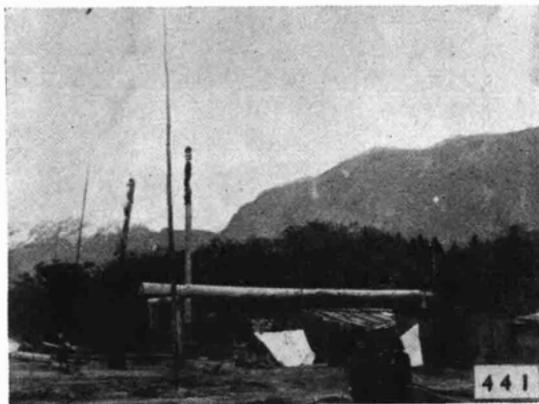


House Posts showing Dsonoqua. Carved house posts (*glam*) at the Field Museum of Natural History (in 1915). The label read: "Two dark figures . . . representing the Dsonoqua, a mythical stealer of children." Kwakiutl, Vancouver Island. Purchased of C. Hagenback; No. 18987.

House Posts of Lelarha. Kwakiutl house posts described and illustrated by Dr. Franz Boas (21: 36, Plate 22).



Kwakiutl village

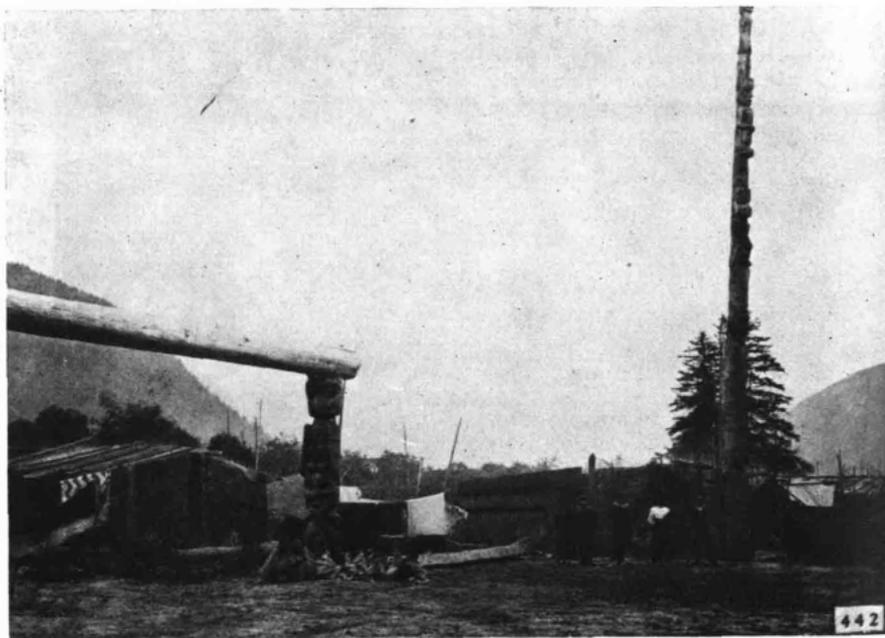
both of them represent the Or, a spirit of the sea, called by these people swie-o-que.

Post of Lelarha in Rhumtaspe (Figure 36), representing a bird (above), and a man sitting.

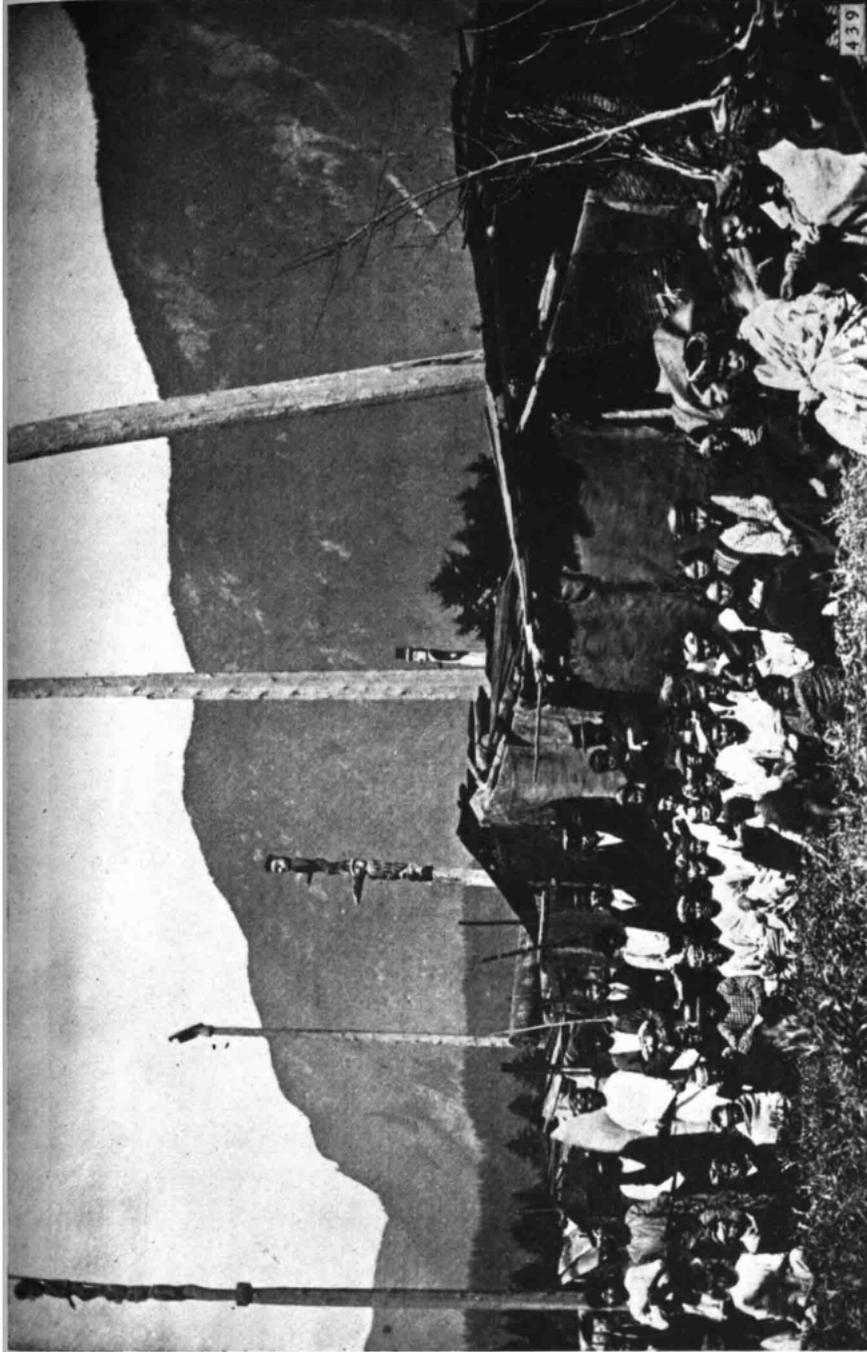
Posts in house of Qoerhsotenorh (Plate 22, Nos. 16/975, 16/974. American Museum of Natural History, N.Y., collected by F. Boas).

House Posts of the Nannimoach tribe of Vancouver Island, as described by James Deans (36: 95).

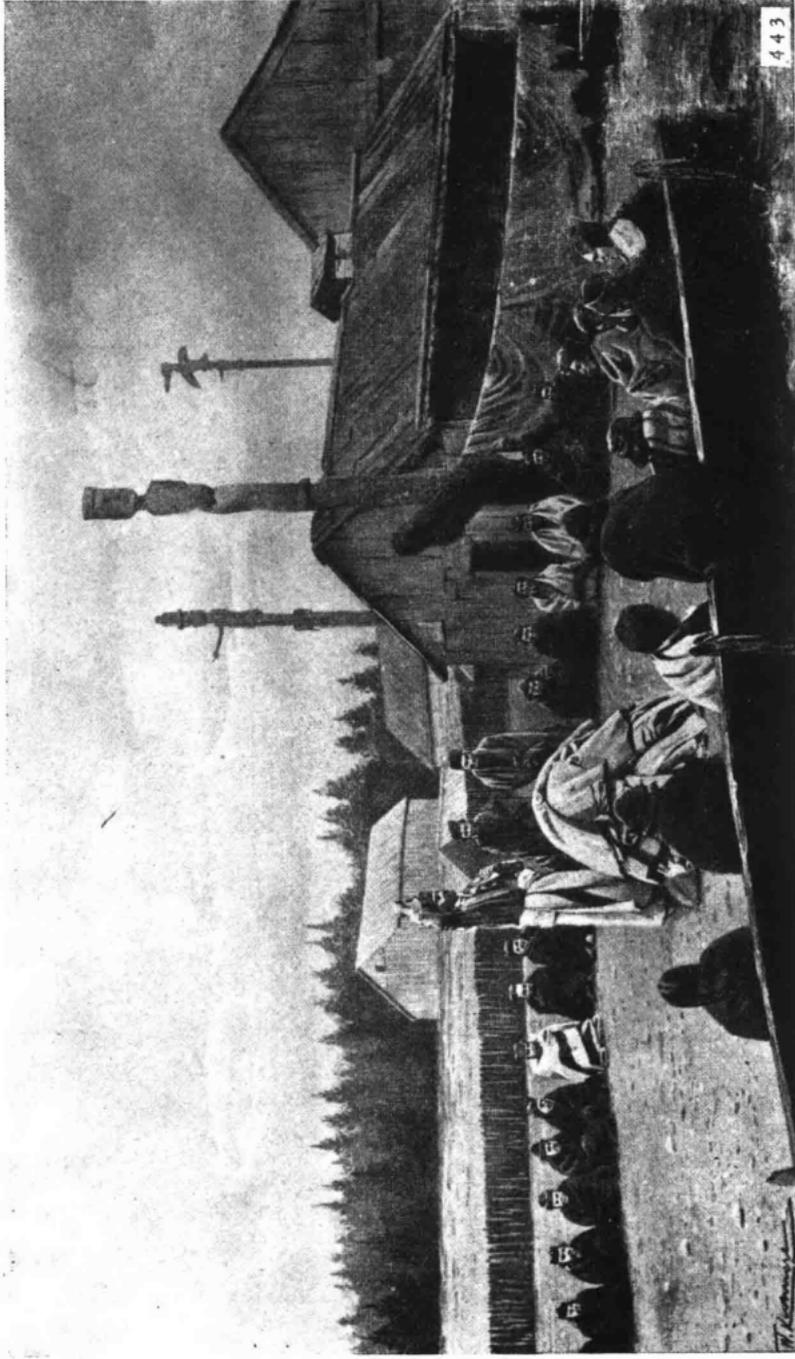
The last two figures were part of a house of the Nannimoach tribe of Vancouver Island. They stood inside of the house and supported the roof beam. One of these post figures is represented as holding a goose in its hand. One or



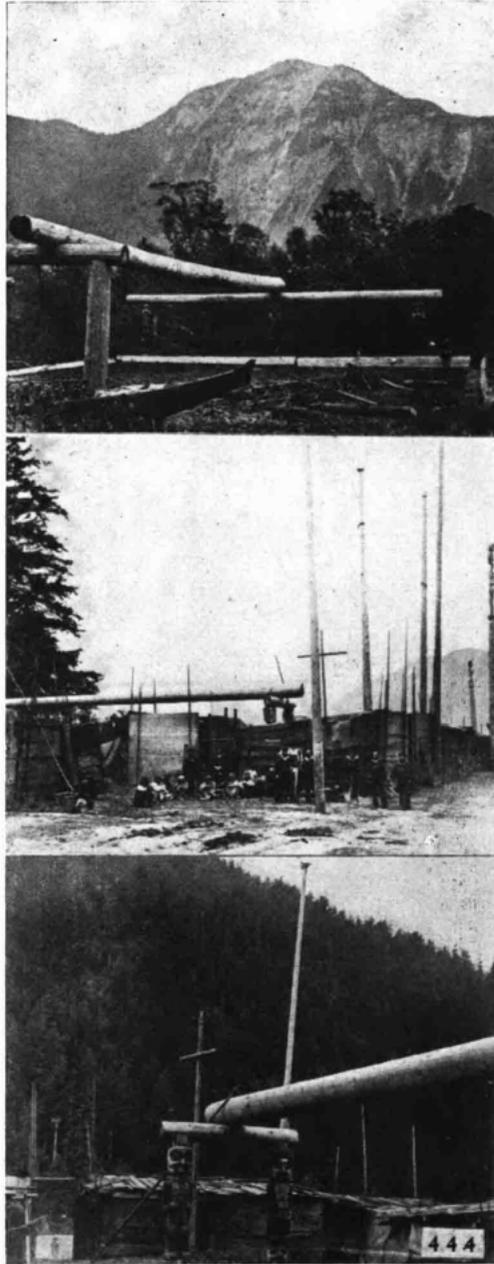
Tsawati, Knight Inlet



Kwakiutl village of Tsawati Knight Inlet



Kwakiutl chief giving a speech at a festival



Kwakiutl village of Knight Inlet



Kwakiutl village. (Watercolour by Emily Carr, 1912)

Commemoration Statues. Erected in commemoration of various events among the Kwakiutls (21: 390, figure 25, Plates 18, 19).

Figures commemorating distributions of property, the breaking of coppers, and grease feasts are often placed on top of the house or on the poles. To this class belongs the statue of the speaker under the sun mask (figure 1, p. 338), and the speaker on top of a house in Alert Bay (figure 25). Other statues of the same class are shown in Plate 18, representing a chief who gives away coppers in a feast, and Plate 19, representing a chief breaking a copper. This last figure is placed on top of the house at the time when the father-in-law refunds the purchase money with which his daughter has been bought.

Bella Bella Pole 1 at the National Museum of Canada (In storage. No. VII EE 26).

This pole, 13 feet high, was part of the Aaronson collection acquired by the National Museum. Here is its catalogue description: "The carving represents, at the base of the totem, an Indian, by his nose, of the eagle tribe. The next is a young bear, his offspring, the wolf, the beaver, the sea lion with its tongue hanging out, mountain demon holding an owl. The demon who broke the mountain holding a rabbit and eagle on top."



Tsawati, Knight Inlet



Kwakiutl house posts and cross beam at Cape Mudge

(Not illustrated here. Such a pole as this and the other of the pair make one wonder as to their authenticity, as they could not represent the crests of the owner.)

Bella Bella Pole 2 at the National Museum of Canada (In storage. No. VII EE 27 — second pole from Bella Bella).

Also from the Aaronson collection, 13 feet high. Its catalogue description is "The bear, the beaver, sea-lion, and raven with bear's crest, the sea-lion with open mouth out of which comes the mountain demon, the sea-lion holding in its paws the God of the Wind for protection, and holding the beaver, seal, and fin-back whale."

Carved Posts of Nahwittee (2) at the National Museum of Canada (No. VII E 407, 408. On exhibition).

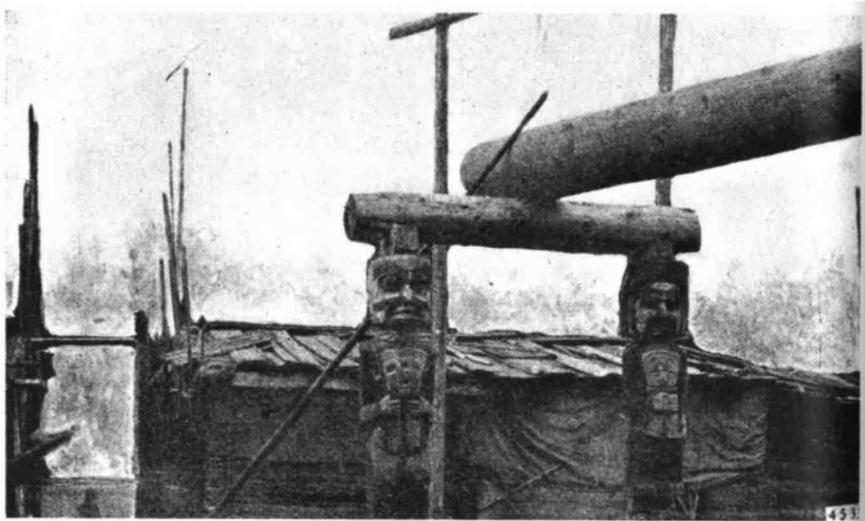
From the interior of Chief George's house at Hope Island (north of Vancouver Island) — Rhumtaspi. They stand about 12 feet high and are painted. No other catalogue information.



The same poles as in 447, at the National Museum of Canada



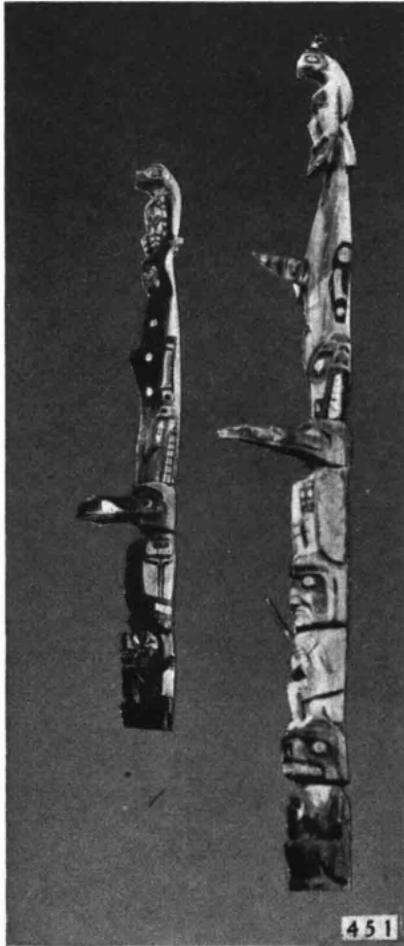
Graveyard posts at Cape Mudge, Kwakiutl



Kwakiutl house posts and roof beams



The same figures of Cape Mudge



Kwakiutl totems

Totem Poles of Alert Bay, described by the Rev. H. P. Corser (28: 55).

The Nimkish Indians of Alert Bay are different in language and in customs from all the tribes to the North. The totem poles, however, have characteristics somewhat similar. How can this be explained?

It was quite proper for a well-bred girl to marry out of her own tribe. [M.B. This happened to the Tongas girls who married white fur traders and went to live among the Kwakiutls.] When she did, she carried her own legends and totem with her. Her children belonged to her family and so inherited her totem. So among all the tribes of Indians many of the same legends and totems may be found.

The Raven totem at Alert Bay is always carved as a bird with its wings spread, ready for flight. The legend of the Raven among these Indians leaves out all of its good qualities and emphasizes its craftiness, cunning and deceit. Its name is almost a synonym for hypocrisy.

Only two of the Alert Bay totems are described here. The first is the tall elaborately carved totem having a large bat-like bird at the top; part way down, a bird with the bill

I. One of them represents a bear-like monster holding a person in his human-like hands and must be one more southern illustration of the Bear-Mother myth; here the Bear is shown kidnapping the young woman. Under the feet is a small man, obviously the chief whose posts these were, holding two copper shields, his valuable possessions.

II. The second pole shows the same monster, presumably the Grizzly Bear, holding a person (only the upper part of the body is represented) between his paws or hands. Here the small figure under his feet is the Raven with folded wings on which is engraved an animal face and feathers (both illustrated).

House Posts of Cape Mudge, Hope Island, now standing at the entrance of the West Hall in the National Museum of Canada. They were collected by Harlan I. Smith (No. VII E 623 a-c).

Painted all over as soon as made and 20 feet high, they were erected presumably after 1900. Because of the poor workmanship of a tribe not versed in the tradition, they are split lengthwise in several places.

The figures represented are the same on both posts: the Raven at the top, with a face decorating his body; the Beaver below, one of them gnawing a stick and standing on his flat tail.



Kwakiutl totems



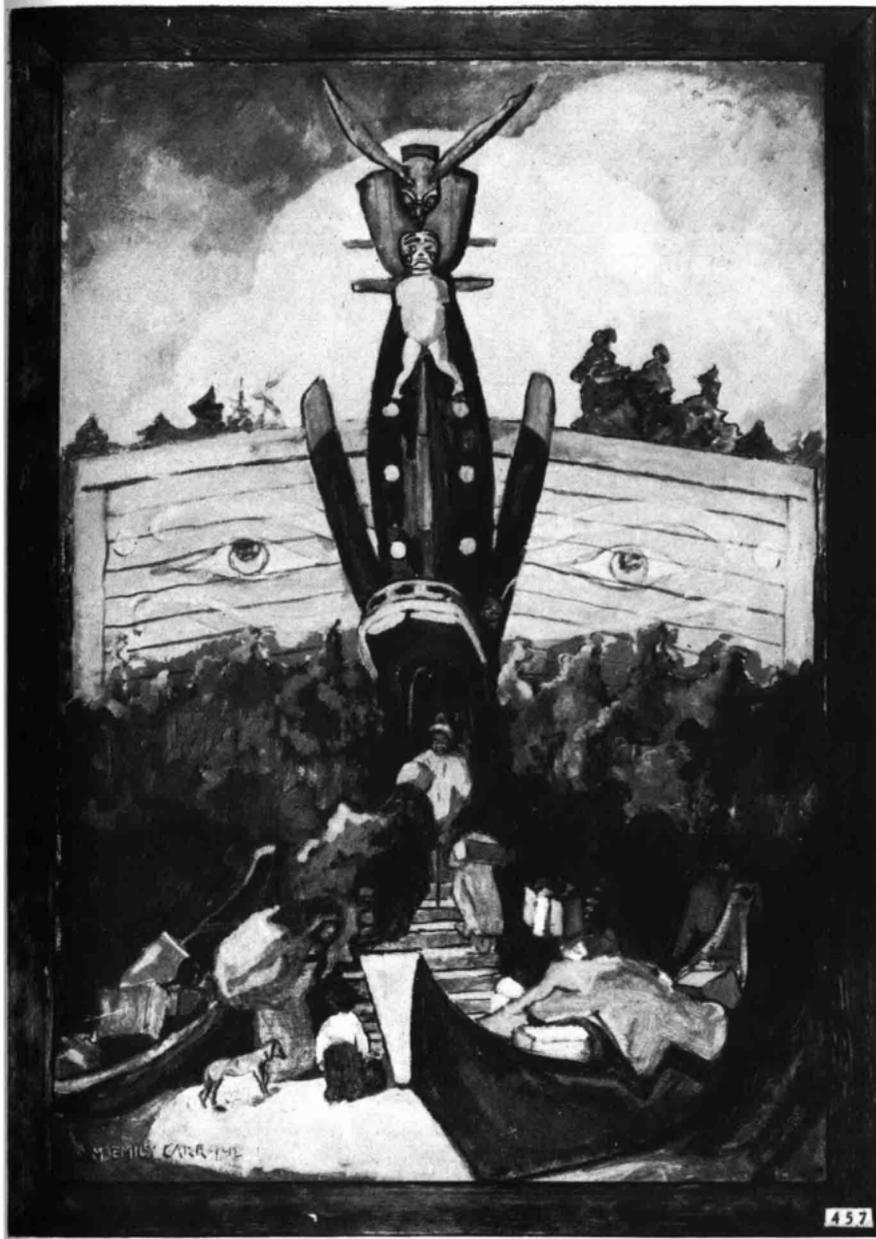
Kwakiutl house posts



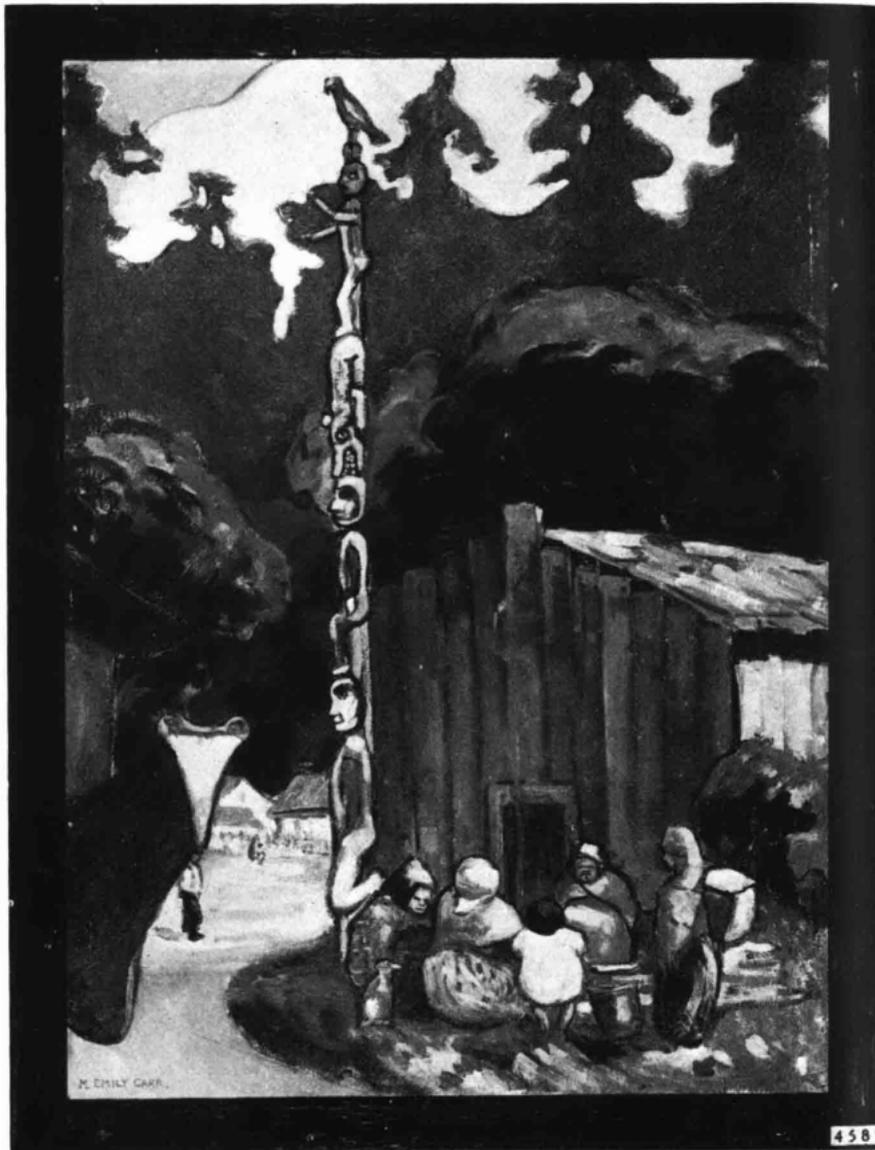
Costumed Kwakiutls



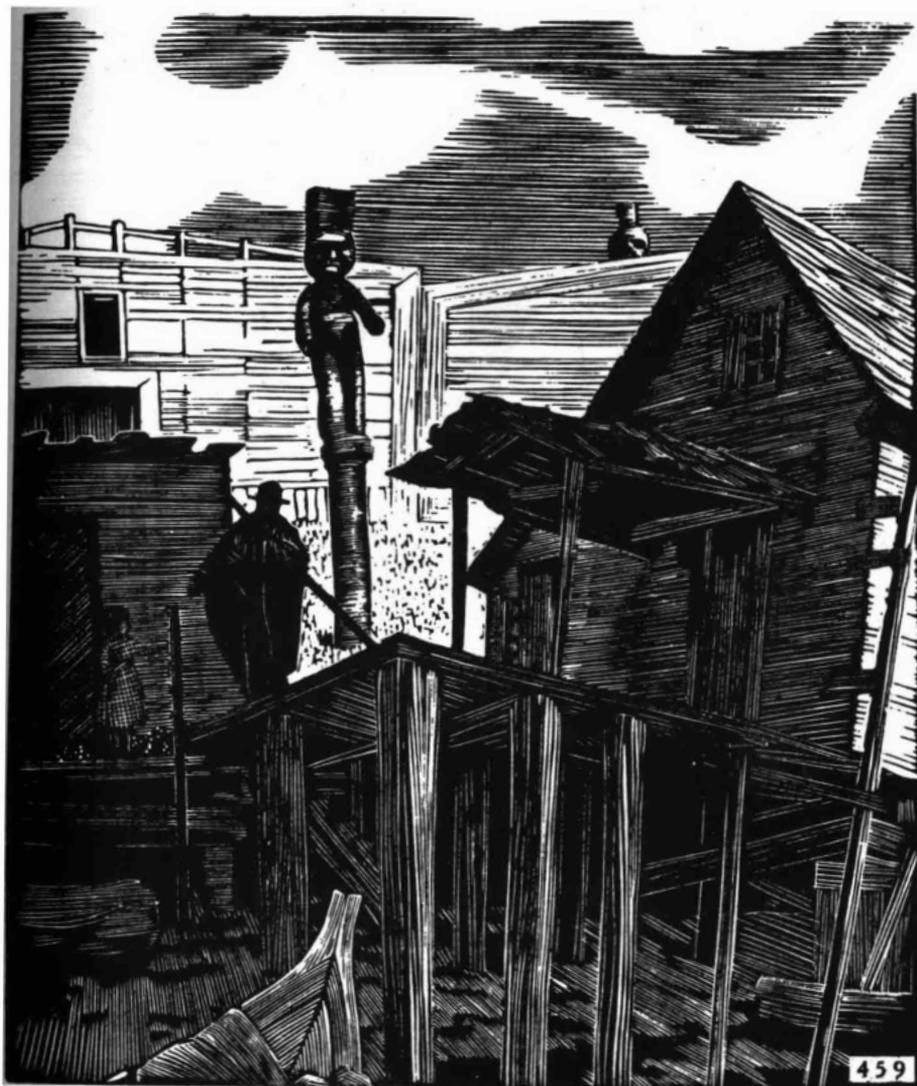
Kwakiutl pole with the Thunderbird



Kwakiutl house and totem



In a Kwakiutl village. (Watercolour by Emily Carr, 1912)



In a Kwakiutl village. (Wood engraving by Walter J. Phillips)



Carved post in a Kwakiutl village. (Walter J. Phillips)



In a Kwakiutl village. (Walter J. Phillips)

of a crane; and at the bottom, the Raven with its wings pictured on the side of the house. This is a copy of the speaking stick of one Nun-nu-kai-wi.

He had four sons, and they said, "We go a-hunting."

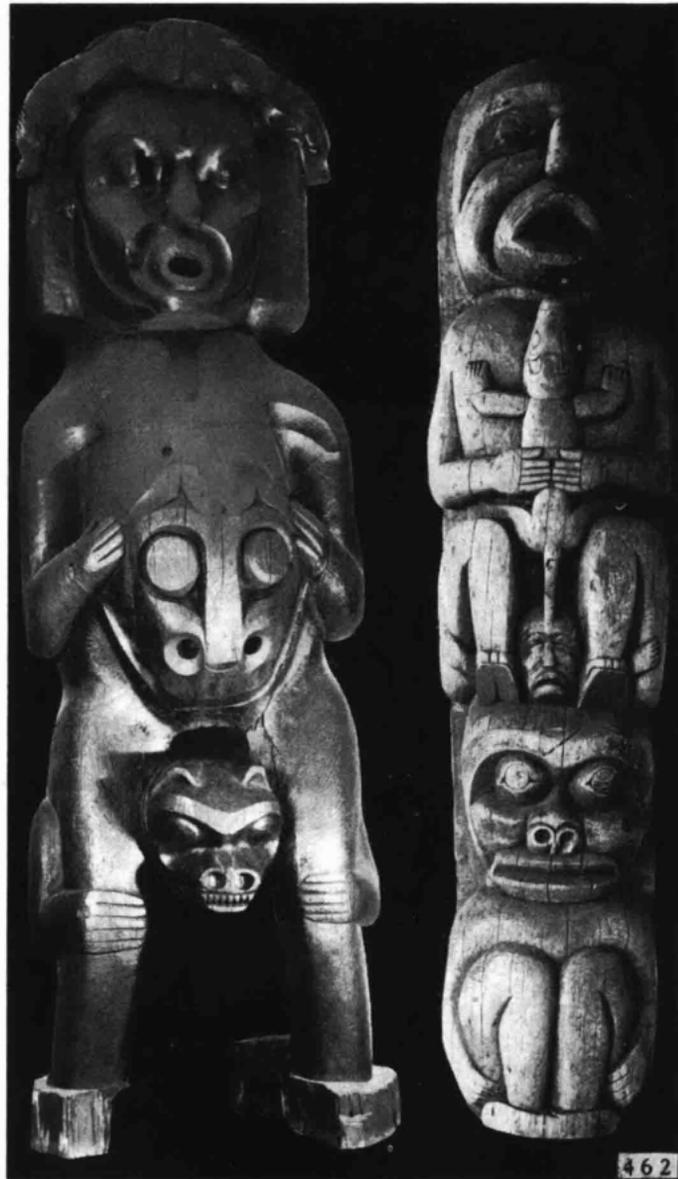
The father warned them to be very careful, for over the mountain, in the Valley of Smokes, was the black smoke (the bear); the white smoke (the mountain sheep); the brown smoke (the grizzly); and the blood-coloured smoke came from the man-eating giant.

One received mountain sheep wool, another a sandstone, another hair oil, and the youngest a comb. The man-eater nearly caught up with the youngest. The comb was thrown down, and that became a jungle; the sandstone became a mountain; the hair oil turned into a lake; the wool into a fog, which is always seen at the foot of Raven's Inlet.

All these things delayed the man-eater so that the sons managed to get home and to barricade their house.

The man-eater tried to get through the hole in the roof. The father said, "Do not be so fierce. Come back to-morrow with your wife and son, and I will give you my two sons, the next day the other two."

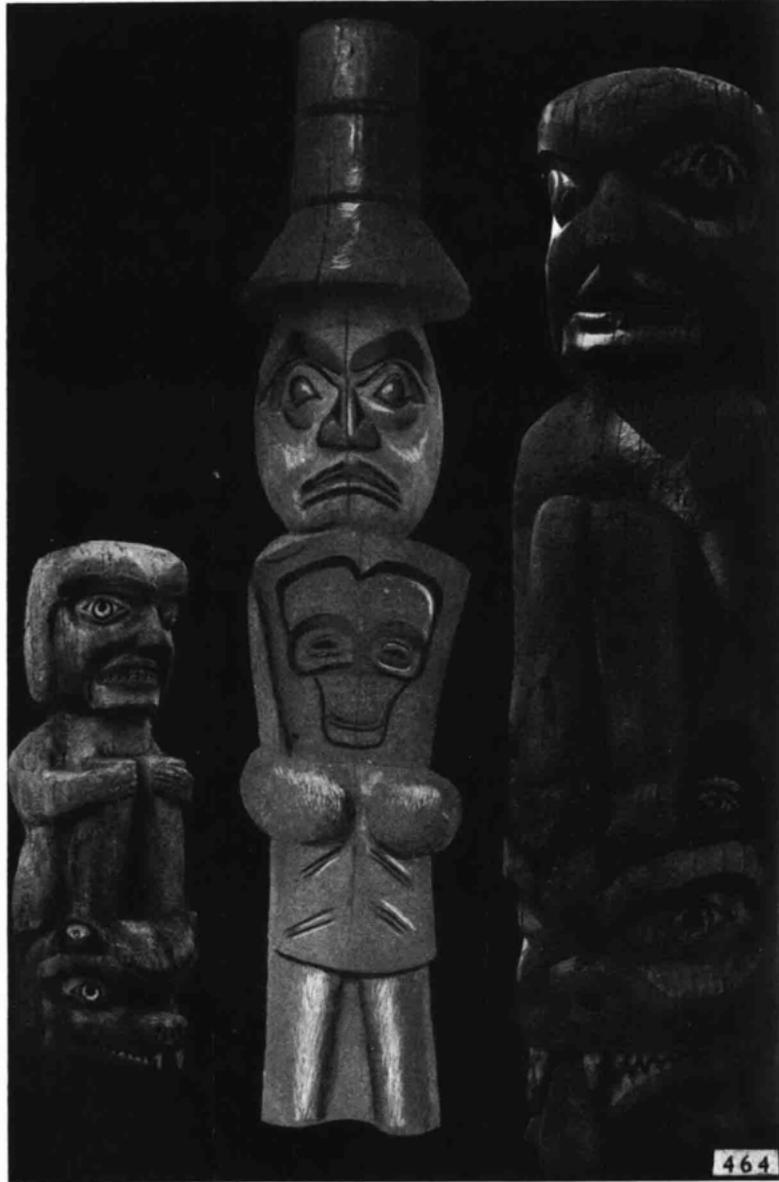
The father with the help of his architect dug a deep hole and placed two seats over it. After the man-eater came, he took his place on the seat over the hidden pole.



Kwakiutl house posts



Kwakiutl poles in Thunderbird Park



Kwakiutl poles in Thunderbird Park



Kwakiutl poles. (Left) In Thunderbird Park



Kwakiutl posts at the Smithsonian Institution

The father then began to tell the history of the tribe and marked time with his speaking stick. Then the enchanted pillars opened and closed their eyes. The stick itself did queer things. The man eater became drowsy and was pushed into the pit where hot water, made hot by hot stones, was prepared for him. When he was dead they took his body, cut it up, and burned it. Its ashes became the stinging insects, like the horsefly.

The dancing stick was the model of the totem.

Another totem, quite famous, is one with a bird with a hooked nose at the top and at the bottom a bear with what appears to be a mummy of a man in a coffin. There are two of these the same.

The thunderbird gave a man strength to build houses, and afterwards stayed with him to help him. This gave the family a right to use the Thunderbird totem.

The founder of the Alert Bay tribe was Numpkish. He was shown how to get water, and so he filled bladders with it, and made Nimkish River, where salmon could spawn.

Paintings and Carved Posts seen on photographs in the Leeson Collection, Victoria, British Columbia.

Number 73. "Remains of a Kwatsino house (Kwakiutl)." The rear inside post holding up the central ridge-pole from rear to front is a fine carving. The large main figure above is that of a man holding a copper shield crosswise under his left arm. On his head and hanging on both sides, head down, below his ears, are two snakes or *heitliks*. Between his knees and below appears a squatting being with human-like body but with animal (bear-like) face, showing a double row of teeth. The post is partly painted.

Number 75. "Carved house posts, Quatsino" (Kwakiutl). Two house posts, side by side, hold up a cross-beam on which rests a large central ridge-pole. The house posts represent the Sea-Lion, head up, each in slightly different shape. On the head of one a human-like face is painted. The large head, like the rest of the body, is painted as well as carved. The spine of the Sea-Lion appears in the form of a string of ovals. The horizontal beam represents the Double-headed monster, face outwards, with a large mouth, curved teeth, and prominent nostril.

Number 2. A flat-headed Quatsino (Kwakiutl) woman shown in profile. At the rear in front of her appears a totem pole, distinctly an imitation of a northern one, showing, from the top down: (1) Raven looking down, with wings folded; (2) Beaver sitting, showing its incisors, its scaly tail turned upwards; (3) human-like Raven, his beak hanging down on his chest (as in Haida carvings).

Number 4. "Totem pole inside native house" with the same old woman in profile. At the rear of the house appears a carved and painted inside post with a bird at the top, presumably the Thunderbird; below, a Grizzly-Bear-like being, sitting erect; a bird at the bottom, with folded wings.

Number 28. Leeson Collection: "Feasting, West Coast Natives. Koskimos of Quatsino." Inside a large native house many people are sitting, holding up tea cups, in a single row, their backs to the rear and side walls. A young man stands, a box under his right arm, near the central fire of split logs. At the rear of the house, holding up the central ridge-pole, stands a carved and painted house post. A single large human-like figure decorates it.

Number 53: "Wat-tese village, Quatsino Sound, Vancouver Island." A row of seven plain houses of irregular size and position, in semi-modern



Kwakiutl house posts

style, are on stilts close to the seashore. Behind them is the dense forest. A single totem pole, about 30 feet high, stands between two houses to the left. A bird sits at the top. The upper part of the shaft is uncarved. Then comes a large human being sitting; at the base is another person with tattooed or painted face. Three Sea-Lions, heads up, form the short stilts supporting the central houses. A house-front painting decorates the largest house (placed sideways). A carved post in human form occupies the lower centre of a large circle to which are added four fin-like faces of monsters, Sea-Lion-like. The whole front of the house to the left is decorated with the Thunderbird over the Whale.

NOOTKAS

The Nootkas had no Totem Poles, according to Lieut. G. T. Emmons (47: 285).

The Nootkas had no totem poles originally, and the interior house carvings, figured by Cook and mentioned by all others, were rude, grotesque, and with little or no meaning. They used paintings on boards as screens upon ceremonial occasions and as decorative