

the head, occupying the centre of the slab, is indicated by a comparatively small square with rounded edges, which is decorated with two fins. The rest of the decoration on the lower edge of the slab must be interpreted as the arms of the monster, the large face on each corner representing an elbow. The whole arm, extending from the elbow to the hand, is omitted. The latter is indicated by an oval the centre of which is occupied by an eye. From it rise the three fingers or claws. The important symbols of the monster, the fins, which are attached to the fore arm, are shown adjoining the elbow, and rise along the sides of the slab, outside of the eyes. The two ornaments occupying the upper corners of the slab are undoubtedly the tail of the monster.

The shark which is shown in Fig. 78 is found on one end of a small food tray. I do not need to repeat the description of the shark's face, on which the characteristic symbols will be recognized. I have introduced this figure here in order to show that the whole body of the animal has been omitted with the sole exception of its pectoral fins, which are carved on the rim of the tray, on both sides of the forehead. Their position is somewhat analogous to the one found on the totem pole (Fig. 33).

In Figs. 79 and 80 we find the representations of the sculpin distorted and dissected in the same manner as the sea-monster on the preceding figures.

In Fig. 79 the sculpin has been adapted to a circular slate dish. The centre of the design is occupied by a rosette, which has undoubtedly been copied from European designs. In the drawing the outlines of the various parts of the body have been strengthened in order to make their relations somewhat clearer. It will be noticed that the head is split in two, cohering only at the nose and the upper jaw. The two spines rise immediately from the nose. The two halves of the body extend from the corners of the face upward along the rim of the dish. There they grow thinner, indicating the thin portion of the fish body near the tail. The tail has not been split, and is turned upward and backward so that it touches the central rosette. A comparison between this design and the design at the centre of the upper margin in Fig. 76 will show a great similarity between the two, thus making it probable, that, as stated before, the latter design is intended to