

the dancer

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exists in Europe in connection with persons reputed to possess the evil eye. Cedar Tree himself deplored the result of his efforts and expressed the hope that by earnest prayer he might finally be able to overcome the evil influence.

We shall now describe the hypnotic process as used by the operators, with the various stages of the trance. The hypnotist, usually a man, stands within the ring, holding in his hand an eagle feather or a scarf or handkerchief, white, black, or of any other color. Sometimes he holds the feather in one hand and the scarf in the other. As the dancers circle around singing the songs in time with the dance step the excitement increases until the more sensitive ones are visibly affected. In order to hasten the result certain songs are sung to quicker time, notably the Arapahe song beginning *Ni'nanu'naatani'na Hu'hu*. We shall assume that the subject is a woman. The first indication that she is becoming affected is a slight muscular tremor, distinctly felt by her two partners who hold her hands on either side. The medicine-man is on the watch, and as soon as he noticed the woman's condition he comes over and stands immediately in front of her, looking intently into her face and whirling the feather or the handkerchief, or both, rapidly in front of her eyes, moving slowly around with the dancers at the same time, but constantly facing the woman. All this time he keeps up a series of sharp exclamations, Hu! Hu! Hu! like the rapid breathing of an exhausted runner. From time to time he changes the motion of the feather or handkerchief from a whirling to a rapid up-and-down movement in front of her eyes. For a while the woman continues to move around with the circle of dancers, singing the song with the others, but usually before the circuit is completed she loses control of herself entirely, and, breaking away from the partners who have hold of her hands on either side, she staggers into the ring, while the circle at once closes up again behind her. She is now standing before the medicine-man, who gives his whole attention to her, whirling the feather swiftly in front of her eyes, waving his hands before her face as though fanning her, and drawing his hand slowly from the level of her eyes away to one side or upward into the air, while her gaze follows it with a fixed stare. All the time he keeps up the Hu! Hu! Hu! while the song and the dance go on around them without a pause. For a few minutes she continues to repeat the words of the song and keep time with the step, but in a staggering, drunken fashion. Then the words become unintelligible sounds, and her movements violently spasmodic, until at last she becomes rigid, with her eyes shut or fixed and staring, and stands thus uttering low pitiful moans (plate CXVII). If this is in the daytime, the operator tries to stand with his back to the sun, so that the full sunlight shines in the woman's face (plate CXVI). The subject may retain this fixed, immovable posture for an indefinite time, but at last falls heavily to the ground, unconscious and motionless (plate CXVIII). The dance and the song never

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