

sun-dogs. The black colour means night, and the yellow day. Of all the figures, that representing the Morning Star is alone without a yellow border, because he alone is never visible by daylight. The sun-dogs are the ornaments of the Sun, his face painting. The moccasin is used in the making of the figures because Starface in the first ceremony had for that purpose a moccasin of buffalo hide. That belonging to the right foot is alone proper for this use because the right hand and foot are stronger than the left and can be more depended upon. The feather, here, is the symbol of a cloud, and the feather first disturbs the clay mound because big clouds disperse under the direction of little clouds, as can be seen almost any day. So explains the Blackfoot ritualist.

The sacrificer now goes outside, and lowering the offering from its position at the top of the lodge, detaches it from the long pole, and carries it round the north side to the entrance at the east, where he stands while the priest inside chants one of the sacred songs. At the end of the song the bearer of the sacrifice walks to the south, and a second stand is made during the singing of another song. This being repeated at the west, and north, the bearer finally stands facing the door again, until, at a given signal from within, he enters, goes south of the fireplace and hands the offering to the priest, who places it upon the pile of *Artemisia* in front of him, the feather of the offering projecting over the clay painting.

The adept, taking hold of the other's wrist, directs him to untie the bag containing red earth, and to take therefrom a portion of the contents, which is deposited in the palm of the priest's left hand. A piece of beef fat follows the red earth in the same ceremonial manner and the two are well mixed together between the palms of the priest's hands, while the devotee removes his shirt and turns so as to face the priest, who is now ready to begin painting. First he smears the red mixture over the breast and arms of the sacrificer who turns about and receives a coating on his back and shoulders. Again he faces the priest who,—always using the palm of his left hand for a palette and his right fingers for brushes,—paints the host's face red, and calls for the next. The wives and children of the sacrificer come forward one at a time,—except when a mother carries a baby,—and their faces are smeared with the mixture. Other relatives and friends of the host bring their children for this part of the ceremony, as many as twenty and thirty people frequently being painted by the priest who, from time to time, replenishes his stock of paint, by adding more red earth and grease to his hands.