

traditions among a people of varied origins and contacts. Charles Valley's Nanasemgyet pole, 31 inches tall, shows the sea-otter hunter, here called *Kild-de-goa* or *Ski-de-lore*, holding the dorsal fin of the Whale with both hands. On the upturned tail of the sea monster is the figure of a marten. The sea-otter (white in the myth, here painted black) emerges headfirst from the mouth of the Whale. The bird at the top is the Eagle holding the Frog in his mouth (Photo by Richard Harrington. *No. 9*).

Another illustration, this last in argillite, is among a group carved from a square block and belongs to Mr. Stewart S. Holland, at Victoria. It consists of two different subjects. On one side, the Killer-Whale is represented at the bottom; above, lying on his or her right side, a person grips the dorsal fin with the left hand; the feet seem to run through perforations on the rear side of the fin. The draped fold over the person represents the ocean, as the water is said to have been lifted like a blanket to let Gunarhnesemgyet proceed with the search for his wife at the bottom of the sea (*No. 10A*).

BEAR MOTHER

The opposite side of the Nanasemgyet carving belonging to Mr. Holland, at Victoria, illustrates a different theme, the much-better known one of Bear Mother.¹ Here two episodes are brought out in plastic form: the marital relationship between the supernatural Bear and his human wife, at the bottom to the right; and, above, the Bear courting the young Gitksan woman whom he had kidnapped. A third subject, the Bear devouring a salmon, intrudes here only to fill up the space to the left (*No. 10B*).

A totem of argillite in the Raley collection at Vancouver shows Bear Mother holding one of her twin cubs on her lap, while the other shows his face on her head. The figures at the top (partly broken off) are of the Thunderbird and of the Whale which is crosswise in his talons (Photo by M.B. 87235. Not shown).

The Grizzly carrying the young woman away into the mountains, her feet in his mouth and her head down at his feet, is shown in a totem of the Michael Ash collection at the Cranbrook Institute, Michigan. At the top, another Bear, much smaller, walks on all fours, and the Raven carries a salmon in his long bill. This is a Skidegate carving of the Tom Price or John Cross group (Photo M.B. 210-4 and 5. Bought at the B.B.C. store in Seattle. 11" high; concave back (*No. 11*)).

A painted wooden totem in the manner of Massett shows two Grizzlies, one above the other on the stubby shaft. The one above has a long, pointed

¹(Cf. *Haida Myths*. Pp. 84-147).

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protruding tongue; the other, below, carries the young woman, her lower parts in his mouth. Her head and shoulders are down on his chest. At the top, mortised in, an Eagle, now lost, must have once stood (Owned by the Canada Foundation, Walter Herbert, Chairman, Ottawa. Photo 95305. No. 12).

Of all the carvings of Bear Mother, the most famous is that of the young woman called Skaoaoga, with the Bear cub suckling at her breast, while, in human form and with a labret in her lower lip, she lies back, her mouth open as if in pain. This masterpiece, which is at the United States National Museum, Washington, was definitely attributed by J. G. Swan, in 1883, to Skaoskeay. In 1947 it was credited by Henry Young to David Shakespeare or Tsagay. These are no doubt different names for the same carver.¹

The best examples of the Bear Mother theme of Haida craftsmanship, are in *Haida Myths*.² Among additional groups, the least elaborate, which is in the Paul Rabut collection and has been photographed by their collector, contains two Grizzlies holding the young woman while she gives birth to a cub whose head and forepaws are seen under her. The faces of all three adults, the Bears' and the Woman's, are turned sharply upwards. And she is crying because of birth pangs (Rabut, height, 6 $\frac{3}{8}$ " ; length, 9-" ; width, 2 $\frac{7}{8}$ ". Nos. 13A and B).

An exquisite argillite totem, probably by William Dixon, shows Bear Mother holding in her arms her twins in human form. She sits on the back of the squatting Grizzly, and on her conical hat with two *skyils* the Eagle perches. The carving belongs to Mr. E. A. Pickford of Victoria, B.C., and the photograph is by him (No. 14).

Another illustration of the Bear Mother myth is embodied in a maple-wood carving of the Bella Coola, which belongs to Mr. E. A. Pickford of Victoria (the photo is also by him). Bear Mother stands between her twins under human form. The Sea-Gull sits above her head and the Double-Headed Snake of Lightning decorates the base (No. 15).

The second and more important group forms part of the Bossom Collection, now at the National Museum of Canada. This group seems to be by the Massett carver Charles Edensaw. A masterpiece it is, nearly the best in this outstanding group of Haida art. In its compact composition are embodied the following episodes of the Bear Mother myth: The Bear (at one end) holding the woman with his forepaws between his knees. Although her face and body are still human, she has already grown the ears of a bear in her gradual transformation into Bear Mother. At the other end of the group, the Grizzly husband approaches his wife in the human way, facing her. Another Grizzly,

¹Cf. *Haida Myths*, Pp. 113, 150. U.S. Nat. Museum: 5.293, 5 $\frac{3}{8}$ " in length. Cat. No. 73,117. Nos. 154-156.

²Loc. cit. See Nos. 55-59, 69, 76-79, 85, 87, 89, 94, 106.

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the companion in the pair of kidnappers, stands at the top on the other's back. The remaining figures filling the space on both sides between the two groups are meant for Bear Mother in human form, except for her ears, and her twin cubs, one human, the other animal (7½" x 9" x 2". Photos by M.B, 92-12, 92A-1, 2, 3, 1953. Nos. 16A-D).

The third group, presumably by William Dixon of Skidegate, forms part of the Peabody Museum collection at Salem, Massachusetts. It is composite, including, as it does, on one side at the end, the Grizzly in sitting position, his mouth wide open, embracing his wife frontwise. At the other end of the same side, the Grizzly is embraced bodily by a smaller bear, whose head emerges on the opposite side. The woman, her back to him, is coming out of his mouth, and she holds a spear in her left hand; its harpoon head looks like the head of a dog. The figures in the centre of the group illustrate the activities of a medicine-man. Through the septum of his nose a bone-like charm is inserted; his right hand shakes a round rattle carved to the likeness of a human face; he wears an *ambelan* skirt. At his feet a patient lies, one eye closed and the other open; the body is wrapped in a blanket. On the opposite side at the feet of another shaman, a patient lies down in the last extremities. Over the inert body squats a bear-like animal, out of whose right eye the Frog spirit is emerging. Over the animal's head we see the Halibut's head looking upward. One more character, the emblematic Shark, has found his place between the Grizzly and his wife. Another doctor, this one chanting an incantation, but without rattle and charms, stands beside the body of one of the two patients (E 15973. Nos. 17A, B)

The fourth group, at the Museum of the University of Pennsylvania, is presumably also by William Dixon of Skidegate. Of the same type, it is of unsurpassed excellence. It combines, within a different composition, figures from one myth, in the same or in different episodes: the Bear husband and wife embracing in sitting position; the brother of the young woman hunting for her with his two dogs; the hunter thrusting his spear into the heart of the Grizzly—this incident is repeated on the opposite side. The other subject interpolated here, in the centre, is of the same medicine-man's activities and accessories: the Devil-fish spirit with his tentacles; the Frog; the shaman shaking a round rattle, the bone charm in his nostrils; Shark-Woman bearing the mark of her three gills and her one-sided tail; the patient, eyes closed, wrapped up in a bundle; a small ugly face directly underneath; and two subordinate shamans on the opposite side, one wearing a cedar-bark rope around his head and the other chanting an incantation. Only a master-carver like Dixon or Edensaw could gather so many figures into such a small, compact space, all so thrilling with movement, gesture, and expression. Photo by M.B. Nos. 18 A, B).

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A fifth illustration by the same carver, William Dixon, in the Paul Rabut collection, of New York, has been shown and described in *Medicine-Men on the North Pacific Coast*.¹

One more splendid carving by the same craftsman consists of a mixed group including the Whale, the Shark, and three other animals (perhaps Bear Mother and cubs) that cannot be identified. It forms part of the collection of the Cranbrook Institute of Sciences (No. 3599. Nos. 19 A, B).

The Grizzly Bear, the Raven, and the Beaver, at the Musée de l'Homme in Paris, decorate one of the largest and heaviest argillite columns ever produced on the islands. The Raven here appears with his son—the small human face at the tips of his wings. This totem may be from Kloo or Tanu, south of Skidegate, as the long incisors of the Beaver seem to indicate (Spec. No. 81, 80, 96. 25" high. Photo by M.B. 104-11, 1953. Not shown).

The Grizzly Bear sits erect at the base of another argillite totem, one of the finest, at the Musée de l'Homme in Paris. It is 18 inches high and 3½ inches wide and has a concave back. The label, from data obtained by the collector J. G. Swan, reads as follows: "Skidegate, B.C. Aug. 29, 1883. Skatung, Oyster Catcher, the small human-faced bird with wings, in the centre, Hoorts the Bear. The lower figure is the Bear. The upper ones are the Skatung or Sooty Oyster Catcher in one of its mythological shapes as a half human being and a bird" (Label number: 14907/85, 78, 55/88994. *Haida* No. 19, Photo: 103-11, 12 in 1953. No. 20).

A pipe, beautifully carved out of red cedar and smoothly polished, represents the same episodes in the Bear-Mother myth; found in an antique shop in London, England. Now in the Arthur Price Coll. Nos. 21 A, B).



¹No. 10, p. 13.