

folk-lore. For general distribution, see Bolte-Polivka, II, 140. Professor Boas sees in the America Indian versions two different currents of transmission: "an ancient one, coming from Siberia by way of Bering Strait; a recent one arising in Spain and passing into Latin America and gradually extending northward until the two meet in California." [M.B. To these must be added the post-European sources from French Canada, as the same theme is a familiar one in Canadian folk tales, not only among the French Canadians but also among the Indians who borrowed it from them, as they did many others.]

Visit to the land of the dead (337).

The Woman stolen by Killer Whales (342). A variant of the Orpheus myth.

Bear Mother (342 and 345).

Light extinguished and woman stolen (343). In Siberia and North America.

Snake paramour (344).

Children kidnapped in basket deceive kidnapper and escape (351).

Many-headed monsters (357). From Siberia to America.

The Seven-Headed Dragon (358).

The Tar-Baby (359). All magically sticking to one another.

NUMBERS

Number of Carved Columns in the North (Haidas, Tsimshians, and Tlingits), according to James Deans, in 1884. (33, 34: 345, 346).

There are three or four villages of Haidas in southern Alaska, at Kyganie [Kaigani] and other places, who have also carved columns.

In all Huidah [Haida] Land including the above-mentioned tribes in 1884, I am sure there was not less than 500 carved columns.

The Skickeens of Alaska, in 1862, had a vast number of these columns in their villages.

Amongst the Simsheans at Fort Simpson in the villages of the Nass and Skeena, as well as at various other places, the number and designs of these columns are simply astonishing.

As far as I have seen, the style of the carvings, as practised by the Haidas of the Queen Charlotte Islands and all outlying tribes speaking the same language, and known by the name of Haidas (strangers), is the name as practised by the Kling-gate language; the Simsheans, who occupy a vast territory on the islands, inlets, and rivers of the mainland in British Columbia, and who speak the Simshean language. The modes of carving as practised by the above-mentioned people and nations are unique in their designs, crests and legends, while the styles of their neighbours, the Bill-Billas, Bella-Coolas, Quackguills, and others are so different that it may freely be said they have a style of their own, if the rude carvings, on the ruder poles they have, may be called a style.

Appraisal. Totem Poles on the north Pacific Coast, as observed and described by George M. Dawson in 1878 (30: 115 B, 116 B, 117 B).

Among the Tshimsians at Port Simpson, most of the original carved posts have been cut down as missionary influence spread among the people. At Nawitti (Hope Island), Quatsino Inlet (Vancouver Island), and elsewhere, where the natives are still numerous and have scarcely been reached by missionaries, though similar posts are found, they are small, shabby, and show little of the peculiar grotesque art found so fully developed among the Haidas.

As a rough average, it may be stated that there are at least two carved posts for each house among the Haidas, and these, when the village is first seen from a distance, give it the aspect of a patch of burnt forest with bare, bristling tree-stems. The houses themselves are not painted and soon either assume a uniformly inconspicuous grey colour or become green or overgrown with moss and weeds, owing to the dampness of the climate. The cloud of smoke generally hovering over the village in calm weather may serve to identify it. Two rows of houses are occasionally formed where the area selected is contracted. No special arrangement of houses according to rank or precedence appears to obtain, and the house of the chief may be either in the centre of the row or at the end. Each house generally accommodates several families, in our sense of the term; the elder to whom the house is reputed to belong, and who is really a minor chief, of greater or less importance in the tribe — or village — according to the amount of his property and number of his people.

The carved posts, though one may still occasionally be erected, are as a rule more or less advanced toward decay. A rank growth of weeds in some cases presses close up among the inhabited houses, the traffic not being sufficient to keep them down. In a few years little of the original aspect of these villages will remain.

Tuxecan poles in 1922 (Tuxecan in Alaska). In the *Explorations and Field Work of the Smithsonian Institution in 1922*, it is said that — “At the town of Tuxecan an observer in 1916 counted 125 poles standing. In 1922, only 50 were left . . .” (Cf. the Rev. John C. Goodfellow. 52: 44).

PAINTED HOUSE-FRONT AND DOORWAY CARVINGS

Native Paints of the north Pacific Coast Indians, as described by A. P. Niblack, about 1885 (78: 319).

The different kinds of paints used by the Indians in this region are charcoal; roasted and burnt fungus; white, red, and brown ochres; lignite, cinnabar, berry juice, spruce sap, and various other kinds of vegetable compounds. For tattooing and painting the face and body black, charcoal and lignite are used. Oil is mixed with all paints used on the body. Where lignite is used on wood or for other purposes of a permanent nature, it is ground dry with salmon eggs, first having been chewed with cedar bark. This gives consistency to the paint and makes it stick well. A fungoid growth from the hemlock tree by various treatment becomes yellow, red, or black. When decayed to a powdery consistency, it is yellow; when roasted, it is red; and when charred, black. The Chilkat get the brilliant yellow for their blankets from a kind of moss called *sekhone*.

Painting on Poles and House Fronts, according to Lieut. G. T. Emmons (47: 284).

Carving was largely dependent upon painting for its best effects. Although the older totem poles, house and grave posts may show the natural wood surface, yet practically all show evidence of colour even in their decay. It is a question whether painting did not antedate carving, being so much simpler in labour and material. The painting of the house front of the northern people was always in the animal crest and might present a realistically natural or highly conventional form. In either case the figure was outlined in black, and red and blue-green were introduced in decorative faces, eyes, and even foreign figures, to represent the bone structure or to fill up vacant spaces. Interior paintings were much the same, although in some cases they elaborated detail to tell some incident in the family history.

House-front Paintings on the north Pacific Coast. Lieut. G. T. Emmons (47: 283–292) gives information and illustrations of a number of important mural paintings of this type, as follows:

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How Totem Poles were painted, according to Edward L. Keithahn (62: 76).

Totem poles were painted with a type of fish-egg tempera, consisting of a mineral pigment mixed with a mordant of fresh salmon eggs and saliva. The colours originally were red, black, and apple green. The red was obtained from hematite, the black from graphite and carbon, and the apple green from various copper ores common in the region. For many years commercial paints have been used, but none achieve the soft, flat tones of the native paint seen to-day only in a few well-preserved interior house pillars.

Painted houses among the Tlingits, according to tales recorded in English by J. R. Swanton at Wrangell, Alaska (119a: 132).

By and by the chief's daughter was missed, and they hunted for her through all of the houses, but they did not look into the old brush house, for they thought she would never go there . . . The following morning, they saw a beautifully painted house standing where the brush house had been.

The man's sister told him that he was staying there a little too long, and he started back toward his village. As he went he looked back, and there was nothing to be seen but land-otter holes. Before, they had appeared like painted houses. Then he returned to his own place with all kinds of food given him by the land-otters.

House-front paintings (*neksugyet*) **among the Tsimshians** on lower Skeena River, according to Herbert Wallace, Raven head-chief of the Gitsees tribe, an old man; interpreter, William Beynon, 1926.

1. The Gyaibelk, a mythological bird or insect with a long beak and wings spread out, decorating the house front of Skagwait, Eagle chief of the Ginarhangeek tribe. It covered the whole width and height of the house front — a very large painting. It had been painted by Galksek of the Gitsees tribe near the mouth of the Skeena. Skagwait sold this front to a purchaser from the United States about 1900. The informant had seen it.

2. Where-Spawning (*wilmees*), another front painting of the house of Alimlarhæ (Killer-Whale of the Ginarhangeek tribe). A number of copper shields were represented in it. There was a great controversy between the Ginarhangeek and the Gilodzar tribes as to its ownership. And the Gilodzar also had a similar house-front decoration. Neeskwaladzih, an Eagle of the Gitamat tribe to the south, had painted it some time before the birth of the informant, who saw it. It was removed about 1875, shortly after the last smallpox epidemic.

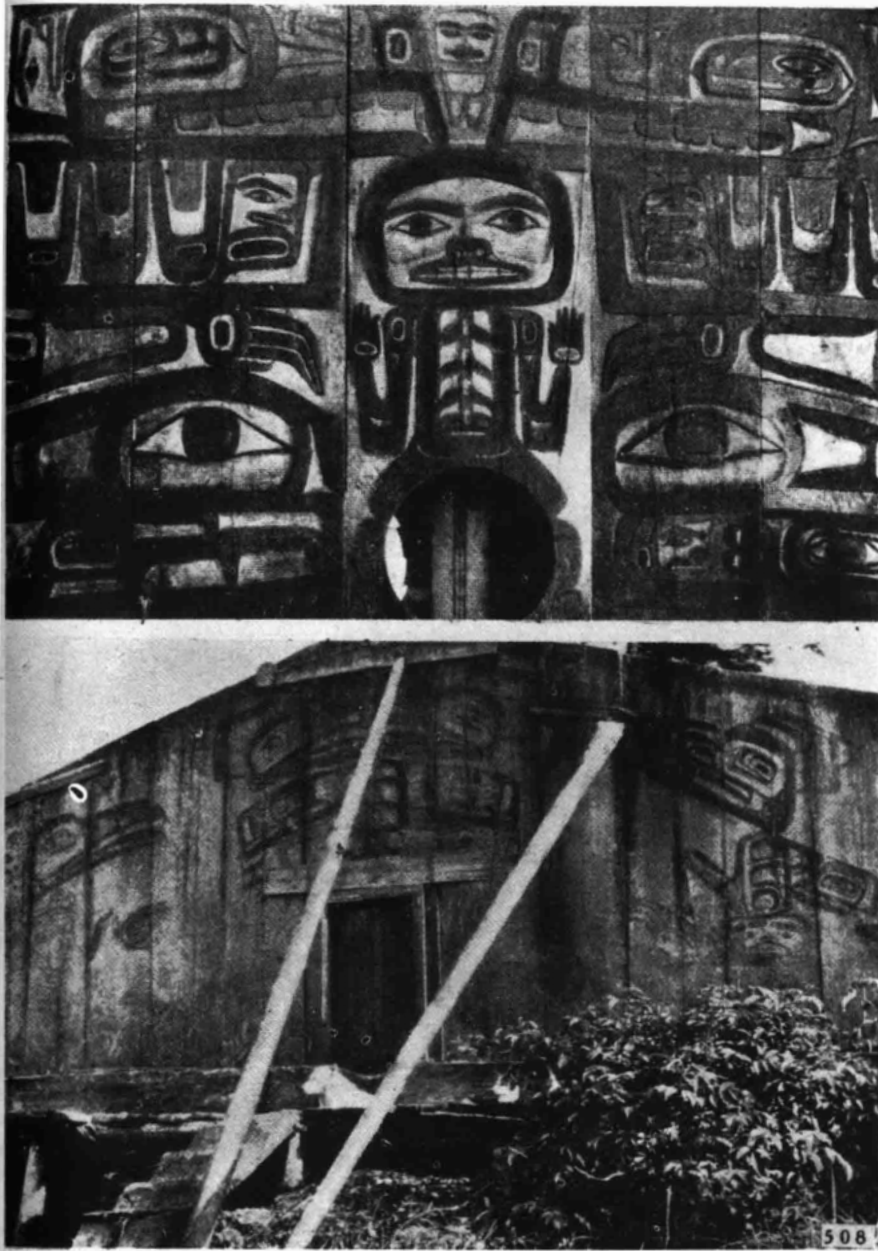
3. The Raven with a long bill protruding, in front of the house of Kalksek (Raven of the household of Neesyaranæt of the Gitsees tribe), and with wings spread out the width of the house. Painted by a craftsman of the Gitandaw tribe. Removed before the smallpox epidemic (about 1870).

4. Where-stands-the-Bear (*wilhætkhl-sæmi*) painted on the house front of Kaltk (Wolf of the Gitsees tribe). It also displayed the Crane (*kaskaws*) and the Wolf (*gibæo*), the crests of this household. Painted by Kalksek. It disappeared at the time of the same epidemic.

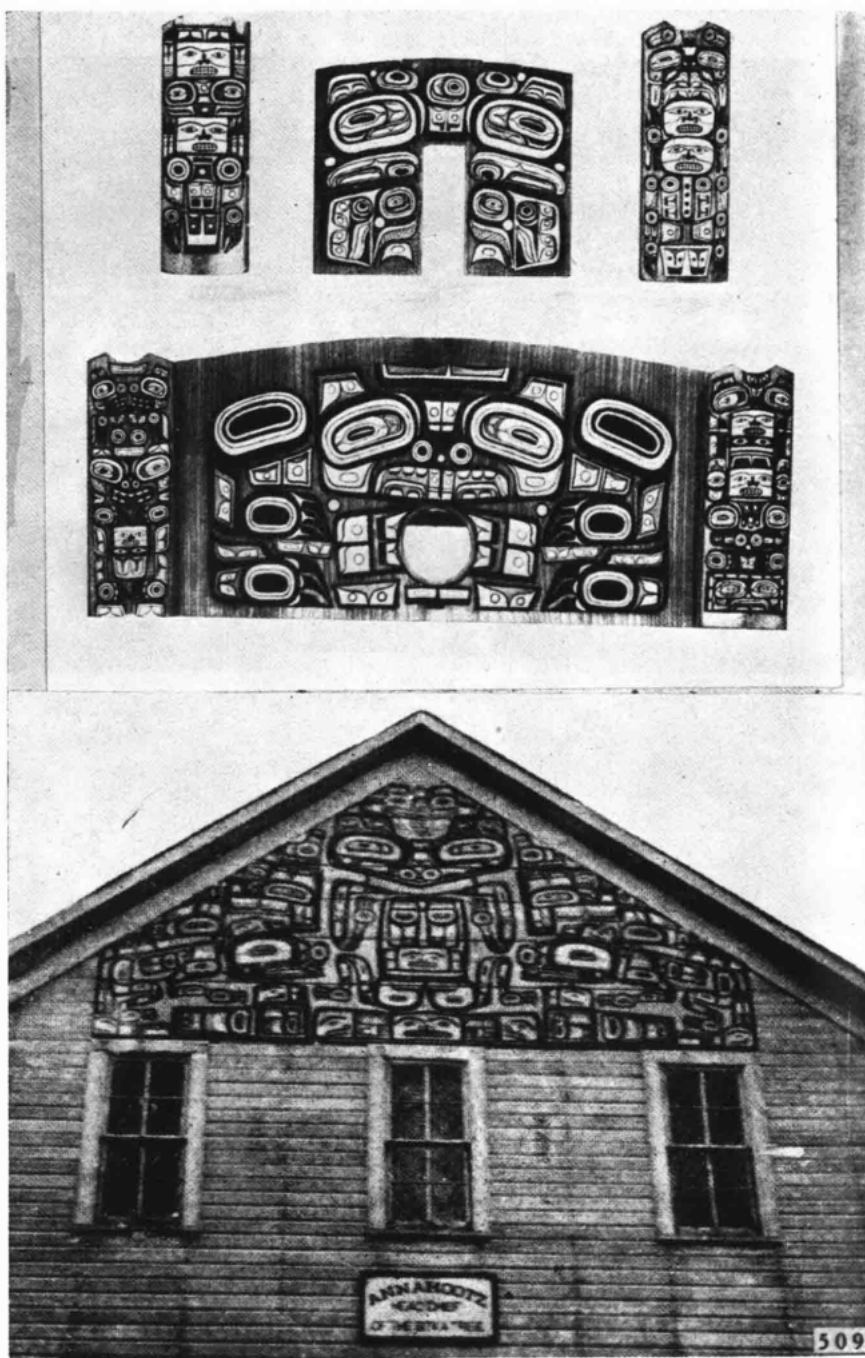
5. The Blackfish (*'nærh*) or Killer-Whale represented as covering the whole front of Watidarh (Killer-Whale, Gitsees tribe). Painted by Kalksek. Washed away with the house by a flood at the time of the epidemic.

6. The Spread-Eagle of the house of Neeskudzawl (Eagle, Gitsees tribe). The outspread wings covered the whole front. Painted by Kalksek. It disappeared at the same time as the others.

7. The Supernatural-Halibut (*narhnarm-trhao*) on the house front of Neeskunæs (Eagle, Gitsees tribe). It covered the whole width of the front. Heads were painted all along its backbone. Painted by Kalksek. It disappeared at the same time as those above.



House-front painting among the Tlingits of southern Alaska



House-front paintings among the Tlingits

All the Gitsees houses had the privilege of painting and exhibiting their inherited crests on their house fronts. So had the other Tsimshyan tribes: the Gitzarhlælh, the Ginarhangeek, the Gitwilgyawts, the Gisparhlawts. The Gitlæn and the Gitwilgyawts tribes possessed a great many, as did the island or sea-coast tribe of Gitrhahla.

In the old days, house-front paintings were more numerous than totem poles; they were also more important. These painted fronts were real crest boards, whereas the poles (*ptsæn*) were only commemorations.

House-front paintings at Gitsalas, house-front paintings of Neestarhawq, Gispewudwade chief (Tsimshyan) of Gitsalas at the canyon of Skeena River. He belonged to the Gilarhdzærh tribe.

Description. The Blackfish or Killer-Whale or Delphinus-Orca (*'nærhl*), the Sun (*gyæmk*), and the Rainbow (*marhai*), once were all three used as house-front paintings.

(Informant, Walter Geo. Wright, the present Neestarhawq, in 1927. William Beynon recorded this information.)

Why the Gitandaw have house fronts painted, according to a Haida tradition reported on by J. R. Swanton (97: 218, 219).

A boy and his grandmother were abandoned by the rest of their family, but they were given food by a Skunk-Cabbage. One day some one came in and stole the fish they had dried. The boy, however, filled his body with arrows and in the morning set out in pursuit. Guiding himself by the arrows that had been pulled out, he came at last to a village of the "Carpenters" (*U'alagang*), whose houses were all carved and painted. There he learned that it was a slave of the town chief whom he had wounded, and the one who, in the shape of a Skunk-Cabbage, had furnished him food. After he had returned home, he fed an eagle, who also fed him in return, and he became very rich. One day after this, two slaves belonging to his uncles came to visit him, and he fed them. He would not let them take any food away, but one of them concealed a piece inside her dress. When her child choked by it that evening, the people discovered how their relative had prospered. Then they went to him, but he only honoured the youngest of his uncles, whose daughter had treated him well. Her he married. Because he visited the Carpenters, the Gitandaw have the fronts of their houses painted.

House-front paintings in a Gitksan myth. Paintings with the Sun, Rainbow, Stars, and other crests in a Gitksan myth of the Tsimshyans.

(The extract of the long narrative recorded in several versions up Skeena River is reproduced from the author's "The Downfall of Tmlaham," pp. 203, 204):

As a last endowment to the eldest of his grandsons, the Sun Father erected for him a house of cedar on the heights facing his lodge, saying, "Its sacred name shall be Gus-tatkeya — Garment-come-down (from the sky to shelter your lives). It shall belong to your posterity throughout the ages." And he painted human faces in red and yellow ochre around its walls for a symbol and a memorial.

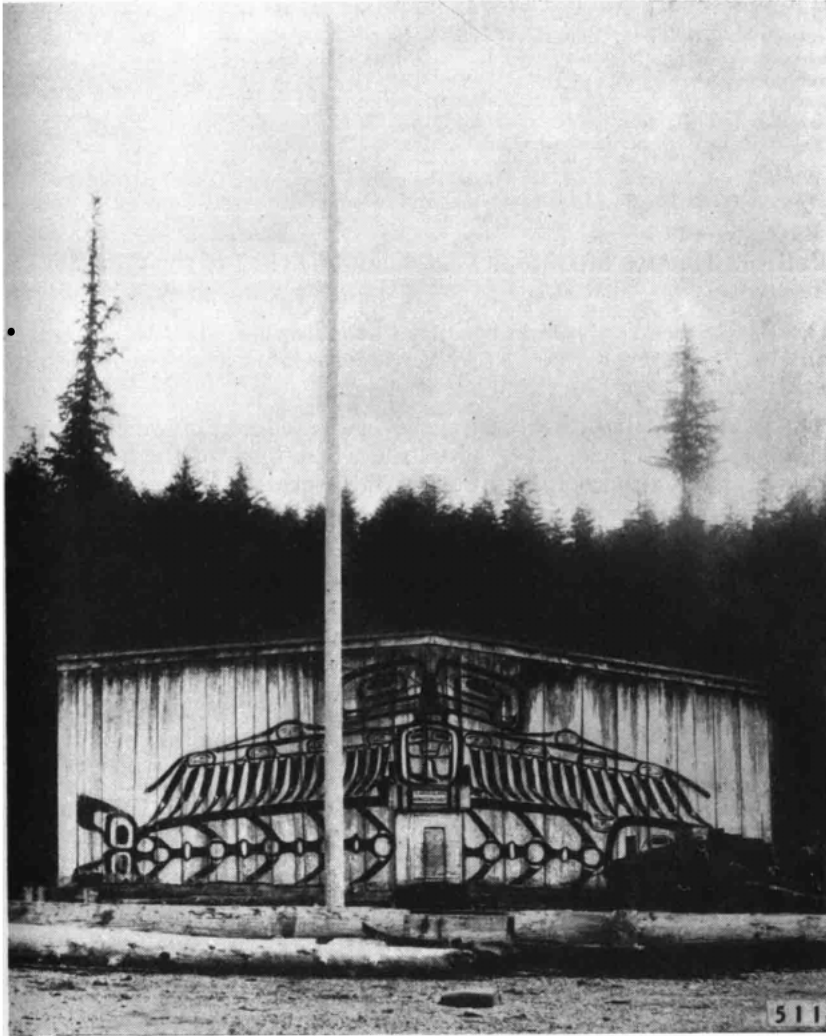
Alongside he built the house of Gus-tarhl, Garment-of-Rainbow, the front of which he ornamented with the colours of the rainbow. He gave it to Sling-Shot as his own crest and habitation.

To the third house he gave the name of Gus-piyals, Robe-of-Stars, and cut an opening above its front door so that the outsiders would recognize the star as they went by, when the fire was lit inside at night, and say: "Here is Andeesem's Star-House."

The house of the fourth grandson received the name of Gus-kalsrait, Garment like the hat of Darkness, and its walls were decorated with dull brown faces representing shadows at night.



Painted house front of the Kwakiutls at Fort Rupert



Front of a chief's house at Alert Bay, Kwakiutl

His granddaughters received from his hands the lodges known henceforth as Tsenaw-suh, the Caterpillar house, and Huktasneks, Rain falling-like-a-mist-while-the-sun-shines; on their walls appeared the coloured profiles of caterpillars and of clouds pouring rain in showers.

The Sun Father on the evening of the last day sat down to the Feast of Farewell with his daughter-in-law and his grandchildren. Presenting Skawah with a *kalenk*, a tray full of small spoons made from the horns of the mountain goat and the mountain sheep, he declared, "This is the end of your last day in the Sky. You shall re-enter the land of your destinies before dawn." For their last meal together they partook of the fruit of the wild crab-apple, preserved in a food-box with the oil of the candle-fish.

"Offspring of the rays of my crown you are," he said to his grandchildren, "no less than of a race of mortals now all but extinct that once thrived on the banks of the Skeena. When

you fix your abode among the people that live and die, it shall not be without a token of my protection." Turning to the house of Daran-wilget he painted on its front a round disk in bright colour, saying, "Gyamk, the Sun, shall be the emblem of your posterity." Then he painted on the house fronts of Sling-Shot and Andeesem the signs that have remained their descendant's property to this day: Mahay and Piyals — the Rainbow and the Stars. Upon the left-handed Ligi-yuwen he conferred the Larhaum, the Sky-Vault, with bird-like features that indicate noble extraction.

When it was accomplished, he uttered the memorable edict, "These shall be your crests to the end of time. The people at their sight will revere your presence and acknowledge your rights."

Painted Houses of Hale, a Gispewudwade chief of the Gitrhahla tribe of the coast Tsimsyans.

One of the former community houses of Hale was called the Star-House, because stars, a crest of the owner, were represented in the house front, cut into the wall.

The light (*larh'awm*) crest of the owner was painted inside in the form of straight blue bands, wing-like, across the whole back of the house. Underneath was painted a representation of the world by means of a band of various colours.

Another house called *Gyagem-wælp* showed in paint four phases of the moon, the first quarter, etc. The full moon was the central figure, the last quarter the fourth. The Thunderbird (*Kaleplip*), with bill curved back and huge wings spread out, was painted outside on the huge house front.

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

Mural carving and painting at Gitrhahla in the house of Harhtsarhawntk, Kanhade of the Gitrhahla tribe of the coast Tsimsyans.

Description. Inside the house, the Whole-Raven and Bullhead (here called To-Support) crests of this family were carved and painted. A very old piece, it rotted away and was destroyed only recently. Another name of the first of these two crests was Split-Raven (*ptæhlkem-gæq*). It was also a house-front painting. The informant saw it still in existence about sixty years before 1939 — that is, about 1880.

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

House paintings of Where-Opens-the-Sky (*wul'nakarh-larhæ*) of Mawdzem-laxtæo, chief of a Wolf clan in the Gitrhahla tribe of the coast Tsimsyans. It no longer exists. This house was also called Growling-of-the-Wolf (*leenhlkem-wælp*).

Description. The name of this house came from a painting at the rear of the house, which was meant to represent a hole in the sky. It was a person with a shining glass-like nose or bill, known as Tsakaotkwah. Around the house, a cedar-bark rope held up a number of small carved bodies of people whose name was Split-Persons (*tsekaosemgyet*). These figures illustrated a long myth belonging to the household.

The outside of the house was decorated with carved heads of the Wolf snarling, fourteen in all — four across the front, four at the back, and the



House front of the Koskimo at Quatsino Sound, Nootka

rest on both sides just a little above the ground. These heads seemed to be sticking from inside the house.

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

Painted house fronts among the Kwakiutls, showing the Thunderbird above the door and the Sun on each side of the doorway, at the Columbian Exhibition, Chicago (1893), as described by James Deans, (36: 95).

Instead of [erecting] totem posts, these people generally paint their crests on the front of their houses. The paintings on this one represent the Sun on each side of the doorway, with the Thunderbird above the door. This is the style of this bird, as is shown by these people. This house, the notice on side of the wall says, belonged to the Nu-enshu clan of the Quackuhls on Vancouver Island, British Columbia.

The Killer-Whale at Lirhsiwæ, a Kwakiutl village, as described by Dr. Franz Boas (21: 382).

A Killer-Whale was the painting on the house front. Gulls were sitting on the roof. Various kinds of carvings were in the house.

Painted house fronts of the Kwakiutls, showing the Thunderbird, the Thunderbird lifting the Whale, the Sun, the Moon, the Bears, and the Sea Lion, as described by Dr. Franz Boas (21: 375, 376).

The house front of the clan Gerhsem of the Lalasiqoala represents the Thunderbird squatting over the door, and the sun at each side. Although the former belongs to the Gerhsem, the sun was obtained from the clan Qomkutis of the Goasila. The house front of the clan Gigihqam of the same tribe shows the bears on each side of the door, which are the crest of this clan, and which was obtained by their ancestor Kuerhagila. Around the door is the crest of the mother of the house owner, who belonged to the Goasila tribe. It represents the Moon, Galoyaqame ("the Very First One"). The ancestor of the clan was taken up to the Moon by Galoyaqame. The house front of the clan Gigilqam of the Nimkish represents the Thunderbird lifting a whale, which is its food, from out of the water. According to the clan tradition, the Gigilqam are the descendants of the Thunderbird. This house front was excellently painted, but has been whitewashed, owing to the misplaced zeal of a missionary. The beak was carved and fastened to the house front. The owner had one of his coppers tied to the pole on top of the house. A house post represents a Sea-Lion. I was not able to learn to what clan it belongs. It is found in a house at Rhumtaspe. The owner belongs to the clan Gerhsem of the Naqomgilisala. The carving is said to have come from Yaqalnala (Hope Island), which is the territory of the Lalasiqoala. When the Naqomgilisala moved to the present village of Newettee they brought it with them.

Crests painted on house fronts of the Kwakiutls, seen by the author at the Field Museum of Natural History, in 1915.

The following labels accompanied each of them:

1. House crest of the Nawhitte. The design is the sun crest of a Goasila clan. Kwakiutl, Vancouver.

2. House crest. The design is the Thunderbird eating a giant sculpin. At the top are two whales. Kwakiutl, Vancouver.

3. House crest. On the horizontal plank is the double-headed snake Sisiutl. On the upright ones the upper figures are human; the lower, grizzly bears. Kwakiutl, Fort Rupert.

4. House crest. The two circular designs represent suns. Between them is the Killer-Whale. On the door and beneath are two grizzly bears. Kwakiutl, Vancouver. (The last three are very large wall panels.)

5. House crest of the Giglignam clan, Nimkish tribe. The design is the Thunderbird eating the whale. Kwakiutl.

House-front paintings among the Coast Salishes, recorded by Dr. Franz Boas (19: 408-412).

Figure 1. House front of the gens Tokoais (two Killer-Whales painted face to face on the upper part of the house front).

Figure 2 (p. 410). House front of the gens Tlak'aumoot, representing the Moon.

The crest is represented in paintings on the house front and on dancing implements. The gens Tokoais has a Killer-Whale painted on the house front (Figure 1). The tradition says that the ancestor of this gens, when hunting in the mountains one day, found a house on which a Killer was painted. The chief who lived in the house invited him to enter and presented him with a crest for himself and for his descendants. The crest consists of the Killer-Whale, Eagle, swan, and heron (p. 411).

The gens Spatsatl have breakers painted on the house front . . . (p. 412).

The gens Salostimot of the TaliomH use the raven, robin, eagle, whale, the bird Tehtlala, and Satsaots, the flood-tide. They have sun, moon, and stars painted on the house front and the nusqemta suspended from the beams of the roof (p. 412).

The highest gens of Nutlaih has the name Smooen (the north wind). They have the mountain Suwakh, surmounted by a mackerel sky, and with clouds on its sides, painted on the house front (Figure 3). Another object belonging to his crest represents waves (p. 412).

MONUMENTAL CARVINGS

Classification, among the Haidas, by George M. Dawson (30: 148B).

The peculiar carved pillars which have been generally referred to as carved posts are broadly divided into two classes, known as *kerhen* and *rhat*. One of the former stands in front of every house, and through the base, in most instances, there is the oval hole which serves as a door. The latter (*rhat*) are posts erected in memory of the dead.

The *kerhen* are generally from 30 to 50 feet in height, with a width of 3 feet or more at the base, and tapering slightly upwards. They are hollowed behind in the manner of a trough, to make them light enough to be set and maintained in place without much difficulty. These posts are generally covered with grotesque figures, closely grouped together, from base to summit. They include the totem of the owner, and a striking similarity is often apparent between the posts of a single village. Comparatively little variation from the general type is allowed in the *kerhen*, whereas in those posts erected in memory of the dead, and all I believe called *rhat*, much greater diversity of design obtains. These posts are generally in the villages, standing on the narrow border of land between the houses and the beach, but in no determinate relation to the buildings. A common form consists of a stout, plain, upright post, round in section, and generally tapering slightly downwards, with one side of the top flattened and a broad signboard-like square of hewn cedar planks affixed to it. This may be painted, decorated with some raised design, or to it may be affixed one of the much prized 'coppers' which has belonged to the deceased. In other cases the upright post is carved more or less elaborately. Another form consists of a round, upright post with a carved eagle at the summit. Still others, carved only at the base, run up into a long round post with incised rings at regular intervals. Two round posts are occasionally placed close together, with a large horizontal painted slab between them, or a massive beam, which appears in some instances to be excavated to hold the body. These memorial posts are generally less in height than the door posts.

Types of carved poles, according to J. R. Swanton (97: 122).

It is said that formerly planks for the front and rear walls of houses, instead of being run in slots, were laid upon the ground, fastened together with cedar withes, and raised into their places in one piece. There were no house poles; but the front of the house itself was carved, or a heavy carved plank or block of wood was fastened to the house front. In course of time this plank was increased in height, and evolved into the house pole that formed until recently a distinctive feature of all the principal houses in this region. Although in some instances the house fronts, the projecting ends of the roof-timbers, and the corner posts were carved even after the introduction of the high house pole or "totem post,"