

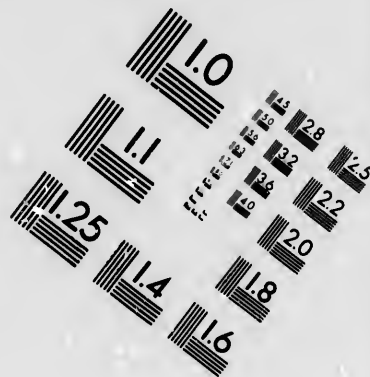
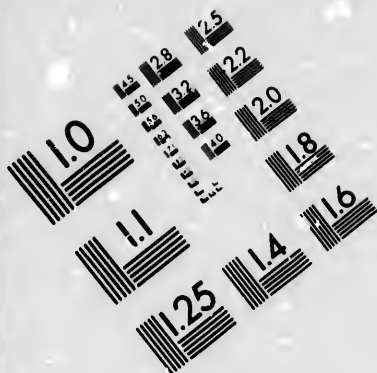
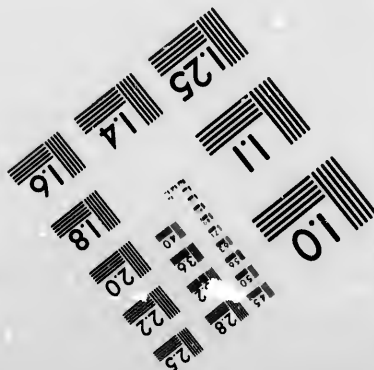
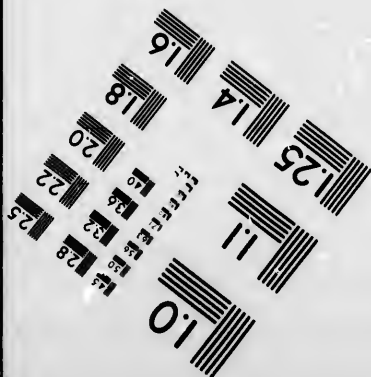
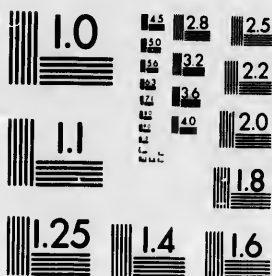


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I.—FACIAL PAINTINGS OF THE INDIANS OF NORTHERN BRITISH COLUMBIA.

By FRANZ BOAS.

PLATES I-VI.

The art of the Indians of northern British Columbia shows a peculiar development, that has for a long time attracted the attention of investigators. While among most primitive people we find a tendency to the development of geometric designs, the Indians of northern British Columbia use for decorative purposes almost exclusively animal motives. The animal forms are highly conventionalized, and may be recognized by a number of symbols characteristic of the various animals that the artists try to represent. The Indians have adopted a peculiar method of adapting the animal form to the decorative field. There is no endeavor to represent the form by means of perspective, but the attempt is made to adapt the form as nearly as possible to the decorative field by means of distortion and dissection. The more clever an artist is in designing methods of distortion and dissection which fill the decorative field and bring into view all the important parts of the animal body, the greater is his success.¹ It will be seen, therefore, that the greater the difference between the form of the decorative field and the form of the animal to be represented, the greater will be the difficulty of adaptation. When an animal is to be represented on a bracelet, it is shown as though it were cut from head to tail, and as though the arm were pushed through the opening, the whole animal thus surrounding the wrist. The same method is followed in the decoration of dishes, where the sides of the animal are shown on the sides of the dish, while the opening of the dish represents the back of the animal, its bottom the lower side of the animal. When the animal form is to be shown on flat surfaces, the body is generally represented as split in two, and spread in both directions, so that it appears like two profiles placed side by side.

The peculiarities of the conventionalism of these tribes appear most clearly where the difficulty of adaptation of the subject to the decorative field is greatest. I concluded, therefore, that if I could obtain a series of representations on very difficult surfaces, the principles of conventionalism would appear most clearly. No surface seems to be more difficult to treat,

¹ I have explained in another place the fundamental ideas underlying this art (Bulletin of the American Museum of Natural History, 1897, pp. 123-176).

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 Ē'densā, 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

¹ From drawings by Mr. Rudolph Weber.

Fig. 1, Plate I, represents on the left side of the face the killer whale; on the right side of the face, the right whale. The form of the animal is to a certain extent adapted to the form of the eyebrow. The Indian considers heavy, regular eyebrows a sign of beauty. Naturally the eyebrow of the Indian is very wide, covering part of the upper eyelid, and ascending rather high on the temples. In order to give the eyebrow line the desired shape, the Indians, particularly the women, sometimes pluck the hair from the eyelid, so as to procure a sharp line along the upper rim of the orbit. A comparison of Fig. 2, Plate II, and Fig. 3, Plate V, shows that the two animal forms are intended to emphasize the eyebrows of the dancer. The designs of the killer whale and of the right whale are identical. They are identified by their color, red being the color of the right whale, black that of the killer whale. The same use of red and black for identifying right whale and killer whale may be observed in Figs. 14 and 15, Plate III, the first of which represents the back of the right whale, while the second represents the dorsal fin of the killer whale. Red is also used for symbolizing the eyes of the whale in Fig. 11, Plate IV. The right-whale and killer-whale design in Fig. 1, Plate I, is supplemented by the red painting on the lips. This painting symbolizes copper, one of the most valuable possessions of the Haida. It was used by Chief Skidegate, from whom the village Iq'agilt received its current name. He also wore, on festive occasions, a single bristle of a sea-lion, placed upright in his hair, which was tied in a knot on the top of his head. This single bristle indicated that there was no one of equal rank in the whole tribe.

Figs. 2 and 3, Plate I, represent the halibut, and require no further remarks. The whole series from Fig. 2 to Fig. 13 are rather realistic representations of whole animals or of the larger portion of animals. The designs are not always placed in the position shown on the plate. The red sun with its black rays (Fig. 8) was worn sometimes between the eyes, sometimes covering the mouth and the lower part of the nose. It was also made of wood, and worn on the forehead. In this case the rim of the red disk was laid with pieces of abalone shell. This was the ornament used by the chief of the Kits'adé's of the Stikine of the Tlingit. It was called the "house of the sun." The rainbow (Fig. 9 Plate I) was also placed in different positions. Sometimes it was worn extending from the ear on one side to the posterior corner of the jaw on the other, the concave side turned upward; the blue line running from the ear downward to the jaw, following the lower border of the jaw, while the green line formed the upper margin. Sometimes it was placed on the forehead, the green border following the hair line. Fig. 10 represents the crescent of the moon. Abalone shells are glued to the cheeks. These are intended to represent the faint light of the moon illuminated by the reflection from the earth. Some-

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

in profile, dissected so as to fit the face. This design is used principally by women. The head of the animal, with its large teeth, is shown on the right cheek; the tail on the left cheek; and the dorsal fin on the forehead. The green paint with which the base of the dorsal fin, the joint of the tail, and the eye, are shown, is used exclusively by the family Sta'stas. Sometimes, instead of showing dorsal fin, head, and tail, the dorsal fin alone is used to symbolize the killer whale.

In Fig. 4, Plate II, we have a representation of the dog-fish, arranged also on the principle of dissection. In this case, as in Fig. 1, Plate II, part of the face is utilized to represent the animal. The eyes of the person are the eyes of the dog-fish. On the forehead, over the eyes, rises its peculiar long snout with the two nostrils. The gills are shown by two curved lines just below the outer corners of the eyes. The tail is represented as cut in two, one half extending from the right nostril downward, the other from the left nostril downward. The asymmetrical form of the tail is shown clearly in each half. The dorsal fin is placed on the right cheek, extending from the ear up to the nose. Sometimes this painting is supplemented by black daubs on both cheeks. The color of the dog-fish is red, like that of the whale, as may be seen from a comparison of the present figure and Fig. 16, Plate III.

The characteristic colors of the sculpin are red, blue, and black, as may be seen in Fig. 5, Plate II, and Figs. 5-8, Plate IV. Fig. 5, Plate II, must be interpreted as an adaptation of the whole figure of the sculpin to the human face. The mouth is painted red, representing the mouth of the sculpin. On the upper lip rise the two spines which are found over the mouth of the sculpin. The round nostrils are placed on the cheeks, adjoining the outer corners of the mouth, and the continuous dorsal fin is indicated by the blue triangle extending along the bridge of the nose. The tail is shown in black on the forehead. A comparison with the representations of the sculpin on Plate IV shows that in the latter case only a few of the symbols applied here have been made use of to represent the fish.

The two red bars of Fig. 6, Plate II, are the arms of the starfish, which are shown in the form of a cross in Fig. 7, Plate I.

In the following series of paintings the animals to be represented are shown by means of symbols. I have arranged them in such a way as to bring out the various parts of the body that have been utilized. In Fig. 7, Plate II, we find the large mouth of the sea-monster Ts'an xō'utsē in red and black, with its enormous teeth. The characteristic colors of the monster are red and black, with black dorsal fin. The name may be translated as "grisly bear of the sea." It is identified with the sea-monster Hagulá'q of the Tsimshian. It is represented as half bear and half killer whale. It has two tails,—a bear's tail and a whale's tail,—and an enormous dorsal fin

perforated at its base. Very often a human face is shown at the base of the fin. The Indians maintain that this face is characteristic of the sea-monster; but it must be borne in mind that in all the representations of animals we find a tendency to indicate joints by means of eyes, which often develop into faces, and that fins and tails are always shown as connected to the body by means of joints. Fig. 8 is the long proboscis of the mosquito. In Fig. 9 the beak of the hawk is shown, characterized by the returning point of the beak; the red line under the beak represents the tongue of the bird. In Fig. 10 we see the large toothless mouth of the frog. Sometimes the lips are reddened as a symbol of the frog, also symbolizing its toothless mouth. It is interesting to note that the last-named painting is utilized for a variety of purposes. I mentioned before, in describing Fig. 1, Plate I, that this painting represented copper, the symbol of wealth. This seems to be the most frequent interpretation. In the present case it represents the frog, while in other cases it seems to indicate the blood of the slave killed during the celebration of the festival, and buried under a post of the house; but it seems that in the last-named case the painting is not confined to the lips, but extends slightly beyond their margins.

In the following series of figures the feet of the animals are used as symbols. In Figs. 11 and 12 we see the feet of the sea-lion. In Fig. 11 its tail is shown attached to the base of the foot, extending over the cheek, under the right eye. Fig. 13 represents the tracks of the bear, and the bear's tail on the chin. In Fig. 14 we have the feet of the sea-monster Ts'an xō'utsē; in Fig. 15, the feet of the wolf; and in Fig. 16, the talons of the eagle. The last named are also used in a variety of ways. Sometimes, instead of painting the cheeks with the eagle's talons, the hair is put up in a bunch on top of the head, tied with cedar-bark dyed red in a decoction of alder-bark, and an eagle's talon protruding from the knot forward. A large square piece of an abalone shell is fastened to it in such a way that the eagle's talon appears to hold the shell. Still another method of wearing the eagle's talons is as follows: A head-ring is made of twisted cedar-bark dyed red in a decoction of alder-bark, and the eagle's talons are tied to the sides of the ring in such a way that they extend from the sides towards the middle on the forehead. This ornament is used by the chief of the Yak'lā'nas when celebrating the erection of a new house. On this occasion slaves are killed, and buried under the house-post. This ceremony is symbolized by the red painting of the lips, and of the skin immediately surrounding the lips. Women wear the symbol of the eagle in the form of ear ornaments made of abalone shell, which are cut in the shape of eagle's talons. Fig. 1, Plate III, shows the hoofs of the mountain-goat.

¹ See Bulletin of the American Museum of Natural History, 1897, p. 131.

The next series of paintings symbolize the animals by means of their tails. In Fig. 2, Plate III, we see the tail of the fabulous monster *Wasx*. This monster is believed to be half wolf and half whale. It is capable of hunting on land as well as in the waters. Its favorite game is whales; and when returning from hunting it carries one whale under each arm, one in its mouth, one behind each ear, one under its dorsal fin, and one held in its long tail. For this reason the curved tail in which it holds the whale is one of its symbols. Fig. 3 is a rather realistic representation of the wolf's tail. The chief of the *Yak^ul^a'nas*, instead of the painting, wears two wolves' tails tied to the top-knot of his hair, fastened by means of red cedar-bark. With this he wears a twisted ring of red cedar-bark.

The following series of birds' tails is largely characterized by the form of individual feathers. The hawk's tail (Fig. 4) is shown spreading, with pointed feathers, while the tails of the woodpecker (Fig. 5), and of the raven (Figs. 6, 7) are shown with rounded tips and parallel feathers. Since the symbol of the raven's tail (Fig. 5) is not clear, it is supplemented by the additional symbol of the raven's throat, represented by red paint on the throat of the dancer. Fig. 7 represents the raven's tail split in two, the body being indicated by the red paint extending from nose to chin, and one-half of the tail being shown extending upward from each side of the mouth. This painting is used by the chief of the *Yak^ul^a'nas*, and is supplemented by a carved raven-head, which is attached to the top-knot. Three ermine skins are placed in its beak. Fig. 8 shows the wings of the raven on forehead and left cheek; a single feather, perhaps a tail-feather, on the right cheek. This design is used by the *G'itsé'es*, a *Tsimshian* tribe. The tips of the feathers are cut out of copper and glued to the skin, while the bases are painted green. In Fig. 9 we find a rather realistic representation of a raven's wing, supplemented by the red throat of the raven.

Fig. 10 is a painting that is not used by the present Indians, but is found on the mask representing *Nenk'íls^al^angai'*: that means "the future *Nenk'íls^al^a's*." *Nenk'íls^al^a's* is the mythical name of the uncle of the Raven. The name was later on inherited by the Raven himself, who for this reason is called "the future *Nenk'íls^al^a's*." According to tradition he killed the bird *ts'a'gul*, put on its skin, and flew up to heaven, where he liberated the sun.¹ The painting represents the feathers of the bird *Ts'a'gul*.

In Figs. 11 and 12 we find the red tuft of the puffin. This is also used in various positions. It is sometimes worn on cheek and forehead, as shown in the present figures. Sometimes it is placed on the chin. Fig. 13 is the arm of the devil-fish, set with sucking-cups. In Figs. 14, 15, and 16, we have the backs and dorsal fins of the right whale, the killer whale, and the dog-fish. The right whale is characterized by its red color; the killer whale,

¹ Recorded by George M. Dawson, in Report of the Geological Survey of Canada for 1878-79, pp. 149, B, ff.

by the black color and a perforation in the middle of the fin. Fig. 1, Plate IV, represents the dorsal fin of the Wasx (see p. 19). It differs from the fin of the whale and of the shark in that its tip is turned backward. Fig. 2 shows the same fin in a different position, occupying the whole chin and lower part of the cheeks. Fig. 3 shows the dorsal fin of the sea-monster Ts'an xó'utsē. Its peculiar characteristic is the black color, and its great width as compared to the dorsal fin of the killer whale. Fig. 4 is the short bear's tail of the same sea-monster, characterized by the two colors black and red. Figs. 5-8 are all symbols of the sculpin. In all of them the lips are painted red, representing the mouth of the fish. In Fig. 5 the spines of the back are represented in blue on upper lip and nose. In Fig. 6 the two spines which rise over the mouth are shown in blue, diverging upward from the mouth. In Fig. 7 the vertebrae of the fish are added to the mouth. They are represented by a series of four blue circles extending upward from nose to forehead, each circle representing one vertebra. In Fig. 8 the pectoral fins are placed on each side of the mouth.

Fig. 9 is difficult to explain. It is said to symbolize the raven's hat; but the form of the ornament does not agree with the typical conventionalized hat design, which consists of a series of rings, as in Figs. 12 and 13. The significance of the painting is therefore doubtful. In Fig. 10 we find the horns of the mountain-goat; in Fig. 11, the large eyes of the whale, indicated by a red painting all round the eyes.

Fig. 12 represents another sea-monster called Ts'em'a's. It is symbolized by its hat and two large red ears, which are painted over the eyebrows, and extend down over the upper eyelids. The tradition of the Ts'em'a's has evidently been borrowed from the Tsimshian, among whom the same monster is called Ts'em'a'ks, which means "in the water." It is said to live in rivers, and to be a dangerous foe to travellers. The traditions rather suggest that the Ts'em'a's is the personified snag. This opinion is supported by the painting shown in Fig. 10, Plate VI, in which the Ts'em'a's is represented by a long bar, broadening at its lower end. Fig. 13 was described originally as the mountain-goat, the ears being placed over the eyes, and the ornament in the middle representing a single horn. It is not certain that this interpretation is correct. At a later date I revised the collection, and asked the Indian to repeat the names of the beings whom he intended to represent in his sketches. His answers were in almost all cases identical with the first descriptions; but in the present painting he said first that it represented the Ts'em'a's. He interpreted it as identical with Fig. 12; but later on he corrected himself, saying that the ears of the Ts'em'a's are not black. The interpretation of the central ornament on the forehead as the horn of the mountain-goat remained doubtful, however. It resembles in type the representations of the hat; but it is likely that the rings surrounding

the horn of the mountain-goat would be represented in the same manner as the rings of the hat, or the vertebrae of the sculpin in Fig. 7, Plate IV. It seems that circular ornaments surrounding a long object, when represented on a flat surface, are turned up, so that the actual representation resembles a row of cross-sections of the object. In Fig. 14 we have the feet of a bear, placed so that the heel portion surmounts the eyebrows. By this means the heel portion of the foot is made to serve two purposes. It represents both part of the foot and the ears of the animal.

The conventional symbols applied in the following figures are of such a character that, without a full explanation, it would not be possible to discover what animal they are intended to represent. The small triangle on the nose, shown in Fig. 15, is intended to symbolize the mouth of the devil-fish. In Fig. 16 the large teeth of the sea-lion rise over the eyebrows, while the chin is painted red, symbolizing the throat of the killer whale. In Fig. 1, Plate V, we see a large red oval in the middle of the face, which represents the bladder of the sea-lion. This painting is also supplemented by the red chin symbolizing the throat of the killer whale. The combination of colors is the characteristic symbol in Figs. 2 and 3. In Fig. 2 we find the tail of the sea-monster *Ts'an xō'utsē*, which is in form identical with the tail of the killer whale. The latter, however, is black on both sides. In Fig. 3 we have one black and one red eyebrow of the same sea-monster. In Fig. 4 we find a curious principle applied. The painting represents the tail of the halibut protruding from the mouth of the dancer. This painting is not intended to symbolize the halibut, but the sea-lion swallowing a halibut; that is to say, the whole face of the dancer is intended as a representation of the sea-lion, which is characterized by the food it is eating. The chin is again painted red, indicating the throat of the killer whale. The crossing black lines in Fig. 5 symbolize the ribs of the bear. We have here reached a purely geometrical design intended to symbolize an animal form,—a development which has never been found heretofore in the art of the North Pacific tribes. The head of the dancer shown in Fig. 6 is daubed all over with red. It represents the white head of the eagle. The color red is used to represent the white parts of the animals. The upper part of the head of the dancer is here identified with the upper part of the head of the eagle. Similar to this is the symbol of the red-headed woodpecker, which consists in a liberal application of red paint all over face and hair.

In Fig. 7 we notice a narrow red line on each side of the face. This is intended to represent the red feathers in the wings of the woodpecker. In this case the sides of the head are identified with the sides of the animal. The painting represented in Fig. 8 has been discussed before. It is the throat of the killer whale, which appears so often in combination with other designs. The long bar, with a series of five crescents, shown in Fig. 9,

represents the throat of the monster Ts'an xó'utse, which is characterized by a series of white spots. In Fig. 10 we find a broad red band surrounding the whole face. This is intended to represent the eagle's nest. In Fig. 11 we find one side of the face painted black, the other side painted red. This is also the symbol of an animal. It represents the halibut, the left side of the face indicating the upper dark side of the animal, while the right side of the face represents the light lower side of the animal. This painting is generally used in connection with a peculiar hair-dress, the whole hair being tied up in a knot on top of the head, and ten ermine skins being placed inside the knot, which is fastened by means of red cedar-bark. Fig. 12, which represents mosquito bites, requires no explanation; but in Fig. 13 we see a principle applied which becomes evident in many carvings of totem-poles.¹ Since in many cases the rear side of the object cannot be decorated, the subject of the decoration is split along its rear, and spread over the front of the object. In this manner the trunk of a tree, with holes made by a woodpecker, is utilized in this figure. We notice two vertical black bars in the middle of the face, representing the outlines of the tree. The holes made by the woodpecker on both sides of these lines must be explained in the following way: The tree has been split on the rear side, and both halves of the rear portion have been extended in such a way as to cover both sides of the face; so that the fields to the left and to the right represent the rear of the tree.

Figs. 14 and 15 symbolize copper plates, which are considered the most valuable property by the Indians. The copper plates have an almost rectangular form, being about twice as high as wide. They are strengthened by means of a ridge running from the middle of one long side to the middle of the opposite side. One of the squares is divided by another ridge, the two ridges forming a T. The red bar on the faces in Figs. 14 and 15 represents the second ridge, which is considered the most valuable portion of the copper plate. The Indians have a custom of breaking the coppers and distributing them among the members of the tribe. When thus broken up the second ridge is kept until the last, and has a much higher value than all the other portions of the copper. The ridge is sometimes extended over the hair, which in this case is tied up in two knots, one on each side of the bar. The knots are tied with red cedar-bark, to which a large square piece of abeloe shell is attached. In Fig. 16 we find two pairs of parallel black lines, which remind us of Fig. 5, Plate V. Their meaning is, however, entirely distinct from the meaning of the previous figure. They represent a rock-slide, more particularly the trees uprooted by the falling masses of stone. Fig. 1, Plate VI, is identical with Fig. 6, Plate V, but it has a different meaning. It represents the red clouds of the evening sky, the clouds being symbolized by the red paint covering the top of the head. In Fig. 2

¹ See Bulletin of the American Museum of Natural History, 1897, p. 156.

the outlines of the face represent the horizon; and the red spots all round it, the cirrus clouds on the horizon. The same kind of cloud scattered over the morning or evening sky is shown in Fig. 3. Fig. 4 represents the dark cumulus cloud of a thunder-storm, the red sections indicating the blue sky between the dark clouds, which are symbolized by the black sections of the face. Figs. 5 and 6 are always used in conjunction. They also symbolize the cumulus cloud of a thunder-storm; the red line in Fig. 6 corresponding to the red sections in Fig. 4, and the black lines to the black sections. In Fig. 7 we observe again two black bars resembling those shown in Figs. 5 and 16, Plate V. In this case they are intended to represent dark stratus clouds. Fig. 8, Plate VI, which consists of red painting around the eyes, is identical with Fig. 11, Plate IV, which represents the large eyes of the whale. The present figure signifies the after-image of the rising sun. The person using this design wears carriages made of abalone shell, which are cut in the form shown in Fig. 8, Plate I. A very interesting modification of this painting consists of a single large red circle placed on the right or left temple, which is also intended to represent the after-image of the sun.

The painting shown in Fig. 9 is not used in the same class of ceremonials to which all the preceding paintings apply. It is employed in a religious ceremonial in which live dogs are torn and devoured. I have not been able to discover any meaning in the two pairs of black bars placed over the eyes, while the painting on the chin and mouth is explained as the blood of the dogs. In Fig. 10 we have a representation of the monster Ts'EM'A's (see p. 20). Fig. 11 is a painting used by G'itsē'es, a tribe of the Tsimshian, and is said to represent a fish-net.

The Indian who made the series of paintings for me was not able to give any explanation of Figs. 12 and 13, which represent the beaver and the sea-otter respectively. He explained that Fig. 12 was principally used during mourning ceremonials, and that the black lines extending from the eyes downward represented tears; and he presumed that the ornament over the mouth represented the beaver's tail, but he was not certain in regard to that point. Fig. 13 is a tattooing used by the family Kunla'nas. He was unable to explain why it represents the sea-otter, but merely stated that it was obtained by the family immediately after the Deluge, when they landed at Naëku'n.

The explanations given here show that while a considerable series of facial paintings are no more conventionalized than the paintings found on other objects, the intricacy of the decorative field has led the Indians to develop geometrical designs, although no other cases are known in which such designs are applied by these tribes to symbolize animal forms. It is of importance to note that the same decorations may symbolize a variety of objects. Thus the design for the whale's eye, and that for the after-image

of the sun, are identical. The head of the eagle, and the evening sky, are expressed by the same painting. The ribs of the bear, the rock-slide, and the stratus cloud, are so much alike that, without a statement on the part of the Indians, it would be impossible to know what is meant. The collection is of theoretical interest mainly because it shows that the difficulty of adapting the subject of decoration to the decorative field has been a most powerful element in substituting geometrical forms for less conventional designs, and in showing a series of important transitional forms. We find here also the first steps in the development of color symbolism, which plays an important part in the arts of other tribes, while it hardly occurs at all in the more realistic decorative motives of the Indians of the North Pacific coast.

PLATE I.

EXPLANATION OF PLATE I.

- Fig. 1. — Left eyebrow : killer whale ; black. Right eyebrow : whale ; red. Lips painted red, representing copper. Used by the Yak'g'it'ina' of Iqā'gilt or Skidegate. (G'it'ina'.)
- Fig. 2. — Halibut ; red and black. Used by the Sta'stas of K'it'it's'ta, the Yé'das of the Kaigani ; the Ts'at'lānas of Iā'k'ō. (G'it'ina'.)
- Fig. 3. — Halibut ; red and black. Used by the Sta'stas of K'it'it's'ta, the Yé'das of the Kaigani ; the Ts'at'lānas of Iā'k'ō. (G'it'ina'.)
- Fig. 4. — Devil-fish ; red and black. Used by the Yak'ā'nas of Iā'k'ō and Nanaā'ri of the Tlingit. (Q'ōā'la.)
- Fig. 5. — Dog-salmon ; red and black. Used by the Sk'a'g'nas xa'edra (dog-salmon house people) of the Kaigani. (G'it'ina'.)
- Fig. 6. — Dog-salmon ; red and black. Used by the Sk'a'g'nas xa'edra (dog-salmon house people) of the Kaigani. (G'it'ina'.)
- Fig. 7. — Star-fish ; red. Used by the S'alē'ndas of Iā'k'ō. (G'it'ina'.)
- Fig. 8. — Sun ; red and black. Used by the Kits'adē's of the Stakinpoan of the Tlingit. (G'it'ina'.)
- Fig. 9. — Rainbow ; upper margin green, body red, lower margin blue. Used by the Stastasqē'owai' of Iā'it or Gold Harbor. (Q'ōā'la.)
- Fig. 10. — Moon ; crescent on chin red ; ornaments on cheeks made of abalone shell glued on to the skin. Used by the Yak'ā'nas of Iā'k'ō and Iqē'ōlā'nas of Q'u'na or Skidans. (Q'ōā'la.)
- Fig. 11. — Dog-salmon ; red and black. Used by the Sk'a'g'nas xa'edra of the Kaigani. (G'it'ina'.)
- Fig. 12. — Halibut ; red and black. Used by the Sta'stas of K'it'it's'ta, the Yé'das of the Kaigani ; the Ts'at'lānas of Iā'k'ō. (G'it'ina'.)
- Fig. 13. — Halibut ; red and black. Used by the Sta'stas of K'it'it's'ta, the Yé'das of the Kaigani ; the Ts'at'lānas of Iā'k'ō. (G'it'ina'.)
- Fig. 14. — Woodpecker ; red and black. Used by the Tas'lā'nas of Dā'dens. (Q'ōā'la.)
- Fig. 15. — On forehead : sea-lion blowing ; black. On chin ; throat of killer whale ; red. Used by the Skoā'l'adas of Iā'it or Gold Harbor. (Q'ōā'la.)
- Fig. 16. — Wolf ; red and black. Used by the Q'adasqē'owai' of T'ano' or Tlo. (Q'ōā'la.)



Facial Paintings of the Indians of Northern British Columbia.

PLATE II.

EXPLANATION OF PLATE II.

- Fig. 1.—Peaver; red and black. Over nose; hat; over eyebrows; ears; on cheeks: paws; on chin and lips: tail. Used by the Sta'stas of K'it'ina'.
- Fig. 2.—Raven; red and black. Over nose; hat; over eyebrows; beak split in two; on upper eyelids: tongue; on left cheek: tail; on right cheek: wing; on chin and lips: belly. Used by the G'it'ina'.
- Fig. 3.—Killer whale; black and green. On right cheek: head, on forehead: dorsal fin; on left cheek: tail. Used by women of the Sta'stas of K'it'ina'.
- Fig. 4.—Dog-fish; red. On forehead: head with nostrils; under eyes: gills; on right cheek: fin; under nose: tail split in two. Used by the Q'onaq'e'owai of T'ano' or Tlo. (G'it'ina'.)
- Fig. 5.—Sculpin; black, blue, lips red. The lips represent the mouth; on upper lip: the spines; nostrils represented by circles on each side of mouth; on nose: dorsal fins; on forehead: tail. Used by the G'it'ins of S'ha'ngwai or Ninstance. (G'it'ina'.)
- Fig. 6.—Star-fish; red. The arms placed side by side. Used by the S'ale'ndas of Ia'k'o. (G'it'ina'.)
- Fig. 7.—Mouth of the sea-monster Ts'an xō'utsē (sea-bear); red and black. Used by the Yak'la'nas of Ia'k'o and the Nana'ri of the Stakinqan of the Tlingit. (Q'oa'la'.)
- Fig. 8.—Proboscis of mosquito; black. Tsimshian. (Laxskiyek.)
- Fig. 9.—Beak of hawk; black and red. Used by the S'engala'nas of Ia'an. (Q'oa'la'.)
- Fig. 10.—Mouth of frog; red. Used by the Q'onaq'e'owai of Q'u'na or Skidans. (G'it'ina'.)
- Fig. 11.—On nose and cheek: paw and tail of sea-lion; black. Tail under right eye. On chin: throat of killer whale; red. Used by the Skoā'L'adas of Lā'it or Gold Harbor. (Q'oa'la'.)
- Fig. 12.—On forehead: paw of sea-lion; black. On chin: throat of killer whale; red. Used by the Skoā'L'adas of Lā'it or Gold Harbor. (Q'oa'la'.)
- Fig. 13.—On cheeks and forehead: tracks of bear; red and black. On chin: tail of bear; red. Used by the Yak'la'nas of Ia'k'o and Nana'ri of the Stakinqan of the Tlingit. (Q'oa'la'.)
- Fig. 14.—Paws of the sea-monster Ts'an xō'utsē; black. Used by the Yak'la'nas of Ia'k'o and by the Nana'ri of the Stakinqan of the Tlingit. (Q'oa'la'.)
- Fig. 15.—Paws of wolf; red and black. Used by the Q'adasq'e'owai of T'ano' or Tlo. (Q'oa'la'.)
- Fig. 16.—Talons of eagle; black. Used by the Q'onaq'e'owai of T'ano' or Tlo. (G'it'ina'.)



Facial Paintings of the Indians of Northern British Columbia.



PLATE III.

EXPLANATION OF PLATE III.

- Fig. 1.—Feet of mountain-goat; black. Used by the *iqênôlâ'nas* of *Q'u'na* or *Skidans*, (*Q'oā'la*.)
- Fig. 2.—Tail of the monster *Wax*; red. Used by the *G'it'ins* of *Lqā'gilt* or *Skidegate*, (*G'it'ina'*.)
- Fig. 3.—Tail of wolf; red and black. Used by the *Qadasqē'owai* of *T'ano'* or *Tlo*, (*Q'oā'la*.)
- Fig. 4.—Tail of hawk; red and black. Used by the *Siêngalâ'nas* of *Ia'an*, (*Q'oā'la*.)
- Fig. 5.—Tail of woodpecker; red and black. Used by the *Taslâ'nas* of *Dā'dens*, (*Q'oā'la*.)
- Fig. 6.—On forehead; tail of raven; red and black. On neck: throat of raven; red. Used by the *G'it'ina'*.
- Fig. 7.—Tail of raven; red and black. Used by the *Yak'la'nas* of *Iā'k'ô*, and the *Yēlnasxā'edra* of *Kaigani*. (*G'it'ina'*.)
- Fig. 8.—Raven wings; copper tips glued on to skin, bases green paint. Used by the *G'itk'amjā'n* (*G'itse'es*) of the *Tsinshian*. (*Qanha'da*.)
- Fig. 9.—On face: raven's wing; black. On neck: raven's throat; red. Used by the *G'it'ina'*.
- Fig. 10.—Feathers of the bird *Ts'a'gul*; red. Painting used by *Nenk'ilstasingai'*.
- Fig. 11.—Tuft of puffin; red and black. Used by the *Q'oā'la* of the *Kaigani*.
- Fig. 12.—Tuft of puffin; red and black. Used by the *Q'oā'la* of the *Kaigani*.
- Fig. 13.—Arm of devil-fish; red and black. Used by the *Sk'ag'nas xā'edra* of the *Kaigani*, (*G'it'ina'*.)
- Fig. 14.—Back of whale; red. Used by the *Q'oā'la*.
- Fig. 15.—Dorsal fin of killer whale; black. Used by the *Q'oā'la*.
- Fig. 16.—Back and fin of dog-fish; red. Used by the *Q'ōnaq'ē'owai* of *T'ano'* or *Tlo*, (*G'it'ina'*.)



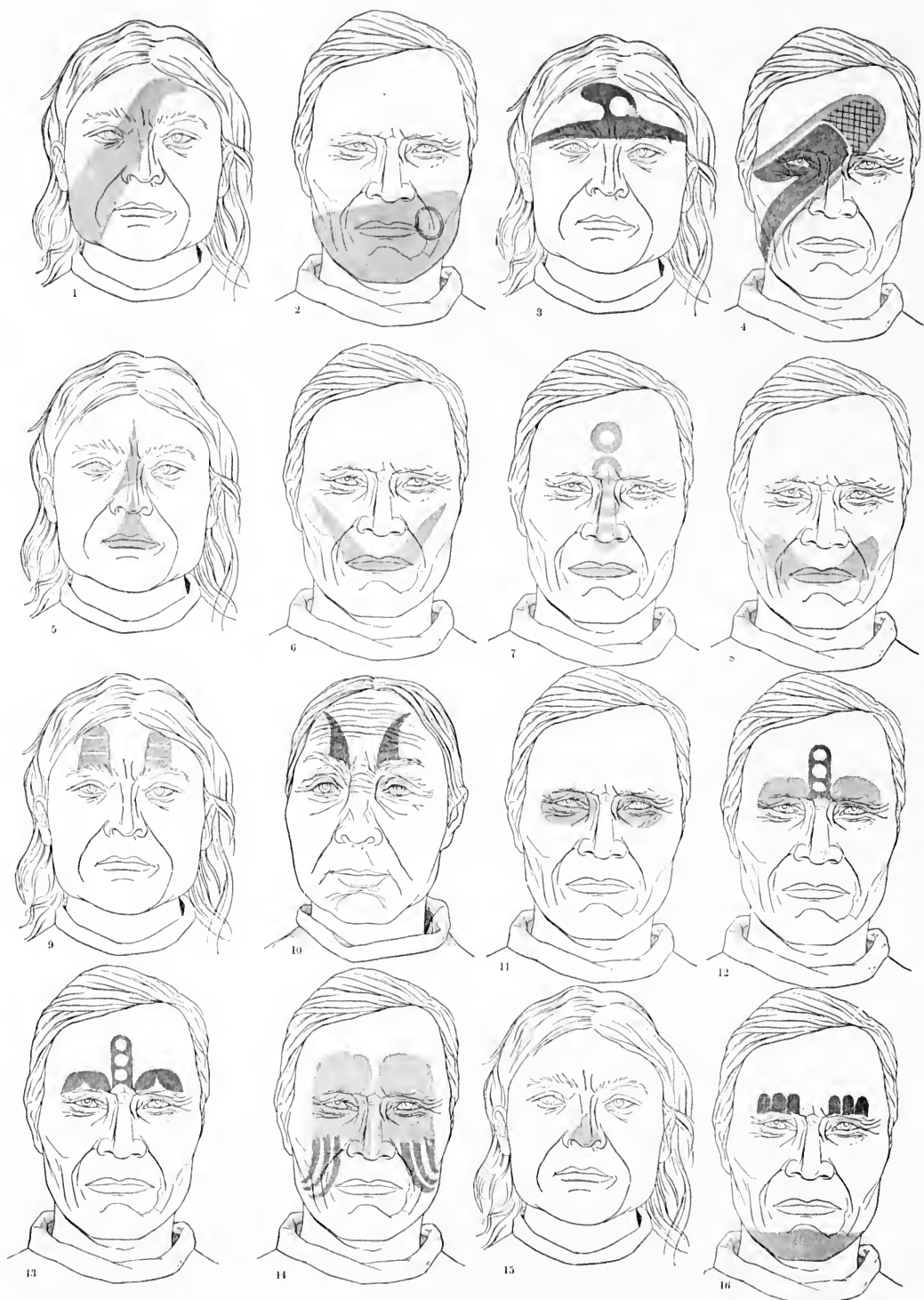
Facial Paintings of the Indians of Northern British Columbia.



PLATE IV.

EXPLANATION OF PLATE IV.

- Fig. 1.—Dorsal fin of Wasx; red. Used by the G'it'ins of Lqā'gilt or Skidegate. (G'it'ina'.)
- Fig. 2.—Dorsal fin of Wasx; red and black. Used by the G'it'ins of Lqā'gilt or Skidegate. (G'it'ina'.)
- Fig. 3.—Back and dorsal fin of the sea-monster Ts'an xō'utsē; black. Used by the Yakulā'nas of Iā'k'ō and the Nanaā'ri of the Stakinqan of the Tlingit. (Q'ōā'la.)
- Fig. 4.—Short bear's tail of the sea-monster Ts'an xō'utsē; black and red. Used by the Yakulā'nas of Iā'k'ō and the Nanaā'ri of the Stakinqan of the Tlingit. (Q'ōā'la.)
- Fig. 5.—The lips represent the mouth of the sculpin; red. Over mouth and on nose: spines; blue. Used by the G'it'ins of Lqā'gilt or Skidegate, and of Sṣa'nguai or Ninstance. (G'it'ina'.)
- Fig. 6.—The lips represent the mouth of the sculpin; red. Over the mouth: spines; blue. Used by the G'it'ins of Lqā'gilt or Skidegate, and of Sṣa'nguai or Ninstance. (G'it'ina'.)
- Fig. 7.—The lips represent the mouth of the sculpin; red. On nose and forehead: vertebrae of the sculpin; blue. Used by the G'it'ins of Lqā'gilt or Skidegate, and of Sṣa'nguai or Ninstance. (G'it'ina'.)
- Fig. 8.—The lips represent the mouth of the sculpin; red. Over the mouth: flippers; blue. Used by the G'it'ins of Lqā'gilt or Skidegate, and of Sṣa'nguai or Ninstance. (G'it'ina'.)
- Fig. 9.—Hat of raven; blue. Used by the G'it'ina'.
- Fig. 10.—Horns of mountain-goat; black. Used by the Lqēnōlā'nas of Q'u'na or Skidans. (Q'ōā'la.)
- Fig. 11.—Eyes of whale (red). (Q'ōā'la.)
- Fig. 12.—Over nose: hat of the sea-monster Ts'em'a's; black. Over the eyebrows: its ears; red. Used by the Lṣaiolā'nas of Lqā'gilt or Skidegate. (Q'ōā'la.)
- Fig. 13.—Over nose: horn of mountain-goat. Over eyebrows: its ears; black. Used by the Lqēnōlā'nas of Q'u'na or Skidans. (Q'ōā'la.)
- Fig. 14.—Feet of bear; black and red. The part of the painting over the eyebrows represents the ears. Used by the xōā'dōs of Načku n. (Q'ōā'la.)
- Fig. 15.—Nose of devil-fish; red. Used by the Sk'ag'nas xā'edra of Kaigani. (G'it'ina'.)
- Fig. 16.—Over eyebrows: teeth of sea-lion; black. On chin: throat of killer whale; red. Used by the Skōā'lā'adas of Lṣā'it or Gold Harbor. (Q'ōā'la.)



Facial Paintings of the Indians of Northern British Columbia.

PLATE V.

EXPLANATION OF PLATE V.

- Fig. 1.—On face : bladder of sea-lion ; red. On chin : throat of killer whale ; red. Used by the Skoā'l'adas of 1.Ḥā'it or Gold Harbor. (Q'oā'la.)
- Fig. 2.—Tail of the sea-monster Ts'an xō'utsē ; red and black. Used by the Yak'ā'nas of 1ā'k'ō and the Nanaā'ri of the Stakinqoan of the Tlingit. (Q'oā'la.)
- Fig. 3.—Eyebrows of the sea-monster Ts'an xō'utsē ; red and black. Used by the Yak'ā'nas of 1ā'k'ō and the Nanaā'ri of the Stakinqoan of the Tlingit. (Q'oā'la.)
- Fig. 4.—Face : sea-lion devouring a halibut. Fish-tail ; black. On chin : throat of killer whale ; red. Used by the Skoā'l'adas of 1.Ḥā'it or Gold Harbor. (Q'oā'la.)
- Fig. 5.—Bear's ribs ; black. Used by the Yak'ā'nas of 1ā'k'ō. (Q'oā'la.)
- Fig. 6.—Head of white-headed eagle ; red. Used by the G'it'ina'.
- Fig. 7.—Red wing-feathers of the woodpecker ; red. Used by the Taslā'nas of Dā'dens. (Q'oā'la.)
- Fig. 8.—Throat of the killer whale ; red. Used principally by the women of the Q'oā'la.
- Fig. 9.—Throat of the sea-monster Ts'an xō'utsē ; red. Used by the Yak'ā'nas of 1ā'k'ō and the Nanaā'ri of the Stakinqoan of the Tlingit. (Q'oā'la.)
- Fig. 10.—Nest of eagle ; red. Used by the G'it'ina'.
- Fig. 11.—Halibut ; black and red. The left side of the face represents the dark upper side of the fish ; the right side of the face represents the light lower side of the fish. Used by the Ts'ā'ūlānas of 1ā'k'ō. (G'it'ina'.)
- Fig. 12.—Mosquito bites ; red. (G'it'ina'.)
- Fig. 13.—Tree with holes pecked by the woodpecker ; black and red. Used by the Qaoqē'owai of 1ā'k'ō. (Q'oā'la.)
- Fig. 14.—Vertical bar of copper ; red. Used by the Sta'stas of K'ū'st'a. (G'it'ina'.)
- Fig. 15.—Vertical bar of copper ; red. Used by the Sta'stas of K'ū'st'a. (G'it'ina'.)
- Fig. 16.—Trees carried down by a rock-slide ; black. Used by the 1qēnōllā'nas of Q'u'na or Skidans. (Q'oā'la.)



Facial Paintings of the Indians of Northern British Columbia.

PLATE VI.

EXPLANATION OF PLATE VI.

- Fig. 1.—Evening sky; red. Used by the S'ale'ndas of Iā'k'ō. (G'it'ina.)
- Fig. 2.—Cirrus clouds on the horizon of the ocean; red. Used by the Taslā'nas of Dā'dens. (Q'oa'la.)
- Fig. 3.—Cirrus clouds on the morning or evening sky; red. Used by the Lqēnōlā'nas of Q'u'na or Skidans. (Q'oa'la.)
- Fig. 4.—Cumulus clouds; red and black. Used by the Lqēnōlā'nas of Q'u'na or Skidans. (Q'oa'la.)
- Figs. 5 and 6.—Cumulus clouds; red and black. Used by the Ya'dasg'it'ina' of (?). (G'it'ina'.)
- The two paintings supplement each other, and are worn by two persons who appear before the tribe together.
- Fig. 7.—Stratus cloud; black. Used by the xoa'dōs of Naēku'n. (Q'oa'la.)
- Fig. 8.—After-image of the sun; red. Used by the Kits'adē's of the Stakinqoan of the T'lingit.
- Fig. 9.—Painting of the Mē'lem dancer; red and black. The painting around the mouth represents blood.
- Fig. 10.—The monster Ts'em'ā's; red. Used by the Skoā'l'ad'as of Lhā'it or Gold Harbor, and the Qoā'ngas of Lqā'gilt or Skidegate.
- Fig. 11.—Fish-net; red and black. Used by the G'itsē'es, a Tsimshian tribe. (Qanha'da.)
- Fig. 12.—Beaver; red and black. The lines drawn from the eyes downward represent tears. The ornament on the chin represents the beaver's tail. Used by the Sta'stas of K'io'sta.
- Fig. 13.—Sea-otter tattooing. Used by the Kunlā'nas of Ia'gen.



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