

largely in myth, design, and masked ceremonial. Such boards as have just been described are termed *qetsāit*, literally "marked thereon," a word that is also used to apply to house boards painted on the outside. They are not restricted in use to puberty ceremonies, of which, however, they seem to be most characteristic, but may also be employed at other types of potlatch. The boards are the property of definite individuals, but, as there are only a very few sets left among the Nootka of Alberni, they have come to be considered as, in a sense, belonging to the tribe as a whole. The designs differ in different sets, but the thunder-bird and whale are nearly always the central subject.

When I entered the potlatch house, Mrs. Frank, related through her husband to the pubescent girl, was seated last on the woman's side of the house, nearest the door, and was engaged in singing, in a loud and high-pitched voice, a *ts!tqa* song, while her husband, Big Frank, beat a rapid and unbroken drum accompaniment on the other side of the house. The song was the property of her own family, or rather line of descent, the right to sing it being acquired strictly through inheritance. Each family has its *ts!tqa* song or stock of *ts!tqa* songs, no outsider being permitted to make use of them, unless deputed to do so by the owner. The melody of these songs is, as a rule, rather bald, but they have a peculiar chant-like solemnity of their own, consisting, as they do, of long drawn-out tones that tend to end up, at intervals, in half-spoken little turns that are very difficult to render adequately in notes. There are different types of *ts!tqa* songs, some, generally of greater length and melodic complexity, being used only in the course of the sacred Wolf Ritual (*lōkwāna*). Formerly the accompaniment to a *ts!tqa* song was executed by a rattle, as is still done in the case of the Wolf Ritual songs of this general type, but the one-sided hand drum or tom-tom has displaced the rattle of late. The purpose of a *ts!tqa* song seems to be primarily that of indicating that an important or noteworthy event is about to take place; thus they are frequently heard in potlatches preliminarily to the performance of a masked dance or other ceremonial activity the right to which the host has gained as a hereditary privilege (*topāti*). Very frequently several distinct *ts!tqa* songs can be heard sung at the same time. Any woman may be hired to sing her *ts!tqa* song at a menstrual potlatch, being paid for her services by the giver of the ceremony. Mrs. Frank repeated her song at intervals, while the house gradually filled up. Her husband was twice heard to beat the drum accompaniment for her, but towards the end he handed her the drum and she thenceforth accompanied herself.

As soon as most of the people had come, ten bundles of long sticks were laid on the ground, each bundle tied together, and one end of each was lit by being placed on the fire. These lighted faggots