

times the design is supplemented by a crescent-shaped neck-ring made of wood inlaid with large pieces of abalone shell. In Figs. 11, 12, and 13, large portions of the dog-salmon and halibut are represented.

The following three figures (Figs. 14, 15, 16, Plate I) symbolize animals by means of their heads. In Fig. 14 is seen the head of the woodpecker in black and red. Fig. 15 is the sea-lion. It is shown reclining backward, indicating that the sea-lion is blowing. The chin is daubed with red. The same design is found frequently in the series of facial paintings represented here; for instance, in Figs. 11 and 12, Plate II, and Fig. 8, Plate V, it represents the throat of the killer whale. The teeth and the long snout in Fig. 16 signify the wolf.

In all the preceding figures the face was treated like a flat surface; the whole figure, or an important part of the figure, being placed in a convenient position. The only cases in which a certain amount of adaptation to the human face is found, are the whales in Fig. 1, the rainbow as described before, and the crescent of the moon (Fig. 10).

In the series of designs represented on Plate II (Figs. 1-5), a different principle has been made use of. In some of these the face itself is utilized as part of the conventionalized design. In Fig. 1, Plate II, we see the beaver. One of the principal symbols of the beaver is the scaly tail, which is indicated by hachure lines. The tail is generally represented as being raised in front of the beaver's body. It is shown in this manner in the present design, extending from the chin upward to the nose. The eyes of the person represent at the same time the eyes of the beaver. I explained, in the paper quoted before, that the ears of all animals are shown surmounting the eyes. For this reason the beaver's ears are here shown immediately over the eyebrows. The beaver's hat is also painted on the face, and represented in the usual conventional manner by means of three circles, which represent the rings on the hat. The paws are shown on the cheeks. Their position intimates that they are represented as though they were raised up to the mouth, in the same manner in which the beaver is usually represented on the carvings and paintings of the Haida. Fig. 2, Plate II, represents the raven. The eyebrows are here utilized to represent the beak cut in two. The two profiles of the beak are shown in such a way that their tips are placed at the inner angles of the eyebrows. The tongue is shown in red on the upper eyelids, its base being near the outer corners of the eyes. The raven's hat rises on the forehead, over the nose. It is represented by two circles. The wing is shown in black on the right cheek, the tail on the left cheek. The lower side of the body is symbolized by the red painting extending from nose to chin. In this case the peculiar method of dissecting the body, and showing parts of it, in such an arrangement as to fill the decorative field, has been applied. Fig. 3, Plate II, shows the killer whale