

animal ; and, with the exception of a few profiles, we do not find a single instance which can be interpreted as an endeavor to give a perspective and therefore realistic view of an animal. We have found a variety of methods applied which tend to bring the greatest possible part of the animal form into the decorative field. I conclude from this that it is the ideal of the native artist to show the whole animal, and that the idea of perspective representation is entirely foreign to his mind. His representations are combinations of symbols of the various parts of the body of the animal, arranged in such a way that if possible the whole animal is brought into view. The arrangement, however, is so that the natural relation of the parts is preserved, being changed only by means of sections and distortions, but so that the natural contiguity of the parts is preserved.

The success of the artist depends upon his cleverness in designing lines of dissection and methods of distortion. When he finds it impossible to represent the whole animal, he confines himself to rearranging its most characteristic parts, always of course including its symbols. There is a tendency to exaggerate the size of the symbols at the expense of other parts of the subject. I presume this is the line in which the two principles of the decorative art of the Indians of the North Pacific Coast of America merge into each other. The gradual emphasizing of the symbol at the expense of other parts of the body leads in many cases to their entire suppression, and to designs in which the animal is indicated only by its symbols.