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#### FOLK MUSIC OF THE UNITED STATES

Issued from the Collections of the Archive of American Folk Song

Long-Playing Record L33

SONGS OF THE MENOMINEE, MANDAN AND HIDATSA

Recorded and Edited by

Frances Densmore

# Preface

The long-playing records of Indian songs, edited by Dr. 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 American 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, 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 the entire 3,591 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.

Dr. Frances Densmore of Red Wing, Minn., has devoted a rich lifetime to the preservation of Indian music. Her published works include volumes on Chippewa Music, Teton Sioux Music, Northern Ute Music, Mandan and Hidatsa

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.

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 other related subjects. Now, as a fitting complement to these publications, Dr. Densmore has 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 has 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 long-playing record, and the series of which it forms a part, is a valuable addition to the history, folklore, and musicology of our North American continent. Its 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, as well as to the Indian singers who recorded for them, we must be grateful for rescuing this music from total oblivion.

DUNCAN EMRICH, Chief, Folklore Section.

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Side B Menominee	
War Songs	13
	14
Miscellaneous Songs	Total
Mandan and Hidatsa	_
	16
	16 17
	17
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# List of Songs -- Menominee

Record No. L33	Title	Cat. No.	Ser.2 No.					
	SONG OF AN ADOPTION DANCE							
Al	"I Paint My Face Red"	1585	8					
	SONGS OF HUNTING AND WAR BUNDLE	S						
A2 A3 A4	"The Slender-legged Animals" "I Will See a Bear" War Bundle Song	1607 1609 1510	34 36 38					
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A12	Song for Men Who Prepare the	1545	90					
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Bl	Pawakone's War Song	1526	Ser.3/No.					

Serial numbers refer to the songs in Menominee Music, Bull. 102,

<sup>3/</sup> Bur. Amer. Ethnol.
Serial numbers refer to songs in Mandan and Hidatsa Music, Bull. 80, Bur. Amer. Ethnol.

# List of Songs -- Menominee

Record No. L33	Title	Cat. No.	Ser. No.					
B2 B3 B4	War Dance Song "The Queen of England" Song Concerning a Captive	1586 1627	122 123					
	Woman	1587	124					
	SONGS CONNECTED WITH A LEGEND							
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B9 B10 B11 B12 B13 B14 B15	Song of the Goose Women Society Song in the Gardens Song of the Eagle Catching Camp "The Enemy Are Like Women" Old War Song Butterfly's War Song War Medicine Song	906						

# Names of Singers and Number of Songs by Each

			Side A	Side B	Total
	M	ENOMINEE			
Pigeon Ca'wûni'pinas'4/ Amab Peter Fish Mocihat' Agnes Sullivan			4 4 5 2	3 2 2 1	8 6 4 2 2 1
			15	8	23
	MA NDA	N AND HI	DATSA		
Scattered Corn Ben Benson Wounded Face Butterfly Old Dog Yellow Hair	(Mandan) (Mandan) (Mandan) (Hidatsa) (Hidatsa) (Hidatsa)		1 1 2 1 1		
		Total	7		

Vowels have the continental sounds. Consonants are pronounced as in English except that <u>c</u> is pronounced like <u>sh</u> in <u>shall</u>.

# SONGS OF THE MENOMINEE, MANDAN AND HIDATSA Collected and Edited by Frances Densmore

#### INTRODUCTION

# Songs of the Menominee

The Menominee is one of the few Indian tribes now living in the locality where they were first visited by white men, three centuries ago. The present home of this Algonquian tribe is in central Wisconsin, adjacent to that of the Chippewa. Throughout its history "this tribe has been known for its friendship to the white man and its fidelity to its given word." They had "the reputation of being a peace-loving people, slow to anger, but mighty warriors when roused to a just quarrel." They were friendly in their relations with the French, and it is estimated that they furnished about 150 men to the British in the Revolutionary War, they also joined the British in the war of 1812-1814 After this war they became loyal to the Government of the United States, and at the time of the Civil War considerable numbers of their young men fought in the armies of the Republic. It is said that in 1823 they were the only Indian tribe having a G.A.R. post.

Their material culture and general customs are similar to those of the Chippewa. Their medicine lodge is practically the same as the Midewiwin (Grand Medicine Society) of the Chippewa. A meeting of this lodge was attended and many of its songs were recorded but none are in the present series. Two ceremonies of the drum religion were also attended and their songs recorded. A special study was made of the treatment of the sick by means of magic and by the use of herbal remedies.

The study of Menominee music was made by the writer and its songs recorded in 1925, 1928 and 1929 in connection with her study of Indian music for the Bureau of American Ethnology of the Smithsonian Institution. 2/Eleven singers recorded songs, six being included in their series. The number of songs transcribed was 140, many other recordings being studied and their characteristics found to resemble those selected for transcription.

Menominee Music, Bull. 102, Bur. Amer. Ethnol. 1932.

## SONG OF AN ADOPTION DANCE

An intimate phase of Indian life is shown in the Menominee custom of adopting a person into a family to take the place of a member of the family who has died. This may be done on the day after a death but usually does not take place until some time afterward. The custom was being observed when these songs were recorded in 1929.

Two forms of adoption dance were held by the Menominee, the more important being received from the east god and the less important from the south god. The east god is the only one who is represented as a man. The morning star is his little brother who always starts out with him carrying his bow and arrows. Both the sun and the morning star appeared to men in dreams. The power of the morning star was always used for help in any undertaking, and it was he who gave the drum to be used in the east god's dance. The instructions for this adoption dance were received from the east god and the faces of the dancers were painted red, like the eastern sky in the morning. Four songs given by the east god were sung at every dance and all were recorded, only the first being presented. It was said that no one could help dancing when he heard this song. It was recorded by Cawunipinas.

Al

"I Paint My Face Red"

(Cat. no. 1585, Ser. no. 8)

## SONGS OF HUNTING AND WAR BUNDLES

The use of packets commonly called bundles is widespread, especially in the Mississippi Valley region. These packets contain substances believed to give success in hunting or war and are distinct from the small packets of medicine carried by individuals for personal protection or other use. The origin of both the hunting and war bundles is attributed to the owl and it is said that every hunting bundle contains medicine revealed by the owl and four sticks representing the legs of the deer, which is the animal chiefly hunted by the Menominee. Such a bundle also contains medicine revealed to its owner in a dream. Certain songs belong to each bundle and are sung when the bundle is opened to renew or exert its power.

When on a hunting expedition the hunter opens his bundle, spreads the contents on a white buckskin, places a dish of food beside it and sings his hunting songs, accompanying them by striking together two short sticks. The next song was recorded by Peter Fish and is one of four songs used in this manner by his father and himself on hunting expeditions when these songs were recorded (1925). The words refer to the deer sought by the hunter.

# Free Translation

When hunting I want to see the slender-legged animals

The following song was also recorded by Peter Fish and used by him and his father on their hunting expeditions. The characteristic motion of a bear is suggested by the small intervals and prolonged tones of this melody.

A3

"I Will See a Bear"

(Cat. no. 1609, Ser. no. 36)

The contents of a war bundle differed from the contents of a hunting bundle though the general characteristics were the same. The writer's informants said that a war bundle always contained the skins of two sorts of owls and that other bird skins might be included according to the dream instructions received by the owner. The herbs and roots placed in a war bundle were believed to have particularly strong medicine power. The articles and herbs were wrapped in the soft tanned hide of a deer and around this was placed a wrapping of plaited rushes secured by a thong. The war bundle, like the hunting bundle, was distinct from the charms carried by individuals. A war bundle was carried by its owner when on the warpath and he might at any time give a feast to it in order to increase its power.

A group of four songs belonging to a war bundle was recorded by Pigeon who said they were received from the thunderers. These songs were sung at a feast to the war bundles and were intended to make its power effective. They were accompanied by a water drum and three gourd rattles. One of these songs is next presented. The words are in the Chippewa language. The song has a compass of 12 tones, beginning on the highest and ending on the lowest tone of the compass.

A4

War Bundle Song

(Cat. no. 1510, Ser. no. 38)

#### DREAM SONGS

The Menominee, like other Indians, receive songs in dreams that are connected with power or with success in their undertakings. Pigeon, who recorded the next song, said that when he was a boy he sometimes fasted for two days at a time, abstaining from both food and drink. At last he secured a dream that gave him power to treat the sick, and said that his own advanced age showed the power of his dream. Two birds gave him songs in this dream. The first bird (a crow) was said to "come from the south when the weather begins to get warm," and the other bird (a raven) was

said to "stay here all the year." In the first song the birds are speaking and the second was intended to be used by him in his treatment of the sick. The first song, recorded by Pigeon, is next presented. Dream songs of this sort were sung at gatherings of the drum religion.

A5

Pigeon's Dream Song

(Cat. no. 1541, Ser. no. 45)

Free Translation

Your tribe will come to you to be cured of sickness

The next song was recorded by Cawunipinas whose father received it in a dream of eagles. His name meant "From the eagles in the south," and the chief purpose of the dream was the securing of game.

A6

Dream Song

(Cat. no. 1578, Ser. no. 46)

Free Translation

In the heavens a noise like the rustling of the trees

Cawunipinas also recorded two songs received from the thunderers. The first is presented, and the people danced during the second song of the pair. It was said that the thunderers appeared as birds and also men, assuming only these two forms and changing from one to the other as they desired.

A7

Song of the Thunderers

(Cat. no. 1581, Ser. no. 49)

Free Translation

We are coming and will cover the heavens

Other dream songs included songs received from the "spirit buffalo" and the common buffalo, the common bear and the great underground bear that was the traditional ancestor of the tribe. An interesting dream song is concerning the little conical cloud of dust that whirls along the ground. This was said to have a little bug inside it that gathers up the dust and whirls it around. The melody has a compass of 12 tones and the words were freely translated "The little whirlwind says, 'One who whirls with the wind they call me, the spirits.' "

#### SONGS USED IN THE TREATMENT OF THE SICK

Two methods of treating the sick are used by the Menominee, as by other tribes, one method depending entirely on the help of "spirits" and the other using herbal remedies. Persons using either method are designated

by a term meaning "one who has dreamed of sickness and its cure." The method is in accordance with the instructions received in a dream. He or she who confers with spirits in treating the sick is commonly called a juggler, while he or she who treats the sick with herbs is called by a term meaning "herb person." Every home has its simple remedies but in case of serious illness or accident the first procedure is to send for a "dreamer." He may treat the case himself or recommend someone else who is also a "dreamer."

The treatment of the sick by a juggler is primarily an exhibition of magic to impress and mystify the relatives of the sick person. He erects a tall, slender tipi that shakes as though in a strong wind, while the people hear the sound of spirit voices, while the juggler is bound in the tipi. The writer witnessed the shaking of such a tipi at Grand Portage, Minnesota, among the Chippewa, in 1930, and was afterward told that a medicine man was talking with the spirits concerning his treatment of a certain sick person. Later she was informed that the sick person recovered, but the matter was not a subject of study.

Two songs connected with such a demonstration for the cure of the sick were recorded by Cawunipinas. These songs were attributed to the spirits as they were about to leave the juggler's tipi. The second of these songs is presented and the words were said to refer to the spirits summoned by the juggler.

8A

Song of a Juggler

(Cat. no. 1597, Ser. no. 62)

Free Translation

The inside of my house is full

Each juggler had his own source of power. Four of the "spirit women in the east" gave two songs to a juggler named Name konimit (Feathers) who lived to be more than 90 years of age. The first of these songs is presented and is the song with which he began a treatment of the sick. It is a soothing melody and mentions the mud turtle which was considered a source of "strong medicine." The song was recorded by Amab.

A9

Healing Song from the Spirit Women (Cat. no. 1569, Ser. no. 67)

Free Translation

I am going into the mud turtle's house

Pigeon, who recorded many Menominee songs, is an excellent representative of the Indian doctor who receives his power in a dream and who uses herbal remedies. He related the dream in which he received his power and

recorded three sets of songs that he was using in treating the sick when this material was collected (1929). Pigeon also recorded two songs which his uncle received in a fasting dream and used when treating the sick. His uncle lived to old age and Pigeon received the songs by inheritance. The dream was concerning a bird with a white head that stays high in the air. These are the two songs next following.

Alo

"I Am Rewarding You"

(Cat. no. 1528, Ser. no. 72)

Free Translation

The power above said, It is I who am now rewarding you so that you will live to old age

All

"The Heavens Help You"

(Cat. no. 1529, Ser. no. 73)

Free Translation

The heavens speak and help you, and others will depend upon you for help.

# SONGS OF THE DRUM RELIGION

In comparatively modern times the Menominee have adopted a form of religion that is known as the drum religion and is characterized by the ceremonial presentation of a drum by one tribe to another. This "religion" lacks the esoteric elements of the medicine lodge and contains elements of Christianity. Persons seldom belong to both but may do so if they desire. Its origin is attributed to a Sioux woman who taught certain men to make the drum and who taught its songs to the singers. This is said to have resulted in permanent peace between the tribes. Two performances of the ceremony were witnessed by the writer, the first being in 1910 in connection with the study of Chippewa music 6/ and the second in 1928 in connection with present work. D Both ceremonies were held at the native village of Zoar, on the Menominee reservation. On the first occasion two drums were given to the Menominee by the Chippewa, these being a chief drum and a warrior (or brave's) drum, each having its complement of officials. the second occasion only a warrior drum was given. The donor on both occasions was White Feather, a prominent member of the Lac du Flambeau Band of Chippewa. The larger of the drums presented to the Menominee in 1910 was about 27 inches in diameter and about 12 inches in depth, and the

Menominee Music, Bull. 102, Bur. Amer. Ethnol. 1932, pp. 150-183.

<sup>6/</sup> Chippewa Music II, Bull. 53, Bur. Amer. Ethnol. 1913, pp. 142-180.

drum presented in 1928, being a warrior drum, was somewhat smaller. The drum is referred to by a term meaning "grandfather" and a prominent Menominee member of this religion said, when referring to the custom of visiting the drum at the house of its custodian; "The Chippewa told us to talk to our grandfather if we are sick, to give him tobacco and ask him to drive away the sickness that we cannot see."

The large drum had two heads, painted in accordance with instructions received from the Sioux woman, and fastened together with thongs passed from one head to the other. The sides of the drum were elaborately decorated and when in use it was suspended between four curved stakes called the legs of the drum. These were designated as the head-singer stake, the east and north stakes and the wounded-leg stakes of the drum. Each stake had a song, and when it was sung in the ceremony, the man who sat at that stake of the drum rose and danced. The women joined in singing these songs, seated on the ground outside the circle of men and holding their hands or shawls over their mouths, in the manner of the Sioux. There were also songs for the owner of the drum, the aide, the man who lighted the ceremonial pipe and several others, all of whom danced when their song was sung. Twenty-four songs of this ceremony were recorded but only four are presented. All were recorded by Amab.

The first of these songs was for the five men who had charge of the drum. They danced around it, then held it near a fire to restore the resonance of the drumhead.

Al2 Song for the Men Who Prepare the Drum (Cat. no. 1545, Ser. no. 90)

The two songs next following were for stakes of the drum, the man seated at each stake rising and dancing when the song was sung. These, like the preceding song, were recorded by Amab.

Al3 Song for East Stake of Drum (Cat. no. 1549, Ser. no. 93)

Al4 Song for Wounded-leg Stake of Drum (Cat. no. 1550, Ser. no. 95)

Two leaders of the ceremony carried staffs about 3 feet long, wound with otter hide and having a crook at the upper end. One song was sung for each of these men, during which he danced. The following is the second of these songs, recorded by Amab.

Al5 Song for a Leader of the Ceremony (Cat. no. 1552, Ser. no. 97)

#### Side B

#### WAR SONGS

Four classes of war songs were recorded among the Menominee, these being songs of individual warriors, general war songs, songs connected with the war against Black Hawk, and songs connected with the service of members of the tribe in the Civil War.

Two songs of an individual warrior were recorded by Pigeon, only one being presented. These songs belonged to Pawa kone (Falling Feathers, as from a bird molting) who was the singer's great-grandfather. It was said that if he were living he would rise and dance when this song was sung, according to the tribal custom. The meaning of the words is not known.

Bl

Pawakone's War Song

(Cat. no. 1526, Ser. no. 120)

Men and women danced in a lively manner during the next song which was recorded by Cawunipinas. The words have been forgotten.

B2

War Dance Song

(Cat. no. 1586, Ser. no. 122)

The next song is very old and its history is forgotten. The Menominee joined the British in the war of 1812-14 and the song may have originated at that time, the present words being added many years later by someone Tacking in historical knowledge. The song was recorded by Agnes Sullivan.

**B**3

"The Queen of England"

(Cat. no. 1627, Ser. no. 123)

#### Free Translation

The Queen of England wants us to fight against her enemies

The next song was recorded by Cawunipinas who said that he learned it when a young man and that his grandfather was in the war against Black Hawk. A woman belonging to Black Hawk's band was taken captive and this song was composed by the warriors when they were bringing her to their camp. She afterwards married a Menominee and lived in that tribe the remainder of her life.

B4

Song Concerning a Captive Woman

(Cat. no. 1587, Ser. no. 124)

## SONGS CONNECTED WITH A LEGEND

A mythical character known as Manabus among the Menominee is known as Winabojo among the Chippewa and by various similar names among other Algonquian peoples. The stories concerning him are prominent in the folk-lore of these tribes. One of the most popular stories among the Chippewa is that concerning Manabus and the ducks. The story is practically the same as among the Chippewa but the songs are different. According to the Menominee version, the ducks wanted to hear Manabus sing his songs. Manabus said, "I must build a brush house first. If you will all come and dance when the house is finished I will sing the songs." The ducks said, "We will come."

This is the song with which Manabus invited the ducks. This and the song next following were recorded by Pigeon.

Manabus Invites the Ducks to a Dance (Cat. no. 1643, Ser. no. 83)

By his magic power Manabus built the brush house "in no time at all." Then he said, "all right, friends, if you want to hear the songs you must walk in here." The house had only one little opening, but the ducks and other birds came inside to hear the songs. Manabus said, "now shut your eyes and I will sing my songs. If you open your eyes you will have little red eyes."

This is the song in which he told them to do this.

Manabus Tells the Ducks to Shut Their Eyes (Cat. no. 1644, Ser. no. 84)

The ducks did as they were told and every little while Manabus would wring a duck's neck and throw it to the wolves that were waiting outside. A wood-duck became suspicious and opened its eyes a little way. "Manabus is killing us," it cried. Then all the ducks tore through the brush house and flew toward the lake.

# MISCELLANEOUS SONGS

The manner of playing the moccasin game is the same among the Menominee as among the Chippewa and other tribes. Four moccasins are laid on the ground in a row and a bullet is slipped under each. One of the bullets is marked and the play consists in guessing the location of the marked bullet. The players are divided into two opposing sides that take turns

Chippewa Music, Bull. 45, Bur. Amer. Ethnol., p. 206, song 197.

in guessing the location of the marked bullet. Many songs are connected with the game, certain songs belonging to the side that is hiding the bullet while others may be sung on either side. The player hiding the bullets has an assistant who sings and pounds on a drum while the hiding is in progress, or he may have more than one assistant if he desires. The next song was recorded by Mocihat.

**B7** 

Moccasin Game Song

(Cat. no. 1632, Ser. no. 133)

Six love songs were recorded among the Menominee, none expressing personal affection, though one has the words "I will keep on courting until morning." The words of the next song are taunting in character. Similar words were found in a Chippewa love song, and "teasing" is not uncommon among friendly Indians.

It was said that the flute was used in courting and that a man who played the flute for such a purpose always carried "love medicine," indicating that he used magic in connection with his music. Mocihat, who recorded the next song, was a skillful player on the flute and recorded two performances on that instrument. After one of them he added words to the melody that he had played. It was said that the use of words in love songs arose in this matter.

**B8** 

Love Song

(Cat. no. 1631, Ser. no. 136)

Free Translation

You had better go home, your mother loves you so much.

Songs of the Mandan and Hidatsa

For many years the Mandan and Hidatsa have lived together on the Fort Berthold Reservation in North Dakota. Both are agricultural tribes and they have many interests in common but each tribe has preserved its own songs, to a remarkable extent. These are songs connected with tribal societies and other customs, as well as songs with legends and folk tales. They are Siouan tribes.

This study was begun at Elbowoods, North Dakota, in 1912, under the auspices of the North Dakota Historical Society and continued in 1915 and 1918 for the Bureau of American Ethnology of the Smithsonian Institution which published the result. 2 This publication contains transcriptions of 110 songs.

Mandan and Hidatsa Music, Bull. 80, Bur. Amer. Ethnol. 1923.

The songs of six singers are here presented, three being Mandan and three Hidatsa. One of the singers in each tribe was a woman. Scattered Corn, a Mandan, was the daughter of Moves Slowly, the last of a line of 34 corn priests of that tribe. Wounded Face represented the fine old members of the Mandan tribe, and Ben Benson was a much younger man who had filled the office of Indian policeman and taken other responsibilities in connection with his people. Butterfly was an old Hidatsa warrior, and his wife, Yellow Hair, recorded one song. Old Dog was a leader among the Hidatsa.

An interesting part of the field work was a camping trip of about two weeks at Crow's Heart's Landing, on the Upper Missouri River. This made possible the securing of valuable songs and information from Crow's Heart and other Mandan living in that locality.

# SONG OF THE GOOSE WOMEN SOCIETY

Many years ago there lived a Mandan chief named Good Fur Robe. He organized the Goose Women Society to "look after the corn," and if there were an early frost the Goose Women brought presents so that he, as Corn Priest, would prevent damage to the crop. Their special duty was a ceremony which took place in the spring of the year, to secure an abundant crop of corn. Four songs of this ceremony were recorded by Scattered Corn, a member of the Society. During the first and second songs the Goose Women swayed to and fro like the corn in the field. The third and fourth songs were connected with a trance which formed part of the ceremony. It was said that corn might be seen coming from the mouths of the women when in this trance and that sometimes little ducks or singing birds were thus seen. The song here presented was sung after the Goose Women had recovered from their trance and been "cleansed." It was recorded by Scattered Corn.

**B9** 

Song of the Goose Women Society

(Cat. no. 811, Ser. no. 5)

# SONG IN THE GARDENS

The women were responsible for the cultivation of the gardens which were a mile or more from the village. They worked in the fields of corn, beans, squash and pumpkins, and when the corn was ripe they guarded it, sitting on scaffolds and driving away the birds. Many songs were sung by the women in the gardens. Many were "lonesome songs" and the song next following contains the "teasing" that was an old Indian custom. This song was recorded by Yellow Hair, an Hidatsa, the wife of Butterfly, the old warrior. The words were not translated but were said to mean "The first (or present) wife laughs when the next wife is brought to the lodge."

B10

"The First Wife Laughs"

(Cat. no. 906, Ser. no. 18)

## SONG OF THE EAGLE CATCHING CAMP

After the corn was harvested the people went to the eagle catching camp and remained there "until the ice was along the edge of the rivers and little pools." A trap for catching eagles consisted of a hollow in the ground covered with brush on which the bait was placed. In this hollow the catcher concealed himself, reaching up through the brush to seize the legs of the eagle when it alighted. The writer visited such a trap that had been in use about 75 years. The Mandan history of the custom was related and its songs recorded by Ben Benson, the last Mandan who had the hereditary right to sing them. One of these songs recorded by Benson is next presented. It was said the song was taught long ago, by the black eagle.

Bll

Song of the Black Eagle

(Cat. no. 822, Ser. no. 20)

Translation

Above the earth I walk, On the earth I walk

SONG OF THE DOG SOCIETY

Several societies of men were common to both the Mandan and Hidatsa and the songs might belong to either tribe. Among these societies were the Young Dog, Foolish (Crazy) Dog, and Dog Societies, and the words of the songs indicated the various ages of their membership. Wounded Face, the old Mandan warrior who recorded the next song, said it was always sung with the accompaniment of a rattle, not a drum. When recording the song he used his own Dog Society rattle which he afterward transferred to the writer. The rattle consists of a wand covered with leather to which are attached pieces of bone or deer hoof that jingle when the rattle is shaken. He said that a dancer held the rattle in his right hand which hung at his side, the rattle being shaken in that position.

B12

"The Enemy Are Like Women"

(Cat. no. 863, Ser. no. 68)

Translation

The enemy I do not fear, (They are) like women

WAR SONGS

The three war songs that close this series are from the Hidatsa tribe. The first and second were recorded by a man known as Butterfly who was probably the oldest Hidatsa who recorded songs. His present name was

him

given/by white people who thought the word "butterfly" sounded like his Hidatsa name. He said that the following song was his great-grandfather's war song and was of the sort sung before the departure of a war party.

**B13** 

Old War Song

(Cat. no. 896, Ser. no. 79)

Translation

The first time (he went)

He brought it (an expression of sarcasm meaning that he returned empty-handed),

The next time

He brought it.

In the dances that followed the return of a victorious war party a man might relate some deed of valor and sing his personal war song. The next song, recorded by Butterfly, was understood to be his own war song but he gave no information concerning it.

B14

Butterfly's War Song

(Cat. no. 897, Ser. no. 88)

It was not unusual for the leader of a war party to be a man who had dreamed a dream and believed in its power. Old Dog said that the following song belonged to his uncle, One Buffalo, who received it in a dream. He saw a wolf in his vision, and the wolf sang this song to him. One Buffalo lived to old age and died "more than 60 years ago." When acting as leader of a war party he said, "This is a medicine song. I want all our party to return in safety and I want you all to sing this song with me." Then the warriors all sang the song. Before making the phonograph record Old Dog spoke a rapid sentence which was caught by the recorder and later translated. He said, "Grandfather, I am going to sing your song. Do not be offended." Similar sentences were spoken by Sioux singers before recording important songs and are noted in Bulletin 61, Bur. Amer. Ethnol. pp. 95 and 163. The Sioux also had a war song given by a wolf in a vision (Bull. 61, Bur. Amer. Ethnol., No. 53).

Old Dog, who recorded this song, is a leader among the Hidatsa. His house is on the eastern side of the Missouri River and near his dwelling is a log "council house" which serves as a communal center for the Hidatsa of the vicinity.

B15

War Medicine Song

(Cat. no. 891, Ser. no. 80)