

(CFN cont'd)

Miscellaneous ethnographic bits: is scattered throughout this book

- Genealogical etc (see - )

- Chup's rattle

- House size - in fathoms  $\rightarrow$  10 (Chupa) wide  
6-7 smallest

- Boxes - "no proportions procurable"  
"no particular rule as to height of boxes"

- Tradition that oldest houses } <sup>made</sup> were of bark  
boxes }

"The designs like Kallor & Bear as seen on sheep  
blanket boxes are not correct & can be used by either  
Law or Egh families. Valued solely for carving."

Notes on '06 plate

"Chief Edinca carved the lower part of Oxford pole"

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## Comments on CFN

- the slate pole, wooden pole, 2 cradles  
give nice view of CE's style in 1902
- also good idea of CE's ethnographic knowledge
- just a lot of good info.

(communicated in Chinook)

- CFN didn't know AEE, who died in 1894. To him, CE was "Chief Edensaw of Masset", AEE was "former"
- CFN didn't ask who made 1901 charts, chief net, etc, or CE's pole.

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## Chapter on Charles Edenshaw

- Will have to include his artistic biography

### 1. 4 Skidegate Totems of 1860's.

a) - Bremen pole

Newcombe notes

- Housefront pole - Maynard

b) PM housepost -

Dears

[PM housepost?]

Discussion:

- I have impression that lots of Skidegate poles are in that style - <sup>who did carve Skidegate poles?</sup> <sub>What other poles did CE carve?</sub>

- CE Newcombe notes on Totem pole carving

(How was a totem carved? One man or two? What does that do to styles?)

2. Tahigan - frontlet

- Pitt Rivers mask

3. Beas 1897

4. Swanton 1901 model poles

5. Newcombe - model pole

- mentions shepherds dish

- slate pole now in NMC

- slate O dish

- templates [discusses naming of templates]

6. Florence's recollections - painting boxes

7. Cunningham Collection

Collison Collection

# Summary and blank spots

1860 tottem poles

1870 } blank?

1880 }

Christian

1890

} exuberant

slate - chests

1900

silver, gold  
cones

1910

} decline

asronew

1920

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PM Houseposts

James Deane . notes on file in PM

No. 1. <sup>House</sup> - given [doubtful] story - belonged to Skidegate of 1880's.

No 2 - belonged to a Skidegate who lived about 1860

"When making this post, so anxious was he to have a good one that he sent to Masset [but CE didn't live in Masset] for Charly Edensaw, then the best carrier on this coast."

a doubtful source.

November 1909

1/1-2 No 1. Stood on "The house which chiefs fear at from concealment" (fearing their inferiority). It belonged to an chief "though younger brother must be obeyed" of an "Hotten House" dw. of Eagles.

House Plate II \*

No 2 "The house so large that people must shout to make themselves heard in it" belonged to Chief Neetakanna of "Great House" Eagles.

Pl II \*\*

Raven

Dogfish

Prezzy (sister of wife, who belonged to princ. raven family of Skidegate)

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Pitt Rivers Mask

Letter - <sup>AMNH</sup> Boas to Dr EB Tylor June 2, 1902  
re this mask.

Through Swanton 1901 "... I have just learned that this mask was made by Charlie Edensaw. It represents Renkiletlas, the mythical Raven, -- outside in the form of the raven, inside in human form. The small figure on top of the mask also represents Renkiletlas. Edensaw said that when the different strings are pulled, this figure begins to shake its head, which means that the person who wears the mask is higher in rank than all the tribes that are invited.

No Boas took photo - showed it to CE

Museum catalog:

[Refers to earlier letter when Tylor send Boas a photo of mask. Boas' handwritten reply dated Dec. 12, 1896. says he would take photo along next summer

Mask with movable parts used in the "Ghost Dances" representing the raven as "creator" and man as created by the raven. It is moved to open and shut by means of strings.

Not some thing as a creator mask

Harda  
Queen Charlotte Island  
d.d. Rev. C. Harrison.

Burridge Dec 21 1966

bought by this Museum in 1891 as part of the Rev Chas Harrison collection.

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- Same collection included another "raven creator" mask

and a set of 5 'portant' masks:

deceased woman w. lip stud

2 for stick or mainland Indians

skagga

deceased man

over

Boas was a high pressure field worker, and

The results, as later published, were considerable (see Box). Some of the material he published immediately. The facial paintings and their interpretations appeared in 1898 as a separate memoir of the American Museum (Boas 1898a). Information from Edenshaw became the "Sketch of Haida Social Organization" in Boas' 12th and final report for the British Association for the Advancement of Science (Boas 1898b).

Boas provided the drawings of "blanket borders" and a few "tattoo" designs to his colleague Swanton for his Haida volume, also Edenshaw's interpretations of the highly abstract gambling stick designs. A number of myths which Edenshaw told him, mostly in connection with the designs he painted, appeared in Swanton's Haida Myths and Texts, Skidegate Dialect (Swanton 1905b).

Some of the results did not appear for 30 years, in Boas' "Primitive Art" (Boas, 1927). Here were a few more paintings representing stories, and new interpretations of pictures Boas had shown him, including some spoon identifications and most notably the interpretation of the box design to be dealt with in a later chapter.

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Box  
Published <sup>Meeting</sup> Results of Boas - Edenshaw 1897

Drawings

- a) Facial paintings Boas 1898  
b) "Blanket borders" (10) Swanton, 1905, Pl. XXII, 1-6  
Pl. XXIII, 2-4  
Fig. 19  
c) "Tattoo designs" (3) Swanton, 1905, Pl. XX, 8  
XXI, 7, 8  
d) Drawings representing stories Boas, "Prim. Art" Figs 67, 134-6

Interpretations

- a) Gambling stick designs Swanton, 1905, pp 147-54  
(also Boas Prim. Art p 212, Figs 200-201) Figs 26-30  
b) Box design Boas, "Pr. Art" pp 275-6 Fig 287b

Myths

Swanton 1905b, pp. 138-46, 186-7, 247-50, 273-6, 320.

Information

"Sketch of Harda Social Organization" in Boas 1898b.

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Some further comments on the meeting are not unwarranted. It is evident that communication between the two was difficult; Boas attributing this to Edenshaw's limited English. Perhaps there was a certain strain as well: Edenshaw for example was not willing to talk about masks. We can guess from the later published discussions of designs on gambling sticks and boxes

1. Boas presumably had with him the picture of the mask in the Pitt-Rivers museum, about which he had corresponded with Tylor the year before (at least he told Tylor he planned to take it into the field). It had to remain for Swanton in 1901 to learn from Edenshaw that he himself had made it. (see pp. )

that the two experts got involved in debates on some points.

The material Boas obtained was perhaps not as good as his letters indicate he thought. To give an engraver <sup>and painter</sup> crayons and paper on which to work while <sup>engaging</sup> experimenting is not to encourage the finest results - as the quality of the drawings unfortunately reveals. Boas' request for 'blanket border' designs brought forth, in some cases at least, good <sup>engraved</sup> bracelet designs, and the tattoo designs (like most such produced by Harda artist on paper) are much more complex than any tattoo could be, more suitable for engraved silver brooches.

All of the results show evidence of haste. One such fault is the complete reliance on a single informant. The facial paintings and the interpretations of designs are suspect because of this <sup>2</sup>.

2. Boas' interpretations of Kwakwaka'wakw paintings, incidentally, suffer more <sup>obviously</sup> from this fault. The symbolism he describes in Primitive Art (Figs 191, 192) regarding types of eye forms, for example, are obviously the work of a single informant which never gained any currency among other Kwakwaka'wakw artists.

In general, the information he obtained mostly confirmed his already firmly set ideas (he didn't believe in some of what CE told him). And we wish, in his "identifications" of photographs and drawings of museum specimens, that he had asked the question "Who made it?"

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One wonders about the effects of this encounter on CE's later career. He did not again, as far as I know, use crayon and paper as a medium. But the concept of making drawings to illustrate Harda stories <sup>-in kopylite-</sup> may have been stimulated. The 1906 plate, for example, is a remarkable attempt to capture in one drawing several aspects of the story it tells.

The published results, despite their faults, are useful in showing Edenshaw's style at the time, and giving some idea of his knowledge <sup>and interests</sup> of Harda social organization and mythology.

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