

and sentence. It is unsafe to be more skilled than one's neighbors, for anything which cannot be explained, though it be only a photograph, or whatever the Indian cannot account for, he attributes to a supernatural and personal cause, investing both animals and men with these attributes.

And so it comes to pass that, kindred to witchcraft and inseparable from it, is *wizardcraft*; and the Indian magician not only compels his spectators to believe in his supernatural powers, but believes in them himself.

Few of us imagine the marvellous skill of the Indian juggler. He has to perform before eyes that are amazingly watchful and acute, and he has no cabinets, mirrors, false bottoms, sieves, pockets, trap-doors, and other appliances and accessories of Anderson and Blitz, Hermann and Maskelyne. These jugglers perform half naked, with a hard clay floor under them and within touch of the auditor.

The medicine men are always magicians, hence their control over the tribe as the real chiefs. They have won their sceptre by the power to work wonders, and they keep the *ascendancy* as the Egyptian priests did theirs, by keeping their *secrets*. They form a small and secret class, into which are constantly initiated lads, who are thenceforth inseparable from the order. The life is hard, involving incredible manual practice to acquire their masterly dexterity, and rigorous fasts and self-discipline shorten the average age of this class. Conjuring is with the Indians a means of livelihood, but only indirectly; no money would tempt one of them to perform for a mere bribe. His business is a part of his religion.

Hence the main occasions for magic are connected with the "medicine-makings." The *shamans* or medicine men then meet in the sacred rooms or conical huts, never otherwise used, to perform sacred rites, linked with healing, prophecies of the year, etc.

Prayers to those above and charms for dispersion of evil spirits being over, the medicine dance succeeds for cure of various maladies. The shamans during their dance have in each hand a long feather from an eagle's wing, already used to toss evil spirits to the wind; now these serve as medicine chest and surgical case. The shaman hops toward the patient and touches him with the feather tip, while he sucks at the other end. The feather seems to swell, as though some large object were passing through, and then shrinks again, and the shaman begins to cough and choke, and draws from his mouth a big rag or stone or branch, which of course the patient believes has been extracted from his own body. Sometimes the shaman, without a feather, with his bare hand plucks out the "disease."

Another illusion is the witch-killing, in which the "guards" bring in manikins, not larger than a three-year-old child, which in every respect resemble a dead Indian, and the deadly arrow is seen thrust through the body and projecting from each side, and so complete is the illusion that as they are swung round drops of blood bespatter the spectators.

To see these wizards dance barefooted and barelegged amid hot coals