

reservation in Wyoming, and anything which concerns one tribe is more or less talked of by the other. As the Sioux, Cheyenne, and other eastern tribes make frequent visits to the Arapaho, and as these Arapaho have been the great apostles of the Ghost dance, it is easy to see how an idea borrowed by the Shoshoni from the Mormons could find its way through the Arapaho first to the Sioux and Cheyenne and afterward to more remote tribes. Wovoka himself expressly disclaimed any responsibility for the ghost shirt, and whites and Indians alike agreed that it formed no part of the dance costume in Mason valley. When I first went among the Cheyenne and neighboring tribes of Oklahoma in January, 1891, the ghost shirt had not yet reached them. Soon afterward the first one was brought down from the Sioux country by a Cheyenne named White Buffalo, who had been a Carlisle student, but the Arapaho and Cheyenne, after debating the matter, refused to allow it to be worn in the dance, on the ground that the doctrine of the Ghost dance was one of peace, whereas the Sioux had made the ghost shirt an auxiliary of war. In consequence of this decision such shirts have never been worn by the dancers among the southern tribes. Instead they wear in the dance their finest shirts and dresses of buckskin, covered with painted and beaded figures from the Ghost-dance mythology and the visions of the trance.

The Ghost dance is variously named among the different tribes. In its original home among the Paiute it is called *Nänigikwa*, "dance in a circle" (*nika*, dance), to distinguish it from the other dances of the tribe, which have only the ordinary up-and-down step without the circular movement. The Shoshoni call it *Tänü'rüün* or *Tämanü'rayära*, which may be rendered "everybody dragging," in allusion to the manner in which the dancers move around the circle holding hands, as children do in their ring games. They insist that it is a revival of a similar dance which existed among them fifty years ago. The Comanche call it *A'p-anēka'ra*, "the Father's dance," or sometimes the dance "with joined hands." The Kiowa call it *Mänposo'ti guan*, "dance with clasped hands," and the frenzy, *guan á'dalka-i*, "dance craziness." The Caddo know it as *Á'á kaki'mbarwi'ut*, "the prayer of all to the Father," or as the *Nänisana ka au'-shan*, "nänisana dance," from *nänisana*, "my children," which forms the burden of so many of the ghost songs in the language of the Arapaho, from whom they obtained the dance. By the Sioux, Arapaho, and most other prairie tribes it is called the "spirit" or "ghost" dance (Sioux, *Wana'ghí wa'chípi*; Arapaho, *Thigü'nawat*), from the fact that everything connected with it relates to the coming of the spirits of the dead from the spirit world, and by this name it has become known among the whites.

just what is the distinction?

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