

ADDENDUM

ESKIMO DANCES AMONG THE ANVIK DÉNÉ
(*KAIYUHKHOTANA*).

In the wholesale borrowing of Eskimo customs by the neighbouring Athabaskan tribes of the Yukon river, it is interesting to note that even minute details of ceremonial dances were not lost in the transfer. With the adoption of the Eskimo *kázgi* and its chorus of drummers and characteristic seating arrangement we should expect the complement of winter ceremonials in a modified form, but hardly that they should be identical down to the smallest detail of procedure and paraphernalia of the dances. It appears from the very interesting account of the ceremonies of the Anvik Déné, by Chapman, published in Tome II of the Congrès International des Américanistes, Que., 1907, that the Kaiyuhkhotana copied the ceremonial life of the neighbouring Eskimo almost slavishly, without infusing into it the inherent art and spirit of the latter.

From Chapman's description (page 15) we gather that the main festivals celebrated among the Anvik people were the three feasts of "Dolls, Animals' Souls, and Masks." The first is evidently the Doll Festival of the Igomiut Eskimo described by Nelson (page 494). This was a local feast and did not spread among the conservative Eskimo, although it was eagerly taken up by the Déné on the other side. The feast of "Animals' Souls" is probably the Bladder Feast of the Eskimo, while the feast of "Masks" is the "Inviting-In" Dance. From Chapman's somewhat disjointed observations we could construct a passable account of the Eskimo original.

The purpose of the feasts is the same: "A thanksgiving for abundance of fish and game, with the intention of securing a further supply" (page 16). The preparation, "making masks representing the various spirits (*inua*), and figures of animals which correspond to them, attached to the masks, and composing songs in their honour," is the same.

The sending of the newly-clothed messengers with an invitation stick (page 33) is another Eskimo feature, as well as the "rehearsal" previous to the festival. Compare the diagram

(page 34) showing the arrangement of the *kázgi* and the dancers with the one in the present article. They are practically the same, with the chorus at the rear, the dancers in front of them, and the spectators grouped around the sides. The use of a screen is also practised by the Eskimo. The principal male dancer featuring with two supporting female dancers, mentioned by Chapman on page 30, is another Eskimo characteristic.

An examination of the masks exhibits an even more striking similarity. Allowing for the comparatively poor workmanship of the Indian, they are identical. Compare the illustrations in this article with those in Chapman.

(1). The grass circlets are the same.

(2). The general design of the masks, mottled forehead, and banded mouth, is the same. The spectacled eyes, which does not show in the present series, is a common Eskimo feature.

(3). Taken individually, the "Siren" mask of Chapman corresponds to Plate I; the "Grouse" masks belong to the same series as Plate X; the "Old Man" mask is one of the comic series represented by Plate II (what the Eskimos themselves think of Indian physiognomy may be seen in Plate III).

(4). Masks similar to the "Silver Salmon Spirit" may be seen in Nelson's work. Their number is legion, and only bounded by the imagination of the Eskimo. I have personally seen a mask like the "Otter" mask. This variety of totemic mask is very common. The fact that the Anvik Déné were able to identify the masks in Nelson, when shown them by Chapman, is sufficient proof of the source of their supply.