

*Skema Piss*  
*Skema Hunt*

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Jor. Vol. I page 50 1

hanatamux" halait etc. Jor. Vol. I page 50 1  
 Then there was a great commotion outside  
 and the people came running in and said  
 to the master of ceremonies. "Why did you  
 let these silly attendants put out the halait  
 for, now he is angry and a great strange being  
 is outside injuring everything. It is a huge  
 monster. Get ready everybody as you may  
 have to flee from here to save yourselves."  
 Just then a being came in with a cone-like  
 head-dress and a large beaked mask, with  
 a feathered cloak and a large spear in  
 its hand, running before it were the men  
 attendants who kept telling the people to flee  
 for safety and to escape the wrath of this  
 terrible being.

The being came on keeping time with the  
 song which was:

'aka'ye . . . . 'yo'yo ho'yo . . . .  
 burkers.

Wagait sganissgi 'yo'yo ho'ho wal dzoxs  
 distant mountains burkers were here.

Kisom gao'gao 'yo'yo.  
 woman sauler. burkers.

"Woman sauler lives away in the distant  
 mountains".

This song was constantly repeated and the  
 performer keeping time with it went about  
 threatening all of the chiefs with his spear  
 and then finally starting with igox

of gitwongax, it touched gox with its spear<sup>2</sup>  
and just as soon as he done this gox was  
compensated by one of the younger nephews  
of hana'amux,

When he had finished then he touched  
Kongwax, 3: 1elt 4: 'axtiyex  
5: tawalask 6: ~~kat~~ halus 7  
sga'iyán, 8 wix'otstsk 9 qilawóó  
10 samodiks 11 xpilaxte 12 lu'elx  
13 Ksaxgiyo 14 ha'uk. These were  
all of gitwongax then to the Kitwontul  
group.

1: Wixε 2: gnaastam 3: mali  
4: sindit 5: galsam'git 6: gnouu,  
7: gamnaxyeltk 8: gamximu 9: wiskimson

10: wutaxhaiyetsk 11: nrstaxanus 12  
haidzamsk 13: sganisontsowinx 14: luxhon  
fsiks'alalgiyax 15: gaswin 16: ~~hax~~  
17: 'mel'a ~~the~~

When these had been all touched he in turn  
went to where the git'amma'ks group  
sat and touched the following in order  
1: wadinive 2: spok 3: Te. (Abel Oakes)  
4: hai'odax 5: luttadgins (Tom Campbell) 6  
hatos'wa 7: nix'atin 8: xtax 9  
salaxilp.

Then after this group here remained  
only two small groups of aag'otgei  
and the writer was touched while  
the gitsonqan group were being touched.

Then in the rush of trying to get rid of this <sup>3</sup>  
being a figure was brought in among the  
crowded attendants and was seated at the  
rear and was completely shrouded and the  
identity could not be made out + whether  
man or woman. The costume worn was  
a blanket and a head covering of paper completely  
hiding the face. And at this point to add  
an original bit of humor and new aspect  
to the program. The being was a thing of mystery  
to the attendants as to where it came from and  
what it was and they attempted to move it, but  
were unable to do so. They pondered among them  
selves, then one said "I know we shall get the  
C.N.R. section gang to move it." So they went  
out and brought in three young men who  
were dressed as section workers with crossbars  
and picks and shovels and they came in  
and surveyed the sitting figure and then  
put bars and tried to pry the chair over but  
were unable to move it. So then one of them  
said, "We will blast it with powder", so they  
took a fuse and placed what appeared to  
be a stick of dynamite, but was a carrot  
and lighted the fuse. Then they awaited the  
blast. Every body expected an explosion  
but when the fuse burnt out, the man who  
was acting as the foreman of the gang said  
"We give up, this is something beyond our  
knowledge. The Indians are much more  
cleverer than we Italians."

They went out and then the singer at the rear started in singing and the master of ceremonies then called upon the guest chiefs and said. "Come great ksq'gambigox try your powers on this being."

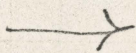
The chief ksq'gambigox then went forward and taking his ceremonial case and started to pray under the chair trying to move it but was unable to budge it; all the while the gitwongax group kept on singing the kson'ek song of gox. Finally he gave up saying. "It is beyond me I cannot do anything." Then Xengwax was called upon and he was unable to move the being, the gitwongax people singing his kson'ek. Finally he gave up and then 'axtiyex was called upon with the same results and le:it and dawal'ask and gil'awo's were called upon. The master of ceremonies then called upon the Gitwontku'l group first calling upon Wixε' and then gwa'astan (Richard Douse) and then in 'mali and then gamnax'eltk and gamx'mimū and then in sindi:it and wiskimsom and galsomgiset and then in sgan'isom tsowinx.

Then the master of ceremonies called upon the git'anomeks 1° luitkagzius 2° spox

3° fe. 4° wadiwiyei 5° nix'utin

name

Dramatized



6° salaxli'lp. But none of these were<sup>5</sup>  
able to move the object so the hagwidge  
chief of 'wō's was called and he was not able  
to move it, then the master of ceremonies  
called out to the git'zag'nikle chief, 1°  
qaxsqá'bar 2° wistis 3° sanō's 4°  
1° nist's 5° f'kwagab 6° fupask  
7° 'axtiwalingaodi 8° k'somdzi'ō'ilk  
9° winomilk. 10° gagigō. 11° molxon.

As soon as molxon who came out in  
her qanhada robes and placing her cane  
under the chain the being started to move and  
then the chain started to move from side to  
side and then the person stood up and then  
was led away and the master ceremony  
announced the qaoimēt's had been moved.

qaoimēt's was a mythical being that came  
upon the people while they were living at  
Temlat'am and it came and sat squarely  
on the fireplace of hana'mux and as tried to  
move it and they were unable to do so, as  
it seemed to have become solidified to the earth  
and to remove it hana'mux had called in  
all of the other people of Temlat'am to move  
it, but they were unable to do so and then  
hana'mux adorned with his robes took  
the cane he had and pried the object off the  
fireplace so hence it became his private  
and exclusive property.

So thus this name was dramatized and it may be noted that each of these dramatizations these names were being actually assumed but not in finality as these feasts were merely preludes to the six feasts when the poles would actually be erected and the dance song actually sung. These haláits are but the individual reception of each of the pole owners and at which he showed some of his supernatural powers and as such also he gives to the guests the number of his actual supporters.

Then there was a commotion at the entrance and again the attendants came in frightened by the being who was following them in and a masked figure with a huge mask and a very small body and carrying a bow and a quiver of arrows.

This being went to each the visiting chief and fell down and was picked up by the chief with whom it came in contact with and this chief would then sing his own ksonétk song and whatever character his powers were he would enact in a dance. Such as when it came in front of té. of git'amétk, this chief immediately got up and laughed very loudly and then the entire company in the house started to laugh with him and then he would stop abruptly and the rest done likewise and

② gitwongax

③ gitwonkhal.

④ git'anomks.

⑤ Haco River is always referred to as being the origin of Txemson and that is the name applied to the people from there.

he kept on this laughing until such a time as the performers arose from the ground. Te's particular power was 'is'axs = laugh and this provided a great deal of mirth to the fete. The performers went to all of the chiefs and these were in turn compensated and when completed was announced as g'edamgilhaoli.

Then after this the main men hana'mux and t'sa'wals both of whom were to erect poles came down and adorned in their gwishalait's and 'amhalait's danced and scattered eagle down upon all of the guests. When they had finished. goox'pogwotk spoke and said:

Semgiget, somgiget, wigalt's-  
 - apom 'angiyadg <sup>chief.</sup> <sup>chief.</sup> <sup>just below</sup>  
 of below river <sup>wigalt'sapom</sup> <sup>niaka</sup>  
 of the great village below <sup>and</sup> <sup>of the great</sup> <sup>village</sup> <sup>towards</sup>  
 githaoli <sup>ada</sup> wigalt'sapgi <sup>gizen'ix</sup> <sup>gi gatt'sapom</sup>  
 hills and great village <sup>upper river</sup> <sup>great village of</sup>  
~~of the great village~~ <sup>below the hills and the upper village and the</sup>  
 hagwilgit <sup>gisam'git</sup> <sup>witgit</sup> <sup>'a</sup> <sup>txemson</sup> <sup>'ka</sup>  
 hagwilgit also chief <sup>came</sup> <sup>from</sup> <sup>txemson</sup> <sup>was</sup>  
 great <sup>kapolgate</sup> village and the chief <sup>from</sup> <sup>the</sup> <sup>haco.</sup> <sup>you</sup>  
 giy'asom <sup>txanik</sup> <sup>'ago</sup> <sup>gap</sup> <sup>hab'ol'osgo</sup>  
 seen you all things really possess  
 have now seen all of the things which is really  
 kgustli'si hana'mux git t'sa'ols <sup>gap</sup> <sup>ni'sgun-</sup>  
 nephew my hana'mux also. t'sa'ols really this  
 the possession of my nephews hana'mux and t'sa'ols and this is



luskit 'at wilpsgo ganədiptgi. higidam  
 in presence of house of uncles their not will  
 really in the house of their uncles. You will  
 gwədasasam samgiat 'at wal'abūt giy'asam  
 at a loss you cheer to where few see you  
 not be at a loss cheer when you see that there is  
 'awal ka gap kabūt gat 'a walnat'atgi  
 because now really few people to group  
 now only a few as there is now only a few people which  
 gan dam wilams 'alisk' dam wala 'yeitgo.  
 "why will seem weak will that walk they.  
 would make it appear as if they were weak.  
 "wai dam gap'witgi 'a gasgaot dam wilot.  
 Well will really do they to as much as possible <sup>will</sup> do they  
 Well they will really do all in their utmost  
 sa'amgotisam 'ana got sam.  
 make happy you before you. (future)  
 to amuse you ahead of you."

This was the only spokesman for the group  
 and strange to say speech making does not enter  
 into this and only very little is actually said.  
 The actions and the singing and announcing  
 is the only method one can find out what is  
 actually happening.

Kengwax, of gitwongax spoke in reply and  
 as in the former only one speaker seemed  
 to voice the feelings of the group. Many looked  
 to some inking as to Kengwax's personal  
 feelings in regard to the controversy of the

use of his crest by ~~sgaxgabax~~. He said:

"sam'git han'amux and sam'git t'sa'ols.  
 chief han'amux and chief t'sa'ols.

we have seen and heard the many important and valuable things that you possess and that you have made us acquainted with. You have used these with the knowledge that these are yours and you have privileged your nephews to use them to bring them out from where they were hidden and unknown. That is proper and shows wisdom on your part great chief. I am giving the approval of the gitwaxax people and I am certain that it also speaks the thoughts of the people here from all places."

Without any other formality the guests all flocked out.

Just before going out a spokesman for gwaxan, spoke and said. "To-morrow my master will endeavor to entertain you, but let me warn the chiefs that there will be many halibut roasting about all night long."

Jan. 11

This house of gwaxsan, is the most powerful of the group of gisgah est while not the head of this clan, which honor goes to the house of Nigét, who also is known as the head chief of gidzoputla and followed by mólxan-ganhada.

That evening (Jan. 11) early morning rather about 12<sup>00</sup> AM. there was heard on the streets wax not whistles and then the halait procession to all of the houses in which were killed the visiting chiefs and as in the former, the man gwaxsan himself dressed in his halait costume and led by his attendants, came into the house and danced before the guest chief and when he came in contact direct with any chief. The being he represents was a ghost warrior known as gidzak. And when he contacts any of the guests, such guests would then sing their own kson: the songs and then if he so wishes he may give the halait (to feed the halait) by giving him a cash donation. Thus appeased the halait left the house and went to the other houses. Early ~~next~~ <sup>in</sup> morning about 7 a.m. gwaxsan again went out and sang his dirge song in front of the streets house but did not come into the houses.

When it was late in the afternoon just about when it was coming dusk. about 5 P.M. the halait again was heard promenading the streets and soon a stone was thrown against the house and then in came some attendants saying. "You had better

all the some terrible warrior is running  
 amok among our people many have been  
 already attacked. It maybe a Japanese warrior  
 so be on your guard." With that a person  
 came running in with a short dagger and  
 ran about threatening everybody. The attendants  
 were singing the halait song and other attendants  
 were endeavoring to protect the guests. When  
 the halait had stoped dancing about, its gaze  
 wandered about and then it rushed to where  
 one of the visiting chiefs was standing.  
 This chief embraced the warrior after being  
 stabbed by warrior. This chief particular  
 name was sneezing hat's'wa, so when he  
 took the warrior in his arms he started to  
 sneeze, and this he done for a long while  
 and then the warrior recovered and then  
 stabbed another guest chief and the chief  
 who embraced the warrior and sang its  
 halait song. After the recovery they both  
 gave the halait \$2.00 each this being placed  
 on its head. Then the halait stabbed the  
 writer. I immediately got up and patted the  
 halait on the head and said "Come, come  
 great one recover your strength"; and as the  
 others had done I also contributed \$2.00 by  
 placing it on the head of the halait.

The halait then went out and we sat  
 then awaiting word as to when we should  
 go to the halait.

⊗ hao is a term of shouting  
to draw ones attention  
and the exclamation would  
mean "I am lost in the fog, you."

Soon after this came an invisible messenger  
who without saying anything but simply  
struck the ground in front of each of the  
invited guests and then as he was going  
out, "you shall all be in costume"  
Then we awaited the final invitation  
and then went to the hall where we were  
met at the doorway and when we came  
in the hall was in darkness. And a figure  
person went about calling out. "Xi yent-  
-gonu hao," and the answer "fog bound  
I am ⊗"

the rear of the horse kept on singing. The person  
kept on shouting and the attendants seated  
the guests as they came in and the lights  
they used were covered or dimmed flesh lights.  
This kept on until all of the guests had  
arrived it, was thus that the name xi yentk  
was dramatized.

When all the guests had arrived then  
the lights were restored in the house and  
then it was that the singers changed and  
sang another song:

'ayo 'ayo hah hah ... 'ayo 'ayo.  
kunders

wil yé't masgwatkunúksiye hape ...  
where walks white owl. kunders -

"The ~~great~~ where the white owl

'a ktunki wigaltsapsiwo 'ahayo 'ahayo  
to outside of great village. kunders.  
walks on its outskirts of its great village."

This thing being many times and then the attendants  
 came running in and were very excited and  
 said: "We have done something to anger the  
 great power as there is a terrible monster  
 coming this way." There was a great commotion  
 inside and the surfers sang louder and the  
 horns & whistles blew often all around the  
 house. Many attendants came in breathless  
 and soon a figure came in wearing an  
 owl like mask and a feathered garment  
 and metal talons on its hands. This  
 figure attempted to grab the attendants &  
 these escaped and were chased by the owl  
 figure. Then the figure grasped the attendants  
 and they fell as if were dead & would be revived  
 by another attendants by their dancing.  
 All the while the figure went towards the place  
 where the gitwongax chief sat, and with its  
 metal claws grasped the shoulders of the  
 gitwongax chief 1° ksqojomhigox 2°  
 tengwax 3° dawala'ask 4° 'axti'yex  
 5° gipawoo 6° lelt 7° xpilaxε 8° hā'us  
 9° tsiye 10° samodiks 11° sga'iyan  
 12° xpisun'it 13° hā'uk 14° wit'otstsk.  
 Then to the gitwontkn'/. 1° nix'ε' 2°  
 gamnaxye'itk', 3° gwa'astā'am 4°  
 5° sindit 6° gamxmi'mu 7° wiske'msim  
 8° māl'x 9° galom'ogit. 10° hāi'ozamsk  
 11° gimilaxε. 12° nistayanus.

Owl

Then to the git'anmelts.  
 1: gēdōmgaldō 2: spōx 3: tē  
 4: hāi'adax 5: lutknōdziūs 6: x'fā'x  
 7: 'nix'atīn 8: gaspō'yu 9: hā'ku  
 10: wūdiwiyēi

The wiles was again grasped when the gitwongax group were being touched. As each were touched by the owl being, immediate compensation was made by those attaining rank rank or the nephews and nieces of the halait. All being were children who were escorted by their fathers. It was explained to me in the hall that it was a paternal obligation in these feasts to assist their children to attain recognition at the ghalait feast of the uncle of his children. At the next feast the 'six feast then these same children would assume names and be named by another process, this expense would be stood by the maternal side of the child the father's obligation having ceased when the halait feast of the uncle of his children had been completed.

Then when all had been touched by this owl figure it was escorted to the rear of the house. Immediately a crying woman came in and was shouting, "Oh my child, who can restore my child". It was a small doll in a small cradle box and was apparently asleep. The woman then went to the gitwongax chief qōx and asked him to restore the child.

Naming

gax took the cradle in his arms and  
 started to sing, but there was no stir in  
 the child, then Kengwax was called in  
 as were gil'awo's and lét; Tupast :  
 xaxiyé'x : xpilaxé : hátas : sim'adiks.  
 Then to the gitwankul and only a  
 few of these were called on. 1° wixé 2°  
 gamnaxyé'ltk 3° gwa'astáim + máli  
 5° wis'kém'sim : Then the weeping woman  
 kept on calling "Oh my child who will cure  
 my child" Then she called on the git'anoxke  
 jump 1° lutku-dzius 2° f'sdam'galds

3° te 4° spoxk 5° ha'xki

Then the woman called on the hagwot'got people  
 to help her and only me was called on. Then  
 she called on her gidzagakla people.

1° mo'lxon 2° san'osik, who took the  
 cradle into the middle of the floor and  
 danced and sang his own song and then  
 slowly the child arose from the box and fell  
 back again and then finally arose and stood  
 erect in the box (manipulated by strips).

As each chief had been called to cure the child  
 they were compensated. Finally the woman  
 with her child was led off and as she was  
 escorted into the master of ceremonies then  
 called out. "nd's' mts'its'e'ute

getans'e'uts "go grandmother of'e'uts  
 put to sleep'e'uts. kut'e'uts asleep"

Thus dramatizing this name.

name  
 Dramatized



Moon  
ceremony

Then the house became darkened again and <sup>16</sup>  
~~the~~ then the people heard the augers singing in  
the dark in a very slow manner thus.

'e 'e' he he he he. 'iyo 'iyo he he.  
burdens . . .

wal kha'ye't k'xsi yo he he.  
when across walks moon burdens.

The sun walks across

'at wil gwot gos 'anxe'i gwo' he he.  
to where lost master my <sup>step</sup> step -

To where my master is lost.

While the augers were singing this song  
repeating it many times. Then the light  
of the moon first appearing as a new moon  
then a quarter then a half of the moon  
gradually travelling across the stage and  
when it came to the other side it was a  
full moon. This is incorporated on the  
pole to be erected on the pole. and as the  
singers sang it was more of a dirge rather  
than a halait song and then the moon figure  
came across and again disappeared in the  
same manner as it had appeared and  
then the lights were brought on and then  
the attendants came and ran into the house  
and shouted "now we are in for it, a great  
disaster will come in our midst something  
foreign is coming in, we do not know what  
it is." As he spoke there came in  
a small figure with a small mask with

a sharp beat and the engine sang a very fast time with a very funny beat. first slowly ... 1... 1... 1... 1... 1... 1... then faster and faster then again slowly the dancer dancing a kind of hopping step and then the figure hopped about the floor and then to the rear and then disappeared at the rear of the house and the master of ceremonies called "where has that <sup>(snipe)</sup> ~~tsit~~ gone to it has disappeared".

This was the snipe maxnix and thus dramatizing the same name. Then another figure came in and this was announced in the same manner as the others and when it came in it was a small figure with a large mask and a leather jacket and a large pack on his back he seemed very weak and was simply ready to fall from weakness and when he reached the center of the floor he seemed very embarrassed and was looking for an exit and was reluctant to dance. The attendants came to him and he would shrink away and as soon they came to him he would run away to the embarrassment of all the attendants, they endeavored to make this person dance but they could not so in anger and disgust, they took him and shoved him out of the hall. To the embarrassment of those that were

Snipe  
NAME

Singing in the hall. Many rebuked the attendants for being so hasty as they did not know who the figure was and it may have been some great supernatural being now it was ascertained it may bring disaster upon all of the people. Then it was that some of the attendants said, "I know who that was that was <sup>great yaux</sup> <sub>continually hiding.</sub>

a name in this sense dramatized in this manner.

Then a great commotion was heard at the entrance way, people seemed to be struggling and much shouting of fight, people calling to one another to flee for their lives but the din kept increasing, then some of the attendants came running in and went to where the master of ceremonies was and said to him, "Why did you not stop these thoughtless ones from putting out that halait, now we are in great danger. I'll go and see again, the others are trying to lead a very great warrior away and it seems that they may be able to do so, but if not and it comes in then we are in grave danger and we will be killed." They went out and again the people heard a great commotion and the attendants running in shouting a warning. "This time we are in great danger, that must have

name  
name

been some very important being that you called  
people put out, now the chiefs are all in  
great danger." With that a very strange  
looking being came in dressed as a warrior  
and carrying a spear and a quiver  
of arrows on its back and a large bow.

The performer ran in and was beat on spearing  
the spectators and while so doing the attendants  
kept on trying to take it but the being was  
able to move around much faster than they  
and taking its spear would attempt to run  
it at the chiefs and gradually working its  
way towards the rear of the room and then  
it tried to spear the master of ceremonies.

Soon the attendants worked it back to the  
doorway and then they rushed the warrior-  
like person and in the scrimmage they were  
able to take away from him his spear.  
Then the warrior person took its bow  
and took out an arrow from its quiver  
made as if to shoot it at the chiefs. The  
commotion was very great and the attendants  
shouted to one another "Disarm him, before  
he kills some one and be careful he is  
indeed very dangerous." He was attempting  
to shoot at the master of ceremonies who was  
shouting out, "Hurry disarm him, put  
him out so that he can do no harm."

But the warrior person was too fast for  
the attendants who were unable to grasp him.