

God of War, to make vows by fuming tobacco. On the evening therefore, before they depart, the warriors are summoned to appear before the chief in their martial uniforms. The women also attend, and they are attired in their richest robes. Having formed a circle, the musicians stand in the midst. Their music is very simple, for it consists only of two instruments, which produce neither harmony nor order. The dancers, however, keep time to the cadence of the music. This dance, as usual, was a ring or circle in which they moved roundwards incessantly, till it was announced to seat themselves on the ground to partake of the feast, the principal dish of which consists of the flesh of a *white dog*. Before the dog is put into the *kettle* they perform several ceremonies in offering him while alive to the *Great Spirit*; for they imagine that no animal is more pleasing, in a sacrifice, than a white dog. All their feasts are supplied with the flesh of the dog, and they might as well be called *sacrifices* as *feasts*; because the offering of the dog to their Supreme Deity always precedes the feast. After the dogs are consumed they rise and renew their dances. The first thing, however, after the feast, is the offering of the *Potoosi* to the *Great Spirit* by the senior chief. The fumes of the pipe are directed upwards towards the Great Spirit. This ceremony resembles, in a great measure, the Asiatic offering of *incense*. When the Chief imagines that the *Deity* is fully satisfied with this act of adoration, every warrior in his turn takes the pipe, which is decorated with various ornaments, and, at every *quiff*, promises to adhere to his commander, and never fly from his enemy. At the same time he relates what he has done in favour of his nation, and he foretells his future achievements. The Chief takes the *Potoosi* a second time, and, at every quiff, he enumerates the various engagements in which he conquered his enemies. The whole assembly then join in applauding his bravery and undaunted spirit. The feast of the *Potoosi* is concluded with the *song of death*, in which they swear vengeance against their enemies. Then they retire to their cabins or huts, to prepare for their departure on the following morning."

Mr. McIntosh, referring to the festivals of dreams, which he compares to the ancient Saturnalia and modern Carnivals, remarks: "According to Abernethy, they paint and disguise themselves when they go abroad, without paying any respect either to morality or decency. Many of them, especially among the Tongusi, says the same author, consider this a favourable opportunity of revenging insults and injuries, because they imagine that they are not known to the sufferer. * * * Abernethy speaks of his having disguised himself on one of these occasions among the Coriaks for the sole purpose, as he himself tells us, of saving his life;