ASSYRIANS BATTERING A FORTRESS.
(See page 444.)
ASSYRIANS BATTERING A FORTRESS.
(See page 444.)
<table>
<thead>
<tr>
<th>CONTENTS:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Frontispiece. The Kurahtis in Ceremonial Dress.</td>
</tr>
<tr>
<td>A Pawnee Mystery (Illustrated). Hartley B. Alexander .......... 385</td>
</tr>
<tr>
<td>The Superpersonality of Christ. Editor ......................... 409</td>
</tr>
<tr>
<td>The Humanity of Jesus? Contesting a Protest. William Benjamin Smith .......... 416</td>
</tr>
<tr>
<td>Christian Missions in the Orient. Stanwood Cobb .................. 427</td>
</tr>
<tr>
<td>A Hierophant of the American Indians. Editor .................... 436</td>
</tr>
<tr>
<td>A German Schopenhauer Society. Editor ......................... 439</td>
</tr>
<tr>
<td>Battle Scenes in Ancient Art. Editor ......................... 443</td>
</tr>
<tr>
<td>The Cause of Islam ........................................ 446</td>
</tr>
<tr>
<td>Book Reviews and Notes ...................................... 447</td>
</tr>
</tbody>
</table>

Dr. Paul Deussen’s Classical Work

The System of the Vedanta

has just been published in an authorized translation by

Charles Johnston


India has been the classical land of psychological investigation. As the Jews developed religion, the Greeks art and science, so the sages of India, psychology. There are two opposed views concerning the nature of the soul represented respectively by the Vedanta and Buddhism. Professor Deussen who is both a philosopher and a most prominent Sanskrit scholar has devoted his life to the affirmative phase, the Vedanta, and in this great work he has collected all pertinent material. This book is the best exposition of the problem and it is not likely ever to be superseded. It will be important for psychologists, students of religion and philosophers.

The Open Court Publishing Company
623-633 Wabash Avenue, Chicago.
THE KURAHUS IN CEREMONIAL DRESS.

22d Report of Bureau of American Ethnology, Plate LXXXV.

Frontispiece to The Open Court.
A PAWNEE MYSTERY.

BY HARTLEY B. ALEXANDER.

PART 2 of the Twenty-second Annual Report of the Bureau of American Ethnology is devoted to a record of "The Hako: a Pawnee Ceremonial," by Alice C. Fletcher. The record was taken from the lips of Tahirussawichi, an old man of the Pawnees, of whom Miss Fletcher says: "He is the keeper of certain old and sacred objects, and leads in their attendant ceremonies. His great care in observing all the details of the intricate ceremony of the Hako is well known in the tribe, and much good fortune is believed to follow his leadership in this ceremony. His title is Kurahus. This term is applied to a man of years who has been instructed in the meaning and use of sacred objects as well as their ceremonies." This man not only gave Miss Fletcher the ritual songs—words and music, but he also interpreted them; and without his explanations the words would have remained for the most part unintelligible.

The word Hako Miss Fletcher interprets as meaning, etymologically, "a breathing mouth of wood"; as a name for the ceremony it is used in the sense of sacra, as a collective term for all the articles employed. The ceremony is not confined to the Pawnees, and is variously named.

"The purpose of this ceremony," writes Miss Fletcher, "was twofold: first, to benefit certain individuals by bringing to them the promise of children, long life, and plenty; second, to affect the social relations of those who took part in it, by establishing a bond between two distant groups of persons, belonging to different clans, gentes, or tribes, which was to insure between them friendship and peace."

In his voyage of discovery in 1672 Marquette found the sacred
symbols honored by tribes throughout the Mississippi Valley, from Wisconsin to Arkansas; and the rituals, as preserved by the Pawnees, contain reminiscences, apparently, of the arid Southwest. In estimating the significance of the ceremony, Miss Fletcher ventures: “Its adoption and promulgation over the wide territory occupied by the so-called hunting tribes marks the growth of political ideas and gives a higher place to these tribes in the line of social development than has usually been accorded them.”

A survey of the published record will reveal the meaning and the beauty of the Hako. The meaning flows from a fundamental human relationship, that of father and son. This relationship is recognized in its two forms. There is first, the relation of the father to his son-by-adoption; for the two principal lay participants—men of different clan or tribe—become father and adopted son by virtue of the ceremony. In the precarious life of tribal society the adoption of children, like the winning of blood-brethren, often means preservation and perpetuity. Second, there is the relation of the father to his son-by-birth. The Hako symbolizes this relationship and symbolically promises children: in a measure, the whole ceremony is a prayer for children, for the continuing life of continuing generations. It is a prayer for the strength which belongs to a many-handed people, and hence for the peace and the plenty which follow tribal strength.

The setting of the Hako is the world, as primitive man knows it: the abode of the powers of life. The Sky Father and Mother Earth, these are the eldest; and after them come the Fathering Sun and the Corn Mother, upon whom man’s life seems more directly to depend. But men are the children in each case: and so, on a cosmical canvas, the relation of parent and child is again portrayed.

This sacred ceremonial of the Indians is a mystery,—as profound in symbolism as the Eleusinian Mysteries of the Greeks, to which it offers so many striking analogies. It is the mystery of the framing and governance of the physical world, of human society and its perpetuation,—of nature and of man’s place in nature as the untaught mind conceives it. It is the mystery of life.

“We take up the Hako,” said the Kurahus to Miss Fletcher, “in the spring when the birds are mating, or in the summer when the birds are nesting and caring for their young, or in the fall when the birds are flocking, but not in the winter when all things are asleep. With the Hako we are praying for the gift of life, of strength, of plenty and of peace, so we must pray when life is stirring everywhere.”
The ceremony was conducted by the Kurahus aided by assistants—acolytes to whom he was teaching the rituals,—while the participants for whom the ceremony was performed comprised two groups. These two groups could not belong to the same clan, and
they were often of different tribes. They were called Fathers and Children. The leader of the Fathers was called the Father, the leader of the Children the Son; they were men of equal standing in their respective clans; and if they were not chiefs, they secured the attendance of chiefs in their parties. The parties were made up of relatives of the two leaders, and certain other persons, such as drummers and singers and two doctors who carried the eagle-wing ensign of the doctor.

The ceremony consisted of three parts: the Preparation, the Public Ceremony, and the Secret Ceremony. The aims of the Preparation were: to make and sanctify the sacra, the Hako, this being work of the Father’s party, done at their home; to notify the party of the Son of the coming of the Fathers; and, for the Fathers, to journey to the home of the Children and be received by them. The Public Ceremony, at the home of the Children, comprised feasts of a sacramental character, invocations of the powers of nature and invocations of the visions by which the rites were supposed to have been revealed,—the history and cosmic setting of the mystery. The Secret Ceremony centered in the symbolic birth and sanctification of a child, who figured the various aspects of the purpose of the ceremony, viz., the establishment of a relationship between the Fathers and the Children, the promise of children and hence of perpetuity, strength and plenty to the participating clans. The ceremonies closed with a dance of thanks and an interchange of gifts.

The complete ceremony involved some twenty rituals, seven to the Preparation, seven to the Public Ceremony and six to the Secret Ceremony. The complicated symbolism of the whole cannot better be indicated than by a brief recapitulation of the purpose and forms of these rituals.

The Preparation.

1. The rituals open with an invocation of the powers: Awa-hokshu, Heaven, the abode of Tirawa-itus, the Mighty Power; Hotoru, the Winds; Shakuru, the Sun; H'Uraru, Mother Earth; Toharu, life-giving Vegetation; Chaharu, Water. The physical world as the place of man's abode is then addressed: Kusharu, a Holy Place; H'Akaru, House of Life; Keharu, Wall of Defense; Kataharu, the Fireplace; Kekaru, the Glowing Coals,—"as we sing we rub the sticks to make the sacred fire come, and we think of the lesser power that is making itself seen in the glowing wood"; Koritu, the Flames; and finally, Hiwaturu, the Entranceway, through which "man goes to and fro," so symbolizing "the days of man's life."
After the invocation, with suitable songs, the sacred objects were prepared.

The most important of these objects were two wands,—"feath-

KAWAS, THE BROWN FEATHERED STEM.

22d Report of Bureau of American Ethnology, Plate LXXXVI.

ered stems about a meter in length, made of ash wood." One of these wands was painted blue, symbolizing the sky, a lengthwise red groove being emblematic of "the red passage through which
man's breath comes to give him life." The stem was feathered like an arrow, symbolic of surety. A fan-shaped pendant of ten feathers from the mature golden eagle was attached to the stem, while a woodpecker's head, the head and breast of a duck, and a bunch of owl feathers, were also attached, close to the wood. The eagle is sacred to the Powers above and is the medium of communication between them and man. The woodpecker averts the disasters of storm and lightning. The duck is the unerring guide, familiar alike with air and water. The owl has the power to give help and protection at night. Red and white streamers representing sun and moon, day and night, and a tuft of blue down symbolizing the clear blue of the sky, also adorned the wand. The second wand was like the first except that it was painted green, symbolizing the earth, and the fan-shaped pendant consisted of seven plumes of the white eagle.

The symbolic importance of the eagle, Karwas, in this ceremony is very great. It is worth while therefore to quote at length the Kurahus's description of the use of the wands:

"In this ceremony the brown eagle is called Karwas. This eagle has been made holy by being sacrificed to Tirawa. Its feathers are tied upon the stem that has been painted blue to represent the sky.

"This stem was the first one painted and decorated, because it is female and the leader. It represents the night, the moon, the north, and stands for kindness and helpfulness. It will take care of the people. It is the mother.

"Throughout the ceremony the Kurahus carries this feathered stem.

"The white eagle is not holy; it has not been sacrificed to Tirawa. It has less power than Karwas; it is inclined to war, to hurt some one. It can not lead; it must follow. So the green stem is painted last, and all the decorations are put upon it after the other stem is completed.

"This feathered green stem represents the male, the day, the sun, and the south. During the ceremony it is carried by the assistant of the Kurahus, whose place is on the right of the Kurahus, toward the south.

"When we move about the lodge waving the two feathered stems to the rhythm of the song we are singing, Karwas, the brown eagle, is carried next the people, and the white eagle-stem on the farther side, away from the people where it can do good by defending them and keeping away all harm. If it were carried next the Children it would bring them war and trouble. It is the brown eagle
that is always kept near the people and is waved over their heads to bring them the gifts of plenty and of peace.”

Ranking in importance with the wands, in the ceremony, is the ear of maize, symbolic of the Corn Mother, which is next prepared.

An ear with white grain is chosen, and it is fastened to a support. The top of it is painted blue, again symbolizing the sky, and down the sides are carried four blue lines emblematic of the four paths
(the cardinal points) leading from heaven to earth. At the summit of the ear is fastened a white plume symbolic of the fleecy clouds above and of the breath of heaven. "The ear of corn," says the Kurahus, "represents the supernatural power that dwells in H'Uraru, the earth which brings forth the food that sustains life; so we speak of the ear of corn as h'Atira, mother breathing forth life. The power in the earth which enables it to bring forth comes from above; for that reason we paint the ear of corn with blue."

In painting the corn, blue clay is used. The clay is mixed with running water: "running water represents the continuity of life from one generation to another"; water from a spring or a well cannot be used in the ceremony. The mixing is done in a wooden bowl, a bowl "taken from the trees, a part of the living covering of mother earth, representing the power of Toharu"—i.e., the lifegiving vegetation. "The bowl is round, like the dome shape of the sky, and holds the blue paint, which also represents the sky. The bowl is a vessel from which we eat when we have the sacred feast of the corn. Tirawa taught us how to get the corn." It is this bowl, or one like it, which is used in the baptismal ceremony of the Seventeenth Ritual.

There are a number of other ceremonial articles, but rather of the nature of accessories than sacra in the strict sense. After the preparation of these articles, a smoke offering was made and the First Ritual brought to a close.

2. The Second Ritual the editor names, "Prefiguring the Journey of the Son." The actual journey is to be made under the leader-
ship of the corn symbol,—"Mother Corn," the spirit of the Corn and of life-sustaining vegetation. The prefiguring is a spirit journey: the Fathers, stanza by stanza, sing of the journey, believing that their spirits under the leadership of the corn spirit do actually pass to the home of the Son and inform him of the place to which he is chosen.

"It is not the ear of corn (says the Kurahus) that travels through the air, nor do our bodies follow; it is the spirit of the corn that moves, and it is our spirits that follow, that travel with her to the land of the Son.... We must fix our minds upon Mother Corn and upon the Son, who is the object of our search. It is a very difficult thing to do. All our spirits must become united as one spirit, and as one spirit we must approach the spirit of Mother Corn. This is a very hard thing to do."

When the spirit journey is completed and the lodge of the Son is reached: "The Son does not see us as we stand there; he is sleeping;... We fix our minds upon Mother Corn and upon the Son; if we are in earnest he will respond to her touch. He will not waken, he will not see her, but he will see in a dream that which her touch will bring to him.... Then, when he wakens, he will remember his dream, and as he thinks upon it, he will know that he has been chosen to be a Son, and that all the good things that come with the ceremony which will make him a Son are now promised him."

This ritual introduces the mysticism which underlies the whole ceremony: from of old "the rites came in a vision."

3. The Third Ritual concerns the sending of actual messengers to the man chosen as Son. The messengers come saying, "Behold! Your father is coming!" And "as the Son hears the words of the messengers he will be reminded of his dream in which Mother Corn touched him. And as he looks at the men he will recognize the tribe from which they have come and will know who has chosen him to be the Son." If he accepts the honor he instructs the messengers to return to the Father saying, "I am ready."

4. The first event of the Fourth Ritual is the elevation of the sacra on a pole set up at the lodge entrance. "Here it stands where the wind of the dawn may breathe upon the Hako and the first rays of the sun strike the sacred objects and give them life. It is all done in silence before the day dawns."

After this the Kurahus anoints himself, his assistants and the chief of the Fathers, and the men anointed sing a song emblematic of the leadership of the Corn Spirit. Says the Kurahus:

"As we sing this song we remember that Mother Earth is very
old. She is everywhere, she knows all men, she gave life to our fathers, she gives life to us, and she will give life to our children. The ear of corn represents venerable Mother Earth, and also the authority given by the powers above. . . . As we sing we think that Mother breathing forth life, who has come out of the past, has now started to lead us on the journey we are to take and to the fulfillment of our desire that children may be given us, that generations may not fail in the future, and that the tie may be made strong between Father and Son.”

The anointed men then take up the Hako and present it in turn to the Powers of the East, the West, the South and the North, the bearers moving in a figure which simulates the human form: “We have traced upon the earth the figure of a man. This image that we have traced is from Tirawa. It has gone around with us, and its feet are where we now stand; its feet are with our feet and will move with them as we now, in the presence of all the powers, begin our journey to the land of the Son.”

5. The Fifth Ritual is the ritual of the journey and contains three parts.

In the first part, “Mother Corn, who led our spirits over the path we are now to travel, leads us again as we walk in our bodies over the land. . . . She led our fathers and she leads us now, because she was born of Mother Earth and knows all places and all people, and because she has on her the sign (the blue-paint symbol) of having been up to Tirawahut, where power was given her over all creatures.”

The second part is devoted to the songs sung on the journey. There is a “Song to the Trees and Streams,” a “Song When Crossing the Streams,” a “Song to the Wind,” a “Song to the Buffalo,” another of “The Promise of the Buffalo”—“We do not sing this song any more as we travel,” said the Kurahus, “for now there are no buffalo herds to be seen sending the dust up to the sky as they run; we sing the song in the lodge of the Son, that we may remember the buffalo, and that our children may hear of them.” Two other songs of the way, of interest as indicating that the Pawnees derived their ceremony from the West or Southwest, are the song to be sung in ascending mountains and a song to be sung in traversing mesas. Of the latter the Kurahus said:

“We are told that long ago our fathers used to see the mesas. . . . This song has come down to us from that time. As we have never seen mesas, we do not sing the song on our journey; we sing
it in the lodge of the Son, that we may not forget what our fathers
saw when they traveled far from where we now dwell."
The third part consists of two hymns to Mother Corn sung
when the village of the Son is reached.

6. The Sixth Ritual embraces the songs and ceremonies attend-
ant upon the reception of the Fathers by the Children. The Son's
messenger is received. He is fed and clothed by the visitors—
"acts which mark the care of a father for his child."—whom he
then conducts to the village and "the lodge of my Son wherein he
sits waiting for me."

7. The Seventh Ritual has to do with the consecration of the
lodge prepared for the ceremony, by Kawas, the Eagle, and by
Mother Corn; with the clothing of the Son in gift garments; and
finally with a smoke offering to the powers.

"The lodge has now been opened by Mother Corn and cleansed
of all bad influences by Kawas; the Son, clothed as a child by the
Father, has offered prayer and smoke to the powers above; the gar-
ments worn during this act have been removed and given away;
and now everything is ready for the public ceremony to begin."

The Public Ceremony.

The Public Ceremony comprised in seven rituals occupies three
days and three nights.

8. The Public Ceremony opens with a feast in which the Fathers
feed the children with food they have brought.

"Before any one can be served the thoughts of the Fathers and
of the Children must be turned toward Tirawa, the father of all
things.... All the powers that are in the heavens and all those that
are upon the earth are derived from the mighty power, Tirawa-atius.
He is father of all things visible and invisible. He is father of all
the powers represented by the Hako. He is the father of all the
lesser powers, those which can approach man. He is the father of
all the people, and perpetuates the life of the tribe through the gift
of children. So we sing, your father, meaning the father of all
people everywhere, the father of all things that we see and hear
and feel."

After the songs, the Children are fed by the Fathers: for "it
is the duty of a father to provide food for his child, and not to par-
take himself until the child is satisfied." When the Fathers are left
alone they eat their evening meal.

9. With the Ninth Ritual the Mystery proper may be said to
begin. When the sun has set and it is dark and the stars are shin-
ing, the Hako is taken up, and the singers carrying the drum follow the Hako slowly around the lodge singing the Invocation to the Visions.

"Visions come from above; they are sent by Tirawa-atius. The lesser powers come to us in visions. We receive help through the visions. All the promises which attend the Hako will be made good to us in this way. Visions come most readily at night; spirits travel better at that time."

The visions come from their abode above, conducted by the spirits of the birds on the wands; they reach the lodge and enter.

"As we walk, the visions walk; they fill all the space within the lodge; they are everywhere, all about us... touching the Children, touching them here and there and by their touch giving them dreams, which will bring them health, strength, happiness, and all good things. The visions touch all who are in the lodge, so it is a good thing to be there, to be touched by the visions... One by one the Children go to their homes, and the dreams brought by the Visions which attend the Hako go with them to make their hearts glad."

10. The Tenth Ritual covers the ceremonies with which the breaking day is greeted. The Kurahus and the Chief of the Fathers have kept vigil, waiting for the dawn. "As the night draws to a close, the Kurahus orders the server to lift the skins which hang at the outer and inner doors of the long passageway of the lodge, and to go outside and watch for the first glimmer of light."

When the morning air begins to stir the sacra are taken up and the Birth of the Dawn is sung. Says the Kurahus:

"We call to Mother Earth, who is represented by the ear of corn. She has been asleep and resting during the night. We ask her to awake, to move, to arise, for the signs of the dawn are seen in the east and the breath of the new life is here.

"Mother Earth is the first to be called to awake, that she may receive the breath of the new day.

"Mother Earth hears the call; she moves, she awakes, she rises, she feels the breath of the new-born Dawn. The leaves and the grass stir; all things move with the breath of the new day; everywhere life is renewed.

"This is very mysterious; we are speaking of something very sacred, although it happens every day.

"We call upon Kawas to awake, to move, to arise. Kawas had been sleeping and resting during the night. Kawas represents the lesser powers which dwell above, those which are sent by Tirawa-
atius to bring us help. All these powers must awake and arise, for the breath of the new life of the Dawn is upon them. The eagle soars where these powers dwell and can communicate with them. The new life of the new day is felt by these powers above as well as by Mother Earth below.

"Kawas hears the call and awakes. Now all the powers above wake and stir, and all things below wake and stir; the breath of new life is everywhere. With the signs in the east has come this new life.

"Kawas, the brown eagle, the messenger of the powers above, now stands within the lodge and speaks. The Kurahus hears her voice as she tells him what the signs in the east mean.

"The Kurahus answers Kawas. He tells her that he understands the words she spoke to him when standing there in the lodge, that now he knows the meaning of the signs in the east; that Night is the mother of Day, that it is by the power of Tirawa-atius moving on Darkness that she gives birth to the Dawn. The Dawn is the child of Tirawa-atius. It gives the blessing of life; it comes to awaken man, to awake Mother Earth and all living things that may receive the life, the breath of the Dawn which is born of the Night by the power of Tirawa-atius."

The words, adds the Kurahus, do not tell all that the song means; the meaning has been handed down from the fathers, and may be taught to any serious minded person who is sincerely desirous to learn.

With the rising of the Morning Star, for which a server has been on the watch, the second song is sung—"slowly, with reverent feeling, for we are singing of very sacred things."

"The Morning Star is one of the lesser powers. Life and strength and fruitfulness are with the Morning Star. We are reverent toward it. Our fathers performed sacred ceremonies in its honor.

"The Morning Star is like a man; he is painted red all over; that is the color of life. He is clad in leggings and a robe is wrapped about him. On his head is a soft downy eagle’s feather, painted red. This feather represents the soft, light cloud that is high in the heavens, and the red is the touch of the ray of the coming sun. The soft downy feather is the symbol of breath and life.

"The Star comes from a great distance, too far away for us to see the place where it starts. At first we can hardly see it; we lose sight of it, it is far off; then we see it again, for it is coming
steadily toward us all the time. We watch it approach; it comes nearer and nearer; its light grows brighter and brighter.

"The Morning Star comes still nearer and now we see him standing there in the heavens, a strong man shining brighter and brighter. The soft plume in his hair moves with the breath of the new day, and the ray of the sun touches it with color. As he stands there so bright, he is bringing us strength and new life.

"As we look upon him he grows less bright; he is receding, going back to his dwelling place whence he came. We watch him vanishing, passing out of our sight. He has left with us the gift of life which Tirawa-atius sent him to bestow."

The Day is close behind, "advancing along the path of the Morning Star and the Dawn": the next song is a paean to the Daylight.

"We sing this song with loud voices; we are glad. We shout, 'Daylight has come! Day is here!' The light is over the earth. . . . We call to the Children; we bid them awake. . . . We tell the Children that all the animals are awake. They come forth from their places where they have been sleeping. The deer leads them. She comes from her cover, bringing her young into the light of day. Our hearts are glad as we sing, 'Daylight has come! The light of day is here!'

The sun has not as yet appeared above the horizon. In the last part of the Tenth Ritual messengers are sent to awaken all the Children that they may be assembled to greet the rising sun.

11. The second day of the Public Ceremony is devoted to an invocation of the male element in nature typified by the sun. The course of the sun is followed throughout the day, special songs celebrating his several stations.

"Whoever is touched by the first rays of the sun in the morning receives new life and strength which have been brought straight from the power above. The first rays of the sun are like a young man: they have not yet spent their force or grown old. . . . We think of the sun, which comes direct from Tirawa-atius, the father of life, and his rays as the bearer of this life. You have seen this ray as it comes through a little hole or crack. While we sing, this ray enters the door of the lodge to bring strength and power to all within.

"As the sun rises higher the ray, which is its messenger, alights upon the edge of the central opening in the roof of the lodge, right over the fireplace. We see the spot, the sign of its touch, and we know that the ray is there. The fire holds an important place in the
lodge... Father Sun is sending life by his messenger to this central place in the lodge...

"As the sun rises higher... the ray is now climbing down into the lodge. We watch the spot where it has alighted. It moves over the edge of the opening above the fireplace and descends into the lodge, and we sing that life from our father the sun will come to us by his messenger, the ray...."

"Now the spot is walking here and there within the lodge, touching different places. We know that the ray will bring strength and power from our father the sun as it walks within the lodge. Our hearts are glad and thankful as we sing...."

"When the spot has reached the floor we stop singing and do not begin until the afternoon, so that our song can accompany the ray as it leaves the lodge, touches the hills, and finally returns to the sun...."

"In the afternoon we observe that the spot has moved around the lodge, as the sun has passed over the heavens.... After a little time we see the spot leave the floor of the lodge and climb up toward the opening over the fireplace, where it had entered in the morning.... Later, when the sun is sinking in the west, the land is in shadow, only on the top of the hills toward the east can the spot, the sign of the ray's touch, be seen.... The ray of Father Sun, who breathes forth life, is standing on the edge of the hills. We remember that in the morning it stood on the edge of the opening in the roof of the lodge over the fireplace; now it stands on the edge of the hills that, like the walls of a lodge, inclose the land where the people dwell...."

"When the spot, the sign of the ray, the messenger of our father the Sun, has left the tops of the hills and passed from our sight.... we know that the ray which was sent to bring us strength has now gone back to the place whence it came. We are thankful to our father the Sun for that which he has sent us by his ray."

There are a number of incidental songs that belong to this day between the morning and afternoon chants to the sun.

12. On the evening of the second day of the Public Ceremony, in the Twelfth Ritual, the origin of the rites in vision is told in song. The Kurahus states:

"We have been taught that in a vision our fathers were told how to make the feathered stems, how to use them, how to sway them to the songs, so that they should move like the wings of a bird in flight. It was in a vision that our fathers were told how they could cause a man who was not their bodily offspring to be-
come a Son, to be bound to them by a tie as strong as the natural tie between father and son.”

Visions, he tells later, “come in the night, for spirits can travel better by night than by day. Visions come from Katasha, the place where they dwell. This place is up in the sky, just below where Tirawa-atius appointed the dwelling place of the lesser powers. Katasha, the place where the Visions dwell, is near the dwelling place of the lesser powers, so they can summon any vision they wish to send us. When a vision is sent by the powers, it descends and goes to the person designated, who sees the vision and hears what it has to say; then, as day approaches, the vision ascends to its dwelling place, Katasha, and there it lies at rest until it is called again.”

As on the previous night, a watcher is out alert for the first signs of dawn. When they appear the morning songs (the Tenth Ritual) are repeated.

13. The morning songs of the second day led on to the invocation of the male element, the Sun Father, on the third day these same songs serve as an introduction to invocation of the female element, typified by Mother Earth.

The invocation is preceded by a sacramental feast of corn, prepared by the Children after the manner of their forefathers. Hymns to Tirawa are then sung, “remembering that he is the father of the Sun which sends its ray, and of the Earth which brings forth.” Then follows the song to the Earth, beginning: “Behold! Here lies Mother Earth, for a truth she lies here to bring forth, and we give thanks that it is so.”

The gifts of the Earth are remembered, stanza by stanza. First the fields, “where seed is put in Mother Earth, and she brings forth corn”; then the trees and forests from which come “shelter and fire”; and lastly the water—springs, streams, rivers—which symbolize the continuity of life.

After this song the Kurahus addresses the Children: “My Children, your fathers are listening to what I have to say. Yesterday we remembered our father the Sun, to-day we remember our mother the Earth, and to-day Tirawa has appointed that we should learn of those things which have been handed down to us. Tirawa is now to smoke from the brown-eagle stem, Kawas, the mother, and you are to smoke from it also.”

The smoke offering is then made, after which each of the Children smokes from the pipe. “This is a holy act and gives long life to the people.”
On this day, though at no fixed time—save that "the song of the owl must be sung toward night"—come the songs of the birds. The songs about the birds begin with the egg, so the song of the bird's nest where the eggs are lying is the first to be sung. Then comes the song of the wren, the smallest of the birds. After that we sing about the birds that are with the Hako from the smallest to the largest. These songs are to teach the people to care for their children, even before they are born. They also teach the people to be happy and thankful. They also explain how the birds came to be upon the feathered stems and why they are able to help the people." The "Song of the Bird's Nest" commemorates the story of a man who came upon a bird's nest in the grass.

"He paused to look at the little nest tucked away so snug and warm, and noted that it held six eggs and that a peeping sound came from one of them. While he watched, one moved and soon a tiny bill pushed through the shell uttering a shrill cry. At once the parent birds answered and he looked up to see where they were. They were not far off; they were flying about in search of food. chirping the while to each other and now and then calling to the little one in the nest... After many days he desired to see the nest again. So he went to the place where he had found it and there it was as safe as when he had left it. But a change had taken place. It was now full to overflowing with little birds, who were stretching their wings, balancing on their little legs and making ready to fly, while the parents with encouraging calls were coaxing the fledglings to venture forth. 'Ah!' said the man, 'if my people would only learn of the birds, and, like them, care for their young and provide for their future, homes would be full and happy, and our tribe strong and prosperous.'"

The "Song of the Wren" was made by a priest who noted that the wren, the smallest and least powerful of the birds, excelled them all in the fervor of its song. "Here," he thought, "is a teaching for my people. Every one can be happy; even the most insignificant can have his song of thanks."

The "Song of the Woodpecker and the Turkey" tells how, long ago, the feathers of the turkey, the most prolific of birds, held the place of the eagle feathers on the feathered stems used in the Hako. The woodpecker challenges the turkey's right. The turkey defended, saying: "In my division of life there is great power of productiveness. I have more tail feathers than any other bird and I have more eggs. Wherever I go my young cover the ground." "True," replied the woodpecker, "but you build your nest on the ground,
so that your eggs are in constant danger of being devoured by ser-
pents, and when the eggs hatch the young become a prey to the
wolves, the foxes, the weasels; therefore your number is continually
being reduced. Security is the only thing that can insure the con-
tinuation of life. I build my nest in the heart of a tall oak, where
my eggs and my young are safe from the creatures that prey upon
birds. While I have fewer eggs they hatch in security and the
birds live until they die of old age. It is my place to be a protector
of the life of men." The turkey was deposed; and though the eagle
was put in his place, the woodpecker was given an important posi-
tion on the stem, where it presides over the red path along which
travels the help that comes from the Hako.

The "Song of the Duck" and the "Song of the Owl" tell how
each of these two birds in visions revealed to a holy man their do-
minions, the duck's over the pathways of water and air, the owl's
over the night. "So the people are guided by the duck and kept
awake by the owl."

The ritual closes with a song of thanks for the Hako.

14. The final ritual of the Public Ceremony, falling on the
evening of the third day, is a chant, accompanied by symbolic action,
sung in remembrance of the coming of the revelation to the fathers.
"We remember the visions of our fathers, the holy men to whom
was taught this ceremony."

The Secret Ceremony.

15. The six rituals of the Secret Ceremony, occupying a night
and a day, begin on the evening of the fourth day.

"At sunset the Fathers call the Children to the lodge. When all
have been seated, the Children on the south, the Fathers on the north,
the Kurahus, who sits at the west, back of the holy place where the
Hako are at rest, addresses the Children in the name of the Fathers.
He explains the meaning of the ceremony about to take place, for on
this last night and the following morning everything that is done
refers to the nest and to the direct promise of children to the Son,
who is also to be bound by a symbolic tie to the Father."

The Fifteenth Ritual is the symbolic "Flocking of the Birds,"
carrying on the bird symbolism which the songs of the preceding
day have presented. Says the Kurahus:

"In the early spring the birds lay their eggs in their nests, in
the summer they rear their young, in the fall all the young ones are
grown, the nests are deserted and the birds fly in flocks over the
country. One can hear the fluttering of a startled flock, the birds
suddenly rise and their wings make a noise like distant thunder. Everywhere the flocks are flying. In the fall it seems as though new life were put into the people as well as into the birds; there is much activity in coming and going.

"This song tells of the flocking of the birds. We do not use the drum as we sing it, but we blow the whistle. The whistle is made from the wing bone of an eagle. In this song we are singing of the eagle and the other birds, so we use the whistle.

"When the eggs are hatched and the young are grown, the birds flock; the promise of young has been fulfilled. In this song, which we sing toward the close of the ceremony, we are thinking of the fulfilling of the promise given by the Hako, that children will be granted to the people, so that they may be many and strong, and we sing that the great flocks are coming.

"As we sing we are thinking of the great flocks of birds. The noise of their wings is a mighty noise. As they fly from one tree to another they shake the branches as they alight, and the tree quivers as they rise. The flocks are many and powerful; so, through the promises of the Hako, the people will become many and powerful."

After the symbolism of the flocking birds there follow sixteen circuits of the lodge accompanying hymns to the Powers. The first songs are to the Corn Spirit, during four circuits. Then follow songs to the messenger of the powers above, Kawas, the brown eagle, during the second four. Of the first of these songs to the eagle:

"One day a man was walking on the prairie; he was thinking, and his eyes were upon the ground. Suddenly he became aware of a shadow flitting over the grass, moving in circles that enclosed his feet. He stood still, wondering what this could mean; then he looked up and beheld a brown eagle flying round and round over his head. As he gazed the bird paused, looked down at him, then flapped its wings and flew away. Again the man was walking and thinking, when he caught sight of a tall tree about which a great white eagle was flying, around and around as if it were watching over something. As it flew it screamed, making a great noise. It was the father bird guarding its nest. The brown eagle was Kawas, and she flew, as told in the second song, 'straight to her nest, to her young, who cried out with joy as she came near.'

"The next songs are to the Powers above: first in doubting hope,—'I know not if my prayers are heard or if they will be an-
swered'; afterwards in assurance,—'Tirawa hears us pray and will answer our prayers.'

"We have now made four times four circuits of the lodge. In the first four we remembered Mother Earth through the corn. In the second four we sang of the eagles, which are the messengers of the powers above. In the third four we spoke of the prayers we send to Tirawa through this ceremony. In the last four we lifted our voices to the powers themselves, the mighty power above and all those which are with the Hako.

"Four times four means completeness. Now all the forces above and below, male and female, have been remembered and called upon to be with us in the sacred ceremonies which will take place at the dawn.

"The night is nearly over when the last circuit is completed; then the Children rise and go home."

16. On the morning of the fifth and last day occur the final ceremonies, which are the heart of the mystery.

"At the first sign of dawn the Fathers rise and, preceded by the Kurahus with the feathered stems, the chief with the corn, the doctors with their eagle wings, and the singers with the drum, go forth to the lodge where the family of the Son is living. As they march they sing....the words mean that the Father is now seeking his child.

"The child referred to is usually a little son or daughter of the Son, the man who has received the Hako party. Upon this child we are to put the signs of the promises which Mother Corn and Kawas bring, the promise of children, of increase, of long life, of plenty. The signs of these promises are put upon this little child, but they are not merely for that particular child but for its generation, that the children already born may live, grow in strength, and in their turn increase so that the family and tribe may continue."

The Sixteenth Ritual is divided into three parts: The Seeking of the Child by the Fathers, passing in processional to the lodge of the Son; the Symbolic Summoning of the Powers to the Child, in which the sacra are brought near the child in the Son's lodge; and the Symbolization of the Progress of Life, in the return to the ceremonial lodge.

In the first of these parts, the procession sets forth singing, "I go seeking my child."

In the second part, first the ear of corn, representing the fruitful union of Heaven and Earth, is held above the child; then the Kurahus "wraps the white-eagle feathered stem within the feathers
of the brown-eagle stem (male and female conjoined) and, holding with both hands the bundle, he stands before the little child, and, while the song is sung, he points the stem towards it. This movement means that the breath of life is turned toward the child. The breath passes through the stem."

In the third part, first is sung, "Come and fear not, my child; all is well"; then, the child taking four steps forward, representing the progress of life, "I am ready; come, my child; have no fear"; and finally, as they return with the child, "Behold your father walking with the child."

17. The Seventeenth Ritual contains four parts, each concerned with a phase of the ceremonial preparation of the child,—which took place concealed from the view of the warriors by an inner group closely surrounding the child.

In the first part, an old man, "chosen because of his long life, and his having received many favors from the powers above, in order that similar gifts might be imparted to the child," touches the child with water from the symbolic bowl,—"shaped like the dome of the sky, because water comes from Tirawa-atius. The little child is to be cleansed and prepared for its future life by the water —sustained and made strong by water." Afterwards, he touches the child with grass representing Toharu, the living covering of Mother Earth, which gives food to men and animals.

In the second part, the old man anoints the child with an ointment made of red clay and the fat of a sacrificed animal,—"the first animal killed on a hunt belongs to Tirawa.... This is in recognition that the life which has been sustained and nourished is now consecrated to Tirawa-atius, the father above, who gives life to all things."

In the third part, the old man paints the child's face. First, with red paint, symbolizing the coming of the new day, the rising sun, the vigor of life, and, as the paint is spread entirely over the face, the full radiance of the sun, with all its power giving to the child its life vigor. Next, with blue paint, drawn in an arch about the forehead, down each cheek and down the bridge of the nose, so symbolizing the arch of heaven and the paths from earth to sky: "In these lines we see the face of Tirawa-atius, the giver of life and power to all things."

"There is a group of stars which forms a circle. This is a circle of chiefs. Tirawa-atius placed them there and directed them to paint their faces with the same lines we have put upon the child, and all who are to be leaders must be so painted. From this circle of stars came a society called Raritesharu.... The members of the
society are chiefs, and these men are permitted by the star chiefs to paint their faces with the blue lines and to wear the downy feather on the head. The members of this society do not dance and sing:

they talk quietly and try to be like the stars. I was told that it was from this society that permission was given to paint the child with the blue lines and to put the downy feather upon it."

In the fourth part, the old man fastens the featherdown in the

THE FEATHER SYMBOL OF TIRAWA.
B. A. E., Plate XCI.
child's hair. "The down is taken from under the wings of the white eagle. The white eagle is the mate of the brown eagle, and the child is the child of Kawas, the brown eagle. The down grew close to the heart of the eagle and moved as the eagle breathed. It represents the breath and life of the white eagle, the father of the child." The white down also represents the fleecy clouds of the sky and the life of heaven: "ever moving as if it were breathing," it represents "Tirawa-atius, who dwells beyond the blue sky, which is above the soft, white clouds."

When the child is fully adorned it is "told to look into the bowl of water and behold its face. The running water symbolizes the passing on of generations, one following another. The little child looks on the water and sees its own likeness, as it will see that likeness in its children and children's children. The face of Tirawa-atius is there also, giving promise that the life of the child shall go on, as the waters flow over the land."

A black covering is now put over the child's head, "That no one may look on the holy symbols. Only Tirawa looks on them and knows all that they mean. We do not look on them, for they are holy."

18. In the Eighteenth Ritual the Kurahus marks off a symbolic nest. He does this with his toe, "because the eagle builds its nest with its claws."

"Although we are imitating the bird making its nest, there is another meaning to the action: we are thinking of Tirawa making the world for the people to live in. If you go on a high hill and look around, you will see the sky touching the earth on every side, and within this circular enclosure the people live. So the circles we have made are not only nests, but they also represent the circle Tirawa-atius has made for the dwelling place of all the people."

Over the symbolic nest the child is held so that its feet rest within the circle. A chief puts his hand under the robe which conceals the child's legs and drops within an oriole's nest so that the child's feet rest upon it. "The oriole's nest is used because Tirawa made this bird build its nest so that no harm could come to it. It hangs high, is skilfully made and is secure. An eagle's nest may be torn away by a storm, but the oriole's nest sways in the wind and is not hurt." Tobacco and bits of fat "representing the droppings that mark the trail made by the hunters as they carry meat home from the field" are placed in the nest. "No one but the chief and the Kurahus know what is being done beneath the robe."

"The child represents the young generation, the continuation
of life, and when it is put in the circle it typifies the bird laying its eggs. The child is covered up, for no one knows when the bird lays its eggs or when a new birth takes place; only Tirawa can know when life is given. The putting of the child's feet in the circle means the giving of new life, the resting of its feet upon the oriole's nest means promised security to the new life, the fat is promise of plenty of food, and the tobacco is an offering in recognition that all things come from Tirawa. The entire act means that the clan or tribe of the Son shall increase, that there shall be peace and security, and that the land shall be covered with fatness. This is the promise of Tirawa through the Hako."

The ritual closes with a thank offering of sweet smoke.

19. The Nineteenth Ritual contains the songs sung during the dance of thanks which follow the mystery. This is performed before the lodge and is accompanied by the giving of gifts, the recounting of exploits, and other social features. At its close the prominent members of the two parties return to the ceremonial lodge for the final rites.

20. In the Twentieth Ritual, within the lodge, a song of blessing is eight times sung over the child. The song means: "All that I have been doing to you, little child, has been a prayer to call down the breath of Tirawa-atius to give you long life and strength and to teach you that you belong to him—that you are his child and not mine."

The child is then unveiled, the symbolic painting removed, and the articles used in the ceremony are made into rolls and presented to the Son: "When the chief has finished speaking he puts the bundle in the arms of the little child and leads it to its father, the Son, who receives it, and the child runs off to play."

A final distribution of gifts ends the ceremony.

[to be continued.]