

needed most. At the conclusion of the feast the surplus was distributed among the needy natives. He smote his breast as he sat down, declaring that his heart was good.

At the conclusion of the feast I asked the old man for the masks which had been used in the dances. They are usually burned by the shaman after the ceremonies are over. I was much surprised the next day when the old fellow appeared with the masks and the whole paraphernalia of the dancers. The people were grateful, he said, for the assistance I had given them. I believe he got around the religious difficulty by supplying an equal amount of wood for the sacrificial fire. I also was obliged to make gifts to the other headmen, so that the *kázgi ínua*¹—the spirit which sits in the posts and presides over the *kázgi*—might not be offended.

THE KÁZGI, OR DANCE-HOUSE.

The *kázgi* (or *kacím*, as it is known among the Yukon Eskimo) is the communal house of the village. It is the club house, town hall, bath house, and dancing pavilion, all in one. Here, the unmarried men—termed *kazgimiut*, or *kazgi* people—make their home; here, tribal meetings are held; here, the men gather for the sweat bath; and here, strangers are entertained and the annual dances and festivals held. In short, the *kázgi* is the centre of the Eskimo's life. As a child he must gain admittance by gifts to the people, and to the *kázgi ínua*, the spirit which is master of the *kázgi*. In manhood he takes his seat on the *ínlak*, or platform, according to his age and rank. Even in death he is represented by a namesake in the *kázgi*, who feeds his shade and extols his virtues at the Feast to the Dead.

The *kázgi* is usually built on a larger scale than the native house or *ínne*, and, for convenience sake, is located near the centre of the village. It has, as a rule, a winter and a summer entrance, the former being used by the shamans and dancers, and the latter by the public.

This arrangement, however, is only for convenience, and guests and dancers mingle freely in the festivals. The following

¹The *Kázgi ínua* is supposed to appear in the shape of a decrepit old man, who has no hair on his body or bones in the back of his head. To touch him would result in immediate death. See Boas, *The Central Eskimo*, pp. 597 and 636, 6th Annual Report, Bureau of Ethnology.

illustration shows the side elevation of the St. Michael *kázgi* (Fig. 1).

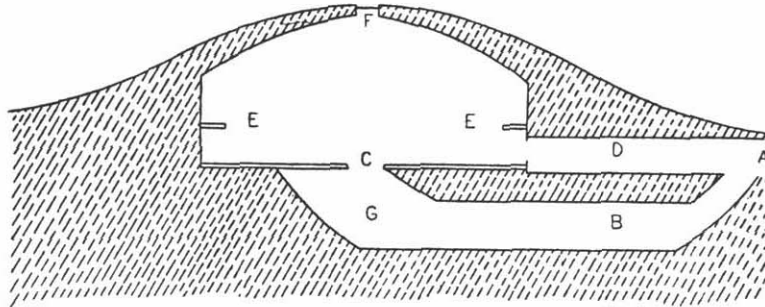


Fig. 1. Side elevation of St. Michael Kázgi.

- A. Outer vestibule.
- B and D. Winter and summer entrances.
- C. Entrance hole, connecting with tunnel.
- E. E. Platform, seat of chorus and guests.
- F. Smoke hole, covered with walrus intestine.
- G. Fireplace, used in sweat baths, also as hiding place for dancers entering at B.

The arrangement of the *kázgi* is similar to that of the ordinary native house, with the exception that the family quarters which mark the latter are absent. The fireplace in the centre of the room, which is used in the sweat baths, is much wider and deeper. It is kept covered by the floor planks when not in use. In this chamber the spirits are supposed to sit and enjoy the dances given in their honour, and offerings of meat and drink are placed here for them, or delivered to them through the cracks of the floor.

The *ínlak*, or bed platform, runs around the room on all four sides, at about the height of the shoulders. Entrance is made through the *ágvėak*, or tunnel, and the visitor pops up through the *púgyarak*, or floor hole, in the centre of the room, like an enlarged edition of a "jack-in-the-box." Having safely emerged, it is customary to wait until the headman assigns you a place. The *kǎan*, or rear portion, of the house is the place of honour, and is accorded to the headmen, the best hunters, and visitors of distinction—the *kǎaklim*; the right and left are the second best; while the *óaklim*, or front part, the coldest part of the *kázgi* being near the entrance, is given the worthless and homeless, who contribute nothing to the support of the village. Directly above the fireplace is the *íálok*, or smokehole, which is covered with a strip of walrus intestine. Often the shaman

makes a spectacular entrance by this means. It is also used as a window when the *kázgi* is overcrowded, people standing on the top of the house and looking through. The following diagram will give the details of the interior, and also the positions of the dancers (Fig. 2).

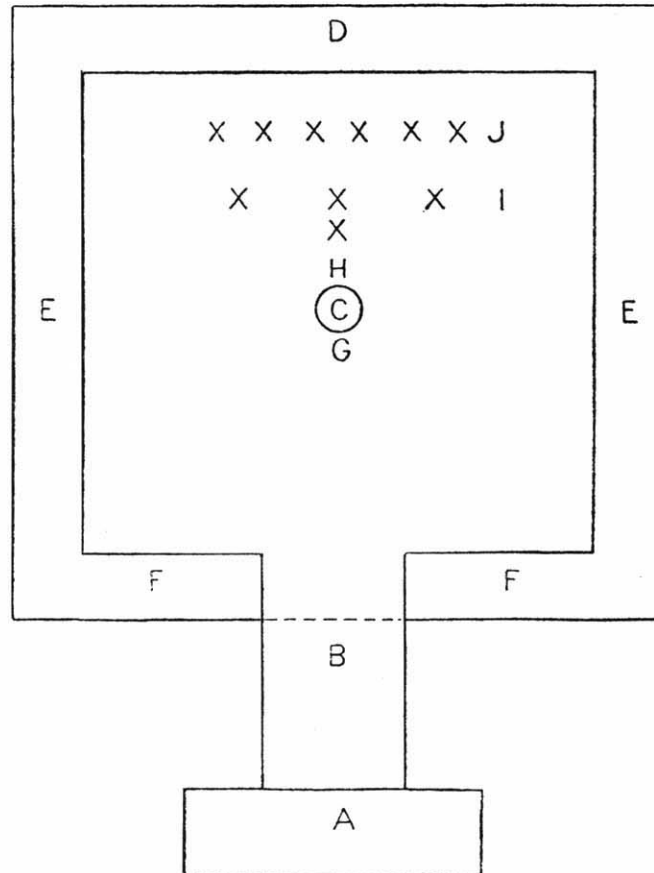


Fig. 2. Floor plan, showing interior arrangement of the *Kázgi*, and positions of the dancers and guests.

- A. Outer vestibule.
- B. Double entrance. Spectators use floor level, dancers tunnel.
- C. Entrance hole, connecting with tunnel.
- D. Rear platform, seat of *nāskuk* and honoured guests.
- E. E. Side platforms, seats for common spectators.
- F. F. Front platforms, seats for orphans and worthless people.
- G. Fireplace, seat of spirit-guests.
- H. Position of chief dancer.
- I. Position of supporting dancers.
- J. Position of chorus of drummers and singers.