

palm up, the dance itself consisting of a gentle swaying or turning by gradual rhythmically ordered steps from side to side for the space of about a quarter circle, not of a series of definitely progressing steps.

After the song was completed, the speaker proceeded to explain that a game was to be played, the right to which was held by the host as a *topāti*. A bunch of short sticks was taken and bound together around the middle; they were all white at one end, but two among them were declared to be red at the other. The sticks were handed over to Louis, who, standing on his platform in plain sight of all, held the bunch with the white ends pointed towards the people. Whoever among the guests succeeded in picking out one of the marked sticks was to receive a dollar from the girl's father, while the other red, which was specially marked in some way, would win its guesser two dollars. As soon as this had been explained by the speaker, the same song was sung as before. It was sung once again and was then followed by another family song of the same type, which was sung twice. Meanwhile, while the singing was actually going on, but not during the pauses between the songs, various people walked up, almost always in twos, to try their luck. One of the dancing women pulled out a stick, which, as it turned out to be red, she held up so that everyone might see, continuing with her dance at the same time. When a sufficient number had guessed, the money was paid out as announced, two who had come near to guessing a red being also given something. It is a general practice among these Indians for the host always to do a little better in the way of distributing gifts than he announces, whereby his liberality is made more manifest. At other puberty ceremonies that I have witnessed other such *topāti* games were played. These differ quite considerably in detail, but all have in common the giving of rewards to such as make successful trials. In some of these games the element of a test of endurance, strength or skill comes in very clearly, less conspicuously in the game just described. I speak of this because the symbolic idea that lies back of these puberty ceremonial games is the same as the test theme which is so common in aboriginal American suitor myths. In these the hero is not allowed to marry the girl whose hand he seeks until his prospective father-in-law has put him through a series of severe tests, generally such as involve danger of life. So also in the more innocent puberty ceremonial tests, as I was definitely informed, there is present the idea that only such a one will eventually be allowed to marry the girl as will, when suing for her hand, succeed in the test or trial submitted to him. In actual practice this may be a fiction, of course. In typical cases the game is a dramatization of a suitor incident in the ancestral legends owned by the family of the girl. Here, then, legend, game, and song form a cohering *topāti* unit, exactly as in the