

In the exploitation of their subject, the Haida developed the abnormal aspect of the marital relations between woman and beast, unstressed in the text, in the episode following their entry upon domestic life in the Grizzly Bear's den. Here the carvers drew their uncanny inspiration, quite astonishing to us, from Mongolian sources. The perusal of the illustrations on this point will bear it out (Plates 69-84). In a first group by Charley Edensaw (Plate 76), the carved block of argillite is midway between a totem pole and a panel resting on a square base which is glued on. Here a Grizzly, in the lower part of the carving, faces sideways and seems to hold the captured berry picker in his mouth. Facing the Bear, she is in agony, head

fallen back, eyes closed, one arm dropping, the other held within the Bear's left paw. The position, although ambiguous, is intended to suggest the ordinary marital approach.

This is obvious in another panel presumably from the same hands. The Bear and the Woman again face each other horizontally (Plates 77A and B).

A strange type of marital relationship, in an erect position or sitting up, in various ways peculiar to Asia and Oceania, but unfamiliar in most of Europe and America, is exposed in other carvings. The erect position with hands at the neck and the legs of the female resting on the hips or under the arms of the male, is practised in native Australia, probably also in Melanesia and in India, if not extensively elsewhere in Asia (Plates 73, 78, 79, 84, 87).

A different approach is also perceptible in other argillite carvings; this last has been called the "sacred cow and bull posture"—the male coming from behind; or sideways (Plates 69, 70, 71, 74, 75)¹.

The Tsimsyan narrative goes on: The princess, now the wife of the great chief's nephew, soon became pregnant, while her husband lived in great fear his wife's brothers would overtake and kill him. So he went to his uncle, saying, "I must go with her to my winter village up the rock-slide. Mæsk, their hunting dog, is now getting on

¹ For a close study of this cultural trait, involving four or five types of sex relationship which—surprisingly enough—presumably spread to Northwestern America along the migration route to the Aleutian Islands, see *Le Livre de l'Amour de l'Orient, traité hindou de l'amour conjugal*. Introduction et notes par B. de Villeneuve (Paris, 1912), 158ff.; the sitting position of both participants, also usual among the primitive Aruntas of Central Australia, is called "upapad-asana"; the "dhenukavyanta-bandha" (sacred cow and bull posture) shows the male approaching from behind.