

had been put up in boxes. The Raven desired some, changed himself into a flounder, and went out. After he had been stealing the salmon roe for a while, the fisherman pulled in his beak, which had come off on the hook. The people who were sitting gambling in rows in the town looked at the beak, one after another. They handed it back and forth to look at it. The Raven [who had gone in] looked at it like the others and said: "It is made of salmon roe. Then he went to the woods, called Screech-Owl, pulled his beak off, put it upon himself, and placed some common thing on [Owl] in its stead.

The people went out to fish again, and the Raven went too. After he had jerked from the hooks many pieces of salmon roe, a hook entered one of his lips. They pulled him to the surface, and into shore. The one that caught him gave him to his child. They ran a stick through him [to roast him over the fire]. When his back became too warm, he thought: "I wish something would make them run toward the end of the town," and then they did so. Right in front of the child, who sat nearby watching him, the Raven put on his feather clothing and flew out through the smoke-hole. The child then called to his mother: "Mother, my food has flown away!"

The Raven with Drooping Bill, according to William Lewis Paul, of Juneau, Alaska.

When the bill of the Tlingit Raven is placed under his chin and his face is human-like, the story is that Raven and the Sculpin once travelled together. The Raven was invited by the Sculpin to visit Whaletown. At one point, the Raven sat on a ball of kelp close to the seashore, and began to split it with his bill. Then he walked down the ladder to the bottom of the ocean and changed to a man, his bill turning to a black beard. After having visited Whaletown, the Raven and the Sculpin returned to earth. From what he had seen, the Raven carved a totem pole, the first totem pole of all time.

This story was told by John Wallace, a carver of Klinkwan.

The Theme of the Raven caught on a Hook, in Siberia, among the Koriaks, according to Waldemar Jochelson (116:318).

The Fox people built a new house, and began to cook a meal. Big-Raven saw it through the entrance-hole, and, taking a wooden hook, tried to lift the kettle through the hole. Fox-Girl saw the theft, and struck the hook with a stick. The kettle was overturned, and the broth scalded the heads of Fox's children. Then Fox-Man baited a hook with a piece of meat, and threw the hook upwards. Big-Raven immediately swallowed it, and Fox-Man dragged him down. Big-Raven struggled with all his might; and finally his mouth was torn open, the line snapped, and the hook remained in his jaw.

Coast of Northern British Columbia. — Trhlaímsem steals bait of the fishermen from their hooks. His jaw is caught and torn off (Boas, Tsimshian Texts. p. 51).

Coast of Southern British Columbia. — The Raven, O'mætl, is caught on a hook baited with meat. He holds on to the bottom of the boat until his nose is broken off (Boas Indianisch Sagen. p. 172).

Coast of Alaska. Yetl, the Raven, steals bait from the fish-hooks, and is caught. He holds on to the bottom of the sea until his nose is broken off, and hauled to the surface (Ibid. p. 314).

The Raven swallowed by the Whale as dictated, in 1947, by Albert Jones, at Canoe Pass on the Skidegate Channel of Queen Charlotte Islands.

The Raven was a great traveller. Once he was going about with a red-robin feather on his head, when the wife of Rhausrhana, the great halibut

Fisherman, greatly admired the feather. The Raven told her that he could get many such feathers for her if she really cared for them. As she wanted the feathers, the Raven started with the Fisherman, her husband, to hunt for robins, on an island. When they landed there from the Fisherman's canoe, the Raven rushed ahead of the Fisherman into the woods, filled his hands with decayed wood, and threw it among the trees, wishing it to change into red robins. It did, and the Raven showed the Fisherman where he could get the birds. The fisherman went deeper into the bush, while the Raven hastened back to the canoe and paddled away in it, leaving the Fisherman stranded.

He went to the house of the Fisherman and turned himself into a man just like the owner. The Fisherman's wife believed that her husband had come back, and so had no reason to keep him from fishing in his pond. She did not know the difference when she mistook him for her husband, and he tarried there longer than he should have. When the Fisherman finally managed to return home, he had his servant block the smoke-hole of his house, to keep the interloper from escaping. The Raven, as soon as he saw that he was caught, changed back into his own self, and started to fly about the house, but was unable to find a way out; every aperture was closed. The Fisherman struck him down with a club, pounded him to a pulp, and dragged his carcass around the house for a while. Then he pulled it outside and dumped it into the square hole (called *kwanhikage*) close by where the people eased themselves. There he was seemingly dead and finished. Later, when the wife came and squatted here, the Raven spoke out and said, "*Tahlutuan gusudika sqit qadeldil*," which was a dirty insulting remark. Informed of it, Rhausrhana fished him out and pounded him on the block once more. Bent upon getting rid of his remains for sure, he threw him as far as he could into the salt sea. The Raven, apparently dead, drifted about for a time. A band of Haidas, coming back home in a dug-out canoe, saw something floating on the surface. One of them remarked, "I wonder why Nangkilashlinga happens to be like this!" Aware who it was, they mistook him for dead, and were going by. Being supernatural, he revived and raised his head, shouting, "Tsikeo! It is because of a woman I am adrift." They left him there, unwilling to meddle.

Then he wished that the Whale would come around and swallow him. And the Whale actually did. Once inside he tortured the monster until in a frenzy it stranded itself on the shore near a number of Haidas. Pleased with their catch, they began to cut it up and eat some of its fat. As they tore a hole into its side, they were startled: the Raven burst out of it, and flew away. What did he shout but another profanity: "Qaqaqaqæ!"

From there he flew to the village of these Haidas. At its edge he changed himself into an old man, and walked to the shore where the men were still busy cutting up the whale. He could hear them, as they were still talking about the foul bird that had slipped between their hands and escaped. He said to them, "I have now changed into an old man, but I am always the same. You know me now, I am bent on destroying you unless you clear out of this place." Frightened, the whole tribe took to their heels, and abandoned their village with all its food and supplies to the great trickster . . .

(The informant added that the Haidaberg tribe in southern Alaska had told him the same story, which is familiar among the Skidegates.)

The Eagle and the Raven among the Haidas, according to J. R. Swanton (97:28).

Among Haida stories are many of visits to Eagle towns, and at Skidegate the Eagle occupies a somewhat important place in the Raven story as Raven's companion, although in Massett his place is taken by the Butterfly. He was called "grandfather" by those of the Eagle clan, just as the Raven was called "grandfather" by the Ravens, not because either was regarded as a direct ancestor, but because they had been prominent heroes of the mythical period and belonged respectively to the Eagle and Raven clans. Eagle received no prayers or sacrifices in recent times, and I did not hear of any being directed to him in the olden days.

THE RAVEN TSIMSYAN

The Totem Pole of Small-Hat (Nass) or White-Bullhead (fish) of Neestsawl, head of the Ravens or Kanhadas, on Nass River. This pole stood first up the river, in the row of poles at Angyadæ. In 1929, it was purchased by the author for the Royal Scottish Museum, at Edinburgh, where it is now preserved.

Description. The figures from the top are:

1. Small-Hat (*hkwææt*). This is an old-fashioned ceremonial hat belonging as an apanage to some of the north Pacific Coast families of various clans. The disks on the hat (*lanemræt*) differed in number according to the owner. The number of disks, it is often said, represented the number of great potlatches or feasts given in a certain period, but this is nowhere corroborated.

2. The man wearing the hat was T'owedstsatukt, an ancestor who had come to the Nass from Wedstæ. This is a village to the south of the Skeena, now belonging to a northern Kwakiutl tribe, where this family originated. It had migrated north, which is very exceptional on the north Pacific Coast.

3. The Raven (*qaq*), the principal emblem of the phratry (the Kanhade) to which this clan belongs. Its special name here is Prince of Ravens (*hkwuwilsekem qaq*).

4. A human figure holding on with hands and knees to the fish, whose head is down. His name is now forgotten, but he is an ancestor whose adventures are told in the myth below.

5. White-Bullhead (*maskayait*), one of the main crests of this clan. Opinions differ as to what this figure really represents. One is that it is the Salmon, a spirit (*narhnoq*) owned as a name in this family (the myth provides the explanation). It is most likely that it represents the Bullhead fish, which is a typical crest of the Ravens, though in other places the Salmon is owned by the Eagles.

6. The Prince-of-Ravens, the figure at the bottom.

Myth (a summary) explaining the fish crest. The people were at Hnik near Redbluffs, Nass River, that year, when the spring salmon began to move upstream. A prince among the people went to the woods to make a spear with which to spear the salmon. He cut a pole, and when he had finished fashioning it, removing the bark and polishing the knots, the bark was still on it as if it had not been removed. He peeled it again, and put it away. The

bark was on it when he went back to use it. This again and again — four times in all. After the fourth, the bark did not reappear.

Early next morning, he went out with several of his clansmen to catch salmon, which were plentiful. Among the fish that he saw in the water was a large and beautiful one. The prince was called to spear it. He did, but the salmon dragged him into the river, for he could not let his spear go. He disappeared, and was given up as lost.

The following year, at the time of the salmon run, the men again went out fishing. They speared a large salmon, and recognized it as the one that had taken their prince away. This time they succeeded in landing it, and placed it on a mat at the rear of their house.

After four days they began to sing, the salmon moved, and changed into a young man, the prince who had disappeared the previous year. This man later became a famous sorcerer and used the Salmon as his *narhnoq* — spirit — in his cures.

Function. Tsawit, whom it commemorates, was a chief in the family of Neestsawl, who was the head of a clan of Ravens at Angyadæ. The pole was erected in his memory soon after Tsawit had been killed in a raid of the Tsimsyans against the Niskæs of the lower Nass, about 1860. Warfare prevailed between the Tsimsyans and the Niskæs for many years in the mid-nineteenth century as a result of trade complications and of older feuds. The Tsimsyans and Niskæs are branches of one nation on the North West Coast, the third branch being the Gitksan of the upper Skeena. Tsawit actually died on a sand bar, near Ahlkusarhs on the lower Nass. He was next in line to the head-chief Neestsawl, who was one of the leading chiefs of the river. As his family had the means, one of the finest poles was erected in his memory.

It is among the oldest in the country, and we know of none exceeding its age — 100 years.

Carvers, age. The pole actually was the work not only of Oyai but also of Gwanas, who assisted him. The carvers both belonged to the Fireweed (*Gisrast*) or Gispewudwade phratry. Oyai was the foremost carver of Nass River, at the apogee of the art (about 1840–1880). Several of the finest poles of the Nass were from his hand, as also was the pole standing next to it, the Kwarhsuh (II) pole now presented at the Musée de l'Homme, in Paris. The informant, Lazarus Moody, stated that it had been erected when he was still very young, about 1863–65.

(Most of this information was given by Lazarus Moody, chief of a Wolf clan at Gitrhadeen. His wife 'Ntsitskaos (grandmother of Scalp) was the owner of the pole.)

The Sleeping-Pole-of-the-Raven (Nass), (*hati'læhlqærh*: on sleeps the Raven) of the household of Ksemrhasan, member of a Raven clan of Gitlarhdams. It stood fourth from the uppermost pole along the river front at Gitlarhdams, upper Nass River.

Description. It stood in front of a house named House-of-hewn-boards (*wilp-t'ahlen*), and was a plain (*kan*) round pole with a carved Raven on its top.

Function. Erected in memory of a former Ksemrhsan. No longer exists.

Carver, age. Carved by Gilærhnamrant, member of an Eagle clan, of the Menæsk group, at Gitlarhdams, about 90 or 100 years ago (before Menæsk was born).

(Informant, Dennis Woods, of Gitlarhdams, upper Nass.)

Totem Poles and House Posts of Qawm (Skeena), chief of a clan in the Raven phratry, at the fortress (*ta'awdzep*) of the Gitsalas Canyon, on Skeena River.

The house of Qawm bore the name of Thunder-House (*kaleplibem-wælp*). When walking around the house on ceremonial occasions, the members of this household made a noise, and this noise was called the Voice of Thunder. The Thunder-House stood on the Fortress and was the highest there. It was excavated and terraced, that is, it had *da'q* steps inside, four in all. The old Qawm house of this type was abandoned when the informant was a young married man, and his tribe moved from the Gitsalas Canyon down to Port Essington (Spuksuh) at the mouth of Skeena River, about 1875. There were also two other houses of the same clan on the Fortress, those of Neeshaolks on the Fortress farther upstream, and of Lararh'nitz. These households belonged to the same clan as Gulrærh of the Gitsemkælem tribe down the river.

Description. 1. The crests on the pole of Qawm, which stood against the front of the house under the rafters (the height of the pole did not exceed that of the house), was a human being with full figure; its long bill in place of a nose was hooked down and back, like that of the Thunderbird. Actually the Thunderbird crest did not belong to Qawm maternally, but it was introduced here by the father of the builder of the house, Lararh'nitz. Its function here was to show the paternal crest.

2. The house post forming a front corner of the house outside was called All-Hat (*kwawkæt* or *trhakæt*). Actually this was the special crest of Lararh'nitz. It still stands with the end of a rafter resting upon it.

3. Another front corner post on the river side, outside towards the river, was called Kwawræi.

4-7. Four corner posts stood inside the house, alike two by two. Those inside represented Whole-Being (*trahkawlk*) holding a paddle in his hands.

8. A tall totem pole standing in front of the house, away from it, was called Kansuh (Shaking Pole) or On-it-sleeps-Raven or Sleeping-place-of-the-Raven (*halilæhlehlkaq*). It was a tall round pole at the top of which the carved Raven was shown nesting on the heads of several small human beings (probably four) surrounding the top of the shaft. At the time when the tribe abandoned the village, this pole was still in good shape, but later it fell down. It had been erected in 1884. It was restored along with the others by the Canadian Government and the Canadian National Railways about 1930.

Crests on the poles and the posts. The crests belonging to Qawm and his clansmen that may have been represented on these memorials were:

1. Raven (*qaq*);

2. Frog (*kanao*);
3. Starfish (*kamæts*);
4. Whole-Being (*trhakawlk*), which appeared on the house post (*hai'desk*) holding a paddle between his hands;
5. Hair-on-Tongue (*Kausem-doole*), a monster with hair on his tongue.

Age, function. The former chief in whose memory these poles and posts were erected (perhaps only No. 8 was a memorial) could not be remembered; neither could the names of the carvers. The dates of the building of the houses were forgotten. The houses were quite old when the informant lived in one of them; the beams were not sawn but hewn. They may have served two former generations. The carver of the house posts presumably was a Gitsemkælem craftsman on the paternal side of the owner, a member of the Guhrærh household (an Eagle).

As to the tall and newer totem pole No. 8, it was carved by Qawm's father, Ha'ots, of the Gitsemkælem tribe and of the Gispewudwade phratry. To Ha'ots, considered a good carver, is also to be credited another pole at the Gitsalas Canyon: the Beaver pole (*stsawl*) belonging to Neesha'arh at Gitrhtsærh (across the Canyon). An Eagle sat at the top of this pole, and above the Beaver a box represented a coffin (which was never used).

(Informant Qawm or Simon Wallace, an old chief residing at Port Essington, in 1926. Interpreter, William Beynon.)

The-Raven-Sleeps-On (Skeena), (*halilalk*: on sleeps), belonging to chief Qawm, on the Fortress (*ta'awdzep*) in the Gitsalas canyon of the mid-Skeena River. It had fallen to the ground in the brush, and was restored and re-erected in 1928, under the joint auspices of the Dominion Government and the Canadian National Railways.

Description. It is a tall plain pole, with the only carved figures of human beings near the top, all around. Above them sits the Raven.

Other data. Qawm was the head chief of a Raven clan in the Gitrhtsærh tribe of the Tsimsyan Proper, at the Canyon of the Skeena. Erected in memory of a former Qawm, it was put up when the informant was still a little girl. The name of the carver was forgotten.

(Informant, Rosa Herring, an old woman of the family of Qawm, at Port Essington, 1926.)

The-Sleeping-Pole-of-the-Raven (Port Simpson), or Where-the-Raven-sleeps (*halilahlkehl-qaq*: whereon-sleeps-the-Raven) of 'Nees-yaranæt, head-chief of a Raven clan in the Gitsees tribe at Port Simpson. It stood close to the beach.

Description. 1. The Raven (*qaq*) sat at the top; a long section was plain between the bottom and top figures; 2. at the bottom the human figure was the Whole-Person or One-Person (*trhakawlktkemgyet*) standing. Whole-Person is the main crest of this clan; it is described in the clan tradition. His hands were turned upwards and outwards.

One of the house posts represented the Supernatural-Starfish (*narhnarem-kamæts*). Another crest, belonging to the members of a group of an inferior

branch was the Bullhead cod (*qayail*); it was used on house posts or painted on the front of houses.

Mythical origin of the Whole-Person. The Whole-being crest (called *Marhkyawl* among the Gitksan, and *Trhahkawlk* among the Tsimshians) is also ancient, since it belongs in common to the three branches of the clan in the Kitwanga, the Kitsalas, and the Gitsees tribes. Chief Hlengwah gave it first in his list as the most important. Its origin as a carved figure on a pole is accounted for in two narratives. The first, from Hlengwah himself, explains how it once surged out of the sea as part of the supernatural Snag. A section of this clan, at that time, was known under the name of *Matsenaanurh*¹, and formed part of the now extinct Gitwilksebae tribe, whose home was above Lakelse and below the canyon on the Skeena. The warriors of this clan went to war against the Nawade (Nawitsee) coast tribe, above Bella-bella. On their way, crossing a lake, they discovered the supernatural Snag-of-the-Water (*kanem-tsem'aus*). Their canoe surrounded it, and repeated attempts were made to pull it out of the water. When they finally succeeded, they beheld a complete human figure carved at the foot of the Snag. And they gave it the name of *Marhkyawl*, "Whole-Man."²

According to another account, from Nees-yaranæt (of the Gitsees tribe), it was first carved at Red-Bluffs (*kwarabal*), near Fishery Bay on the lower Nass, presumably for Hai'mas, in commemoration of his aged brother Nees-yaranæt, whom he had killed in order to assume the leadership of the tribe in his stead. A feud resulted which concluded with a peace ceremony. While the participants were gathered together, they were told, "Return to your houses, we are going to the forest to cut a tree and stand it in memory of the departed chief." To use the words of the narrative:

"It was then that they first carved the crest *Trhahkawlk*, meaning All-one-Being, at the top of which sat the Raven. When everything was ready, they convoked all the Tsimshians and erected the pole. But they turned it the wrong way, facing the hills rather than the river, as was the custom. And the workers seemed unable to turn it, as it stood firmly in the ground. The Gitsees women ran to the pole, intent upon showing their strength, and turned its face to the river. To commemorate this feat of strength, they composed a song, which became traditional: 'Were it not for the Women-of-the-Robins (*ksem-geelakyaw*), chief Weerhæ could not have turned the pole on which sleeps the Raven'. This pole was later destroyed by the Haidas, who then removed the abalone pearls that adorned it."

From the circumstances of the narrative, we presume this event to have taken place some time before 1850; but after the white people had first come to the west coast.

Carver, age. A large totem pole, it was carved by 'Neesgahlohl, of a Wolf clan in the Gitlæn tribe, assisted by 'Neeskyæ, of a Wolf clan in the Gitsees tribe, nearly a hundred years ago, before the informant's time. It was one of the oldest poles. The Gitsees tribe destroyed it, in spite of the head-chief's resistance, in order to go to Mr. Duncan's Christian school at the Mission.

(Informant, Herbert Wallace; interpreter, William Beynon, in 1926.)

¹ Hlengwah said that this was then the equivalent of the Gitksan phratric name of Larhsail.

² *Trhahkawlk* is represented on a house pole at Kitsalas with a paddle between his hands, in the former house of Larahnitz, at Gitritsæth, on the railroad side of the river.

The Bullhead Pole (*ptsænem kayait*) of Neesyaragunæt, chief of a Raven clan of the Git'andaw tribe of Port Simpson.

Description. It represented the whole Bullhead (a fish) head down and tail upwards on the pole, the remainder of which, about 40 feet, was plain.

Age. Erected some time before the informant's birth, it was cut down when Rev. Mr. Crosby built a school at Port Simpson, 60 or more years ago. It was then given to the missionary who, the people heard later, disposed of it to a New York buyer.

(Informant, Herbert Wallace; interpreter, William Beynon, in 1926.)

Totem Pole To-Support (Gitrhahla), (*kaniyæmesk*), belonging to Harhtsarhawntk, Kanhade chief of the same group as La'oi in the Gitrhahla tribe of the coast Tsimisyans. It is said to be still standing outside the mission house, but the author does not remember having seen it as described below. (Photo 87657.)

Description. 1. At the top of the pole is (or used to be — it is now incomplete through decay) the Nest-of-Raven (*nluhlekem-qærh*), or Whole-Raven (*pl'aqærh*), and under it,

2. Being-of-the-Sea or Bullhead (*kayait*), represented by a huge person, with small human beings under each arm.

Mythical origin. A former owner of the Nest-of-Raven was completing his fast before going out to hunt. As he was sitting out by himself, he had a vision. He saw a huge figure emerge from the sea, and going up to it at once, wiped the largest face with shredded bark, and adopted it for a crest. With it he received supernatural powers. Later he made a figure, and two smaller ones supporting the larger one. Hence the name To-Support (*kamyæmsk*).

Carver, age. It was carved, about twenty-five feet high (according to Beynon), by 'Neeshoist (a Gispewudwade of the same tribe), assisted by Hawnem'nærhl (Wolf), both belonging to the paternal side of the owner's family. As it was about 65 feet tall (according to the informant), the whole tribe was required to raise it from the ground and erect it. This was about 60 years ago — that is, about 1890.

This family belonged to the same Kanhade group as La'oi in the same tribe. They were both of the same stock as Trhatsius and others, at Gidestsu to the south.

(Informant, Oswald Tolmie, old chief of Gitrhahla; William Beynon, interpreter, 1939.)

Standing-Raven (Gitrhahla), (*tkyædem-qærh*) of La'oi, chief of a local or southern clan of the Kanhades, in the Gitrhahla tribe of the coast Tsimisyans. Its name is Where-[the-Raven]-pretends-they-are-injured (*siswilwælegyet*). It still stands in front of La'oi's house, which is called Bullhead (*gayai*).

Description, age. The crests on the pole are the Raven, shown head down with wings folded, and the Bullhead (cod), also head down, with several small human faces on the spurs behind its head and on both sides of

the tail. Three poles of this description — about fifteen or twenty feet high still stand at Gitrhahla (they were photographed by the author in 1939 e.g. Nos. 87655, 87656, 87657). Two of these are a good deal older than the other; it shows signs of decay. The newer one had been partly painted.

(Informant, Oswald Tolmie, old chief of the Gitrhahla tribe of the coast Tsimisyans; William Beynon, interpreter, 1939.)

The Raven-Frog (Gitrhahla) of Tsawkawm-gishæits, a Kanhade chief of Gitrhahla, a coast Tsimisyian tribe. This chief and his family belonged to a group different from that of La'oi, insofar as they were of purely local stock, the other being affiliated with the Gidestsu Kanhades to the south. They claim relationship with the chief of the same name in the Gitandaw tribe of the Tsimisyans.

Description. The figures on the pole, from the top down, were:

1. Frog (*kanao*);
2. Raven-of-the-Sea (*qaqem-tsem'aks*).

Carver, age. About sixty feet tall, it was carved in 1893 by Lawelwæl, of the Eagle clan at Gitrhahla, who was a paternal relative of the owner, and who died about 1914. The pole was cut up, the figures preserved, and the sections were used as the foundation posts of the schoolhouse.

(Informant, Oswald Tolmie, old chief of the Gitrhahla; William Beynon, interpreter, 1939.)

The Standing-Raven (Gitrhahla), (*tkyædem-qærh*), totem pole of La'oi, chief of a local or southern clan of Kanhades, in the Gitrhahla tribe of the coast Tsimisyans. This Raven group was related to that of Hagwelqærh and Trhadziask in the Gisestsu tribe to the south (northern Kwakiutl). As they tended to be endogamic — that is, to intermarry and practice ceremonial exchanges among themselves — they were more or less outlawed here, particularly because of the influence of the Haidas.

Description. The Standing-Raven crest of this clan was formerly represented on a pole. The mythical Raven was shown with a human face, but with the head and bill of the Raven. According to the myth explaining its origin, it had once emerged from the sea.

Carver, age. It was one of the oldest poles, having been carved (according to the informant, before his birth) about a hundred years ago, by Gilas-kameren of Githrahla. It fell of itself, about 60 years ago.

(Informant, Oswald Tolmie, old Gispewudwade chief of Gitrhahla; William Beynon, interpreter, 1939.)

The Whole Raven (Gitrhahla), (*ptaqærh*), totem pole of Qamsem-nawrh, a Kanhade chief of the Gitrhahla tribe of the coast Tsimisyans. This chief and his family belonged to the same southern group of Kanhades as La'oi, of the Githrahas.

Description, age. 1. The Whole-Raven sat at the top of the pole;

2. The Spirit-Starfish (*narhnarem-kamæts*) was in the centre with a human face on it;

3. Large-Human-Raven (*wee-gyædemqærh*), at the bottom.

It has disappeared long ago; the informant only heard of it from his elders.

(Informant, Oswald Tolmie, old chief of Gitrhahla; interpreter, William Beynon, 1939.)

THE RAVEN

HAIDA

Chief Skowl's House and Totem at Old Kasaan, a Kaigani-Haida village of Prince of Wales Island, southern Alaska, according to H. P. Corser (28:11).

The chief house of the old Kasaan is Chief Skowl's. It is one that has two totem poles just alike standing in the accompanying illustration on each side of the steps in front of the house. They are surmounted with the figures of the Raven. He has the moon in his mouth to commemorate the time he stole the moon from the Creator to give it unto man. Below is the wife of the Raven. After he stole the sun and moon, he went out to and fro on the earth, teaching men to obey certain customs. He was a great joker, so much so that each Tlingit word that means deceit has its root in their word for the raven. The raven, like men of that character, was many times married, and there is a legend that goes along with each adventure.

The lowest figure of all is the whale. This is the Raven's "Jonah" story. One time the Raven jumped into the mouth of the whale. He there made it so unpleasant for the whale that the whale was glad to go ashore and die. The Raven, however, still imprisoned in the belly of the whale, began to sing and this attracted the attention of some Indian braves who were passing by. Their curiosity was aroused and they began to dig into the sides of the whale. Out stepped the Raven, and then, as a thank offering for his rescue, he cut up the whale and divided it among the people, thus making a great feed. The larger of the two poles was erected in 1872.

The totem at the right of the two just described is very similar to the one just mentioned and was erected in honor of Chief Skowl's nephew.

At the extreme right of the village is a totem erected by Chief Skowl for his daughter. She married a white man and so this pole is surmounted by the American eagle.

Back of and a little to the left of Chief Skowl's house is a totem surmounted by the frog mother and her two children, and below is her husband, the sun.

To the left of Skowl's house is the house of darkness. Next is Chief Sunny Heart's House. It was he who gave the memorial totem to Governor Brady to be placed in the park at Sitka.

The totems at the extreme left are grave totems. Those who erected these totems were usually first initiated into the "Dog Eaters" fraternity. They first fasted four days. Then they blackened their faces from the mouth and ears down and displaying the bones of a dog would go around from house to house. When they entered a house they would sit awhile and then would rise and go to the next, preserving perfect silence all the time. Those who were initiated were much respected. They had a very high social standing.

The Raven and Butterfly of Yæhltætsi, chief of the Eagle-House-People (Haida) on Prince of Wales Island, Alaska, described by J. R. Swanton (97:125. Pl. III. Fig. 4).

The pole illustrated in Plate III, Fig. 4, belonged to Yæhltætsi, a chief of the Eagle-House-People, who lived in Alaska. It contains episodes from the Raven story. At the bottom is a figure of the beaver who owned the first house, salmon-lake, and salmon-trap, and who adopted Raven. The small human figure on the head of which this beaver has its front-legs is Raven himself. Above is another figure of Raven playing with the crescent moon which surrounds the head of Butterfly, Raven's companion. This refers to the theft of the moon by Raven. Butterfly is introduced only because he used to go about with Raven. The figure above this, with a frog in its mouth, is said to represent the grandfather of Raven at this

time, the frog simply filling up space. Still higher Raven is seen in the act of stealing the beaver's salmon-lake. The lake is the cross-hatched surface curled around two salmon. The frog on Raven's hat is said to be merely for ornament; and the segmented part rising above it, as usual, a chief's dance-hat. On top of this dance-hat, finally, Raven appears again in the form of a bird holding the moon in his bill, as he flew with it through the smoke-hole.

The Moon Crest of Captain Gold at Skidegate, according to James Deans (36:43, 44).

In the model village at the Chicago World's Fair (1893), house No. 2, or the first painted house was a miniature representation of the house in the village of Skidegate in which Captain Gold, chief of the moon crest, lived as late as 1894. On the front of this house, which is really the southern end of it, are painted the following: First, on top is a painting in a bluish color of a moon with a large hook nose. Under the moon, if I remember right, is a raven, also a man or two shown as if they were falling. The moon and all the figures represented on this house are parts of the following story:

The Moon story. The several parts of this story are rather disconnected, owing to its being adopted by the Hidery, from whom I had it. I shall endeavor to give it in a readable form, keeping as near as possible to the original.

In by-gone ages a large town stood, either on the site of the present Port Simshean, (Simpson) an Indian town in northern British Columbia, or somewhere near it. This town once had a large population which, at the time of the opening of my story, was visited by a sickness so deadly that out of this large population only one solitary being, a woman, was left. The woman was sad and lonely, sad for the loss of her relatives and lonely because, in this plague-stricken town, she had no companions left. In order to see if there might not be a few still left she went from house to house with still the same results — everywhere she went they were dead. With failing hopes she pursued her ghastly search until wearied nature demanded rest. She lay down and quickly dropped asleep.

How long she slept she did not know. When she awoke it was bright day. As soon as she opened her eyes, she began to think seriously what would become of her, or what would she do . . . While engaged in this train of thought, a stranger, a man, suddenly appeared before her. At first she was surprised and somewhat afraid. At length she mustered courage enough to speak, saying: "I thought no one was here. Where did you come from?" "Above," replied the man. "I came from the moon; I have been sent here to bear you company." For a long while these two were the only people in town. As no one cared to come near, or to make their abode in town, they agreed to get married, then go to the man's home in the moon, the woman gave birth to a son, whose father was the man to whom she was married. Before going further I must say, by way of explanation, that the big nose and the blue on the moon, seem to denote rank in connection with the moon totem. After the birth of the chief, the big nose said to its mother, "Let me have the boy awhile." As soon as the big nose got a hold of it, he took it by the head with one hand and by its feet with the other. Doing so, he pulled on it until he lengthened him out to be a big boy.

Here we will leave him and take up another part of the story. Afterward nine men came along — they were strangers looking for a home. As soon as the moon's big nose knew they were strangers looking for a home, he made a little house for them, in which he shut them all and would not allow them to go outside. This sort of treatment caused them to wonder about the outcome of all this. If they asked the big nose to let them out, it replied, "Wait a little," or "Not yet". After they had been shut up a good long while, with no prospect of being liberated, the boy came to them and said: "You do not belong here; this is not your country. You are nothing but slaves and will be so while you remain here." When the men heard this they were very sorry, because, in their own country, they were all free men of good standing. They told the boy: "There are ten in our family, nine sons and one daughter; for each one of us our father built a house. We left our own country because we had to fight. We do not wish to fight again; but will do it sooner than lose our liberties, which we dearly prize."

Hearing these sentiments, the blue of the moon said if one of the nine would get a spear, and pierce one or other through the body, he would give to the other eight their liberty. This they did not seem to have done, because afterward the whole nine of them fell to gambling. The losing ones seem to have accused the others of foul play. Over this they quarrelled and fought amongst themselves until they were all killed. Their sister, who had just arrived, was shocked to see all of her brothers lying dead, whom she had come so far

to visit. The sister, having in her pocket a very potent sort of medicine, put some in her mouth, chewed it awhile, then spat it on each in turn, who jumped up alive and as good as ever they were. After awhile they all fought again; as often as any of them got killed the services of the sister and her medicine soon put all to rights. It appears that the rest of the people began to be afraid of the brothers, their sister, and her life restorer. They seem to have done in all things just as they pleased. In order to get them out of the way, it would appear that the blue on the moon sent to a far country for help against the nine, because, the story goes on to say, a lot of men came from a far-off country in order to fight the original nine. This time they seem first to have secured the sister and put her where she could be of no use to her brothers. The newcomers then went and challenged the brothers, who accepted the offer. The newcomers had the best of the fray, for all the brothers were killed. The sister, being in bondage, could not help them. So this ended the nine brothers, all being killed and their sister a slave, where she could not come to resuscitate them.

The Raven Pole at Skedans, Haida, now standing, gaudily painted, in the municipal park at Prince Rupert. Information received from Alfred Adams and William Beynon, in 1939.

This pole, standing about 40 feet high, belonged to Neeswærhs, a Haida chief whose name is Tsimsyan, and whose Tsimsyan homonym, at Gitrhahla, belongs to the Gispewudwade or Killer-Whale phratry. It was carved, about 70 years ago, by Henry Moody. Of its four large figures or crests, only the second from the top can be identified, that is, the Killer-Whale.

The Gitrhun Pole at Tanu, described by J. R. Swanton (97:124. Pl. III, Fig. 2).

The original of this, represented in Plate III, Figure 2, stood at Kloo, and belonged to Gitkon (a Tsimshian word), chief of Those-born-at-Skedans. The motive is taken from the Raven story, and represents Qingi supporting the people of his town along the sides of his segmented dance-hat to preserve them from the flood brought on by Raven.

THE RAVEN

Tlingit

The Raven Totem Pole from Tongas, Alaska, at Seattle, as explained by J. R. Swanton (98:108-110). Two plates unnumbered, one of "Totem pole at Fort Rupert" (Kwakiutl), Vancouver Island; the second "Totem pole at Seattle."

Every visitor to Seattle, Washington, has been attracted and more or less interested by the great totem pole that adorns its main square, but until recently no authentic explanation of the carvings upon it had been obtained.

During the last year, however, Professor Edmond S. Meany of the University of Washington interested himself in the matter, and after much correspondence obtained an account of it from a Tlingit Indian of Ketchikan, David E. Kininnook, which was published in the Seattle "Post-Intelligencer" of September 4 last, (1904).

Recently Professor Boas has received from Mr. George Hunt much longer versions of the myths here illustrated and has transmitted them to me, suggesting that I extract the essential portions and send them to *The Journal of American Folk-Lore* for publication, along with a reproduction of the pole. The accounts were obtained by Mr. George Hunt from its former owner, Mrs. Robert Hunt, and therefore ought to be reliable. It seems that the pole belonged to the *Ganarhadi* (People of Ganarh), one of the principal Tlingit families belonging to the Raven clan.

At the top of this pole is Raven himself in the act of carrying off the moon in his mouth. The story told about this is the familiar northwest coast tale of the being at the head of Nass, who kept daylight and the moon in boxes in his house, and of how Raven stole these by assuming the form of a hemlock needle, letting himself be swallowed by that chief's daughter and being born again through her. But after recounting in the usual manner how the disguised Raven obtained the daylight and moon by crying for them, this version concludes

in the Nass fashion, i.e., Raven lets out the light to obtain oolaken from the ghosts who are fishing from canoes made of grave-boxes. In the Wrangel version these fishermen appear as the original animals who were then in human shape but fled to the woods and into the sea, and became the kinds of animals whose skins they happened to be wearing at the time. Mr. Hunt's version also makes the home of the keeper of daylight a cave, and presents Raven's quest as the result of a council to which he had called all of his people.

The next two figures are said to be a woman and a frog illustrating the familiar story of the woman who teased a frog and was carried off to the frog town, where she married. To recover her, the lake in which the frog town stood was drained. According to Mr. Hunt, the woman whose story is related here was one of the *Ganarhadi* called *Gatarh*, but it is generally told of the *Kitsadi*. Aside from this it differs from other tales of the sort only in making the heroine send her two little sons back to her father's house after a bone to pierce holes in skins, and in making her father's people break a dam in order to drain the lake and kill all of the frogs except her children, after they had done so.

Below the frog carving comes another episode from the story of Raven. First is a carving of Mink, then Raven, next a common whale, and at the bottom "the chief of all birds." It is the familiar tale relating how Raven was swallowed by a whale and lived on its insides until he killed it and drifted ashore, but the version is very elaborate and differs in many particulars from any heretofore published. In the first place Raven is represented as taking Mink along with him as his companion. This is an incident of the tradition of the Kimkink.¹ Secondly, the whale is asked to take them across a bay or strait as a favor, and himself directs Raven to cut out and eat portions of his fat if he will be careful not to touch his heart. After the people outside had cut a hole in order to liberate them it is said that Mink jumped out all oily and rolled in rotten wood, giving his fur the appearance it has to-day, and that Raven did likewise.

The conclusion is quite new to me. According to this the whale drifted ashore at Naikun or Rose Spit on the northeastern end of the Queen Charlotte Islands, and afterwards Raven and Mink started to walk around them. "One day he [Raven] found a great house, and then he thought to himself, 'I will go and see whose house it is?' And when he went into it there he saw a great man with bird beak on him, and as soon as *Yatl* [the Raven] saw him he knew who it was. *Yatl* called him by his name. His name is Nasak Yale or Chief of the Birds. Now he [Raven] was the chief of the Raven tribe." Because this person was chief of all the birds, *Yatl* had a long talk with him and told him everything that he had done. The chief of all the birds was not pleased with those things, however, so he turned Raven into the bird we see to-day, and Mink into a corresponding animal.

There is substantial agreement between these explanations and those given by Mr. Kininnook. In the second episode, however, the latter makes it a man who married a frog woman, and he weaves the whole story into the myth of Raven by making Raven tell this man to do so. He also seems to identify Mink with Low-Tide-Woman, whom he makes Raven marry in order to obtain things found at low tide. In the version of the Raven story which I collected at Wrangel, Mink also appears in the tale of Low-Tide-Woman but is not identified with her. Again, Mr. Kininnook calls this whale a killer instead of a common whale, and makes Raven marry it in order to get more food, and the lowest figure he identifies with the keeper of the daylight, whom he calls the father, instead of the grandfather of Raven.

This last being is worthy of special attention. The native name that Mr. Hunt gives him, Nasak Yale, and which I write *Nascakiyell*, means Raven-at-the-Head-of-Nass and was given by my Wrangel informant as the name of the keeper of the daylight, moon, etc. He was furthermore asserted to be the supreme deity of the Tlingits and the special object of their prayers. I had supposed this view of him to have arisen under missionary stimulus, but what Mr. Hunt says would suggest that there was some aboriginal foundation for it. Perhaps he was the Tlingit equivalent for the Tsimshian and Haida heaven gods, *Larha* and *Sinsskanagwai*.²

John R. Swanton.

¹ Boas, *Indianische Sagen von der Nord-Pacifischen Kuste Amerikas*.

² Respecting the pole figured on the frontispiece Mr. Hunt writes: "This is the totem pole at Fort Rupert, imitation of that taken from Alaska and now in Seattle, put up by its true owner, Mrs. Robert Hunt, who put it over her dead mother as a tombstone." He adds that its true history will be found in the paper written by him, and signs himself "Geo. Hunt, History Collector".

The Raven and Sun Totem Pole, in the account of Wm. Dickinson, "a native and a member of the family that owned the totem" (28:72).

The tradition goes that the Raven, who has always been recognized by the Indians as Chief of the Gods and who was called Yalth, wanted to improve the condition of the earth, but was opposed to Nass-shig-ee-yalth, the King of Light, who had control of the sun, moon, and stars. Yalth had a friend in (*Kity-coum-ye*) Frog, who was an enemy of the King of Light, and the Frog King, Kity-coum-ye, told Yalth that Nass-shig-ee-yalth had a daughter of whom he was very fond and careful. As she was a virgin, she was only allowed to drink from one spring, and must always be in company of a woman attendant. So Yalth asked his servant Nuckshu-yan, the Mink, to aid him to change his form into that of a spirit; this the Mink did, and then, as a spirit, Yalth took his abode in the sacred spring. As usual the daughter of the King of Light came, drank of the waters, and became conceived of a child, Yalth, who was greatly welcomed into the home of Nass-shig-ee-yalth, his grandfather.

As Yalth grew to boyhood he always bore in mind his mission to improve the world. He thought that by making as much disturbance as possible he would be able to accomplish his object. So he played sick and cried very much. Nass-shig-ee-yalth, who was much attached to him gave him everything he asked for. Came a day when Yalth cried for Light, and he would not be pacified without it. So his grandfather ordered one of his servants to open a large chest in his house and take out a small box containing Light and gave it to Yalth to play with. This Yalth did by getting under the smoke hole in the room which served as a chimney. Then he opened and shut the box, first making it light and dark, until all Light had escaped from the box. Thus did Yalth make daylight and darkness.

When Yalth found all the light from the box had gone up into the sky he began to cry so much that he made himself appear very ill. Nass-shig-ee-yalth told his servant to bring him the box containing the stars, as he did not want to see his grandson die.

Then Nass-shig-ee-yalth gave the box of stars to Yalth to play with, but warned him not to throw them up. So Yalth rolled the stars around the floor until he had a chance to throw them through the hole in the roof. When his grandfather scolded him for letting the stars out, Yalth said they had jumped out of his hands. He at once began to cry again, as he realized that the stars would not give enough light. He planned to get out the sun. This he did the next day, after much trouble in the same manner.

The next night on looking at the sky he saw only the stars, and they did not shed much light, so he began to cry for the moon [or the sun], the last light left in the chest. After the child had shed many tears, Nass-shig-ee-yalth gave him the moon, but sat under the smoke hole, so it could not get out that way.

Yalth rolled the moon around the room for some time. Coming to the door, he quickly opened it and threw the moon outside. At once he changed himself back into the Raven, took the moon in his mouth and flew up into the heavens and installed it as chief of the night, the stars as its servants. The sun, later, he made chief of day.

After having regulated the sun, moon, and stars, he flew to distant lands, where the people needed his help. After flying many days, he found himself over a great ocean, very tired and hungry, looking for a place to land and rest. He saw *Yagh-ee*, the whale, who was feeding on fish which Yalth could not catch. When the whale raised its head out of the water to take a plunge, Yalth slipped inside, rested and ate fish for three daylight and darkneses. The whale carried him many miles, and, on arriving at the land where the Raven wished to go, threw him up on a nice sandy beach.

Figure (7) shows Yalth, Chief of Gods, after being released from the belly of the whale, landing on the new world.

It was from Old Port Tongas that the pole was taken.

The Raven Totem Pole at Wrangell, according to H. P. Corser (28: 24, 25).

This totem pole is surmounted by the Raven Creator. On the older poles he is represented as a man. The hat is supposed to be a copy of one that the young Raven saw in the Creator's house.

The box is a chief's box, supposed to have spiritual power, and was used in potlatch feasts.

Below is the young Raven, the Creator of man. He is represented as a raven with a man between the wings. This is to show that he could become a raven or a man at will. (M.B. This is the Raven and his son.)

Below is the daughter [sister] of the Creator, and the mother of the young Raven.

The lowest figure of all is Hi-ya-shon-a-gu, the Indian Atlas, who holds up the earth. She was the first mother of the Raven before his reincarnation.

The Raven heard of a spring of fresh water on Dall Island, an island west of Prince of Wales, out in the Pacific Ocean. Up to this time there had been no fresh water, aside from what was on Dall Island. This spring was guarded by an old Man, Ganook, who would not allow even the Raven to have any of it. Ganook is usually represented on totems as a head of what might be a cross between a raven and a goat.

While Ganook was sleeping the Raven played a trick on him, so that he had to go down to salt water for a plunge. While Ganook was away the Raven rushed to the spring and drank all the fresh water that he could and returned to the house. Just then Ganook appeared at the door. The Raven took flight and flew up through the opening in the middle of the room over the fire. Ganook, through the help of the spirits of such openings held him there in the smoke until he was covered with soot. After the Raven escaped he tried to wipe off the soot, but was unable to do so, and so ever afterward he was black.

The Raven then began to fly over the land. Wherever he dropped plenty of water it became a river, and when he dropped a little, each drop became a salmon creek.

The Raven began to try to make man. He tried the stones. These made men who were slow. He threw them down in great disgust. Then he tried making men out of the leaves of the trees. These men suited him and he let them live. The Haida legend differs from the Tlingit in that the Raven found man in a clamshell.



A Kaigani-Haida house post

But leaves fade in autumn, drop away and die, and, therefore, men had to die . . .

The Raven, after he had created [the people] went about to teach them how to live. He taught them how to make war, different arts, and the season for the potlatch. The Raven in his conduct toward the animals appears in the light of a trickster. This is so much so that all words meaning tricks, cunning and the like have the Raven as their root word.

At the time of the flood the Raven, with his mother in his arms, flew up to the sky and stuck his bill in the sky and remained there until the flood subsided. This is given as the reason why the Raven's beak is bent. There is another legend, however, which explains the same phenomenon by saying that the Raven once disguised himself as a fish and that a fisherman caught him and pulled off his nose. Afterwards, by a trick, he found out where the nose was and by another trick secured it and put it back on again, but did not get it on straight.

After the flood the Raven disappears from history.

The Raven and Bullhead house post in the Whale House at Klukwan (Tlingit), according to information given and a photograph taken by Mrs. Paul and her son, William L. Paul, Juneau, Alaska (in 1947).

Emmons has given information on the Whale House. This post, one of a pair (the other illustrates the tale of Konakadet), formerly stood 7 or 8 feet high in the Whale House at Klukwan; it is now preserved in a new building, and belongs to Victor Hotch.

It illustrates the story of the Raven who, in his cosmic peregrinations, once encountered the Bullhead (fish), and called him. The Bullhead, knowing how deceitful the Raven was, remained distrustful; he would not listen. So the Raven (at this moment in human form) took the Bullhead by the horns or spikes and cursed him. He would be nothing but skin and bone the rest of his life. That is what happened to the Bullhead. He is shown as he looks now, at the bottom of the pole: the large mouth of a disgruntled being, two short horns in the place of nostrils, large slanting eyes and a long spiky backbone. As if to make the identity



The Sun and Raven pole

mouth of a disgruntled being, two short horns in the place of nostrils, large slanting eyes and a long spiky backbone. As if to make the identity



Raven and Bullhead house post, at Klukwan



The human face of the Raven, at Klukwan

of the Raven more obvious, the bird is shown, wingspread and head down, in front of his own human counterpart. This post is beautifully painted; red and blue predominate in the over-all painting of the carving. It is one of the best on the north Pacific Coast. The carver, who came from Wrangell to the South, also produced, about 70 years ago, the splendid wall decorations in the Whale and Raven houses at Klukwan.

The Four Raven House Posts in the Raven House at Klukwan (Tlingit), Alaska, recorded and photographed by William L. Paul and his mother, of Juneau.

These painted and carved posts, four of them identical, belong to the Ganarhtedi group. About 15 feet high, they belong to Mrs. Mary Williams. They show the Raven in human form, crouching, and apparently in a moment of distress, ribs exposed, in the course of one of his many adventures. Behind him the flat panel represents a large copper shield. This carving seems to be from the same hand as the other house posts in Klukwan, that is, of a Wrangell craftsman, about 1875.

THE RAVEN SALISH

The Raven among the Lkungen. Painted house front of the Salish, in southern British Columbia, according to Dr. Franz Boas (20: 456).

I was told that the chief of Skhtsas, north of the upper end of Harrison Lake, owned a house with a painted front. A carved pole with the figure of Raven on top, stood in front of the house.

Raven and the Bullhead, at Klukwan

