

significance, no doubt. In Keltic we are not told the kind of wood from which the Druidic switch was taken.

In Seneca myths raising from the dead was very impressive. Sometimes the dry, fleshless bones of hundreds and hundreds of the first people were found lying in a heap or close together. The hero, another of the first people, pushes a hickory-tree as if to throw it on them, crying at the same time, "Rise up! or the tree will fall on you." That moment all the dry bones sprang up, took on flesh, and assumed their old forms immediately. Indian humor creeps out sometimes by giving us two lame people of the uprisen company. In the hurry and rush, while the dry bones are arranging themselves, two legs get astray; two personages have each one leg which is his own and one which belongs to his neighbor.

JUIWAIYU

THIS myth has many and very valuable elements, — the importance of dreams, the stopping or slackening the course of the sun, the music of Juiwaiyu as he moves, the choice of the right road, the storm of vermin, Jupka as monitor and helper, the summons to send Damhauja's daughters to meet him, the inexhaustible venison no larger than a walnut, Juiwaiyu's marvellous music on the mountain, the bringing home of countless deer in the body of a fawn, the race with Damhauja's sons-in-law, the meeting with the poison spider, the rattlesnake and the grizzly bear, the storm, the drowning of Damhauja and his resurrection, — make this one of the richest of Yana tales.

Playing with two bones was very much like playing ball. Near both ends of the field barriers were set up, and each side had to put the bones past the barrier toward which they faced.

The starting-point was in the middle of the field, at an equal distance from both barriers. At the opening of the game all the players gathered at this middle point; the bones were thrown up, and all struggled for them. Whoever caught the bones on his stick either hurled them toward the barrier beyond which he