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restrained enthusiasm catch from one bystander to another.

They swing and bow to right and left, in slow time to the

piercing treble of the Congo women. Some are responsive !

others are competitive. Hear that bare foot slap the ground !

one sudden stroke only, as it were the foot of a stag. The

musicians warm up at the sound. A smiting of breasts with

open hands begins very softly and becomes vigorous. The

women's voices rise to a tremulous intensity. Among the

chorus of Franc-Congo singing-girls is one of extra good voice,

who thrusts in, now and again, an improvisation. This girl

here, SO tall and straight, is a Yaloff. You see it in her almost

Hindu features, and hear it in the plaintive melody of her

voice. Now the chorus is more piercing than ever. The

women clap their hands in time, or standing with arms akimbo

receive with faint courtesies and head-liftings the low bows of

the men, who deliver them swinging this way and that.

See I Yonder brisk and sinewy fellow has taken one short,

nervy step into the ring, chanting with rising energy. Now he

takes another, and stands and sings and looks here and there,

rising upon his broad toes and sinking and rising again, with

what wonderful lightness I How tall and lithe he is. Notice

his brawn shining through his rags. He too is a candio, and

by the three long rays of tattooing on each side of his face, a

Kiamba. The music has got into his feet. He moves off to

the farther edge of the circle, still singing, takes the prompt

hand of an unsmiling Congo girl, leads her into the ring, and,

leaving the chant to the throng, stands her before him for

the dance.

Will they dance to that measure ? Wait A sudden frenzy

seizes the musicians. The measure quickens, the swaying,

attitudinizing crowd starts into extra activity, the female voices

grow sharp and staccato, and suddenly the dance is the furious

Bamboula.