

of which is the full length figure of a nude Indian, which represents the Skana of the Haidas. Casual observers without inquiry, will at once pronounce it to be Jonah in the fish's belly, but the allegory is of ancient origin, far ante-dating the advent of the white man or the teachings of the missionary.

Figure 4 represents the raven and the fisherman. Hooyeh, the raven, had the mischievous propensity of descending into the ocean and investigating the fishing lines of Houskana, the fisherman, and stealing both bait and fish. At last Houskana, tired of this work, put on a magic hook to ascertain who his enemy was at the bottom of the sea. The raven was caught, and when the fisherman hauled in his line the raven resisted by pressing his feet and wings against the bottom of the fisherman's canoe. But Houskana was the strongest and pulled the raven's beak entirely off, and seizing the raven took him ashore to find out who he was, for as soon as his beak was pulled off he changed to a man, covering his head with his skin mantle so that nothing but his eyes could be seen. The fisherman tried in vain to make him uncover his face. At last one of the young men took a handful of filth and rubbed it in the raven's eyes. This made him throw off his mantle, and then they saw that it was the Hooyeh. This made the raven so angry that, in revenge for the indignity, the raven and his friends, the crows (*Kaltzda*), have ever since annoyed the Indians by soiling their canoes with their filthy droppings and eating all their fish.

Figure 5 is the "Man in the Moon." Koong, the moon, discovered Eethlinga, the man, about to dip his bucket in the brook for water, so it sent down its arms or rays and grabbed the man, who, to save himself, seized hold of a big salal bush (*Gaultheria shallon*), but the moon being more powerful took man and bucket and bush up to itself, where they have ever since lived and can be seen every full moon when the weather is clear. The man is a friend of T'kul, the spirit of the winds, and at the proper signal empties his bucket, causing rain upon the earth.

These five allegorical sketches were drawn in india ink by Johnny Kit Elswa, who explained to me their meaning as I have given it above.

Figure 6 shows a spoon, which is a very common household implement. It is made from the horn of the mountain goat—*Aplocerus Montana*—which is found in the mountainous regions of Alaska and British Columbia. Some of these spoons are elaborately carved and bring high prices from tourists to Victoria, and the same remark will apply to the silver bracelets, finger rings and ear ornaments made by the southern tribes. Even their food dishes are carved to resemble a totem or family coat of arms, and some of this work is beautifully executed.

Figure 7 is that of a peculiar rattle, and represents the raven, the tail being the handle. On the belly is carved the sparrowhawk; on the back is an Indian with a frog, and, generally, a bird's head. The Indian is a mythological personage, called by the Haidas "Ka-ka-hete." He was a demon who lived in the mountains and

was once traveling in his canoe, when he was capsized and nearly drowned. He swam ashore and ran into the woods for shelter, and would occasionally descend to the village and steal children, which he took into the woods and ate. The frog is supposed to possess a subtle poison in its head, and when the medicine men wish to work bad spells they eat a frog's head. The carving represents Ka-ka-hete sucking the poison from the frog's tongue. The Ka-ka-hete afterwards turned into a land otter. This peculiar form of rattle is used in all the northern tribes, and the explanation given varies with the different localities, but has a general significance.

Figure 8 shows one of the numerous styles of carved wooden combs. These implements are quite fanciful, but are simply scratchers, illy adapted for the removal of dirt or vermin. In respect to combs the Indians who have come the most in contact with the whites have learned to appreciate the superior practical utility of the civilized product, and these native implements are only found in use among the older persons living in the more remote villages.

Figure 9 represents a halibut hook which is used by the northern tribes, and is a very clumsy affair when compared with hooks made by the Makahs of Cape Flattery. They are, however, very effective, and immense quantities of fish are annually taken with them and cured by the Indians for food. Fish constitute one of the most important articles of diet for all the coast tribes, and they take much interest in fishing; but as a general thing they prefer their ancient implements to the more modern styles of civilized nations.

Figure 10 is interesting as illustrative of the grim humor of an Indian in trying to be avenged for what he considered an act of injustice a number of years ago. Bear Skin, a somewhat noted Haida chief, belonging to Skidegate village, Queen Charlotte Islands, was in Victoria, when for some offense he was fined and imprisoned by Judge Pemberton, the police magistrate. Bear Skin felt very much insulted, and in order to get even with the magistrate he carved the two figures, which are said to be good likenesses of the Judge, who in this dual capacity mounts guard at each corner of the front of the chief's residence. The gigantic face on the front of the house and the two bears on the two mortuary columns seem to be grinning with fiendish delight, while the raven on top of one of the columns has cocked his eye so as to have a fair look at the effigies beneath him. Bear Skin is dead, but the images still remain. It has been suggested that they be removed to Victoria and be placed over the entrance to the police barracks, to keep watch and ward like Gog and Magog at the gates of entrance to old London city.

Figure 11 is a heraldic column and picturegraph which I sketched at Kioosta village on Graham Island, at Parry Passage, Queen Charlotte group. The totem at the top is the hooyeh or raven, sitting on a fissure on the top of the column. This represents the raven's uncle, Kaga, with whom he had a quarrel and lit down on top of his head with such force that he split it open. Under the