

represent the mythical *K'omō'koa* and his wife. *K'omō'koa* is a sea-monster, the father and master of the seals, who takes those who have capsized in their canoes to the bottom of the sea. This being plays a very important part in the legends of many clans, marrying a daughter of the ancestor, or lending him his powerful help. I believe these legends originally belonged to the *Kwakiutl*, and have been borrowed by the *Bilqula*. The name *K'omō'koa* is undoubtedly of *Kwakiutl* origin: it has also been borrowed by the *Čatlō'tiq*, the southern neighbors of the *Kwakiutl*. The masks are used in several mimical performances.

Figs. 3 and 4 belong together. They belong to a clan in whose history *K'omō'koa* plays an important part. *K'omō'koa* had married a girl, and the adventures of their son are acted in the dance. The young man (Fig. 3) calls the eagle (Fig. 4) and asks him to carry him all over the world. The eagle complies with his requests, and on returning the young man tells his experiences, how he had visited all countries and peoples, and found them not to be real men, but half human, half animal. This latter idea is widely spread among the inhabitants of the North-West Coast.

The next figure (5) is the mythical *Masmasalā'niq*. I have treated of these myths on a previous occasion (see *Globus*, vol. LIII). The special mask represented here is used in a dance in which *Masmasalā'niq* appears in his house, at the entrance of which stands his messenger, *Atiqulā' tenum*, who calls, and announces the arrival of the various dancers, the Thunderbird, the *Snēnō' ik* (the *Tsōnōk'oa* of the *Bilqula*), and others. Unfortunately I was unable to obtain this mask. It represents a human face, covered with parallel stripes which run from the upper left side to the lower right side of the face, and are alternately red and blue. He carries a baton painted in the same way.

Pl. III Fig. 6 is probably not used in the *Sisau'kh*, but belongs to the *potlatch*. It is a headornament in the shape of the killer (*Delphinus Orca*). Only the head, the tail, and the fins are represented. I was told that the idea of the head-dress is to represent this whale as a canoe, the red horns being the paddles. Although this idea corresponds to some extent to the myths of the neighboring tribes, I doubt the correctness of this explanation. The horns, it will be seen, form a crown similar to the crowns of copper horns and mountain-goat horns used by the *Tsimshian* and *Haida*; and I believe our specimen is an imitation of the latter.

Although the last three figures are rather poor specimens of carving and painting, they nevertheless command considerable interest. The round mask (Fig. 7) represents the spirit *Anulikū'ts'ai*, and is used in the dance opening the *Sisau'kh*. Three spirits — *Atmoktoai'ts*, *Nōnōsēkne'n*, and *Anulikū'ts'ai* — are said to live in the woods. Through their help men acquire the art of dancing, and whosoever wishes to become a good dancer invokes *Atmoktoai'ts* to help him. It is said that they live in a subterranean lodge dug out by *Nōnōsēkne'n*. From February until October they stay in this house, but then they leave it and approach the villages. As soon as they, and more especially *Anulikū'ts'ai*, appear, the dance *Sisau'kh* begins. Their appearance is the subject of the first mimical performance of the dancing season. A man wearing this mask waits outside the houses, and asks everybody whom he encounters why he does not dance, and through his presence instigates him to dress up and make his appearance at the great dance which is celebrated at night.

Pl. III Fig. 8 represents the half-moon. The mask is used in a dance together with the new and full moons. The mask is worn by a woman, and the being she represents is named *Aiahilako*.