking of scalps. Their principal enemy to the west was the Crow tribe, called by them "Kaṅgi'." This song, like the others in this group, was recorded by Two Shields in 1911.

Kaṅgi' wića' śa
kiṅ suṅka awaṅ glaka po
suṅ'ka wama' noṅ
sa
miye' yelo'

Crow Indian,
you must watch your horses—
a horse thief
often
am I.

A9 Wolf Song (Cat. no. 524, ser. no. 133, Bull. 61).

The Indian warrior wandered like a wolf, and his war songs were often called wolf songs. This, like the two preceding songs, was recorded by Two Shields at Fort Yates, N. Dak., in 1911.

e'ća
śuṅ'ka
mići'la
yuṅkaṅ
ta'ku wa'te śni
yuṅkaṅ
na'zin waka'piṅ ye

Well,
a wolf
I considered myself,
and yet
I have eaten nothing
and
I can scarcely stand.

A10 "You may go on the warpath" (Cat. no. 531, ser. no. 151, Bull. 61).

It was said that in the old days all the love songs were connected with a man's qualification to wed as shown by his success on the warpath or in the buffalo

hunt. This song was recorded by Two Shields at Fort Yates, N. Dak., in 1911 or 1912.

ho'we
zuya'ya'ye
to'ksa
caze'
naći'hoṅ
kiṅhaṅ
hiṅna'ciyiṅ'kte

You may
go on the warpath.
When
your name
I hear (announced among the victors),
then
I will marry you.

SONGS OF THE GRASS DANCE

This dance is also known as the Omaha Dance. It was originally connected with the Haethuska society of the Omaha, a society whose object, according to Alice C. Fletcher, was "to stimulate an heroic spirit among the people and to keep alive the memory of historic and valorous acts."¹ This significance has been lost. It is now a social dance common to the tribes of the northern plains, even to the Kutenai. Men and women take part in the dance, each man dancing alone and the women dancing by themselves. However, a woman may ask a man to join them, calling him "brother" or "cousin." One feature of the dance is that a lost article must be redeemed with a gift. Thus, if a feather from a costume falls on the ground, the whole party dances around it and one of the men goes forward and strikes it, afterwards giving a present to some old man who is not expected to make any return. Sometimes four men do this, after which the feather is returned to its owner. Sometimes a woman recounts the brave deed of some relative, and all the women respond with the high, quavering cry that is their customary applause. This dance was witnessed by the writer in a log lodge on the Standing Rock reservation in 1912. It was said that originally all the songs of this dance were derived from the Omaha, but later the Sioux made their own songs for the dance.

¹ Alice C. Fletcher and La Flesche, *The Omaha Tribe*, 27th Ann. Rep., Bur. Amer. Ethnol., 1911, p. 459.

A11 "They are charging them" (Cat. no. 593, ser. no. 195, Bull. 61).

This is the only Grass Dance song in which the words are continuous. The song has the unusual compass of 17 tones and was recorded at Fort Yates, N. Dak., by Kills-at-Night.

awi' cá u pelo'
heki' kta yo
nita' kola
awi' cá u pelo'

(They) are charging them.
Look back,
your friends
are charging them.

A12 Songs of the Grass Dance (a) (Cat. no. 597, ser. no. 199, Bull. 61).

Six renditions of this song were recorded, some preceded by an unaccented tone an octave below the opening tone of the song. It has a compass of 13 tones and was recorded by Kills-at-Night at Fort Yates, N. Dak.

A13 Song of the Grass Dance (b) (Cat. no. 594, ser. no. 197, Bull. 61).

The first tone of this song was preceded by an unaccented tone an octave lower, as in the preceding song. This mannerism was heard in recordings of an Hidatsa at Fort Berthold, N. Dak., but is not a common custom among Indian singers. The song has no words and was recorded by Kills-at-Night, at Fort Yates, N. Dak.

A14 Song of the Famine (Cat. no. 647, ser. no. 240, Bull. 61).

This is one of three songs in the present series that were recorded on the Sisseton reservation in July 1911. The others are a song of the Buffalo Society (B5) and a song in honor of Gabriel Renville (B12). This reservation is in the northeastern part of South Dakota and the Sioux living on the reservation belong to the Santee Division of the tribe. The words of these songs are in the Santee dialect. No information was obtained concerning the present song, but it is

evidently very old and connected with a tragedy of the past.

wi'ca' hícana kin
wana'
hena' ke'capi
miye'
eha' ke
waön'
ca
iyo' tañ iye'
wa' kiye

The old men
now
(are) so few that they are not worth counting.
I myself (am)
the last
living.
Therefore,
a hard time
I am having.

MISCELLANEOUS SONGS

B1 Song of the Shuffling-foot Dance (Cat. no. 600, ser. no. 201, Bull. 61).

This dance is said to have been received by the Sioux from a tribe living west of the Gros Ventre. Men and women join in the dance, whose step is indicated by its name. Women also join in the singing. The present recording, made by Kills-at-Night and Woman's Neck, his wife, is an example of this custom. The voice of the woman is an octave higher than that of the man and can be heard on the record, which was made at Fort Yates, N. Dak.

wañci' yaka
wañca' na
e' ciya' tahañ waön'

I see (you)
once
(as) you stay on your side.

B2 Begging Song (Cat. no. 619, ser. no. 205, Bull. 61).

It is said that this song was composed about the year 1879, when the Sioux first secured bread and

coffee by trading with white men. If an Indian was known to have bread or coffee in his tent, a party would go and sing this song, remaining in front of the tent and singing until he shared his luxuries with them. The song was recorded by Used-as-a-Shield.

wakal' yapi
waćin' ye
agu' yapi
waćin' ye

Coffee
I want,
bread
I want.

B3 Song of the Moccasin Game (Cat. no. 559, ser. no. 209, Bull. 61).

Guessing the location of a hidden object is the central idea in an important class of Indian games, the hidden object varying in different games. A familiar example is the moccasin game in which four moccasins are placed in a row on the ground with a bullet concealed under each. One bullet is marked and the object is to locate the marked bullet with as few "guesses" as possible. This song was recorded twice by Gray Hawk, the duplication being accidental. The two renditions are exactly alike, even the pitch being the same. It will be noted that the tempo of the drum is slightly faster than that of the voice. The song has no words and was recorded at Fort Yates, N. Dak.

B4 Song of the Stick Game (Cat. no. 598, ser. no. 212, Bull. 61).

A different game of the same class was seen by the writer at a large gathering at Bull Head in 1912 and is commonly known as the stick game. The objects hidden are two short sticks, easily concealed in the players' hands. Ten players take part in the game, divided into two opposing sides. Two players on each side are appointed to hide the sticks. These players face one another, one pair hiding the sticks while the other pair guesses in which hands the sticks are concealed. The guesses are indicated by certain gestures and the play continues until one side has won all 10 counters. The song has no words and was recorded by Kills-at-Night.

SONGS OF SOCIETIES

Two classes of societies existed among the Sioux—dream societies and military societies. The former consisted of men who had seen the same animal in their fasting visions. That common experience bound the men together and societies were thus formed. These were organizations of warriors and existed among all the Plains tribes.

B5 "Northward they are walking" (Cat. no. 663, ser. no. 95, Bull. 61).

This is a song of the Buffalo society. Such songs were sung in the buffalo dance which was seen by the writer at a large gathering of Sioux at Bull Head, S. Dak., in 1912. The dancers wore headdresses adorned with buffalo horns and imitated the actions of buffalo. The song was recorded at Sisseton, S. Dak., in 1911 by Little Conjuror, a member of the Santee division of the tribe. The words concern a herd of buffalo moving slowly and steadily toward the north. The "sacred stone" is considered in connection with B8. Six renditions of the song were recorded and show no differences. Between the repetitions of the song, the drum beat is changed to a tremolo instead of being steadily maintained.

wazi' yata ki' ya
ma' nipi
tuŋkaŋ'
ića' hitag ya
ma' nipi

Northward
they are walking,
a sacred stone
they touch,
they are walking.

B6 "Horses are coming" (Cat. no. 605, ser. no. 110, Bull. 61).

Among the Teton Sioux there was an organization called the Horse Society. No dream of a horse was related, but it is probably one of the societies that originated in a dream of the name-animal. Some of its songs were used on the warpath to make a horse swift and sure. This song was recorded at Fort Yates, N. Dak., by Brave Buffalo. Before singing it he made a

speech that was recorded by the phonograph. Freely translated his speech is as follows:

"Of all the animals the horse is the best friend of the Indian, for without it he could not go on long journeys. . . . If an Indian wishes to gain something, he promises his horse that if the horse will help him he will paint it with native dye, that all may see that help has come to him through the aid of his horse."

tate' oü' ye to' pa kin
šunka' wakaŋ waŋzig' zi
aü' welo'

The four winds are blowing,
some horses
are coming.

B7 Song of the Badger Society (Cat. no. 554, ser. no. 121, Bull. 61).

An old military organization of the Teton Sioux was the Badger Society, which became extinct about 1900. This song was recorded by Gray Hawk, who recorded 18 songs of societies, games, war, and the hunt. He was a successful buffalo hunter in the old days and contributed interesting information on that subject. The song was recorded at Fort Yates and has no words.

SONG CONCERNING THE SACRED STONES

B8 "A voice I sent" (Cat. no. 633, ser. no. 78, Bull. 61).

Among the Teton Sioux a dream of a small, spherical stone was considered as important as a dream of an animal. These stones are referred to as *tunkañ'*, said to be an abbreviation of *tunka' šila*, meaning "grandfather." If a man dreamed of such a stone and fulfilled the requirements of the dream, he might possess supernatural power to cure the sick, predict future events, or tell the location of objects beyond the range of his natural vision. He used the stone in his exercise of these powers. This is one of two songs that belonged to Shell Necklace, a man who had this power. He was once with a war party led by Bear Eagle, who related the following incident and recorded the song. Information was needed concerning the location of the enemy, and Shell Necklace was asked to obtain it by the aid of his sacred stones. He "sent the stones" that night and the desired information was delivered. The stones asked as their reward

that a buffalo be killed with an arrow and a certain procedure be followed. The next day the war party met two enemies and killed them both. It was said that Shell Necklace sang this song while giving his demonstration with the stones.

aŋpe' tu kiŋ
mita' waye
wahu' noŋ' pa waŋ
ho' ye
waki' ye
čoŋ maya' ku welo'
aŋpe' tu lë
mita' waye
wahu' noŋ' pa waŋ
ho' ye
waki' ye ciŋ
wana
hi
yelo'

This day
is mine (I claimed),
(to) a man
a voice
I sent;
you grant me
this day
is mine (I claimed),
(to) a man
a voice
I sent;
now
here
(he) is.

SONGS USED IN THE TREATMENT OF THE SICK

All treatment of the sick among the Sioux was in accordance with dreams. No one attempted to treat the sick unless he had received a dream telling him to do so, and no one ever disregarded the obligations of such a dream. Each man treated only the diseases for which his dream had given him the remedies. A prominent medicine man named Shooter said, "A medicine man would not try to dream of *all* herbs and treat *all* diseases, for then he could not expect to succeed in all nor to fulfill properly the dream of any one herb or animal. He would depend on too many and fail in all. That is one reason why our medicine men lost their power when so many diseases came among us with the advent of the white man."

B9 "A buffalo said to me" (Cat. no. 606, ser. no. 44, Bull. 61).

This song was recorded by Brave Buffalo, a powerful medicine man on the Standing Rock reservation. He said that a buffalo appeared to him in a dream when he was 10 years old and said "Rise and follow me." The buffalo led him on a path that did not touch the earth. There they traveled until they came to a lodge filled with buffalo. This song was given him in that lodge and by it he received power to treat the sick.

wahi' nawa' piŋ kte
waŋma' yaŋka yo
tataŋ' ka waŋ
hema' kiya

I will appear,
behold me,
a buffalo
said to me.

B10 Song of the Bear (Cat. no. 518, ser. no. 88, Bull. 61).

After attending a gathering of Sioux at Bull Head in 1912, the writer went to McLaughlin, S. Dak., where certain Sioux living in the southern part of the reservation could conveniently come to record songs. The chief of these singers was Eagle Shield, who recorded nine songs that he used in treating the sick. He said that a bear appeared to him in a dream, taught him the song following, and revealed the herb that he used with it in his treatments. He sang the song four times while administering the herb and said the patient was generally relieved after taking six doses of the medicine. A dream of the bear, with the accompanying knowledge of an herb, was considered especially fortunate as the bear is a strong, healthy animal that digs roots with its claws.

First Rendition

mina' pe kiŋ wakaŋ' yelo
pezi' huta o' ta yelo'

My paw is sacred,
herbs are plentiful.

Second Rendition

mina' pe kiŋ wakaŋ' yelo'
ta' ku iyu' ha o' ta yelo'

My paw is sacred,
all things are sacred.

B11 "Behold the dawn" (Cat. no. 610, ser. no. 80, Bull. 61).

This is probably the oldest of the recorded songs for the sick. It was recorded by Brave Buffalo who said it belonged to his father, Crow King, a famous singer and medicine man. His father sang it every morning as he was required to do by one of his dreams. In a dream it was also required that no one should pass behind him. If anyone did this accidentally his teeth chattered and he became unconscious, much effort being necessary to restore him.

aŋ' paö waŋ
hina' pelo
waŋyaŋ' ka yo

A dawn
appears,
behold it.

MISCELLANEOUS SONGS

B12 Song in Honor of Gabriel Renville (Cat. no. 666, ser. no. 190, Bull. 61).

This song was recorded on the Sisseton reservation in the northeastern part of South Dakota in 1911. One of the most noted families of the frontier was that of Joseph Raenville, or Renville, a French Canadian voyageur and fur hunter who married into the Kaposia, or Little Raven band of the Sioux. He died about 1790 leaving two halfbreed sons, Joseph and Victor. The latter was the father of Gabriel Renville, in whose honor this song was sung. Gabriel Renville became chief of the Sisseton Sioux through the aid of the military, after his band had been located on their present reservation. "Subsequent to the Minnesota massacre he became chief of scouts under Gen. Sibley and gained distinction for his ability."¹ His Sioux name was Ti'piwakaŋ (Holy House). Two songs in his honor were recorded by his son Moses Renville, the second being presented here. The words are in the Santee dialect.

Ti'piwakaŋ
kiŋ he
to' ki iya' ye
ća

¹De Lorme W., Robinson, *South Dakota Historical Collections*, v. 1, (1902): p. 126. Aberdeen, S. Dak.

tuwe´
ni
waćin´ waye´ śni he
Sisi´ toṅwaṅ kiṅ
heya´

Holy House (Gabriel Renville),
even he
is departed (I know not where).
Therefore,
upon
no one
can I rely,
the Sisseton Sioux
have said.

B13 Song of Sitting Bull (Cat. no. 613, ser. no. 194,
Bull. 61).

Probably no Sioux chief is so famous as Sitting Bull, whose Sioux name was Tataṅ´ka-iyo´take (literally translated Sitting Buffalo Bull). A majority of the writer's informants knew Sitting Bull in the days of his power, and a portion of her work was done near the site of his camp. The song here presented has a personal connection with him. The great change in the life of the Sioux took place in 1889 when the

Great Sioux reservation passed into history and the boundaries of five reservations were determined. A commission held councils with the Indians and one of these councils, attended by Sitting Bull, was held on the present site of the Standing Rock reservation to consider ceding land to the government. Used-as-a-Shield, who recorded this song, said the last time that Sitting Bull was in a regular tribal camp was on the occasion of this council. He said "Sitting Bull used to go around the camp every evening just before sunset on his favorite horse, singing this song."

oya´ te kiṅhaṅ´
ćaže´ maya´tapi
ća
blihe´ ićiya
waṅ´ kte
he heya´keya´ pelo´
Tataṅ´ka-iyo´take
he heya´keya´pi lo

The tribe
named me,
so
in courage
I shall live.
It is reported
Sitting Bull
said this.