

Social Status of Haida Artists

A number of chiefs were also great artists:

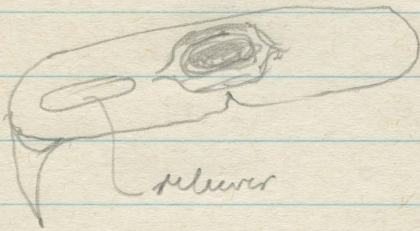
1. First example is Edenshaw (c. 1815-1894) great carver of Totem poles, copper engraver, probably also chests and all wood items
2. Nephew Ch. E. who succeeded him as chief & greatest artist of his generation (c. 1840-1920) - carver, painter, masks, frontlets, boxes, - also slate, silver, gold, ivory.
3. Tom Price - Nuxalts after c. 1910 (c. 1850-1927)
4. Kinawan, ch. of Kheakwan in 1875 and "a noted ^{young} silversmith" (Swan) (a Kinawan carved Skowal's pole, also frontlet, spars).
5. Young Katkune (Swan)

Not unusual for chiefs to be artists

Cf. ^{Coast} Tsimshian, where each great chief had a staff of artists
(chief could be artist: Skateen)

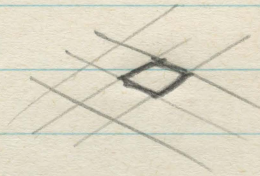
Heger (Crosby) box & Frank Smiths dish (obviously same hand)

Share ① Profile faces with crosshatched areas about the eyes



② Tongue ^{for last tooth} a crosshatched lozenge

③ Crosshatching not at right angles



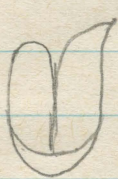
④ Long ovoid filler



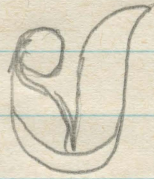
Smithsonian Whale Fronts

Elements - dragastic - to cf other paintings

1. Split U with one side rounded



&



on left whale,
vertebrae.

} also on Work box Fig 99



(so shape of ordinary split U's should be similar on both



on right whale

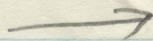
fuller

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Role of artist

over



Harda

Alfred Adams (1939) to Barbeau (TP II pp 824)

"Among our people, the Hardas, the same carvers made both the masks, the spirits (nark nark), and the totems. There was no difference among them. A good craftsman could undertake anything he wanted. The art, however, was not the privilege of the common folk, it had to be inherited in high society. A carver had to train his successors to continue his work; but as long as he was able it was his exclusive right to carve. A carver of totems was a high man. In former times there were special men for every calling; as some were good speakers, others were makers of totem poles."

Tsimshian

Katgata. H.L. Clifton to Bryson 1939 HC II 789-90

"There were two divisions of carvers, first the Litswilk (People-excluded), who carved nothing but nark norks, spirits, and worked in utter secrecy; second, the ordinary carvers, who carved crests. (Litswilk specially trained; death to intruders, in charge of manipulating spirits in public ceremony, death of faults).
No II The totem pole carvers, called uk gyihl al, were not considered as important as the first class; their calling was to produce crests and totems. Also there was no secrecy to their work, they could not carve nark norks."

- see also Garfield - Making a Katch

Barbeau ms. "Emblems of Heraldry" on Haida crests.

Totem pole carver (TP II 793)

Ot'iwans of Yaw

... hired another clan to work on his totem, to carve it for him and to make the foundation, rafters, and other parts of the house. This part of the work had to be done by the "opposites" (that is the clan of the father) - - - another clan was engaged to dig the grades (tarai) or underground steps - - - Altogether, three clans were employed for the undertakings.

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In addition to a lot of Chilkat patterns & pattern boards,
it has chests
trays
boxes

Loas' analyzes designs of all, takes a detour into box
design, and stops ^{just} short ^{of} at the box.

p 365 "The box designs shown in Fig 558 are so intricate
that I have not succeeded in analyzing the irregular
grouping of eyes, arms, and feet.

[over the brink into abstraction]

[Loas letter to Tylor in Dec 1896 said he was studying Chilkat blankets

Comment: Loas pursued the interpretation and symbolism
of HWC as far as he could. By 1897 he was good at it,
schooled partly by John Waka in Victoria. With Emmons Chilkat
study he pursued it further, in spite of consistently conflicting
interpretations of Emmons, Swanton, and his own informants. He had
arguments with CE. He found a willing Kwakwaka (who ??)
who gave him the symbolism he wanted, but in retrospect we
can see that he was getting one man's views, not culture. He kept
asking "What does it represent?" and trying to deal with it
in those terms. That it had gone over the brink into pure
abstraction, that design had become more important to the artists
than interpretation, he could not see.

<sup>and Emmons
and Swanton</sup>
Boss was obsessed by this point with 'finding the pieces' of the animals, deciphering the mental gymnastics involved in adapting the animal to the field. They seem to have met with absolutely minimal success. Perhaps in no other book does such illustration (or many) have double captions: "according to Emmons . . .", and "according to Swanton . . ." Boss himself stands aside on these, or comments only to disagree. The designs obviously, if they were meant to be representational, had reached the very limits of representation, and the brink of complete abstraction.

Were they in fact meant to represent crests? Surely, if so, the maker could easily have made the identification much more clear. The whole idea of Northwest art was to exaggerate the identifying symbols so there could be no doubt of their identity. Perhaps, as Emmons says, the Thaget chief thought the blanket "... above all a vehicle for the exhibition of the emblem of clan" (p 347). But why make it so obscure?

And what of the blankets made to trade? (and the designs on the wooden sheets obtained by the Chilkat on their annual trading trips south in Tsimshian country (p 342). How to ensure these bore correct crests? In such cases was it an advantage to have designs so highly abstract, so intractable to interpretation, that to the buying chief it could be interpreted at will (an all-purpose crest crest)?

Or did it not matter at all? The Tsimshian displayed crests in more obvious ways and on robes other than Chilkato sheets? these were just "adabii" - beautiful decoration
(Explain geo. halait context as opposed to crest context)

Boas 1927.

Ch. on "Art of the North Pacific Coast of North America" (for says it is a revised edition of essay of 1897).

Facial paintings are added: Figs 164, 169

Spoons added Fig 158 ex Swanton XIV, 2 etc.

Added masks & dishes of Kwak (Kwakwaka)

Added Kwakwaka analysis, masks, dishes.

Added Gambling sticks

Added Chilkat blankets from Emmons 1907

He used one in 1897 (Fig 81) - same as Fig 205 (1927)

Added Kwak body paintings Figs 264-5

Added stuff from Emmons - Boxes in Emmons
on Chilkata

on Chilkata - but uses more than in Emmons

In Emmons, he shows last 3 boxes but does not attempt to interpret them. In 1927 he shows them again and gives CE's interpretation.

An interpretation was given to me for the box shown in

Fig 287 b - - -

Whalebone clubs

Then adds all Salish, archaic, etc material.

CE p193 Fig 174 ident. spoon handle as dragonfly. from picture? not Swanton

p197-198 182 berry spoons

p201 189-190 spoon handles not Swanton

p210-212 Fig 200-201 gambling stick designs 1897 I submitted to the best carver and painter (Charles Edickson) among the Haida.

Swanton JR
1905

Harda Myths and Texts, Skidegate Dialect.
DAE-B 29.

For stories told to Boas by CE - in English (9147) ^[Chinook?]

1. p 138-146 - Another version of Raven Travelling.

"Told to Prof Franz Boas by Charlie Edenshaw, chief of the
StA's'tas"

drawing?

→ p 143. x āusgana (supernatural fisherman)

drawing?

→ p 145 Raven and the whale

Beaver (told to explain beaver tattooings)
R. rolls up the lake

p 147 - note on CE "chief of the great Masset family
StA's'tas. He spent his earlier years at
Skidegate---

2. p 186-7 Kats (Bear) story "told to Professor Boas to
explain the carvings on the pole of 'Nas LELZU's's
house' in Masset".

pp 203-6 Story of Stone-Kobs as told by Tom Price of Thos-
born-in-the-Nunstiats-country.
'a man of the town of Nunstiats' p 207

3. p 247-50 Version of the who got power from the little people.

4. pp 273-6 Version of row of eagles pulled into water.
Kent Clem

5. p 320 short version of cockle origin of maskard.

drawing →

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Doss, Irving

The Social Organization of the Haida.
The North Western Tribes of Canada. - Twelfth and Final
Report - - -

¶ 21 - In Fifth Report - - - he briefly described the soc. org.
of Haida acc. to info obtained from a few Indians from
Skidegate.

"During the past summer I had an opportunity of investigating
the social organization of the Haida in somewhat greater detail,
although not as thoroughly as might be desired.

p 22 - Ky'iw et'a Chief: E'densâ (= glacier)

Stactas or Rēngatt-lanae Crests: Frog
Beaver
Raven
Eagle

Final remarks on 12th Report include comments
on decorative art, especially non-totemic types.

Eg: Seal horn on seal club - magical
Squid on halibut hook

Dish designs - Seal on oil dishes

Canoe dishes

→ "Trays" with "Hawk" designs on ends

he derives this from canoe bow and stern
paintings, with centre line of design repres.
bow & stern line of canoe.

ART

Totem Poles

Old Poles: When you take an old pole from a village, what is it you should take? What makes it great where it is? First - its location - You can't take that, ^{with the pole} and if you take the pole from it you ^{ruin} imperish the site. Second, its surroundings - other old poles, house ruins, trees, brush, lichen. So you tear the old pole out of this context, sterilize it, stabilize it, maybe impregnate it - and you have a clean skeleton. Then what do you do with it? Display it as it was in the old village? No - hang it on the wall like a pinned insect specimen? - put it in a false fake environment of boulders & driftwood? put it in a modern abstract decor with lights & shadows?

You can't show what it was when new. You can't restore or renew it. You shouldn't falsify it or counterfeit it. All you can honestly do is ask - why do we value it as it is? What, actually, is it? It is a decayed remnant of something that may have originally been beautiful. It has taken on added beauty from the weathering, bleaching, decay. We admire that. Do the Indians? Nothing in the past says they do.

What is it to them? Nothing - except as it is to us - except as they have picked up our values

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