

appears at the lower margin of the figure, is turned backward over the back of the animal. We must therefore imagine that the head has been turned downward behind the human figure riding on the dorsal fin. We must remember that the part of the animal which is turned downward will be placed in the back of the totem pole, which is not carved, and that consequently, according to what was stated before, the artist will split it and distend it so that the middle line will appear at each edge of the carved portion of the pole. Thus the right half of the head will be brought into view on the right side of the totem pole, the left half on the left. This is the explanation of the whale's head with its teeth, which is seen in our figure next to the tail, the lower jaw being omitted. The flipper, which adjoins the head, is laid over the back of the whale, immediately under the feet of the human being riding on the dorsal fin of the whale. The figure must therefore be explained in such a way that the animal is twisted twice, the tail being turned up over the back, and the head being turned down under the stomach, the head being then split and extended outward.

Fig. 67 is a copy of a painting on the front of a box. It represents a frog. By far the greater portion of the box-front is occupied by the head of the animal, which, according to what was said before, must be considered as consisting of two adjoining profiles. The symbol of the frog's head is its toothless mouth. The two black portions extending downward from the lower corners of the face are two halves of the body. To these are joined the fore paws, which occupy the space below the mouth; the upper arm and fore arm being turned inward, the fore feet being turned outward under the arm. The hind legs occupy the lateral field on both sides of the head. They are not connected in any way with the body of the animal.

In Fig. 68 we find a novel representation of the killer-whale, which is copied from the painting on a house of the Kwakiutl Indians. The sections that have been used here are very complicated. First of all, the animal has been split along its whole back towards the front. The two profiles of the head have been joined, as described before. The painting on each side of the mouth represents gills, thus indicating that a water-animal is