

mouth upon the Manitou, as if he were offering to it incense. Every one, at the outset, takes the Calumet in a respectful manner, and, supporting it with both hands, causes it to dance in cadence, keeping good time with the air of the songs. He makes it execute many differing figures; sometimes he shows it to the whole assembly, turning himself from one side to the other. After that, he who is to begin the Dance appears in the middle of the assembly, and at once continues this.<sup>28</sup> Sometimes he offers it to the sun, as if he wished the latter to smoke it; sometimes he inclines it toward the earth; again, he makes it spread its wings, as if about to fly; at other times, he puts it near the mouths of those present, that they may smoke. The whole is done in cadence; and this is, as it were, the first Scene of the Ballet.

The second consists of a Combat carried on to the sound of a kind of drum, which succeeds the songs, or even unites with them, harmonizing very well together. The Dancer makes a sign to some warrior to come to take the arms which lie upon the mat, and invites him to fight to the sound of the drums. The latter approaches, takes up the bow and arrows, and the war-hatchet, and begins the duel with the other, whose sole defense is the Calumet. This spectacle is very pleasing, especially as all is done in cadence; for one attacks, the other defends himself; one strikes blows, the other parries them; one takes to flight, the other pursues; and then he who was fleeing faces about, and causes his adversary to flee. This is done so well—with slow and measured steps, and to the rhythmic sound of the voices and drums—that it might pass for a very fine