

emblems of the beaver; but the meaning of the whole figure is not very clear. Such is the case with fig. 193, wherein some say we have a crane, while others profess to see therein some large species of beetle.



Fig. 191.



Fig. 192.



Fig. 193.

So far we have dealt with signs or pictures such as seen in stone inscriptions only. But it is chiefly through the tattoo markings or the signs occasionally executed in charcoal while travelling that the Carriers have shown their departure from the earliest or pictorial stage of the graphic art. Even within such classes of totemic representations the gradual alteration from the pictorial or life-like forms to the mere conventional outlines is easily discerned. I need adduce no better illustration

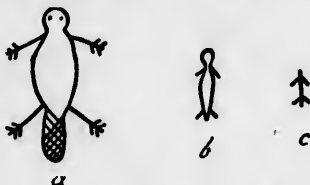


Fig. 194.

of this than the three styles of representing the beaver shown in fig. 194. *A* is the original pictorial form, and is adopted whenever the beaver is tattooed on the breast; *b* is a middle, altered form, with a strong tendency to simplification, and is used in connection with face tattooing, whilst *c* is the conventionalized form of the same, and is the common mode of representing the beaver in those rude, ephemeral drawings in the woods, though it is occasionally found even in ancient rock inscriptions.

I have already stated that tattooing on the breast was rare among the Western Dénés. This is so true that I know of no other totemic marks there situated than the few exhibited herewith. We have just seen that *a* stands for the beaver, *b* represents a toad, *c* and *d* are the fore and hind paws of the grizzly bear, while *e* is the figure of the moon.