

VERY IMPORTANT

YOUR DESCRIPTION OF THE MANUSCRIPT (Please summarize its content, emphasizing its usefulness and value to reader and pointing out its new and original contribution to information in its field.)

Description: This study deals with Haida argillite carving dating between 1820 and 1910. It examines not only the carvings but includes background on Haida history as well. To give a more complete description, I present the dissertation abstract here.

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By explicating changes within the Haida argillite tradition from 1820 to 1910, this study brings the aspect of chronology to Northwest Coast art. Haida argillite carvings were chosen because of the specific controls they permit in contrast to most other categories of Northwest art. The provenance is always Haida, and temporal limits can be ascertained with the aid of museum records. Since argillite carvings were made for sale and meant to be distributed quickly, collection dates, as found in museum records, relate more accurately to date of manufacture as compared to artifacts produced for indigenous usage.

Data were gathered on 450 artifacts which were subsequently subjected to a componential analysis. Formal (morphic) and symbolic (iconic) features which exhibited change over time were recorded. The anthropomorphic eye motive proved to be the most consistent and changeable dating marker. There are six distinct types which give the following temporal seriation: I 1820-60, II 1840-60, III 1865-80, IV 1880-90, V 1885-1910, and VI 1890-1910. This motive can be used to date Haida art of other media.

Changes in material objects related to changes within the society that produced them. This is demonstrated by the choice of objects manufactured throughout the Tradition. Argillite artifacts were created for the external contacting society, and therefore, did not have any internal social, ritual, or totemic function. From 1820-60, objects were fashioned after characteristically profane models, such as utilitarian food bowls and pipes. From 1870, however, model totem poles, ceremonial boxes with sacred designs, and small figures of shamans began to appear. The translation of these sacred objects into a curio medium can be viewed as a disruption of the traditional social structure.

The establishment of a chronology has further allowed for the observation of prime units of artistic process defining argillite carvings. These units, compositional type, modeling, surface embellishment, and human figure portrayal, change in a correlative manner and all experience a 40 year sequence. When the human figure is emphasized, few surface embellishment types are used, the artifact structure is modeled and its composition integrative. By contrast, during periods in which the human figure is deemphasized, multiple surface embellishment types are favored, the artifact structure is unmodeled and its composition nonintegrative. These results show that there is a definite relationship between structure and symbol--at least in Haida argillite carvings.

Significance/contributions: Its greatest significance is to Northwest Coast studies in that a chronology is determined for an aspect of Northwest Coast art. Thus, the Northwest Coast specialist as well as the general reader will be able to use the various charts to date argillite specimens. The creation of a chronological sequence has broader implications than just notation of specific motives for

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dating artifacts however. That fact that certain prime units define artistic process within the argillite tradition is important. These units can be used on a cross cultural basis to test the universality of artistic process.

Innovative to this study were methods used to describe form and shape. Drawn largely from descriptive linguistics, these definitions of "style" hope to be precise and replicable. They should be relevant to future art historical studies.