

ADVENTURES IN THE ARTS

not a show for the amusement of the onlooker; it is a pageant for the edification of his own soul. Each man is therefore concerned with the staging of the idea, because it is his own spiritual drama in a state of enaction, and each is in his own way manager of the scene, and of the duos, trios, and ensembles, or whatever form the dances may require. It is therefore of a piece with his conception of nature and the struggle for realism is not necessary, since he is at all times the natural actor, the natural expresser of the indications and suggestions derived from the great theme of nature which occupies his mind, and body, and soul. His acting is invented by himself for purposes of his own, and it is nature that gives him the sign and symbol for the expression of life as a synthesis. He is a genius in plastic expression, and every movement of his is sure to register in the unity of the theme, because he himself is a powerful unit of the group in which he may be performing. He is esthetically a responsible factor, since it concerns him as part of the great idea. He is leading soloist and auxiliary in one. He is the significant instrument in the orchestration of the theme at hand, and knows his body will respond to every requirement of phrasing. You will find the infants, of two and three years of age even, responding in terms of play to the exacting rhythms of the dance, just as with orientals it was the children often who wove the loveliest patterns in their rugs.

In the instance of the buffalo dance of the Tesuque