

tervals, between the songs, more especially after the trances have begun, the dancers unclasp hands and sit down to smoke or talk for a few minutes. At such time the leaders sometimes deliver short addresses or sermons, or relate the recent trance experience of the dancer. In holding each other's hands the dancers usually intertwine the fingers instead of grasping the hand as with us. Only an Indian could keep the blanket in place as they do under such circumstances. Old people hobbling along with sticks, and little children hardly past the toddling period sometimes form a part of the circle, the more vigorous dancers accommodating the movement to their weakness.

Frequently a woman will be seen to join the circle with an infant upon her back and dance with the others, but should she show the least sign of approaching excitement watchful friends lead her away that no harm may come to the child. Dogs are driven off from the neighborhood of the circle lest they should run against any of those who have fallen into a trance and thus awaken them. The dancers themselves are careful not to disturb the trance subjects while their souls are in the spirit world. Full Indian dress is worn, with buckskin, paint and feathers, but among the Sioux the women discarded the bells ornamented with disks of German silver, because the metal had come from the white man. Among the southern tribes, on the contrary, hats were sometimes worn in the dance, although this was not considered in strict accordance with the doctrine.

No drum, rattle or other musical instrument is used in the dance, excepting sometimes by an individual dancer, in imitation of a trance vision. In this respect particularly the Ghost dance differs from every other Indian dance. Neither are any fires built within the circle, so far as known, with any tribe excepting the Walapai. The Northern

Cheyenne, however, built four fires in a peculiar fashion outside of the circle. With most tribes the dance was performed around a tree or pole planted in the center and variously decorated. In the southern plains, however, only the Kiowas seem to have ever followed this method, they sometimes dancing around a cedar tree. On breaking the circle at the end of the dance, the performers shook their blankets or shawls in the air, with the idea of driving away all evil influences.

On later instructions from the messiah, all then went down to bathe in the stream, the men in one place, the women in another, before going to their tepees. The idea of washing away evil things, spiritual as well as earthly, by bathing in running water, is too natural and universal to need comment. The peculiar ceremonies of prayer and invocation with the laying on of hands and the stroking of the face and body, have several times been described and need only to be mentioned here. As trance visions became frequent the subjects strove to imitate what they had seen in the spirit world, especially where they had taken part with their departed friends in some of the old-time games. In this way gaming wheels, shinny sticks, hummers, and other toys or implements would be made and carried in future dances, accompanied with appropriate songs, until the dance sometimes took on the appearance of an exhibition of Indian curios on a small scale.

Presently, the Kiowa, who discarded the doctrine on the adverse report of A-piatau, have recently taken up the dance again and are now dancing as religiously as ever under the leadership of the old men; although the progressive element in the tribe is strongly opposed to it. Among the other tribes in Oklahoma—especially the Arapahoe, Cheyenne, Caddo, Wichita, Pawnee and Oto—the Ghost dance has become part