INTRODUCTION

Tales of Extraordinary Experience is part 10 of the West Coast native texts gathered by Edward Sapir and Alex Thomas in 1910-23. It is the second of the four parts comprizing the last "Third Volume," as it has been referred to over the years, of the corpus of these fascinating narratives. The three volumes of "Nootka Texts" were named by Sapir and Morris Swadesh, his accomplished student, as follows: **Nootka Texts** (Sapir and Swadesh 1939), **Native Accounts of Nootka Ethnography** (Sapir and Swadesh 1955), and **Nootka Legends and Stories**, the present effort. However, as noted already in the Preface, the last title has been altered to **West Coast Legends and Stories**. Authorship of the Third Volume would no doubt have remained Sapir and Swadesh had the latter not died before bringing it out. Now it seems fitting to add the two leading interpreters in the field, Alex Thomas and Frank Williams, and also the main translator, John Thomas, who worked on the texts over half a century later.

Since the one who passed on the torch in person was Alex Thomas, we may introduce the material starting from his vantage point. Alex, or Alec in conversation, was absent from the Ts'isha:ʔath reserve at Alberni during Sapir's first fieldwork there in 1910. As mentioned, following governmental educational practice of the time he was sequestered in the Indian Residential School just a few hundred yards away from home but may as well have been gone to the moon. His grandfather, Chief Tom Sa:ya:ch'apis, became Sapir's principal informant (Cf. Sapir 1921). When Sapir returned in 1913 for his second fieldwork session, Alex was home on holidays. Watching over Sapir's shoulder as he recorded narrative texts and other linguistic and ethnographic information in his notebooks, Alex picked up the notation system and started imitating it. Seeing Alex doing so, Sapir taught him all the details, then said he would not have to come to the West Coast anymore since thenceforth Alex could do the recording. Alex, born 1895, was about nineteen as he began his now invaluable documentation of his own culture, society, and language. He truly was a professional native ethnographer and linguist for this work was his principal employment over the next decade as he sent in thousands of pages of text, at 50 cents a page, and other materials to Sapir in Ottawa at the then newly built Victoria Albert Memorial Museum. Sapir had begun the Division of Anthropology within the Geological Survey of Canada, Department of Mines, which became successively the Human History Branch of the National Museum of Canada, the National Museum of Man, and currently the Canadian Museum of Civilization. No doubt this last name will change again for some political convenience or another.

The "Boasian" notation system used then by Sapir and taught to Alex was not yet fully the modern unit symbol per phoneme

representation, and couple of digraphs were used, notably **ts** and **tc** (for "ch"). Sapir was trained by Franz Boas, the undoubted father of modern American anthropology. Another notable representation is **o**, used by Sapir in his fieldwork and in the first volume, but later changed for the second volume by Swadesh to **u** which is less accurate though seemingly more in accord with recent linguistic convention. The **o** of *Nootka Texts* is continued in the present volume after due consultation with Don DeBlois, the museum's latest linguist, now retired, who has special interest and experience in native literacy development. In practical terms **o** has the real advantage of ready recognition as an "o" sound by the ordinary English literate reader, native or non-native, whereas **u** is generally taken to be an "a" sound as in "cup", particularly when met in new settings.

In the 1960's the old system used by Sapir and Alex was slightly modified for the standard English typewriter keyboard to give a practical orthography (Thomas and Arima 1970). Alex was using it in native literacy classes at Alberni until his sudden death in 1971, quite happy with its workability. But the orthography was designed for the typewriter as far as mechanical execution was concerned. With the arrival of the computer age in earnest in the last quarter of the 20th century, a practical orthography, used here in English contexts like this Introduction and the translated narratives, is preferably to be geared to word processing in a manner usable by the comparatively unsophisticated in computer terms. The present representation is thus kept within the confines of the common keyboard with a minimum of extra operations. If available, macro buttons may be created for underlined symbols. Vowel lengthening is by the colon. While doubling vowel letters is easier still, Alex noted that in Nootka doubling is liable to be confusing and indeed expressly said not to double vowels. When handwriting the single dot is fastest. By hand one may also link the digraph letters if wished, enlarge glottal stops for capital forms perhaps, and reduce the labialization "w" (dispensable in more abstract representation, says Klokeid, since governed by phonological rules).

The glottal stop hook traditional in linguistics could be obtained on the old typewriters by filing the dot off the question mark; however, with just simple word processing the commoner procedure of whiting out the dot may be followed, at least in mechanical representation. In handwriting the traditional hook is no problem, of course. The apostrophe is used to indicate the glottalization of consonants. Digraphs are used departing from the unit symbol per phoneme linguistic ideal. Where the digraph unit might be unclear a dot is inserted, in the first few pages more often than is strictly necessary to assist first time readers. The writing system employed may be listed as follows:

English-adapted Orthography

p t ts ch s sh k m n w y h *l* - English-like sounds

l - lateral made with tongue tip on the palate edge at the root of the top front teeth and the breath escaping off the tongue sides, somewhat like in "athlete"

tl - l preceded by stopping breath as in t and releasing

q - like k made farther back, voiceless back velar stop

x x̲ - like in German "ich" and "ach" respectively

h̲ - like h made far back in the throat, laryngealized

kw qw xw x̲w - made with lips rounded forward, labialized

p' t' ts' ch' tl' k' kw' q' qw' m' n' w' y' - glottalized

ʔ - glottal stop or catch like in "uhʔuh"

ʔ̲ - laryngealized glottal stop made with back of tongue retracted toward back wall of throat like in Arabic

i e a o̲ o - vowels like in "kit, kept, cat, cot, coat"

i: e: a: o̲: o: - long vowels

i::: o̲::: etc. - extra long as in cries

Variable length vowels need not be indicated separately since they vary by phonologic and grammatical environment. Although designed for Nootka, the orthography can represent Nitinat and Makah with the addition of **b, d,** and ***l***. Underlining, used for **x̲, h̲, ʔ̲** and **o̲**, the latter rare, goes with backing of the articulation point of the sound. When writing by hand the subscript dot may be substituted. The kind of pen, whether ballpoint or more flowing, will determine which of the two marks is easier to make. Glottalization of the nasals and semivowels is rendered as for glottalized consonants with the apostrophe mark coming after the letter as **m' n' w' y'** since Sapir, working with Alex, has established "... the phonologic reality of a glottalized class of consonants which included both type p' (with prior release of oral closure) and type 'm (with prior release of glottal closure)" (1949:56). The normal Nootkan lateral is with the tongue tip contact farther back than with us in English and has thus been represented by an ordinary **l** while the infrequent English-like lateral has been italicized. The latter on its rare appearances occurs mostly in loan words, e.g., ***lom*** for rum, **Mitoli** for

Victoria, and, if desired, the whole loan word can be italicized with native pronunciation to suit. The inclusion of some capitalization and punctuation provides visual and symbolic advantages. When a word to be capitalized begins with either of the glottal stops, the following letter is made the capital since those stops lack the form. These capitals and punctuation marks have been found to facilitate reading as a visual process. Further discussion on orthography details will be found in part 9, *Legendary Hunters*.

Many native places are mentioned in these accounts, and some of them have been located physically as indicated in the endnotes. Since the region of chief concern is Barkley Sound, Denis St. Claire's detailed study of place names and groups, *Barkley Sound Tribal Territories (1991)*, has been most helpful for locating them. Their establishment on the ground, so to speak, brings out a very real dimension of the narratives which might otherwise be missed, at least by the non-native audience.

Synopses, with remarks

When oral traditions were at the height of scholarly interest in the second half of the 19th century and into the first decades of the 20th, it was common to provide summaries of the often prolix accounts presented in order to facilitate the comparative study of mythology and folklore. Following this past academic custom and also for more general help to those such as Parks personnel who want just a quick overview, synopses of the *Tales of Extraordinary Experience* have been prepared along with a few explanatory remarks. Those readers who do not wish to have the stories spoiled by prior revelation in bare outline should pass on directly to the real narratives in all their rich fullness.

In *Tales...* there are thirteen texts numbered from 113 to 125. All feature encounters with assorted supernatural beings, spirits of the native cosmology who generally confer valuable powers for success in undertakings to the human individuals involved. If possible the person seizes the supernatural which often then turns into mere foam or a fungus. Perhaps hallucinogens were known. But the one encountering a supernatural can also be paralysed, overwhelmed by the powerful spirit forces in close proximity. Whatever substance is obtained is carefully wrapped in moss or a piece torn from one's robe, commonly of woven cedar bark, and then usually put up in the forks of a young cedar or yew to become "medicine." The supernatural itself may also come in a small enough form convenient for pack aging as is into medicine, for example, a miniature whale. Or what is obtained might be something given by the spirit such as food which changes form upon reaching the human world, for example, salmon that turns into wood.

Immaterial things like songs and names were no less valuable, being good for prestigious public display along with the associated power obtained. In some cases, like an encounter with the Thunderbird, the spirit's appearance would be consciously retained for graphic representation later in painting, sculpture such as mask, and dance.

Following a supernatural encounter, the individual must remain in some sort of isolation from everyday existence in normal society for a period of time, often four days, or suffer ill effects from the power turning against him. The existential distance between the sacred and the profane is great and not to be recrossed suddenly. Since spirit encounters usually occur at a distance from home, the person often stays off in the woods. But sometimes he, or she, stays isolated in the house, as when the spirit is met at sea and return ashore is to the home location. Or both kinds of distancing might be implemented for extra insurance against adverse effects. Whatever the case, the power obtained is dangerous at first while the person is as if charged with it electrically, and usually he has to observe rites such as the basic ?o:simch purificatory bathing and tabus like fasting. He might rehearse for relevant activities such as doctoring. Behind the variety of observances lies a common rationale.

Also these stories show the individual's desire for supernatural experience and heighten it by dwelling on the extraordinary, all the while claiming prestigious family association with the supernatural and its fantastic powers. Again the underlying concern is with status, with standing in rank-conscious West Coast society. This basic theme surfaces in a variety of ways. For example, no. 121, "Wealth From a Shag," begins with the hero disowned by his chiefly father as unmanly because his wife did not bear children. Without offspring to continue the family line, he is discarded as useless by his father, but the hero attains lead stature by becoming very wealthy with supernatural assistance, wealth and chiefship being synonymous. Since the narratives can vindicate family claims to illustrious forebearers and high rank when publically validated with wealth display and distribution, they are themselves very much part of the status game. With these preliminary general remarks, those less familiar with West Coast native culture may more readily understand the accounts presented and appreciate the outlook they embody. Some stories are not about the origins of the acquired spirit powers but rather the applications of them.

No. 113 leads off with three comparatively recent occurrences involving about ghosts and shaman doctors as recollected by Dick La:maḥo:s. The first episode presumably took place among the narrator's people, the Ḥo:choqtlis?aṭh who used to live around the mouth of Alberni Inlet or "Canal" on the east side. A foretelling dance called the N'a:chn'a:cha after the presiding shaman is started by children who are then spirited away by the ghosts. One

bitterly cold, snowing weather, kneeling on the beach where the waves would wash over him, singing his gambling songs and praying to win. A motor launch comes and takes the party to Nitinat where they arrive with their gift of eight boxes of Pilot biscuits. Feasting occurs, repeatedly, and Ni:ti:naʔath social ceremonialism is vividly pictured. In his speech La:mahoːs stresses peaceful relations with intermarriage between the Ni:ti:naʔath and the former great enemies of east Barkley Sound, the Hoːʔiːʔath, both sides actually alliances of several tribes. After the ceremonies are finally over, the bone game begins and lasts through the night with the visitors winning all three games thanks to the efficacy of the arduous ritual bathing and praying undergone earlier by La:mahoːs. Telling his team mates not to play any more since they might lose, he leaves for home, walking to Tsaxts'aːʔa or Bamfield. However, they play again, losing three times. The necessity of doing ʔoːsimch ritual to be a winner at the bone game is underscored. La:mahoːs's narrative is more verbose than the others and of interest as a first hand description of the period.

No. 115, "How a Man Mishandled Beaver Power," by Tom Saːyaːch'apis the old blind chief storyteller (Sapir 1921), is comparatively short. An older man goes Sockeye fishing and arrives at a place called ʔOːqtl'as where two young men with ritual branches on their heads invite him to a big house to visit their Chief. Inside are a lot of people, all wearing branches and busily adzing out things. A feast of blubber is held with four songs sung before beginning. After, a bunch of leftovers is given to the man to take home. Returning to his own house where he lives with just his wife and a small daughter, he goes in and tells the girl to go and fetch the take home food in the canoe. But the girl returns empty-handed having found no blubber there, only a bundle of wood. The wife is sent and comes back in with the wood whereupon alder sticks poke out from inside the man all over his body. He should have known that those he met were not human since the place had no house normally and he should not have returned home immediately. After meeting supernaturals one was supposed to stay several days off by oneself ritualizing and fixing the power substance received. Before he dies the man sings the four songs of the beavers to his wife. The woman then goes with her child to Hoːchoqtlisʔath. This account is a typical historical explanation of a hereditary family right justifying public display. It can also serve to instruct the young as to proper procedure when power is received in an encounter with spirit beings.

In no. 116, "Saːyaːch'apis Meets a Storm," Alex's grandfather tells him about a great storm during the commercial fur sealing days when West Coast canoes were carried to and from the Bering Sea aboard schooners out of San Francisco. Caught in the storm coming home in the fall of 1886, the Ts'isha:ʔath on their schooner are resigned to death. Saːyaːch'apis, however, sallies forth to utter the magic spell of his great ancestor Naːweːʔiːk to make the storm abate. It clears and a few of the Outer Islands of Barkley Sound

boy does not want to participate but is imprisoned along with the rest inside a big rock, a ghost's house. A woman shaman doctor retrieves the children and restores them to their parents except for the boy. Eventually he is rescued without ill consequence from his longer captivity. Evident in the account is the strong West Coast socialization pressure with all the children having to participate. That the children are said to start the dance is the usual ceremonial fiction whereby the adult organizers put their young in the public forefront to further their status. This capture by ghosts is an instance of social initiation involving separation from the secular community and return with enhancement by supernatural contact. The spirits are employed to renew group identity and cohesion with each new generation.

Next, La:maḥo:s is on a gift visit to ʔOse:l or Ozette south of Cape Flattery. There in the course of formal socializing, a woman doctor made pieces of wood walk about by themselves. Then a shaman of the visiting party performed, going outside to communicate with ghosts and returning to say they were to the south side in a highly excited state and that the next day there would be news of what was exciting them. It turned out that a drift whale had stranded, a prize find.

The third ghost story is about Chief ʔOwimy'is at Sarita. At death his property was destroyed except for some valuable oil stored in stomach bladders. When the people try to stage the greatest West Coast ceremonial of the Tlo:kwa:na or Wolf Ritual, the proceedings are disrupted by an awful whistling whenever the spirit power singing and dancing are started. Frightened, the people retreat to their homes. When ʔOwimy'is in his coffin had been taken out into the forest behind, there had been a shrieking sound like by a ceremonial whistle. A shaman doctor, again a woman, sees in a vision that it is the dead Chief's spirit that is angry because his oil was not poured on the fire to brighten the proceedings. The oil is poured on, the fire blazes spectacularly, and all is well. It was a flamboyant way to display one's greatness.

Text no. 114, "Bone Game at Nitinat," still by La:maḥo:s, tells of playing lahal (Selish), the popular gambling contest involving guessing which hand conceals a marked bone. A number of tally sticks, often ten, are taken or lost according to right and wrong guesses, the game being won when you get all the sticks, hence "stick game" also. Ha:naʔa is the Nootka name. Going on a gift visit to the Ni:ti:naʔaṯh, his party travels from Barkley Sound on the steamboat *Tees* which disembarks them past their destination at P'a:chi:naʔa or Port Renfrew. Since it is a personal account, in both text and translation the names of places and peoples are given in the Nootka speech of La:maḥo:s rather than the Nitinat of the area visited. Stormy weather delays the travelers at Port Renfrew for five nights, during four of which our narrator does ʔo:simch ritual training for the anticipated ha:naʔa game. He trains in

become visible, but the waves remain huge as they seek safe harbour. Two other schooners are seen, one a large three masted ship, going in at Homo:w'a or Village Island. The schooner of the Ts'isha:ʔath anchors at the other, north end of the island, and they disembark in their canoes only to upset in the big breakers at the beach. Sa:ya:ch'apis though calms the sea with Na:we:'i:k's spell and, with his son, lands safely. Canoe and all they are picked up and carried to their house by ʔA:ho:sʔath from the big boat. To them it is clear that Sa:ya:ch'apis had used special power to calm the sea and he is asked to tell about it. He only remarks that it is very rough out and that he would be surprised if a schooner didn't perish. Later it turns out that the boat with the Qiltsmaʔath went down. Sa:ya:ch'apis gives a feast of rice to the ʔA:ho:sʔath for pulling up his canoe, gaining their esteem. None of the others who had upset in the breakers had thus paid back their rescuers. The account is a lesson on how to succeed in life with its instances of the application of inherited spirit powers and of practicing public generosity to good effect. As in virtually all these texts, there are numerous illuminating details on the West Coast native world.

No. 117, "Kanop the Shaman," is again by Sa:ya:ch'apis. One moonlit night Kanop is sitting on the beach near a little creek in the Tlaʔo:kwiʔath or "Clayoquot" village of Hopitsʔath or "Opitsat" when a war party in a great canoe comes charging around the point and stops opposite him. Out jump two young men with buckets to get water. Then, all being supernatural, the various spirit beings in the canoe very loudly voice their characteristic utterances and songs, Otter and Wolf talking deafeningly, the angry Warrior yelling terribly, T'ama song singers singing away, the Shaman singing a doctoring song, the Whaler singing his ghost song, and the Chief performing his Ya:tya:t ceremony. Kanop is supposed to grab whichever one whose power he wants, but his legs go shaky and he just watches helplessly. When the young men return with the fresh water to the canoe and it departs, Kanop regains his legs, dives in where the raiding party had halted, and gets some of the foam created by the paddling. He goes home but is sick the next morning and in a vision sees the raiders still there where he saw them before. They tell him that to get better he has to be speared right through the body. Kanop is starting to die when several warrior friends are fetched. Two of them in turn spear Kanop, but he takes the weapon out. Now he spears himself in the belly and cuts off the intestines which fall out, then rubs the wound, magically making himself well. He runs out into the woods for four days, returns singing a song, and demonstrates his newfound power by pouring gunpowder into the fire and recapturing it falling back from the smokehole onto a mat, miraculously unburned. Next he burns all his blankets following the orders of his helping spirits. Then the Tla'o:kwiʔath perform the Tlo:kwa:na ceremony but during the proceedings the people, beginning with the three Chiefs, start dropping dead. Kanop revives all the dead with his doctoring power

the proceedings the people, beginning with the three Chiefs, start dropping dead. Kanop revives all the dead with his doctoring power and is paid well, amassing more blankets than he ever had before. He becomes wealthy and highly respected, the standard success story based on spirit power acquired through a dramatic supernatural encounter.

No. 118, "Ch'it'oqwin'ak Becomes a Shaman," by Sa:ya:ch'apis, is about a Yo:lo?il?ath who excels at catching "shags" or cormorants sleeping on the cliffs at night. In this perilous undertaking as in others, proper ritual training is necessary to succeed. Ch'it'oqwin'ak, "War Club Dancer," decides to go after the Chief of the shags, one with dentalium shells inside, and trains diligently from the spring for the next winter shag catching season. In the fall when the people move up the Alberni Inlet to Nam'int for the Spring salmon run, he ascends the Nam'int River toward a mountain called M'itlow'a and at a certain spot finds small magical looking fish one of which he grabs. He climbs up M'itlow'a, and when night comes hears the fish in his hands singing doctoring songs whenever he falls asleep. Also he sees shamans. After four days he is descending when he sees a fireball tossed back and forth by the trees which event encourages him to become a shaman. He makes medicine of the magic fish, wrapping it in moss and pieces of his blanket. He forgets about doing ?o:simch ritual for the special shag and imitates doctoring sounds. Back at the village someone sickens and dies. Ch'it'oqwin'ak has the coffin opened and puts his hands on the deceased who revives. He becomes a widely sought doctor and wealthy. At a Ts'a:yiq doctoring ceremonial he shows his power by breaking apart a bundled up mountain goat blanket then reassembling it whole again, symbolizing his revivification of the dead.

No. 119, "The Youth Who Followed a Shag," begins with a youth shooting an arrow into a shag. Together with his younger brother in a canoe, he follows the wounded shag up the river at Ho:choqtlis, through a lake and up a headstream to a clump of ferns on the bank into which it disappears. Parting the ferns he sees a beautiful land abounding in Spring salmon. He goes home, then returns to the land with his sister with whom he has two boys. After four years he sends the boys back to the village seeking their grandfather. The grandparents receive them happily and feast the village with the many dried winter Spring salmon brought by the boys. When all the people go to sleep the boys slip away back home. After two more years of absence the young man with his sister as wife goes to the village taking bear meat and bearskins. The sister, when mocked by a woman for her incestuous relationship, replies by a song boasting of wealth, but later she becomes ashamed when her old father again feasts the village. After everyone falls asleep, the brother and sister depart undetected, never to return. In West Coast tradition incest can be the start of a new, or renewed, group in isolation, a widespread motif.

In account no. 120, "A Runaway Slave Comes to the Chief of Wanin," Sa:ya:ch'apis gives the origin of the Wanin?ath. Three brothers in a canoe see a hair seal on a rocky point which is suddenly clawed on the head by a creature which is taken for a cougar by two of them but is seen by the third to be the supernatural Head-On-Both-Ends. They take the seal home and while it is cooking talk about what attacked it. A slave listening in figures out that it is the Head-On-Both-Ends which alone does such a thing. In the evening he goes fishing with his boy and returns at night to find everyone dead from eating the seal. Taking the late Chief's valuables, the slave paddles away with his boy, hiding in bushes during the day lest he be killed as a runaway. The second day he hides near ?O:qwa:tis when at another spot in the vicinity called Wanin, a Ma:ktl?i:?ath named Ho:hinkwop comes at dawn to sit on the beach. The latter's boy is going about shooting little birds and reaches the hiding place of the runaway slave who tells him to tell his father. Ho:hinkwop gets his younger brothers and goes to fetch the runaway slave and his boy to the house. He gives a feast to the Chief of ?O:qwa:tis, giving coppers. The latter reciprocates with a feast and gives the Coho stream called Wanin to Ho:hinkwop who settles there with his group to become the Wanin?ath. Encounter with the supernatural began the chain of events leading to the origin of a tribe and its Chief to whom the narrator traces ancestry.

No. 121, "Wealth From a Shag," is a long account by Sa:ya:ch'apis about a young Chief called K'o:k'ots'itl'i:k or "Getter-of-Small Mussels" of the Ots'o:s?ath, the people around Flores Island who were killed off in the early 19th century by the ?A:ho:s'ath of Vargas Island (Drucker 1951:344-53). Since his wife bore no children, K'o:k'ots'itl'i:k is cast off by his father as unmanly, but his uncle becomes his advisor. For days at a time he and his wife go off by canoe to get small mussels, also doing bathing ritual for success. Once when returning home he sees a great shag on the beach, seizes it and obtains two live Hi:xwa: or dentalium out of it, a mated pair. The Hi:xwa: multiply tremendously and being the native currency make the hero wealthy as canoe parties come from far and wide to trade goods for them. He and his wife continue to go off to get mussels for food. On one excursion a mother and infant of the Ya?i: spirits are met and the wife captures the baby. For its return the Ya?i: mother gives baby items which become medicine powers. Next the hero finds a cave full of seals and, together with his uncle, begins taking seals back to the village, cutting them to simulate harpoon wounds. He says he found them as dead drift seals, and the village hunters claim them as their own lost catches, giving feasts with them. Then the hero starts carrying a sealing harpoon in his canoe sticking out of the bow. The people surmise that he is harpooning the seals whereupon the false claimants are shamed. He increases the number brought in at a time to twenty-five and holds a feast at which his father gives him a new name. He declines the name. Next he buys a full whaling outfit and when the season begins, goes out

with his uncle as steersman and four slaves as the rest of the crew. As a whaler he has great success, holds dorsal fin feasts shaming the people who used to laugh at him, and gets ten whales that year. Through supernatural powers he has attained complete success in West Coast terms.

No. 122, "Tla:tla:qokw'ap Sees the Thunderbird and Gets Power From a Sea Egg," told by William, is about a whaler who is successful through gaining supernatural powers. At the beginning he is trying in vain to get to a fleeing harpooned whale when a cloud comes up with rain and thunder, so he ties up with the canoe of his younger brothers. His whale now stays surfaced. It hails as the Thunderbird picks up the whale and drops it on the sea repeatedly. The giant supernatural bird then flies off, leaving the whale to be easily killed. As the whale is being towed home to Ts'isha:, it is noted to be unusual with a large fin and a small. What was seen is remembered well for making into a topa:ti or family property right. On the next outing, a younger brother harpoons a whale with a one-sided tail. Then a broken-tailed whale is taken. A feast is given with the three dorsal fins at which Tla:tla:qokw'ap displays the Thunderbird as a topa:ti privilege in a painting on a wide board. They go out again and get two whales. The next time the youngest brother harpoons, but the whale cannot be killed in two days of trying. At night it speaks to the youngest brother in his sleep telling him to sing to it. He does so, and the whale swims in to Ts'otsit or Sail Rock, towing along the whalers. Inside it had two fat liver-like organs. Again they go out and this time attack the giant halibut which accompanies whales, but the harpoon draws from its soft flesh. Four whales are killed and towed in together. But the next time nothing is caught. Depressed, Tla:tla:qokw'ap swims from Ts'isha: to Ts'otsit about a mile away, picking up a supernatural sea urchin on the way. He makes medicine of it on top of Ts'otsit, returns home and observes the required period of ritual tabu. Whaling success returns to the brothers, the eldest getting two at a time. This account might have been put in part 9 which features whaling, often with supernatural elements; however, here the latter seem more primary since the whaling brothers do not have to work particularly hard for their successes.

No. 123, "How the Nitinats Get the Thunderbird and Lightning Snake," by Captain Bill, starts with the great flood when the tide kept rising to cover all the land except the top of Ka:ka:piya: or Mt. Edinburgh. Xitlxitl'iʔi lands there in a canoe with his daughter. The flood recedes, but they stay on the mountain and the daughter gets pregnant by a Yaʔi: wood spirit. A boy is born and grows rapidly, being supernatural. Descending from the mountain, the boy, now a young man, starts whaling with the whales coming right on to the beach while he just watches from the house. He has two children, a boy and a girl. The boy grows up, is told that he owns the mountain Ka:ka:piya:, and climbs it. On top he sees the Thunderbird. When he is back down, his sister has her first menses

and is isolated behind a board screen at the end of the house. The youth paints the Thunderbird on the screen. The girl has a vision, seeing the Lightning Snake giving birth. Her father makes medicine of it, getting a name and designing a headmask. The youth designs a Thunderbird and also builds a house with the Lightning Snake on the side. The father holds a Wolf Ritual Dance in honour of his children, having the son dance as the Lightning Snake, telling of what the girl saw, and giving her the name Gliding-Out-of-the-Corner-of-the-House. All of these ceremonial features are family privileges, of course, of Captain Bill who was part Nitinat.

No. 124, "A Hiko:lʔath Sees the Thunderbird and the Northern Lights Women," is another by William. The Hiko:lʔath were a leading division of the greater Ts'isha:ʔath sociopolitical union. A man sets off on foot alone, does ritual bathing and rubbing for four days, falls asleep, and is awakened by some being who is immediately gone without being seen. He bathes again, walks on, and sees a large feather fall from the sky. He grabs it and falls unconscious but is told by it that he would see something. Reviving, he hears thundering approaching from afar, sees a Lightning Snake fall and then the Thunderbird which lands. Paralysed, he cannot get near it but observes its appearance. After the supernatural creature flies off, he does not go home for a period. He has another supernatural experience, coming across ten women of the Northern Lights by a great fire. Now he returns home, tells his younger brother of the things seen which would be made their topa:ti right. The Thunderbird had bestowed many names. He painted it, the Lightning Snake, and the feather on a wide board and used it in his daughter's puberty rite ceremony, a major social event at which prestigious, supernaturally acquired family prerogatives were publicly displayed with feasting and wealth distribution, and thus recognized. The account is typical and again helps in understanding the rationale of West Coast ceremonial representations.

No. 125, "A M'o:ho:lʔath Youth Visits the Thunderbird," told by Tyee Bob, is a well detailed treatment of a visit to the mighty mythical creature in his mountain top home. The M'o:ho:lʔath are one the three originally Salishan peoples around the head of Alberni Inlet who became the present Ho:pachʼasʔath. An uninstructed inept youth goes off to bathe and rub arduously and repeatedly. Told by dream to go to the Thunderbird's home, he tries to climb Thunder Mountain but is blocked by a sheer cliff around it. His mother advises him, and he bathes and rubs still harder, praying for a pathway up the mountain. On the second ritual attempt he finds a pretty little supernatural bird. After that he finds a trail up past the cliff and reaches a house. Entering he is told to sit and finds many Lightning Snakes inside which are repelled by the cedarbark he has brought along. A chamberpot calls out four times that he had entered the house, and the Thunderbird comes home from afar. He tells the youth who is hiding to emerge, boils up blubber, feasts him, and gives him a

Lightning Snake. He is pleased by the cedarbark the youth has brought. Part of a whale is given to the youth for taking home. Then the Thunderbird flies the him back to his place. The youth becomes a great bear hunter, repeatedly feasting the people. A seal hunter competes with seal feasts. The youth makes his father overeat bearfat and die in revenge for not teaching him how to hunt. He distributes bearskins as he validates rights to a masked Thunderbird dance and many names for himself and his sister. That it is bear hunting prowess which the youth gains from his supernatural experience reflects the land orientation of the Ho:pach'as?ath.

The foregoing synopses are only outlines, of course, lacking the richness of the actual narratives. Storytelling was a well developed West Coast art, and is often enthralling even in translation. Evocative atmospheres, dramatic moments, bold speech, and sometimes song enliven the account. When characters speak their individualities are sharply rendered, including idiosyncrasies. For the West Coasters these narratives tell of true events and are history. Their plots and details reflect the native worldview, the cosmology structuring reality in terms of the supernatural and marvellous which through encounter bring prestigious power to individual and family. These *Tales of Extraordinary Experience*, like those of *Legendary Hunters*, are of the psyche - West Coast wonder tales. They may seem to be from another planet though, so different is our world view today, even from the time when they were gathered by Sapir and Alex Thomas not a century ago. In native outlook there is enough continuity still to keep the accounts current.(EA)