

and to adapt to animal forms, than the human face. For this reason I resolved to make a collection of facial paintings such as are used by the Indians when adorning themselves for festive dances.

The subjects that are used for this purpose are largely the crests of the various families. These are laid on in black, red, blue, and green; the colors being mixed with grease, and put on with the fingers, with brushes, or by means of wooden stamps cut out for this purpose.

The collection which is discussed in the present paper was obtained from Edensá, a Haida chief from Masset, one of the most famous artists of the tribe. I have arranged the material in such an order as to begin with the most realistic, and proceed to higher and higher degrees of conventionalism, until in the last group of paintings we find a number of purely geometrical designs representing animal forms.

One interesting point was brought out in the beginning of my investigation. The decorations differ according to the rank and wealth of the wearer. The full and rather realistic representations of animals are considered of greater value, and as indicating higher rank, than conventional representations which consist of symbols of the animals.

Before I begin to discuss the meanings of the facial paintings, it may be well to make a brief statement explaining the social organization of the Haida. The tribe is divided into two clans,—the Raven clan, or Q'oa'la; and the Eagle clan, or G'it'ina',—which are exogamous. Each of these clans is subdivided into a great number of families, many of which derive their names from the localities at which they are believed to have originated. Each family has a number of crests. A few of these are common to all the families of the clan. All the G'it'ina', for instance, have the eagle, and almost all the Q'oa'la have the bear and the killer whale. But besides these, each family has a number of special crests, all of which are derived from certain traditions setting forth the adventures of an ancestor of the family. Most of these traditions tell of his encounter with an animal or a spirit, which, from that time on, became the crest of his family. The Haida have maternal institutions counting descent in the female line; that is to say, the child belongs to its mother's clan, and inherits its maternal uncle's rank and property. Not all the members of the family use all its crests. In the beginning the youth seems to possess the most general crest of the clan only,—the G'it'ina' the eagle, and the Q'oa'la the bear and the killer whale. As he reaches higher social rank by repeated distributions of property among the members of the opposite clan, he becomes entitled to the privilege of using other crests; but the use of the total number belonging to the family seems to be restricted to its chief.

I shall now proceed to a description of the designs represented on Plates I-VI.¹

¹From drawings by Mr. Rudolph Weber.