

of a sacred pipe who smokes in ceremonial gatherings of this sort no matter which side he receives the pipe from.

Now follows another instalment of the sacred chants peculiar to the ceremonies which derive their origin from the Scarface legend.

Still singing, the priest takes from the pile of *Artemisia* the single eagle feather and placing it in the hand of the devotee, grasps the latter's wrist and guides the hand to wave the feather four times over the mound of clay. Guided by the priest, the host touches the clay mound four times with the feather, each time slightly pushing some of the clay, twice to the north, and twice to the south.

A right foot moccasin with the heel turned inside is next handed to the priest, who places it in the right hand of the host, and directs him to push some of the clay to the left or north. It is then changed to the left hand and some clay is moved by the moccasin to the right or south, after which the priest releases the hand of the other man who, with the sole of the moccasin, spreads the remaining clay evenly over the square place referred to above.

Again taking the feather, and directed as before, the younger man traces upon the now flattened clay a large crescent with the points or horns to the east. Midway between the points of the crescent a circle about three inches in diameter is marked, and another about the same size is traced to the east of it, on that side of the square nearest to the fire. Outside of the crescent and near its points are finally marked two oval spots. The feather being used to merely mark out the design it is deposited upon the *Artemisia*, and the host again takes up the moccasin and with the toe of it completes the several figures by making deep depressions along the lines made with the feather.

Under the same careful guidance he now takes some of the powdered charcoal, and sprinkling it in all of the depressions in the clay colours them black, beginning with the southern point of the crescent. Yellow ochre is now scattered along the edge of each of the black figures, with the exception of the one to the east next to the fireplace. In dropping the yellow material on the clay the operator's hands always follow the apparent course of the Sun, thus, for instance, when putting the yellow on the crescent he begins at the south corner, moves along the convex side at the west until the northern point is reached, when he works back inside of the concave on the east to the point of starting. This rule, which ethnologists call "the sun-wise circuit," is scrupulously followed by the Blackfoot in ritualistic matters.

The altar is now complete and its symbolism runs as follows:—The crescent represents the Moon, the central circle the Sun, the eastern disc the Morning Star, and the two oval marks at the side are parphelia or