

be recognized. The teeth are indicated by a series of slanting lines under each eye, but the lower jaws of both halves have been omitted. The whole body is represented by the thin line extending from the lower outer corner of the eyes upward, then along the upper margin of the painting, and downward again. The three dorsal fins are shown over this line,—one-half of each on each side of the back. The arms are indicated by two curves under the line indicating the back. The fin of the arm is shown

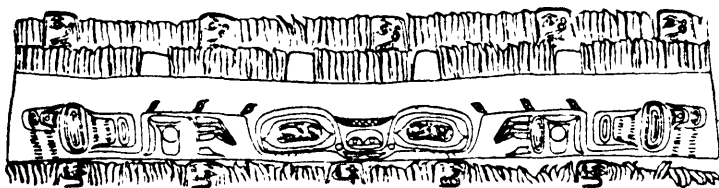


Fig. 71 (M). Painting from the edge of a blanket representing a sea-monster. Northern British Columbia. Length, 139 cm.

under the fore arm. While all these are of small size, the paw which adjoins the fore arm is shown on a very large scale, the claws turned towards the face. The line representing the body runs towards both ends of the painting along the lower margin until it is merged into the tail, one-half of which is shown on each side. In this specimen the proportions of the body are much more distorted than in any previous case.

The following series of figures are designs found on a number of silver bracelets. The animals represented on these are also shown very fragmentarily.

In Fig. 72 we see the beaver cut in two along its back. The face does not need any further explanation. The fore legs adjoin it on each side, the toes being turned inward; but the whole rest of the body has been omitted, except the two halves of the tail, which the artist was compelled to show, because they are symbols of the animal.

In Fig. 73 we recognize the sea-monster, with a bear's head and a whale's body. Here also by far the greater portion of the etching represents the head and fore arms of the monster. The fins, that are attached to the upper arms near the elbow, are