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OF THE  
American Museum of Natural  
History.

VOLUME II.

---

ANTHROPOLOGY.

I.

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THE JESUP NORTH PACIFIC EXPEDITION.

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I.—Facial Paintings of the Indians of Northern  
British Columbia.

By FRANZ BOAS.

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The following method of transcribing Indian words is used in the publications of the Jesup Expedition :

a, e, i, o, u	have their continental sounds (short).
ā, ē, ī, ō, ū	long vowels.
Ä, E, I, O, U	obscure vowels.
ᵃ, ᵉ, ᵇ, ᵒ, ᵘ	vowels not articulated, but indicated by position of the mouth.
ä	in German <i>Bär</i> .
â	<i>aw</i> in <i>law</i> .
ô	<i>o</i> in German <i>voll</i> .
ê	<i>e</i> in <i>bell</i> .
î	<i>i</i> in <i>hill</i> .
—	separates vowels which do not form diphthongs.
ai	<i>i</i> in <i>island</i> .
au	<i>ow</i> in <i>how</i> .
l	as in English.
ll	very long, slightly palatized by allowing a greater portion of the back of the tongue to touch the palate.
ɭ	posterior palatal <i>l</i> ; the tip of the tongue touches the alveoli of the lower jaw, the back of the tongue is pressed against the hard palate, sonant.
L	the same, short and exploded (surd).
q	velar <i>k</i> .
k	English <i>k</i> .
k'	palatized <i>k</i> , almost <i>ky</i> .
kx	posterior palatal <i>k</i> , between <i>k</i> and <i>k'</i> .
g	velar <i>g</i> .
g'	palatized <i>g</i> , almost <i>gy</i> .
x	<i>ch</i> in German <i>Buch</i> .
x	<i>x</i> pronounced at posterior border of hard palate.
x'	palatal <i>x</i> as in German <i>ich</i> .
s, c	are evidently the same sound, and might be written <i>s'</i> or <i>c'</i> , both being palatized; <i>c</i> (English <i>sh</i> ) is pronounced with open teeth, the tongue almost touching the palate immediately behind the alveoli; <i>s</i> is modified in the same manner.
ç	<i>th</i> as in <i>thick</i> .
d, t b, p g, k	} as in English, but surd and sonant are difficult to distinguish.
h	as in English.
y	as in <i>year</i> .
w, m, n	as in English.
!	designates increased stress of articulation.
°	is a very deep laryngeal intonation.

#### ERRATA.

p. 183, 2d line of footnote, " Fig. 122 " should read, " Fig. 120."

p. 223, in legend to Fig. 198, " $\frac{1}{4}\frac{1}{8}\frac{1}{8}$ " should read " $\frac{1}{4}\frac{1}{4}\frac{1}{8}$ ."





The Jesup North Pacific Expedition.



MEMOIRS  
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INTRODUCTION.

It is only a few years since anthropology has begun to take its rank among other sciences, and it would seem that it is already approaching the solution of its problem,—that it is laying down the laws governing the growth of culture.

The history of anthropology is but a repetition of that of other sciences. When the facts begin to array themselves in seeming order, the ultimate goal of inquiry appears to be near at hand. The fundamental laws which governed the growth of culture and civilization seem to manifest themselves conspicuously, and the chaos of beliefs and customs appears to fall into beautiful order. But investigation goes on incessantly. New facts are disclosed, and shake the foundation of theories that seemed firmly established. The beautiful, simple order is broken, and the student stands aghast before the multitude and complexity of facts that belie the symmetry of the edifice that he had laboriously erected. Such was the history of geology, such the history of biology. The phenomena, as long as imperfectly known, lend themselves to grand and simple theories that explain all being. But when painstaking and laborious inquiry discloses the complexity of the phenomena, new foundations must be laid, and the new edifice is erected more slowly.

Its outlines are not less grand, although less simple. They do not disclose themselves at once, but appear gradually, as the laborious construction proceeds.

Anthropology has reached that point of development where the careful investigation of facts shakes our firm belief in the far-reaching theories that have been built up. The complexity of each phenomenon dawns on our minds, and makes us desirous of proceeding more cautiously. Heretofore we have seen the features common to all human thought. Now we begin to see their differences. We recognize that these are no less important than their similarities, and the value of detailed studies becomes apparent. Our aim has not changed, but our method must change. We are still searching for the laws that govern the growth of human culture, of human thought ; but we recognize the fact that before we seek for what is common to all culture, we must analyze each culture by careful and exact methods, as the geologist analyzes the succession and order of deposits, as the biologist examines the forms of living matter. We see that the growth of human culture manifests itself in the growth of each special culture. Thus we have come to understand that before we can build up the theory of the growth of all human culture, we must know the growth of cultures that we find here and there among the most primitive tribes of the Arctic, of the deserts of Australia, and of the impenetrable forests of South America ; and the progress of the civilization of antiquity and of our own times. We must, so far as we can, reconstruct the actual history of mankind, before we can hope to discover the laws underlying that history.

These thoughts underlie the conception of the Jesup North Pacific Expedition. Its aim is the investigation of the history of man in a well-defined area, in which problems of great importance await solution. The expedition has for its object the investigation of the tribes, present and past, of the coasts of the North Pacific Ocean, beginning at the Amoor River in Asia, and extending northeastward to Bering Sea, thence southeastward along the American coast as far as Columbia River

The peculiar interest that attaches to this region is founded on the fact that here the Old World and the New come into close contact. The geographical conditions favor migration along the coast-line, and exchange of culture. Have such migrations, has such exchange of culture, taken place ? This question is of great interest theoretically. The American continent is

widely separated from the land area of the Old World, so that the geographical conditions are in favor of the presumption that in the New World culture developed uninfluenced by causes acting in the Old World. Throughout the Old World migrations have brought the peoples of the most distant areas into hostile or peaceful contact, so that there is hardly a tribe that might be considered as uninfluenced by others. If the development of culture in the New World has been quite independent of the advances made in the Old World, its culture will be of the greatest value for purposes of comparison. Therefore it is necessary to investigate with thoroughness all possible lines and areas of contact, and among these the North Pacific coast is probably the most important.

The problem of the investigation may be stated in the following manner : There is little doubt that the American race has inhabited our continent for a very long time. Although no finds have been made that establish its geological antiquity beyond cavil, we have good reason to believe that man inhabited this continent at a very early time. The principal foundation for this belief is the existence of well-marked varieties of the American race, the establishment of which must have occupied a long period. The general characteristics of the race are fairly uniform. The smooth, dark hair ; broad, heavy face ; large nose ; and rather full mouth,—are common to all the natives of America. But nevertheless a number of distinct types have developed, differing in color of skin, in form of head and of face, and in proportions of the body. The differences in these types show that a long period was necessary for their development. They cannot be explained as due to the mixture of different races, because they all partake of the general characteristics of the American race, and because the members of each type show a remarkable degree of uniformity. The variability of each type is slight as compared to variabilities which we find in Europe, among the tribes of Asia or of the Polynesian Islands. The small variability is an indication of lack of mixture, and therefore of long-continued development by differentiation.

The long period of occupancy of our continent, which thus seems probable, implies that American culture passed through a long period of development. It is likely that the distinct types of the race developed in isolated spots, and therefore culture must also have followed distinct lines of growth.

But this period has long since passed. At the time when American tribes entered the field of our knowledge, and even in periods of which

archæology alone gives evidence, contact was established between the tribes of the north and of the south, of the east and of the west, so that it is no longer possible to consider as the product of isolation the cultural possessions of each tribe. Archæological evidence also shows that distinct types followed each other in the occupancy of each area. In short, historical changes of far-reaching importance took place long before the tribes became known to history. They imply mixture of blood, as well as exchange of cultural achievement.

The condition in which we find the tribes of the North Pacific coast of both continents, gives evidence of manifold changes. The multiplicity of languages spoken along both coasts, and their division into numerous dialects ; the great variety of types of the area, their irregular distribution, and their affiliations to types of distant regions ; the peculiar types of culture,—all intimate that the primitive tribes of the coast have passed through a long and varied history. The types of man which we find on the North Pacific coast of America, while distinctly American, show a great affinity to North Asiatic forms ; and the question arises, whether this affinity is due to mixture, to migration, or to gradual differentiation. The culture of the area shows many traits that suggest a common origin, while others indicate diverse lines of development.

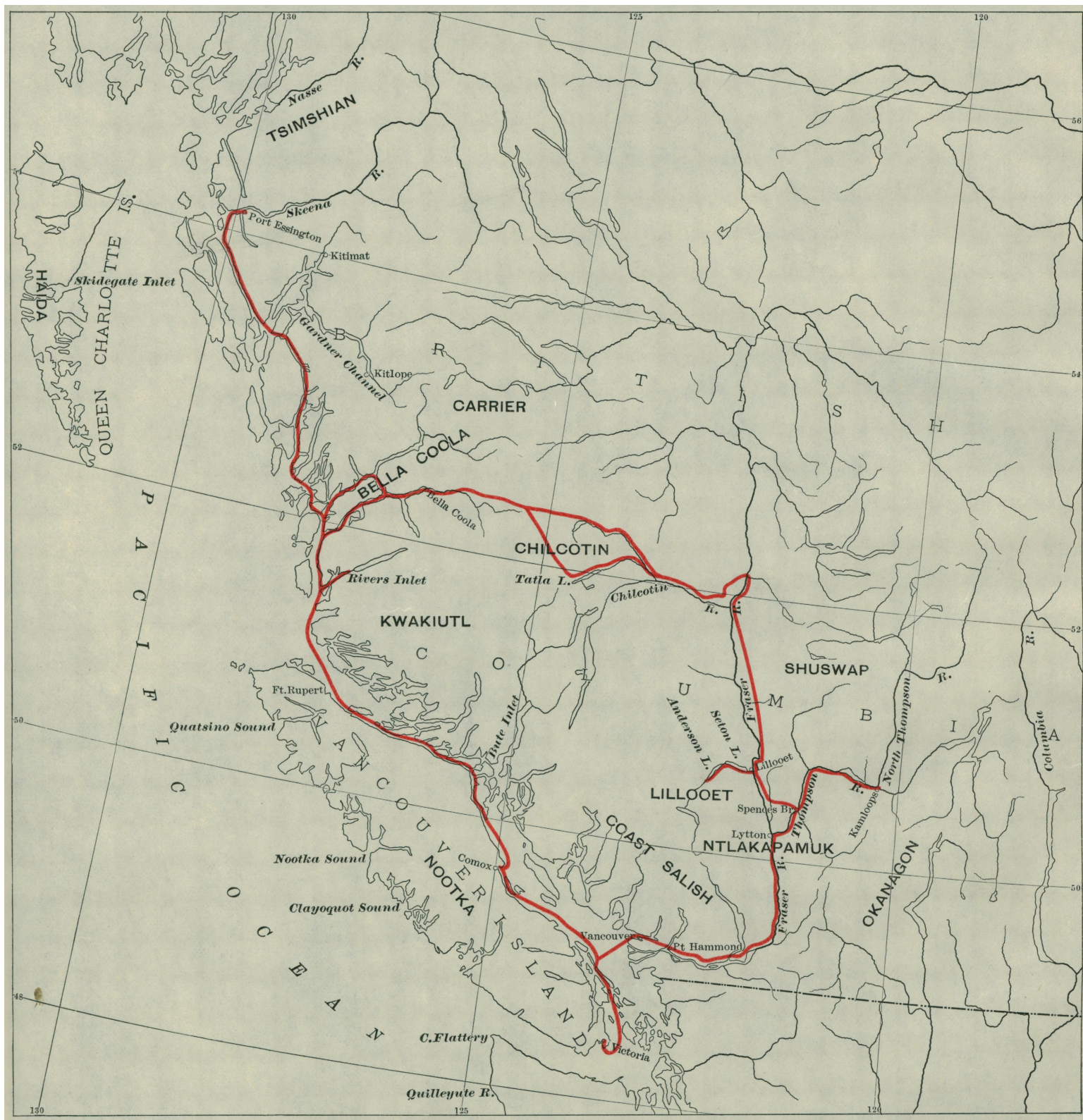
What relation these tribes bear to each other, and particularly what influence the inhabitants of one continent may have exerted on those of the other, are problems of great magnitude. Their solution must be attempted by a careful study of the natives of the coast, past and present, with a view of discovering so much of their history as may be possible.

These were the problems that attracted the attention of Mr. Morris K. Jesup, President of the American Museum of Natural History in New York, and induced him to provide personally with great liberality the means for carrying on investigations. The execution of the work was intrusted to the Anthropological Department of the Museum, of which Prof. F. W. Putnam is the curator. The plans for the work, and the general management, were placed in charge of Franz Boas, assistant curator in the Department of Anthropology, who is responsible for the method and execution of the inquiry so generously provided for by Mr. Jesup.

F. B.







SKETCH MAP OF BRITISH COLUMBIA

Showing the Field of Operations of the Jesup North Pacific Expedition in 1897.

## OPERATIONS OF THE EXPEDITION IN 1897.

### MAP.

The Jesup North Pacific Expedition was organized early in the year 1897. The area in which its investigations are carried on is little known. Although the literature relating to the North Pacific coast is quite extensive, very few thorough anthropological researches dealing with it have been published. On the Asiatic side the description of Kamtchatka, by Steller, is worthy of note, and the reports of Leopold von Schrenck, on the tribes of the Amoor region, are of fundamental importance. In America the Russian missionary Vemiaminof gave descriptions of the languages of Alaska, which are of permanent value. Later on, Horatio Hale's work as a member of the Wilkes Expedition brought clearness into the confusion of languages of the southern part of the coast. Still later important work was done by George Gibbs and Myron Eells in Washington and southern British Columbia; by George M. Dawson in British Columbia; and by William H. Dall in Alaska. A systematic investigation of the tribes of British Columbia was inaugurated by the British Association for the Advancement of Science, which in 1883 appointed a committee charged with this work. The operations of the committee extended over a period of fourteen years, and field-work was conducted under the auspices of the committee from 1888 to 1897. The Jesup Expedition continues the systematic work of this committee over a wider area, and expands it on lines that were not touched upon before.

The committee directed its attention mainly to the languages, customs, and physical characteristics of the tribes of British Columbia, and its work was nearly completed in 1896. It only remained to study the physical types of the northern interior of British Columbia. The plan for this final work had been elaborated prior to the organization of the Jesup Expedition. Since the plan of the latter expedition made it necessary to supplement the work of the committee of the British Association, particularly in regard to archaeological and somatological research, it was deemed best to combine the two expeditions. The committee of the British Association and Mr. Jesup agreed to pursue a common plan. It is due to this enlightened policy that unnecessary duplication of work was avoided, and that the new work can be taken up where the old work ceased. During the year 1897 anthropometric work in northern British Columbia, and linguistic work on the

tribes of southern British Columbia, was carried on for the British Association for the Advancement of Science, while all the remaining work was done for the Jesup North Pacific Expedition.

The party which carried on operations during the year 1897 consisted of Mr. Franz Boas, of the American Museum of Natural History ; Mr. Livingston Farrand, of Columbia University, New York ; and Mr. Harlan I. Smith, of the American Museum of Natural History. This party was assisted by Mr. James Teit, of Spences Bridge, B. C. ; Mr. George Hunt, of Fort Rupert, B. C., and Mr. Fillip Jacobsen, of Clayoquot, B. C. The party travelled westward by way of the Northern Pacific Railroad, through the courtesy of whose officials the journey was rendered most pleasant. After having made the necessary preparations in Victoria, B. C., they proceeded to Spences Bridge, where they arrived on the 2d of June, and were met by Mr. James Teit. The great familiarity with the language of this area which Mr. Teit has acquired during a long period of residence there, and the deep interest which he is taking in the Indians, make him a most valuable assistant in the investigations. Early in the year 1897 he collected notes on the Thompson River Indians, for the use of the Jesup Expedition ; and with his help a number of additional data were obtained, mainly bearing upon the art of the Indians, their language and physical characteristics. While these investigations were being carried on, Mr. Smith made preparations for archaeological investigations in the valley of Thompson River. It was soon found that Spences Bridge was not the most favorable place for excavations ; and for this reason Mr. Smith moved his base of operations first to Kamloops, and later on to Lytton, which is situated at the confluence of Fraser River and Thompson River. At the latter place Mr. Smith was ably assisted by Mr. Charles Hill-Tout of Vancouver, B. C., well known for his researches on the archæology of British Columbia. The Expedition is under great obligations to Mr. Hill-Tout for the deep interest that he manifested in its work, and for the kindly assistance rendered by him. At Kamloops and Lytton Mr. Smith conducted extensive excavations on the hillsides and in the valley, discovering numerous remains of previous habitations, some of which are without doubt of considerable antiquity. Almost all his finds antedate the advent of the whites, and give us an excellent insight into the culture of the people at that period. Beautiful carvings in bone illustrate the high development of plastic art that had been attained by the Indians ; shells from the seacoast indicate the existence of early intertribal trade ; and numerous implements made of stone, bone, and shell, give a good insight into the general state of culture of the tribe.

While Mr. Smith was conducting his investigations at Kamloops, Mr. Boas and Mr. Farrand, accompanied by Mr. Teit, started on a lengthy trip northward, which was intended to serve two purposes. It was necessary to



investigate the physical characteristics of the Indians inhabiting the banks of Fraser River north of Lytton. Furthermore, it was desirable to study the customs and physical characteristics of the Chilcotin, the most southern Athapaskan tribe of British Columbia. From here it was intended to continue the journey over the mountains to the coast, in order to study the Bella Coola, an interesting tribe, whose customs and beliefs had never been subjected to systematic inquiry. The party started with a train of ten horses from Spences Bridge. The mountains between Spences Bridge and Lillooet were crossed on narrow trails. It was hoped that a considerable number of Indians would be met with in the high valley of Botani, where the tribes of Fraser River and Thompson River assemble every spring ; but only comparatively few were met with, and for this reason the journey was continued after a short delay. At Lillooet Mr. Farrand separated from the main party, and visited the villages of the Upper Lillooet on Seton and Anderson Lakes. Meanwhile the pack-train slowly proceeded along the wagon-road leading to Caribou. All the Indian villages that are situated on or near this wagon-road were visited, and a considerable number of anthropometric measurements were collected. After about a week Mr. Farrand, who had completed his work among the Lillooet tribe, rejoined the party. On the 3d of July they reached Soda Creek, on Fraser River, the most northern village inhabited by the Shuswap tribe. Then they crossed the river and proceeded westward, in order to visit the territory of the Chilcotin. After a few days the first village of this tribe was reached. The party proceeded slowly from village to village until the most western Chilcotin village of any considerable size was reached. Now the further investigation of the interesting tribe was left to Mr. Farrand, while Mr. Boas proceeded on his journey across the mountains to Bella Coola.

The Chilcotin have been brought into contact with the whites comparatively recently ; and, although they live in log-cabins at the present time, raise cattle and horses, and till the soil, they are probably the most primitive among the tribes of British Columbia. A number of families still roam in the mountains between Lillooet and Chilcotin River, and have not been induced to settle on reservations ; consequently the field of investigation was a most interesting one, and the results of Mr. Farrand's ethnological inquiries are of great value. He spent most of his time in the larger villages of the Chilcotin ; but during the month of August he visited the isolated families which live on the shores of Tatla Lake and in the mountains. From here he proceeded northward until the pass which leads to Bella Coola was reached. Mr. Boas followed the more northern route towards this pass, crossing the wild plateau north of Tatla Lake. On this journey a few of the Chilcotin who make their home near Lake Nakoontloon were met with. At this place the Coast Range, seen from the east, seems to form an enor-

mous gap, and a trail leads westward, following a small river that takes its rise in the high mountains of the range. Gradually the valley narrows, and the beautiful peaks and glaciers of the Coast Range come into view. The trail ascends higher and higher, until, at a height of five thousand feet, the summit is reached. Here a few small snow-fields have to be crossed, and the trail suddenly emerges on the north side of Bella Coola River. The river is seen almost five thousand feet below; and on the opposite side of its deep and narrow valley rises the high peak Nuskulst, which plays a most important part in the mythology of the Bella Coola. Enormous glaciers flank its sides, and a little farther down the river appear other snow-clad mountains of beautiful form. In early times the villages of the Bella Coola were found all along the river, up to a place about twenty miles above Nuskulst; but the tribe has so diminished in numbers, that all the villages on the banks of the river have been abandoned. The trail descends the steep mountain-side until the river is reached, at a point about twenty-five miles above its mouth. Here the deep and rapid river had to be crossed. The party built a raft, on which an Indian embarked in order to fetch a canoe that was seen on the other side. In this the men crossed the river, while the horses swam over. From here a day's journey brought the travellers to the village of the Bella Coola Indians. The road passes through a Norwegian settlement that has recently been established in this valley. At Bella Coola Mr. Boas was met by Mr. George Hunt, who, under special instructions, had collected valuable specimens among the Indians. The pack-train returned over the mountains to Fraser River, while Mr. Boas stayed among the Bella Coola Indians.

Here interesting information on the customs and beliefs of the tribe was collected. After this work had been completed, Mr. Boas started down Bentinck Arm. Then he went by steamer northward to Skeena River, where he joined Mr. Smith, who had finished his work in the interior of British Columbia by the beginning of August. Some time was spent near the mouth of Skeena River in making investigations on the graphic art of the Haida Indians, and in studying the physical appearance of the Tsimshian and Haida. Mr. Smith collected a valuable series of photographs, while Mr. Boas was engaged in collecting measurements. By this time Mr. Farrand had completed his work among the Chilcotin. Accompanied by an Indian, he crossed the mountains, and at Bella Coola met Mr. Hunt, who was completing his work among this tribe. Towards the end of August both left Bella Coola, intending to pay a visit to the village of Bella Bella, which is situated just outside the mouth of Bentinck Arm. Mr. Farrand spent here the remainder of the summer, studying the social organization and arts of this tribe. The plan was that Mr. Smith should meet him at Bella Bella in order to assist him in the study of the physical appearance of the Bella Bella

**Indians.** This plan was carried out, both travellers reaching Bella Bella at nearly the same time.

After Mr. Boas had completed his work on Skeena River, he journeyed southward on a coast steamer, and was joined at Bella Bella by Mr. Smith and Mr. Hunt, while Mr. Farrand stayed behind, continuing his investigations. The party landed in Rivers Inlet, where a stay of several weeks was made. Mr. Smith again assisted in the study of the physical appearance of the Indians, and after this work had been completed continued his journey to Vancouver, in order to resume his archæological investigations. Mr. Boas and Mr. Hunt, who stayed in Rivers Inlet, succeeded in collecting much interesting material on the language and customs of this little-known tribe. In the middle of September Mr. Farrand reached Rivers Inlet, having completed his work in Bella Bella. Here he was joined by Mr. Boas and Mr. Hunt. The latter returned to his home in Fort Rupert, while Mr. Boas and Mr. Farrand returned to New York.

Mr. Smith, after his return to Vancouver, took up the investigation of the shell-mounds at the mouth of Fraser River, which yielded important results, clearing up interesting points in the history of the Indians. It seems that the physical appearance of the Indians during the period of deposit of the shell-mounds on lower Fraser River had undergone material changes. The results that were here obtained are so important, that it will be necessary to continue the researches during the coming year. When the rainy season set in, Mr. Smith moved his camp to southeastern Vancouver Island, where he spent some time in the investigation of prehistoric stone monuments. Finally, in the middle of November, the winter rains set in, which compelled him to conclude his operations.

During the summer Mr. Fillip Jacobsen undertook to make a collection illustrating the culture of the tribes of the west coast of Vancouver Island. His intimate acquaintance with the Indians, and his varied experience in ethnological work, have made his assistance of great value.

The Expedition is also under great obligations to Dr. Charles F. Newcombe, who contributed an interesting collection from Queen Charlotte Islands.

The collections of the Expedition are extensive. They embrace specimens illustrating the archæology of the interior and of the coast of British Columbia. They illustrate the ethnology of the Thompson River Indians, of the Chilcotin, of the Bella Coola, of the Kwakiutl, and of the Nootka. A very material body of facts has thus been added to our knowledge of the North Pacific coast, and the collections of the Museum have been enriched by many interesting specimens.

F. B.



The following method of transcribing Indian words is used in the publications of the Jesup Expedition :

a, e, i, o, u,	have their continental sounds (short).
ā, ē, ī, ō, ū,	long vowels.
Ä, E, I, O, U,	obscure vowels.
a, e, i, o, u,	vowels not articulated, but indicated by position of the mouth.
ä, . . . . .	in German <i>Bär</i> .
â, . . . . .	aw in <i>law</i> .
ô, . . . . .	o in German <i>voll</i> .
ê, . . . . .	e in <i>bell</i> .
î, . . . . .	i in <i>hill</i> .
-, . . . . .	separates vowels which do not form diphthongs.
ai, . . . . .	i in <i>island</i> .
au, . . . . .	ow in <i>how</i> .
l, . . . . .	as in English.
ll, . . . . .	very long, slightly palatized by allowing a greater portion of the back of the tongue to touch the palate.
ɭ, . . . . .	posterior palatal l; the tip of the tongue touches the alveoli of the lower jaw, the back of the tongue is pressed against the hard palate, sonant.
L, . . . . .	the same, short and exploded (surd).
q, . . . . .	velar k.
k, . . . . .	English k.
k', . . . . .	palatized k, almost ky.
kx, . . . . .	posterior palatal k, between k and k'.
g, . . . . .	velar g.
g', . . . . .	palatized g, almost gy.
x, . . . . .	ch in German <i>Bach</i> .
x, . . . . .	x pronounced at posterior border of hard palate.
x', . . . . .	palatal x as in German <i>ich</i> .
s, c, . . . . .	are evidently the same sound, and might be written s' or c', both being palatized; c (English <i>sh</i> ) is pronounced with open teeth, the tongue almost touching the palate immediately behind the alveoli; s is modified in the same manner.
ç, . . . . .	th as in <i>thick</i> .
d, t, ) b, p, { g, k, }	as in English, but surd and sonant are difficult to distinguish.
h, . . . . .	as in English.
y, . . . . .	as in <i>year</i> .
w, ) m, { n, }	as in English.
!, . . . . .	designates increased stress of articulation.
ε, . . . . .	is a very deep laryngeal intonation.

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

By FRANZ BOAS.

PLATES I-VI.

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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.<sup>1</sup> 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,

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<sup>1</sup> 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'densâ, 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'ōā'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'ōā'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'ōā'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.<sup>1</sup>

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<sup>1</sup> 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 Lqa'gilt 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 inlaid with pieces of abalone shell. This was the ornament used by the chief of the Kits'adé's of the Stakinqoan 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;<sup>1</sup> 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'la'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.

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<sup>1</sup> 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<sup>u</sup>lā'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<sup>u</sup>lā'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 Nen<sup>k</sup>'ilsLA'sLingai'; that means "the future Nen<sup>k</sup>'ilsLA's." Nen<sup>k</sup>'ilsLA'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 Nen<sup>k</sup>'ilsLA'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.<sup>1</sup> 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,

<sup>1</sup> 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 xō'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 vertebræ 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'á'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'á'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'á's is the personified snag. This opinion is supported by the painting shown in Fig. 10, Plate VI, in which the Ts'em'á'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'á's. He interpreted it as identical with Fig. 12 ; but later on he corrected himself, saying that the ears of the Ts'em'á'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 vertebræ 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 xō'utsē, 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.<sup>1</sup> 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 abalone 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

<sup>1</sup> 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 earrings 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'á'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 Kunlā'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 Naēku'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.

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- Fig. 1. — Left eyebrow : killer whale ; black. Right eyebrow : whale ; red. Lips painted red, representing copper. Used by the Yak'g'it'inai' of Lqā'gilt or Skidegate. (G'it'ina'.)
- Fig. 2. — Halibut ; red and black. Used by the Sta'stas of K'iū'st'a, the Yê'das of the Kaigani ; the Ts'āllānas of Iā'k'ō. (G'it'ina'.)
- Fig. 3. — Halibut ; red and black. Used by the Sta'stas of K'iū'st'a, the Yê'das of the Kaigani ; the Ts'āllānas of Iā'k'ō. (G'it'ina'.)
- Fig. 4. — Devil-fish ; red and black. Used by the Yak'lā'nas of Iā'k'ō and Nanaā'ri of the Tlingit. (Q'oā'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 Stakinqoan of the Tlingit. (G'it'ina'.)
- Fig. 9. — Rainbow ; upper margin green, body red, lower margin blue. Used by the Stastasqēowai' of Lšā'it or Gold Harbor. (Q'oā'la.)
- Fig. 10. — Moon ; crescent on chin red ; ornaments on cheeks made of abalone shell glued on to the skin. Used by the Yak'lā'nas of Iā'k'ō and Lqēnōllā'nas of Q'u'na or Skidans. (Q'oā'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'iū'st'a, the Yê'das of the Kaigani ; the Ts'āllānas of Iā'k'ō. (G'it'ina'.)
- Fig. 13. — Halibut ; red and black. Used by the Sta'stas of K'iū'st'a, the Yê'das of the Kaigani ; the Ts'āllānas of Iā'k'ō. (G'it'ina'.)
- Fig. 14. — Woodpecker ; red and black. Used by the Taslā'nas of Dā'dens. (Q'oā'la.)
- Fig. 15. — On forehead : sea-lion blowing ; black. On chin : throat of killer whale ; red. Used by the Skoā'l'adas of Lšā'it or Gold Harbor. (Q'oā'la.)
- Fig. 16. — Wolf ; red and black. Used by the Q'adasqē'owai of T'ano' or Tlo. (Q'oā'la.)





Facial Paintings of the Indians of Northern British Columbia.

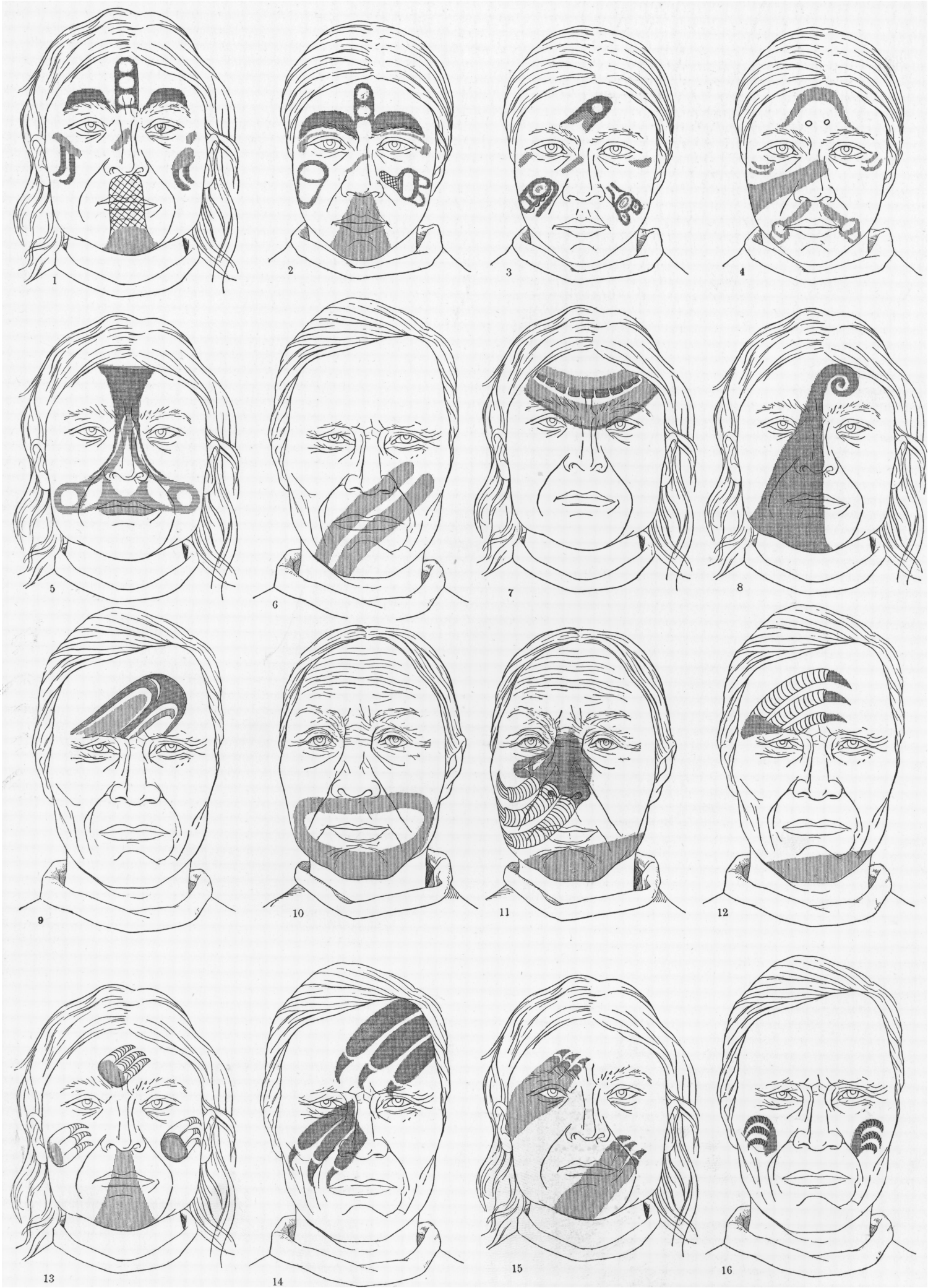


PLATE II.

## EXPLANATION OF PLATE II.

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- Fig. 1.— Beaver ; red and black. Over nose : hat ; over eyebrows : ears ; on cheeks : paws ; on chin and lips : tail. Used by the Sta'stas of K'iū'sta. (G'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'iū'sta. (Q'oā'la.)
- 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'ē'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 Sā'nguai or Ninstance. (G'it'ina'.)
- Fig. 6.— Star-fish ; red. The arms placed side by side. Used by the S'alē'ndas of Iā'k'ō. (G'it'ina'.)
- Fig. 7.— Mouth of the sea-monster Ts'ān xō'utsē (sea-bear) ; red and black. Used by the Yak'la'nas of Iā'k'ō and the Nanaā'ri of the Stakinqoan of the Tlingit. (Q'oā'la.)
- Fig. 8.— Proboscis of mosquito ; black. Tsimshian. (Laxski'yek.)
- Fig. 9.— Beak of hawk ; black and red. Used by the Slēngalā'nas of Ia'an. (Q'oā'la.)
- Fig. 10.— Mouth of frog ; red. Used by the Q'onaq'ē'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'oā'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'oā'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 Iā'k'ō and Nanaā'ri of the Stakinqoan of the Tlingit. (Q'oā'la.)
- Fig. 14.— Paws of the sea-monster Ts'ān xō'utsē ; black. Used by the Yak'la'nas of Iā'k'ō and by the Nanaā'ri of the Stakinqoan of the Tlingit. (Q'oā'la.)
- Fig. 15.— Paws of wolf ; red and black. Used by the Q'adasqē'owai of T'ano' or Tlo. (Q'oā'la.)
- Fig. 16.— Talons of eagle ; black. Used by the Q'onaq'ē'owai of T'ano' or Tlo. (G'it'ina'.)



Facial Paintings of the Indians of Northern British Columbia.



PLATE III.

### EXPLANATION OF PLATE III.

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- Fig. 1. — Feet of mountain-goat ; black. Used by the Lqēnōlā'nas of Q'u'na or Skidans. (Q'oā'la.)
- Fig. 2. — Tail of the monster Wasx; red. Used by the G'it'ina' 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 Stēngalā'nas of Ia'an. (Q'oā'la.)
- Fig. 5. — Tail of woodpecker ; red and black. Used by the Taslā'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'ō, 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'amga'n (G'itsē'es) of the Tsimshian. (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'ā'gul ; red. Painting used by Nenk'īlsLāngai'.
- 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.

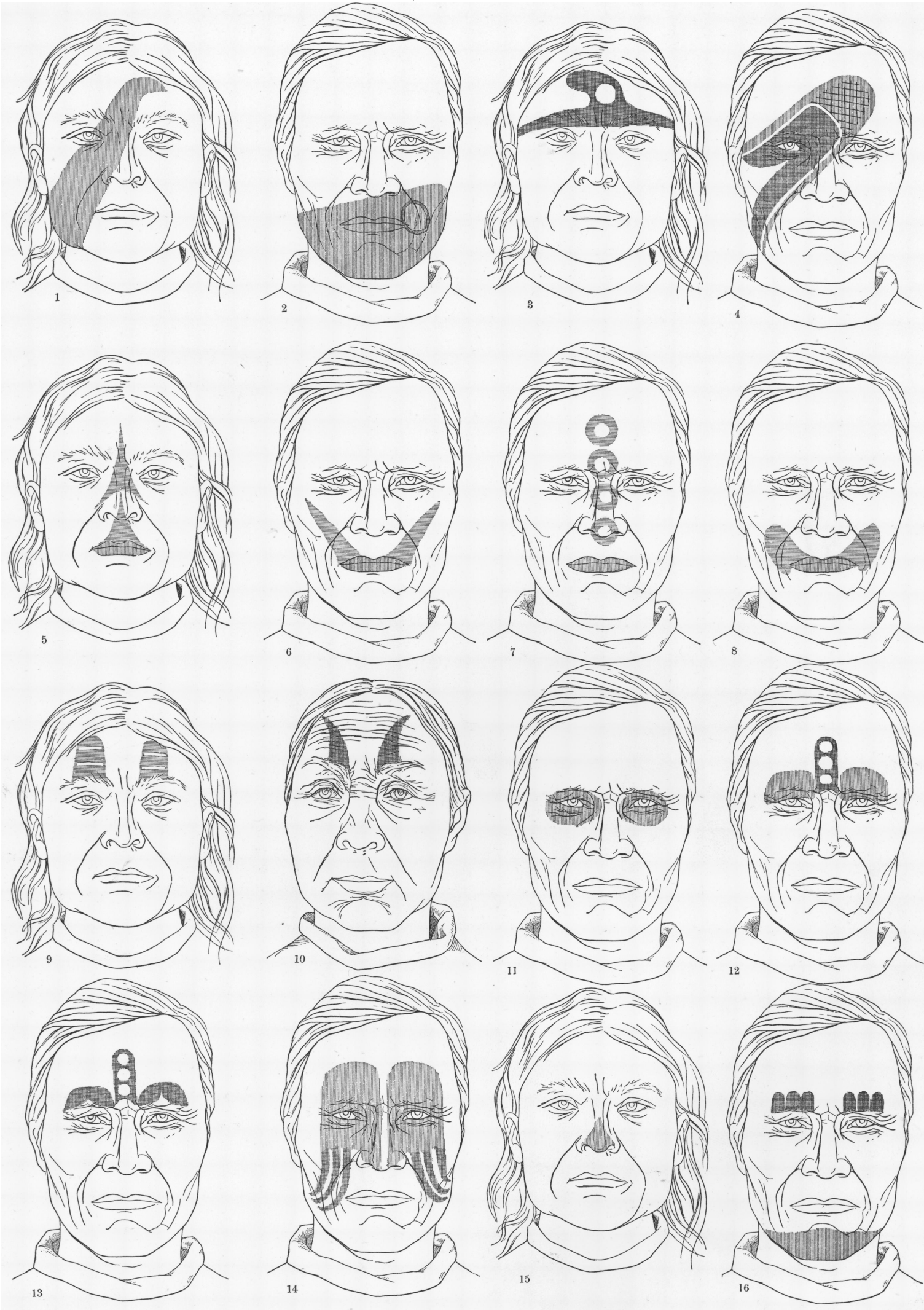


PLATE IV.

## EXPLANATION OF PLATE IV.

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- 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'ān xō'utsē; black. Used by the Yak<sup>u</sup>lā'nas of Iā'k'ō and the Nanaā'ri of the Stakingoan of the Tlingit. (Q'oā'la.)
- Fig. 4.—Short bear's tail of the sea-monster Ts'ān xō'utsē; black and red. Used by the Yak<sup>u</sup>lā'nas of Iā'k'ō and the Nanaā'ri of the Stakingoan of the Tlingit. (Q'oā'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 Lqēnōllā'nas of Q'u'na or Skidans. (Q'oā'la.)
- Fig. 11.—Eyes of whale (red). (Q'oā'la.)
- Fig. 12.—Over nose: hat of the sea-monster Ts'em'ā's; black. Over the eyebrows: its ears; red. Used by the Lṣaiolā'nas of Lqā'gilt or Skidegate. (Q'oā'la.)
- Fig. 13.—Over nose: horn of mountain-goat. Over eyebrows: its ears; black. Used by the Lqēnōllā'nas of Q'u'na or Skidans. (Q'oā'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 Naēku'n. (Q'oā'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 Skoā'l'adas of Lṣā'it or Gold Harbor. (Q'oā'la.)



Facial Paintings of the Indians of Northern British Columbia.



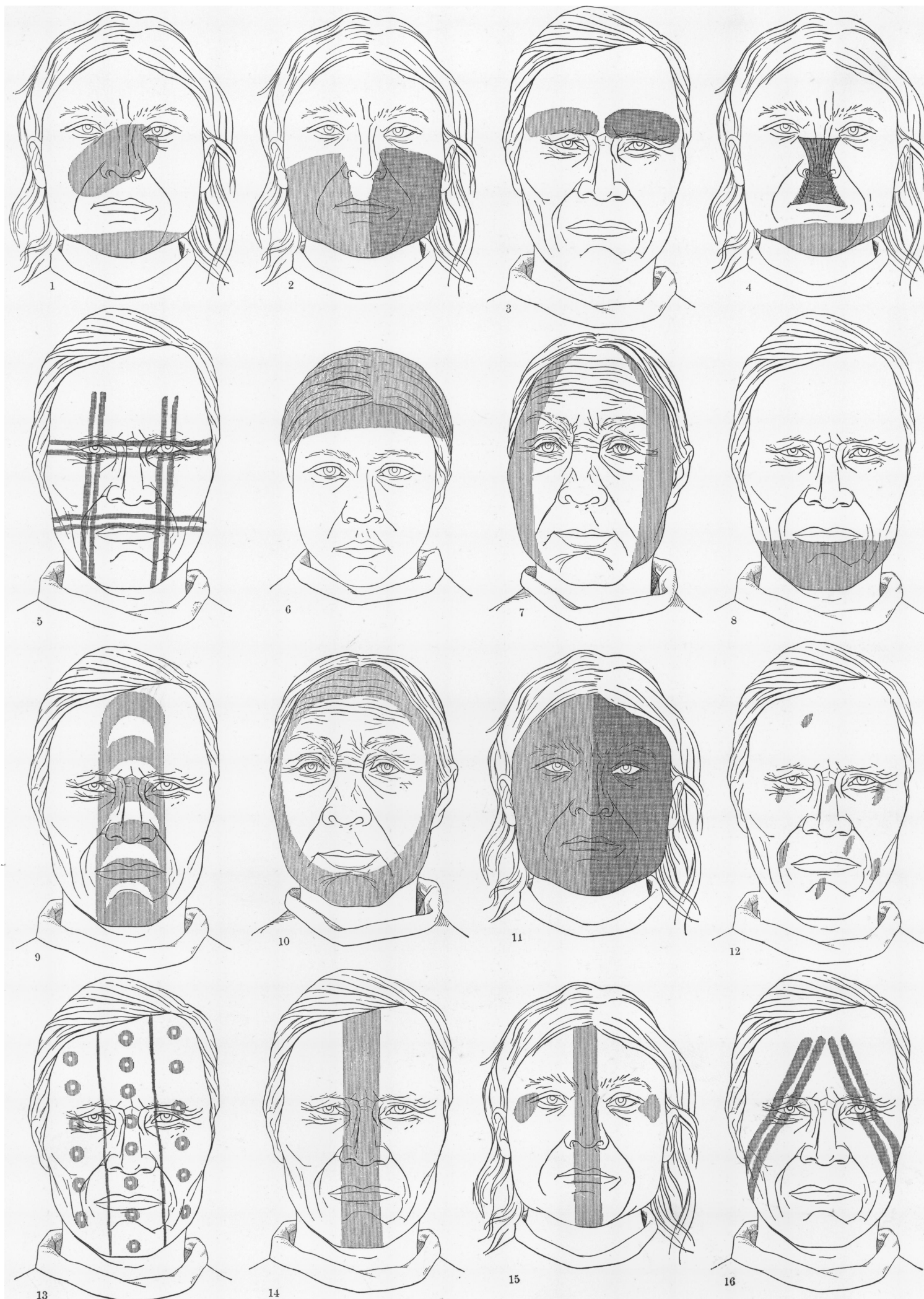
PLATE V.

## EXPLANATION OF PLATE V.

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- Fig. 1.—On face : bladder of sea-lion ; red. On chin : throat of killer whale ; red. Used by the Skoā'L'adas of L̄šā'it or Gold Harbor. (Q'oā'la.)
- Fig. 2.—Tail of the sea-monster Ts'ān xō'utsē ; red and black. Used by the Yak'la'nas of Iā'k'ō and the Nanaā'ri of the Stakinqoan of the Tlingit. (Q'oā'la.)
- Fig. 3.—Eyebrows of the sea-monster Ts'ān xō'utsē ; red and black. Used by the Yak'la'nas of Iā'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 L̄šā'it or Gold Harbor. (Q'oā'la.)
- Fig. 5.—Bear's ribs ; black. Used by the Yak'la'nas of Iā'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'ān xō'utsē ; red. Used by the Yak'la'nas of Iā'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'āllānas of Iā'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 Iā'k'ō. (Q'oā'la.)
- Fig. 14.—Vertical bar of copper ; red. Used by the Sta'stas of K''iū'st'a. (G'it'ina'.)
- Fig. 15.—Vertical bar of copper ; red. Used by the Sta'stas of K''iū'st'a. (G'it'ina'.)
- Fig. 16.—Trees carried down by a rock-slide ; black. Used by the LqēnōLlā'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.

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- 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'oā'la.)
- Fig. 3.—Cirrus clouds on the morning or evening sky ; red. Used by the Lqēnōllā'nas of Q'u'na or Skidans. (Q'oā'la.)
- Fig. 4.—Cumulus clouds ; red and black. Used by the Lqēnōllā'nas of Q'u'na or Skidans. (Q'oā'la.)
- Figs. 5 and 6.—Cumulus clouds ; red and black. Used by the Ya'dasg'it'inai' 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'oā'la.)
- Fig. 8.—After-image of the sun ; red. Used by the Kits'adē's of the Stakinqoan of the Tlingit.
- 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'adas of Lā'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'iū'sta.
- Fig. 13.—Sea-otter tattooing. Used by the Kunlā'nas of Ia'gen.



Facial Paintings of the Indians of Northern British Columbia.

