

colours of a head-dress of this kind is given among those published by the directors of the Ethnological Department, Berlin Museum, plate I. [No. 1317].

The upper part fits on the wearer's head like a cap. Above the forehead is a carving of some crest or device, beaver, bear, eagle, etc. No rule seems to be followed in selecting the device. In this instance the carving represents the beaver; it being merely a decoration according to the fancy of the carver. On either side of the carving there is a row of feathers of the great wood-pecker. Bound round the circlet of the cap at close intervals, are a number of bristles of sea-lion whiskers, while suspended from the back of the head-dress is a train of ermine skins. When the dancer was ready to go through his or her evolutions, a handful of eagle's down was placed on the top of the cap, being loosely held in position by the upstanding bristles. On every contortion of the body and jerk of the head the flexible sea-lion whiskers permitted a small quantity of the down to escape and float round the dancer's vicinity like snow-flakes. The effect of this was certain to ensure the applause of the spectators, according as the dancer's exertions were vigorous or otherwise.

On occasion of an arrival whom it was desirable to honour, the settlement of an individual quarrel, healing a tribal feud, making a treaty of friendship or peace, or celebrating a potlach or "house-warming," an indispensable adjunct to the ceremony was the dance with the *Tsilk* and *Na-hung* and scattering of eagle down. Sometimes a number of persons thus attired performed at once, and the costume was considered quite appropriate for either male or female dancers.

*Sea-lion Whiskers* (Haida *Kish-kow'-eh*). *Ermine Skin* (Haida *Klick*).—Wooden carved device on forehead (Haida *Tsil-kwull*).

*Specimens of Wooden Masks* (Haida *Neh-tsung*).—[Nos. 1305, 1306, 1309 to 1311 and 1313 to 1315]. These masks, grotesque and otherwise, were used at merrymakings pertaining to feasts, house inaugurations and dances. Faces of human or mythological beings, of birds or beasts, were represented by such masks, and no rule seems to have been followed in the matter of selection of subjects, that being according to the fancy or taste of the carver. Wooden or bone calls were generally used to imitate the cries of the animal represented by the mask.

*Dance Head-dress Carving* (Haida *Tsil-kwull*).—[No. 1312]. This represents a spirit-face seen by the doctors in their trance or reverie. The inlaid border of mother-of-pearl is made from the Abalone shell, brought in early days by trading vessels from California and the Sandwich Islands. Probably in still earlier times from the smaller native *Haliotis*.

*Two models of carved Heraldic Columns* (Haida *Keeang*).—One showing the circular aperture through its base which is used as the entrance to the house. [Nos. 1316, 1340.]

Such poles vary in height from 40 to 60 feet. The object in erecting these poles was to commemorate the event of a chief taking position in the tribe by building a house and making a distribution of all his property, principally blankets, which he had been accumulating and hoarding for years with this view. *Keeang* is the Haida name of such poles or columns in general application, but each pole has besides an individual and distinguishing name. Thus, for instance, one of the poles at Masset is named *Que-tilk-kep-tzoo*, which means "a watcher for arrivals," or "looking," or "watching for arrivals." It was erected by a Haida chief, named *Stultah*, on his decision to build a new lodge. The occasion, as usual, was marked by a large distribution of property, hundreds of